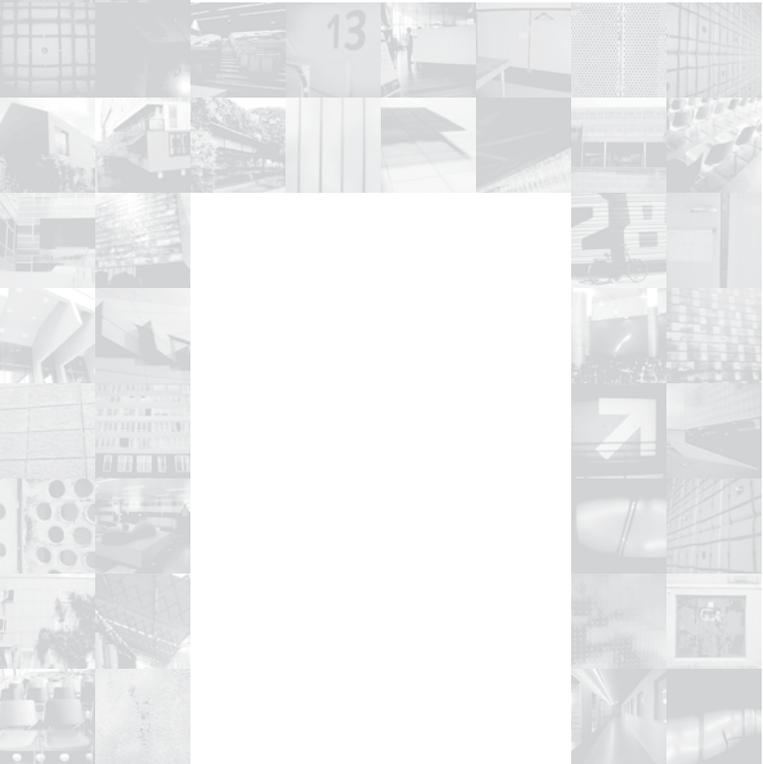




chairs inspired by contemporary dutch architecture



**critics**

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- Anand Sheth
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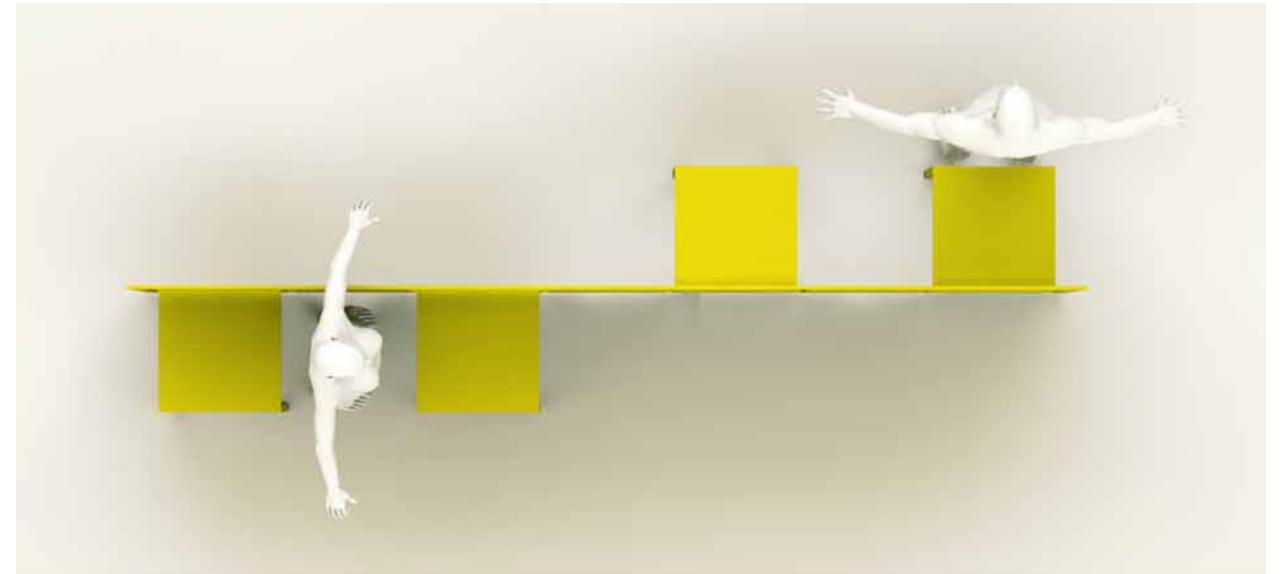
University Campus  
