

The background of the image is a dense, chaotic pile of scrap metal, pipes, and debris. The objects are tangled and overlapping, creating a complex, three-dimensional structure. The colors are primarily metallic grays, browns, and oranges, with some blue and green accents. The lighting is bright, suggesting a clear day, and the sky is a solid, clear blue. The overall impression is one of industrial waste and complexity.

PIET

HEIN

EKK

SALONE 2011

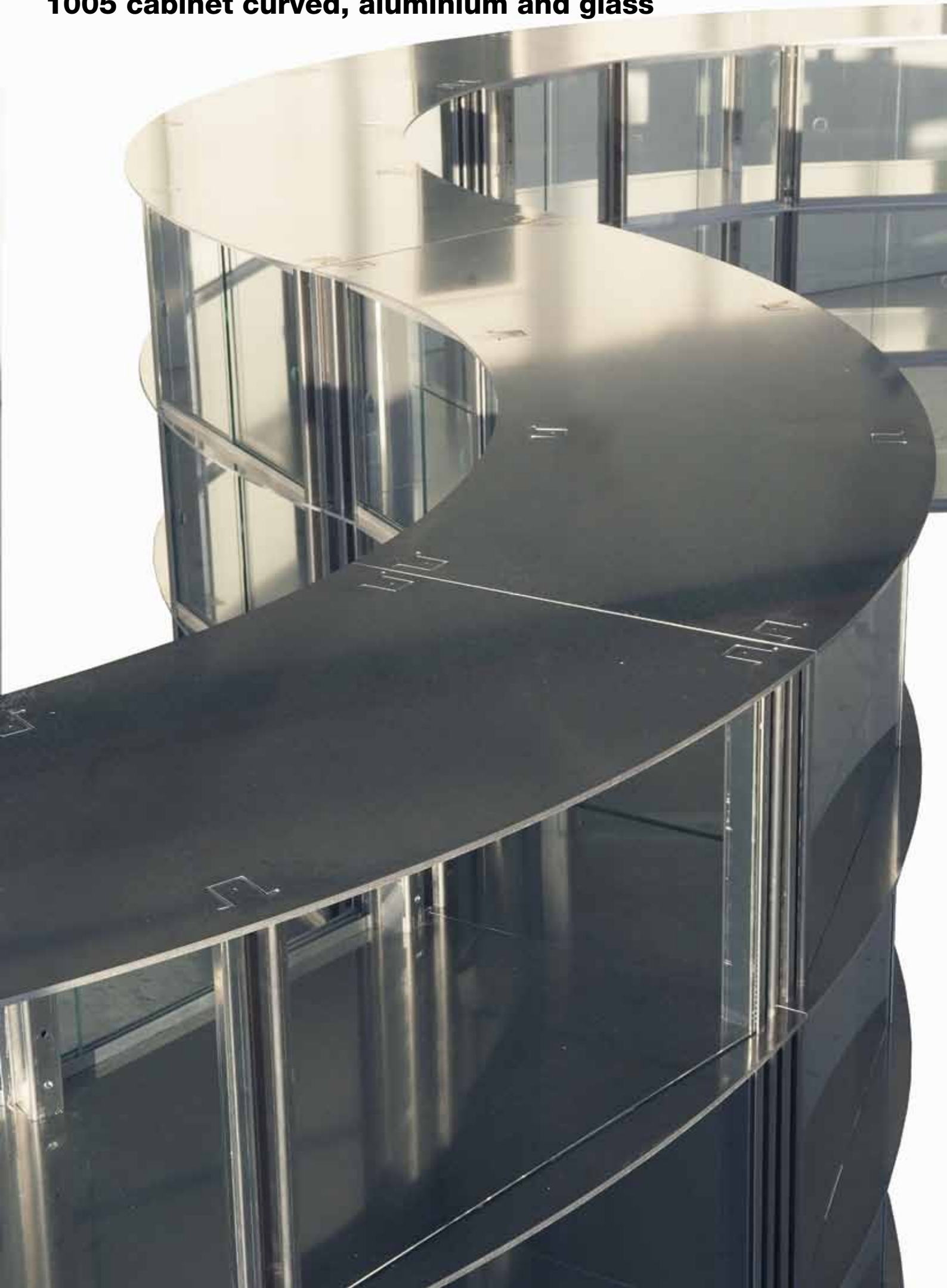
2350 one beam bench





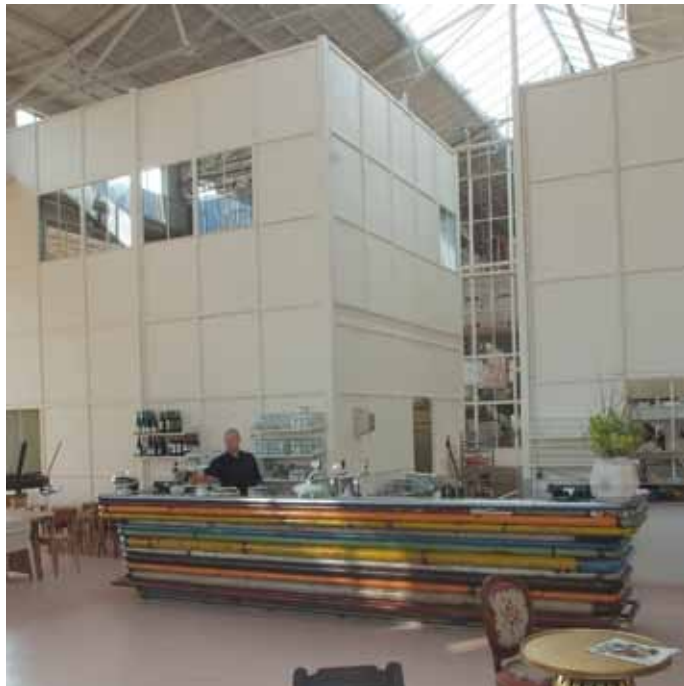
These benches are made from one or two old beams in order not to spoil material the size of the benches is determined by the size of the beams

1005 cabinet curved, aluminium and glass





Cabinet made of aluminium and glass. Unconventional spaciousness is achieved through the dimensions, shape and manner in which the various elements are linked together. The cabinet can be produced with sliding glass doors and fixed glass on both sides if desired.



2360-1 tubes chair



The tube chair is made of old pipes that were salvaged from the building we bought and renovated last year. In spite of the huge number of pipes we discarded, we also managed to save quite a large quantity. The first pipe piece we produced was the pipe bar for the restaurant. This was followed by the design for this armchair, bar chairs, small bar tables and, finally (for now at least), the pipe bench (although we have plenty of other ideas for other objects). The models are numbered consecutively by name (i.e. chair no. 1, bench no. 2, and so on).





2360-2 tubes bench





4001-1 chunky beam bench



The chunky beam bench is part of a series of objects made from enormous old beams. Since there is only a limited stock of these beams, the series is limited. A chunky beam armchair, as well as a number of other objects, is also being produced. The idea is inspired by a large number of beams we purchased a few years back and which we had been at a loss at what to do with ever since. So this back-to-basics design, in all its simplicity, is the result of a rather long process of designing, experimenting and producing. The models are numbered consecutively by name (i.e. armchair no. 1, bench no. 2, and so on).

