

NOMINATIONS DUTCH DESIGN AWARDS 2020

PRODUCT

Industrial design or limited editions that improve life and make it easier.

Committee chair: Joost Alferink

Committee members: Ingeborg van Lieshout, Lonny van Ryswyck, Cees van Dok, Chris Kabel

THE INTERCEPTOR | THE OCEAN CLEANUP X FABRIQUE

theoceancleanup.com

Around 80% of all the plastic in the oceans comes from rivers. The Interceptor is The Ocean Cleanup's answer to this problem. The Interceptor has been designed to independently gather waste from rivers and is 100% solar-powered. Waste enters The Interceptor through the natural flow of the river and is then captured on a conveyor belt. Each Interceptor is connected to the internet, so that The Ocean Cleanup is able to continuously monitor and collect data, and automatically inform local operators when the collection containers are full. The power of The Interceptor lies in its autonomous nature and the scalability of production. The more that are put into use, the more can be cleaned up, bringing the ultimate goal of this Dutch non-profit organisation in sight: clean oceans.

Committee:

Devising structural solutions for significant threats to the environment is a complicated task. Boyan Slat and his team show that it is a process of learning by doing, as long as you are brave enough. The committee has been admiring his solutions and decisiveness for years, and with The Interceptor he is now even closer to the source of the problem: the rivers. The technology has been thought through on all levels together with Fabrique, and the scale to which multiple Interceptors can operate is very promising. Dutch engineering ingenuity at its best.

[quote]

"The Interceptor brings Boyan Slat and his team closer to the source of the problem: the rivers. The technology has been thoroughly researched on all levels together with Fabrique, and the scale to which multiple Interceptors can operate is very promising. Dutch engineering ingenuity at its best."

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AUPING EVOLVE | ROYAL AUPING

auping.com

Due to their complex composition of many different materials glued together, old mattresses are one of the largest contributors to worldwide landfill waste. Royal Auping has managed to change this composition and presents the first entirely circular mattress to consumers: Auping Evolve. Locally produced and developed in collaboration with DSM-Niaga. A mattress without foam or glue, but using alternatives made from recyclable polyester and steel. The components are held together by a special bonding system that can be reversed through applying heat. This makes the mattress easy to disassemble and to recycle without loss of quality. An old mattress can thus become a completely new mattress. The *Circularity Passport* gives the consumer insight into the materials used and exactly where they come from.

Committee:

Royal Auping has succeeded in making the composition of a widely used consumer product entirely circular, while also maintaining control of the recycling process. It therefore makes a big impact and shows how you can bring about changes from the inside, without making concessions in quality or what your brand stands for. The design strength is particularly evident in the process: the courage to search for collaboration outside a company with such a rich history and to design a smart system that realises these ambitions. This highlights the importance of design in process changes on this scale.

[quote]

“Royal Auping shows that a rich history and innovation can go hand-in-hand and makes a huge impact with such a palpable consumer product. It makes clear the importance of design in process changes on this scale.”

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THE OBJECT IS ABSENT | CURATORS ALEXANDRE HUMBERT, LUCAS MAASSEN, TOM LOOIS, ANGELIQUE SPANINKS
mu.nl

The Object is Absent is an optimistic manifest for less materialistic design. We urgently need to create new relationships and values between people and between things and people. MU took a radical step in the right direction with The Object is Absent during Dutch Design Week 2019. Without objects, but with designers and their attitudes, ideas, their lives and their spirit. A constantly moving exhibition in which it is not the things that are the focal point, but the doing. Acting design, singing design, dancing design, hearing design and tasting design. With this, they took a leap towards an all-encompassing new way of being: a healthy and interesting lifestyle without waste and without inequality.

Committee:

A little like ‘the emperor’s new clothes’, The Object is Absent challenges the whole field and makes it interesting. There is a lot of discussion about products and the usefulness of designing and production. It is good to stimulate this discussion in terms of the body and experience. There is a beautiful ritually layered quality to the context and the implementation of the exhibition. Although it seems to contradict our profession, the absence of objects in a message like this is perhaps necessary in order to generate new ways of designing. Ways we are seeing more and more: making more impact with less, giving priority to the design process of luxury aesthetics and stripping products of all unnecessary fuss. A topical and significant discussion.