De Uithof  
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BasketBar  
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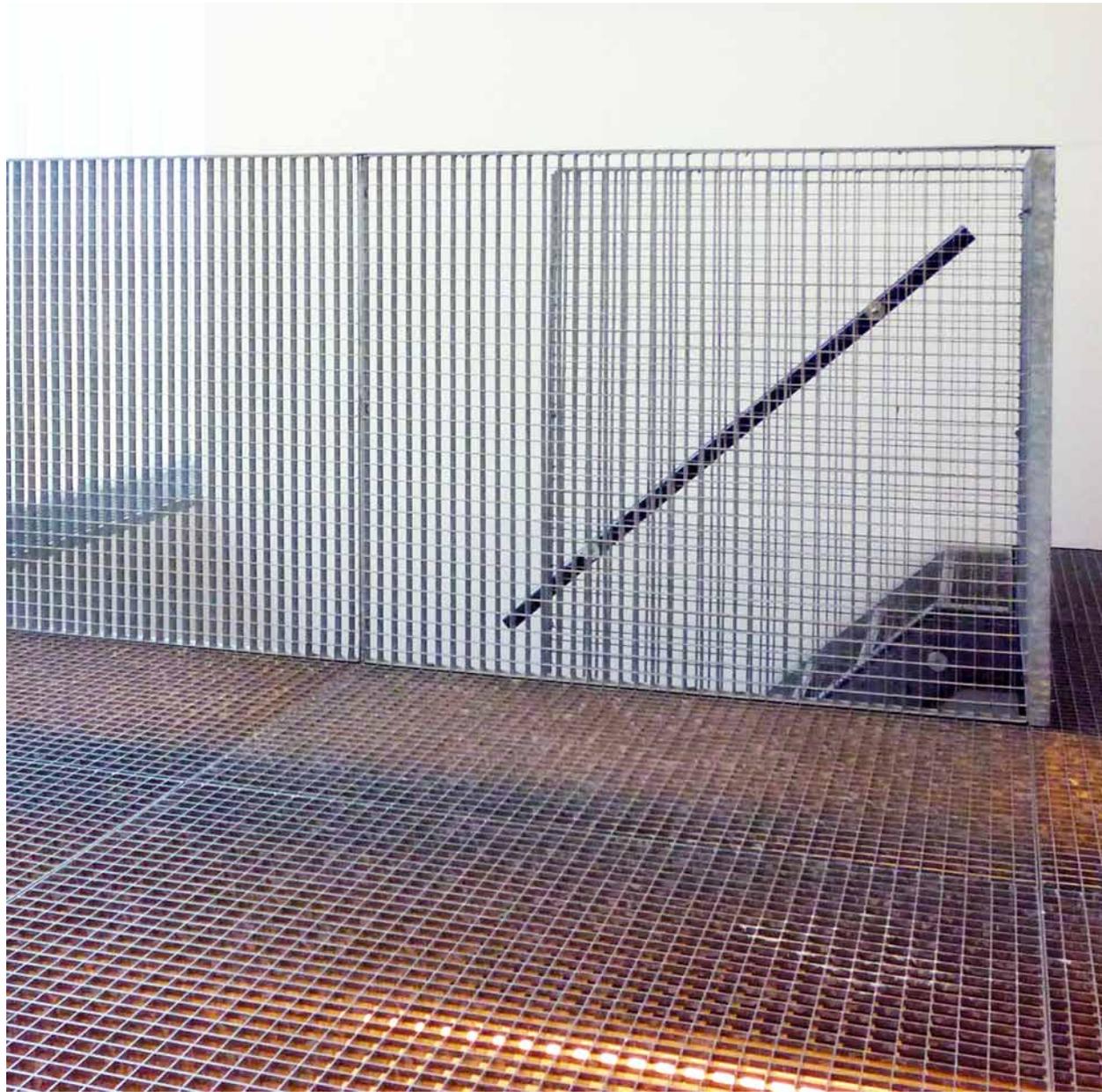
Kunsthall Rotterdam OMA 1992  
Chair design inspired by unfolding elevation to allow user to determine use.



