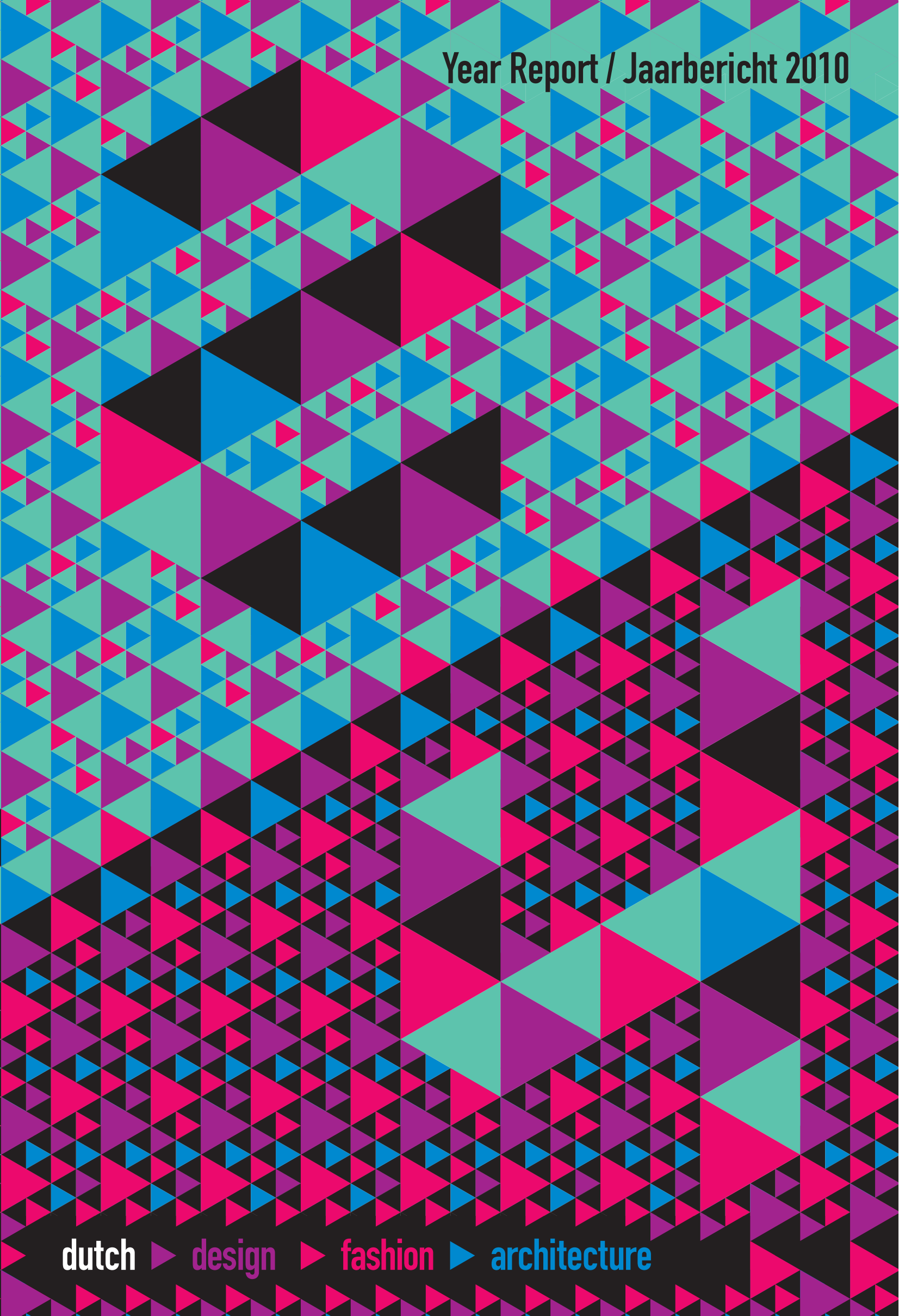
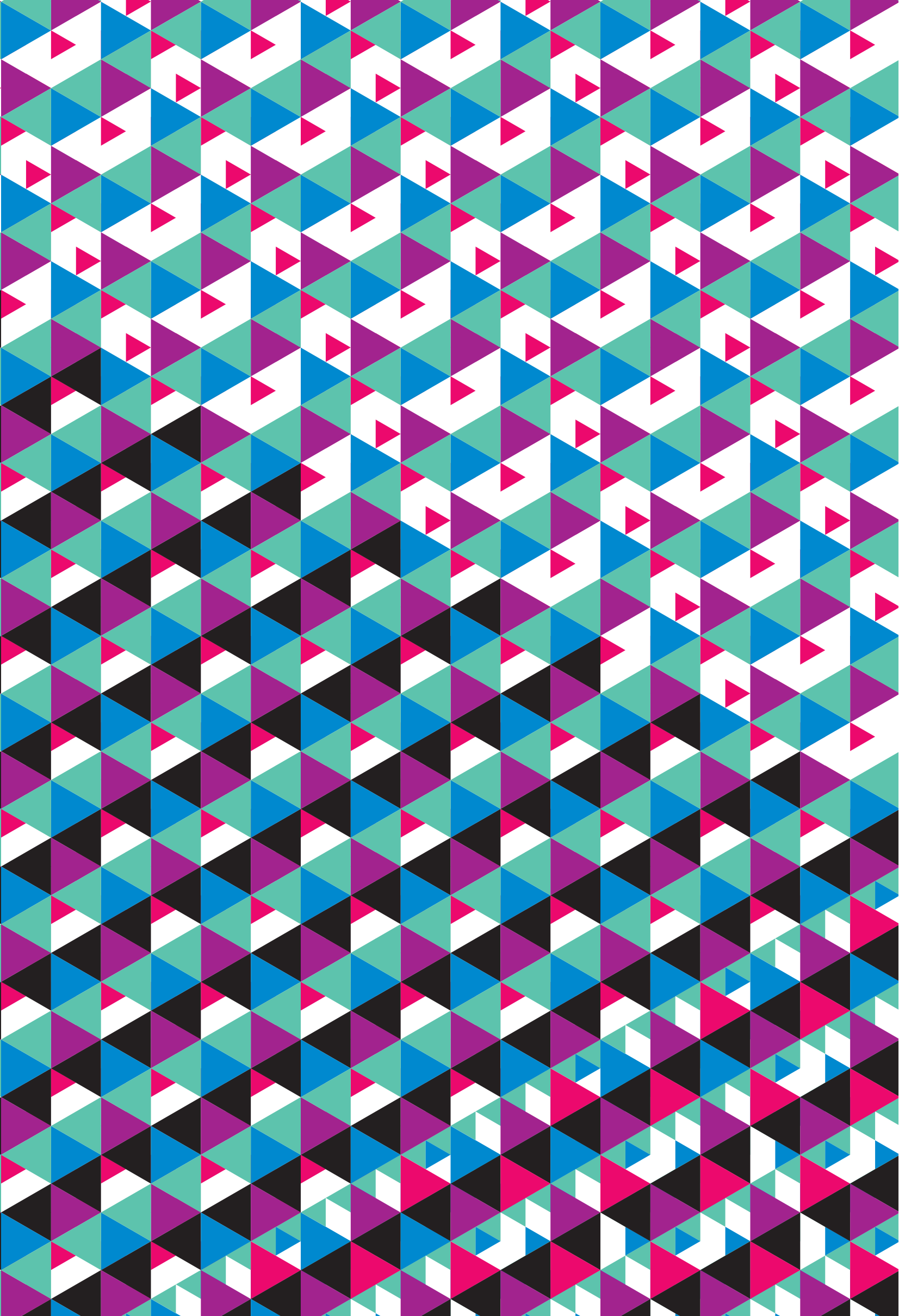
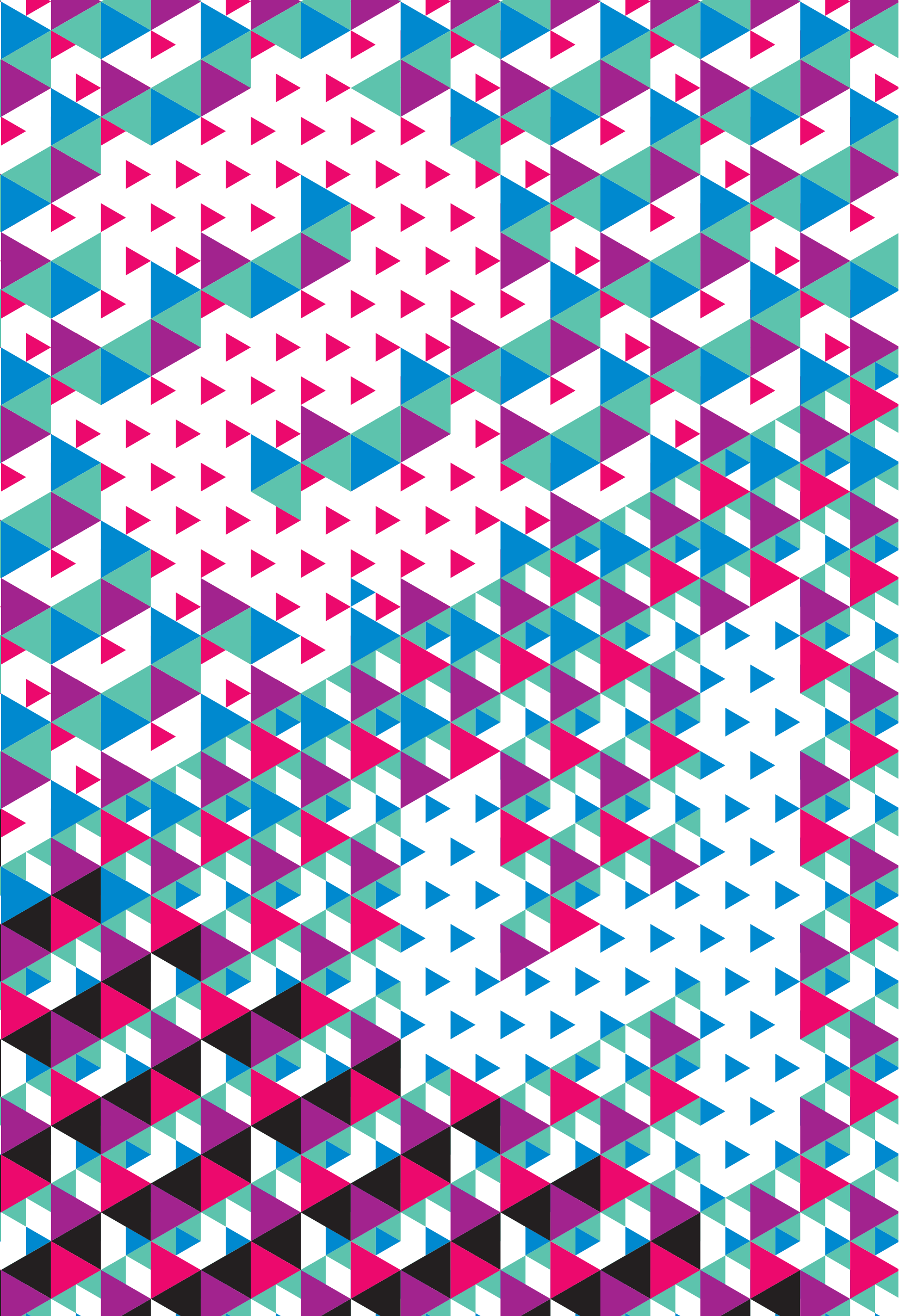




Year Report / Jaarbericht 2010

dutch ► design ► fashion ► architecture





dutch ▶ design ▶ fashion ▶ architecture

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The creative sector is a key industry within the Dutch economy. The reasons for this are surprisingly complex.



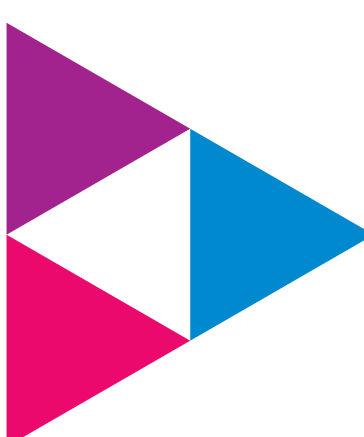
At first glance, the economic significance of the creative sector may seem limited, despite its recent growth—especially in urban regions. With it, the reputation of the taste-making community has also advanced; who wouldn't want to be part of it? Nevertheless, there are voices that criticise the sector's fragmentation and limited scale. This outlook is understandable, but in my opinion these voices are wrong—from two perspectives.

If you replace the word *fragmentation* with *variation*, you will understand what I'm getting at. The sectors traditionally known as growth sectors were indeed fragmented and diverse during their most innovative phases.

I've been told that on the eve of the golden age of the automobile, there were over 400 brands of cars. The computer industry—the tastemaker of the post-industrial era—is a similar story. The creative

A New Perspective

Een Nieuw Perspecti



De creatieve sector geldt als een sleutel-industrie van de Nederlandse economie. Daar is alle reden voor. Alleen zijn die redenen ingewikkelder dan je zou denken.

Op het eerste gezicht lijkt de economische betekenis beperkt. De groei van de creatieve sector was in de afgelopen periode weliswaar relatief groot, met name in stedelijke agglomeraties, en het aanzien in de smaakmakende gemeenschap is dat ook. Wie wil daar nu niet toe behoren en aan bijdragen? Toch zijn er stemmen die eerder de fragmentatie en de beperkte omvang van de sector als leidraad nemen voor hun opinie. Begrijpelijk, maar in mijn ogen onjuist. Vanuit twee perspectieven.

Wie het woord *fragmentatie* vervangt door *variëteit* begrijpt waar ik op doel. Sectoren die zich van oudsher laten kennen als groeiers herinneren zich hun innovatieve fase juist als gefragmenteerd en divers.



Er waren ooit, zo heb ik me laten vertellen, bijna vierhonderd automerken aan de vooravond van de gouden eeuw van de automobiel. Iets soortgelijks

industries are for the creative knowledge economy what the computer industry was—and is—for the industrial knowledge economy.

Which leads us to the second perspective: if this so-called fragmentation is understood as the variety that comes within a certain phase of growth, then we might ask ourselves how long this development phase will last. When will the creative sector enter the next, maturation phase?

These answers are complex and difficult to predict, especially given the unique character of the creative industries. They are at once autonomous and associated with other sectors. As in weaving, they are warp *and* weft.

What does Dutch Design Fashion Architecture have to do with this? Everything. With support from the government and various sectors within the creative industries, the DutchDFA programme stimulates the maturation of this varied and vital branch. It reinforces its coherence by making international connections, removing obstacles, stimulating collaboration, and provoking new configurations. It shows what the Dutch creative

industries are capable of. This is quite remarkable, if you can believe what they say abroad.

The partners themselves, ambitious as they are, are not, and may never be, entirely satisfied. Indeed, there is no reason for smugness—but there is reason for trust. DutchDFA has proven wrong those who thought that collaboration among the design fields would be impossible. But we're not there yet.

Then again, we may never be there. Those who aim to lead will always be halfway. Without a doubt we are going in the right direction with DutchDFA, thanks to many.

As we progress, our destination shifts, but we remain on course.

HARRY STARREN
Chair Steering Group DutchDFA

ef

gaat op voor de computerindustrie, de smaakmaker van de postindustriële periode. De stelling luidt: de creatieve industrie is voor de creatieve kenniseconomie wat de computerindustrie was - en is - voor de industriële kenniseconomie.

Dat brengt ons op het tweede perspectief. Als de fragmentatie - die de sector wordt verweten - wordt begrepen als de variëteit die hoort bij een fase, dan is de vraag hoe lang deze fase duurt en wanneer de volgende (rijpings)fase kan worden betreden.

Het antwoord daarop is complex en lastig voorspelbaar, ook door het unieke karakter van de creatieve industrie. Het is immers een zelfstandige industrie én een hulpindustrie voor andere sectoren. Het schering én inslag.

Wat heeft Dutch Design Fashion Architecture hiermee te maken? Alles. Het DutchDFA programma bevordert de rijping van deze gevarieerde en vitale tak van sport, bevordert haar samenhang door internationale verbanden aan te gaan, hindernissen weg te nemen, samenwerking te bevorderen en nieuwe combinaties uit te lokken. Met steun van de overheid en vanuit de sectoren van de creatieve industrie zelf.

Daarmee wordt getoond wat de Nederlandse creatieve industrie vermag. Dat is nogal wat, als je het buitenland mag geloven. Zelf zijn de partners, door ambitie gedreven, nog niet -misschien wel nooit- tevreden.

Er is geen reden voor zelfgenoegzaamheid. Die is er nooit. Wel voor vertrouwen. Wie dacht dat het veld niet kon samenwerken vindt in DutchDFA het bewijs van het tegendeel. We zijn er nog niet.

Maar we zijn er misschien wel nooit. Wie leiderschap ambieert is altijd halverwege. Ik durf te zeggen dat we - waar het DutchDFA betreft - dankzij velen de goede kant op gaan.

De bestemming wijkt naarmate we vorderen: maar we liggen in mijn ogen zonder meer op koers.

HARRY STARREN
Voorzitter Regiegroep DutchDFA

The background of the entire page is a repeating pattern of geometric shapes. It consists of large triangles pointing in various directions, some of which are composed of smaller triangles in shades of blue, magenta, and teal. There are also smaller, isolated triangles scattered throughout the pattern.

The World as De Wereld als

Halfway There, and More Vital than Ever

Writing an annual activity report halfway through a four-year programme is a peculiar exercise. Just when, after two years of frenzied acceleration, the programme has gathered momentum and is moving smoothly into higher gear, the full stop sign is already looming ahead. But this is no time to slam on the brakes. Strengthening the international position of the Dutch creative industries is more necessary, and potentially more rewarding, than ever before.

Since the inception of the DutchDFA programme during a period of relative security and prosperity, the world, of course, has been struck by a large-scale economic crisis that has also im-

pacted the Netherlands. The past two years have seen significant redundancies in the Dutch design sector, and the economic outlook for design professionals in the Netherlands remains bleak: the construction industry is at a virtual standstill, while investments in innovation and consumer spending have reached severe lows.

If there is a way out of this crisis for the Dutch economy, it lies in innovation and foreign markets. For centuries, the Dutch have been 'pioneers in international business'TM and in innovative technologies. Dutch designers are part of this tradition. The creative, innovative approach of Dutch design, fashion, and architecture stimulates the Dutch knowledge economy, strengthens the international profile of the Netherlands, and helps to produce an attractive settlement climate for foreign companies. In addition, the design sector contributes significantly to other industries, including healthcare, water management, and agriculture, by adding value to processes and products.

From a western point of view, global economic power is shifting to the east and south. The crisis has hit rapidly growing economies like China, India, and Turkey less severely than econo-

ELS VAN DER PLAS, Director Premsula, Dutch Platform for Design and Fashion: 'Given the current economic climate and bearing in mind the cultural and economic agendas, DutchDFA is an important programme and instrument: professional and sector organisations and three ministries have been collaborating successfully under this header for over 2.5 years already. The synergy that has emerged leads to cross-fertilisation and mutual influences: designers are starting to think in more economic terms; the economy makes connections with research and science; and designers benefit more from relationships with significant partners.'

mies in the West, and their growth rates have picked up faster. These countries have an increasing demand for knowledge, vision, and innovation to help them develop more sustainable and contemporary economies and improve the quality of life of their citizens. This is where Dutch expertise can make a significant contribution. Furthermore, the crisis has revealed once again that the effects of globalisation and the causes of climate change require cohesive answers. To arrive at structural solutions requires international collaboration and knowledge exchange.

Garden Tuin

Halverwege, en waardevoller dan ooit

Een jaarverslag schrijven halverwege een vierjarig programma is een merkwaardige oefening. Net nu het programma, na twee jaar van energieke ontwikkeling, rustig in een hogere versnelling lijkt te kunnen verdergaan, komt de eindstreep al in zicht. Maar dit is geen moment om op de rem te trappen. Versterking van de internationale positie van de Nederlandse creatieve industrie is noodzakelijker en kansrijker dan ooit.

Sinds de start van het DutchDFA programma, in een periode van relatieve rust en voorspoed, werd de wereld zoals bekend geconfronteerd met een grootschalige economische crisis, die niet aan Nederland voorbij is gegaan. In de afgelopen

twee jaar vielen in de Nederlandse ontwerpsector veel ontslagen en het economische perspectief voor ontwerpers in Nederland blijft somber: de activiteiten in de bouw zijn vrijwel stilgevallen, terwijl investeringen in innovatie en de consumentenbestedingen op een dieptepunt staan.

Wegen uit de crisis voor de Nederlandse economie leiden echter langs innovatie en buitenlandse markten. Al eeuwenlang zijn Nederlanders pioniers in internationaal zakendoen - 'pioneers in international business'TM - en in vernieuwende technologie. Nederlandse ontwerpers maken deel uit van deze traditie. Het creatieve en innovatieve karakter van design, mode en architectuur in Nederland zorgt voor een wezenlijke stimulans van de Nederlandse kenniseconomie, versterkt het internationale profiel van Nederland en leidt tot een aantrekkelijk vestigingsklimaat voor buitenlandse bedrijven. Daarnaast draagt de ontwerpsector aanzienlijk bij aan andere sectoren, waaronder de gezondheidssector, watermanagement en landbouw, door waarde toe te voegen aan processen en producten.

Vanuit westers perspectief verschuift de mondiale economische macht tegenwoordig naar het oosten en het zuiden. Snel groeiende economieën als China,

ELS VAN DER PLAS, Directeur Premsula, Dutch Platform for Design and Fashion: 'Gegeven het huidige economische klimaat en met de agenda cultuur en economie in het achterhoofd, is DutchDFA een belangrijk programma en instrument: hier werken beroeps- en brancheverenigingen, sectorinstituten en drie ministeries al 2,5 jaar succesvol samen. De synergie die ontstaat, elkaar bestuift en beïnvloedt: ontwerpers gaan meer economisch denken, de economie legt verbanden met onderzoek en wetenschap, vormgevers hebben meer profijt van relaties met partners van betekenis.'

India en Turkije hebben de crisis beter doorstaan dan westerse landen en hun groeitempo heeft zich sneller hersteld. Deze landen hebben een toenemende behoefte aan kennis, visie en innovatie, om hun economie duurzamer en moderner te maken en de kwaliteit van leven voor hun burgers te verbeteren. Hier kan Nederlandse deskundigheid een wezenlijke bijdrage leveren. De crisis heeft eens te meer blootgelegd dat de gevolgen van globalisering en de oorzaken van klimaatverandering in samenhang om antwoord vragen. Het vinden van structurele oplossingen vraagt om internationale samenwerking en kennisuitwisseling. Nederlandse ontwerp bureaus met internationale portefeuilles, met name grotere

OLE BOUMAN, Director Netherlands Architecture Institute: 'It is now more important than ever to work in collaborative chains and to avoid fragmentation. In addition, the reputation of the Netherlands is important from a geo-political perspective. The creative industries are an important factor in this.'

Dutch design agencies with international portfolios, particularly larger firms that have successfully established offices abroad, have done better than others at weathering the crisis. The DutchDFA programme is working to make this route more feasible for other Dutch firms, including smaller and emerging agencies. In the past year, the Dutch Design Workspace in Shanghai, an incubator space for Dutch design firms in China, has facilitated this move for several companies. Both the Workspace team and the newly established Dutch Design Desk in Guangzhou/Hong Kong can support Dutch companies that aspire to enter the Chinese market by sharing market insights and initiating matchmaking activities. Both teams work closely with—and are strongly supported by—the Dutch diplomatic posts in China, reinforcing each other's activities by exchanging knowledge and networks.

OLE BOUMAN, directeur Nederlands Architectuurinstituut: 'Nu nog belangrijker dan ooit tevoren is de ketensamenwerking en het tegengaan van versnippering. Verder is de reputatie van Nederland in geopolitiek opzicht van belang. De creatieve sectoren zijn in dit opzicht een belangrijke factor.'

bureaus met rendabele vestigingen in het buitenland, slaan zich beter door de crisis heen. Het DutchDFA programma wil deze weg ook voor kleinere en minder gevestigde Nederlandse bureaus toegankelijk maken. De Dutch Design Workspace in Shanghai, een incubatorprogramma voor Nederlandse ontwerp-bureaus in China, is vorig jaar opgericht om hieraan bij te dragen. Het team van de Workspace, evenals dat van de nieuwe Dutch Design Desk in Guangzhou/Hongkong, ondersteunt Nederlandse bedrijven die zich op de Chinese markt willen begeven met kennis van de markt en matchmaking activiteiten. Beide teams werken nauw samen met de lokale Nederlandse diplomatieke posten, die hen actief ondersteunen, waarbij alle partijen hun kennis en netwerken met elkaar delen. De Workspace en Design Desk zijn nieuwe instrumenten voor het faciliteren van het individuele ondernemerschap van Nederlandse ontwerpers in het buitenland. Ze zullen in de tweede

In the second half of the DutchDFA programme, these new instruments for facilitating the individual entrepreneurship of Dutch designers abroad will also be introduced in other focus countries, in ways that suit the local business cultures.

Internationalisation of the Dutch design sector is crucial if the Netherlands wants its designers to continue competing and conversing on a global level. It expands the market, helps connect with global networks, and tests Dutch design culture against international benchmarks. Joining forces in internationalisation—the DutchDFA model—stimulates the efficient use of available resources, networks, and knowledge. Positioning through group shows and large public events, generating media attention, developing networks, building a local support system, and applying these efforts towards focused entrepreneurial ventures, together form a strategy that paves the way for individual designers and design practices to enter foreign markets.

The DutchDFA programme sets priorities and creates coherence in international economic and cultural policies for the creative industries. Its joined-up approach, based on shared frameworks and executed by the key players in the field, is integral to the

helft van het DutchDFA programma ook in andere focuslanden worden geïntroduceerd, op een wijze die past bij de lokale zakelijke cultuur.

Internationalisering van de Nederlandse ontwerpsector is noodzakelijk om op mondiaal niveau te kunnen blijven meedingen en meepraten. Het vergroot de markt, bevordert de aansluiting op mondiale netwerken en toetst de Nederlandse ontwerpcultuur aan internationale maatstaven. Krachten bundelen in internationalisering – het DutchDFA model – stimuleert efficiënt gebruik van beschikbare middelen, netwerken en kennis. Positioneren met groepspresentaties en grote publieke evenementen, media-aandacht genereren, netwerken ontwikkelen, lokale ondersteuningssystemen opbouwen en deze inspanningen gezamenlijk benutten voor gerichte ondernemingsactiviteiten: alles bij elkaar een integrale strategie om buitenlandse markten toegankelijker te maken voor individuele ontwerpers en ontwerp bureaus uit Nederland.

Het DutchDFA programma brengt samenhang en prioriteiten aan in internationaal economisch en cultureel beleid voor de creatieve industrie. De krachtenbundeling, op basis van gemeenschappelijke kaders en uitgevoerd door de belangrijkste spelers in het veld, is wezenlijk voor het succes van het programma. Vanaf

ROB HUISMAN, Director Association of Dutch Designers (BNO): 'Collaboration between the various disciplines in the creative service industries is necessary. Not only because there is a lot of overlap, but also because it simply makes us bigger. Internationalisation is of utmost importance for us. Because the Netherlands is small, because we're good, and because we need international influences to continue to develop our professions.'

ALBERT MATTHIJSEN, Director of City Development Arnhem: 'In these economically challenging times, it is of great importance to be able to benefit from synergetic advantages when it comes to the development of international activities. There is a lot of pressure on the internationalisation in the industry, certainly in the creative sectors. Collaboration when it comes to the strengthening of our international position is more necessary now than it was before the crisis.'

programme's success. From the start, DutchDFA has made choices; first, to focus on specific countries, and increasingly to focus on particular topics. These topics, or country- and sector-specific themes, spring from

ROB HUISMAN, directeur BNO: 'Samenwerking tussen de diverse disciplines in de creatieve zakelijke dienstverlening is noodzakelijk, niet alleen omdat daartussen veel overlap is, maar vooral ook omdat we daarmee gewoon groter zijn. Internationalisering is voor ons van het grootste belang. Omdat Nederland klein is, omdat we goed zijn en omdat we internationale invloeden nodig hebben om ons vak te blijven ontwikkelen.'

ALBERT MATTHIJSEN, Directeur Stadsontwikkeling Gemeente Arnhem: 'In deze economisch mindere tijd is het behalen van synergetische voordelen bij de ontwikkeling van buitenlandse activiteiten van wezenlijk belang. De internationalisering bij het bedrijfsleven staat onder druk, zeker in de creatieve sector. Samenwerking bij de versterking van onze internationale positie is nu nog meer noodzakelijk dan voor de crisis.'

het begin heeft het programma keuzes gemaakt, allereerst voor een focus op bepaalde landen, en in toenemende mate voor een focus op specifieke onderwerpen. Deze onderwerpen, of landen-specifieke en sectorspecifieke thema's, zijn gebaseerd op urgente lokale vraagstukken waar Nederlandse ontwerpers bij uitstek aan kunnen bijdragen. De

urgent local issues which Dutch designers are particularly well-suited to address. They relate to the real demands of local society, and are therefore ultimately connected to long-term market demand.

Looking Back at 2010

The programme has gained unity and depth in the past year. The year plan for 2010 has mostly been executed, while some remaining projects are set to take place in 2011. The contributions to the '2/4' annual report by friends and partners of the DutchDFA programme, from both the Netherlands and abroad, describe a knitting-together of different design cultures and societies and the development of valuable partnerships. At the same time, they precisely identify new opportunities and critically evaluate existing assumptions. In 2010, DutchDFA has evolved from an energetic string of events into a more mature and cohesive programme.

In its first year, 2009, the programme was still a mix of preparatory research, tentative collaboration, and

latching on to opportunities, combined with the strategic use of existing networks and reputations. At the end of 2009, clear aims were established for each focus country to strive for during the second year, underpinned by a list of projected activities. These aims, and the associated project lists for the three focus countries, already suggested what was to become increasingly clear over the course of 2010: DutchDFA is a programme of different speeds. The programme's level of development differs from country to country, from organisation to organisation, according to the different starting points in 2009. In a broad outline, each local segment of the programme is being developed in three phases:

- phase 1: gather knowledge, build up network and visibility, develop programme;
- phase 2: execute programme, use and strengthen network and profile;
- phase 3: consolidate achievements, transfer networks, establish autonomy of instruments.

In China, DutchDFA had a head start in phase 2 thanks to the available surveys and the well-developed local network of the diplomatic posts, but also because of the visibility established through previous high-profile activities. The Netherlands had been focus

ELS VAN DER PLAS: 'The focus on specific countries links and connects networks and expertise in a structural way. It is important that all those involved share their networks and their knowledge.'

ALBERT MATTHIJSEN: 'It is a strength that sharp choices have been made, with a focus on a limited number of countries and activities. That offers clarity for all parties and leads to a joint application of resources, with of course the aim to have greater effect.'

country of the Hong Kong Business of Design Week in 2008; Dutch designers had participated in four editions of the Shanghai International Creative Industry Week; and the work of Droog Design and Thonik had been presented in exhibitions in China. In addition, quite a few Dutch architects and designers were already working in China, and some of DutchDFA's partners already had connections in China, most notably through the China Contemporary exhibition in Rotterdam in 2006. With this foundation, it was possible to start building the China programme from existing networks and reputations.

A clear example of this was the swift establishment of the Dutch Design

thema's sluiten aan op daadwerkelijke lokale maatschappelijke vraag en daarmee op de marktvraag op de lange termijn.

Terugblik op 2010

Het programma heeft in het afgelopen jaar aan diepgang en samenhang gewonnen. Het jaarplan voor 2010 is grotendeels uitgevoerd, terwijl sommige resterende projecten voor 2011 op het programma staan. Uit de bijdragen aan het '2/4' jaarbericht door vrienden en partners van het DutchDFA programma in binnen- en buitenland spreekt een wederzijdse beïnvloeding van ontwerpculturen en samenlevingen en het ontstaan van waardevolle partnerships. Nieuwe kansen worden nauwkeuriger benoemd, bestaande aannames kritischer beoordeeld. Kortom, in 2010 is DutchDFA van een energieke reeks losse activiteiten uitgegroeid tot een volwassener en meer samenhangend programma.

In het eerste jaar, 2009, was het programma nog een mengeling van voorbereidend onderzoek, beginnende samenwerkingsverbanden en het benutten van kansen die zich aandienen, in combinatie met strategisch gebruik van

bestaande netwerken en opgebouwde reputaties. Eind 2009 zijn voor het tweede programmajaar voor alle focuslanden heldere doelstellingen vastgesteld, vertaald in een lijst van beoogde activiteiten. Deze doelstellingen, en de bijbehorende programma's in de focuslanden, vormden al een indicatie van wat gedurende het jaar steeds duidelijker werd: DutchDFA is een programma met verschillende snelheden. Het niveau van ontwikkeling verschilt per land en per organisatie, afhankelijk van het beginpunt in 2009. In grote lijnen kent het programma drie ontwikkelingsfasen:

- fase 1: kennis vergaren, netwerk en zichtbaarheid opbouwen, programma ontwikkelen;
- fase 2: programma uitvoeren, netwerk en imago benutten en versterken;
- fase 3: bereikte effecten consolideren, overdracht van netwerken, verzelfstandiging van instrumenten.

In China kon het DutchDFA programma starten in fase 2 dankzij de beschikbare onderzoeken en het goed ontwikkelde lokale netwerk van de diplomatieke posten, maar ook dankzij de verworven zichtbaarheid door voorafgaande activiteiten. Nederland was focusland van de Hong Kong Business of Design Week in 2008, Nederlandse ontwerpers hadden deelgenomen aan vier edities van de Shanghai International Creative Industry

ELS VAN DER PLAS: 'Focus op een aantal landen bindt en verbindt netwerk en deskundigheid op structurele wijze. Het is belangrijk dat alle betrokkenen dat netwerk en die kennis met elkaar delen.'

ALBERT MATTHIJSEN: 'Het is sterk dat er scherpe keuzes zijn gemaakt, met de focus op een beperkt aantal landen en activiteiten. Dat biedt helderheid naar alle partijen en leidt tot een gebundelde inzet van de middelen, met als doel natuurlijk om meer effect te sorteren.'

Week, en er waren al tentoonstellingen over het werk van Droog Design en Thonik in China te zien geweest. Daarnaast waren vele Nederlandse architecten en ontwerpers al actief in China en hadden sommige DutchDFA partners al een goed ontwikkeld netwerk in China, bijvoorbeeld door de tentoonstelling China Contemporary in Rotterdam in 2006. Op deze basis kon men het China-programma opbouwen vanuit bestaande netwerken en reputaties. Een duidelijk voorbeeld hiervan is de snelle oprichting van de Dutch Design Workspace, die gebouwd is op de langdurige werkrelatie tussen het Shanghai Creative Industry Centre, het Nederlandse Consulaat-Generaal in Shanghai en de huidige

Workspace, which was built on the long-term working relationship between the Shanghai Creative Industry Centre, the Consulate General of the Netherlands in Shanghai, and the current director, Giel Groothuis. But also, the travelling exhibition Taking a Stance, pairing the work of four Chinese and four Dutch designers, could draw on previous research and already established contacts by the NAI curators.

In both India and Germany, the programme started in phase 1, for various reasons. In India there was a mutual lack of familiarity, notwithstanding the individual contacts of some partners. Neither country had much knowledge or insight into the design culture of the other. In Germany, on the other hand, the issue was paradoxically one of over-familiarity. The main challenge there was to add to the existing profile and activities of the Dutch design sector in order to support the entrepreneurship of smaller Dutch design agencies in Germany. In both countries in 2009 and 2010, design from the Netherlands was presented at high profile public events, such as DesignYatra in Mumbai, DMY in Berlin, and the Ruhr.2010 festival.

directeur van de Workspace, Giel Groothuis. Maar ook de reizende tentoonstelling Taking a Stance, die het werk van vier Chinese en vier Nederlandse ontwerpers samenbracht, kon voortbouwen op eerder onderzoek en bestaande contacten van de curatoren bij het NAI.

In zowel India als Duitsland startte het programma om verschillende redenen in fase 1, in India vanwege de wederzijdse onbekendheid met elkaars ontwerpculturen, ondanks de individuele contacten van sommige partners, en in Duitsland paradoxaal genoeg vanwege de grote bekendheid. Daar lag eerst de vraag voor, wat het programma specifiek kon toevoegen aan de bestaande reputatie en activiteiten van de Nederlandse ontwerpsector, om het ondernemerschap van kleinere Nederlandse ontwerpbureaus in Duitsland te ondersteunen. In beide landen werd in 2009 en 2010 Nederlands ontwerp gepresenteerd tijdens grote manifestaties, zoals DesignYatra in Mumbai, DMY in Berlijn en RUHR.2010. Tegelijkertijd was er een sterke focus op onderzoek, zoals in een diepgaand marktonderzoek van Duitsland – 'Ondernemen in Duitsland' – en in 'Mapping India', een gids voor design, mode en architectuur in India, uitgevoerd door lokale sleutelfiguren en gevolgd door een presentatie en twee bezoekersprogramma's in Nederland.

Concurrently there was a strong focus on research, carried out for an in-depth market survey of Germany – 'Doing Business in Germany' – and an insiders' guide to design, fashion and architecture in India, 'Mapping India'. The latter was executed by key local figures, and followed by a presentation and two visitor programmes in the Netherlands.