[quote]

“Although ‘The Object is Absent’ seems to contradict our profession entirely, the absence of objects in a message like this is perhaps necessary in order to generate new ways of designing. A topical and significant discussion.”

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COMMUNICATION

Applications of media that improve and/or change communication in an original way and with intelligent aesthetics.

Committee chair: Sonja Haller

Committee members: Remco van Bladel, Vanessa van Dam, Karin van den Brandt, Joel Galvez

ENTER ENTER – A SPACE FOR BOOKS | ENTER ENTER
enter-enter.nl

ENTER ENTER is a non-profit location in Amsterdam hosted by Roma Publications (Roger Willems), Fw:Books (Hans Gremmen) and Premiss (John Simons). It is not a bookstore, but also not a gallery: ENTER ENTER is a project space dedicated to ‘the art of the book’. It focuses on projects and collaborations that illuminate, celebrate and research the medium and expose it to discussion. Together with publishers, designers, authors, printers and others that are involved in producing independent art books, exhibitions are designed, meetings are organised and projects are initiated. Everything to make an active contribution to the climate surrounding graphic design and books.

Committee:

ENTER ENTER brings together art, craftsmanship and oeuvres in its very own way. In doing so, it appeals not only to a great need in a profession where there is less attention for the craft of graphic design and in particular the book, but it is also a powerful personal initiative. ENTER ENTER’s mission is clear, the approach researching and critical. The power of the physical space, the purposefully

varied programming and the discipline-transcending collaboration without personal gain are a positive enrichment of the current landscape in the Netherlands, but also further afield. ENTER ENTER comes straight from the heart.

[quote]

“The power of the physical space, the consciously varied programming and the discipline-transcending collaboration without personal gain are a positive enrichment to the current landscape in the Netherlands, but also further afield. ENTER ENTER comes straight from the heart.”

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RADICAL CUT UP | BART DE BAETS

bartdebaets.nl

Radical Cut Up is a campaign for the announcement of the graduation exhibition of the master's course Radical Cut Up at the Sandberg Institute in Amsterdam, led by Lukas Feireiss from 2017 to 2019. Over the two years, students worked on research into the different kinds of collage as forms of expression within the visual arts and design. Topics like authorship, plagiarism, sampling and appropriation were researched using theory lessons, workshops and studio visits. Bart de Baets plays with the data in a complex collage of clichés, ostentatious references, typographic proofs and light-hearted statements. They are all references to the manual nature of the process and the handwriting of the various makers. As well as posters, the campaign consists of various forms of social media, a t-shirt, signage at the exhibition and a hand-out.

Committee:

There are very few people who can give themselves a task such as Bart de Baets. His work is radical and associative, but always recognisable. Whether he makes his own work or as a commission, he approaches every project equally. Prominent in the professional field and impactful for the upcoming generation of designers. In the Radical Cut Up campaign we also see layers of humorous, cultural references that attest to quality and personality. Despite this, the message is not lost. The campaign is well thought out and explains exactly what it is about. Compliments also go to the commissioning body that recognised this added value and had the courage to give him a free hand.

[quote]

“The work of Bart de Baets is radical and associative, but always recognisable. Once again, this campaign has a layering of humorous, cultural references that attest to quality and personality.”

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DEMO - DESIGN IN MOTION FESTIVAL | STUDIO DUMBAR

demofestival.com

In 2019, Design in Motion Festival (DEMO) presented the best international motion design on all 80 digital screens of Amsterdam Central Station to the travelling public for 24 hours. A celebration of the world's best motion designers in a public gallery. With this festival, initiator Studio Dumbar wants to inspire and encourage designers and commissioners to make even better use of the potential of this ubiquitous medium. Together with curators, interdisciplinary designer Koos Breen and graphic designer Xavier Monney, creative director Liza Enebeis of Studio Dumbar 400 brought together 237 different designers from 37 countries. DEMO was established in collaboration with Exterion Media NL.

Committee:

Motion design is an indispensable part of our daily lives, but also certainly offers room for growth in terms of making the most of the possibilities, aesthetic quality and the translation to other mediums. On its own initiative, DEMO demands attention for this from a wide audience at the right time. It is a cheerful celebration with plenty of 'eye candy' that will inspire the new generation of designers and offer a wide platform for a development in our profession that is not to be missed. The choice for a free, public festival with an impressive list of participating designers strengthens this. All in all, a

powerful and beautiful debut. The committee is curious about the second edition and the substantive development of the festival.