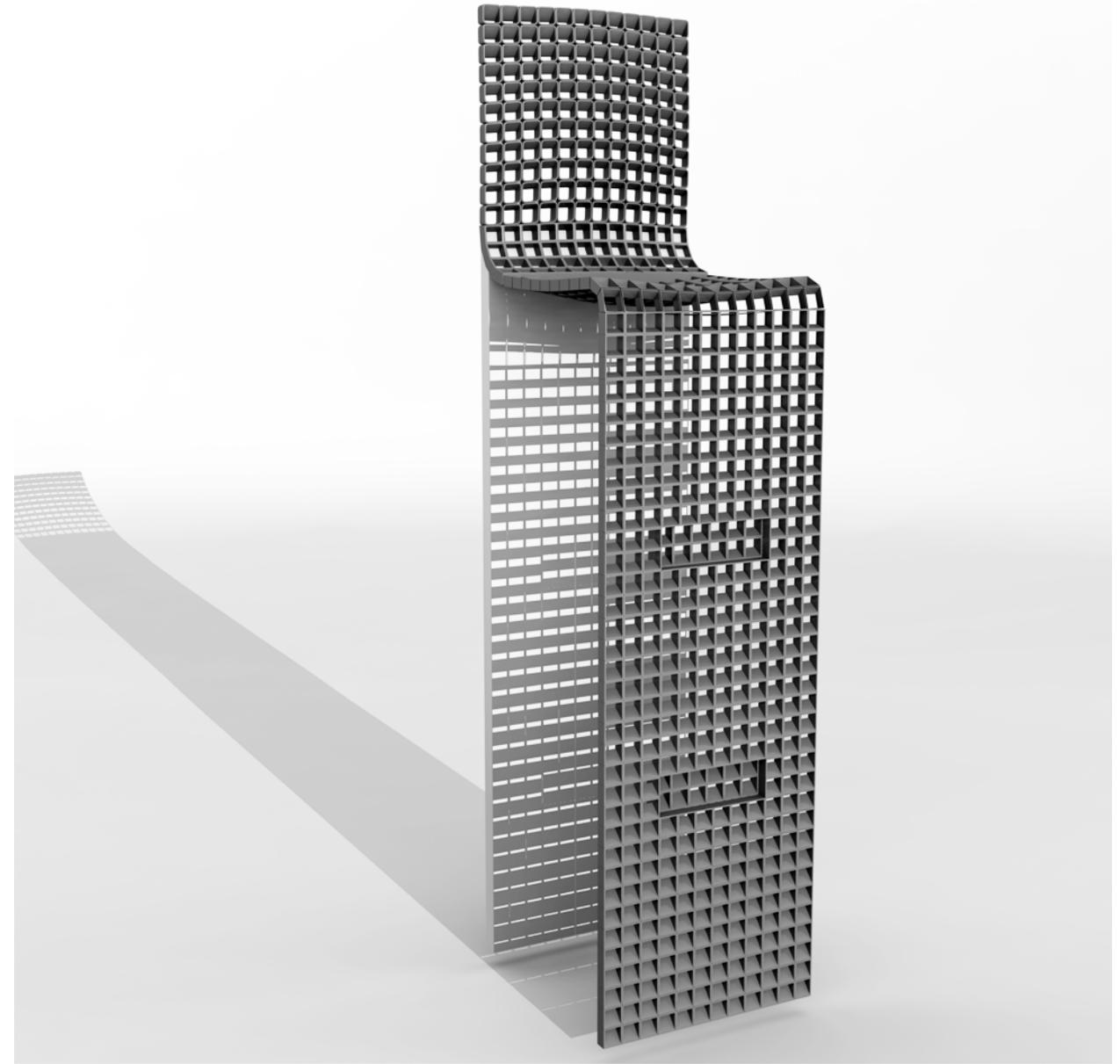


Kunsthal Rotterdam OMA 1992  
Chair design inspired by the angles of beams and materials used in the building.



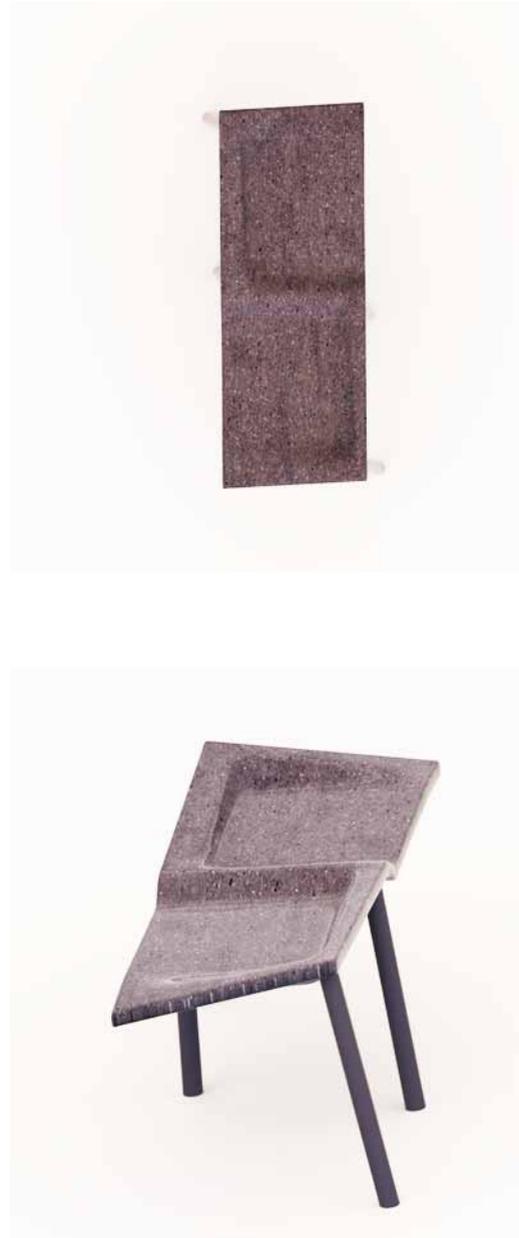


Kunsthal Rotterdam OMA 1992  
Inspired by the gridded mesh floor, the chair is a spatial division while remaining a visual connection between two people.