India, Germany, and China in 2011

In 2011, India has moved into phase 2, propelled by a higher budget and extra efforts from the DutchDFA partners and programme office. The focus will be on both strengthening and using existing networks and reputations, creating footholds for business relations, and executing the programme prepared in 2010. This includes the tour of Connecting Concepts, the multidisciplinary exhibition initiated by PremSela, Dutch Platform for Design and Fashion, the NAI, and Brainport Eindhoven; Delhi 2050, a multidisciplinary joint research project generating a long-term urban vision for the capital of India; the cross-sectoral Matchmaking project, initiated by the NAI and

India, Duitsland en China in 2011

In 2011 groeit India door naar fase 2 dankzij een hoger budget en extra inspanningen van de DutchDFA partners en het programmabureau. Daar gaat het om het versterken en benutten van bestaande netwerken en reputaties, het creëren van aanknopingspunten voor zakentransacties en de uitvoering van het in 2010 voorbereide programma. Dit omvat Connecting Concepts, de reizende, positionerende multidisciplinaire tentoonstelling opgezet door PremSela, het NAI en Brainport Eindhoven; Delhi 2050, een bilateraal multidisciplinair onderzoeksproject gericht op een meerjarige stedelijke visie op India's hoofdstad; het crosssectorale Matchmaking project, geïnitieerd door het NAI en het KRVIA Instituut in Mumbai, over sociale woningbouw en vernieuwing van sloppenwijken, en een preview van Dutch Fashion Here & Now. Allemaal evenementen met een hoge zichtbaarheid die professionals uit India en Nederland samenbrengen, bureaus en bedrijven daarbij betrekken, en de uitwisseling van ideeën en het ontwikkelen van zakelijke partnerships stimuleren. Naast dit programma is er bijzondere aandacht voor uitwisseling en samenwerking in het onderwijs en wordt de vestiging van een Dutch Design WorkSpace in Mumbai onderzocht.

the KRVIA Institute in Mumbai, about slum renewal and affordable housing; and a preview of Dutch Fashion Here & Now. These will all be high-profile events, connecting professionals from India and the Netherlands, involving practices and companies, and stimulating the exchange of ideas and the development of business partnerships. Alongside this programme, DutchDFA will give special attention to exchange and collaboration in education, as well as to the potential establishment of a Dutch Design WorkSpace in Mumbai.

Germany will jump to phase 3 in 2011, with a detour via phase 2 to realise some large profiling projects. These projects will help to reinforce existing ties between Germany and the Netherlands, while developing new possibilities for collaboration and commercial exchange. The Dutch diplomatic posts in Germany have strengthened their internal collaboration to this end and will strongly support these efforts. One of these projects is the exhibition Basic Instincts, initiated by PremSela, which will open in Berlin at the end of June. The show highlights views and visions from Dutch fashion culture as they relate to each other and to architecture, design, and photography in the Netherlands, all of which are included. Connected to this event, and coincid-

Duitsland springt in 2011 naar fase 3, met een omweg via fase 2 voor enkele positionerende projecten, ter versterking van bestaande banden tussen Duitsland en Nederland en de ontwikkeling van nieuwe mogelijkheden voor samenwerking en economische uitwisseling. De Nederlandse diplomatieke posten in Duitsland hebben hun onderlinge samenwerking versterkt om deze activiteiten nog beter te kunnen ondersteunen. Eén daarvan is de tentoonstelling Basic Instincts, een initiatief van PremSela, vanaf eind juni in Berlijn te zien, waarin actuele en richtinggevende visies binnen de Nederlandse modecultuur centraal staan, in relatie tot elkaar en tot andere werkvelden als architectuur, design en fotografie. In het verlengde hiervan organiseert Fronteer Strategy samen met MODINT een evenement over 'Dutch design in denim', ten tijde van de Bread & Butter modebeurs. Daarnaast coördineert PremSela, net als in 2010, een substantiële Nederlandse bijdrage aan DMY Berlin.

In 2011 groeit het programma voor China door naar fase 3, met voortzetting van bestaande instrumenten als de Workspace en Design Desk, en consolidering van succesvolle initiatieven als Dutch Fashion Here & Now. Er worden geen grote nieuwe projecten geïnitieerd. Deelname aan grootschalige publieke

ing with the Bread & Butter fashion trade show, Fronteer Strategy together with MODINT will realise an event highlighting Dutch design in denim. And for the third consecutive year, DMY Berlin will include a major Dutch contribution, coordinated by Premsele as in 2010.

In 2011, the programme for China will move into phase 3 with a continuation of existing instruments, such as the Workspace and Design Desk, and a consolidation of successful approaches, such as Dutch Fashion Here & Now. No large new projects will be initiated; instead, the programme will make use of touring presentations, like Connecting Concepts, and existing collaborations, like the Next City Joint Research project and the NAI Matchmaking project, to anchor its contribution to large-scale public events like the Beijing Design Week and the Shenzhen and Hong Kong architecture biennale.

Ultimately, the programmes in all countries will move into phase 3 before DutchDFA's activities conclude at the end of 2012.

evenementen, zoals de Beijing Design Week of de Shenzhen en Hong Kong Architectuur Biennale, vindt plaats met reizende presentaties als Connecting Concepts, en bestaande samenwerkingen als het gezamenlijke onderzoeksproject Next City en het NAI Matchmaking project.

Uiteindelijk zullen de programma's in alle focuslanden doorgroeien naar fase 3 vóór de afsluiting van het DutchDFA programma eind 2012.

Een vierde focusland

In 2008, bij de keuze van de eerste drie focuslanden van het DutchDFA programma, hielden de Regiegroep en de betrokken ministeries de optie open om later nog een vierde land toe te voegen. Deze mogelijkheid leidde in 2010 tot veel discussie, om redenen voorzien in het jaarplan voor 2010: *'In 2009 is gebleken dat drie focuslanden het maximum haalbare is voor het beschikbare programmbudget en de organisatorische capaciteit bij de DutchDFA partners.'* Het tegelijkertijd ontwikkelen van een samenhangend programma voor drie landen bleek een uitdagende onderne-

A Fourth Focus Country

In 2008, while determining the first three focus countries for DutchDFA, the Steering Group and the funding ministries had reserved the option to add a fourth country at a later stage. This possibility generated much debate throughout 2010, as the 2010 year plan anticipated: *'It has in 2009 already become clear that three focus countries is the maximum in relation to the available programme budget and organisational capacity among the DutchDFA partners.'*

Developing a coherent programme for three countries simultaneously had been a challenging undertaking, and moving the programme into the second and third phases in India and Germany would surely require another surge of effort. Furthermore, there were doubts as to whether it would be possible to achieve the end goals in a country that would be added to the programme at DutchDFA's halfway point.

One argument for introducing a fourth country was that the DutchDFA programme was in many ways about

ming, terwijl naar de tweede en derde fase brengen van het programma in India en Duitsland nog aanzienlijke inspanning zal vergen. Bovendien was er twijfel over de haalbaarheid van het bereiken van de doelstellingen in een land dat halverwege aan het DutchDFA programma werd toegevoegd.

Als argument voor de introductie van een vierde focusland werd genoemd dat het DutchDFA programma in veel opzichten gaat over 'zaaien' en een vruchtbare bodem creëren voor gewassen die nog jaren na beëindiging van het programma in 2012 kunnen worden geoogst. Daar werd tegenin gebracht dat tenminste een deel van de 'oogst' tijdens het programma moet worden binnengehaald, om de ondernemingsgerichte doelstellingen van DutchDFA te realiseren, en als bewijs van de doelmatigheid van de gebruikte middelen.

Zoals het jaarplan voor 2010 al aangaf: *'Om budget en capaciteit vrij te maken zal het programma in een van de focuslanden in 2011 uitsluitend bestaan uit continuering van eerder ingezette meerjarige activiteiten en consolidering van bestaande instrumenten. Er worden daar dan geen nieuwe evenementen opgezet. Gezien de huidige voorsprong in programmering lijkt China hiervoor de meest logische kandidaat.'*

'sowing'—finding and creating fertile ground and planting seeds for crops that would be reaped long after the close of DutchDFA in 2012. In response, it was pointed out that some of this 'harvesting' would need to take place during the active period of the programme, in order to realise the enterprise-related goals of DutchDFA, and as proof of the effectiveness of the means used.

The 2010 year plan had already surmised: *'To free up budget and capacity, the programme in one of the other focus countries will in 2011 consist solely of a continuation of previously started long-term activities and a consolidation of existing instruments. No new events will be initiated there. Given the current advance in the programme, China seems to be the most logical candidate.'*

With China moving into phase 3, it was decided there was room for a fourth focus country, provided it would be feasible to move quickly through the programme phases there and preferably to start in phase 2. This fourth focus country would serve as a 'light' version of the programme—a test case for the application of knowledge and experience gained from the first two years of collaboration among the

Met de overgang van China naar fase 3 werd besloten dat er ruimte was voor een vierde focusland, mits het haalbaar zou blijken om in dat land de programmafases versneld te doorlopen en bij voorkeur te beginnen in fase 2. Het vierde focusland moet fungeren als een 'light'-versie van het programma: een testcase voor de toepassing van kennis en ervaring uit de eerste programmajaren, voortkomend uit de samenwerking tussen DutchDFA partners en de activiteiten in de andere focuslanden. Reeds ontwikkelde positionerende presentaties zullen daarheen reizen, in combinatie met ondernemingsgerichte en netwerkversterkende activiteiten, en bezoekersprogramma's over en weer.

De discussie spitste zich toe op Brazilië en Turkije ofwel de keuze voor een derde BRIC-land of een land aan de rand van Europa. Beide landen hebben krachtige, opkomende economieën en beide landen bieden kansen voor een rijke culturele dialoog. Recent zijn van beide landen culturele mappings gemaakt. Uiteindelijk viel de keus op Turkije vanwege de relatieve geografische nabijheid en een economische groei die vergelijkbaar is met die van China. Net als in China maakt de maakindustrie in Turkije een omslag door naar bedrijven met eigen creatieve teams, waardoor het land een markt vol mogelijkheden voor ontwerpers vormt. Bovendien vindt in 2012 viering van

Dutch partners, and from the activities generated in the other focus countries. Existing profiling presentations would be utilised there, in combination with enterprise-oriented and network-strengthening activities, and reciprocal visitor programmes.

The debate centred on Brazil and Turkey: either a third BRIC country or a country on the edge of Europe. Both have powerful emerging economies and both offer opportunities for a rich cultural dialogue. Cultural mapping surveys have recently been executed for both countries. In the end the choice was for Turkey because it offers geographic proximity and an economic growth rate on the level of China. Also like China, Turkey is in the process of turning its manufacturing industries into creativity-led businesses, thus constituting an opportunity-rich market for designers. In addition, the year 2012 will mark the celebration of 400 years of diplomatic ties between the Netherlands and Turkey.

With a focus on Istanbul, the programme for Turkey will connect with existing initiatives, such as the Istanbul Design Week and Fashion Week, and with active networks, such as those between Dutch and Turkish architecture institutes. One such relationship is the

400 jaar diplomatieke banden tussen Nederland en Turkije plaats.

Het programma voor Turkije richt zich hoofdzakelijk op Istanbul en zal aansluiten bij bestaande initiatieven, zoals de Istanbul Design Week and Fashion Week, en bij actieve netwerken zoals die tussen Nederlandse en Turkse architectuurinstellingen, waaronder de samenwerking in de context van de Internationale Architectuur Biënnale Rotterdam. De tentoonstellingen Basic Instincts en Connecting Concepts reizen naar Istanbul, waar ze worden aangevuld met een parallel programma voor commerciële en intellectuele uitwisseling. Een tijdelijke Workspace in Istanbul wordt voorbereid voor 2012, terwijl ook de mogelijkheid wordt verkend om een Dutch Design Desk in Turkije te openen.

En een focus-verschuiving: DutchDFA in Nederland

In de laatste twee jaar zal het internationale DutchDFA programma zichtbaarder zijn in Nederland. De grote reizende tentoonstellingen keren terug naar huis en

collaboration in the context of the International Architecture Biennale Rotterdam. In addition, the Basic Instincts and Connecting Concepts exhibitions will travel to Istanbul, where they will be complemented by a parallel programme of commercial and intellectual exchange. A temporary Workspace in Istanbul will be prepared for 2012, while the possibility of establishing a Dutch Design Desk in Turkey is also being explored.

And a Shift in Focus: DutchDFA in the Netherlands

In the last two years of DutchDFA, the impact of its international programme will be felt more strongly within the Netherlands. Large travelling exhibitions will return home, bringing new ideas and contacts. As a result, knowledge and networks gained through the programme will become rooted and accessible to Dutch designers aiming to expand internationally. Since internationalisation essentially starts at home, the branch organisations and professional associations involved in DutchDFA, led by BNO, will set up

brengen nieuwe ideeën en contacten mee. Door het programma vergaarde kennis en netwerken 'landen' weer in Nederland en worden toegankelijk gemaakt voor Nederlandse ontwerpers met internationale aspiraties. Aangezien internationalisering uiteindelijk 'thuis' begint, zullen de bij DutchDFA betrokken brancheorganisaties en beroepsverenigingen, onder leiding van BNO, cursussen opzetten die gericht zijn op versterking van het internationaal ondernemerschap van Nederlandse ontwerpers. Het bezoekersprogramma voor ontwerpers, bestuurders en journalisten uit focuslanden naar Nederland wordt geïntensiveerd, meestal gekoppeld aan grote Nederlandse design, mode en architectuurmanifestaties gericht op een internationaal publiek. Twee belangrijke nieuwe evenementen vinden met steun van het DutchDFA programma in mei 2011 in Amsterdam plaats. 'Creative Amsterdam' is een driedaags seminar waarbij Nederlandse ontwerpers uit het buitenland worden teruggehaald om hun collega's te vertellen hoe ze internationaal zaken kunnen doen. 'What Design Can Do' is een tweedaagse conferentie voor een internationaal publiek over het belang van ontwerpen voor urgente sociale kwesties.

Een hoofddoelstelling van het programma is het versterken van de samenwerking in het Nederlandse ontwerpveld, als solide basis voor verdere internationalisering.

ELS VAN DER PLAS: 'There has been a clear choice for four focus countries. This has contributed to Premse's internationalisation policy. Collaboration in DutchDFA focus countries contributes to knowledge development within the sector. DutchDFA's programmatic approach sits well with Premse's. A concrete example is the invitation for Premse to contribute to DMY 2011 following (Un)limited DutchDesign, an exhibition organised by Premse in 2010 with the support of DutchDFA. Previously DutchDFA supported the DMY opening dinner, when the Netherlands was focus country in 2009.'

several courses aimed at strengthening the international entrepreneurial skills of Dutch designers. The visitors' programme, bringing commissioners, designers, and journalists from the focus countries to the Netherlands, will be intensified, particularly in connection to large Dutch design, fashion, and architecture events that attract international audiences. Two important new events, both supported by DutchDFA, will be held in Amsterdam in May 2011. The first, Creative Amsterdam, is a three-day seminar bringing Dutch designers based abroad back to

ELS VAN DER PLAS: Er is een duidelijke keuze gemaakt voor een viertal focuslanden. Dit heeft bijgedragen aan het internationaliseringsbeleid van Premse. Niet alleen interculturele uitwisseling wordt gestimuleerd, maar ook economische kansen voor de sector. Samenwerking in de focuslanden van DDFA draagt bovendien bij aan kennisontwikkeling binnen de sector. Een concreet voorbeeld van een succesvolle samenwerking is de uitnodiging van Premse voor DMY 2011 Berlijn, naar aanleiding van (Un)limited Dutch Design, een tentoonstelling die Premse in 2010 organiseerde met een bijdrage van DutchDFA. Eerder had DutchDFA het openingsdiner van DMY aangeboden, toen Nederland focusland was in 2009.

Niet alleen tussen de bij DutchDFA betrokken sectorinstituten, brancheorganisaties, beroepsverenigingen en de drie financierende ministeries, maar ook tussen de kunstacademies en universiteiten met ontwerpopleidingen, en de Nederlandse steden die bijzondere waarde hechten aan design.

Bij de oprichting van het DutchDFA programma is gezorgd voor vertegenwoordiging van deze 'creatieve steden' in de Regiegroep. Hieruit volgde de

the Netherlands to educate their peers on how to do business internationally. The second, What Design Can Do, is a two-day conference aimed at an international audience, researching the importance of design for resolving urgent social issues.

A main goal of the programme is to strengthen collaboration in the Dutch design field, as a strong base for further internationalisation. This pursuit involves not only the sector institutes, branch organisations and professional associations, but also the three funding ministries, but also the art academies and universities with design courses, as well as those cities in the Netherlands that give special importance to design. When DutchDFA was founded, care was taken to represent these Dutch 'creative cities' within the Steering Group. To support this endeavour, the DutchDFA City Workgroup was created, including Eindhoven, Rotterdam, and Amsterdam—cities that had sought to collaborate on the issue of design prior to DutchDFA's foundation—as well as Arnhem, Utrecht, and The Hague. The aim of this group is coordination and collaboration, both in the Netherlands and abroad. The six cities jointly laid the foundations for a programme of shared (inter)national activities in 2011 and 2012.

oprichting van het 'DutchDFA-steden-overleg', met Eindhoven, Rotterdam en Amsterdam – steden die al voor de start van het programma de samenwerking op designgebied hadden gezocht – en Arnhem, Utrecht en Den Haag. Doel van het overleg is afstemming en samenwerking, zowel in Nederland als in internationaal verband. In 2010 legden de zes steden samen de basis voor een programma van gemeenschappelijke (inter)nationale activiteiten in 2011 en 2012.

Het 'DutchDFA-onderwijs-overleg' werd gelanceerd in 2010 en kwam gedurende dat jaar drie keer bij elkaar. Het zijn vruchtbare bijeenkomsten, gebaseerd op een gedeelde ambitie voor internationalisering en gericht op afstemming, samenwerking en uitwisseling van kennis en ervaringen. Instellingen voor ontwerp- en onderwijs spelen een sleutelrol in de internationalisering van de sector – en dus ook in het DutchDFA programma - door hun traditie van internationale oriëntatie en uitwisseling, en door hun gerichtheid op de toekomst in thematiek en output: nieuwe generaties ontwerpers. Scholen zijn bakermatten van innovatie en ontwerp-kwaliteit, trekken gerenommeerde ontwerpers aan als docent en beschikken over netwerken met zowel overheid als bedrijfsleven. Buitenlandse onderwijsinstellingen kunnen deze netwerken voor Nederlandse ontwerpers ontsluiten en vice versa.

The DutchDFA Education Workgroup was launched in 2010 and met three times in the course of the year. These were fruitful meetings, based on a shared ambition for internationalisation, and focused on coordination, collaboration, and exchange of knowledge and experience in cross-cultural educational exchange. Institutions for design education play a key role in the sector's internationalisation, and therefore in the DutchDFA programme. They have a tradition of international orientation and exchange, and a focus on the future, in both their subject matter and their output: new generations of designers. Schools are fertile grounds for innovation and design quality; they draw renowned designers as teachers, and provide access to networks in the field, both with government bodies and with the industry. Foreign educational institutions can open up these networks for Dutch designers and vice versa.

Time to Evaluate

The impending halfway point prompted the Steering Group, the Programme Group, and the Programme Office to evaluate the programme, its goals,

ALBERT MATTHIJSSSEN: 'The enormous joining of forces that has taken place is a great strength: the sector and professional organisations, as well as the creative cities, collaborate on one programme. As a result, collaborative networks have emerged—across sectors—which otherwise would not have happened so easily.'

and their way of working, during a brainstorm session in the summer of 2010, under the expert guidance of chair Harry Starren.

All present acknowledged that collaboration between the partners is developing, between the design, fashion, and architecture fields, and between the sector institutes and branch and professional organisations, in various configurations. The partners do not deny their differences in orientation and motivation, but increasingly exploit them, making use of each other's knowledge, networks, and experience. The DutchDFA partners are conscious of executing a public programme, supported by public means, whose aims and objectives supersede their separate agendas and serve a general, national interest.

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Tijd voor evaluatie

Het naderende 'halfway point' van DutchDFA vormde aanleiding voor de Regiegroep, de Programmagroep en het Programmabureau om programma, doelstellingen en werkwijze te evalueren tijdens een brainstormsessie in de zomer van 2010, onder de deskundige leiding van voorzitter Harry Starren.

Alle aanwezigen constateerden dat de samenwerking tussen de partners goed op gang komt, niet alleen tussen de disciplines design, mode en architectuur, maar ook tussen de sectorinstituten en branche- en beroepsorganisaties, in verschillende configuraties. De verschillen in oriëntatie en drijfveren tussen de partners worden niet ontkend, maar in toenemende mate benut: men maakt gebruik van elkaars kennis, netwerk en ervaring.

De DutchDFA partners zijn zich ervan bewust dat zij een publiek programma uitvoeren dat tot stand komt met publieke middelen en waarvan de doelstellingen een algemeen, nationaal belang dienen dat de afzonderlijke agenda's overstijgt.

Deze doelstellingen zijn bij de start van het programma geformuleerd. De missie van het DutchDFA programma is 'door bundeling van krachten de internationale

ALBERT MATTHIJSSSEN: 'Sterk is de enorme bundeling van krachten die is opgetreden: de brancheorganisaties, sectorinstituten én creatieve steden werken samen aan één programma. Daardoor zijn – ook crosssectorale – samenwerkingsverbanden ontstaan die er anders minder snel zouden zijn.'

positie van de Nederlandse ontwerpsector duurzaam versterken'. Na vier jaar moet de internationale positie van de Nederlandse architectuur, mode en design aantoonbaar zijn verstevigd:

- Idee: versterken reputatie door positionering en dialoog;
- Netwerk: nieuwe, of uitgebreide, duurzame lokale netwerken;
- Onderneming: toegenomen marktkansen, lagere drempels, hogere omzet;
- Samenwerking: partners hebben een op samenwerking gebaseerde werkwijze ontwikkeld die verdere internationalisering van de Nederlandse ontwerpsector ondersteunt.

Kenmerkend voor het programma is dat de activiteiten gezamenlijk bijdragen aan het beoogde, bredere doel: positionering verbetert de reputatie in de markt, dialoog draagt bij aan netwerkopbouw, netwerkopbouw draagt bij aan ondernemingskansen. Deze uitgangspunten gel-

ELS VAN DER PLAS: 'The international context offers possibilities to strengthen each other's networks and output: where can we do things together; where can we strengthen each other in export, international exchange, relationships, and sustainable contacts? This development is well underway, and needs to continue.'

These aims and objectives had been formulated at the outset of the programme. The DutchDFA mission is 'to strengthen the international position of the Dutch design sector in a sustainable way through a joined-up approach'. After four years the international position of Dutch architecture, fashion, and design will need to be measurably strengthened:

- Idea: stronger profiles through positioning and dialogue;
- Network: new, or expanded, sustainable local networks;
- Enterprise: increased market opportunities, lower thresholds, increased turnover;
- Collaboration: the partners have developed a collaborative way of working that supports further internationalisation of the Dutch design sector.

Characteristic of the programme is that

ELS VAN DER PLAS: 'De internationale context biedt mogelijkheden om elkaars netwerken en output te versterken: waar kunnen we samengaan, waar kunnen we elkaar versterken ook in export, internationale uitwisseling, relaties en duurzame contacten? Deze ontwikkeling is ingezet en moet worden vastgehouden.'

den onverminderd voor het programma van 2011 en 2012.

De voornaamste criteria voor projecten en programmaonderdelen zijn:

- matching (voldoen aan lokale vraag en betrekken van lokale partners),
- lange termijn (in meerjarig verband gerealiseerd) en
- multidisciplinair (met tenminste twee disciplines) óf crossectoraal (voor zowel culturele als economische sector)
- gericht op tenminste één van de eerste drie programmadoelstellingen en altijd op het vierde doel van samenwerking.

Deze criteria vormen, samen met de doelstellingen van het programma en de fases die in de focuslanden zijn bereikt, de basis voor een externe tussentijdse evaluatie die plaatsvindt in de eerste maanden van 2011. Het DutchDFA vierjarenplan benoemt kwantitatieve en kwalitatieve pa-

rameters, in conjunction, reinforce its larger aims and objectives: positioning enhances profiles in the market; dialogue contributes to network-building; and network-building contributes to business opportunities. These principles will remain at the core of the programme in 2011 and 2012.

The main criteria for projects and programme elements are:

- Matching (serving local demand and involving local partners);
- Long-term scope (being realized in the context of several years);
- Multidisciplinarity (involving at least two disciplines) or cross-sectoral (involving both the cultural and economic sectors).
- Focussing on at least one of the first three programme aims, and always on the fourth aim of collaboration.

These criteria, together with the aims defined for the programme, and the phases the programme has reached in each focus country, collectively form the framework for an external mid-term review, carried out in the first months of 2011. DutchDFA's four-year-plan lists a series of quantitative and qualitative benchmarks for evaluation. Base values for this were established in 2009 and intermediate assessments are carried out regularly. But the evaluation of a

rameters voor het meten van de realisatie van de doelstellingen. Hiervoor zijn in 2009 nulmetingen uitgevoerd en vinden tussentijdse evaluaties plaats. Het karakter van een hybride 'tijdelijk programma met duurzaam effect' houdt echter in dat veel resultaten – de 'oogst' – pas in loop der jaren zichtbaar worden. Dus is het ook belangrijk om te kunnen meten hoe goed er is 'gezaaid': de kwaliteit van nieuwe contacten, de waarde van nieuwe instrumenten, het nut van nieuwe kennis, de versterking van het internationaal ondernemerschap van ontwerpers, de duurzaamheid van de samenwerking tussen partners, etc. Deze 'mid-term review' is een goede oefening voor de eindevaluatie van het programma en kan daar mede het kader voor ontwerpen, inclusief nieuwe parameters.

Thematische focus en toenemende samenwerking

Tekenend voor de laatste twee jaar van het DutchDFA programma is de versterkte focus op thema's, gekoppeld aan reële maatschappelijke vraag in de focuslanden, en het verder versterken van de onderlinge samenwerking tussen de

hybrid, temporary programme, aiming at a lasting effect, also requires a new approach. Its results – the 'harvest' – will only become known in the course of years. So it is important to be able to measure how well all involved have 'sown': the quality of new contacts, the value of new tools, the usefulness of new knowledge, the strengthening of the international entrepreneurship of designers, and the sustainability of the collaboration between partners. The mid-term review is a good exercise for the final evaluation of the programme and can help build a framework for it, including new benchmarks.

Thematic Focus and Increased Collaboration

The DutchDFA programme's focus on themes, related to the real demands of local society in the partner countries, will be strengthened, as will the collaboration between partners, who aim to execute fewer but larger projects, with more partners and to greater effect. These larger projects will usually involve, simultaneously or consecutively, the DutchDFA method of creat-

partners door het uitvoeren van minder projecten, met meer partners en meer effect. Deze projecten zullen, opeenvolgend of gelijktijdig, de DutchDFA aanpak volgen: aangaan van de dialoog, reputatie opbouwen, netwerken ontwikkelen en versterken, marktkansen ontdekken en creëren. Reputaties kunnen opgebouwd worden met veel lawaai, of – bij voorkeur – met de juiste antwoorden op de juiste vragen. Veel van het onderzoek van de DutchDFA partners en het programma-bureau in de afgelopen jaren was erop gericht om deze vragen te identificeren, in samenspraak met hun tegenhangers in de focuslanden. Hierbij gaat het om vraagstukken als sociale woningbouw, bouwen met water en lange termijn stedenbouw. Maar ook om ontwerpen voor een vergrijzende samenleving. En voor het verbinden, in mode en interieur, van lokale ambachten en tradities met nieuwe technieken en hedendaagse cultuur voor een actuele en authentieke lokale identiteit in een globaliserende wereld.

Het DutchDFA programma genereert nieuwe kennis, nieuwe instrumenten en een kansrijke crossectorale werkwijze. De partners vinden het belangrijk dit proces van samenwerking in de komende jaren te borgen, de verzamelde kennis te verspreiden en geslaagde nieuwe instrumenten te consolideren. De grote uitdaging voor de komende twee jaar is het

ELS VAN DER PLAS: 'In the past, missions were focused either culturally or economically. DutchDFA combines both: image building, showing strengths, network development, and subsequently creating opportunities for the industry.'

ROB HUISMAN: 'I've learned that internationalisation does not only mean finding new clients abroad. Collaboration with designers elsewhere is important too, as well as finding producers in those countries. In addition, internationalisation means that companies that establish themselves in the Netherlands are able to find their way to Dutch designers.'

ing a dialogue, building a reputation, developing and strengthening networks, and finding or creating business opportunities.

Reputations can be built with a lot of noise, or—preferably—with the right answers to the right questions. Much of the research by the DutchDFA partners and programme office in the past two years has been directed towards identifying these questions, together with their counterparts in the focus countries. These involve issues such as

ELS VAN DER PLAS: 'In het verleden werden missies puur op cultuur of op economie ingezet. DDFA combineert beide: imago opbouwen, sterktes laten zien, netwerk ontwikkelen en aansluitend het scheppen van kansen voor het bedrijfsleven.'

ROB HUISMAN: 'Wat ik hiervan heb geleerd is dat internationaliseren niet alleen betekent nieuwe opdrachtgevers vinden in het buitenland. Samenwerking met ontwerpers in andere landen is ook belangrijk, evenals producenten vinden in die landen. Daarnaast betekent internationaliseren ook dat bedrijven die zich in Nederland vestigen de weg kennen naar de Nederlandse ontwerpers.'

social housing, building with water, long-term and integral urban planning, as well as designing for an aging society, connecting crafts and local traditions to present-day technology and culture in fashion and interior design, creating authentic and contemporary local identities for a globalizing world.

Throughout the programme, DutchDFA is continually generating new knowledge, new tools, and opportunity-rich cross-sectoral ways of working. All partners realise the importance of galvanising this collaboration in the coming years, disseminating the knowledge gained, and consolidating successful new tools. The big challenge for the coming two years is how to guarantee a sustainable continuation after 2012.

The DutchDFA partners are ready to meet this challenge, in conjunction with the Dutch foreign posts network, with designers, agencies and other partners in the Netherlands, and with their partners in Germany, Turkey, India and China.

CHRISTINE DE BAAN
Programme Director
On behalf of the Steering Group,
Programme Group and Programme Office
of Dutch Design Fashion Architecture

waarborgen van een duurzaam vervolg na 2012.

De DutchDFA partners gaan deze uitdaging graag aan, samen met het buitenlandse postennetwerk, met ontwerpers, bedrijven en andere partners in Nederland, en met hun partners in Duitsland, Turkije, India en China.

CHRISTINE DE BAAN
Programmadirecteur
Namens de Regiegroep, Programmagroep
en Programmabureau Dutch Design Fashion
Architecture

ELS VAN DER PLAS: 'Share networks, different kinds of know-how, lessons learned, and manpower with and between the participating organisations. . . . Integrate the programme more within other areas, such as agriculture and industry, and focus on the transfer of expertise.'

ROB HUISMAN: 'Involve the various partners as much as possible in literally all activities DutchDFA undertakes.'

OLE BOUMAN: 'DutchDFA positions architecture and design as responses to real demand. An urgency that needs to be addressed. An opportunity that's ready for the taking. Now, in this second term of DutchDFA, time has come to make the difference and clinch some deals. Then we will prove how the substantial effort paid with tax money will turn out to be completely appropriate.'

ALBERT MATTHIJSEN: 'Within two years the collaborations will have to be so strongly developed that they continue effortlessly. Whether that will happen across the board or whether that will require some organisation, only time will tell. The taste of collaboration as such is delightful.'

ELS VAN DER PLAS: 'Versterkte overdracht van deskundigheid, ervaring en netwerk naar en tussen de partners in de komende anderhalf jaar. . . . Verdere integratie van het programma met andere gebieden zoals landbouw en industrie.

ROB HUISMAN: 'De diverse partners zo veel mogelijk betrekken bij echt alle activiteiten die DutchDFA onderneemt.'

OLE BOUMAN: 'DutchDFA positioneert architectuur en design als antwoord op (een) vraag. Een urgentie die zich doet gelden, of een kans die zich voordoet. Het is nu zaak dat we de komende tijd erin slagen om in de focuslanden ook echt het verschil te maken. Alleen dan kan de inzet van aanzienlijke publieke middelen worden waargemaakt.'

ALBERT MATTHIJSEN: 'Over twee jaar zouden de relaties zo goed moeten zijn dat de samenwerking door alle partijen als vanzelf wordt opgepakt. Of dat meteen in de volle breedte lukt of dat daarvoor nog organisatiekracht en middelen nodig zijn moet de praktijk uitwijzen. De smaak van samenwerking bevalt op zich uitstekend.'



Programme Programma

GastGastgeber

Wat temporary guest quarters in industrial heritage venues **When** 1 May – 19 October 2010 **Where** Germany, Ruhr area

Who Bureau Venhuizen, foundation GastGastgeber, Studio Makkink & Bey, Concern, kiev, Atelier Van Lieshout, REFUNC, Judith ter Haar, Kevin van Braak, Arnout Visser, Rogier Martens, Katharina Pawlik, Michael Konstantin Wolke, Sophie Krier, Lucie en Bart, Ester van de Wiel, Florian de Visser, Topp & Dubio, Maïke Roozenburg, Jelte van Abbema, Klaske Oenema, Erik Klarenbeek, Odilo Girod, Frank Bruggeman, Liesbeth Doornbosch, Jan Peter Scheen

GastGastgeber was developed as a project that would connect the Dutch contributions to the programme of RUHR.2010, European Capital of Culture. The main theme of RUHR.2010

was 're-use'. Supervised by Hans Venhuizen, GastGastgeber presented contributions by the Dutch designers Jurgen Bey (Studio Makkink & Bey) and Gilian Schrofer (Concern), who designed temporary guest quarters at special locations in Oberhausen and Dortmund. In addition, GastGastgeber provided opportunities for visitors to spend the night in the RUHR.2010 projects by Observatorium and Atelier van Lieshout. Other sleeping quarters were offered in the travelling capsule hotel designed by recycle-architect Denis Oudendijk of REFUNC. As part of the exhibition Norm=Form, curator Judith ter Haar created a pop-up shop in Halle 5 of the Zeche Zollverein, which presented work by Dutch designers who focus on re-use.

Germany Duitsland



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GastGastgeber

Wat tijdelijk gastenverblijf in industrieel erfgoed **Wanneer** 1 mei – 19 oktober 2010

Waar Duitsland, Ruhrgebied **Wie** Bureau Venhuizen, stichting GastGastgeber, Studio Makkink & Bey, Concern, kiev, Atelier Van Lieshout, REFUNC, Judith ter Haar, Kevin van Braak, Arnout Visser, Rogier Martens, Katharina Pawlik, Michael Konstantin Wolke, Sophie Krier, Lucie en Bart, Ester van de Wiel, Florian de Visser, Topp & Dubio, Maïke Roozenburg, Jelte van Abbema, Klaske Oenema, Erik Klarenbeek, Odilo Girod, Frank Bruggeman, Liesbeth Doornbosch, Jan Peter Scheen

GastGastgeber was ontwikkeld als het verbindende project voor Nederlandse bijdragen aan het programma van RUHR.2010, culturele hoofdstad van Europa. Hoofdthema van RUHR.2010 was 'Hergebruik'. Tijdens GastGastgeber – dat onder leiding stond van intendant

Hans Venhuizen – richtten de Nederlandse ontwerpers Jurgen Bey (Studio Makkink & Bey) en Gilian Schrofer (Concern) tijdelijke gastenverblijven in op bijzondere locaties in Oberhausen en Dortmund. Daarnaast verzorgde GastGastgeber overnachtingsmogelijkheden binnen de RUHR.2010 projecten van Observatorium en Atelier van Lieshout en was het mogelijk om in het reizende Capsulehotel van recycle-architect Denis Oudendijk van REFUNC te overnachten. In Halle 5 van Zeche Zollverein, tijdens de tentoonstelling Norm=Form, richtte curator Judith ter Haar een tijdelijke winkel in met producten van Nederlandse ontwerpers die op de meest uiteenlopende wijzen hergebruik centraal stellen.

OBERHAUSEN

The first guest quarters opened in late May in the former water tower near Oberhausen Hauptbahnhof, in collaboration with kitev, the artists' association that manages the tower. Jurgen Bey developed guest quarters with room for eight guests in the tower in Oberhausen, enabling visitors to explore spaces like a library room, a vase room, and a dining room—all furnished with objects created by Dutch designers. Between May and September, 165 guests and some 250 visitors from both the Netherlands and Germany used or toured these temporary facilities. The guest quarters provided accommodations for the participants in the Oberhauser Kurzfilmtage, collaborators of the

Norm=Form exhibitions, and employees of Brachen-Siedlung, as well as for participants in the ISEA festival, visitors to Extraschicht, and participants in the study trips organised by LEGENDA in collaboration with Erfgoed Nederland (the Netherlands' Heritage).