[quote]

“On its own initiative, DEMO offers a platform for a development in our professional field that is not to be missed. The choice for a free, public festival with an impressive list of participating designers strengthens this. A valuable festival that will inspire the new generation of designers to make better use of the possibilities offered by motion design.”

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FASHION

Fashion, whereby wearability is not a prerequisite.

Committee chair: Liesbeth in 't Hout

Committee members: Milou van Rossum, Iris Ruisch, Rachid Naas, Branko Popovic

COLLECTION 005 COMPLETE METAMORPHOSIS PT.2 | NINAMOUNAH

ninamounah.nl

The second act of Ninamounah's fifth collection continues to explore the cross-over between biology and fashion. Whereas the collection *Evolve Around Me* centred mainly on domination within nature, *Collection 005 Complete Metamorphosis PT.2* is about the next step: a dramatic change in shape and appearance, where the characteristics of our animal ancestors are mixed with our techno-future. Pieces that transform according to the environment. Shapes and proportions vary from robust silhouette to fluid movement. As such, engine references are visible in office clothing, a shirt changes into a high-cut bodysuit and traditional shirts and tailored suits have dominant silhouettes and strong shoulders.

Committee:

Ninamounah does not strive to drastically rediscover itself every new season, but chooses to grow slowly by perfecting core pieces and reinterpreting them. Collection 005 Complete Metamorphosis PT.2 shows how strong they are and how much they are growing as designers. The visual language is strong, the tailoring deeper and both the upcycling of items of clothing and the inclusive approach have been more naturally integrated. Ninamounah has succeeded in presenting a more adult image, without letting go of its identity.

[quote]

“Collection 005 Complete Metamorphosis PT.2 how strong Ninamounah is how much they are growing as designers. Ninamounah has succeeded in presenting a more adult image, without letting go of its identity.”

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LITTER | SCHUELLER DE WAAL / SDW STUDIO

schuellerdewaal.com

SCHUELLER DE WAAL / SDW Studio creates fashion statements and capsule collections with which the relevance of fashion, its possible manifestations and a more sustainable system are researched and questioned. Litter was an intervention during Paris Haute Couture 2019/2020. Fifty models consisting of fashion professionals and volunteers came together for a big spring clean opposite the city hall of the 15th arrondissement. They collected rubbish from the street, clothed top to toe in lavish, eclectic cleaning uniforms made from waste materials, dead stock items of clothing and pieces from earlier collections of *SCHUELLER DE WAAL*. The event was made possible by Het Stimuleringsfonds Creatieve Industrie and gained a lot of attention through the collaboration with the city of Paris and organisations like PikPik Environnement, Green Bird Paris and France Nature Environnement Federation.

Committee:

SCHUELLER DE WAAL knows how to create awareness with impact, without making compromises when it comes down to shape and substantive quality. Their optimism and feeling for humour are infectious, without it being a gimmick. Litter shows how sharp and specific they have become in their message; how handy they are in looking for collaborations and how recognisable their handwriting and silhouette is. Whether they make an installation, video or performance, everything is equally unique and strong.

[quote]

“SCHUELLER DE WAAL knows how to create awareness with impact, without making compromises when it comes down to shape and substantive quality. Litter shows how sharp and specific they have become in their message; how handy they are in looking for collaborations and how recognisable their handwriting and silhouette is.”

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A RESEARCH INTO THE VALUES AND MEANINGS OF FUR | PASSAMA/LANGENDIJK
passamalangendijk.com

Fur is a controversial material that is still used in clothing and jewellery. It symbolises wealth, power, glamour, heritage and – inevitably – animal cruelty. Barbara Langendijk and Noon Passama research the values that are linked to fur and visualise these using various techniques and materials (not fur!). This resulted in a refined collection where jewellery and fashion are interwoven through craftsmanship, new materials and items of clothing. Each item reflects in its own way the meanings and values that our western society has always linked with fur as a material.

Committee:

Such an amalgamation of jewellery, fashion and materials is exceptional. Seldom do they come together to tell one story. Passama/Langendijk has certainly succeeded here. Professional fields have come out of their comfort zones and materials stripped of their original role to join together in careful research and an aesthetically strong and tasteful collection. Controversial and conceptually very interesting.