4001-2 chunky beam armchair



fused vases





These vases were designed on commission for the National Glass Museum as part of a collaborative project with an African glassworks company. The African glassblowers paid a visit to the museum in Leerdam for this occasion. Since I am not well versed in the art of glassblowing, my contribution was limited to inquiring about whether it would be possible to have several glassblowers blow glass globs towards one another simultaneously. After receiving an affirmative reply, I came up with a number of aesthetic rules and asked that the boundaries of the possible be challenged.

This resulted in two pieces. The first one is similar to a tulip vase and consists of a large number of smaller vases blown around one large vase and the second is the result of three or four glassblowers sitting on the ground and blowing glass globs towards one another simultaneously.





204123-204149 fat crockery



The idea for fat crockery was born when the wife of the owner of the ceramics factory in Vietnam, who made the Fairtrade original vases for me, told us that she thought her own products were much less attractive than the thin ceramic products made in China. That is why her workers always sponge off the edges of the objects to make them look thinner. But what's there to hide? Fat is fat - and not necessarily ugly.



2082 teak board table

2084 teak board bench





The 'teak board products' developed from the 2009 crisis products, which were designed at a time when we were attempting to capture the spirit of the times through extreme simplicity, combined with the use of plate materials. Stacking, attaching and joining often sizeable number of boards and plates often leads to complex three-dimensional puzzles, in spite of the simplicity of the design. The multitude of board puzzle projects we produced and the experiences gained along the way has made it possible to arrive at these board constructions. The products are made in Indonesia using young teak (recognisable by the grain), as well as Indonesian teak scrap wood.