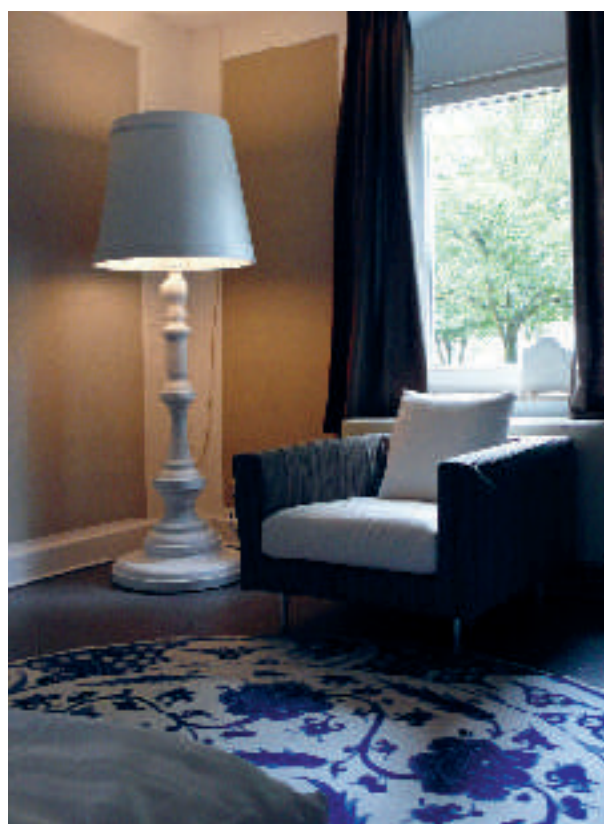
DORTMUND

The second guest quarters opened in Dortmund in July. With the title 'Dutch Colours', this project immediately signalled GastGastgeber's presence with the colourful façade of the apartment complex in the Möllerstrasse. Representing 80 years of Dutch Design, Gilian Schrofer designed the new interiors for the exuberantly coloured apartments. Schrofer collaborated

closely with Dutch manufacturers like Histor on the interior furnishings of the living quarters in the Möllerstrasse. This resulted in seven different apartments, each fully decorated with Dutch Design, from furniture to carpets and curtains. With the styling of the apartments, Schrofer showed that Dutch Design is more than just product design. A total of 190 guests stayed in the apartments.

OBSERVATORIUM AND ATELIER VAN LIESHOUT: CONNECTING WITH RUHR.2010

Two RUHR.2010 projects—EmscherKunst and B1|A40—invited Dutch artists to participate. Observatorium took part in EmscherKunst with Warten auf den Fluss. For B1|A0, Atelier van



OBERHAUSEN

Eind mei ging in de voormalige watertoren bij Oberhausen Hauptbahnhof – i.s.m. kitev, de kunstenaarsvereniging die de toren beheert – het eerste gastenverblijf open. In de voormalige watertoren van Oberhausen Hauptbahnhof ontwikkelde Jurgen Bey een gastenverblijf met acht bedden, waar de gast op avontuur kon gaan in ruimtes als de bibliotheekkamer, de vazenkamer en de eetkamer, ingericht met gebruiksvoorwerpen van Nederlandse ontwerpers. Van mei tot en met september maakten 165 gasten en rond de 250 bezoekers uit zowel Nederland als Duitsland gebruik van deze tijdelijke gastenverblijven voor een overnachting of rondleiding. Er werd onder meer onderdak geboden aan deelnemers aan de Oberhausener Kurzfilmtage, medewerkers van de Norm=Form tentoonstel-

ling, medewerkers van Brachen-Siedlung, deelnemers aan het ISEA festival, bezoekers aan Extraschicht en deelnemers aan de studiereizen georganiseerd door LEGENDA in samenwerking met Erfgoed Nederland.

DORTMUND

In juli ging het tweede gastenverblijf open in Dortmund. De kleurrijke gevel van het appartementencomplex aan de Möllerstrasse maakte aan de buitenkant direct duidelijk dat GastGastgeber met de titel 'Dutch Colours' aanwezig was. Gilian Schrofer stelde met vertegenwoordiging van tachtig jaar Dutch Design nieuwe interieurs samen in de overdadig gekleurde woningen. Bij de inrichting van de woningen in de Möllerstrasse werkte Schrofer nauw samen met Nederlandse fabrikanten als Histor. Dit leverde zeven

verschillende appartementen op, geheel ingericht met Nederlandse producten, van meubels, tapijten en gordijnen tot vloerbedekking en verlichting. Met de inrichting van de appartementen liet Schrofer zien dat Dutch Design meer is dan alleen product design. In totaal verbleven 190 gasten in deze verblijven.

OBSERVATORIUM EN ATELIER VAN LIESHOUT: AANSLUITEN BIJ RUHR.2010

Zowel het RUHR.2010 project EmscherKunst als B1|A40 nodigden verschillende Nederlandse kunstenaars uit om deel te nemen. Observatorium was aanwezig bij EmscherKunst met Warten auf den Fluss. Atelier van Lieshout heeft aan de B1|A40 het tijdelijke Motel Bochum ontwikkeld. Deze Nederlandse deelprojecten sloten goed aan op het thema van GastGastgeber. Bij beide projecten vond Gast-

Lieshout developed the temporary Motel Bochum. These Dutch projects resonated with the GastGastgeber theme; they were linked to GastGastgeber through either joint communication or the provision of temporary guest facilities.

See also page 67, article by Christoph Stark

STORE
The temporary GastGastgeber-STORE was hosted by the exhibition Norm=Form in the Zollverein in Essen. Curator Judth ter Haar presented her vision on the theme of 're-use' through a special collection of products by Dutch designers. In Rogier Martens' temporary shop, interior crockery by Koninklijke Tichelaar, fabrics by VLISCO, vases by Jo Meesters, and baskets by Piet Hein Eek were for sale, among other collectible pieces. The

expandable van by Dutch artist Kevin van Braak enabled the shop to travel throughout the Ruhr area.

WORKSHOPS
Heimatdesign and GastGastgeber jointly organised workshops around Design and Re-use in September. Designers Arnout Visser, Rogier Martens, Katharina Pawlik and Michael Konstantin Wolke each delivered a one-day workshop for those interested from the Netherlands and Germany.



GastGastgeber



Store/workshop

Gastgeber aansluiting in de vorm van gezamenlijk communicatie danwel het daadwerkelijk verzorgen van tijdelijke slaappleatsen.

Zie ook pagina 67, artikel van Christoph Stark



STORE
De tijdelijke GastGastgeber-STORE was te gast bij de tentoonstelling Norm=Form in het Zollverein in Essen. Curator Judith ter Haar stelde vanuit haar visie op het thema 'hergebruik' een bijzondere collectie producten van Nederlandse ontwerpers samen. In het tijdelijke winkelinterieur van Rogier Martens waren onder andere serviezen van Koninklijke Tichelaar, stoffen van VLISCO, vazen van Jo Meesters en manden van Piet Hein Eek te koop. Met de rondreizende Openklap-

bus van de Nederlandse kunstenaar Kevin van Braak dook de winkel ook mobiel op in het Ruhrgebied.

WORKSHOPS
In september organiseerden Heimatdesign en GastGastgeber workshops Design en Hergebruik. De ontwerpers Arnout Visser, Rogier Martens, Katharina Pawlik en Michael Konstantin Wolke verzorgden ieder een workshop van één dag aan geïnteresseerden uit Nederland en Duitsland.

DMY Berlin – (Un)limited Dutch Design

What exhibition, lecture series, publication, competition Where Germany, Berlin When 9 – 13 June 2010 Who Premisla, Waag Society, and Creative Commons in collaboration with Fablab

During the DMY International Design Festival Berlin (Un)limited Dutch Design presented the Netherlands as an open design country. The project consisted of three elements: a workshop during DMY, participation in PICNIC '10, and a publication with the results of (Un)limited Design. Designs were developed and manufactured in the Maker Lab. A selection of the designs has been added to (Un)limited Design Expo, which during the festival formed the core of (Un)limited Dutch Design. The (Un)limited Design Talk proved a



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DMY Berlijn – (Un)limited Dutch Design

Wat tentoonstelling, lezingenprogramma, publicatie, wedstrijd Waar Duitsland, Berlijn Wanneer 9 - 13 juni 2010 Wie Premisla, Waag Society en Creative Commons i.s.m. Fablab

Tijdens DMY International Design Festival Berlijn presenteerde (Un)limited Dutch Design Nederland als open designland. Het project bestond uit drie onderdelen: de workshop tijdens DMY, deelname aan PICNIC '10 met de uitkomst, en een publicatie met de resultaten van (Un)limited Design. In het Maker Lab zijn ontwerpen gemaakt en gefabriceerd. Een selectie van de ontwerpen is toegevoegd aan de (Un)limited Design Expo die tijdens het festival het hart vormde van (Un)limited Dutch Design. De (Un)limited Design Talk bleek een waardevol instrument om

valuable tool to engage visitors in conversations about 'open design'. On the occasion of the second edition of the (Un)limited Design Contest, the École Nationale Supérieure de Création Industrielle – Les Ateliers (Paris) inaugurated a French version of the competition in early 2011. Collaborations have also been initiated with PICNIC, the Helsinki Design Week, American

Book Center, and Creative Industries Styria in Austria.

The organisers of DMY have invited Premisla and DutchDFA to take part in the festival again in 2011. In addition DMY has expressed the desire to engage in a structural collaboration with the Netherlands.



met bezoekers in gesprek te komen over 'open design'. Naar aanleiding van de tweede editie van de (Un)limited Design Contest heeft École Nationale Supérieure de Création Industrielle - Les Ateliers (Parijs) begin 2011 een Franse editie van de wedstrijd opgezet. Verder ontstonden samenwerkingsmogelijkheden met PICNIC, de Helsinki Design Week, American

in Oostenrijk.

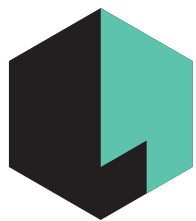
Premisla en DutchDFA zijn door de organisatie van DMY uitgenodigd om ook in 2011 deel te nemen aan het festival, bovendien heeft DMY de wens uitgesproken structureel met Nederland samen te werken.

Dutch Design Awards on Show

What exhibition **Where** Germany, Essen, Red Dot Design Museum **When** 8 April – 2 May 2010 **Who** 69 finalists and the winners of the Dutch Design Awards 2009, Foundation DDA

Last spring, the Dutch Design Awards 2009 were displayed in the leading Red Dot Design Museum in the spectacular Zollverein building in Essen. The exhibition marked the start of an international tour of the 'best of the best' in Dutch design. It presented the work of the finalists and winners of the Dutch Design Awards (DDA) 2009, including Studio Wieki Somers, Maarten Baas, Thonik, Philips Design, Gert Dumbar and Jelte van Abbema (emerging talent 2009). Several recurring themes stood out in the work on show, including a search for meaning, attention to social issues and authenticity, as well as to sustainability and ease of use. 8,269 visitors viewed the work of 69 Dutch agencies and designers.

See also page 39, Dutch Design Awards in Shanghai



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Dutch Design Awards on show

Wat tentoonstelling **Waar** Duitsland, Essen, Red Dot Design Museum **Wanneer** 8 april – 2 mei 2010 **Wie** 69 finalist en winnaars van de Dutch Design Awards 2009, stichting DDA

Van 8 april tot en met 2 mei 2010 waren de Dutch Design Awards 2009 te zien in het toonaangevende Red Dot Design Museum in het spectaculaire Zollverein in Essen. De tentoonstelling vormde de start van een internationale tour van 'the best of the best' van Nederlandse vormgeving en toonde het werk van finalist en winnaars van de Dutch Design Awards (DDA) 2009, zoals Studio Wieki Somers, Maarten Baas, Thonik, Philips Design, Gert Dumbar en Jelte van Abbema (jong talent 2009). In het werk waren terugkerende thema's te herkennen, waaronder een zoektocht naar betekenis, aandacht voor sociale thema's en voor authenticiteit, maar ook voor duurzaamheid en gebruiksgemak. In totaal toonden 69 Nederlandse bureaus en ontwerpers hun werk aan 8.299 bezoekers.

Zie ook pagina 39, Dutch Design Awards in Shanghai



CREATIVE. HEIMAT

What conference, network development **Where** Germany, Düsseldorf, NRW-Forum **When** 14 April 2010 **Who** Landesregierung Nordrhein-Westfalen, Marjan Hammersma (Dutch Ministry of Education, Culture and Science), Christine de Baan (DutchDFA)

In April the Ministry of Economic Affairs of Nordrhein-Westfalen organised an international conference, CREATIVE.HEIMAT, about creative city policy and the re-use of abandoned post-industrial regions. Present were local and international policy makers who focus on the redevelopment of abandoned areas and the creative industries. Dutch speakers included Marjan Hammersma, Director of Media, Literature and Libraries at the Dutch Ministry of Education, Culture and Science, and DutchDFA programme director Christine de Baan. Alongside the presentation of DutchDFA's activities, new contacts and insights into other stimulation programmes were valuable for the further development of the DutchDFA programme.

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CREATIVE. HEIMAT

Wat conferentie, netwerkopbouw **Waar** Duitsland, Düsseldorf, NRW-Forum **Wanneer** 14 april 2010 **Wie** Landesregierung Nordrhein-Westfalen, Marjan Hammersma (ministerie van Onderwijs, Cultuur en Wetenschap), Christine de Baan (DutchDFA)

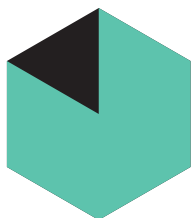
Het ministerie van Economische Zaken van Nordrhein-Westfalen organiseerde in april de internationale conferentie CREATIVE.HEIMAT over creatieve steden-beleid en hergebruik van leeglopende postindustriële regio's. Aanwezig waren lokale en internationale beleidsmakers die zich bezighouden met herontwikkeling van leegstaande gebieden en creatieve industrie. Nederlandse sprekers waren Marjan Hammersma, directeur Media, Letteren en Bibliotheken van het ministerie van Onderwijs, Cultuur en Wetenschap, en DutchDFA programmadirecteur Christine de Baan. Naast het presenteren van DutchDFA als case, waren de nieuwe contacten en de ervaringen van andere stimuleringsprogramma's nuttig voor de ontwikkeling van DutchDFA programma.

Norm=Form

What exhibition, symposium **Where** Germany, Essen, Zeche Zollverein **When** 28 August – 19 October 2010
Who programmed by Timo de Rijk; commissioned by Ed Annink, Foundation Design Den Haag

Norm=Form provided an overview of international norm and standardisation systems in the design industry with the aim of starting an international discussion about the subject. Are current standards relevant for 'tomorrow'? Following the first presentation at the Municipal Museum in The Hague, Norm=Form travelled to RUHR.2010 in Essen with support from

DutchDFA. The exhibition was accompanied by a publication with the same title, in both Dutch and English, with a print run of 1,500 copies. Following the symposium Mehrwert on 27 September, a discussion was held about the potential for Dutch-German collaboration between designers, the industry, and government. Norm=Form generated an international dialogue on the subject of standardisation in the industry. Norm=Form had numerous appearances in the German press, from articles in magazines, on websites, and in newspapers to a television broadcast. The exhibition attracted 11,000 visitors. The Mehrwert symposium counted 200 participants, while 30 people attended the subsequent talk.



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Norm=Form

Wat tentoonstelling, symposium **Waar** Duitsland, Essen, Zeche Zollverein **Wanneer** 28 augustus – 19 oktober 2010
Wie samengesteld door Timo de Rijk i.o.v. Ed Annink, stichting Design Den Haag

Norm=Form gaf een overzicht van internationale normalisatie- en standaardisatiesystemen in de industrie met als doel een internationale discussie over het onderwerp te starten: zijn de huidige standards ook voor 'morgen' nog houdbaar? Na de eerste presentatie in het Gemeentemuseum Den Haag reisde Norm=Form met steun van DutchDFA door naar Essen, waar het deel

uitmaakte van RUHR.2010. Bij de tentoonstelling is een gelijknamige publicatie uitgebracht, Nederlands- en Engelstalig in een oplage van 1.500 exemplaren. Tijdens de tentoonstelling vond een discussie plaats over de mogelijkheden van Duits-Nederlandse samenwerking tussen ontwerpers, industrie en overheid, na afloop van het symposium Mehrwert op 27 september. Met Norm=Form is een internationale discussie gestart over het onderwerp standaardisatie in de industrie voor een internationaal publiek. Norm=Form in Essen heeft op vele manieren de Duitse pers gehaald; artikelen in tijdschriften, op websites, in kranten en een item op de televisie. De tentoonstelling trok 11.000 bezoekers. Het Mehrwert symposium telde 200 deelnemers, bij de aftertalk waren 30 mensen aanwezig.

European Cultural and Creative Industries Summit

What conference, network development
Where Belgium, Brussels (in context of RUHR.2010) **When** 22 June 2010
Who european centre for creative economy (ecce), Hester Swaving (DutchDFA)

This international conference with 250 delegates—part of the RUHR.2010 programme—dealt with the importance of the creative industries for Europe's economy. Focussed on the topic 'Living the Creative Economy in Europe', the event offered a platform for dialogue between politics and the creative industries about the improvement of legal, economic, and social conditions for this innovative and growing sector. DutchDFA policy manager Hester Swaving participated in a panel about European policy and new initiatives for the stimulation of the creative industries. A sequel to the conference is planned for June 2011.

European Cultural and Creative Industries Summit

Wat conferentie, netwerkopbouw **Waar** België, Brussel (in kader RUHR.2010) **Wanneer** 22 juni 2010 **Wie** european centre for creative economy (ecce), Hester Swaving (DutchDFA)

Het thema 'Living the Creative Economy in Europe' stond centraal bij deze internationale conferentie over het belang van de creatieve industrie voor de economie in Europa, die deel uitmaakte van RUHR.2010. De conferentie bood een platform voor dialoog tussen de politiek en de creatieve economie ter verbetering van de juridische, economische en sociale condities voor deze innovatieve en groeiende sector. Tijdens de conferentie, die 250 deelnemers telde, nam DutchDFA Policy Manager Hester Swaving deel aan een panel over Europees beleid en nieuwe initiatieven voor het stimuleren van de creatieve industrie. In juni 2011 krijgt deze bijeenkomst een vervolg.

Market Research 'Doing Business in Germany'

What research **When** February – November 2010, first results in October **Who** INHolland research centre for Cross-media, Brand, Reputation and Design Management (CBRD)

To map the concrete opportunities for Dutch designers in the German market, the INHolland research centre CBRD was commissioned by DutchDFA to undertake an in-depth market research project on the fields of design, fashion, and architecture. The recommendations that have come out of the report 'Ondernemen in Duitsland' [Doing Business in Germany] will serve as the starting point for the development of future DutchDFA activities focussed on the professionalisation of designers / entrepreneurs in the German market. The report identifies three types of entrepreneurs—*starters*, *pioneers*, and *generators*—with varying degrees of experience in the German market, and points to several sectors in which Dutch designers will be able to profile themselves. To follow up the report, a proposal for the provision of tailored information and support for designers with international ambitions is in development. Available market information will become more accessible and more focussed in regard to different levels of experience. The report shows that the cultural differences between the Netherlands and Germany are still relatively large. The report 'Ondernemen in Duitsland' will be presented in the spring of 2011.

See also page 65, article by Jaap van der Grinten and Willy Geurts



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Marktverkenning 'Ondernemen in Duitsland'

Wat onderzoek **Wanneer** februari – november 2010, eerste oplevering oktober **Wie** INHolland research centre for Cross-media, Brand, Reputation and Design Management (CBRD)

Om de concrete kansen van Nederlandse ontwerpers op de Duitse markt in kaart te brengen, voerde het INHolland research centre CBRD in opdracht van DutchDFA een uitgebreide marktverkenning in de disciplines design, mode en architectuur uit. De aanbevelingen uit het marktonderzoek 'Ondernemen in Duitsland' dienen als uitgangspunt om vanaf 2011 als onderdeel van het DutchDFA programma activiteiten te ontwikkelen voor de professionalisering van ontwerpers / ondernemers op de Duitse markt. Het rapport maakt onderscheid tussen *starters*, *pioneers* en *generators* met verschillende stadia in ervaring op Duitse markt en wijst enkele sectoren aan waarmee Nederlandse ontwerpers zich in Duitsland goed kunnen profileren. In vervolg op het rapport wordt een voorstel ontwikkeld voor informatie en ondersteuning op maat voor ontwerpers met internationale ambities. Beschikbare markt-informatie wordt toegankelijker en meer toegespitst op de diverse ervaringsniveaus. Het rapport laat zien dat de culturele verschillen tussen Nederland en Duitsland nog tamelijk groot zijn. Het rapport 'Ondernemen in Duitsland' wordt in het voorjaar van 2011 gepresenteerd.

Zie ook pagina 65, artikel van Jaap van der Grinten en Willy Geurts

Excursion Dutch Designers RUHR.2010

What excursion **Where** Germany, Dortmund, Oberhausen, Essen, Duisburg **When** 25 – 27 September 2010 **Who** Bob Aardewerk (Bureau Aardewerk), Ginette Blom (Blom & Moors), Jacqueline Moors (Blom & Moors), Jannet Duijndam (Dutch Ministry of Education, Culture and Science – Arts), Marlou Thijssen (Dutch Ministry of Education, Culture and Science – Arts), Wolfgang Mai (MODINT), Gert Boven (BNO), Peter Kersten (BNO), Yvette Dijkhuizen (Studio YD-ID), Mariska van der Burgt (Zetel Foundation), Titia Ex (Zetel Foundation), Joy Waterval (De Baak), CG Düsseldorf, Harry Starren (chair DutchDFA Steering Group), Hester Swaving (DutchDFA), Ingeborg van Lieshout (DutchDFA / *Bright Magazine*), Jaap Burger (DutchDFA)

During this three-day excursion, a group consisting of designers, policy makers, and DutchDFA partner organisations travelled through the Ruhr area, and met up with German colleagues. The programme included, among other elements, a guided tour by Hans Jungerius and a network meeting with Dutch and German design professionals at the festival site Brachen-Siedlung in Duisburg (an event supported by the DutchDFA programme), as well as a performance and dinner to mark the conclusion of the GastGastgeber project in Oberhausen. Chair Harry Starren gave an introduction to Dutch Design and the DutchDFA programme during the Deutscher Designerkongress [German Designer Conference]. The conference theme, *MehrWert*, focussed on the added value that designers provide to their clients and society at large. Subsequently, the group visited the Norm=Form exhibition and the Dutch design GastGastgeber-STORE at the Zollverein in Essen.

Excursie Nederlandse ontwerpers naar RUHR.2010

Wat excursie **Waar** Duitsland, Dortmund, Oberhausen, Essen, Duisburg **Wanneer** 25 - 27 september 2010 **Wie** Bob Aardewerk (Bureau Aardewerk), Ginette Blom (Blom & Moors), Jacqueline Moors (Blom & Moors), Jannet Duijndam (Ministerie van Onderwijs, Cultuur en Wetenschap - Kunsten), Marlou Thijssen (Ministerie van Onderwijs, Cultuur en Wetenschap - Kunsten), Wolfgang Mai (MODINT), Gert Boven (BNO), Peter Kersten (BNO), Yvette Dijkhuizen (Studio YD-ID), Mariska van der Burgt (Stichting Zetel), Titia Ex (Stichting Zetel), Joy Waterval (De Baak), CG Düsseldorf, Harry Starren (voorzitter DutchDFA Regiegroep), Hester Swaving (DutchDFA) Ingeborg van Lieshout (DutchDFA / *Bright Magazine*), Jaap Burger (DutchDFA)

Tijdens dit driedaagse excursieprogramma maakte een groep ontwerpers, beleidsmakers en DutchDFA partnerorganisaties kennis met het Ruhrgebied en kwamen zij in contact met Duitse collega's. Op het programma stonden onder meer een rondleiding door Hans Jungerius en een netwerkbijeenkomst met Nederlandse en Duitse designprofessionals op het festivalterrein Brachen-Siedlung in Duisburg (een event ondersteund door het DutchDFA programma) en een voorstelling en diner als afsluiting van het GastGastgeber-project in Oberhausen. Op het Deutscher Designerkongress gaf voorzitter Harry Starren een inleiding op Nederlands ontwerp en het DutchDFA programma. Het thema van dit congres was 'MehrWert', over de meerwaarde van vormgevers voor hun opdrachtgever en de samenleving. Aansluitend werd een bezoek gebracht aan de tentoonstelling Norm=Form en de Nederlandse design GastGastgeber-STORE op het Zollverein in Essen.

Face2Face 10 Years 10 Nations

What conference **Where** Germany, Ludwigsburg **When** 4 – 6 November 2010 **Who** Rob Huisman (BNO), Tom Mulder (Twente University), Liza Enebeis (Studio Dumbar), Nadine Sterk (Atelier NL)

The annual conference Face2Face—which invites a different country each year to showcase interesting projects by designers, design agencies, and their clients—was inaugurated in 2000 by Designzentrum Stuttgart. To celebrate Face2Face's ten years of existence, the organisation invited all of its partners from the past decade to attend the 2010 conference. All but Italy took part. Each country's partner organisation (the Netherlands was represented by BNO in collaboration with DutchDFA) showcased two projects. The Netherlands presented the new visual identity of Twente University, explained by Tom Mulder, the client's commissioner, and Liza Enebeis, designer at Studio Dumbar. Nadia Sterk, of Atelier NL joined Jan Tichelaar (via video) to show their crockery that is made of different kinds of Dutch clay. In addition, several Dutch Profiles videos were shown during Face2Face.

'All said and done it was an interesting encounter between countries, designers, and clients. The Netherlands has presented itself on a European platform in an excellent way.' (Rob Huisman, BNO)



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Face2Face 10 Years 10 Nations

Wat conferentie **Waar** Duitsland, Ludwigsburg **Wanneer** 4 – 6 november 2010 **Wie** Rob Huisman (BNO), Tom Mulder (Universiteit Twente), Liza Enebeis (Studio Dumbar), Nadine Sterk (Atelier NL)

In 2000 startte het Designzentrum Stuttgart de jaarlijkse conferentie Face to Face, met als doel telkens één land uit te nodigen om interessante cases te presenteren door ontwerpers en ontwerp bureaus en hun opdrachtgevers. Dit jaar bestond Face to Face 10 jaar en werden alle partners van de afgelopen 10 jaren uitgenodigd. Met uitzondering van Italië waren zij aanwezig en de partnerorganisaties in de betreffende landen (in Nederland BNO i.s.m. Dutch DFA) zonden ieder twee cases in. Vanuit Nederland was dat de nieuwe visuele identiteit van de Universiteit Twente, gepresenteerd door Tom Mulder, opdrachtgever vanuit de Universiteit en Liza Enebeis, ontwerper bij Studio Dumbar. Nadine Sterk van Atelier NL presenteerde samen met Jan Tichelaar (op video) een project over servies dat gemaakt wordt van verschillende soorten klei uit Nederland. Tijdens Face2Face werd een aantal Dutch Profiles getoond.

'Alles bij elkaar was het een interessante ontmoeting tussen landen, ontwerpers en opdrachtgevers. Nederland heeft zich op Europees niveau uitstekend gepresenteerd!' (Rob Huisman, BNO)

India India

DesignYatra 2010

What conference **When** 3 – 4 September 2010 **Where** India, Mumbai
Wie Peter Bilàk (Typotheque), Gert Dumbar (Studio Dumbar), Studio Edelkoort, Bas van der Veer, Barry Schwarz (Addikt)

DesignYatra is a large annual design conference in Mumbai, organised by Kyoorius Exchange. It is focussed on a broad design spectrum with an emphasis on visual communication. Building on previous successful presentations and missions, several speakers from the Netherlands were again invited with DutchDFA's support: typographer Peter Bilàk (Typotheque), graphic designer Gert Dumbar (Studio Dumbar) and trend forecaster Studio Edelkoort. Emerging talent Bas van der Veer participated in the talent programme 'Young Blood'. Speakers focussed on the topic Order & Chaos, which had been developed by Addikt, the Amsterdam-based design agency responsible for the visual identity of this edition of DesignYatra. The conference was attended by over 3,400 visitors and was well received by both the Indian and international press.



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DesignYatra 2010

Wat conferentie **Wanneer** 3 - 4 september 2010 **Waar** India, Mumbai
Wie Peter Bilàk (Typotheque), Gert Dumbar (Studio Dumbar), Studio Edelkoort, Bas van der Veer, Barry Schwarz (Addikt)

DesignYatra is een grote jaarlijkse designconferentie in Mumbai georganiseerd door Kyoorius Exchange, gericht op een breed spectrum van design, maar met extra aandacht voor visuele communicatie. Volgend op eerdere succesvolle presentaties en missies zijn opnieuw enkele Nederlanders sprekers uitgenodigd met ondersteuning van DutchDFA: typograaf Peter Bilàk (Typotheque), grafisch ontwerper Gert Dumbar (Studio Dumbar) en trend forecaster Studio Edelkoort. Opkomend talent Bas van der Veer nam deel aan het talentenprogramma 'Young Blood'. De sprekers richtten zich op het thema Orde & Chaos, bedacht door het Amsterdamse ontwerpbureau Addikt, dat ook de visuele identiteit van deze editie van DesignYatra ontwikkelde. De conferentie telde meer dan 3.400 bezoekers en werd enthousiast ontvangen in de Indiase en internationale pers.

Mapping India: An Insider's Guide to Design, Fashion, and Architecture in India

What an overview of architecture, design, and fashion in India **When** February – June, presentation 15 June 2010 **Where** India **Who** executed by Anand Patel (architecture), Hridaysh Deshpande (design), Harmeet Bajaj (fashion). Supported by the Dutch Embassy in Delhi India, and the DutchDFA partners and programme office.

The architect Anand Patel, fashion designer Harmeet Bajaj, and designer Hridaysh Deshpande presented their mapping survey of the Indian architecture, design, and fashion fields on 15 June 2010. Their survey provides an insightful sketch of the Indian infrastructure and key players in the fields of design, fashion, and architecture. In the short time available they collected a wealth of valuable data and information, but also made the effort to explain the nature and the significance of the design professions in India, and to reveal how the development of these professions is intertwined with the development of Indian society. Partnerships, dialogues, exchanges of ideas, collaborations, and trade can only take place on the basis of mutual trust, which in turn is founded on mutual access to knowledge. The DutchDFA programme is geared towards building relationships gradually; this mapping exercise represents a crucial stage in this process. The survey is accessible digitally on the DutchDFA website.

See also page 76, article by Anand Patel

Mapping India: An Insider's Guide to Design, Fashion, and Architecture in India

Wat overzicht van architectuur, design en mode in India **Wanneer** februari – juni, presentatie 15 juni 2010 **Waar** India **Wie** uitgevoerd door Anand Patel (architectuur), Hridaysh Deshpande (design), Harmeet Bajaj (mode). Begeleid door de Nederlandse ambassade in Delhi India, partners en programmabureau DutchDFA.

Op 15 juni presenteerden architect Anand Patel, mode-expert Harmeet Bajaj en design professional Hridaysh Deshpande hun mapping van de Indiase architectuur, design en mode. Hun rapportage biedt een inzichtelijke schets van de infrastructuur en sleutelfiguren van design, mode en architectuur in India. In de korte tijd die hen ter beschikking stond hebben ze niet alleen een grote hoeveelheid informatie en data verzameld, maar hebben ze ook de moeite genomen om zowel de aard als het belang van de design sector in India toe te lichten. Zij gaven ook een inzicht in hoe het ontwerp veld uit te leggen hoe de ontwikkelingen in het ontwerpveld samenhangen met ontwikkelingen in de Indiase maatschappij. Partnerschap, dialoog, uitwisseling van ideeën, samenwerking en handel kunnen alleen maar plaatsvinden als er wederzijds vertrouwen is, wat alleen maar tot stand komt als er toegang is tot wederzijdse kennis. Het DutchDFA programma is erop gericht om relaties stapsgewijs op te bouwen en het mapping onderzoek is een belangrijke stap in dit proces. De mapping is digitaal beschikbaar op de DutchDFA website.

Zie ook pagina 76, artikel van Anand Patel

Research Visit from India

What incoming mission **When** 13 – 18 June 2010 **Where** The Netherlands **Who** Amit Aggarwal (fashion designer Morphe), Harmeet Bajaj (CEO Bian), Bhasker Bhatt (National School of Design), Surojit Bose (Pearl Academy of Fashion), Sara Cohen (Head of Press and Cultural affairs of the Embassy of the Kingdom of The Netherlands in New Delhi), Hridaysh Deshpande (Innoastra), Raghu Kolli (co-founder Auroville consulting), Anand Patel (architect), Aparna Piramal (journalist *The Mint*), Shantanu Poredi (architect and co-founder MO-OF), Rohan Shivkumar (architect, deputy director KRVIA), Aravamuthan Srivathsan (deputy editor *The Hindu*), Sonalee Tomar (journalist *Pool Magazine*).



Werkbezoek uit India

Wat inkomende missie **Wanneer** 13 – 18 juni 2010 **Waar** Nederland **Wie** Amit Aggarwal (fashion designer Morphe), Harmeet Bajaj (CEO Bian), Bhasker Bhatt (National Institute of Design), Surojit Bose (Pearl Academy of Fashion), Sara Cohen (Head of Press and Cultural affairs department Embassy of the Kingdom of The Netherlands in New Delhi), Hridaysh Deshpande (Innoastra), Raghu Kolli (co-founder Auroville consulting), Anand Patel (architect Anand Patel & Associates), Aparna Piramal (journalist *The Mint*), Shantanu Poredi (architect co-founder MO-OF), Rohan Shivkumar (architect, Deputy Director KRVIA), Aravamuthan Srivathsan (deputy editor *The Hindu*), Sonalee Tomar (journalist *Pool Magazine*).

At the invitation of DutchDFA, a group of Indian design professionals visited the Netherlands last June with the aim to acquaint themselves with the Dutch design sector and the development and expansion of their networks. The visitors' programme comprised, among other events, a network meeting with Dutch designers at BNO and a presentation of 'Mapping India'. The delegation consisted of 13 key figures from the fields of design, fashion, and architecture. This group visited the Netherlands for a week, during which they met their counterparts in education, culture, and business. They renewed old ties—like the networks developed between India and the Netherlands by the BNO and NAI—and developed new

acquaintances and friendships. The fresh ideas for collaboration that emerged through this gathering will be reflected in the DutchDFA programme in the coming years.

See also page 42, Incoming Mission to Dutch Design Week



Rob Huisman



Anand Patel



Hridaysh Deshpande



Harmeet Bajaj



Op uitnodiging van DutchDFA bracht een groep design professionals uit India in juni 2010 een bezoek aan Nederland, met als doel kennismaking met het Nederlandse ontwerpveld en het opbouwen en uitbreiden van hun netwerk in Nederland. Het bezoekersprogramma omvatte onder andere een netwerkbijeenkomst met Nederlandse ontwerpers bij BNO en een presentatie van de 'Mapping India'. De delegatie bestond uit 13 sleutelfiguren uit de ontwerpdisciplines design, mode en architectuur. Deze groep bracht een bezoek van een week aan Nederland, waarin zij hun Nederlandse tegenhangers ontmoetten in het onderwijs, cultuur en de zakenwereld, waarbij oude banden aangehaald werden – zoals de netwerken die ontwikkeld zijn

tussen Nederland en India door de BNO en NAI – en nieuwe kennismakingen, en zelfs vriendschappen, in gang zijn gezet. Nieuwe ideeën voor samenwerking ontstonden gaandeweg en zullen in de komende jaren in het DutchDFA programma verwerkt worden.

Zie ook pagina 42, inkomende missie Dutch Design Week

Fashion India – the Netherlands: Tradition & Innovation

What research and exchange programme **When** September 2010 – June 2011 **Where** India, Delhi **Who** Amsterdam Fashion Institute (AMFI) and Pearl Academy of Fashion (PAF)

In September, AMFI started research into the working methods and ideas of the Indian fashion sector. The institute also investigated the potential for useful collaboration and cross-fertilisation between the Netherlands and India in both fashion education and industry. As India's role in the fashion world becomes

increasingly important, it is necessary for educational institutions to acquaint future fashion professionals with Indian ways of working. AMFI began an exchange programme with the Pearl Academy of Fashion (PAF) in Delhi for this purpose. The first six AMFI students—from the disciplines design, brand management, and fashion management—travelled to India between September 2010 and January 2011. During their visit, they conducted research and explored opportunities for interaction between Dutch and Indian fashion designers. They concluded their stay on 12 January 2011 with a presentation of their results in Delhi, where six Dutch Profiles—videos on Dutch design icons—were also shown. A group of Indian design students will participate in AMFI's education programme in 2011.

See also page 78, article by Cassandra Pizzey



Mode India – Nederland: Traditie & Innovatie

Wat onderzoek- en uitwisselingsprogramma **Wanneer** september 2010 – juni 2011 **Waar** India, Delhi **Wie** Amsterdam Fashion Institute (AMFI) en Pearl Academy of Fashion (PAF)

In september startte AMFI een onderzoek naar werk- en denkwijzen in de Indiase modewereld en naar de mogelijkheden voor een zinvolle samenwerking en specifieke kruisbestuiving tussen Nederland en India in het onderwijs en de mode-industrie. India speelt een steeds belangrijkere rol op modegebied en het is belangrijk voor opleidingen om de toekomstige modeprofessional in contact

te brengen met de Indiase werkwijze. AMFI startte een uitwisselingsprogramma met Pearl Academy of Fashion (PAF) in Delhi. De eerste zes studenten van AMFI – uit de disciplines design, brand management en fashion management – verbleven van september 2010 tot januari 2011 in Delhi, waar zij marktonderzoek deden en zochten naar mogelijkheden voor interactie tussen Nederlandse en Indiase modeontwerpers. Zij sloten deze periode af op 12 januari 2011 met een presentatie van de resultaten in Delhi waar ook zes Dutch Profiles werden getoond van Nederlandse ontwerpiconen. In 2011 neemt een groep Indiase studenten deel aan het onderwijsprogramma van AMFI.