[quote]

“Such an amalgamation of jewellery, fashion and materials is exceptional. Professional fields have come out of their comfort zones and materials stripped of their original role to join together in careful research and an aesthetically strong and tasteful collection.”

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DESIGN RESEARCH

Scenarios and concepts that are based on thorough research. From speculative to applied, from research to design and from ideas to solutions, with the emphasis on the research phase.

Committee chair: Angelique Spaninks

Committee members: Tanja Koning, Daniëlle Arets, Jop Japenga, Eric Klarenbeek

INSECTOLOGY: FOOD FOR BUZZ | MATILDE BOELHOUWER
matildeboelhouver.com

To maintain our insect population and to stimulate new populations, we must make urban environments flourish. But how can you provide insects with food in places where nothing can grow? How do you help them to find food and how can you tell them that they can eat something they are not used to? Insectology: Food for Buzz tries to answer these questions. Together with scientists, Matilde Boelhouver researches the behaviour, the health and the growth of insect populations and has developed a series of ever-flowering artificial flowers for the 'the big 5 populators'. She designed these so that they can function as emergency food provision and bridge the gap to areas with real flowers.

Committee:

Insectology: Food for Buzz has a strong poetic and visual quality. It tackles a relevant topic and presents an intervention that has a positive impact on urban ecology. Concrete product development - with a high aesthetic quality – generates a wider awareness regarding the importance of insects. Design Research is in its element here: a continuous scientific research project that materialised along the way as an aesthetically attractive and scalable product. The committee also praises the loving, modest approach. Not the designer, but the insects are central in both the question, the research and the execution. Finally, a strong visual language has been chosen, which appeals to a wider audience.

quote:

“Design Research is in its element here: a continuous scientific research project that materialised along the way as an aesthetically attractive and scalable product.”

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REDESIGNING PSYCHIATRY | REFRAMING STUDIO

redesigningpsychiatry.org

Redesigning Psychiatry is an innovation network in which designers, philosophers, healthcare experts and experts in the field join together to develop a desirable future scenario for mental healthcare and a resilient society in 2030. Alongside the scientific and philosophic substantiation of a new mental healthcare concept, the designers visualise what healthcare and support could look like from another paradigm. New forms of support, new surroundings, a new language, new technology and new connections with other sectors; Redesigning Psychiatry focuses on the design of new components, but also on the redesign of the system as a whole.

Committee:

This is an exemplary project that is all about driving change in a stigmatised sector. As well as careful and well-executed research and a translation to different levels, design works here as a catalyst to get various parties on board. The committee believes that the aesthetic quality lags somewhat behind the substantive ambition and comprehensive quality of the research, but this is possibly a conscious decision, so as to reach a variety of target groups.

quote:

“This is an exemplary project that is all about driving change in a stigmatised at the system level. Design Research is used to get the relevant stakeholders in the psychiatric world on board.”

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RETREAT | XANDRA VAN DER EIJK

xandravandereijk.nl

Now that the impact of climate change is becoming increasingly clearer, we are realising how deeply our cultural identity is interwoven with the landscape. Losing land to the sea, losing ice to the sun, losing animals through extinction; these cause feelings of unease, sadness and detachment. A new form of mourning: ecological grief. RETREAT researches how we can use new rituals, actions, methods and artefacts to better understand our changing environment. With two laptops, a tablet, a 3D scanner and a smartphone, fragments of a retreating glacier in Switzerland have been manually scanned. The scanned surfaces can continue to evolve digitally, as part of a new virtual world. Or physically, as a reinterpretation of time and place.

Committee:

The physical reporting of the disappearing glacier is a beautiful farewell ritual and a strong metaphor for ecological grief. Emotion is used strategically here as a research tool, working in harmony with the data collection. The committee sees a new working method in this, whereby emotion and ‘care’ play a leading role in viewing the world and upon which to base possible new strategies. Xandra has succeeded in optimising Design Research even further, thus penetrating to the ecological essence. It

is not about the 3D prints, but about the emotion that remains after performing this ritual. A fascinating interplay between data and poetry.

quote:

“RETREAT presents a fascinating interplay between data and poetry whereby emotion is strategically used as a research tool. The committee sees a new viewpoint and working method in this whereby ‘care’ is the leading element in addressing concerns about ecological erosion.”