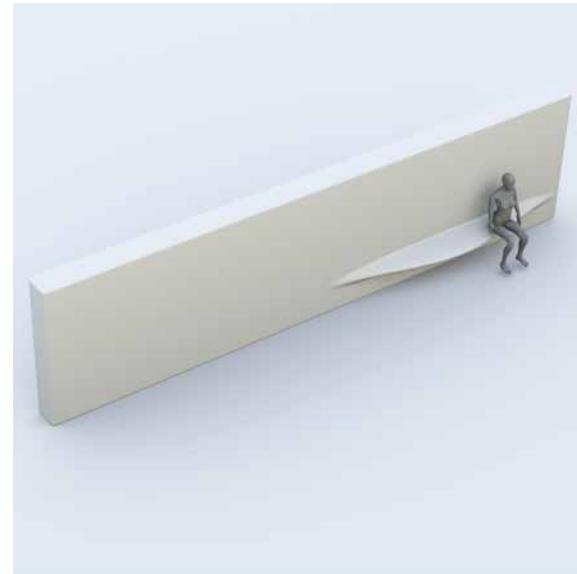
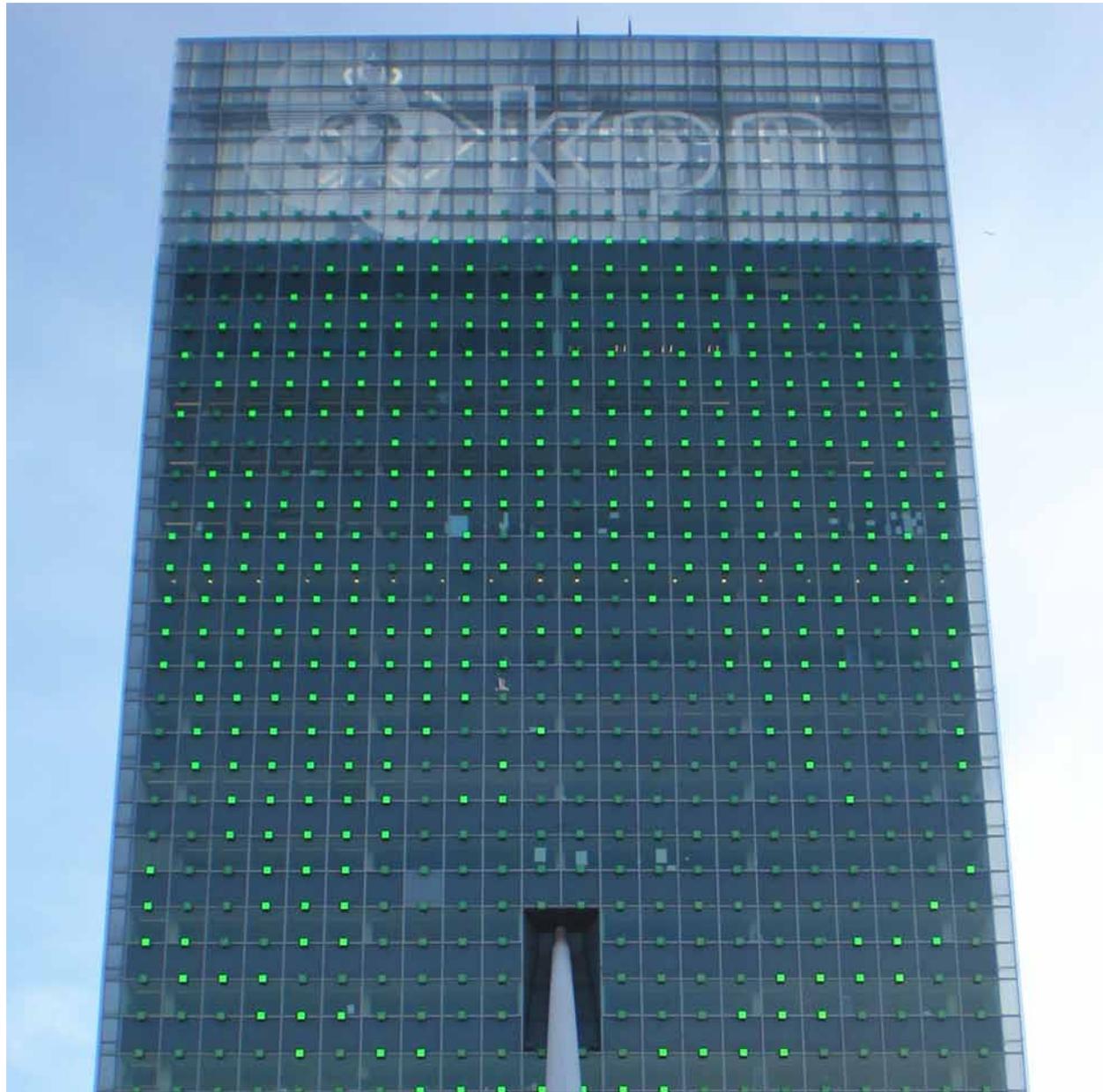


Kunsthal Rotterdam OMA 1992  
The undulating planes dictate usage patterns.