Zie ook pagina 78, artikel van Cassandra Pizzey

Mission to Shanghai and Beijing

What outgoing mission **Where** China, Shanghai and Beijing **When** 16 – 21 May 2010 **Who** Tim Vermeulen (Premsula), Fanny Smelik (NAI), Matthijs Borgghraef (BNI), Robert Jan Marringa (Brainport), Rita van Hattum (BNO), Liesbeth Bonekamp (China coordinator DutchDFA), Christine de Baan (programme director DutchDFA), Giel Groothuis (Dutch Design Workspace Shanghai), Bert de Muynck (Moving Cities), Tongji College of Design & Innovation, CAFA, Shanghai Creative Industry Centre, Beijing Industrial Design Centre, Beijing Institute of Architectural Design, Neri & Hu, Studio Dumbbar, MAD, Beijing Original Design Promotion Association

Virtually the entire DutchDFA Programme Group participated in a mission to Shanghai and Beijing, together with China coordinator Liesbeth Bonekamp and programme director Christine de Baan. Joined by collaborators from diplomatic posts, the group visited professional organisations, design agencies, and educational institutions, among other locations.

Giel Groothuis conducted a tour of the Dutch Design Workspace, which was still 'under construction' at the time, while Bart de Muynck presented an update of the China mapping survey at the Embassy in Beijing. Concrete results consisted of signed collaboration agreements between organisations and initiatives, such as between Dutch Design Week and the Shanghai Creative Industry Week, and between BNO and Beijing Original Design Promotion Association (BODA).

China China

Uitgaande missie naar Shanghai en Beijing

Wat uitgaande missie **Waar** China, Shanghai en Beijing **Wanneer** 16 - 21 mei 2010 **Wie** Tim Vermeulen (Premsula), Fanny Smelik (NAI), Matthijs Borgghraef (BNI), Robert Jan Marringa (Brainport), Rita van Hattum (BNO), Liesbeth Bonekamp (China coördinator DutchDFA), Christine de Baan (programmadiirecteur DutchDFA), Giel Groothuis (Dutch Design Workspace Shanghai), Bert de Muynck (Moving Cities), Tongji College of Design & Innovation, CAFA, Shanghai Creative Industry Centre, Beijing Industrial Design Centre, Beijing Institute of Architectural Design, Neri & Hu, Studio Dumbbar, MAD, Beijing Original Design Promotion Association

Vrijwel de voltallige Programmagroep van DutchDFA bracht een werkbezoek aan Shanghai en Beijing, samen met China coördinator Liesbeth Bonekamp en programmadiirecteur Christine de Baan. Vergezeld door medewerkers van diplomatieke posten bezocht de groep onder meer beroepsorganisaties, ontwerp bureaus en onderwijsinstellingen. In de Dutch Design Workspace, destijds nog 'under construction', gaf Giel Groothuis een rondleiding en op de ambassade in Beijing presenteerde Bert de Muynck een update van de China-mapping. Concrete uitkomsten bestonden uit getekende samenwerkingsovereenkomsten tussen instellingen en organisaties, zoals tussen de Dutch Design Week en Shanghai Creative Industry Week en tussen BNO en Beijing Original Design Promotion Association (BODA).

Fashion Mission World Boutique Hong Kong

What collective fair presentation of Dutch fashion labels **When** 18 – 21 January 2010 **Where** China, Hong Kong **Who** MODINT in collaboration with NL EVD International, Consulate General Hong Kong, OntFront, Franklin von Winckelmann, Tessari-Art

This trade mission—an economic sequel to the Business of Design Week 2008—consisted of a pavilion as part of World Boutique in Hong Kong at which three Dutch labels (OntFront, Franklin von Winckelmann and Tessari-Art) presented their collections. OntFront participated in the fashion show programme with its collection Shift Gear. Attended by, among others, representatives of the Dutch consulate, the show attracted over 600 visitors. During the mission, successful matchmaking conversations, as well as network dinners and press opportunities led to positive results for the participants. The mission rekindled and strengthened connections with parties in Hong Kong and put Dutch design in the spotlight.



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Modemissie naar World Boutique Hong Kong

Wat collectieve beurspresentatie van Nederlandse modelabels **Wanneer** 18 – 21 januari 2010 **Waar** China, Hong Kong **Wie** MODINT i.s.m. NL EVD Internationaal, Consulaat-Generaal Hong Kong, OntFront, Franklin von Winckelmann, Tessari-Art

Deze handelsmissie – een economisch vervolg op de Business of Design Week 2008 – bestond uit een paviljoen op World Boutique in Hong Kong waar drie Nederlandse labels (OntFront, Franklin von Winckelmann en Tessari-Art) hun collecties presenteerden. OntFront nam met de collectie Shift Gear deel aan een modeshowprogramma in aanwezigheid van onder meer het Nederlands consulaat. De show trok meer dan 600 bezoekers. Tijdens de missie vonden succesvolle matchmaking gesprekken, netwerkdiners en persmomenten plaats die positieve resultaten opleverden voor de deelnemers. Banden met partijen in Hong Kong zijn versterkt en aangehaald en Nederlands ontwerp werd goed onder de aandacht gebracht.

Taking a Stance: 8 Critical Attitudes in Chinese and Dutch Design

What travelling exhibition with fringe programme, public debate **Where** Dutch Culture Centre Shanghai, Today Art Museum Beijing, OCT Art & Design Gallery Shenzhen **When** 6 March – 5 August 2010 **Who** Office for Metropolitan Architecture (OMA), Hella Jongerius, Irma Boom, Alexander van Slobbe, Urbanus Architecture & Design, Ai Weiwei, Me We Graphic Design, Ma Ke, Li Degeng (OMD Contemporary Design Terminal), NAI (Linda Vlassenrood and Suzanne Mulder)



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Taking a Stance: 8 Critical Attitudes in Chinese and Dutch design

Wat rondreizende tentoonstelling met rand-programma, publiek debat **Waar** Dutch Culture Centre Shanghai, Today Art Museum Beijing, OCT Art & Design Gallery Shenzhen **Wanneer** 6 maart – 5 augustus 2010 **Wie** Office for Metropolitan Architecture (OMA), Hella Jongerius, Irma Boom, Alexander van Slobbe, Urbanus Architecture & Design, Ai Weiwei, Me We Graphic Design, Ma Ke, Li Degeng (OMD Contemporary Design Terminal), NAI (Linda Vlassenrood en Suzanne Mulder)

In this travelling exhibition about critical attitudes in design, the Netherlands Architecture Institute (NAI) brought together eight leading designers from the Netherlands and China. All eight are providing answers to the big issues of our time. The designers' work was presented in an open landscape of wooden pallets, designed by Tom David Architects. Within this landscape, designers operated from

within their own contexts, but connected to one another in response to topical social issues. Following a successful opening in Shanghai in March (3,800 visitors), the exhibition travelled on to Beijing and Shenzhen (5,100 and 4,500 visitors respectively, excluding the fringe programme) in the summer. Taking a Stance has enhanced the profile of Dutch design in China and consoli-



In deze rondreizende tentoonstelling met als centraal thema een kritische ontwerphouding, bracht het Nederlands Architectuurinstituut (NAi) acht toonaangevende ontwerpers uit Nederland en China samen. Alle acht geven antwoord op de grote vragen van onze tijd. Het werk van de ontwerpers werd gepresenteerd in een open landschap van houten pallets, ontworpen door TomDavid Architecten, waarbinnen zij hun eigen positie innamen en tegelijkertijd in verschillende dwars-

verbanden een dialoog aangingen. De ontwerpers opereerden vanuit hun eigen context en vonden elkaar in het agenderen en adresseren van actuele maatschappelijke vraagstukken. Na een succesvolle opening in Shanghai (3.800 bezoekers) in maart reisde de expositie tijdens de zomer verder naar Beijing en Shenzhen (resp. 5.100 en 4.500 bezoekers, excl. randprogramma). De expositie verbeterde de bekendheid van het Nederlandse ontwerp in China

dated the collaboration between the participating parties. It will open at the Netherlands Architecture Institute in Rotterdam in the summer of 2011.

www.tas2010.org

See also page 80, article
by Linda Vlassenrood



en bestendigde de samenwerking tussen de deelnemende partijen. In de zomer van 2011 is Taking a Stance te zien in het Nederlands Architectuurinstituut te Rotterdam.

www.tas2010.org

Zie ook pagina 80, artikel
van Linda Vlassenrood

Taking a Stance Debate Series

What programme of debates **Where** China, Shanghai, Beijing, and Shenzhen **When** Shanghai 7 – 28 March, Beijing 27 April – 14 May, Shenzhen 26 June – 5 August 2010 **Who** **Shanghai** Ole Bouman (NAI), David Gianotten (OMA Asia), Liu Xiaodu (Urbanus Architecture & Design), Bert de Muynck (Moving Cities). **Beijing** Li Degeng, Linda Vlassenrood (NAI), Jiang Jun (designer and critic), Ma Ke (fashion designer), Xiao Wenling (Academy of Fine Arts and Design, Beijing), Michael Rock (2 x 4 / Columbia University), Markus Schneider (Thismedia), Max Bruinsma (Items), Hai Jun (final editor *FRAME China* and *MARK China*), David Gianotten (OMA Asia), Fang Xiaofeng (architecture historian and editor in chief *Zhuang Shi*), Li Degeng (OMD Contemporary Design Terminal). **Shenzhen** Ole Bouman (NAI), Timo de Rijk (VU Amsterdam), Mark Hemel (Information Based Architecture), Bert de Muynck (Moving Cities), Hai Jun, Meng Yan (Urbanus), Feng Yuan (professor industrial design) and Xu Ping (professor Central Academy of Fine Arts – CAFA)

At each stop in the Taking a Stance exhibition tour, a programme of conferences and dialogues between Chinese and Dutch designers was produced. Keynote talks by David Gianotten, Liu Xiaodu, and Ole Bouman in Shanghai were followed by a debate on the architectural discipline. Among other topics, the debaters explored the capacity of architects to respond to the big issues of our time in a way that is both critical and realistic. Several dialogues on the topic 'Critical Attitude' took place in Beijing. Each session was dedicated to one of the design disciplines, with consecutive dialogues moderated by Li Degeng. The debate in Shenzhen emphasized the meaning of design in the specific context of Shenzhen and South China; four Dutch and four Chinese speakers participated. Further debates will accompany the Dutch edition of Taking a Stance in the Netherlands Architecture Institute during the summer of 2011.



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Debatserie Taking a Stance

Wat debatprogramma **Waar** China, Shanghai, Beijing en Shenzhen **Wanneer** Shanghai 7 – 28 maart, Beijing 27 april – 14 mei, Shenzhen 26 juni – 5 augustus 2010 **Wie** **Shanghai** Ole Bouman (NAi), David Gianotten (OMA Azië), Liu Xiaodu (Urbanus Architecture & Design), Bert de Muynck (Moving Cities). **Beijing** Li Degeng, Linda Vlassenrood (NAi), Jian Jun (ontwerper en criticus), Ma Ke (modeontwerper), Xiao Wenling (Academy of Fine Arts and Design, Beijing), Michael Rock (2 x 4 / Columbia University), Markus Schneider (Thismedia), Max Bruinsma (Items), Hai Jun (eindredacteur van *FRAME China* en *MARK China*), David Gianotten (OMA Azië), Fang Xiaofeng (architectuurhistoricus en hoofdredacteur van *Zhuang Shi*), Li Degeng (OMD Contemporary Design Terminal). **Shenzhen** Ole Bouman (NAi), Timo de Rijk (VU Amsterdam), Mark Hemel (Information Based Architecture), Bert de Muynck (Moving Cities), Hai Jun, Meng Yan (Urbanus), Feng Yuan (hoogleraar industrial design) en Xu Ping (o.a. hoogleraar Central Academy of Fine Arts - CAFA)

Op iedere locatie van de tentoonstelling Taking a Stance vond een randprogramma plaats van conferenties en dialogen tussen Chinese en Nederlandse ontwerpers.

In Shanghai vond na keynote lezingen van David Gianotten, Liu Xiaodu en Ole Bouman een debat plaats waarin de architectonische discipline centraal stond. Ter discussie stond onder meer de vraag of, en zo ja hoe architecten zowel kritisch als realistisch de grote opgaven van deze tijd kunnen beantwoorden.

In Beijing vonden diverse dialogen plaats met als thema 'Critical Attitude'. Elk dagdeel stond in het teken van één van de ontwerpdisciplines. Op een lezing volgde telkens een 'dialoog' met de Chinese of Nederlandse counterpart met Li Degeng als moderator. In Shenzhen lag het accent op de betekenis van design in de specifieke context van Shenzhen en Zuid China. Er waren vier Nederlandse en vier Chinese sprekers. In de zomer van 2011 vinden tijdens Taking a Stance in het Nederlands Architectuurinstituut te Rotterdam nieuwe debatten plaats.

Beyond Architectural Regulations in China (BARC)

What research by design, forum, exhibition, public debate **Where** Dutch Culture Centre Shanghai, Studio X Shanghai **When** March – 5 September 2010 **Who** The Dynamic City Foundation, NCAF – MAD, Ma Yansong, Michelle Provoost and Yao Zimi, Urbanus Architecture & Design, MAD, MVRDV + The Why Factory, Powerhouse Company, BAU Brearley Architects and Urbanists, Rocksteady Design, Tsinghua School of Architecture, Urban China, ZUS and MARS-1, Henk Ovink (VROM), Babs van den Bergh (OCW), Lin Peng (Caofeidian Ecocity), Eric Verwaal (Consul General, Shanghai)

It is a global challenge to adapt sustainable urban development to ever-changing rules and regulations and new knowledge. BARC simulated one such evolution. Ten renowned architecture agencies, five from the Netherlands and five from China, developed



Beyond Architectural Regulations in China (BARC)

Wat ontwerpend onderzoek, forum, tentoonstelling, publiek debat **Waar** Dutch Culture Centre Shanghai, Studio X Shanghai **Wanneer** maart – 5 september 2010 **Wie** The Dynamic City Foundation, NCAF – MAD, Ma Yansong, Michelle Provoost en Yao Zimi, Urbanus Architecture & Design, MAD, MVRDV + The Why Factory, Powerhouse Company, BAU Brearley Architects and Urbanists, Rocksteady Design, Tsinghua School of Architecture, Urban China, ZUS en MARS-1, Henk Ovink (Ministerie van Volkshuisvesting, Ruimtelijke Ordening en Milieu - VROM), Babs van den Bergh (Ministerie van Onderwijs, Cultuur en Wetenschap - OCW), Lin Peng (Caofeidian Ecocity), Eric Verwaal (consul-generaal, Shanghai)

Overall ter wereld is het een uitdaging om duurzame stedelijke ontwikkeling aan te passen aan de continu veranderende randvoorwaarden en nieuwe kennis. BARC simuleerde een dergelijke evolutie: 10 gerenommeerde architectenbureaus,

a sequence of urban extensions, whereby each team strategically expanded upon the results of the previous team, with the aim to generate a city for one million residents from scratch. This new approach appeared to be very useful for the development of a long-term vision and for the testing of existing regulations, two central issues in sustainable urban development in China. Together, the plans formed a growth scenario for the period 2010 until 2040 for Caofeidian, China's most ambitious new eco city. The forum Green From Scratch (230 visitors) held on 15 August 2010 featured as participants Ma Yansong, Michelle Provoost, and Yao Zimin. The exhibition Genetic City (1,500 visitors) was on display between 14 August and 5 September in Studio X in Shanghai and consisted of an impressive multimedia installation that presented the gradually growing new eco city. The enthusiasm among both Chinese and Dutch parties involved led to the planning of further concrete steps among them.

5 uit Nederland en 5 uit China, ontwikkelden in estafette een stedelijke uitbreiding. Elk team bouwde strategisch voort op de resultaten van het voorgaande team, met als doel op organische wijze een stad voor 1 miljoen mensen uit het niets te laten ontstaan. Deze nieuwe benadering bleek zeer behulpzaam bij het ontwikkelen van een lange termijnvisie en bij het testen van bestaande regelgeving, twee centrale thema's voor duurzame stedenbouw in China. Gezamenlijk vormen de plannen een groeiscenario voor de jaren 2010 tot 2040 voor Caofeidian, China's meest ambitieuze nieuwe eco-stad. Op het forum Green From Scratch (230 bezoekers) op 15 augustus 2010 spraken deelnemers Ma Yansong, Michelle Provoost en Yao Zimin. De tentoonstelling Genetic City (1.500 bezoekers) was te zien van 14 augustus tot en met 5 september in Studio X te Shanghai en bestond uit een indrukwekkende multimedia installatie die de stap voor stap groeiende nieuwe eco-stad toonde. Het wederzijds enthousiasme tussen Nederlandse en Chinese betrokken partijen leidde ertoe dat concrete vervolgstappen zijn gepland met de verschillende partijen.

Voyager 3

What Pecha Kucha event **Where** China, Dutch Design Workspace Shanghai **Where** 19 December 2010 **Who** Platform for Urban Investigation, Volume

The Platform for Urban Investigation launched the magazine *Volume* #25, 'Getting There, Being There: Architecture on the Moon' with a Pecha Kucha event called Voyager 3. Following the launch at the Dutch Design Workspace, a network meeting for the creative industries was held, with the support of DutchDFA.



Voyager 3

Wat Pecha Kucha Event **Waar** China, Dutch Design Workspace Shanghai **Wanneer** 19 december 2010 **Wie** Platform for Urban Investigation, Volume.

Op 19 december lanceerde het Platform for Urban Investigation het magazine *Volume* #25: 'Getting There, Being There: Architecture on the Moon' in China tijdens het Pecha Kucha event Voyager 3. Na de lancering van het magazine vond met ondersteuning van DutchDFA een netwerkbijeenkomst voor de creatieve industrie plaats in de Dutch Design Workspace in Shanghai.

Masterclass The Next City

What education exchange, exhibition, publication **When** October 2010 – December 2011 **Where** Beijing, China **Who** TU Delft / The Why Factory, Central Academy of Fine Arts, Design Academy Eindhoven, Beijing Institute of Fashion Technology, Sandberg Institute, Tsinghua University, ArtEZ Arnhem

The masterclass 'The Next City – Excursions on Future Living and Lifestyles', is an intercultural and interdisciplinary exchange among students and lecturers from leading Dutch and Chinese educational institutions. With its kick-off in October 2010, the masterclass asked how and where cities need to change in order to generate sustainable growth in the future. The Why Factory at TU Delft

hosted the first half of the masterclass, which lasted ten days. Chinese and Dutch students visited and explored Rotterdam, attended presentations by leading Dutch designers, and collaborated in intercultural and multi-disciplinary workshops on partial designs. Subsequently, the group travelled to Beijing for ten days of continued research about life in this city in the 21st century. The masterclass stimulated knowledge exchange in the 'research by design, design by research' education methodology. Between November 2010 and January 2011, the students worked further on their projects in their home countries. The research results will be translated into an international publication to be launched at the Beijing Design Week 2011.

See also page 74, article by Wang Min



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Masterclass The Next City

Wat onderwijsuitwisseling, tentoonstelling, publicatie **Wanneer** oktober 2010 – december 2011 **Waar** China, Beijing **Wie** TU Delft / The Why Factory, Central Academy of Fine Arts, Design Academy Eindhoven, Beijing Institute of Fashion Technology, Sandberg Instituut, Tsinghua University, ArtEZ Arnhem

In oktober 2010 vond in Nederland de kick-off plaats van Masterclass The Next City - Living and Lifestyle in Future Cities, een interculturele en interdisciplinaire uitwisseling tussen studenten en docenten van acht toonaangevende Nederlandse en Chinese onderwijsinstellingen. De centrale vraag was hoe en waar steden moeten veranderen om in de toekomst duurzame groei te creëren. De eerste helft van

de Masterclass vond tien dagen lang plaats in The Why Factory in de TU Delft. Chinese en Nederlandse studenten bezochten en onderzochten Rotterdam, woonden presentaties bij van toonaangevende Nederlandse ontwerpers en werkten in interculturele, multidisciplinaire werkgroepen aan deelonderwerpen. Daarna reisde de groep naar Beijing voor vervolgonderzoek in een tiendaagse Masterclass over het leven in deze stad in de 21e eeuw. De Masterclass bevorderde kennisuitwisseling op het gebied van de onderwijsmethodologie 'research by design, design by research'. Van november 2010 tot en met januari 2011 werkten de studenten in eigen land verder aan hun designopgaven. De onderzoeksresultaten worden bewerkt tot een internationale publicatie die tijdens Beijing Design Week 2011 gereed is.

Zie ook pagina 74, artikel van Wang Min

Dutch Design Workspace

What incubator programme for the Dutch creative sector. **Where** China, Shanghai **When** operational from July, officially launched in September 2010 **Who** MVRDV, KCAP, Five Spices, NorthernLight, Giel Groothuis. Initiated and supported by DutchDFA, Shanghai Creative Industry Center, the Netherlands Consulate General in Shanghai and FAR Architecture & Design Centre

The Dutch Design Workspace in Shanghai was operational on 30 July

2010, with an official inauguration on 17 September. As part of the incubator programme for the Dutch creative sector in China, the workspace offers office space and advice to Dutch designers in the design, fashion, and architecture sectors who want to enter the Chinese market. It also supports them in their first steps in this challenging environment with local marketing and promotion, network building, and practical government issues. After the first selection rounds, three design agencies were accepted: architecture firms MVRDV and KCAP from Rotterdam, exhibition designers

NorthernLight from Amsterdam, and the multi-disciplinary design agency Five Spices from The Hague. At the information meetings held in October and November in Rotterdam, Amsterdam, and Eindhoven, director Giel Groothuis expanded on the Workspace's potential. The interest was significant but it has proven difficult to find parties who are prepared to make the leap to Shanghai. For this and other reasons, DutchDFA has developed a pre-incubator programme that enables short-term use of the Workspace.



Dutch Design Workspace

Wat incubator programma voor de Nederlandse creatieve sector **Waar** China, Shanghai **Wanneer** operationeel vanaf juli, officieel geopend in september 2010 **Wie** MVRDV, KCAP, Five Spices, NorthernLight, Giel Groothuis. Geïnitieerd en ondersteund door DutchDFA, Shanghai Creative Industry Center, het Nederlandse Consulaat-Generaal te Shanghai en FAR Architecture & Design Centre

In Shanghai werd op 30 juli 2010 de Dutch Design Workspace in gebruik genomen. De officiële opening vond

plaats op 17 september in het bijzijn van Chinese officials. De Workspace is onderdeel van het incubatorprogramma voor de Nederlandse creatieve sector in China en biedt een werkplek aan Nederlandse ontwerpers in de disciplines design, mode en architectuur die zich op de Chinese markt willen begeven. Het incubatorprogramma ondersteunt de deelnemers bij hun eerste stappen in deze uitdagende omgeving met onder meer lokale marketing en promotie, relatiebeheer en praktische overheidszaken. Tijdens de eerste selectieronde zijn drie ontwerpbureaus toegelaten tot de Dutch Design Workspace: architectenbureaus MVRDV en KCAP uit Rotterdam, tentoon-

stellingsontwerpers NorthernLight uit Amsterdam en multidisciplinair ontwerp-bureau Five Spices uit Den Haag.

In oktober en november vonden goed bezochte informatiebijeenkomsten plaats in Rotterdam, Amsterdam en Eindhoven waar directeur Giel Groothuis de mogelijkheden van de Workspace uiteenzette. De belangstelling was groot, maar het bleek lastig om voldoende partijen te vinden die ook werkelijk de stap naar Shanghai wagen. Mede daarom is een pre-incubator programma opgezet dat de mogelijkheid biedt om voor kortere tijd gebruik te maken van de Workspace. In de werkruimte vonden al vele evene-

The Workspace has already hosted many events and presentations, including elements of Dutch Fashion Here & Now and a Pecha Kucha evening. External parties have also found their way to the Workspace, renting it for seminars, debates, and training sessions. The Dutch Design Workspace has been received with enthusiasm in various camps; the positive response in the Chinese and Dutch media, and among Chinese government bodies, has stimulated new opportunities for Dutch creative entrepreneurs.

See also page 59, article by Markus Appenzeller



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menten en presentaties plaats, waaronder onderdelen van Dutch Fashion Here & Now en een Pecha Kucha avond. Ook externe partijen vonden hun weg naar de Workspace voor het huren van de ruimte voor seminars, lezingen, debatten en trainingen. De Dutch Design Workspace is aan verschillende kanten enthousiast ontvangen: de positieve respons in de Chinese en Nederlandse media en ook aan de zijde van Chinese overheden stimuleert de mogelijkheden voor Nederlandse creatieve ondernemers.

Zie ook pagina 59, artikel van Markus Appenzeller

Mission Shanghai International Creative Industry Week (SICIW)

What designers' mission Where China, Shanghai When 14 – 20 September 2010 Who Jos van der Zwaal, Monica Waalwijk de Carvalho, Paul Pennock, Jet de Wit, Lieke van de Ven, Hugo Lenselink, Annelie Grob, Kerst Koopman, Theo Nijssse, Reyn Jongenelen, Jeroen Deen, Helene Bergmans, Evarien Tuitert

The Shanghai Creative Industry Week is internationally known as an important platform for the promotion of the creative industries; it attracts over 400,000 visitors annually. The Dutch contribution to the Shanghai International Creative Industry Week consisted of the exhibition of work by finalists and winners of the Dutch Design Awards 2009. DutchDFA organised a mission of a group of Dutch design professions to Shanghai during SICIW 2010, following the presentation of the Dutch Design Awards. The programme consisted of an excursion to the Shanghai International Creative Industry Week and the exhibition of the Dutch Design Awards 2009, the seminar 'Ingenuity & Integrity', visits to World Expo Shanghai and the Dutch Design Workspace as well as various matchmaking activities.



Missie Shanghai International Creative Industry Week (SICIW)

Wat ontwerpersmissie Waar China, Shanghai Wanneer 14 - 20 september 2010 Wie Jos van der Zwaal, Monica Waalwijk de Carvalho, Paul Pennock, Jet de Wit, Lieke van de Ven, Hugo Lenselink, Annelie Grob, Kerst Koopman, Theo Nijssse, Reyn Jongenelen, Jeroen Deen, Helene Bergmans, Evarien Tuitert

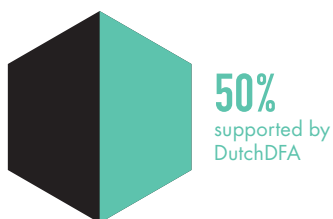
De Shanghai Creative Industry Week geldt internationaal als een belangrijk platform ter promotie van de creatieve industrie en trekt jaarlijks meer dan 400.000 bezoekers. De Nederlandse deelname aan de Shanghai International Creative Industry Week bestond uit de tentoonstelling van finalist en winnaars van de Dutch Design Awards 2009. Tijdens SICIW 2010 organiseerde DutchDFA een missie van een groep Nederlandse design professionals naar Shanghai, aanhakend op de presentatie van de Dutch Design Awards. Het programma bestond uit een excursie naar de Shanghai International Creative Industry Week en tentoonstelling van de Dutch Design Awards 2009, het seminar 'Ingenuity & Integrity', een bezoek aan de World Expo Shanghai en de Dutch Design Workspace en diverse matchmaking activiteiten.

Dutch Fashion Here & Now

What presentation Dutch fashion and fringe programme **Where** China, Shanghai
When 24 – 26 October 2010 **Who** NL Fashion Incubator / HTNK, MODINT, Daryl van Wouw, And Beyond, Avelon, MATTIJS, INDIVIDUALS, Aaiko, Amsterdam Fashion Institute (AMFI), KABK Den Haag, Willem de Kooning Academie, Design Work Space Shanghai, Modefabriek, Starstuddedstudios, House of Orange, Petrovsky&Ramone, Peter van Rhoon, DIS Shanghai en and Consulate General Shanghai

Organised by NL Fashion Incubator / HTNK, Dutch Fashion Here & Now – Shanghai 2010 linked Dutch and Chinese fashion cultures with avant-garde runways shows, presentations of student work, and production workshops. Dutch Fashion Graduates Here & Now presented the most outstanding work by graduates of Dutch and Chinese fashion academies. These included Floor Kolen, Marije de Haan, and Musa Shah. During ‘Dutch Fashion Avant-garde Here & Now’ the Dutch designer labels Mattijs van Bergen, Avelon, And Beyond and Daryl van Wouw presented their latest collections. During ‘Dutch Fashion Showroom Here & Now’ the Avant-garde designers’ collections could be photographed and acquired, while the INDIVIDUALS label and Aaiko presented themselves for the first time to the Chinese audience. MODINT was responsible for an affiliated programme consisting of a round-table conversation in the Dutch Design Workspace about fashion sourcing in China. By showing the full breadth of the Dutch fashion identity, an awareness of Dutch fashion was generated and sustainable networks were developed with regards to production, sales, and PR. Dutch Fashion Here & Now is a follow-up of the successful fashion presentation during SICIW 2009 and will be repeated 2011. A Mumbai edition is also in the works for 2012.

See also page 70, article by Mariette Hoitink and Karlijn Bozon



Dutch Fashion Here & Now

Wat presentatie Nederlandse mode en randprogramma **Waar** China, Shanghai
Wanneer 24 – 26 oktober 2010 **Wie** NL Fashion incubator / HTNK, MODINT, Daryl van Wouw, And Beyond, Avelon, MATTIJS, INDIVIDUALS, Aaiko, Amsterdam Fashion Institute, KABK Den Haag, Willem de Kooning Academie, Design Work Space Shanghai, Modefabriek, Starstuddedstudios, House of Orange, Petrovsky&Ramone, Peter van Rhoon, DIS Shanghai en Consulaat generaal Shanghai

NL Fashion Incubator / HTNK organiseerde in oktober Dutch Fashion Here & Now – Shanghai 2010. Het project verbond Nederlandse en Chinese mode-culturen met avant-garde modeshows, presentatie van werk van studenten en productie workshops.

Dutch Fashion Graduates Here & Now presenteerde de beste afstudeercollecties van studenten aan Nederlandse en Chinese academies, waaronder Floor Kolen, Marije de Haan, en Musa Shah. Tijdens Dutch Fashion Avantgarde Here & Now presenteerden Nederlandse designerlabels (Mattijs van Bergen, Avelon, And Beyond en Daryl van Wouw) hun nieuwste collectie. Tijdens Dutch Fashion Showroom Here & Now konden de collecties van de Avantgarde ontwerpers gefotografeerd en aangekocht worden en het label INDIVIDUALS en Aaiko presenteerden zich voor het eerst aan het Chinese publiek. MODINT verzorgde een randprogramma dat bestond uit een rondetafel gesprek in de Dutch Design Workspace over mode-sourcing in China. Door het tonen van de volle breedte van de Nederlandse mode identiteit is bewustzijn voor de Nederlandse mode gecreëerd en een duurzaam netwerk ontwikkeld m.b.t. productie, sales en PR. Dutch Fashion Here & Now is een follow-up van de succesvolle modepresentatie tijdens SICIW 2009 en zal in 2011 een vervolg krijgen. Een editie in Mumbai, India, staat gepland voor 2012.

Zie ook pagina 70, artikel van Mariette Hoitink en Karlijn Bozon

‘Over the course of the evening, Dutch Fashion Here & Now gave attendees a fascinating glimpse into the world of Dutch design, and hopefully has paved the way for more cooperation between Dutch and Chinese designers –as well as more access to the Chinese market for Dutch designers, and vice versa. With the warm reception given this event by Shanghai’s fashion elite, it looks to have been a rousing success.’ Jing An Daily

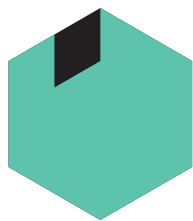


Dutch Design Awards on Show

Wat travelling exhibition **Where** China, Shanghai International Creative Industry Week (SICIW) **When** 15 – 22 September 2010 **Who** Brainport, Boda, Foundation Dutch Design Awards, SICIW, Dutch Design Workspace, finalists and winners DDA 2009, Wieki Somers, Maarten Baas, Thonik, Philips Design, Gert Dumbar, Jelte van Abbema (young talent 2009)

The presentation of the Dutch Design Awards 2009 collection allowed over 7,000 visitors to become acquainted with highlights of Dutch design. The exhibition presented work by the finalists and winners in the main categories Product, Communication, and Spatial Design. The opening of the exhibition on 16 September kicked off the seminar '100 minutes of design' in which both Dutch and Chinese designers participated, including Wieki Somers (overall winner Dutch Design Awards 2009) and Joost Roozkrans (Studio Dumbar). The event formed part of the Dutch contribution to the International Creative Industry Week 2010. As part of the DutchDFA programme, the exhibition travelled from Eindhoven via Essen to Shanghai, raising awareness of Dutch design in both Germany and China.

See also DDA on Show in Essen, page 23



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Dutch Design Awards on Show

Wat reizende tentoonstelling **Waar** China, Shanghai International Creative Industry Week (SICIW) **Wanneer** 15 – 22 september 2010 **Wie** Brainport, Boda, stichting Dutch Design Awards, SICIW, Dutch Design Workspace, finalist en winnaars DDA 2009, Wieki Somers, Maarten Baas, Thonik, Philips Design, Gert Dumbar, Jelte van Abbema (aanmoedigingsprijs jong talent 2009)

De presentatie van de Dutch Design Awards 2009 collectie stelden circa 7.000 bezoekers kennis te maken met hoogtepunten van Nederlandse vormgeving. De tentoonstelling toonde werk van finalist en winnaars in de hoofdcategoryën Product, Communicatie en Ruimtelijk. De tentoonstelling opende op 16 september met het seminar '100 minutes of design' waaraan Nederlandse en Chinese ontwerpers – waaronder Wieki Somers (Overall Winnaar Dutch Design Awards 2009) en Joost Roozkrans (Studio Dumbar) – deelnamen. Het project was onderdeel van de Nederlandse deelname aan de Shanghai International Creative Industry Week 2010. Binnen het DutchDFA programma reisde deze tentoonstelling na Eindhoven, via Essen naar Shanghai waarmee het Nederlands design in deze landen onder de aandacht is gebracht.

Zie ook DDA on show in Essen, pagina 23

Double Infinity

Wat exhibition, series of performances, lectures, publications **Where** Van Abbemuseum Eindhoven, Dutch Culture Centre Shanghai **When** 29 April – 23 May 2010 **Who** Van Abbemuseum and Arthub Asia, John Körmeling, Johanna Billing, David Maljkovic, Job Koelewijn, Stanley Broun, various Chinese artists, NCAF, SICA, Eric Verwaal, Zhou Xiaohu, Maya Kramer, Julika Rudelius, Surasi Kusolwong, Jiang Jun, Ingmar Swalve, Joost Grootens (publication), Wang Zhenfei (exhibition design), Eric Verwaal (Consul General Shanghai), Prime Minister Balkenende, Princess Máxima and Prince Willem-Alexander

In this multi-disciplinary art project at the Van Abbemuseum and Arthub Asia, the main focus was on Happy Street, John Körmeling's work for the World Expo 2010, and his attitude as a designer. Chinese artists, architects, and designers were invited to respond to his work and to that of a selection of other artists. These Chinese participants mixed their local experience with the international questions posed. Double Infinity led to a tighter relationship with Arthub Asia, and generated plans for a sequel project in Southeast Asia, building on its multi-disciplinary approach. By stimulating collaboration with local partners, this project has enhanced the understanding of multidisciplinary, and of the various cultural languages being used. It has also strengthened the collaboration with partner organisations like NCAF, SICA and DutchDFA. The project was given generous attention in the local, national, and international press.



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Double Infinity

Wat tentoonstelling, serie optredens, lezingen, publicatie **Waar** Van Abbemuseum Eindhoven, Dutch Culture Centre Shanghai **Wanneer** 29 april – 23 mei 2010 **Wie** Van Abbemuseum en Arthub Asia, John Körmeling, Johanna Billing, David Maljkovic, Job Koelewijn, Stanley Broun, verscheidene Chinese kunstenaars, NCAF, SICA, Eric Verwaal, Zhou Xiaohu, Maya Kramer, Julika Rudelius, Surasi Kusolwong, Jiang Jun, Ingmar Swalve, Joost Grootens (publicatie), Wang Zhenfei (tentoonstellingsontwerp), Eric Verwaal (consul-generaal Shanghai), minister-president Balkenende, Prinses Máxima en Prins Willem-Alexander

Bij dit multidisciplinaire kunstproject van het Van Abbemuseum en Arthub Asia stonden Happy Street, het werk van John Körmeling voor de Wereldtentoonstelling 2010, en zijn houding als ontwerper centraal. Chinese kunstenaars, architecten en ontwerpers werd gevraagd te reageren op zijn werk en dat van een selectie van andere kunstenaars. Deze Chinese deelnemers mixten hun lokale ervaring met de internationale vragen die hen werden gesteld. Double Infinity leidde tot een intensivering van de relatie met Arthub Asia en plannen voor een vervolgproject in Zuidoost Azië, dat voortbouwt op de multidisciplinaire aanpak. Door samenwerking met lokale partners heeft het project een beter begrip gekweekt voor multidisciplinariteit en de diverse culturele talen die worden gesproken. Ook met partenorganisaties als NCAF, SICA en DutchDFA is de samenwerking versterkt. Zowel lokaal, nationaal als internationaal genoot het project veel pers aandacht.

Design for Daily Life

What mission to Hong Kong Business of Design Week (BoDW) and Guangzhou Design Week, with network meetings, seminars, and presentations **Where** China, Hong Kong, and Guangzhou **Where** 2 - 11 December 2010 **Who** Robert Schuddeboom (Consul General Hong Kong), Mark Hemel, Ab Stevels, Jurriaan Bakker, Marcel van der Heyden, Marc de Roo, Michiel Berssenbrugge, Markus Konings, Bart Ahsmann, Wilbert Willems, Matthijs Pot, Bart Bakkum, Simon Graham Masters, Jurgen Bey, Liesbeth Bonekamp (China coordinator DutchDFA), Christine de Baan (programme director DutchDFA)

DutchDFA organised a mission for Dutch designers to the Business of Design Week in Hong Kong, followed by a visit to the Guangzhou Design Week between 2 and 11 December. The theme of the trip was 'Design for Daily Life'. In Hong Kong, the group attended the Business of Design forum and focussed on reigniting and strengthening the existing network. In Guangzhou the delegation participated in the Design Expo.