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HABITAT

Design and layout of private and public spaces that improve the quality of life.

Committee chair: JaapJan Berg

Committee members: Carolien Ligtenberg, Cees van der Veecken, Ellen van der Wal, Jan Nauta

FORUM GRONINGEN | NL ARCHITECTS X DEMUNNIK-DEJONG-STEINHAUSER

ARCHITECTENCOLLECTIEF and others

nlarchitects.nl

dmdjs.nl

After a long wait and the necessary setbacks along the way, the Forum Groningen opened in the heart of the Grote Markt. An impressive, unique volume that understands the art of fitting in and gives the direct surroundings a new impetus. Inside, a central atrium connects six floors with open spaces and squares, with a panoramic roof the Hoge Markt as highlight. Forum Groningen is a cultural warehouse full of books, exhibition spaces, cinemas and restaurants that blurs the traditional boundaries between cultural functions and with a focus on meeting and connecting. Information is provided thematically in the Forum and transcends the various mediums. The building is a kind of life-sized search engine, designed for endless *browsing*; you will find more than you were looking for.

Committee:

The designers of Forum Groningen have succeeded in creating a true living room for the city, that offers plenty of space for encounters and surprise. The diversity of interior design gives each level its own ambience, so that wandering through the building turns into an adventure. NL Architects and deMunnik-deJong-Steinhauser architectencollectief and others have tackled the necessary challenges – such as the effects of an economic crisis and standards for earthquake resistance – with gusto. The Forum Groningen connects with the inhabitants of Groningen in so many ways and is thereby a wonderful gift to the city and to this kind of Dutch design tradition.

[quote]

‘The Forum Groningen connects with the inhabitants of Groningen in so many ways and is thereby a wonderful gift to the city and to this kind of Dutch design tradition.’

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PAPER GARDENS | STUDIO OSSIDIANA

studio-ossidiana.com

Paper Gardens was designed as a scenography for the 2019 edition of Salone del Mobile in the gardens of Villa Necchi Campiglio in Milan, commissioned by the The New York Times Style Magazine. According to the designers, this extraordinary project reflects the springtime rituals of seeds and flowers that refer to different cultures. The temporary piece consisted of a series of installations, varying in scale from large architectural models to miniature buildings. Visitors were integrated into the installation by inviting them to sow, harvest and explore. Paper Gardens is a somewhat enigmatic and, according to the designers, an optimistic vision of the world as a garden, in which we do not thoughtlessly consume or use, but in which we are actively and carefully involved with our natural surroundings.

Committee:

Paper Gardens by Studio Ossidiana shows the beauty and vulnerability of our world in an alienating and enchanting way. For once, not straight and clear-cut, but indirectly. The visual language consists of lovely colours and shape references to surrealism and postmodernism. It looks like it was made for Instagram, but appearances can be deceiving: Paper Gardens confronts our concrete reality with the disruptive power of a beautiful design. Studio Ossidiana does something we do not excel at in the Netherlands and perhaps that even makes us feel uncomfortable: relinquishing control, letting go of directness and efficiency of thinking. Paper Gardens thus succeeds in touching the emotions of the audience in a surprising way.

[quote]

'Paper Gardens of Studio Ossidiana confronts our concrete reality with the disruptive power of a beautiful design

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DE MOLENWIEK | KORTHTIELENS

korthtielens.nl

A transformation has given the typically 1970s pavilion school IKC De Molenwiek in Haarlem a fresh impetus and new life. Korthtielens has not made rigorous interventions, but rather carefully examined and fathomed out the existing building, in harmonious collaboration with the users (teachers and management) and Stichting Mevrouw Meijer. The location near the park, the wide hallways and beautiful atrium offers opportunities. The result is a school building that is much brighter, offers more space for the school's methods and has improved enormously in terms of energy. De Molenwiek has a new entrance hall with library and has been extended towards the park around an inner garden. The classrooms also have a trapezoidal layout and large windows facing the natural surroundings.