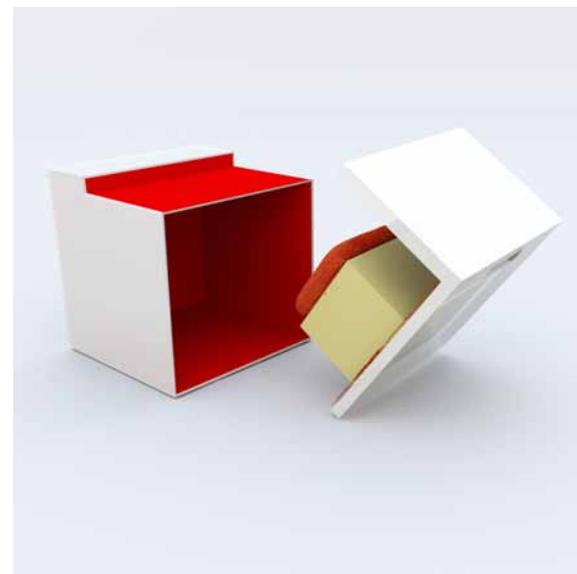
Urban Square Schouwburgplein West 8 1996  
The Genetic chair uses a set of genetic typologies and user input to generate a constantly shifting chair form.

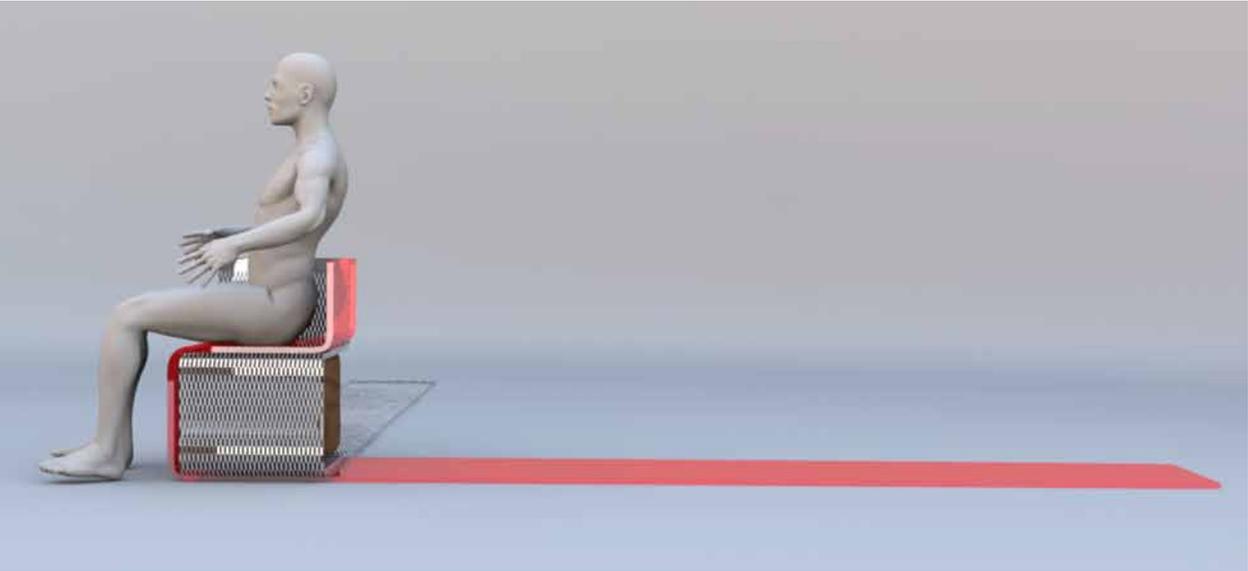