The title of the presentation, Design for Daily Life, reflects

the importance of our well-being in an increasingly urban world, a topic that is pressing in contemporary China. Design for Daily Life explored this issue through seminars, dialogues, and events that focus on sustainable design. The Dutch contribution to the Guangzhou Design Week, attracting over 35,000 visitors, consisted of a Dutch design delegation and a pavilion that presented the work of Dutch designers and hosted Dutch design activities. It represented the largest foreign participation at the Guangzhou Design Week since its start in 2006. The Dutch pavilion, designed by Maurer United Architects, featured the Dutch Profiles, among other items. Work by over 40 Dutch designers was exhibited here, representing the fields of graphic design, product design, fashion, and architecture. The events included participation by Mark Hemel, the architect of the highly acclaimed Guangzhou TV Tower, and Ab Stevels, Professor at Delft University and world-renowned authority on eco design.

Over 150 press items on the Dutch participation were recorded in leading design blogs and magazines and in regional and national Chinese media.



Design for Daily Life

Wat uitgaande missie naar Hong Kong Business of Design Week (BoDW) en Guangzhou Design Week, met netwerkbijeenkomsten, seminars en presentaties **Waar** China, Hong Kong en Guangzhou **Wanneer** 2 - 11 december 2010 **Wie** Robert Schuddeboom (consul-generaal Hong Kong), Mark Hemel, Ab Stevels, Jurriaan Bakker, Marcel van der Heyden, Marc de Roo, Michiel Berssenbrugge, Markus Konings, Bart Ahsmann, Wilbert Willems, Matthijs Pot, Bart Bakkum, Simon Graham Masters, Jurgen Bey, Liesbeth Bonekamp (DutchDFA), Christine de Baan (DutchDFA)

Van 2 tot en met 11 december organiseerde DutchDFA een missie voor Nederlandse ontwerpers naar de Business of Design Week in Hong Kong en aansluitend de Guangzhou Design Week. Het verbindende thema voor alle activiteiten was Design for Daily Life.

In Hong Kong lag de nadruk op het bijwonen van het Business of Design forum en het revitaliseren en versterken van het bestaande netwerk. In Guangzhou nam de delegatie deel aan de Design Expo.

De titel van de presentatie Design for Daily Life weerspiegelt het belang van ons welzijn in een verstedelijkende samenleving, wat één van de meest dringende onderwerpen is in

hedendaags China. Design for Daily Life onderzocht deze kwestie via seminars, dialogen en evenementen die zich richtten op duurzaam ontwerp. De Nederlandse aanwezigheid tijdens de Guangzhou Design Week, die meer dan 35.000 bezoekers trok, bestond uit een Nederlandse ontwerpdelegatie en een paviljoen waarin het werk van Nederlandse ontwerpers gepresenteerd werd en Nederlandse ontwerpactiviteiten plaatsvonden. Dit was de grootste buitenlandse deelname sinds het begin van de Guangzhou Design Week in 2006. Het Nederlandse paviljoen, ontworpen door Maurer United Architects, bood onder meer onderdak aan de Dutch Profiles. In totaal was het werk van meer dan 40 Nederlandse vormgevers hier te zien, die de gebieden grafische vormgeving, product ontwerp, mode en architectuur omvatten. Deelnemers aan de evenementen waren onder meer Mark Hemel, de architect van de veelgeprezen Guangzhou TV Toren, en Ad Stevels, hoogleraar aan de Universiteit van Delft, die een wereld autoriteit is op gebied van eco design.

Naar aanleiding van de Nederlandse deelname verschenen ruim 150 artikelen in toonaangevende design blogs en tijdschriften en in regionale en nationale Chinese media.

City Consultation

What meetings to stimulate international collaboration among creative cities **When** 22 January, 1 July 2010 **Who** representatives from Amsterdam, Arnhem, The Hague, Eindhoven, Rotterdam and Utrecht

The creative cities of Amsterdam, Rotterdam, and Eindhoven initiated the new collaboration agreement NL 4 Design in September 2007, and were later joined by Arnhem, The Hague, and Utrecht. This initiative aims to jointly instigate (in)formal networks to reinforce the internationalisation the Dutch creative cities and their design sectors. These goals resonate with the ambitions of the DutchDFA programme. In the meantime, the six creative cities are jointly represented in the programme as conversation and development partners. In 2010, the group formulated the NL 4 Design 2.0 memorandum—a joint programme that aims to connect urban design projects. While maintaining a local character, the programme helps to project the image of the Netherlands as a design country.

Education Consultation

What meetings about the internationalisation of Dutch professional education **When** 19 April, 1 September, and 16 December 2010 **Who** TU Delft, Hogeschool Rotterdam, Sandberg Institute, Amsterdam Fashion Institute, HKU, Academie van Bouwkunst Groningen, KABK Den Haag, ArtEZ, Design Academy Eindhoven, Amsterdam Fashion Institute (AMFI)

The education consultation aims to explore how the international agendas of the institutions in Dutch design education link up and how they can strengthen each other, while maintaining their diversity and distinct identities. The consultation platform serves the need for knowledge and experience exchange in regard to internationalisation and explores the options for future collaboration. The conversation partners look at how—in the context of the DutchDFA programme—the international networks in the focus countries China, Germany, and India are being used for the strengthening of the Dutch education design network and international multi-disciplinary exchange and collaboration. The DutchDFA programme office has appointed an education coordinator to proactively connect the networks and catalyze their projects.

The masterclass 'The Next City' (Rotterdam/Beijing) was meant as a pilot project to find out if and how such international collaboration could work between eight design courses in the sectors of fashion, design, and architecture.

the Netherlands Nederland

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Stedenoverleg

Wat bijeenkomsten t.b.v. onderlinge internationale samenwerking creatieve steden **Wanneer** 22 januari, 1 juli 2010 **Wie** vertegenwoordigers van Amsterdam, Arnhem, Den Haag, Eindhoven, Rotterdam en Utrecht

In december 2007 namen de creatieve steden Amsterdam, Rotterdam en Eindhoven het initiatief tot het nieuwe stedelijk samenwerkingsverband NL 4 Design, waarbij later ook Arnhem, Den Haag en Utrecht zich aansloten. Dit initiatief, met als doel om samen (in)formele netwerken te vormen ter internationalisering van de Nederlandse creatieve steden en hun ontwerpsector, sluit aan bij de doelstellingen en ambities van het DutchDFA programma. De zes creatieve steden binnen het programma gezamenlijk vertegenwoordigd als gespreks- en ontwikkelpartner. In 2010 is de notitie NL 4 Design 2.0 opgesteld, een gezamenlijk programma voor 2011 dat waar mogelijk de stedelijke designprojecten met elkaar verbindt. Met behoud van het lokale karakter wordt zo gewerkt aan de presentatie van Nederland als designland.

Onderwijsoverleg

Wat bijeenkomsten over de internationalisering van het Nederlandse ontwerp- onderwijs **Wanneer** 19 april, 1 september, 16 december 2010 **Wie** TU Delft, Hogeschool Rotterdam, Sandberg Institute, Amsterdam Fashion Institute, HKU, Academie van Bouwkunst Groningen, KABK Den Haag, ArtEZ, Design Academy Eindhoven, Amsterdam Fashion Institute (AMFI)

Dit onderwijsoverleg heeft als doel te bekijken hoe de internationale agenda's van de instellingen in het Nederlandse ontwerp- onderwijs op elkaar aansluiten en elkaar kunnen versterken, met behoud van ieders diversiteit en onderscheidende identiteit. Het overlegplatform voorziet in de behoefte aan het delen van kennis en ervaring op het gebied van internationalisering en onderzoekt mogelijkheden voor samenwerking in de toekomst. In het kader van het DutchDFA programma bekijken de gesprekspartners hoe de internationale netwerken in de focuslanden China, Duitsland en India benut kunnen worden voor een versterking van het Nederlandse educatieve ontwerpnetwerk en internationale multidisciplinaire uitwisseling en samenwerking. Het DutchDFA programmabureau stelde een onderwijscoördinator aan om de netwerken en kennis actief te verbinden en als katalysator de start van projecten extra energie te geven. De masterclass 'The Next City' (Rotterdam/Beijing) diende als pilotproject om na te gaan of en hoe een dergelijke internationale samenwerking werkt tussen acht ontwerpopleidingen uit de drie disciplines mode, design en architectuur.

Incoming Mission Dutch Design Week

What incoming mission **When** 23 – 31 October 2010 **Where** The Netherlands, Eindhoven and Amsterdam **Who** Ishan Khosla (Ishan Khosla Design), Gopika Khakhar Chowfla (Gopika Chowfla–Design), Ram Sinam (Trapeze), Sarita Sundar (Trapeze), Preksha Baid (Ywalls Desig), Janak Mistry (Srishti School of Art, Design & Technology), Meena Vari (Srishti School of Art, Design & Technology), Mei-Lan Tjoa (coordinator India DutchDFA), Robbert-Jan Marringa (Brainport), Rita Hattum (BNO), Gerrit Schilder (BNI), Onie Chu (Edelman Guangzhou), Tong Huiming (Guangzhou Academy of Fine Arts), Ma Jia and Jessica Tian (Beijing Original Design Promotion Association, BODA), Ready Zhang (Guangzhou Design Week), Yang Wenqing (Tongji College of Design & Innovation / director of LOE DESIGN), Ma Qing (Embassy of the Netherlands Beijing), Liesbeth Bonekamp (coordinator China DutchDFA)

Design professionals from focus countries China and India visited the Netherlands in October 2010 to get to know the Dutch design sector. The delegates visited Eindhoven and Amsterdam during Dutch Design Week. Alongside visits to design agencies and educational institutions, they participated in several network sessions, which resulted in agreements for exchanges between educational institutions as well as possible partnerships between Dutch and Indian designers. Preparations for the Dutch participation in the Guangzhou Design Week in December 2010 and the Beijing Design Triennial in 2011 were instigated with Chinese delegates.

[See also page 62 \(article by Ishan Khosla\)](#)
[and page 73 \(article by Tong Huiming\)](#)

Inkomende missie Dutch Design Week

Wat inkomende missie **Wanneer** 23 – 31 oktober 2010 **Waar** Nederland, Eindhoven en Amsterdam **Wie** Ishan Khosla (Ishan Khosla Design), Gopika Khakhar Chowfla (Gopika Chowfla–Design), Ram Sinam (Trapeze), Sarita Sundar (Trapeze), Preksha Baid (Ywalls Desig), Janak Mistry (Srishti School of Art, Design & Technology), Meena Vari (Srishti School of Art, Design & Technology), Mei-Lan Tjoa (Coördinator India DutchDFA), Robbert-Jan Marringa (Brainport), Rita Hattum (BNO), Gerrit Schilder (BNI), Onie Chu (Edelman Guangzhou), Tong Huiming (Guangzhou Academy of Fine Arts), Ma Jia and Jessica Tian (Beijing Original Design Promotion Association, BODA), Ready Zhang (Guangzhou Design Week), Yang Wenqing (Tongji College of Design & Innovation / director of LOE DESIGN), Ma Qing (Embassy of the Netherlands Beijing), Liesbeth Bonekamp (Coördinator China DutchDFA)

Design professionals uit de focuslanden China en India brachten in oktober 2010 een bezoek aan Nederland voor een kennismaking met het Nederlandse ontwerpveld. De delegaties bezochten Eindhoven en Amsterdam tijdens de Dutch Design Week. Naast diverse bezoeken aan ontwerpbureaus en –opleidingen, nam men deel aan diverse netwerksessies, met als resultaat afspraken over onderwijsuitwisseling en mogelijke partnerships tussen Nederlandse en Indiase ontwerpers. Met de Chinese professionals werd de Nederlandse deelname voorbereid aan de Guangzhou Design Week in december 2010 en de Beijing Design Triënnale in 2011.

[Zie ook pagina 62 \(artikel van Ishan Khosla\)](#)
[en pagina 73 \(artikel van Tong Huiming\)](#)



Press Reception Dutch Fashion Awards

What visiting press **When** 4 – 5 November 2010
Where The Netherlands, The Hague and Amsterdam
Who Claudia Hubmann (INDIE magazine, Austria), Nadine Sanchez (Agency V), Iris van Herpen, Bas Kosters, Claes Iversen, Conny Groenewegen, Marcha Hüskes, Arnhem Fashion Biennial, Premsula, Dutch Fashion Foundation

Supported by DutchDFA, the Dutch Fashion Foundation invited two international fashion journalists for a brief visit to the Netherlands in the context of the Dutch Fashion Awards. The Dutch Fashion Foundation aims to invite journalists from countries other than the traditional fashion markets of Italy and France, so they get to know the national fashion field and the top talent in Dutch design. In addition to the award ceremony for winner Iris van Herpen on Friday 5 November, the journalists attended a meeting on 4 November in which representatives of Premsula – Dutch Platform for Design and Fashion, the Arnhem Fashion Biennial, and the DutchDFA programme office gave presentations.



Persontvangst Dutch Fashion Awards

Wat inkomende persreis **Wanneer** 4 - 5 november 2010
Waar Nederland, Den Haag en Amsterdam
Wie Claudia Hubmann (INDIE magazine, Austria), Nadine Sanchez (Agency V), Iris van Herpen, Bas Kosters, Claes Iversen, Conny Groenewegen, Marcha Hüskes, Arnhem Mode Biennale, Premsula, Dutch Fashion Foundation

De Dutch Fashion Foundation nodigde met steun van het DutchDFA programma twee internationale modejournalisten uit voor een kort bezoek aan Nederland in het kader van de Dutch Fashion Awards. De Dutch Fashion Foundation streeft ernaar om naast de traditionele markten Italië en Frankrijk, ook journalisten uit overige landen uit te nodigen om kennis te maken met het nationale modeveld en het topsegment van getalenteerde Nederlandse ontwerpers. Naast de prijsuitreiking aan winnares Iris van Herpen op vrijdag 5 november, woonden de journalisten op 4 november een bijeenkomst bij waar vertegenwoordigers van Premsula, Dutch Platform for Design and Fashion, de Arnhem Mode Biennale en het DutchDFA programmabureau een presentatie gaven.

Press Reception Amsterdam International Fashion Week (AIFW)

What visiting press **When** 13 – 17 July 2010 **Where** The Netherlands, Amsterdam **Who** Eugene Rapp (editor in chief, *Klar Text*), Han Zizhou (fashion editor, *Modern Weekly*), Melanie Plank (associate editor womenswear, *WGSN*), Liu Siyao (reporter, *Time Out Magazine China*), Anny Liang (account director, *Vision Magazine*), Jian Cui (executive creative director, *Modern Media*), Sanjay Chawla (CEO, *DFU Publications*), Erik Nep (MODINT)

During the Amsterdam International Fashion Week (AIFW), branch organisation MODINT organised an international press trip for journalists from China, Germany, India, and the United Kingdom. The delegates were offered a varied programme. To get acquainted with the Dutch fashion sector, they visited various fashion companies and several Fashion Week shows of both well-established brands and promising new talent from AMFI and LICHTING 2010. The mission's aim was to enhance the profile of the Netherlands as a creative and sustainable fashion nation, as well as to stimulate export and strengthen international fashion networks. The high quality of the programme and its content resulted in great publicity. Following the press trip, various articles about AIFW and Dutch fashion appeared in the international media, both online and in print.



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Persontvangst Amsterdam International Fashion Week (AIFW)

Wat inkomende persreis **Wanneer** 13 – 17 juli 2010 **Waar** Nederland, Amsterdam **Wie** Eugene Rapp (Chief Editor, *Klar Text*), Han Zizhou (Fashion Editor, *Modern Weekly*), Melanie Plank (associate editor womenswear, *WGSN*), Liu Siyao (Reporter, *Time Out Magazine China*), Anny Liang (Account Director, *Vision Magazine*), Jian Cui (Executive Creative Director, *Modern Media*), Sanjay Chawla (CEO, *DFU Publications*), Erik Nep (MODINT)

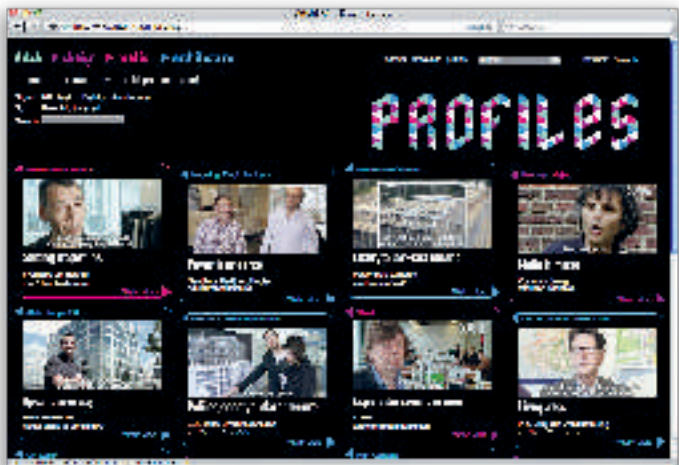
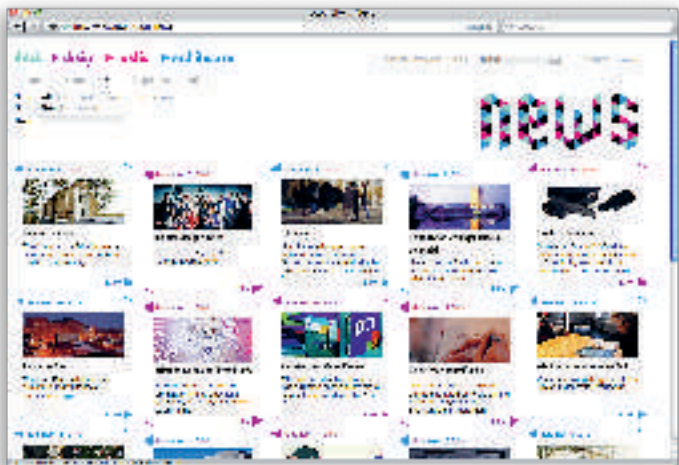
Tijdens de Amsterdam International Fashion Week (AIFW) organiseerde brancheorganisatie MODINT een internationale persreis voor media uit China, Duitsland, India en het Verenigd Koninkrijk. De delegatie kreeg een gevarieerd programma gepresenteerd. De journalisten bezochten ter kennismaking met het Nederlandse modeveld diverse modebedrijven en een aantal Fashion Week shows van zowel gevestigde merken als veelbelovend nieuw talent van AMFI en LICHTING 2010. Het doel van deze missie was het versterken van het imago van Nederland als creatief en duurzaam modeland, alsmede exportbevordering en versterken van het internationale modenetwerk. Als gevolg van de kwaliteit van het programma en de gevarieerde inhoud van het aanbod is een uitstekend resultaat geboekt qua publiciteit. Er verschenen diverse artikelen online en in print over AIFW en Nederlandse mode in internationale media.

DutchDFA Website 2.0

What launch of revamped DutchDFA website
When September 2010 Who DutchDFA programme office, Zinnebeeld, Thonik, Sandra van Vliet

DutchDFA launched a renewed version of its website in September 2010. A multi-disciplinary team comprised of the design agencies Zinnebeeld and Thonik, communications consultant Sandra van Vliet, and the DutchDFA communications group (a close collaboration between the communication departments of all DutchDFA partners) developed the layered design over the summer. The 2.0 version of the site aims for speedier navigation. Visitors can now find information

about backgrounds, the programme, and activities in the focus countries more quickly. The Dutch Profiles take a more prominent position, and a diary and twitter feed appear on the homepage. With its flexible set-up, the site can easily be transformed, after 2012 into an information channel about Dutch fashion, design, and architecture. This future joint network, 'Mapping NL', will be developed further in the coming years. The content will be generated through DutchDFA's partners' websites, and will contain a Dutch Profiles archive.



DutchDFA Website 2.0

Wat lancering vernieuwde DutchDFA website Wanneer september 2010 Wie DutchDFA programmabureau, Zinnebeeld, Thonik, Sandra van Vliet

In september 2010 lanceerde DutchDFA een vernieuwde versie van de website. Een multidisciplinair team bestaande uit ontwerp bureaus Zinnebeeld en Thonik, communicatieconsultant Sandra van Vliet en de DutchDFA communicatiegroep (een nauwe samenwerking van de communicatieafdelingen van alle DutchDFA partners) ontwikkelde het gelaagde ontwerp gedurende de zomermaanden. De 2.0 versie van de site is gericht op een vlottere navigatie. De bezoeker vindt nu sneller informatie over achtergronden van het programma en activiteiten in de focuslanden. Ook kregen de Dutch Profiles een

prominentere plek en zijn een agenda en Twitterfeed op de homepage te zien. Dankzij de flexibele opzet kan de site na 2012 eenvoudig transformeren tot een informatie-kanaal over Nederlandse mode, design en architectuur: 'Mapping NL', een collectief netwerk dat de komende jaren verder ontwikkeld zal worden. De content hiervoor wordt gegenereerd vanuit de websites van de DutchDFA partners en omvat een archief van de Dutch Profiles.

Dutch Profiles

Who Submarine, commissioned by DutchDFA

Participants 2010 Atelier Kempe Thill, AVLville, Maarten Baas, Francisco van Benthum, Irma Boom, Pi de Bruijn (de Architecten Cie.), Michael van Gessel, Jan Jansen, Klavers van Engelen, Rem Koolhaas (OMA), Kossmann.dejong, Merckx+Girod, Neutelings Riedijk Architects, Powerhouse Company, Gilian Schrofer, Soeters Van Eldonk Architects, Joost Swarte, Thonik, UNStudio, VenhoevenCS, ZUS (Zones Urbaines Sensibles)

Dutch Profiles are a series of short documentaries about the work of leading Dutch designers, focussing on their mentalities, ways of working, and the context that forms the basis for their work. The Dutch Profiles were used strategically in 2010 in the focus countries. The videos can be streamed via the Internet but can also be projected during autonomous presentations or as support for designers' activities abroad. Hella

Jongerius, for instance, screened her Profile during her solo exhibition at Museum Boijmans van Beuningen in Rotterdam. The exhibition La Ville Mobile used Jurgen Bey's Profile during the International Design Biennial in St. Etienne, France. The videos were also shown to an international audience in the Netherlands during the Dutch Design Week in Eindhoven. Foreign diplomatic posts are increasingly making use of the films (for instance in San Francisco, Santiago de Chile, and Singapore). With 21 new films developed in 2010, Submarine has produced a total of 41 since the start of the programme. DutchDFA aims to have delivered a total of 100 Profiles by the end of 2012.

See also pages 50 to 57 for all Dutch Profiles produced in 2010.



Dutch Profiles at Dutch Design Week in Eindhoven



Dutch Profiles at Guangzhou Design Week

Dutch Profiles

Wie Submarine in opdracht van DutchDFA

Deelnemers 2010 Atelier Kempe Thill, AVLville, Maarten Baas, Francisco van Benthum, Irma Boom, Pi de Bruijn (de Architecten Cie.), Michael van Gessel, Jan Jansen, Klavers van Engelen, Rem Koolhaas (OMA), Kossmann.dejong, Merckx+Girod, Neutelings Riedijk Architects, Powerhouse Company, Gilian Schrofer, Soeters Van Eldonk Architects, Joost Swarte, Thonik, UNStudio, VenhoevenCS, ZUS Zones Urbaines Sensibles

Dutch Profiles is een serie korte documentaires over het werk van toonaangevende Nederlandse ontwerpers, gericht op de mentaliteit, werkwijze en context die ten grondslag ligt aan hun werk. In 2010 werden de Dutch Profiles strategisch ingezet bij de activiteiten in de focuslanden. De video's zijn te zien via internet maar kunnen ook op projectiekwaliteit gebruikt worden als zelfstandige

presentaties of ondersteuning van activiteiten van ontwerpers in het buitenland. Zo toonde Hella Jongerius haar Profile tijdens een solotentoonstelling in Museum Boijmans Van Beuningen in Rotterdam. De tentoonstelling La Ville Mobile gebruikte de Profile van Jurgen Bey op de Internationale Design Biennale in het Franse St. Etienne. In Nederland werden de video's getoond aan een internationaal publiek tijdens de Dutch Design Week in Eindhoven. Daarnaast maken de buitenlandse diplomatieke posten in toenemende mate gebruik van de films (o.a. San Francisco, Santiago de Chile en Singapore). Met de ontwikkeling van 21 filmpjes in 2010 komt de tussenstand op 41. Het streven is een totaal aantal van 100 filmpjes aan het einde van 2012.

Zie pagina 50 tot 57 voor alle Dutch Profiles geproduceerd in 2010

India

The programme focusses on building networks that create lasting bridges for intellectual exchange and business transactions between India and the Netherlands. Schools play an important part in this process, as does collaborative research: Dutch and Indian design professionals are joining forces to study urgent topics that can benefit from Dutch expertise: 'Design for Basic Need'. These topics include long-term urban planning; affordable housing; health and safety issues related to water; and connecting traditional crafts to contemporary concepts, technologies, and markets.

In 2011 the exhibition Connecting Concepts will travel to Ahmedabad, Mumbai, and Bangalore, integrating Indian examples along the way. The NAI will continue its 'Matchmaking' project in Mumbai with KRVIA architectural institute. In the second half of 2011, 'Delhi 2050' will expand with the involvement of engineering firms, young architectural practices, and more educational institutes. Finally,

a Workspace Mumbai is projected to open in the second half of 2011.

Germany

The focus lies on reinforcing existing ties between Germany and the Netherlands, while developing new possibilities for collaboration and commercial exchange. The 2010 market research report 'Doing Business in Germany' made abundantly clear that there are no easy answers here. Dutch diplomatic posts in Germany have strengthened their internal collaboration to meet this challenge, together with DutchDFA partners and practitioners in the Dutch design field. Occasions like trade fairs and fashion weeks will be exploited for showcasing, networking, and business opportunities.

For the third consecutive year, there will be a major Dutch contribution to DMY Berlin. This will be coordinated by PremSela, who is also the initiator of the large-scale travelling exhibition Basic Instincts. In connection with Basic

Instincts, and in collaboration with MODINT, Fronteer Strategy will realise an event highlighting Dutch design in denim during the Bread & Butter fashion week.

China

How to improve the quality of daily life in a fast-growing economy that must, even more rapidly, become more sustainable? This question sets the agenda for Sino-Dutch intellectual and commercial exchange. Dutch designers are eminently capable of addressing topical issues such as social housing and urban regeneration, designing products that are poetic as well as sustainable, and connecting local traditions to today's global culture in fashion and interior design.

'Design for Daily Life' forms the central theme of upcoming events and projects in China: a presentation at Beijing Design Week with Connecting Concepts and the results of the Next City Joint Studio; an NAI 'Matchmaking' project

In 2011

India

Het programma richt zich op de ontwikkeling van netwerken als stevige basis voor duurzame intellectuele uitwisseling en zakelijke contacten tussen India en Nederland. In dit proces spelen opleidingen een belangrijke rol, evenals gezamenlijk onderzoek van Nederlandse en Indische designprofessionals naar urgente vraagstukken waaraan Nederland deskundigheid kan bijdragen: 'Design for Basic Need'. Tot deze onderwerpen behoren lange termijn stedenbouw, sociale woningbouw, gezondheids- en veiligheidsaspecten rond water en het verbinden van traditionele ambachten met hedendaagse concepten, technologieën en markten. In 2011 is de tentoonstelling Connecting Concepts te zien in Ahmedabad, Mumbai en Bangalore, die onderweg voorbeelden uit India in zich opneemt. Het NAI continueert zijn Matchmaking project met het KRVIA architectuurstudie in Mumbai. In de tweede helft van 2011 nemen ook ingenieursbureaus, jonge architectenbureaus en aanvullende onderwijsinstellingen deel aan Delhi 2050. Tenslotte staat voor de tweede helft van

2011 de opening van een Dutch Design Workspace in Mumbai gepland.

Duitsland

De nadruk ligt op versterking van de bestaande banden tussen Duitsland en Nederland en, daarop voortbouwend, de ontwikkeling van nieuwe mogelijkheden voor samenwerking en handelsverkeer. Het marktonderzoeksrapport uit 2010, 'Ondernemen in Duitsland', maakte duidelijk dat er op dit gebied geen eenvoudige antwoorden zijn. De Nederlandse diplomatieke posten in Duitsland hebben hun onderlinge samenwerking verstevigd om deze uitdaging aan te gaan, samen met de DutchDFA partners en professionals uit de Nederlandse designwereld. Handelsbeurzen en modeweek worden aangegrepen voor presentaties, netwerkactiviteiten en het creëren van zakelijke kansen. Voor het derde jaar op rij zal er een grote Nederlandse bijdrage zijn aan DMY Berlijn. Deze bijdrage wordt verzorgd door PremSela, tevens initiator van de grootschalige reizende tentoon-

stelling Basic Instincts. In het kader van deze tentoonstelling realiseert Fronteer Strategy, in samenwerking met MODINT, tijdens de Bread & Butter modeweek een event rondom Nederlands denim design.

China

Hoe is de kwaliteit van het dagelijks leven te verbeteren in een snel groeiende economie, die in nog hoger tempo duurzaam moet worden? Deze vraag staat centraal bij intellectuele en commerciële uitwisseling tussen Nederland en China. Nederlandse ontwerpers zijn bij uitstek in staat om bij te dragen aan actuele kwesties, zoals sociale woningbouw en stedelijke vernieuwing, het ontwerpen van producten die zowel poëtisch als duurzaam zijn, en het verbinden van lokale tradities met de hedendaagse mondiale cultuur in mode en interieurontwerp. 'Design for Daily Life' vormt het centrale thema voor projecten in China, zoals Connecting Concepts en presentatie van de resultaten van The Next City tijdens de Beijing Design Week, het NAI 'Matchmaking' project over sociale wo-

on social housing in Hangzhou; and the return of Dutch Fashion Here & Now to Shanghai. Crucial to the long-term success of these activities in China are the Dutch Design Workspace in Shanghai and the Dutch Design Desk in Guangzhou and Hong Kong.

Turkey

The first half of 2011 will be characterised by research and introductory visits to and from Turkey, in preparation for activities in the second half of 2011, and in 2012, when the Netherlands and Turkey will celebrate 400 years of diplomatic relations. The Basic Instincts and Connecting Concepts exhibitions will travel to Istanbul, where they will be complemented by a parallel programme of commercial and intellectual exchange. A temporary Workspace in Turkey will be prepared for 2012.

ningbouw in Hangzhou en de terugkeer van Dutch Fashion Here & Now naar Shanghai. Cruciaal voor het langdurige succes van activiteiten in China zijn de Dutch Design Workspace in Shanghai en de Dutch Design Desk in Guangzhou en Hongkong.

Turkije

De eerste helft van 2011 staat in het teken van onderzoek en bezoeken uit en aan Turkije, ter voorbereiding van activiteiten in de tweede helft van 2011 en in 2012, wanneer Nederland en Turkije 400 jaar diplomatieke betrekkingen vieren. De tentoonstellingen Basic Instincts en Connecting Concepts reizen naar Istanbul, aangevuld met een randprogramma gericht op economische en intellectuele uitwisseling. In 2012 wordt in Turkije een tijdelijke Workspace ingericht.

The Netherlands

Increasingly, DutchDFA activities abroad find their way back to the Netherlands. The most concrete example in 2011 is the Taking a Stance exhibition, scheduled to open at the NAI this summer. In addition, the DutchDFA programme will host incoming visits from focus countries, particularly in connection to large Dutch design, fashion and architecture events that attract international audiences. An important new event, supported by DutchDFA, is 'What Design Can Do', a conference, to be held in Amsterdam in May 2011.

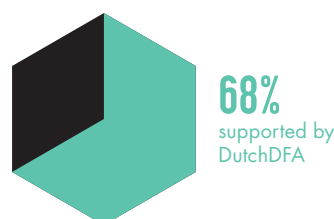
Nederland

In toenemende mate zijn de buitenlandse activiteiten van het DutchDFA programma ook zichtbaar in Nederland. Het meest concrete voorbeeld is de tentoonstelling Taking a Stance, zomer 2011 te zien in het NAI. Daarnaast ontvangt het programma bezoekers uit focuslanden, meestal gekoppeld aan grote internationale manifestaties op het gebied van Nederlandse mode, vormgeving en architectuur. Een belangrijke nieuwe, door DutchDFA ondersteunde activiteit is 'What Design Can Do', een conferentie in mei 2011 in Amsterdam.

Delhi 2050

What research by design, public debates
Where India, Delhi When 20 December 2010 – May 2011
What arch i-Platform For Design in collaboration with Ashok Lall, Anand Patel, K. T. Ravindran, professor I. M. Chishti, The Energy Research Institute, SEVA slum networks, Indian Institute of Technology, Centre for Science and Environment, NAI, ARCAM, BNA, Arnold Reijndorp, Maarten Kloos, Chief Government Architect, Next Generation Infrastructure Office, Prensela

Delhi 2050 is a multidisciplinary open research process into new urban scenarios for the Indian capital city with a 40-year time frame, initiated by arch i-Platform For Design. Delhi is a fast growing multi-polis, with a population of about 18 million people and a projected growth rate of 40 per cent until at least 2020. In this context, there is a need for a fundamentally different approach based on a long-term vision. Delhi 2050 will make three comprehensive visionary plans for Delhi, 40 years into the future, via public discussions and in collaboration with experts from various disciplines. The results will be shared with the public in the form of three large-scale models, reflecting new perspectives on day-to-day issues and long-term urban visions.



Delhi 2050

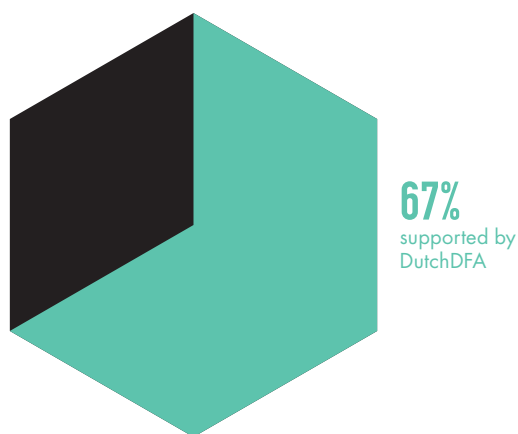
Wat ontwerpend onderzoek, publieke debatten
Waar India, Delhi Wanneer 20 december 2010 - mei 2011
Wie arch i-Platform For Design in samenwerking met Ashok Lall, Anand Patel, K.T. Ravindran, prof. I. M. Chishti, The Energy Research Institute, SEVA slum networks, Indian Institute of Technology, Centre for Science and Environment, NAI, ARCAM, BNA, Arnold Reijndorp, Maarten Kloos, Buro Rijksbouwmeester, Next Generation Infrastructure Office, Prensela

Delhi 2050 is een multidisciplinair open onderzoeksproces naar nieuwe stedelijke scenario's voor de Indiase hoofdstad voor een tijdsspanne van veertig jaar, dat in werking is gezet door arch i-Platform. Delhi is een snelgroeiende multi-polis, met een bevolking van 18 miljoen en een verwachte groei van 40 % tot tenminste 2020. In deze context is er behoefte aan een fundamenteel andere benadering op grond van een lange termijn visie. Delhi 2050 ontwikkelt drie visionaire plannen voor Delhi voor de komende veertig jaar, via openbare discussies en samenwerking met experts in verschillende disciplines. De resultaten worden gedeeld met het publiek door middel van drie grootschalige modellen, met visies die bijdragen aan het oplossen van dagelijkse Indiase problemen en de ontwikkeling van lange termijn visies op het gebied van stadsontwikkeling.

Basic Instincts

What travelling presentation **Where** Germany, Berlin **Where** start spring 2011 **Who** Premsele in collaboration with José Klap and Sandor Lubbe (Zoo Magazine), Luca Marchetti and Emanuele Quinz (Mosign), and Henrik Vibskov

The multidisciplinary exhibition Basic Instincts will open on 30 June 2011 in the 19th-century Villa Elisabeth in Berlin Mitte. The exhibition will map a range of ideas that originate in fashion but border on and interact with design, architecture, photography, and art. Basic Instincts does not attempt to distill a notion of Dutchness from a group of designers or designs. Instead it highlights points of view and visions from Dutch fashion culture as they relate to each other and to other fields. The ideas are selected not only because they are Dutch, but most of all because they are relevant and interesting from an international perspective. The exhibition's emphasis on inter- and multidisciplinary shows how Dutch fashion culture serves as a breeding ground for an open, creative mentality. After Berlin, the exhibition will tour several other countries. At each location, the project will forge links with cultural organisations, designers, artists, and architects by means of an innovative communication concept and a range of affiliated open activities.