Committee:

The transformation of De Molenwiek by Korthtielens shows how an existing design can be elevated to new levels with a careful approach and vision. Korthtielens has managed to complete a tricky project with a limited budget so successfully that it should serve as an example in the professional community. School managers, local municipalities and colleague architects can see in this project the qualities that are within reach when knowledge and dedication are applied to make a careful design. Stichting Mevrouw Meijer deserves a special mention for taking the lead in the sustainable transformation of existing school buildings.

[quote]

'The transformation of De Molenwiek by Korthtielens shows how an existing design can be elevated to new levels with a careful approach and vision.'

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SERVICE & SYSTEMS

(Digital) expressions in which interaction plays a leading role, with the aim of communicating a message, enhancing usability or encouraging people to take action.

Committee chair: Bert Hagendoorn

Committee members: Shay Raviv, Daniel Sytsma, Liza Enebeis, Bas van de Poel

MONNIE| AFDELING BUITENGEWONE ZAKEN X GARAGE2020

afdelingbuitengewonezaken.nl

Fifteen per cent of young people are in debt. Long, drawn-out debt-collection processes stand in the way of their development and health. Stichting Enver offers guidance to these young people and saw that they often want to pay but are unable to. The traditional system of fines and accumulating collection costs often gets in the way of a solution. Afdeling Buitengewone Zaken and Garage2020,

together with the Albeda in Rotterdam, developed a more personal and social approach. The MONNIE app helps young people to pay their bills more easily and gradually reduce their arrears. Furthermore, MONNIE makes creditors themselves jointly responsible for the prevention of problematic debts.

Committee:

Problem, action, impact: MONNIE offers a digital solution for the extremely tricky problem of young people struggling with debt. The MONNIE app focuses on the preventative side, which is where the real profit can be made. Afdeling Buitengewone Zaken has designed a cast-iron concept and Garage2020 is able to convince more and more stakeholders to join this approach. The pilot with Albeda College ensures that MONNIE actually connects with its target group. The committee deducts points for the graphic design and aesthetics, which could have been much better. However, it is the holistic approach that makes MONNIE so special; this is service design through and through.

[quote]

'It is the holistic approach that makes MONNIE so special; Afdeling Buitengewone Zaken delivers service design through and through. Problem, action, impact!'

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REPEAT AFTER ME | MONIKER

moniker.com

Repeat After Me is an interactive installation that registers voices and gathers together visitors to the Haus der Kulturen der Welt (HKW) in Berlin. Visitors are invited to scream, moan, whisper, cry and cough; just about everything except talking. Layering the recorded voices together makes each visitor a component of one powerful voice that argues with an algorithm without being physically together. Repeat After Me gives playfully answers to the technological appropriation of the voice and celebrates its humanity in all its facets, in a time when the boundaries between real and spurious and between people and data are blurring.

Committee:

Are humans becoming robots or are robots becoming more human? The interactive installation Repeat After Me poses many, sometimes uncomfortable questions, about who has the greatest say when it comes to our interaction with technology. Moniker has turned this into pure poetry. Voice recognition is playing an increasingly important role in our daily activities. At which point can we no longer separate humans from computer? Repeat After Me does not provide an answer but demands attention for our relationship with machines and algorithms, and the extent to which they allow room for humanity and diversity.

[quote]

'Repeat After Me by Moniker demands attention for our relationship with machines and algorithms, and the extent to which they allow room for humanity and diversity.'

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POLLUTIVE ENDS | THIJS BIERSTEKER

thijsbiersteker.com

The impact of one cigarette butt on the ground, the ground water, rivers and oceans is enormous and often unknown. One cigarette butt alone pollutes fifty litres of water; a few cigarette butts in a litre of water cause half of all small ocean life to die. Pollutive Ends brings to life the scientific research into this issue. The interactive installation pumps fifty litres of water a day around a network of pipes containing the exact amount of pollution that comes out of one cigarette butt that ends up in the water. The liquid pulses faster when visitors are present, which presents a hypnotic and confrontational image. From up close, the cigarette butt in the middle becomes clearer and the message hits home.

Committee:

Thijs Biersteker takes an abstract topic, that is difficult to visualise, and turns it into an almost living organism. In the interactive installation Pollutive Ends, it is really clever how the designer has managed to

transform something so repulsive into something so fascinating and even beautiful. The impact of the installation walks the lines of wonder and yet is direct and unambiguous in its communication. A refreshing and effective approach to a known, perhaps even tired problem, that also motivates direct action. Once you have seen this, you will think twice before ever throwing a cigarette butt on the floor ever again.