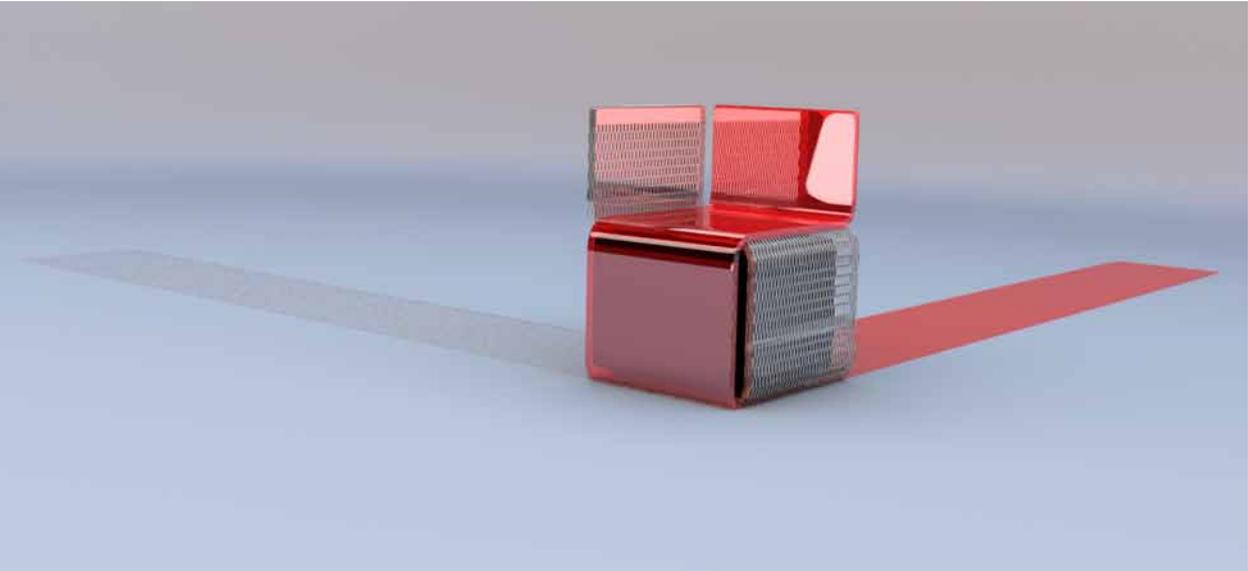
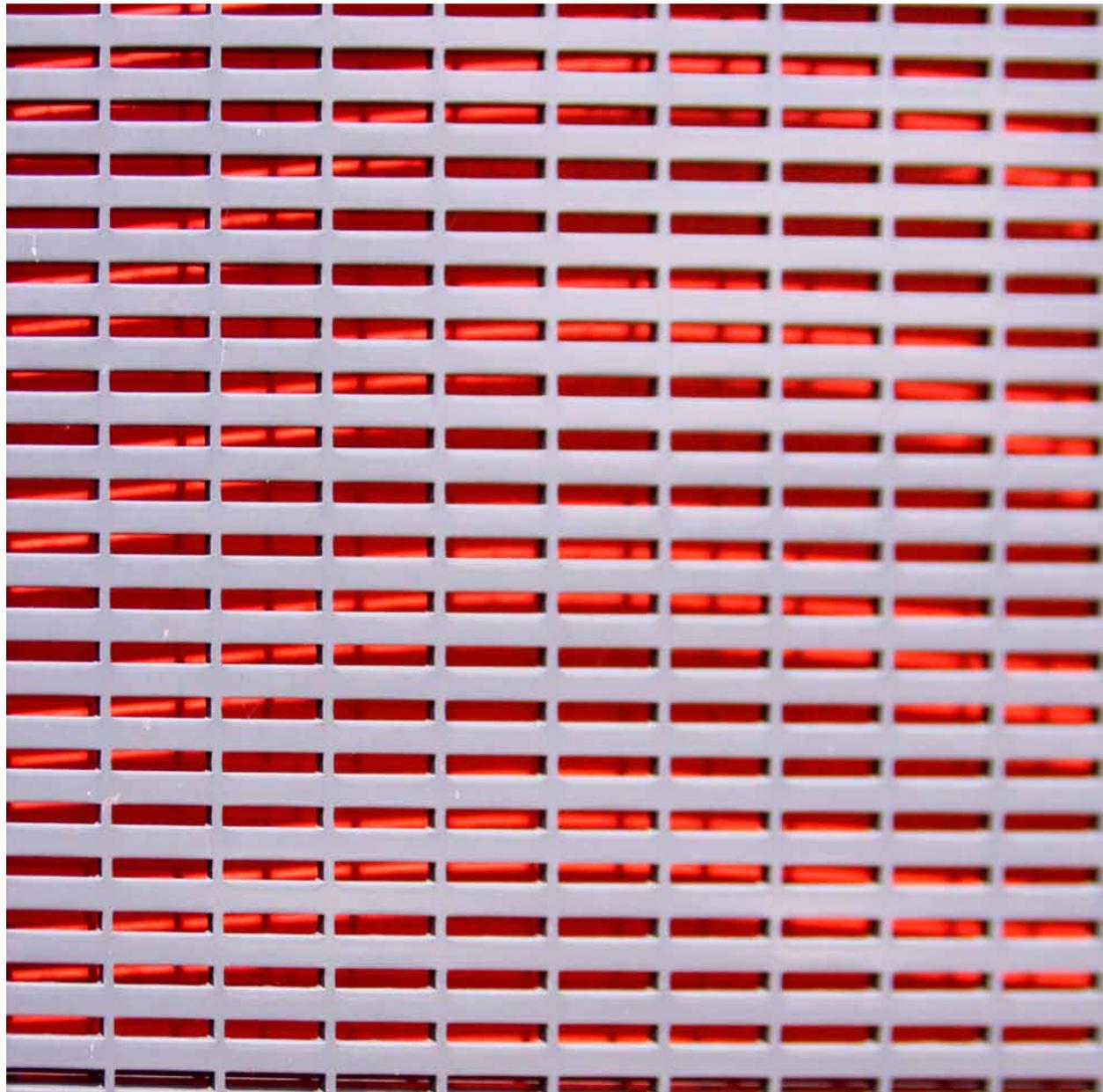


KPN Tower Renzo Piano 2000  
The Graffiti chair subverts the logic of the KPN façade by reversing the dissemination of information bringing control to the user.