Basic Instincts

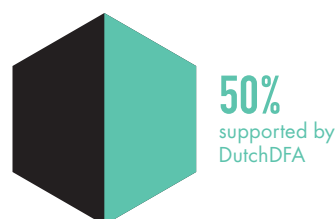
Wat reizende presentatie **Waar** Duitsland, Berlijn **Wanneer** start voorjaar 2011 **Wie** Premsele in samenwerking met José Klap and Sandor Lubbe (Zoo Magazine), Luca Marchetti en Emanuele Quinz (Mosign) en Henrik Vibskov

De multidisciplinaire tentoonstelling Basic Instincts opent op 30 juni 2011 in Villa Elisabeth in Berlin Mitte. De tentoonstelling geeft een overzicht van ideeën die uit de mode voortkomen, maar die raakvlakken hebben of een relatie aangaan met vormgeving, architectuur, fotografie en kunst. Basic Instinct tracht niet een idee van wat 'Nederlands' is te distilleren uit een groep vormgevers of ontwerpen. In plaats daarvan probeert het gezichtspunten en visies in de Nederlandse cultuur te belichten waar ze onderling of met andere terreinen verbindingen aangaan. De ideeën zijn niet alleen geselecteerd omdat ze Nederlands zijn maar ook omdat ze internationaal gezien interessant zijn. De nadruk in Basic Instincts op inter- en multidisciplinariteit laat zien hoe Nederlandse mode cultuur dienst doet als een broedplaats voor een open, creatieve mentaliteit. Na Berlijn zal de tentoonstelling naar een aantal andere landen reizen. In iedere locatie zal het project verbanden leggen met culturele organisaties, ontwerpers, kunstenaars en architecten door middel van een innovatief communicatie concept en een reeks van samengaande activiteiten

Matchmaking in India and China

What research by design, network development, enterprise **When** start February 2011 **Where** India (Mumbai) and subsequently China (Shanghai, Beijing, Shenzhen, and Hong Kong) **Who** Netherlands Architecture Institute (NAI)

The matchmaking programme in China and India brings together issues and expertise throughout the world. With this programme, the NAI wants to acknowledge poignant global issues—the environment, the housing shortage, and rising water levels, to name a few—and put them on the agenda locally and internationally through research and discussion. China and India face a series of complex problems that require clever, sustainable solutions, in which architecture can play an important role. With this program, the NAI functions as an intermediary between these issues and the Dutch architects and developers equipped to tackle them. With the NAI's help, newly formed groups of local artists are starting collaborations with Dutch architects both in India (Mumbai) and China (Shanghai, Beijing, Shenzhen, and Hong Kong).



Matchmaking in India en China

Wat ontwerpend onderzoek, netwerkvorming, onderneming **Wanneer** start februari 2011 **Waar** India (Mumbai) en vervolgens China (Shanghai, Beijing, Shenzhen en Hong Kong) **Wie** Nederlands Architectuurinstituut (NAI)

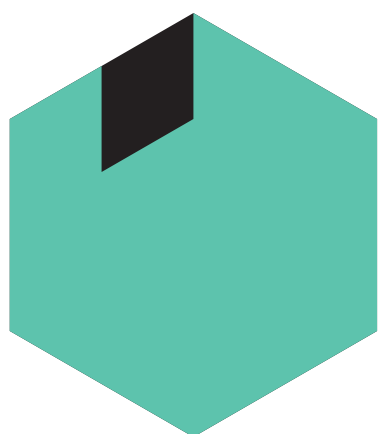
Met het Matchmaking-programma in China en India worden expertise én opgaven vanuit de hele wereld bij elkaar gebracht. Met het programma wil het NAI wereldwijde prangende ruimtelijke opgaven, zoals milieuvraagstukken, woningnood of een stijgend waterpeil benoemen en middels onderzoek en discussie lokaal én internationaal agenderen. China en India staan voor een aantal complexe problemen die om slimme, duurzame oplossingen vragen, waarin architectuur een belangrijke rol kan spelen. Het NAI fungeert als intermediair door Nederlandse architecten en ontwikkelaars te koppelen aan dit vraagstuk. Zowel in India (Mumbai) als in China (Shanghai, Beijing, Shenzhen en Hong Kong) zijn groepen van lokale architecten gevormd waar het NAI mee samenwerkt en die gekoppeld worden aan Nederlandse architecten om gezamenlijk aan de slag te gaan.

Connecting Concepts

What travelling exhibition with programme of activities

When 8 February – 3 March 2011 **Where** India (Ahmedabad and Bangalore) and subsequently China, Germany and, at the end of 2012, the Netherlands **Who** Premsele, Netherlands Architecture Institute (NAI), Design Cooperation Brainport, Ed van Hinte (curator), Lisette Schmetz (projectleader), Chris van Bokhorst (production), Studio Joost Grootens, Bertjan Pot, Painted, National Institute of Design Ahmedabad

Connecting Concepts is a travelling exhibition about design mentality, which will tour different locations in India, China, Germany, and eventually, the Netherlands. Connecting Concepts focuses on fashion, design, and architecture with the mentality behind the designs as common thread. It emphasises the technological processes involved with design, which are visualised through drawings by designer Joost Grootens on tablecloths, upon which the item in question is displayed. The tablecloths and the catalogue that accompanies the exhibition elaborate on the connections between the various items. The exhibition will be open for three weeks at a time in each location, during which professional workshops and lectures will be held. Connecting Concepts aims to start a dialogue. Local input will invigorate the exhibition as it travels; at each stop the exhibition will have a different appearance.



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Connecting Concepts

Wat reizende tentoonstelling met randprogramma **Wanneer** 8 februari - 3 maart 2011 **Waar** India (Ahmedabad en Bangalore) en vervolgens China, Duitsland en eind 2012 Nederland **Wie** Premsele, Nederlands Architectuurinstituut (NAi), Design Cooperation Brainport, Ed van Hinte (curator), Lisette Schmetz (projectleider), Chris van Bokhorst (productie), Studio Joost Grootens, Bertjan Pot, Painted, National Institute of Design Ahmedabad

Connecting Concepts is een reizende tentoonstelling over designmentaliteit die gedurende twee jaar verschillende locaties in India, China, Duitsland en uiteindelijk Nederland aandoet. Connecting Concepts richt zich op design, mode en architectuur met Nederlandse designmentaliteit als verbindende factor. Het Nederlandse ontwerpproces is uniek en producten kunnen helpen om een beter inzicht te geven in de Nederlandse designcultuur. De tentoonstelling benadrukt de technologische processen van het ontwerpen, welke worden gevisualiseerd met tekeningen van ontwerper Joost Grootens op tafelkleden waarop het item wordt geëxposeerd. Op de tafelkleden en in de publicatie bij de tentoonstelling wordt de connectie tussen de verschillende items weergegeven. De expositie opent per locatie steeds voor een periode van drie weken, waarin tevens workshops voor professionals en lezingen plaatsvinden. Het doel van Connecting Concepts is om een dialoog op te starten. Lokale input houdt de tentoonstelling dynamisch en relevant waardoor de tentoonstelling er bij iedere volgende locatie iets anders uit zal zien.

Wahlverwandschaft

What design fair **Where** Germany, Cologne **When** 17 – 23 January 2011 **Who** David Derksen, Pepe Heykoop, Klaas Kuiken, Danny Kuo, Amba Molly, Erik Stehmann, Anna Ter Haar, Yuya Ushida, Tim Vinke, Sjoerd Vroonland, CG Düsseldorf, Barbara Wendling and Heimat Design

Under the heading Wahlverwandschaft, young Dutch designers present their concepts and projects at Designersfair 2011 in Cologne. The scientific term Wahlverwandschaft applies to certain reactions between chemical components, which, when coming into contact with a newly added element, relinquish an existing bond and form a new one with the new element. Transferred to design, this term refers to the unconventional addition of materials—an experimental combination of elements that initially appear to be impossible to combine. It also implies the designers' chosen affinities and the energies they have created. As the exhibition shows, Dutch design is full of individual creativity. German cultural manager and communications specialist Barbara Wendling provided, together with a group of invited experts, a workshop as well as personal coaching to the designers.



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Wahlverwandschaft

Wat ontwerpbeurs **Waar** Duitsland, Keulen **Wanneer** 17 – 23 januari 2011 **Wie** David Derksen, Pepe Heykoop, Klaas Kuiken, Danny Kuo, Amba Molly, Erik Stehmann, Anna Ter Haar, Yuya Ushida, Tim Vinke, Sjoerd Vroonland, CG Düsseldorf, Barbara Wendling, Heimat Design

Onder de titel Wahlverwandschaft presenteren jonge Nederlandse ontwerpers hun concepten en projecten op Designersfair 2011 in Keulen. De oorspronkelijke wetenschappelijke betekenis van Wahlverwandschaft heeft betrekking op bepaalde chemische reacties tussen elementen waarin, als ze in contact komen met een nieuw bijgevoegd element, ze de oude verbinding loslaten en een nieuwe verbinding met het toegevoegde element aangaan. Toegepast op vormgeving, duidt dit principe op het gebruik van ongewone aanvullende materialen en een experimentele combinatie van onderdelen die op het eerste gezicht niet te combineren lijken. Het duidt ook op de vrije keuze van affiniteit van de vormgevers en de energie die daaruit voortkomt. De tentoonstelling toont dat Nederlandse vormgeving vol individuele creativiteit zit. De Duitse culture manager en communicatie specialist Barbara Wendling gaf, samen met een groep door haar uitgenodigde experts, een workshop alsmede persoonlijke begeleiding aan de ontwerpers.

Dutch Profiles is a series of short documentaries about architects, graphic, product, and fashion designers in the Netherlands. Dutch Profiles focusses on the conceptual and research-based background of well-know icons of Dutch design. The interviews show prominent designers in the context of their work. The videos are available online and in high-res versions for use as part of lectures, exhibitions, and business presentations. In 2010, 21 new profile videos were made. More Profiles will be added during the coming years, reaching an ultimate count of 100.

Dutch Profiles

Dutch Profiles is een serie korte documentaires over het werk van Nederlandse ontwerpers. Dutch Profiles richt zich op de achtergronden qua concept en onderzoek van iconen uit de Nederlandse architectuur, mode en design. Door middel van interviews worden toonaangevende ontwerpers in de context van hun werk getoond. De documentaires zijn online beschikbaar en voor gebruik tijdens lezingen, exposities en presentaties ook op uitzendkwaliteit. In 2010 werden 21 nieuwe profile video's geproduceerd. De komende jaren zullen nog meer profielen ontwikkeld worden tot het uiteindelijke aantal van 100 is bereikt.

André Kempe and Oliver Thill graduated from the Technical University in Dresden in 1996. They moved to the Netherlands, drawn by its vibrant architectural climate in which quality social housing is highly valued. After working for several prominent architects, they opened their own office in 2000. Since then, they've realized an array of public buildings, museums, and apartment blocks. Kempe Thill create structures that are economical as well as innovative. The aim of their work is to achieve 'Specific Neutrality', a quality that expresses the hidden vitality of our time through architecture.

Atelier Kempe Thill



Atelier Kempe Thill

Na hun studie aan de Technische Universiteit van Dresden, verhuisden André Kempe en Oliver Thill naar Nederland. Ze werden aangetrokken door het levendige Nederlandse architectuurklimaat, waarin men veel waarde hecht aan de kwaliteit van de sociale woningbouw. Kempe en Thill werkten voor verschillende vooraanstaande architecten, en startten in 2000 hun eigen bureau. Sindsdien realiseerden ze uiteenlopende projecten, zoals openbare gebouwen, musea en appartementencomplexen, steeds zowel innovatief als betaalbaar. Kempe en Thill streven in hun werk naar het bereiken van 'bijzondere neutraliteit', waarmee ze door middel van architectuur de verborgen vitaliteit van onze tijd uitdrukken.

In the mid-nineties, Joep van Lieshout rose to fame for his extraordinary Mobile Homes and has since become one of the most exhibited and provocative artists in the Netherlands. The work of Joep van Lieshout balances between art and design. Van Lieshout wants his work to be integrated into daily life and not just simply viewed. In fact, he often uses design to express his artistic ideas. Joep van Lieshout is fascinated by the functionality of complex systems. One of the systems that keeps coming back in his work is the human body.

Atelier van Lieshout



Atelier van Lieshout

Zijn ongewone caravans maakten Joep van Lieshout beroemd in het midden van de jaren negentig. Sindsdien is hij uitgegroeid tot een van de meest provocerende en toonaangevende kunstenaars van Nederland. Joep van Lieshout maakt veel gebruik van vormgeving om zijn artistieke ideeën vorm te geven. Zijn werk moet niet alleen bekeken worden, maar ook gebruikt in het dagelijks leven. De fascinatie van Van Lieshout ligt in de functionaliteit van complexe systemen. Zoals dat van het menselijk lichaam, dat voortdurend in zijn werk terugkeert.

In 2002, Maarten Baas graduated from the Design Academy in Eindhoven with Smoke, a series in which design classics are scorched with a blow torch and then sealed with epoxy. The project brought him world-wide attention. His studio is based on a farm in the South of Holland where he works with a small group of international craftsmen, who all contribute something unique to the final product. In 2009, Baas was named Designer of the Year at Design Miami. To Baas's great satisfaction, it was precisely this personal, small-scale and collaborative approach which the jury applauded.

Maarten Baas

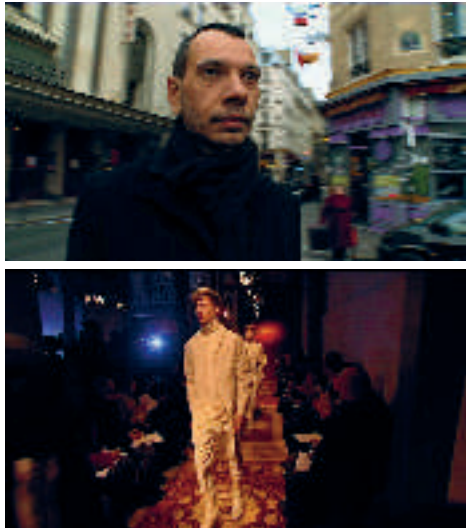


Maarten Baas

Met zijn afstudeerproject aan de Design Academy in Eindhoven was het meteen raak voor Maarten Baas. Smoke—een serie klassieke designmeubels, die met een brander zijn verschroeid, en vervolgens met een laagje epoxyhars zijn bedekt—trok in 2002 direct wereldwijd de aandacht. In 2009 riep Design Miami Maarten Baas uit tot Designer of the Year. De jury prees zijn persoonlijke, kleinschalig en op samenwerking gebaseerde benadering: in zijn studio op een boerderij in Brabant werkt hij samen met een kleine groep. Deze internationale vakmensen dragen allemaal iets unieks bij aan het uiteindelijke product.

With his remarkable talent for designing men's fashion, Francisco van Benthum became a darling of the international avant-garde soon after graduating from The Arnhem Academy of Art and Design in 1995. In 2002 Francisco van Benthum launched his first menswear collection under his own name. Nowadays he shows his couture on the international runway, for instance in Paris during Men's Fashion Week. Van Benthum takes the traditional men's wardrobe as his starting point. Within the outline of the classic menswear silhouette, he shifts proportions and adds altered elements based on male stereotypes.

Francisco van Benthum



Francisco van Benthum

Francisco van Benthum heeft een opmerkelijk talent voor het ontwerpen van herenmode. Hierdoor werd hij al snel na zijn afstuderen aan de Arnhemse kunstacademie in 1995 de lieveling van de internationale avant-garde. Zijn eerste herenmodecollectie onder eigen naam lanceerde hij in 2002. Sindsdien is zijn couture te zien op het hoogste niveau, zoals tijdens de Men's Fashion Week in Parijs. Het uitgangspunt is steeds traditionele herenkleding. Van Benthum speelt met de verhoudingen van de klassieke snit en voegt elementen toe die gebaseerd zijn op mannelijke stereotypen.

Graphic designer Irma Boom has made over 250 books, 50 of which are in the permanent collection of the Museum of Modern Art in New York. Her *Think book* for a giant coal company has become an international icon of Dutch design. She sees her books as objects that communicate ideas and stories, and speak to all human senses.

Irma Boom



Irma Boom

Grafisch ontwerper Irma Boom heeft meer dan 250 boeken ontworpen. Vijftig daarvan zijn opgenomen in de permanente collectie van het Museum of Modern Art in New York. Haar ‘Denkboek’, dat ze maakte in opdracht van de SHV, is uitgegroeid tot een icoon van de Nederlandse vormgeving. Boom beschouwt haar boeken als objecten die ideeën en verhalen communiceren en alle zintuigen aanspreken.

Pi de Bruijn is famous for expanding and modernising public buildings like the Concertgebouw in Amsterdam and the Dutch parliament in The Hague. He has also developed huge urban areas like the ZuidAs in Amsterdam and the Beursplein in Rotterdam. A much smaller project proved to be a real turning point for him. In Roombeek, a residential area in Enschede destroyed by the explosion of a fireworks factory, he decided to diminish his own role as an architect. He let the future residents create their own neighbourhood and merely acted as supervisor. This new approach earned the city a prestigious prize for excellence in commissioning work in architecture and urban planning.

Pi de Bruijn (de Architecten Cie.)



Pi de Bruijn (de Architecten Cie.)

Pi de Bruijn is beroemd om zijn uitbreidingen en modernisering van openbare gebouwen, zoals het Concertgebouw in Amsterdam of het gebouw van de Tweede Kamer in Den Haag. Hij droeg daarnaast bij aan de ontwikkeling van de Amsterdamse ZuidAs, het Beursplein in Rotterdam en andere grote stedelijke gebieden. Voor een keerpunt in zijn carrière zorgde een veel kleiner project. De wijk Roombeek in Enschede was door de vuurwerkram্প vernietigd en moest weer opgebouwd worden. De Bruijn besloot om zijn eigen rol als architect te beperken. Hij liet de toekomstige bewoners zelf hun wijk inrichten en fungeerde slechts als supervisor. Deze nieuwe benadering leverde de stad een prestigieuze prijs voor de verlening van opdrachten in architectuur en stedenbouw op!

Michael van Gessel has been creating clear, serene, and spacious landscapes for over 30 years, designing and renovating parks, historic sites, and urban master plans. With his strong sense for historic qualities, Van Gessel transforms the landscape in a way that makes it seem like nothing has changed. Among numerous other projects, Van Gessel has spent the past ten years working on Twickel, a centuries-old park in the east of the Netherlands. Almost exactly every one hundred years, the layout of the park is altered. Van Gessel continues to be a major influence on the development of landscape architecture.

Michael van Gessel



Michael van Gessel

Al meer dan dertig jaar ontwerpt Michael van Gessel heldere, serene en ruimtelijke landschappen. Hij ontwerpt en renoveert parken en richt zich op historische locaties en stedenbouwkundige masterplannen. Met besef van historische waarde transformeert Van Gessel het landschap op zo’n manier dat het lijkt alsof er helemaal niets werd veranderd. De afgelopen tien jaar werkte hij onder meer aan Twickel. Dit eeuwenoude park in Overijssel kreeg min of meer om de honderd jaar een ander ontwerp. Van Gessel heeft nog altijd veel invloed op de ontwikkeling van de landschapsarchitectuur.

Jan Jansen started his career as haute chaussurier at a small workshop in Amsterdam in the sixties. Together with his wife and muse Tonny, who supports the design process by testing new models and choosing colours, Jan Jansen gained worldwide attention with his remarkable shapes and fits. His designs have been proven to stay fashionable and his shoes appear in every international reference book on shoe design. Extravagant. Original. Joyous. These are the qualities that describe the shoes, and count for the designer too. After 50 years, Jan Jansen still doesn't concede to current trends or consumer demands.

Jan Jansen



Jan Jansen

Extravagant, origineel, aangenaam – zo worden zijn schoenen gekarakteriseerd, net als de maker ervan overigens. Jan Jansen begon zijn carrière als haute chaussurier in de jaren zestig in een kleine werkplaats in Amsterdam. Zijn vrouw en muze Tonny draagt bij aan het ontwerpproces door het uitproberen van nieuwe modellen en het kiezen van kleuren. Hij trok wereldwijde aandacht door de opmerkelijke lijnen en pasvorm van zijn schoenen: zijn ontwerpen blijven modieus. Ze zijn terug te vinden in ieder internationaal naslagwerk over schoenontwerp. Na 50 jaar laat Jan Jansen zich nog altijd niet leiden door nieuwe trends of de eisen van de consument.

Fashion designers Niels Klavers and Astrid van Engelen graduated from the prestigious Gerrit Rietveld academy in Amsterdam. The work of Klavers van Engelen ranges from purely conceptual to highly wearable. With their work, Klavers and van Engelen search for new perspectives and try to mislead the eye. They like to cross borders by working with theater and musicians, like pianist Tomoko Mukaiyama. Since their first collaboration in the late nineties both designers have shifted to more wearable designs. This is a general development in Dutch fashion over the past decade that has earned designers like Klavers van Engelen an international reputation.

Klavers van Engelen



Klavers van Engelen

Modeontwerpers Niels Klavers en Astrid van Engelen zijn afgestudeerd aan de Gerrit Rietveld Academie in Amsterdam. Hun werk loopt uiteen tot zuiver conceptueel tot heel draagbaar. Ze proberen het oog te misleiden door in hun werk te blijven zoeken naar nieuwe gezichtspunten. Grensoverschrijdend is hun werk voor theaters en musici, zoals met de pianist Tomoko Mukaiyama. De eerste samenwerking tussen Klavers en van Engelen begon eind jaren negentig. Sindsdien zijn hun ontwerpen steeds draagbaarder geworden, een algemene tendens in de Nederlandse mode van de afgelopen tien jaar. In deze periode manifesteerden ontwerpers als Klavers van Engelen zich op een internationaal podium.

The iconic buildings of the Office for Metropolitan Architecture and its core principles as embodied by Rem Koolhaas, have gained worldwide attention since its foundation in 1975. Rem Koolhaas's intensive conceptual thinking about architecture and social circumstances has been developing since the earliest stages of his career. With a background in journalism and scriptwriting, his curiosity, research and urge to analyse are basics of OMA's working process. It is this approach that makes him a highly debated thinker and architect—although he staunchly refutes the label 'Starchitect'. This image, he feels, blinds the public to a clear view of what OMA's work is really about.

Rem Koolhaas (OMA)



Rem Koolhaas (OMA)

Het Office for Metropolitan Architecture (OMA) werd opgericht in 1975. Sindsdien trekken OMA's opvallende gebouwen wereldwijd de aandacht. De kernprincipes van de werkwijze van OMA zijn nieuwsgierigheid, onderzoek en drang tot analyse. Door zijn achtergrond in de journalistiek en het scenarioschrijven is Rem Koolhaas de belichaming van deze principes. Bij Koolhaas zijn conceptuele ideeën over architectuur altijd nauw verbonden met maatschappelijke ideeën. Deze benadering maakte Koolhaas de veelbesproken denker en architect die hij nu is – ook al verzet hij zich tegen het label 'starchitect'. Volgens hem houdt dit beeld het publiek juist af van een helder begrip van waar het in zijn werk en dat van OMA om gaat.

Exhibition designers Kossmann.dejong exploit every inch of space available to them, to create immersive experiences around their subjects. With a background in architecture, they use a mix of media and disciplines to tell associative stories. For Kossmann.dejong, film, light, and sound are essential components in the imaginative presentation of complex content. With many projects worldwide, they set a new standard in exhibition design, exemplified in their work for the World Expo in Shanghai. In this online era some might argue that museums are a relic of the past. But Kossmann.dejong insist that their approach guarantees survival of museums in the 21st century.

Kossmann.dejong



Kossmann.dejong

Tentoonstellingsontwerpers Kossmann.dejong maken gebruik van elke centimeter ruimte die hen ter beschikking staat. Door het gebruik van verschillende media en disciplines vertellen ze associatieve verhalen met een complexe inhoud. Hun fantasierijke tentoonstellingen zijn een belevenis. Film, licht en geluid zijn daarin belangrijke ingrediënten. Met projecten overal ter wereld, zoals hun werk voor de Wereld Expo in Shanghai, zet Kossmann.dejong een nieuwe standaard voor tentoonstellingsontwerp. Met de benadering van Kossmann.dejong blijven musea ook in dit onlinetijdperk relevant.

Over the past ten years Merckx+Girod has become one of Holland's most recognised interior design studios. With the utmost respect for the quality of the often monumental buildings they work on, they know how to adapt interiors to the demands of contemporary users like the Concertgebouw, the department store Hema, the Ministers Hall, the Amsterdam Hermitage Museum and the Textile Museum. Projects in which their smart solutions with great sense for detail, fabric and colour stand out. For the 800-year-old Dominicaner Church in Maastricht, which was to be transformed into a large bookshop, they devised an elegant proposal.

Merckx+Girod



Merckx+Girod

De afgelopen tien jaar werd Merckx+Girod een van de meest bekende Nederlandse bureaus voor binnenhuisarchitectuur. Ze slagen er steeds in om interieurs van vaak monumentale gebouwen aan de eisen van hedendaagse gebruikers aan te passen, met respect voor het verleden. Of het nu het Concertgebouw, de HEMA, de Trêveszaal op het Binnenhof, de Hermitage Amsterdam of het Textielmuseum is – steeds vallen hun slimme oplossingen op, met veel gevoel voor detail, stof en kleur. Net als bij de elegante oplossing die Merckx+Girod ontwierp voor het omvormen van de 800 jaar oude Dominicanerkerk in Maastricht tot boekenwinkel.

Architects Neutelings Riedijk design sculptural buildings with a powerful urban presence, often with striking facades as a result of well thought-out designs. Although they frequently cooperate with visual artists Neutelings Riedijk do not consider themselves to be artistic. One of their most ingenious projects is The Netherlands Institute for Image and Sound. Scenes from famous TV shows are incorporated in its colourful glass façade, designed by artist Jaap Drupsteen. Neutelings Riedijk hold an ambiguous position regarding their Dutch heritage. Although innovation is not a goal in itself, the results of their design process is often very surprising.

Neutelings Riedijk Architects



Neutelings Riedijk Architects

Op basis van goed doordachte ontwerpen creëren de architecten van Neutelings Riedijk sterk aanwezige, monumentale gebouwen, vaak gesierd met een opvallende façade. Neutelings Riedijk beschouwt zichzelf niet als artistiek, hoewel het bureau vaak samenwerkt met beeldend kunstenaars. Een van hun meest opvallende projecten is het Nederlands Instituut voor Beeld en Geluid. Kunstenaar Jaap Drupsteen ontwierp daarvoor de kleurrijke façade van glas, waarin scènes uit bekende tv-programma's verwerkt zijn. Neutelings Riedijk heeft een ambivalente verhouding met het Nederlandse verleden. Ook al is het geen doel op zich, het resultaat van hun ontwerpproces is vaak zeer innovatief.

In 2004 architects Nanne de Ru and Charles Bessard started up Powerhouse Company. For their first assignment, a private villa, they won the AM/NAI Prize for best building by architects under 40. Like the modernists of the 20th century, they believe architects should have a broad scope of expertise. Their designs vary from luxury villas to low-cost-housing like an apartment building in Almere. With these kinds of projects they often stumble upon investors who are not primarily concerned with the quality of living, but with the profitability of these projects as investment objects.

Powerhouse Company

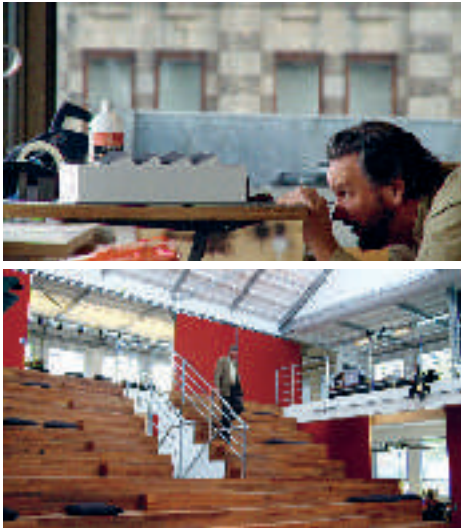


Powerhouse Company

De architecten Nanne de Ru en Charles Bessard hebben in 2004 de Powerhouse Company opgericht. Voor hun eerste opdracht, een privé-villa, kregen ze direct de AM/NAI Prijs voor beste gebouw van architecten jonger dan 40 jaar. De Ru en Bessard vinden dat architecten moeten beschikken over een brede expertise. Daarom lopen hun ontwerpen uiteen van luxueuze villa's tot goedkope woningen, zoals een flatgebouw in Almere. Powerhouse Company gaat bij dit soort projecten vaak in tegen de belangen van de investeerders, doordat het bureau de kwaliteit van wonen voorop stelt boven de winstmarges.

Gilian Schrofer is responsible for some of Holland's most remarkable interiors, ranging from the ultra-modern and globally renowned Supperclub, to more timeless, classic designs like café Morlang. Although very distinct and diverse, they all share a sense of contemporary sophistication. In 2004 Schrofer started his company Concern. Among numerous other assignments, Concern designed the impeccable interiors for the Amsterdam advertising agency Roorda. Alongside his design work, Schrofer teaches at several academies and is a board-member on various committees. Although he recognises the conceptual strength of Dutch design, Schrofer believes that a good concept is only the beginning.

Gilian Schrofer



Gilian Schrofer

Gilian Schrofer is verantwoordelijk voor een aantal van de meest opvallende interieurs van Nederland – variërend van ultramodern zoals de wereldberoemde Supperclub tot meer tijdloze, klassieke ontwerpen zoals café Morlang. Al zijn ontwerpen stralen een gevoel van eigentijdse verfijning uit. In 2004 richtte Schrofer zijn bedrijf Concern op, waarmee hij onder meer het interieur van het Amsterdamse reclamebureau Roorda ontwierp. Behalve als ontwerper is Schrofer ook actief als docent op verschillende academies en als lid van diverse commissies. Volgens Schrofer is een goed concept slechts het begin.

Sjoerd Soeters, from Soeters Van Eldonk Architects, is an architect and urban planner. Under his supervision, large-scale urban projects have been developed like the Java Island in Amsterdam and Haverleij, a complex of nine castles in Den Bosch. Critics describe Soeters' designs as populist, a notion that Soeters doesn't contradict. He prefers to build for the general public rather than for his peers. This design mentality, and his continuous revolt against modernism, have earned him a reputation as the enfant terrible of the Dutch architecture world.

Soeters Van Eldonk Architects



Soeters Van Eldonk Architects

Sjoerd Soeters, van Soeters Van Eldonk Architects, is architect en stedenbouwkundige. Onder zijn supervisie zijn groot-schalige stedenbouwkundige projecten gerealiseerd, zoals het Java-eiland in Amsterdam en Haverleij, een complex van negen kastelen in Den Bosch. Critici beschrijven Soeters' ontwerpen als populistisch. Iets dat hij zelf niet ontkent: Soeters bouwt liever voor het grote publiek dan voor zijn vakgenoten. Hierdoor en door zijn aanhoudende verzet tegen het modernisme heeft Soeters een reputatie bezorgd van enfant terrible van de Nederlandse architectuurwereld.

Placing human behaviour in an ironic perspective—that is what Joost Swarte aims for with his drawings. Swarte was part of the seventies generation that brought comics to an adult audience. In 1976 he coined the term Klare Lijn to describe the style that connected the artists who inspired Tintin creator, Hergé. Besides his comic oeuvre, Swarte is known for his numerous design works, spanning posters, stamp, stained-glass windows, and covers for magazines like *The New Yorker*. In 1996 Swarte became an architect too, when he was asked to design the new building for theatre De Toneelschuur in Haarlem.

Joost Swarte



Joost Swarte

Joost Swarte plaatst met zijn tekeningen menselijk gedrag in een ironisch perspectief. Swarte maakt deel uit van de generatie striptekenaars die in de jaren zeventig voor het eerst een volwassen publiek met strips in aanraking bracht. In 1976 verzoon hij de term 'klare lijn' om de stijl van Kuifjetekenaar Hergé te omschrijven, een stijl die hem en andere tekenaars inspireerde. In deze 'klare lijn' maakte Swarte niet alleen strips maar ook affiches, postzegels, gebrandschilderde ramen en een omslag voor het tijdschrift *The New Yorker*. In 1996 werd hij zelfs architect, toen hij het nieuwe gebouw voor theater De Toneelschuur in Haarlem ontwierp.

Thomas Widdershoven and Nikki Gonnissen form THONIK, a distinguished design studio that explores the boundaries of experiential visual communication and graphic design. Their work is internationally acclaimed, with recent exhibitions in Venice, Shanghai, Tokyo and Paris. They carry out a design principle central to all their work: if the concept is good, the rest will follow. THONIK gained international fame with the re-branding of the Dutch Socialist Party (SP). Their video for the SP caused a media uproar, but was voted as the best TV commercial of that year by the Dutch public. THONIK's designs are both detailed and daring, systematic yet liberal—and contains a healthy dose of humour.

Thonik



Thonik

THONIK, het ontwerp bureau van Thomas Widdershoven en Nikki Gonnissen, richt zich op het verkennen van de grenzen van belevenisgerichte visuele communicatie. Recente tentoonstellingen in Venetië, Shanghai, Tokyo en Parijs laten zien dat hun werk internationaal erkend wordt. Het ontwerp principe van THONIK is 'als het concept goed is, volgt de rest vanzelf.' Het bureau werd bekend door hun huisstijl voor de Socialistische Partij. Hun video voor de SP werd door het Nederlandse publiek gekozen als beste tv-reclame van dat jaar. De ontwerpen van THONIK zijn gedetailleerd en gedurfd, strak gestructureerd en toch vrijzinnig – en ze bezitten een gezonde dosis humor.

Art historian Caroline Bos and architect Ben van Berkel created UN Studio in 1998. 'UN' stands for United Network, a reference to its collaborative nature comprising a multi-national team of specialist individuals. Based in Amsterdam, UNStudio has worked with clients worldwide and has produced a wide range of projects across numerous disciplines, ranging from public buildings and infrastructure, to offices, furniture, and urban masterplans. UNStudio is currently working on 30+ projects worldwide and just opened a second head office in Shanghai. Travelling the globe, sharing knowledge through lectures and presentations, Van Berkel is constantly re-thinking the role of the architect in contemporary society.

UNStudio



UNStudio

UNStudio werd opgericht in 1998 door kunsthistorica Caroline Bos en architect Ben van Berkel. 'UN' staat voor United Network, een verwijzing naar de internationale samenwerkingen die het bureau aangaat. Met Amsterdam als basis werkt UNStudio als een multinational team voor klanten overal ter wereld. Sindsdien heeft UNStudio veel verschillende projecten gerealiseerd – van openbare gebouwen en infrastructurele projecten tot kantoren, meubels en stedenbouwkundige masterplannen. Op dit moment werkt UNStudio wereldwijd aan meer dan 30 projecten. Onlangs werd er een tweede hoofdkantoor in Shanghai geopend. Van Berkel bezint zich voortdurend op de rol van de architect in de hedendaagse samenleving. Om zijn inzichten te delen geeft hij overal ter wereld presentaties en lezingen.

VenhoevenCS is an ambitious and innovative design studio that focuses on sustainable architecture, urban development, and infrastructure. They design inspiring environments in which different groups of people can co-exist in a limited space. The Sportplaza Mercator, built in the middle of a multi-cultural neighbourhood in Amsterdam is home to people from 129 different countries. The building was designed as a city—a miniature society—inside a cave, covered with plants. Ton Venhoeven advises the Dutch government and deals with complex infrastructure issues. Two key elements in his design philosophy are the stimulation of social interaction and the promotion of sustainable living through the design of self-supporting cities.

VenhoevenCS



VenhoevenCS

VenhoevenCS is een ambitieus en innovatief ontwerp bureau gericht op duurzame architectuur, stedenbouw en infrastructuur. Het ontwerpt inspirerende omgevingen waarin verschillende groepen mensen binnen een beperkte ruimte kunnen samenleven. Een voorbeeld hiervan is Sportplaza Mercator. Dit is gebouwd in het midden van een wijk in Amsterdam waar mensen uit 129 verschillende landen wonen. VenhoevenCS ontwierp het gebouw als een minisamenleving in een met planten bedekte grot. Het past daarmee in de vormgevingsfilosofie van het bureau. Hun ontwerpen zijn als zelfvoorzienende steden die maatschappelijke interactie stimuleren en duurzaam wonen bevorderen.

ZUS, a young company led by Elma van Boxtel and Kristian Koreman, analyses the contemporary urban landscape, with productions ranging from political research to specific architectural designs. For the World Expo in Shanghai, ZUS designed two parks and for the Dutch town of Almere they developed an ambitious plan to expand the coastal zone. In 2007 ZUS won the prestigious Maaskant Prize for their continued campaign against the squandering of public space for commercial purposes. One of the ways they communicate their ideas is via so-called unsolicited recommendations to the government. With such political engagement, these young architects strongly distinguish themselves from the generation before them.

ZUS Zones Urbaines Sensibles



ZUS Zones Urbaines Sensibles

ZUS (Zones Urbaines Sensibles) is een jong bedrijf geleid door Elma van Boxtel en Kristian Koreman. Hun projecten lopen uiteen van politiek onderzoek tot meer specifieke bouwkundige ontwerpen. Steeds analyseert ZUS het hedendaagse stedelijk landschap. ZUS ontwierp voor de Wereld Expo in Shanghai twee parken en voor de uitbreiding van de kustlijn van Almere ontwikkelde het bureau een ambitieus plan. ZUS strijdt tegen de verloedering van de openbare ruimte door commerciële belangen. Voor deze strijd ontving het bureau in 2007 de prestigieuze Maaskant Prijs. Eén van de manieren waarmee ze de strijd aangaan is het geven van 'ongevraagd advies' aan de overheid. Dit politieke engagement onderscheidt deze jonge architecten van de vorige generaties.

Droog,
United Nude,
Wieki Somers,
Marije Vogelzang,
Iris van Herpen.
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Being David and Goliath

How Small Firms can Flourish in Big Countries

MARKUS APPENZELLER

KCAP Architects & Planners, Rotterdam / Zurich

As Director of International Operations at KCAP Architects and Planners, Markus Appenzeller and his colleagues have been among the first to operate from the Dutch Design Workspace in Shanghai. In addition, Markus participated in the 2010 German market research project led by InHolland University. Here he explains why size matters for Dutch designers working abroad—in unexpected ways.