[quote]

'Once you have seen Pollutive Ends by Thijs Biersteker, you will think twice before ever throwing a cigarette butt on the floor ever again.'

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BEST COMMISSIONING

The prize for commissioning bodies that use designers and design strategically in their organisation or institute.

Committee chair: Pieter Aarts

Committee members: Madeleine van Lennep, Luuk Ros, Mark van Iterson, Henk Haaima, Jaina Padberg-Bührmann

TRIODOS BANK - DE REEHORST | TRIODOS BANK X RAU ARCHITECTEN X ARCADIS X EX INTERIORS
triodos.nl

The new working environment of Triodos Bank is a place where the ingredients of 'the new age' are palpable. The bank wanted to make its offices more than a sustainable building. Triodos has realised an accessible meeting place where employees, customers and visitors feel welcome and that aims to be a connecting factor between culture, nature and economy. The design and the production of materials are based on natural structures. The building as a whole can be reassembled and is made from sustainable and reused materials. This return to its roots at Landgoed De Reehorst is coupled with a vision of real estate with which Triodos strives to make a positive impact on the surrounding estate, nature and biodiversity.

Committee:

Triodos Bank has now succeeded in capturing its very own signature and values in a building that nestles beautifully in its surroundings. Right from the start, the bank as commissioner chose for a co-creation approach, with a focus on ecology and economy, and implemented this consistently and ambitiously. It thereby fits in seamlessly with the brand identity, which the building palpably brings to life. Structurally good commissioning and the strong strategic use of design; this is what you would ideally expect from Triodos Bank. An extra feather in the cap for its far-reaching circular character, especially because it is not just a little extra for Triodos Bank, but clearly a matter of course.

[quote]

'Structurally good commissioning and the strong strategic use of design; this is what you would ideally expect from Triodos Bank.'

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FORUM GRONINGEN | GEMEENTE GRONINGEN X NL ARCHITECTS E.A.
forum.nl

After a long wait and the necessary setbacks along the way, the Forum Groningen opened in the heart of the Grote Markt. An impressive, unique volume that understands the art of fitting in and gives the direct surroundings a new impetus. Inside, a central atrium connects six floors with open spaces and squares, with a panoramic roof the Hoge Markt as highlight. Forum Groningen is a cultural warehouse full of books, exhibition spaces, cinemas and restaurants that blurs the traditional boundaries between cultural functions and with a focus on meeting and connecting. Information is provided thematically in the Forum and transcends the various mediums. The building is a kind of life-sized search engine, designed for endless *browsing*; you will find more than you were looking for.

Committee:

Groningen city municipality shows how entrepreneurship can and should continue developing over time. This demands great courage, dedication and mutual trust; in this case with an enormously synergetic effect. Creativity has been used to unite the many objectives and functions, so that the outcome is not a grey compromise, but rather a powerful and characteristic statement. This could only have been made possible with a well-thought-out process, and with so many stakeholders on board it is nothing short of very clever. In the collaboration with NL Architects, among others, Groningen city municipality has cleverly integrated a new icon into the historic context of its city. The Forum is a reason to visit Groningen.

[quote]

'Groningen city municipality shows how entrepreneurship can and should continue developing over time. The Forum is a reason to visit Groningen.'

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WATER AS LEVERAGE | RIJKSOVERHEID

waterasleverage.org

Cities all over the world are being hit hard by climate change and far-reaching urbanisation. Water as Leverage for Resilient Cities Asia (WaL) sees water as a catalyst for sustainable development: water is globally not only the most significant risk, but also the best connective factor. Through *research by design*, WaL develops an integral and inclusive approach for the global urban climate problem. Together with multidisciplinary teams, WaL is currently designing climate-adaptive concepts for three cities: Semarang (Indonesia), Chennai (India) and Khulna (Bangladesh). The transformative approach and projects, that are being developed in collaboration with the local government, financiers and the vulnerable communities the programme focuses on, should eventually be scalable throughout Asia and the rest of the world.