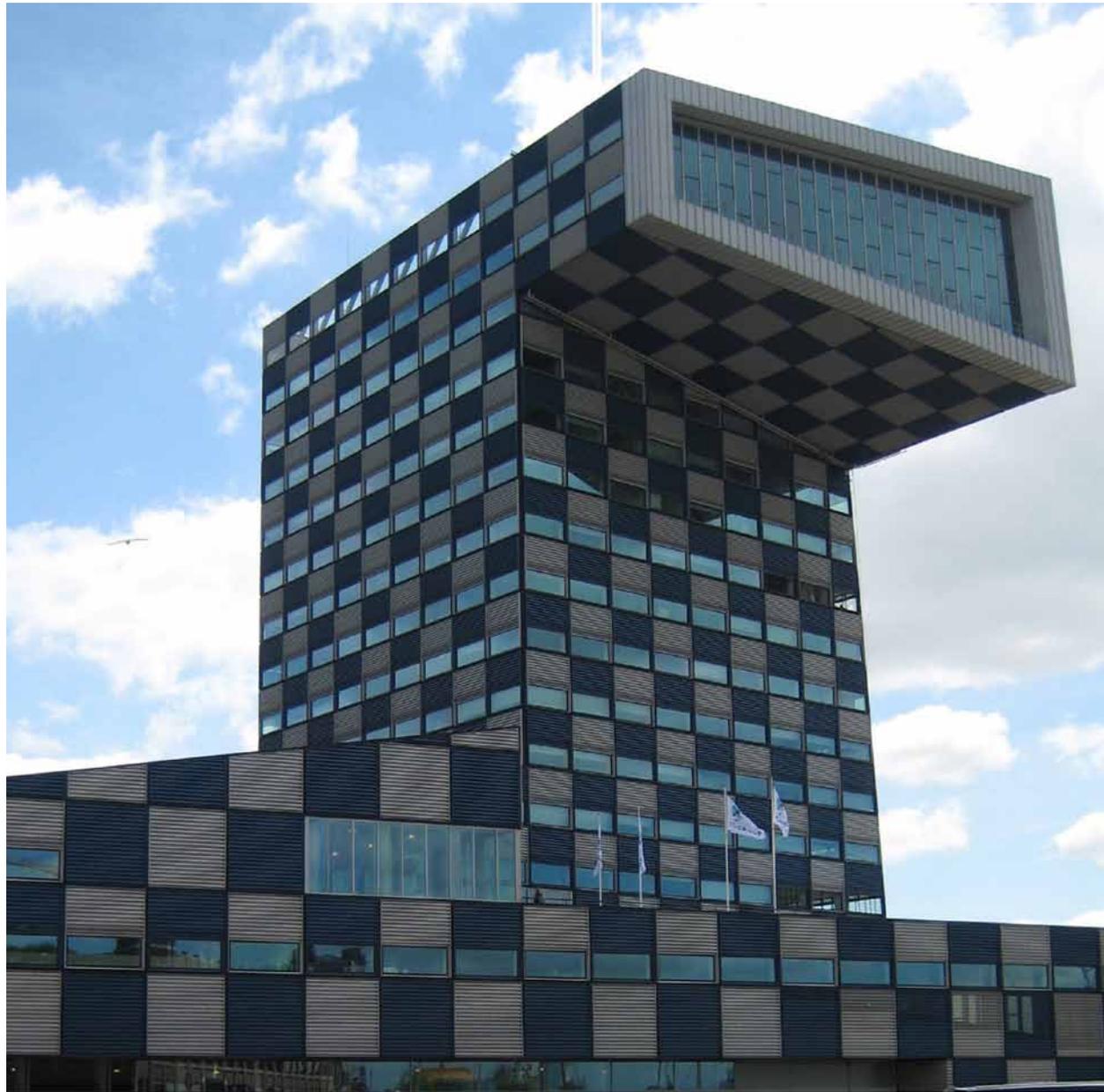


Opera O.T. Franz Ziegler 2004  
A cube opens up to become a seating space.