Everybody knows the Biblical story of the small, underestimated David who beats the giant Goliath, not with brute strength, but through sheer cleverness and ingenuity. But life has changed; the old categories of small and large no longer apply universally. The same goes for cleverness: what is shrewd or resourceful in one situation may be stupid in another. So how can we, as internationally oriented architects and designers, deal with this enormous grey zone—this fuzzy, unfamiliar terrain where we have to operate without fully knowing the rules—at present and or in the future. How can we remain the ‘Davids’ we like to be, and at the same time operate at the scale of Goliath in order to succeed?

Being Small (again): KCAP in China

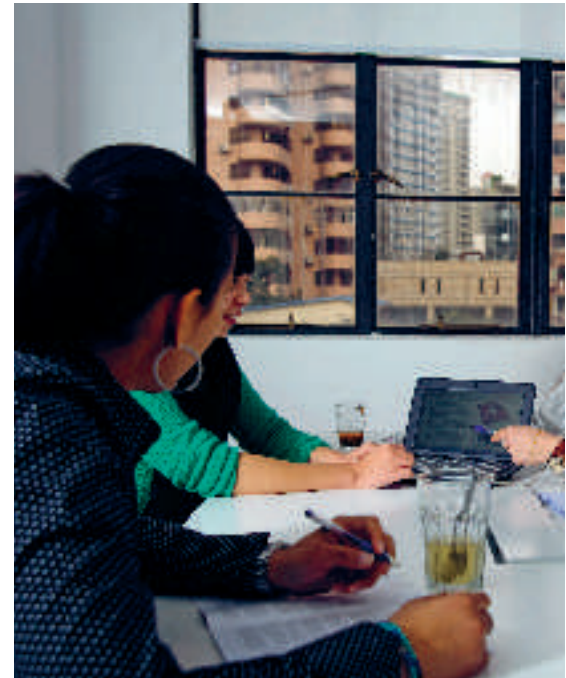
During the past 20 years, KCAP has grown from a modest architectural practice with only a handful of employees into what could be considered one of the big architecture firms in the Dutch market. Being a Goliath on your own turf makes some things easier. Large commissions come more easily than they do for small practices. But with growth comes the need to find the right markets—the opportunities that match your expertise, stimulate your growth, and correspond to the size of your company. Entering new countries, big offices become small again. Nobody knows the new kid on the block. In China, from the position of the unknown, KCAP first had to fight for recognition. Although our big office in the Netherlands could provide services and support, its abilities were limited when it came to creating a physical presence in such an unfamiliar market.

After ten years working in China, KCAP has realised a number of projects, such as Greentown and a masterplan for the Southern Edge of the Olympic Park in Beijing, or Keqiao Water City near Shanghai. Even with this experience, we have resisted the temptation to open a full-scale Chinese office, with all of the associated risks and financial burdens. Instead, we have sought a light and flexible structure that can easily adapt to the speed, the vastness of the country, and the different locations of projects and partners. But such a structure needs rooting. We needed a base in the People’s Republic—a station from which to manage teams working across the whole country, and a place that would make KCAP approachable in China. Since this place often would serve as the first physical point of contact with new clients and collaborators, we wanted it to be spacious and refined—a space that would express our self-confidence and professionalism.

And of course, it had to be equipped with communication services that would enable us to stay in touch with our partners, even when at a 6,000-kilometre distance. Such a space seemed unaffordable—until we found alliances and the opportunity to share.

The Dutch Design Workspace in Shanghai provides exactly what we needed in order to manage our work and develop our profile in China: representative space; a design-driven, stylish, and spacious working environment; and all of the technical equipment we require. But it offers more than infrastructure; since moving into the workspace at the end of last year we have learned to make use of the different networks of DDWS. These networks have offered us support throughout the legal procedures of opening our company in China.

‘To compete successfully in the global market we need to be small, flexible and clever on the one hand, and big and powerful on the other. Can designers be David and Goliath at the same time?’



Coordinated from our new home base in Shanghai, KCAP’s teams work all over China; like David, they are small and highly efficient. They consist of architects and planners from Europe and China who work with clients and design partners and thus cater to Chinese needs in the best possible way. With the Dutch Design Workspace, our ‘David’ business model has allowed us to engage with Chinese clients at eye level—to take on the Chinese Goliaths—the big design institutes and much larger international firms with offices in Beijing or Shanghai—without actually becoming one.

Trust Your Strengths: Navigating the German Market

We are operating in times of crisis—as David did when he met Goliath. As a result, our activities are monitored closely; anything we do can be examined under a microscope. Events out of the ordinary create fear and hesitation; more than ever before, money influences every decision. At such a moment, it is crucial to know how to use your strengths, and to speak a language your clients and partners understand. But what are these strengths exactly? And which language should we use?

Here in the Netherlands, most of us—whether we are small entrepreneurs or large companies—know our strengths, and what it takes to communicate our ideas. But

we have a hard time doing that in an unfamiliar context. What do my counterparts abroad see as my strengths? What languages do they use and what do they actually mean when they use them? And how do communication styles change across borders? Knowing how to operate in one foreign country does not necessarily mean that we are equipped to communicate in all new contexts.

In early 2010, DutchDFA commissioned InHolland University of Applied Sciences to investigate the opportunities for Dutch creative entrepreneurs in the German market. I was invited to participate in this research: as an architect of German origin who has worked in the Dutch context for a decade, I felt like an ideal guinea pig for such an exercise. InHolland's interviews, combined with existing market research and established knowledge, revealed the specific Dutch qualities that are important to German clients such as high quality for a low budget and pragmatism in finding solutions for a given problem.

But why would a German client choose you or your firm over another, equally qualified designer? There are certainly hard facts that matter—price, speed, quality; but there is also a human factor: people choose you because they believe in you. And they only believe in you if you first trust yourself: know your strengths, and know when and where to apply them. Don't hesitate to use German preconceptions about the Dutch to your strategic advantage. Clichés can be Davidian instruments that allow you to manoeuvre, to meet expectations



upfront, and ultimately to get what you want. It is important to understand where your opponents are vulnerable or receptive, how you can please them, and what they expect at certain moments. These insights are exactly what InHolland's market study helps to uncover.

Becoming a Collective Goliath

Does size matter? David beat Goliath through his cleverness, proving that bigger does not always mean better. Designers sometimes experience similar successes—for example when unknown offices unexpectedly win competitions, beating out the more likely, more established candidates. These are exciting, but rare moments; all too often, the gargantuan scale of global operations favours the Goliaths.

What if cleverness and agility could be coupled with size and power? To compete successfully in the global market we need to be small, flexible, and clever on the one hand, and big and powerful on the other. Can designers be David and Goliath at the same time? Such a combination seems impossible, unless we choose to team up with others, small or big, to enhance our strengths and help compensate for our shortcomings. This is where DutchDFA comes in. As a platform, it allows all the little Davids to form a Goliath when necessary. But that collective Goliath is different from the Biblical character; it is flexible, inventive, and original—the core values of Dutch Design, Fashion, and Architecture.

A Partnership of Contrasts

Why the Dutch can be so Important for India, and Vice Versa



ISHAN KHOSLA

Principal, Ishan Khosla Design, Delhi

Ishan Khosla was part of a small delegation of Indian designers invited by DutchDFA to Dutch Design Week 2010. With a graphic design practice in Delhi since 2008, Khosla is constantly rediscovering his country's craft culture and vernacular graphics. Here he reflects on the differences between the Dutch and Indian design cultures, and presents his visions for future collaborations.

I visited Holland for the first time when I was 19 years old—en route to America for higher education. At the time, I was struck by the order and efficiency of this well-planned society. Yet people didn't seem to be constrained by this order—they could enjoy all kinds of freedoms. Despite the structure, there was a sense of community and harmony in Holland. This experience allowed me to appreciate and understand the country even more on my next visit.

Openness and Collaboration

Returning to Holland last October, I realised what makes the Dutch such compelling designers: their openness to criticism, their passion about design, and their humility. They enjoy the *process* of design and often produce work with a sense of humour. The highlight of my visit was to see how Dutch designers collaborate with designers in different fields, and how those collaborations yield groundbreaking and evocative results. This open exchange of knowledge and ideas is what fuels the daring and conceptual nature that has become synonymous with Dutch design today. This type of collaboration enriches the designers and their fields.

The Dutch are unique in their desire to engage the user in an emotional and intelligent way. This connection and involvement comes from a particular sense of compassion for others in the community. It generates design that is stimulating and meaningful to the user.

The student work I saw in Holland was thought-provoking and advanced in its thinking. Indian educators could learn from Dutch design schools to challenge and inspire their students in ways that they do not today.



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A Partnership of Contrasts. Why the Dutch can be so Important for India, and Vice Versa

Geographically and culturally, there are no two countries as different as India and Holland. Yet there are many reasons why our differences can be used creatively for mutual benefit. Dutch openness and knowledge-sharing can work well with the Indian zest for entrepreneurship and innovation.

The Dutch see things in a logical and balanced way, free of the hierarchical baggage of caste, gender, religion, etc., of Indian culture. If the government and society in India could adopt this line of thinking, we could reduce the corruption and related problems our society faces.

The Dutch have a unique understanding of problem-solving in fields such as urban planning, architecture, and design. Since India is growing at an unprecedented rate, with a potentially negative impact on society and the environment, the Dutch could play an important role in helping us to understand, articulate, and communicate changes in our society and patterns of living.

Dutch designers are good at talking to their clients and involving them in the design process. In India, clients often have a limited understanding of design. This affects the outcome of the project. We could learn from the Dutch how to interact with our clients, to make the design process a collaborative exchange.

At the same time, India has much to offer Holland. India's powerful spirit has grown out of its ancient civilization. The varied people and cultures that coexist in such a vast country are what make India unique. India's philosophical traditions—the Vedas, Ayurveda and Yoga—have contributed to a sense of balance and harmony with nature for centuries. There is much to be learned from the Gandhian principles of simplicity, slowness, and community. *Simplicity* is about the idea of less is more—consuming less and that which doesn't harm the balance of nature. *Slowness* is about progress in the eastern sense—moving forward, but without harming others or nature. *Community* is about being compassionate and understanding the needs of others.

'There is much to be learned from the Gandhian principles of simplicity, slowness, and community.'

In India there are many grassroots development initiatives taking place with the help of NGOs and non-profit organisations that are independent of the mainstream corporate economy. This movement is not only more effective in alleviating poverty; it also enables development to happen in a way that is not detrimental to nature. Western economies could learn from these initiatives.

Future Collaborations

By promoting a culture of compassion, self-criticism, and humility, the Dutch can help India to develop its own design language. Indo-Dutch partnerships could take shape in the following ways:

HI-TECH TO SMART-TECH

As a growing power, India has the chance not to make the same mistakes as the West. We need to measure progress in a new manner—to move away from the Western model of a corporate, profit-driven economy, toward one that measures growth that is intrinsically linked with the preservation of our planet. For instance, if you could choose between purchasing a faster computer in two years at the risk of losing a certain species of bird or, waiting five years for the next improvement in computing and preventing the extinction of this species, which option would you choose?

PARTNERSHIPS FOR A BETTER STANDARD OF LIVING

The role of design is to find an efficient path to improve our lives. The lives of many Indians are in danger of being drastically altered by the effects of rapid growth, price rise, and environmental degradation. Partnerships between Indian and Dutch designers could help to solve urban, social, and environmental issues in India.

SIMPLICITY: BRINGING THE VILLAGE TO THE CITY

As globalization dissolves our borders, many cultures are losing their unique characteristics, while global cities with uniform identities are emerging into prominence. In this regard, we can learn a lot from village India. The simplicity of Indian village life can teach us all about how to live in a community, to produce and consume less, and to make products that are 'cradle-to-cradle'. But villages are quickly disappearing. As our world becomes predominantly urban, we, as a civilization, need to adopt these powerful village principles into urban culture. This problem forms a compelling basis for an Indo-Dutch partnership; together we can take the principles of simplicity, community, and slowness to the city—*SimpliCity*.

SPREADING THE WORD

As a corollary to the point above, we need greater interaction between urban and rural people in India. A 'design van' could travel from village to village, sharing ideas with villagers and collecting their experiences to share with city dwellers.

CRAFT VERSUS DESIGN

A major 21st-century issue is the relationship between craft and design. We need to initiate a dialogue on important issues for India, such as: what does it mean for crafts-people to become designers? They may be able to earn more money, but risk losing their traditional skills. Should the designer profit financially from being an intermediary between the client and the crafts-person?

A MASS-MOVEMENT FOR DESIGN

In order to extend its innovative and cutting-edge position in the world, it is crucial for India to integrate design education into its school system—to introduce design as a required class in primary and secondary schools. Design needs to be taken as seriously as engineering and IT were in the past—and it needs to be brought into the public arena to create a greater awareness, understanding, and interest. The Dutch can play a major role in helping to kick-start workshops and discussions on design throughout Indian schools and colleges.

DESIGN EDUCATION

Design education needs to be revamped across the board so that future designers move away from seduction and to preservation. Instead of seducing the consumer with products that are useless and harmful to the planet, designers need to become conscious of the impact their designs will have on the environment once they leave the hands of the consumer. Instead of designing the label of a plastic bottle, for instance, they should redesign the plastic bottle itself!

We are only at the beginning of a dynamic partnership that could help transform both of our societies. As always, there are risks associated with collaboration between such different cultures, but the potential rewards are too great to not take a chance—a chance to transform millions of lives through active design.

Forget the Pot of Gold

Dutch Entrepreneurship in Germany

JAAP VAN DER GRINTEN AND WILLY GEURTS

InHolland University of Applied Sciences, Rotterdam

How and where can Dutch design entrepreneurs find work in Germany? This was the question DutchDFA put to the research team at InHolland University of Applied Sciences in February 2010. But the researchers took a different angle, and generated unexpected data, revealing patterns, and valuable new insights into practicing design and architecture abroad.

At the request of DutchDFA, our research centre, CBRD (Cross Media, Brand Reputation and Design Management), aimed to design and carry out a study that would provide insight into practical and commercial possibilities for the Dutch design industries in the various German markets. Rather than conducting a generic research project, we would investigate the specific questions and needs of designers within the different sectors. We would look first at the knowledge needs of Dutch companies seeking opportunities in the German market, and then at the actual German market opportunities.

We undertook this research in collaboration with the Faculty of Design Management of the University of Wuppertal. Our team consisted of six staff members and nine students from both Germany and Holland, with backgrounds in communication studies and design management.

By starting with interviews and focus group meetings in Germany and in the Netherlands, we hoped to collect valuable new insights for the Dutch design professions. But the message we got from our interviews with German professors, journalists, branch specialists, and designers was that, to our disappointment, there are no specific opportunities for Dutch companies on the German market! As we gathered and reviewed the videos and recordings we had collected, we realised that we simply were not going to come up with the information that would enable us to say 'go there and you will earn money'.

So we had to change our course. Because if we were to proceed in the direction we had originally mapped out for ourselves—asking 'where are the business opportunities for Dutch companies in the German market?'—we would most likely come up with the same answers that our commissioners already had. So we decided to approach it from a different angle. We told DutchDFA: 'You're not going to find what you're looking for. We've looked for it; other researchers have looked for it; you're just not going to find out where and how to make money in Germany as a Dutch designer, fashion designer, or architect.'

'Instead of asking where the pot of gold is—where you can make money—we asked: how you can create opportunities for yourself? How you can cultivate relationships . . . ?'

So we said, 'Let's ask a different question.' Instead of asking where the pot of gold is—where you can make money—we asked: how you can create opportunities for yourself? How you can cultivate relationships that will stimulate business activity? What steps do you need to take? What questions do you need to answer?

So we started to look for patterns in our data. What are the characteristics of the German market? How is it different from the Dutch market? What do you need to do, and to offer, as an entrepreneur? Where do you need to be? These were the questions that we thought were important. And indeed, these questions generated revealing stories.

In these stories, we identified three valuable patterns:

The first pattern was related to experience in the German market. After talking with so many Dutch designers, we recognised three types of professional entrepreneurs: the Starter, the Pioneer, and the Generator.

The *Starter* has no knowledge of entering the German market—or markets outside of the Netherlands—and doesn't know how or where to find opportunities. One designer, specialised in interiors of large buildings, asked: 'Are there European invitations to tender? How do they go about that? I have no idea.' Another said: 'How do you find a job in Germany? The demand for projects abroad does interest us. But what do we need to know in order to cross borders? To me it's a blind spot.'

The *Pioneer* is a few steps ahead of the Starter. This kind of office has already built up an international portfolio, and has some experience in the German market, but lacks insight into how the market works. It is looking for new opportunities in Germany, but does not know how to find them.

The *Generator* is a firm with broad international operations, in Germany and other foreign markets. Offices like these are able to stimulate their own business: 'Your relationship with a product maker from Germany, doesn't have to end with simply the delivery of the product. You can start talking at another level with these German knowledge holders. They don't only supply products; they possess information and have great international experience . . . and they are willing to share it.' The Generator has the experience and confidence that makes it seem easy to sniff out new opportunities: 'I don't ask my staff to do market analysis; I do it myself. I Google for a few hours, get in the car, and go there.'

The second pattern we observed was that entrepreneurs in design, fashion, and

architecture tend to work in an iterative way as opposed to a linear manner. This trial and error technique asks for a different kind of support system when it comes to entering the German market. In these cases, it is important not only to stress good preparation and planning, but also to organise field trips and network opportunities—to encourage designers to simply go there and try things out.

The third pattern revealed several areas in which a Dutch entrepreneur can differentiate him or herself on the German market. At the same time, it exposed situations in which it might be important to adapt to German perceptions of Dutch entrepreneurs, or the German way of doing business.

What does the German market want? They are looking for parties that have authority in particular domains. Trendy or experimental propositions are seen as risky business. So it is important for Dutch entrepreneurs to define their expertise. Germans see the Dutch as specialists in areas such as sustainable design (sustainable, ecological, environmentally conscious, socially responsible and fair trade), water-related issues, urban design, public design, and mobility design. In addition, Germans associate the Dutch with a focus on value for money; a pragmatic, flexible, entrepreneurial spirit; a design mentality, and design management skills.

All in all, these and other insights have defined a new angle from which Dutch design professionals can move forward in the German market. The full research report and a summary will be made available for branch organisations of fashion, design, and architecture; for the Dutch embassy and consulates in Germany; and of course for the designers and companies in the Dutch design, fashion, and architecture sector. We think that this research technique could be applied to other markets in other countries, widening our exploration of Dutch design opportunities abroad.

Pushing the Envelope

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Teamwork and Invention in Oberhausen

CHRISTOPH STARK

kitev Artist Association / RUHR.2010, Oberhausen

At RUHR.2010, European Capital of Culture, the Netherlands presented *GastGastgeber*, 'guest-host', a series of projects exploring the event's theme of 'reuse'. The first of these projects, an intervention in a former water tower in Oberhausen, opened in May with the help of kitev, the artists' organisation that manages the tower. Christoph Stark, of kitev, describes how a Dutch-German team of artists and designers overcame obstacles to create an inspiring working model of re-use.

Working on *GastGastgeber*, the Dutch contribution to RUHR.2010, I encountered a strong impulse of fresh ideas coming from Dutch art and design. The Dutch explored contemporary questions about mobility, hospitality, spatial organization, and the need to find original models for the use of these spaces. They implanted and wrestled with these questions in vacant spaces in the heart of the post-industrial city, where their ideas—and the reactions they provoked—could resonate.

The success of *GastGastgeber* lies in the combination of Dutch design and the German context, and of Dutch invention and German application. In contrast to the parade-like *Leistungsschau*, where projects are dislocated from their intended environments, *GastGastgeber* provides working models of Dutch proposals in particular German settings—models that every city can learn from, and potentially adopt.

In Oberhausen, for example, Jurgen Bey used simple materials to construct an interior second skin for the former water tower, which generated new functions and created opportunities for other Dutch artists to contribute their interpretations.

As a founding member of the laboratory *kitev*, the issue of public space is crucial to me. In these times of increasing economic pressure, we must claim vacant but central public spaces as platforms on which the art and design practices can confront the most pertinent questions of contemporary society. Rather than surrendering every major traffic hub to the likes of McDonald's or Starbucks, we can reclaim these sites, programme them to counteract the repetitive urban landscape, and generate spaces that are new, fresh, and intelligent.

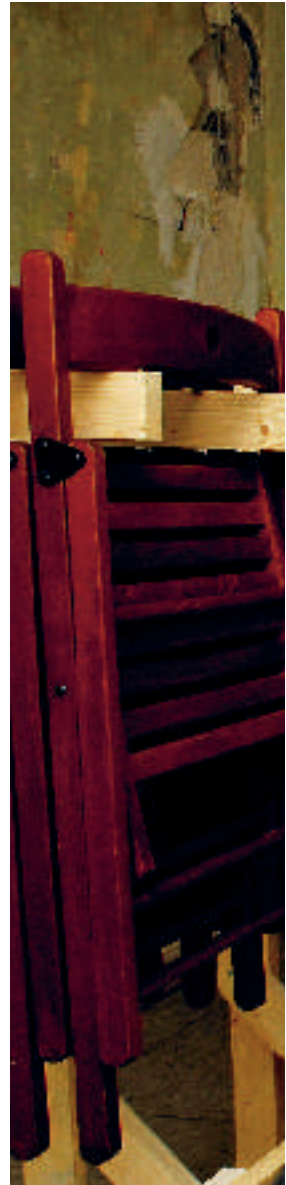
Most of the audience that came to see Dutch design at RUHR.2010 probably expected a display of Dutch cultural clichés. Instead, what they experienced at the top of the Oberhausen water tower was a contemporary statement about what we as a society are trying to resolve through the languages of art and design. Our guests were forced to confront and question this statement in an intimate way—and were more than happy to find themselves in this challenging position. We could see this directly from the tips they left after their stays! A new kind of interaction was created, whereby a common gesture of gratuity for hospitality moved into the context of art.

I like to work in teams to bring ideas to fruition. Collaboration is crucial in the process of creating new models. The strategic advantage of teamwork was evident while working in Oberhausen. When trying to insert a temporary project into an atypical space, confrontations with regulatory barriers are to be expected. It's not easy to obtain permission when trying to implement an artistic project, let alone a hotel, in a cultural heritage building that is also one of the most important, site-specific railway stations in the future Ruhr metropole. This is where collaboration starts to pay off: our team was able to consolidate its knowledge and creativity in order to overcome these regulations. In one case, we were required to declare a window in the hotel as the second emergency exit—but this window was 21 metres from the ground! The absurdity of this obligation could be seen as an art installation—an 'EXIT' light flashing above a window to nowhere—revealing how information gathered from different areas of expertise can produce interesting temporary solutions. *Kitev* was able to turn a Dutch idea into reality, thanks to its strategic position and insight into the German institutions.

Another successful, and very symbolic example of our small, collaborative model was the project to repair the clocks visible on the exterior of the water tower. For 20 years, visitors approaching this regional station have encountered three public clocks, always out of order. But through the initiative of a temporary artists' group that came together and reacted to the space, these gigantic clocks, five metres in diameter, have not only been fixed, but have also been energised into an art installation without any public funding. Their repair was a gift to the citizens of Oberhausen and to the travellers who pass through the station.

This artists' group made possible what the state and the large companies using the space had not been able to do themselves. Small, parasitical working structures can be more responsive, and somehow more responsible and attractive than the often clumsy and bureaucratic large-scale operations.

With support from the Ministry of Urban Development and Transport, our temporary project space—the four top levels of the water tower including the water tanks—became a long-term, sustainable platform after RUHR.2010. Its physical location in the main station tower is saved as a potential laboratory for the next 20 years—a site where bilateral collaborative structures can form: an intimate



think tank and connection point between Berlin, Amsterdam, and Brussels, centrally located in the Ruhr region. In this area, there is great potential for temporary, collaborative projects to be realised, fulfilling small but important tasks for the future. It is concentrated, organically emerging, and flexible, creating a centrifugal machine for ideas and their manifestation in the public context.



The Start of a Love Affair

Dutch Fashion Here & Now Shanghai



MARIETTE HOITINK & KARLIJN BOZON

NL Fashion Incubator/HTNK Fashion Recruitment and Consultancy, Amsterdam

HTNK, Mariette Hoitink's fashion recruitment and consulting agency, created the NL Fashion Incubator to 'initiate, stimulate, and connect projects that nurture the Dutch fashion industry'. As the engine behind Dutch Fashion Here & Now Shanghai, the Incubator is taking the show to Mumbai this year as well. With colleague Karlijn Bozon, Hoitink reflects on the challenges of Chinese 'courtship' and the rewards of bringing Dutch fashion talent to other cultures.

Here we are in Shanghai's newest hotspot—Club Drop. My eyes are drawn to the dance floor—there's stylist MengMeng of Chinese Vogue; Sky Li, the PR manager of United Nude in China; Sammy, Shanghai's hottest fashion blogger; the Adidas designers; our Dutch designers; producers, sponsors, and many others. The Dutch beats of Joost van Bellen and DJ Sanyi have released everyone from the day's show-production stress and dissolved cultural barriers.

‘On this dance floor everyone speaks the same language.’

That hasn’t always been the case—especially during the production phase of our ambitious programme for Dutch Fashion Here & Now—Shanghai 2010. This event was an initial step toward creating long-term connections between the Dutch and Chinese fashion industries. By presenting and connecting from education to industry, we aimed to create a broad awareness of Dutch fashion that would open opportunities for other Dutch fashion entrepreneurs, but also create business opportunities for participating labels, academies, and brands.

A tight budget demanded creativity and flexibility. Instead of hiring expensive professional producers or PR representatives, we relied on the knowledge of one of HTNK’s longterm local collaborators, DIS Shanghai—a Dutch entrepreneur in Shanghai who guided us through a maze of Chinese do’s and don’t’s in business. Her involvement was based not on commercial objectives, but purely on enthusiasm. A year earlier, she had visited our presentation during the Shanghai Creative Industries week as part of the Dutch Design Works programme, and had



‘We had to cultivate an intuitive network by relying on the people we met who instinctively understood our ideas These gut feelings led us to our most valuable partners in China.’

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fallen in love with one of the labels. Now she wanted to contribute to the successful introduction of Dutch fashion in China—a commitment crucial to the success of our programme. From this experience, we would urge anyone trying to get a foot in a foreign market with big cultural differences, to team up with a local partner.

We had to create a programme and atmosphere that would accommodate the usual Chinese business courtship phase of multiple dinners and parties packed into an eight-day period, with very limited resources. In order to spark lasting relationships in such a limited time frame, we had to do more than show exceptional talent. We also had to cultivate an intuitive network by relying on the people we met who instinctively understood our ideas, and who wanted to contribute. These gut feelings led us to our most valuable partners in China. One was a PR rep who knew the most important journalists and stylists of Shanghai on a personal level. Another was an Italian professor at one of the Shanghai fashion institutes who shared our vision of synergy in knowledge, programme, and student exchange. He helped to create bridges between Chinese and Dutch academies.

Mutual understandings like these cannot always be established in advance through emails or skype sessions. Besides, the language and cultural barriers are so high in a country like China that one cannot do it alone; it is crucial to tap into the tight local networks.

Our joint efforts resulted in a mind-blowing programme, starting with a thrilling show at Fuxing Park, produced with help of The House of Orange at Shanghai Fashion Week. We presented the best graduate collections of three Dutch academies: Floor Kolen by AMFI-Amsterdam Fashion Institute, Musah Shah by Willem

de Kooning Academy, and Marije de Haan by the Royal Academy The Hague. These collections served as a visual presentation of these Dutch schools and established a practical level at which to connect with local academies. Visits were planned and new ties created.

Next, we presented four very different Dutch designer labels: glamorous femininity by MATTIJS, powerful avant-garde by And Beyond, Dutch- and Chinese inspired streetwear by Daryl van Wouw, and minimalistic high-end designer denim by Avelon. StarstuddedStudios completed the picture with uniquely designed catwalk music, resulting in an overwhelming experience for visitors. Our models, from a tiny village near the border of Mongolia, took the show to another level, creating a surprising hybrid of Dutch fashion and a Chinese ethnic minority—though we later discovered that our selection of models was a cultural miscalculation; their look did not suit the taste of much of our Chinese audience! Our VIP party started like any other network event—one where designers, journalists, professors, sponsors, and other creatives exchanged personal information and ideas. But the evening ended in a dancing chaos directed by our Amsterdam DJs, who made a lasting impression on the Chinese fashion scene.



The next day, the designers met up for a workshop organised by MODINT and HTNK, where sourcing and production professionals from the Shanghai area shared their knowledge. This event was a valuable part of our programme, giving Dutch designers insight into the pros and cons of producing in the Asian market, and helping them to develop new local contacts.

The programme ended with a showroom hosted by Modefabriek in the Dutch Design Workspace. Journalists and buyers stopped by to take a closer look at the collections presented on the catwalk, as well as the collections of INDIVIDUALS by AMFI and the Dutch fashion brand Aaiko.

This first edition of Dutch Fashion Here & Now will serve as a blueprint for future editions in other countries, creating sustainable networks from education to industry for the Dutch fashion industry as a whole. In collaboration with DutchDFA, we are stimulating awareness of the Dutch fashion identity abroad, and creating indispensable networks in emerging markets.

Next up is Mumbai Fashion Week in March 2011 where we will announce the programme of 'Dutch Fashion Here & Now – Mumbai 2012'. In October 2011, we will follow up the 2010 programme with the third edition in Shanghai.

'Dutch Fashion Here & Now – Shanghai 2010' created momentum *here* in Shanghai, with local partners and with a growing understanding of the Chinese market, and *now*—a short period with an open atmosphere that stimulated locals to react spontaneously and contribute on the spot. The event has opened a door towards the future, which—with more insight and stronger ties—will enable an even bigger 'now'. Next time in Shanghai we hope to take our courtship to another level and start an exciting love affair with the Chinese fashion scene.

Touch Dutch Design

Bringing Dutch Design Education to China

PROFESSOR TONG HUIMING

Dean of Industrial Design School of Guangzhou Academy of Fine Arts

Tong Huiming, the Dean of the Industrial Design School of the Guangzhou Academy of Fine Arts, was part of the Chinese design delegation invited by DutchDFA to attend 2010 Dutch Design Week. After an immersive tour of the design scene in the Netherlands, he returned home—with plans to reinvent design education in China.

In 2007, my students and I attended the exhibition on Droog, A Human Touch, in Shenzhen—the first of its kind to be held in mainland China. We were charmed by the elegant, early 20th-century Gerrit Rietveld style—the logical, but always surprising combinations of objects and their environments—as well as the high-profile promotion of new ‘sustainable’ values.

In China, both the general public and the design community have had the chance to taste contemporary Dutch design through several masterpieces: the suspense of OMA’s CCTV Headquarters rising dramatically in Beijing; the sharing spirit of John Kormeling’s Happy Street, the 360-degree viewing platform of the Dutch Pavilion at the 2010 Shanghai World Expo; and the elegance of the tall, rotating Guangzhou TV Tower built by IBA for the Guangzhou Asian Games.

Looking at this impressive output, I have a question, and am eager to find an answer: how can a small European country, whose population is less than that of Guangzhou, whose land area is similar to that of Taiwan, demonstrate such a gigantic power of innovation in design and architecture?

In October 2010, DutchDFA invited me to participate in Dutch Design Week 2010, as part of the Chinese design delegation, which included six colleagues from Beijing, Shanghai, and Guangzhou. During an intensive, and visually overwhelming week in the Netherlands, packed with visits to design institutions and agencies, I began to ponder the differences between China and Holland in the field of design. Every inch of land in the small city of Eindhoven, the would-be capital of European design, is filled with design energy. The Dutch Design Award 2010 evening held at the Philips Theatre embodied this festive concentration of professional spirit. Twenty Volvo taxis, each topped with unique decorations, chauffeured passengers to and from the exhibition venues of the Dutch Design Week 2010, where they could view the latest works by Dutch designers and mingle with a public with an infinite fascination for design. It felt as if design had actually melted into the city’s air.

The exhibition of work by the 2010 graduates was even more stimulating. Design Academy Eindhoven is known as one of ‘the best design schools in Europe’. Each of its eight teaching departments links the design disciplines to people—to the different dimensions of human existence. Innovation is highly encouraged and students have a strong sense of social responsibility. From them, I understand that

the concept of 'people-oriented' design is already deeply rooted in European design education. Design is no longer just a tool with which to gain a competitive edge in the market and boost the economy; design is about the pursuit of a better lifestyle, and design education is conceived as a think tank that can promote sustainable social development. To add to my inspiring visit to Eindhoven, our talks at the Faculty of Industrial Design Engineering at Delft University provided fresh ideas about how to build an industrial design education model that is closely related to engineering science.

'... how can a small European country, whose population is less than that of Guangzhou, whose land area is similar to that of Taiwan, demonstrate such a gigantic power of innovation in design and architecture?'

The vitality, courage, and openness toward change that characterise Dutch design and the way it is taught have inspired me to reconsider how we educate our designers in China. Motivated by our Dutch Design Tour, I am planning the reform of our industrial design programme at the Guangzhou Academy of Fine Arts. In Guangzhou, we have already established a new design studio teaching system that focuses on project research and upgrading the design level in the Pearl River Delta region. So far, this new system has received many positive responses from our faculty.

Charged with the energetic Dutch spirit, we expect that in three to five years, the Guangzhou Academy of Fine Arts will be leading design education in the south of China toward a brand new approach. We are confident that throughout this process, cooperation in design education and design activities between the Netherlands and China will become even closer.

Culture Shock

The Next City Joint Studio

WANG MIN

Professor and Dean of School of Design at China Central Academy of Fine Arts, Beijing

Last October, 40 international students of design, fashion, and architecture from Chinese and Dutch design academies came together in an experiment in immersive, cross-cultural urban research. Could their combined backgrounds, ideas, and research methods generate new perspectives on the growth of future cities? Professor Wang Min, organiser of the masterclass, reflects on the power of educational collaboration.

The Next City: Excursions on Future Living and Lifestyles was a joint studio programme to promote exchange among young designers from China and the Netherlands. Four Dutch and four Chinese schools—specialised in Architecture, Fashion, Product Design and Graphic Design—took part in two ten-day work-

shops, one in Rotterdam, the other in Beijing: CAFA, Tsinghua, and BIFT from Beijing; and The Why Factory (TU Delft), Design Academy Eindhoven, Sandberg Institute, and ArtEZ Fashion from the Netherlands.

In total, 40 students joined forces to address the growing urban problems that we face today, and to develop visions for a better life in the cities in the future. Central to this joint research was the question of how cities need to change in order to encourage future growth with respect to current conditions, dreams, and desires.

The Next City Joint Studio is a bridge. It enables cross- and inter-cultural exchanges. With this project, we planted the seeds for collaboration among students and faculty members of eight design schools, representing different backgrounds and societies. Despite geographical and cultural differences, they worked closely together. Some even become friends.



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The Next City Joint Studio is a melting pot. It enables different ideas to co-exist, intertwine, and fuse. When students from architecture, fashion, and design bring their talents together to work on a single problem, they offer views from various angles, positions, and dimensions. Today and in the future, young generations of designers need opportunities for this kind of idea exchange in order to build a better world.

The Next City Joint Studio is an opportunity. When 40 bright minds are truly cooperating, they share their similarities, they learn from each other's differences, they have a good time growing together, and they create promising visions for the future. These students may be the best examples of Next City citizens.

In today's design education, we need our students to have global vision and perspective, and to be able to work together to go beyond cultural, linguistic, and disciplinary boundaries. The Next City Joint Studio provides a convincing example of how such a programme can achieve these goals.

The Grand Lacuna

A Certain Future for Architectural Information in India

ANAND PATEL

Director, Anand Patel & Associates, Ahmedabad

After studying architecture at TU Delft and working for several years in the Netherlands, Anand Patel returned to his native India in 2002 to start his own architectural practice in Ahmedabad. Since then, he's noticed a gap in India's educational resources for architects, and believes that Dutch experience can help to fill it.

While living in The Netherlands in the nineties, I was introduced to a lively Dutch publishing culture in the field of architecture. Publishers like NAI, 010, SUN, and Elsevier, as well as the range of museums, institutes, universities, and foundations generating their own publications, add up to a universe of constantly evolving information about the architectural world. It was within this context that I discovered the important role that these knowledge sources play in engaging the professional architect in contemporary issues.

But of all the books, journals, and magazines I encountered, the educational publications—the textbooks—were most influential. As an architecture student at TU Delft, I was introduced to simple books with concise textual information and clear diagrams and drawings. Some were conceived from a historical perspective, to explain the evolution of an archetype, while others took a contemporary angle, to illustrate current paradigms. These small books were very effective in helping students to grasp the subject matter. For example *Design & Analysis* by Bernard Leupen, et al. is a wonderful achievement in explaining architectural ground principles to the uninitiated. Similarly, Max Risselada's elegant collection of villa designs, again with short text and scale drawings, provides students with a snapshot guide to the evolving history of Western villa design.

After returning to India in 2002, I realised that what has been most essential to my development as an architect in the Netherlands, was absent in Indian architectural culture: accurate, objective, knowledge management systems—in particular, publications for students.

Knowledge, throughout history, has been stored and retrieved as sets of information. Today, in all cultures, we are surrounded by a variety of knowledge management systems in both old and new media. One of the most common is the medium of documents, which in turn are edited and compiled into books. For millennia, and even in our current digital age, books have been our primary guides through an array of human endeavours. Few would disagree that books still serve as explicit information sources, and thus carry some form of perceived knowledge.