Committee:

A surprising example of Dutch Design as mentality: Water as Leverage (WaL) focuses on an integral approach and thus creates an important foundation for designing solutions. WaL uses a step-by-step strategy to tackle one of the most complex, long-term and weighty issues of our time. It is a testament to their intelligent commissioning that they have been able to formulate a clear task from this and to initiate a creative design process. With three concrete pilots that will hopefully act as leverage in the future, WaL has now left the starting blocks with impressive ambition.

[quote]

'A surprising example of Dutch Design as mentality: with the integral approach of Water as Leverage, the Dutch government has created an important foundation for one of the most complex issues of our time.'

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YOUNG DESIGNER

The incentive prize for young talented designers who graduated no more than five years ago. The designer is central in the assessment process and the quality of the entire portfolio is taken into account.

Committee chair: Saskia van Stein

Committee members: Jeroen Junte, Georgette Koning, Thomas Clever, Evelien Reich, Tamar Shafrir

KATINKA VERSENDAAL

the-eatelier.com

From her studio The Eatelier, Katinka Versendaal researches our food system and designs future scenarios for the safety, accessibility and affordability of food. In her own words: speculative gastronomy. So, expect experimental food concepts, such as a cocktail tailor made to suit your personal health requirements or a research project like Evolution of the Omnivore, that concentrates on the climate, technology and pharmacy/medical domains. In her work, Versendaal aims to bridge the gaps between the gastronomic field, the academic world and food production. Each of her experiments is a vision of what human food habits could look like in the future. As such, Katinka Versendaal aims to make a contribution to a sustainable, healthy and primarily tasty future.

Committee:

From The Eatelier, Katinka Versendaal thoroughly researches our relationship with food and makes her speculative explorations of the food chain understandable to a wider audience. She has a striking engagement and reach, with her still young design studio full of powerful work. Her careful aesthetics create beautiful pieces; Versendaal forges culture, ecology and technology into easily accessible installations, events and experiences. Using positive stories, she breaks through patterns and also makes them very appetizing.

[quote]

'In The Eatelier, Katinka Versendaal forges culture, ecology and technology into easily accessible installations, events and experiences and also makes them very appetizing.'

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IRIS VAN WEES

irisvanwees.com

Iris van Wees presents digital fashion as a creative and commercial alternative to the current fashion system. The interaction between virtual and physical is central in her work. In the specially developed Iris-van-Wees app, the user finds digitally designed looks, an outfit to experience in 3D and physical shirts and jumpers can be activated so that they move with the wearer in a digital environment like social media. She thereby continues to build upon the now familiar *face filters* and uses augmented reality to connect with the physical world. She thus creates a new kind of fashion experience that is accessible to a wide audience.

Committee:

As 3D virtual designer, Iris van Wees is at the forefront of the digital transformation of the fashion industry in the Netherlands. Her method interacts with fashion, refers to well-known frames and filters from the digital world and shows enormous potential. The DIY-feel speaks to the imagination and stimulates thinking about which other applications could be possible. It is energetic and practical, it is glitch, it is street, it is binary and it has a retro feel, wherein lies the power of Iris van Wees: it cannot be categorised and so fits in perfectly with the spirit of the times.

[quote]

'Energetic, practical, glitch, street, binary. This is the power of Iris van Wees: it cannot be categorised and so fits in perfectly with the spirit of the times.'

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SIMON DOGGER

simondogger.nl

Simon Dogger is a designer who had to get used to a whole new perspective: that of non-visual designer. In the period that he lost his power of sight, Dogger was studying at the Design Academy Eindhoven and had to take a lengthy absence. But he returned with a renewed ability to listen and

feel, and a strong drive to win back his independence. Simon Dogger sees himself as someone who absorbs information in a different way and, as a designer, is searching for more inclusive forms of communication. He combines visual, auditive and sensory means of improving the quality of life for anyone who can benefit from self-empowering, intuitive tools that help you to make contact with others and the environment around you.

Committee:

Simon Dogger's designs add an important perspective that reminds the design world of its own limitations: how inclusive can a design actually be for a reality that the designer is unfamiliar with? By focusing on space and sound, Dogger can do something others cannot and has turned an apparent disadvantage into an advantage. His designs are genial in their simplicity. The premise of technology is that it carries us forward; Simon Doggers' vision of accessibility shows that technology can even make us more human.

[quote]

'Simon Doggers' vision of inclusivity expands the playing field and shows that technology can even make us more human.'