Consider, for example, architectural reference books. World over there are probably hundreds of thousands of architectural sources available. If we count only the historical, technical, and archival references in the USA, Europe, and

Japan, based on library indexes and online catalogues, the numbers are in the thousands. Now let's look for the same thing in India—up-to-date, accurate information, just like the references available in other parts of the world. This time, the numbers are in single digits. This is the sad state of affairs for Indian professionals in the field of architecture.

The plight is the same for students of architecture in India. In college and university level courses, inadequate references pertaining to local conditions, histories, economies, and language groups make quality education highly compromised, if not impossible. This is not to say that Indian students lack access to reputed foreign books, journals, or online resources. Information by and about the rest of the world is everywhere. The problem is that no one is producing materials like these about India; no one is making locally groomed and grounded information presentable and available to India's minds. This explains the disconnect between information and actual conditions. Architects in India have access to knowledge, but not the knowledge they really need; not the knowledge by, about, or applicable to their own context. This is the grand lacuna.

In the past 60-odd years since independence, India has relied mostly on widely published foreign scholarship for its architectural histories, theories, and documentation. Though there is immense interest, effort, and talent in India, there is no structure within which to distil and produce world-class information and related publications. Having been exposed to such resources during my years in the Netherlands, and having gained insight into how they are produced, I've long felt that we Indians have much to learn from the Dutch about how to go about making and managing such crucial and characteristic sets of local information—publications that will, in turn, enrich our profession and help us to create better living conditions and more cohesive societies.

'I realised that what has been most essential to my development as an architect in the Netherlands, was absent in Indian architectural culture: accurate, objective, knowledge management systems—in particular, publications for students.'

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In partnership with the Netherlands, India could create and build high-quality information sources for its architectural profession. The gamut of areas in which this information is required is as wide, if not wider, than that which is already in place in many countries of the developed world. This is not simply an opportunity to collaborate on a cross-cultural global platform; this is truly the new way of business in our world: the new *nieuwe zakelijkheid*!

Why are architecture's knowledge management systems not evolving in India, a country that is growing and progressing like few other places on earth? The simple observation is this: since 1947, the established institutional tools and resources in India have become either mothballed or plainly redundant. There is hardly any area in which the state systems are capable of producing, supporting, or even encouraging endeavours like the one I am suggesting here: production of qualitative and quantitative information—visual and statistical; historical and technical. This is precisely the area where renewed efforts and resources need to be focused. Support should not be scattered among disparate agencies in both the public and private domains; it should be concentrated into one simple and singular centre from the start. Maybe a large publishing house or an academic agency for research and documentation can take on the task of producing the information that will serve as the benchmark for future Indian publications in the field of architecture.

For those familiar with India, and especially with issues of information availability and quality in India, this plea may be nothing new. Though, in a country that still has no objective and accurate maps for its people, I suppose my proposal will find a few interested ears. I am not going to give a long list of examples or best practices to use as a basis for comparison. India is a huge, diverse country with an inherently intelligent lot. Like many ancient societies, India needs to regain its posture in the present times and create its own systems of knowledge production. The opportunities available and the possible avenues that it will open are staggering. This indication, I guess, is enough for the wise opportunist.

Craft Meets Concept

Weaving Networks in Fashion Education



CASSANDRA PIZZEY
Editor, design.nl, Amsterdam

Six adventurous students from AMFI—The Amsterdam Fashion Institute—spent four months in India collaborating with local artisans, manufacturers, and students at the Pearl Academy in Delhi. This experiment breaks new ground in the development of a sustainable educational alliance between Netherlands and India, in the field of fashion.

Part of a pilot project aiming to combine the Dutch conceptual way of thinking with traditional craft and knowledge of materials from India, the students (Lonneke Schaap, Mitch Martens, Lynn Langeveld, Frits Kranenburg, Elisabeth Kühn and Sjaron Blum) traveled to Delhi where they spent over four months working on their collections.

During the first stage of the project, the AMFI students mainly researched the fashion, textile, and crafts industry of their host country. While visiting parts of rural India, the group was introduced to projects dealing with the empowerment of women. One of these projects was organised by the embroidery and textile manufacturer Malkha, a handloom woven cotton producer whose fabrics were

incorporated into the final collections. 'It was very enriching for the students to experience another culture in this manner,' says Marian McLaughlin, head of the International Office at AMFI and a coach in India. 'I had the chance to interact with women in rural India who make fabric by hand; this gave me insight into their lives,' continues student Frits Kranenburg.

In Delhi, the students received guidance from AMFI coaches, a coach from clothing brand GAP, and, of course, students from the Pearl Academy. 'It was interesting to see how our Western way of thinking and work methods would go down in a different culture,' says McLaughlin. 'I'm amazed how Indians plan and organise; an unusual way of thinking, totally out of the box,' adds student Elisabeth Kühn. During their stay, the AMFI students sometimes needed to let go of their conceptual way of thinking and designing; adapting to a different environment meant letting go of long-term thinking.

The students came from AMFI's three courses: Fashion & Design, Fashion & Branding, and Fashion & Management; two students from each course were chosen to participate in the project. The students worked on their fashion collections in two teams, making sure to incorporate all they had seen during their travels through



India. McLaughlin: 'It was important that they only use ethical, ecologically sound materials. The sample pieces were made at a local factory, where employees work under good conditions.'

The two collections—Freedom for Freedom and Coloured by Culture—were presented at the Dutch Ambassador's residence in Delhi, where key figures in the fashion industry were invited to view the results of the project. Freedom for Freedom by Elisabeth, Frits, and Sjaron is comprised of a number of draped dresses in muted colours, while the Coloured by Culture collection by Lonneke, Lynn, and Mitch combines sharp tailoring with bright ethnic colours.

As part of its four-year project to promote Dutch design in other countries, DutchDFA helped to finance the project and shared some existing contacts and projects. In return, the students did research for the DutchDFA into the current state of fashion in India.

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And How Critical Are We?

Taking a Curatorial Stance

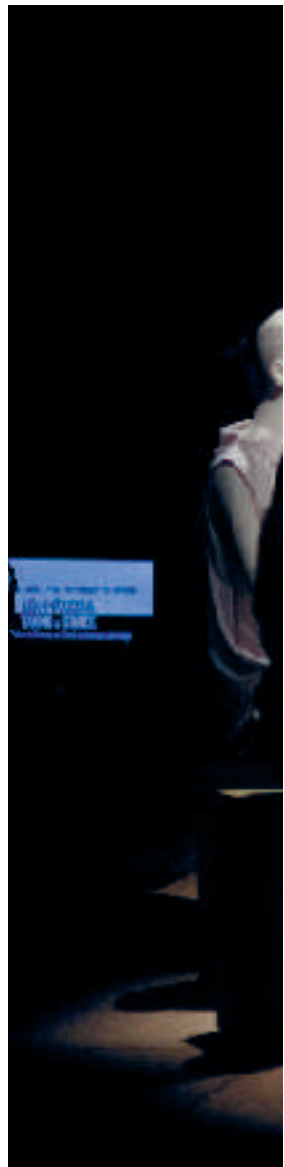
LINDA VLASSENROOD

Chief Curator, Netherlands Architecture Institute, Rotterdam

After opening in Shanghai, and travelling to Beijing and Shenzhen, the exhibition and debate programme Taking a Stance will conclude its tour, adapted and enlarged, at the Netherlands Architecture Institute this summer. Curator Linda Vlassenrood reflects on what it means for a designer to take a critical position in these two, very different countries, and the curatorial struggle to define common ground.

Taking a Stance focuses on what it means to take a critical and autonomous position in design and architecture. It explores this theme through the work of eight renowned architects and designers from China and the Netherlands: OMA/Rem Koolhaas (architecture firm), Hella Jongerius (product designer), Alexander van Slobbe (fashion designer), Irma Boom (graphic designer), Urbanus (architecture firm), Ai Weiwei (architect/artist), TO MEET YOU (graphic design firm) and Ma Ke (fashion designer). The exhibition shows how these figures have spawned innovation within their professions by questioning their roles in contemporary society and by continuously pushing the boundaries of their disciplines. Their designs respond to current conditions and issues, and emphasise notions like context, tradition, and craftsmanship. Through their approaches, they give new meaning to architecture and design in a uniform world that is governed by globalisation, commercialisation, and standardisation.

In Holland, critical thinking is woven into the design culture; looking at design in China, this approach is less evident. But what do we Dutch know about what it means to take a position in China? And how critical are we, actually? The Netherlands and many other countries are initiating countless collaborations with China, but who is really able to describe their added value? At the press preview during the opening of Taking a Stance in Beijing, one Chinese journalist after another asked me the same question—each time in different words: What does it mean to be critical in Holland? What can the Chinese learn from the Dutch? What are the differences, but, more importantly, what are the commonalities? Even though I had prepared my answers about, for instance, our similar pragmatic and realistic approach, I was walking on thin ice when it came to the emotional impact of the exhibition. While putting the show together, I had asked myself many times if Chinese visitors would experience Taking a Stance as having an inappropriate missionary attitude; or if they would only flock to well-known foreign names; or



if they might sigh with relief because Chinese and Dutch architects and designers are presented as equals.

The last reaction has undoubtedly been our ambition all along—but how well can we gauge this equality, and how honest can we be in its critical representation? Why should we bring together designers from these two countries at all? Now, we are confronted by these questions again as we prepare the exhibition for its presentation in the main hall of the Netherlands Architecture Institute in June 2011. In recent years, many organisations have been focused on offering their knowledge, networks, buildings, and products in China, but have been less concerned with bringing the new levels of awareness and experience gained there, back to the Netherlands. In the meantime, China is ‘everywhere’ in Holland, but almost entirely without cultural impact or interaction. How can we enrich this exchange with a message for the Dutch audience?



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We are fine-tuning the existing exhibition in order to help the Dutch audience to understand the extraordinary position and potential of Chinese designers in comparison to the Dutch participants. In this regard, it is crucial to show explicitly the context within which their projects have emerged. But to do so, we must first describe the larger context that we share—one in which the quality of architecture and design has declined as a consequence of globalisation, standardisation, commercialisation, and mass production. In addition, the differences in social and economic developments, scale, mass, temperament, and history need to be highlighted properly. In this sense, the presentation of context in this edition is visually as important as that of the work by the eight designers.

Common Challenge

The representation of a common context immediately suggests interchangeable images of mass production, consumption, and communication. How can architects

and designers make a difference in these areas? At first glance we see only the differences between China and the Netherlands in regard to cultural-political climate and social mood.

In China, because of enormous economic growth, there is little room for autonomous design. The longing for everything western has caused many traditions to evaporate. Clients and project developers are often concerned more with economic profit than with quality of life. With many design institutions stuck in a rut, large-scale projects dealing with issues such as social housing, public space, programmatic mixing, and growing suburbanisation are barely tackled. The gaps between different generations and economic groups are widening. After uninspiring educations, designers later find themselves near the bottom of the hierarchy in the design and production process.



The situation is different in the Netherlands, but here too, shifts in the cultural sector and society are evident. For decades, the Netherlands has been renowned for its design climate, which has generated an impressive list of provocative, if not obstinate architects and designers whose work is highly conceptual. While the position of the architect has become more marginalised over the years, the voice of the designer tends to be widely respected. However, economic growth has stalled significantly; hundreds of architects are without work; and culture and its government support system are under high political pressure.

Despite the huge differences between the economic superpower and the small country famous for its conceptual design, it isn't hard to distinguish a shared aim among a select group of designers: an urge to break through common boundaries—to respond to a world that is becoming increasingly uniform—by way of critical and pragmatic designs. Chinese designers are unmistakably at a different stage in the trajectory of this ambition, as they have had to adapt to a quickly

transforming sector in less than 30 years. Culture was practically obliterated by the Cultural Revolution (1965–1969); national design and educational institutions were closed and their employees sent to the countryside. Although the revolution was formally accomplished in 1969, fundamental changes occurred only after Mao's death in 1976. From then on, culture had to be reinvented. Occupying a critical and autonomous position in contemporary China is still not an easy or obvious task.

'... Westerners often want to understand things by rationalizing them, whereas we just feel and know. Our relationship to visual culture is intuitive and fluid.'

China may lack the rich cultural climate that we have known in the Netherlands for decades, however self-awareness amongst Chinese designers is rising steadily; the pragmatic attitude that allows Chinese designers to produce concrete socio-critical designs quickly is an enormous strength. There is no time for soul-searching and self-reflection in China; issues need to be solved in the design and production process. Graphic designer Liu Zhizhi of TO MEET YOU describes the difference in attitude quite explicitly: 'An important difference between China and the West is that we respond . . . instinctively. Westerners often want to understand things by rationalising them, whereas we just feel and know. Our relationship to visual culture is intuitive and fluid.'

Only by making and actually building is it possible to do 'battle' with current conditions. Chinese designers offer solutions that stand out not for their overarching concepts or in-depth research, but for their direct connection with the reality they encounter. Tapping into the potential of a society in flux requires an extremely flexible way of thinking and working. Enthusiasm, curiosity, decisiveness, and a future-oriented attitude form its basis, or, as critic Jiang Jun describes it: 'The Chinese speed asks for an ad hoc strategy, which the newer generation responds to with a just-do-it-and-learn-in-the-process approach.' The Dutch have much to learn from this design attitude.

In recent decades it has become obvious that presenting design, research, and surveys with bravura isn't difficult in the Netherlands. What has also become obvious, certainly in recent years, is that despite all of our long-term planning and research, changing the built environment in a comprehensive way requires

'The Chinese speed asks for an ad hoc strategy, which the newer generation responds to with a just-do-it-and-learn-in-the-process approach.'

a different, more direct and practical dynamic. So there's no need for the Chinese to be blinded by our bravura. We need more decisiveness in the Netherlands in order to engage with, and find support for solving the larger issues at stake. On top of that, in the current cultural-political climate, Dutch designers will have to find new ways to legitimise themselves. Chinese designers, with their pioneering spirit and subordinate role, have been doing that all along.



Bob Aardewerk

Marianne Aarnoudse

Patrick Aarts

Ellen Adriaanssen

Amit Aggarwal

Tijl Akkermans

George Ammerlaan

Ed Annink

Joris Aperghis

Markus Appenzeller

Lucas Asselbergs

Maarten Baas

Preksha Baid

Harmeet Bajaj

Roelof Balk

Frederike Bax

Astrid Becker

Anita van Beekum

Rene Beerepoot

Han Bekke

Corien Beks

Joost van Bellen

Tinka Below

Petra van Bennekum

Francisco van Benthum

Marten van den Berg

Matthijs van Bergen

Ben van Berkel

Kathryn Best

Jurgen Bey

Pauline Brakenhoff

Lilet Breddels

Darin Brik

Renske Brinkman

Jolanda van den Broek

Marielle van den Broek

Niels Broekzitter

Els Brouwer

Sandra Brouwer

Pi de Bruijn

Virginia Brumby

Sadije Bunjaku

Jaap Burger

Anya Chan

Remy Chen

Yuk Cheng Lam

Victor van der Chijs

Jet Christiaanse

Onie Chu

Bram Claassen

Loek Coerwinkel

Sara Cohen

Max Cohen de Lara

Annemarijn Cohen

Tervaert

Rogier Coopmans

Saskia Cornelissen

Annemarie Costerius

Matthijs Crietee

Mels Crouwel

Ulrike Erbsloh

Caroline Ernst

Sabine van Es

Gerdi Esch

Charles Esche

Yolanda Ezendam

Clement Falcot

Elsbeth Falk

Danny Fang

Anne Feenstra

Bruno Felix

Jiang Feng Pan

Jelle Ferwerda

Bernd Fesel

Gabry Foolen

Simon Francois

Erik Frenken

Freek Jan Frerichs

Flora van Gaalen

Mada van Gaans

Ada Gao

Maartje Geerts

Annette Geerts

Asia Gejewska

Lambert Geleijnse

Christine van Gemert

Mirya Gerardu

Beate Gerlings

Michael van Gessel

Willy Geurts

Stéphanie van Hoeijen

Sjoerd Hoekstra

Lucel van den Hoeven

Bruni Hofman

Ariane Hofmeester

Bart Hofstede

Mariette Hoitink

Julia Holtes

Tonny Holtrust

Teun Hompe

Angelika Honsbeek

Wouter Hooijmans

Allard van Hoorn

Henning Horn

Liesbeth in 't Hout

Jorg van den Hoven

Marije Hovestad

Ling Hu

Rosanna Hu

Shengyan Huang

Claudia Hubmann

Rob Huisman

Fabie Hulsebos

Willemien Ippel

Christina Jansen

Jan Jansen

Ivonne Jansen-Dings

Patrick Janssen

Carlie Janszen

Nadia Jellouli-Guachati

Ma Jia

Lawrence Jiang

Tracey Johnson

Allard Jolles

Steven de Jong

Jasper Jongeling

Hella Jongerius

Jan Jongert

Jiang Jun

Hans Jungerius

Ayfer Kargin

Jennifer Katell

Ma Ke

Zheng Ke

Rajesh Kejriwal

Andre Kempe

Gabrielle Kennedy

Peter Kersten

Yolande van Kessel

Peter van Kester

Ishan Khosla

Roel Klaassen

José Klap

Niels Klavers

Antoinette Klawer

Nannet van der Kleijn

Frija Klijn

Maarten Kloos

Alexander Klotz

Monique Knapen

Jan Robin Knikker

Sinem Kocayaş

Boukje Koch

Marian Koek

Raghu Kolli

Jorn Konijn

Barbera van Kooij

Rem Koolhaas

Kristian Koreman

Kossmann.dejong

Thymen Kouwenaar

Jasper Kraaijeveld

Hester van Kranendonk

Thank You

Bhaskar Bhatt

Willemine Biemond

Liesbeth Bijvoet

Charlotte Bik

Josef Bischofs

Remco de Blaaij

Stephan Blom

Stefanie Blondzik

Aryati Blonk

Wienke Bodewes

Michel de Boer

Bart van Bolhuis

Mark Bolster

Juliette Bonarius

Liesbeth Bonekamp

Rien Bongers

Hannah Bonjer

Cees de Bont

Inez Boogaarts

Irma Boom

Matthijs Borghgraef

Caroline Bos

Mirjam van den Bosch

Astrid Boschker

Surojit Bose

Ole Bouman

Marc Boumeester

Elma van Boxtel

Karlijn Bozon

Ton van Bragt

Charel van Dam

Soong Danching

Li Degeng

Coen Dekkers

Caro Delsing

Hrridaysh Despande

Merle Deterink

Karin Díaz Rohr

Harmen van Dijk

Erik van Dillen

Judith Disberg

Julia Dobrochotova

Bieneke van der Does

Job van Dooren

Judith van Doorn

Hanneke van Doorn

Niki Dorian Zahn

Yvonne van Dormael

Tom Dorresteyn

Ferdinand Dorsman

Amber Douma

Bart Driessen

Marijke van Drunen - Little

Jannet Duijndam

Annemieke Eggenkamp

Felix Eich

Daan van Eijk

Astrid van Engelen

Mikki Engelsbel

Yvette Entius

David Gianotten

Nikki Gonnissen

Rita de Graaf

Cees de Graaff

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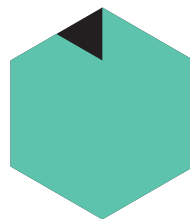
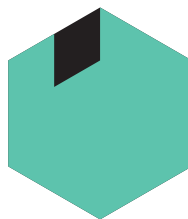
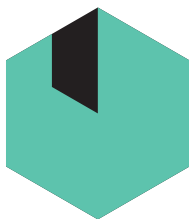
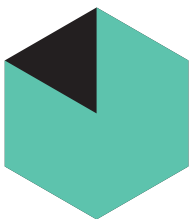
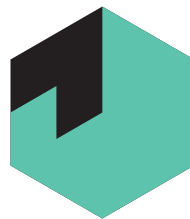
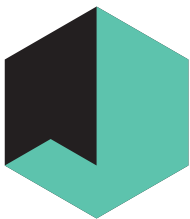
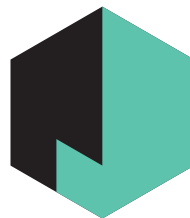
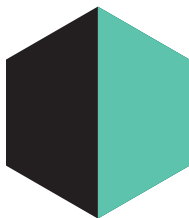
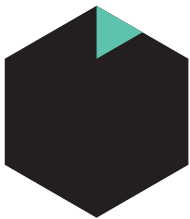
Ed van Hinte

Freek Kroesbergen
Eve-Marie Kuijstermans
Dingeman Kuilman
Ng Tsz Kwan
Sana Laaklioui
Karin Laglas
Caitlin Lam
Robbert Lambriks
Chris van Langen
Sander van Lankveld
Lucienne Laven
Margriet Leemhuis
Elvira Leenders
Olivia van Leeuwen
Pepijn Lemmens
Arie Lenoir
Hans Lensvelt
Isabel van Lent
Anneloes van der Leun
Peggy Liebrechts
Pao Lien
Ingeborg van Lieshout
Joep van Lieshout
Judy Ligtenberg
Jane Lin
Caroline van der Linden
Fan Ling
Leo Linscheer
Tang Lintao
Werner Lippert
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Leo van den Loon
Katja Lucas
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Pinjing Lv
Winy Maas
Tanvi Maheshwari
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Albert Matthijssen
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Nicole Maurer
Marian McLaughlin
Rosanne van der Meer
Quirine Meij
Evelyn Merckx
Merckx+Girod
Paul Mijksenaar
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Mariëtte van Miltenburg
Michael Min
Wang Min
Janak Mistry
Jose Molina
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Tanja Muhlans
Esther Muñoz Grootveld
Sameeya Murad
Patrick Murphy
Bert de Muynck
Rachid Naas
Erik Nep
Neutelings Riedijk
Xandra Nibbeling
Rebecca Nicholls
Woltera Niemeijer
Victor le Noble
Gerrie van Noord

Irene Noordkamp
Eva Olde Monnikhof
Chantal Olffers
Nancy van Oorschot
Inge Oudenaarde
Tomas Overtoom
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Anders Paulsson
Ger Peeters
Lucy Pels
Maarten Pieters
Dewi Pinatih
Zhao Ping
Lu Pinjing
Aparna Piramal
Inge Pit
Cassandra Pizzey
Melanie Plank
Els van der Plas
Jan Poot
Shantanu Poredi
Eva Postema
Bertjan Pot
Maurice Pourchez
Powerhouse Company
Bas Pulles
Ulrike Pulzer
Ma Qing
Morgan Qu
Renny Ramakers
Morena Ramone
Leila Ramos
Femke Rasenberger
Maarten Regouin
Coby Reitsma
Lodewijk Reijs
Peter Rhooen van
Nanda Rienderhoff
Marieke Rietbergen
Ronald Rietveld
Klaus de Rijk
Anneke van Rijk
Elyne van Rijn
Jacob van Rijs
Rick van Rijthoven
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Janny Rodermond
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Ellen Ruifrok
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Roel Ruyten
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Lonneke Schaap
Jan Peter Scheen
Frans Schellekens
Sander Schellens

Machtelt Schelling
Gerrit Schilder
Lisette Schmetz
Lisanne Schmit
Mariet Schoenmakers
Emmy Scholten
Jan Schoon
Floris Schoonderbeek
Fred Schoorl
Jeannette Schoumacker
Joanne Schouten
Gilian Schrofer
Robert Schuddeboom
Lena Shafir
Tom Shi
Wenchan Shi
Ray Shubhankar
Jennifer Sigler
Ila Singh
Annelies Sinke
Mara Skujeniece
Peter Slavenburg
Alexander van Slobbe
Fanny Smelik
Yvonne Smit
Dederiek Soeters
Sjoerd Soeters
Mariet Solle
Wieki Somers
Sven Sorensen
Marie-Anne Souloumiac
Gert Staal
Christoph Stark
Harry Starren
Nora Stehouwer
Sander Stenger
Nanna Stolze
Hetty Straus
Clarisse Stulp
H.J. Stuyling de Lange
Joerg Suermann
Sarita Sundar
Eva de Swaan
Jeanne Tan
Mark Terberg
José Teunissen
Jeroen Teunissen
Marlou Thijssen
Oliver Thill
Monique Thoonen
Jessica Tian
Jan Tichelaar
Arthur Tideman
Conrad Tiggelen
Jos van Tilburg
Frans Timmermans
Mei-Lan Tjoa
William To
Sonalee Tomar
Huiming Tong
David van Traa
Ram Trapeze
Ayse Tüzen
Laura van Uiter
Urbanus Architects
Meena Vari
James Veenhoff
Lidewij Veenland
Rene van de Velde
Chanatal Veliz Sandoval
Ton Venhoeven
Hans Venhuizen
Judith Veraart

Doris Vermeer
Tim Vermeulen
Mark Versteegen
Eric Verwaal
Claudia Verweij-Rosier
Annelys de Vet
Mariel Vieira
Linda Vlassenrood
Sandra van Vliet
Inge Vlughter
Joska Voerman
Coralie Vogelaar
Marije Vogelzang
Monique Vogelzang
Gerrit-Jan Vos
Pauline de Vries
Luc Vrolijk
Christine Vroom
Marcel Vroom
Daniel van Vulpen
Gauri Wagenaar
Zhuo-ran Wang
Simon Warmerdam
Joy Waterval
Me We
Ai Weiwei
Helma Weijnand Schut
Jan van Weijnen
Inga Wellmann
Barbara Wendling
Yang Wenqing
Huib Haye van der Werf
Han Wesseling
Inge Wesseling
Angelique Westerhof
Taco Westerhuis
Geert van de Wetering
Thomas Widdershoven
Esther van Wijck
Agnes Wijers
Cees van Wijk
Esther van Wijk
Friso Wijnen
Edwin van Wijngaarden
Brechtje de Wilt
Petra Winkes
Wanda de Wit
Leonie de Wit
Brigitte Wolf
Yaniv Wolf
Femke Wolting
Willem Woudenberg
Daryl van Wouw
Odin Wu
Inge Wursten
Yijing Xu
Phoenix Xue
Franklin Yao
Alan Yip
Wang Yiyang
Lou Yongqi
Marijke Zandhuis
Ton van Zeeland
Ready Zhang
Mascha van Zijverden
Han Zizhou
Zomers bloemen
Rotterdam
You Zou
Jos van der Zwaal
Paul Zwetsloot





The DutchDFA 2010 year-plan, including a programme of activities in focus countries Germany, India, and China, as well as a parallel communications programme, has been almost fully executed. Some projects were prepared for implementation in 2011. Residual funds from 2009 have been fully expended. Unspent funding from 2010 will be used in 2011, mainly to cover expenses of still to be executed 2010 projects. At the end of 2010 there are 6.3 million euros remaining of the total DutchDFA budget.



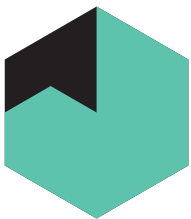
Most important in 2010 was the three-year investment (2009-2012) in the 'Shanghai WorkSpace', a launch pad for Dutch designers aiming to enter the Chinese market and a point of contact for Chinese clients wishing to work with Dutch designers. The WorkSpace receives a yearly diminishing budget and will be continued after 2012. This expenditure has been fully committed in 2010. Another investment went to the start of the Dutch Design Desk in Guangzhou, a matchmaking office for the creative sector in the Greater Pearl River Delta. A 'WorkSpace Mumbai' is in preparation.

Following earlier successes, the Netherlands took part in Hong Kong World Boutique en Shanghai Fashion Week with attention-grabbing shows. There were trade missions and work visits to Shanghai, Beijing, Guangzhou, Mumbai, Delhi, Berlin, and the Ruhr area, coinciding with or following up on DutchDFA activities. Guests and journalists from China and India attended Amsterdam Fashion Week and Dutch Design Week

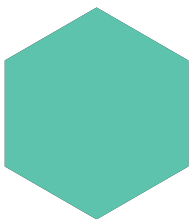
Financial Report

Jaarcijfers

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Het DutchDFA jaarplan 2010, met een activiteitenprogramma in focuslanden Duitsland, India en China en een flankerend communicatieprogramma, is grotendeels uitgevoerd. Enkele activiteiten zijn voorbereid voor start in 2011. Resterende middelen uit 2009 zijn geheel benut. Niet bestede subsidiegelden voor 2010 worden in 2011 ingezet en zijn overwegend gereserveerd voor nog uit te voeren projecten uit jaarplan 2010. Ultimo 2010 is nog 6,3 miljoen euro te besteden van het totale DutchDFA budget.



Belangrijk in 2010 was de driejarige investering (2010-2012) in de 'WorkSpace Shanghai', een springplank voor Nederlandse ontwerpers naar de Chinese markt en aanspreekpunt voor Chinese opdrachtgevers die met Nederlanders willen werken. De WorkSpace ontvangt jaarlijks een lagere bijdrage en blijft na 2012 voortbestaan. Deze verplichting is in 2010 in zijn geheel aangegaan. Ook is geïnvesteerd in de start van de Dutch Design Desk in Guangzhou, een matchmaking kantoor voor de creatieve sector in de Greater Pearl River Delta. Een 'WorkSpace Mumbai' is in voorbereiding.

In vervolg op eerder succes deed Nederland met spraakmakende modepresentaties mee aan Hong Kong World Boutique en Shanghai Fashion Week. Er waren handelsmissies en werkbezoeken naar Shanghai, Beijing, Guangzhou, Mumbai, Delhi, Berlijn en het Ruhrgebied, tegelijkertijd met of in vervolg op activiteiten. Gasten en journalisten uit China en India waren aanwezig bij Amsterdam Fashion Week en

FINANCIAL REPORT 2010		BUDGET	EXPENDITURE	DIFFERENCE
		modified October 2010		
INCOME		€ 3.913.000	€ 3.542.769	-€ 370.231
Funding by Ministries	3.000.000		2.683.269	-316.731 ¹
Contributions Steering Group Members	115.000		127.500	12.500 ²
Contribution 2g@there Programme	310.000		244.000	-66.000 ³
Income from third parties	11.000		11.000	0 ⁴
Reserved budget from 2009	477.000		477.000	0
EXPENDITURE				
Overheads		361.000	369.750	8.750
Overheads staff	249.000		222.531	-26.469 ⁵
Overheads material	112.000		147.219	35.219 ⁶
ACTIVITY COSTS		€ 3.552.000	€ 3.173.019	-€ 378.981
General (staff, project managers, travel costs)	297.000		281.644	-15.356 ⁷
Preparing for 4th focus country	75.000			-75.000 ⁸
CHINA		1.015.000	1.272.228	257.228
idea			187.500	
Taking a Stance to Beijing and Shenzhen (after Shanghai)			110.000	
Dutch Design Awards Shanghai @ Creative Industry Week			77.500	
network			98.541	
Beyond Architectural Regulations in China (BARC)			29.200	
Visitor's Programme China-Netherlands and v.v.			39.341	
Debates & Lectures Taking a Stance in Shanghai, Beijing, Shenzhen			30.000	
enterprise			966.478	
Dutch Fashion Mission @ Hong Kong World Boutique			45.753	
Dutch Design WorkSpace Shanghai (full three-year budget)			691.463 ⁹	
Dutch Fashion Here & Now @ Shanghai Fashion Week			100.000	
Trade Mission and Public Programme @ Shanghai Creative Industry Week			23.500	
Trade Mission, Dutch Profiles, Dutch Design Awards, and Public Programme @ Business of Design Week Hong Kong & Guangzhou			100.762	
Design Week				
Preparation Dutch Design Desk Greater Pearl River Delta			5.000	
Other activities (research, preparation, smaller projects)			19.709	
INDIA		685.000	464.128	-220.872
idea			305.000	
Connecting Concepts			295.000	
Architecture of Consequence @ Mumbai			10.000	
network			151.328	
Fashion India-Netherlands: Tradition & Innovation			31.080	
Mapping India			28.864	
Delhi 2050			51.900	
Visitors Programme India-Netherlands and v.v.			39.484	
enterprise			2.483	
Dutch Designers Speaking @ DesignYatra Mumbai			2.483	
Other activities (research, preparation, smaller projects)			5.317	
GERMANY		730.000	522.091	-207.909
idea			379.500	
(Un)limited Dutch Design @DMY 2010			37.000	
Dutch Design Awards @ Zollverein Essen			30.000	
Basic Instincts			312.500	
network			30.489	
Excursion & Network Meetings Ruhr.2010/GastGastgeber			8.800	
Wahlverwandschaft			15.000	
Visitors Programme Germany-Netherlands and v.v. (a.o. Face to Face)			6.689	
enterprise			107.063	
GastGastgeber Pop-Up Store			51.525	
Market Research 'Doing Business in Germany' & Image Research			55.538	
Other activities (research, preparation, smaller projects)			5.039	
PARALLEL PROGRAMME		€ 750.000	€ 632.928	€ -117.072
General (staff, project managers, travel costs)	55.000		51.630	-3.370
Dutch Profiles	350.000		329.182	-20.818
Website and other communication costs	200.000		193.802	-6.198
Other projects	145.000		58.314	-86.686
TOTAL EXPENDITURE		€ 3.913.000	€ 3.542.769	-€ 370.231
Income through interest			5.808	5.808
RESULT			5.808	5.808

Explanation

- ¹ Residual funding reserved for 2011
- ² Belated contributions 2009
- ³ Account report 2g@there to be finalised in 2011
- ⁴ Belated participant fees activities 2009
- ⁵ Costs office personnel lower than budgeted
- ⁶ Unexpected costs: external audit of administrative procedures requested by Ministries / SfA Board; replacement of staff on extended sick leave
- ⁷ Costs project managers for Germany and Education lower than budgeted
- ⁸ Fourth focus country (Turkey) starts in 2011, no activities in 2010
- ⁹ Includes all of the three-year funding commitment for the Dutch Design Workspace Shanghai, totalling € 691.463 for 2010/2011/2012 (originally budgeted as 345.000 for 2010)

Eindhoven. Speakers were dispatched to conferences in Germany, India, and China.

With the support of DutchDFA, Dutch Design Awards presentations travelled to various countries as part of Ruhr.2010, the Shanghai Creative Industry Week, and the Guangzhou Design Week, together with the Dutch Profiles. Support also went to the further travel of Taking a Stance and to extra programme connected to GastGastgeber (both presentations were financed in 2009). Substantial investment went to large, travelling exhibitions like Connecting Concepts en Basic Instincts.

The rationale for investing in presentations is that positioning supports entrepreneurship and network building. They offer hooks for trade missions, lectures, workshops, et cetera, and generate a lot of media attention. The multidisciplinary presentations Connecting Concepts and Basic Instincts focus on the specific qualities of Dutch design and were specially developed for the DutchDFA programme. Throughout 2011 and 2012, in an alternating schedule, they visit all focus countries before returning to the Netherlands, thus drawing out the effect of these long-term investments.

Investments in knowledge and network development were made in 2010 with 'Mapping India' and its related visitors' programmes, and in the market and image research 'Doing Business in Germany', which led to the development in DutchDFA context of the professionalization track 'designers as international entrepreneurs' by BNO, MODINT, BNA, and BNI. The reports –and an earlier report on China– can be downloaded from the DutchDFA website. Development and exchange of knowledge, in combination with network building, formed the basis for three education and research projects: the 'Next City' joint studio in Beijing and Rotterdam, the 'Tradition & Innovation' project in Delhi, and the 'Delhi 2050' project in 2011.

Dutch Design Week Eindhoven. Sprekers zijn afgevaardigd naar conferenties in Duitsland, India en China.

De Dutch Design Awards reisden in 2010 met steun van DutchDFA naar meerdere landen: als onderdeel van Ruhr.2010, van de Shanghai Creative Industry Week en van de Guangzhou Design Week, samen met de vertoning van Dutch Profiles. Bijdragen gingen naar het doorreizen van Taking a Stance en extra programma rond GastGastgeber (beide presentaties gefinancierd in 2009). Substantiële investeringen waren er in grote rondreizende tentoonstellingen als Connecting Concepts en Basic Instincts.

Uitgangspunt voor het investeren in presentaties is dat positionering bijdraagt aan ondernemen en netwerkopbouw. Het zijn aanhaakpunten voor handelsmissies, lezingen, workshops, etc. en ze zorgen voor veel media-aandacht. De multidisciplinaire presentaties Connecting Concepts en Basic Instincts, over specifieke kwaliteiten van de Nederlandse ontwerpmentaliteit, zijn speciaal ontwikkeld voor het DutchDFA programma. Ze doen in 2011 en 2012, elkaar afwisselend, alle focuslanden aan alvorens naar Nederland terug te keren. De investeringen worden dus langdurig benut.

In 2010 is in kennis- en netwerkontwikkeling geïnvesteerd met 'Mapping India', met daaraan gekoppelde bezoekersprogramma's, en in het markt- en imago-onderzoek 'Doing Business in Germany', dat leidde tot de ontwikkeling van een professionaliseringstraject 'internationaal ondernemen voor ontwerpers' door BNO, MODINT, BNA en BNI in DutchDFA-verband. De rapporten – ook een eerder rapport over China – zijn op te vragen via de DutchDFA website. Kennisontwikkeling, –uitwisseling en netwerkopbouw vormden ook de grondslag van drie educatieve en onderzoeksprojecten: de 'Next City' masterclass in Beijing en Rotterdam, het 'Tradition & Innovation' project in Delhi, en het 'Delhi 2050' project in 2011.

Publication

2/4 is the second annual report of the four-year Dutch Design Fashion Architecture programme. Its achievements in 2010 are described through the voices of its partners in the Netherlands and abroad. Now at its half-way point, the programme has in the past year tested its strategies, evaluated its methods and reconfirmed its goals, in a changed world. Its second half will be marked by the strengthening of ties, the consolidation of methods and the transfer of knowledge and expertise.

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