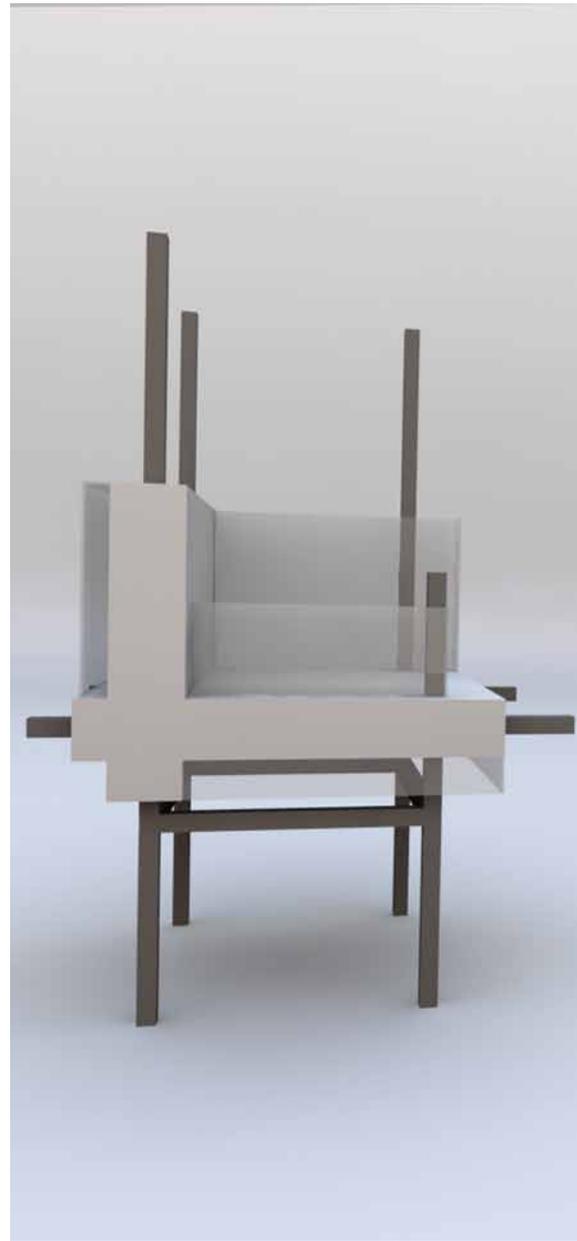




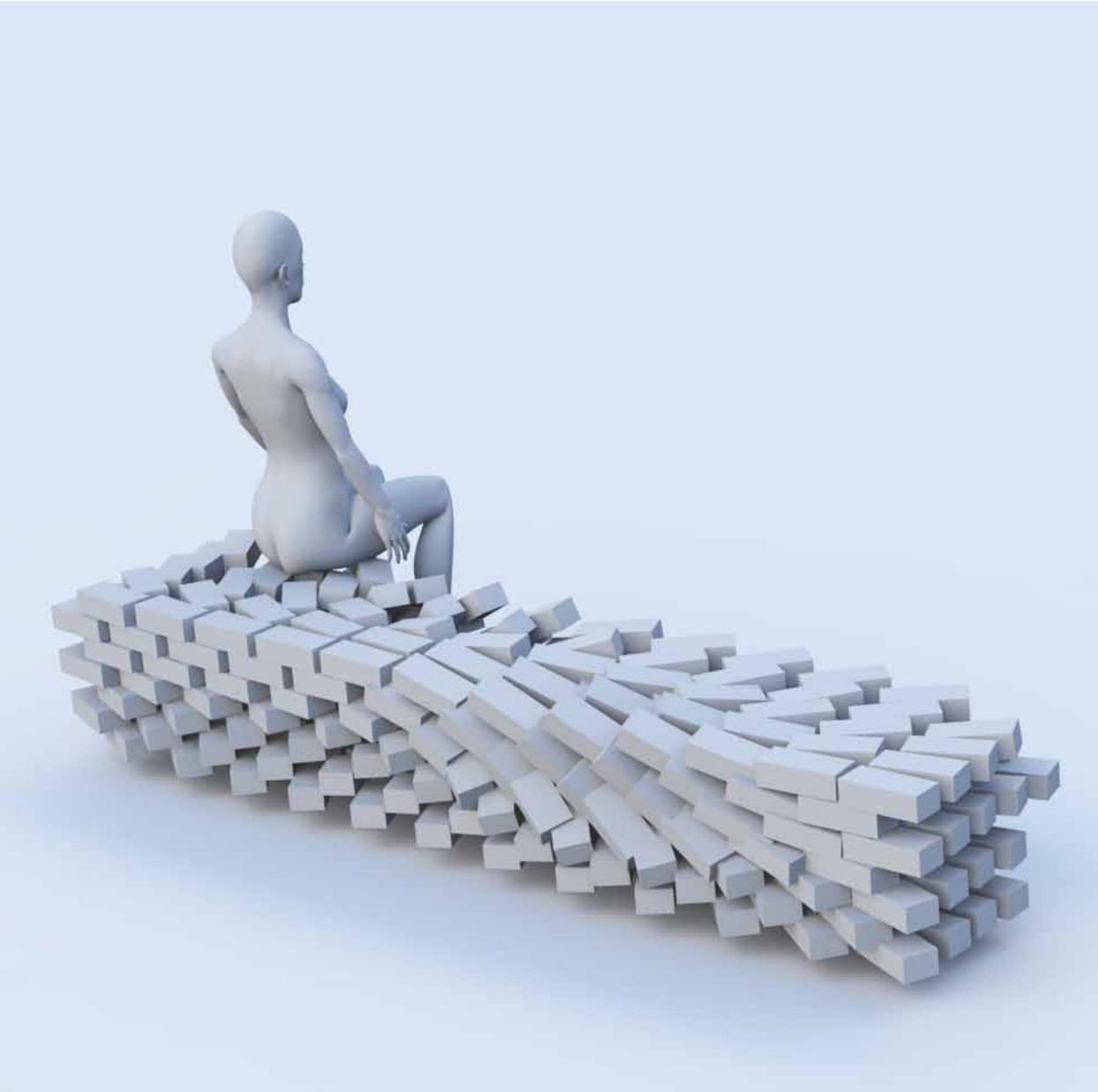
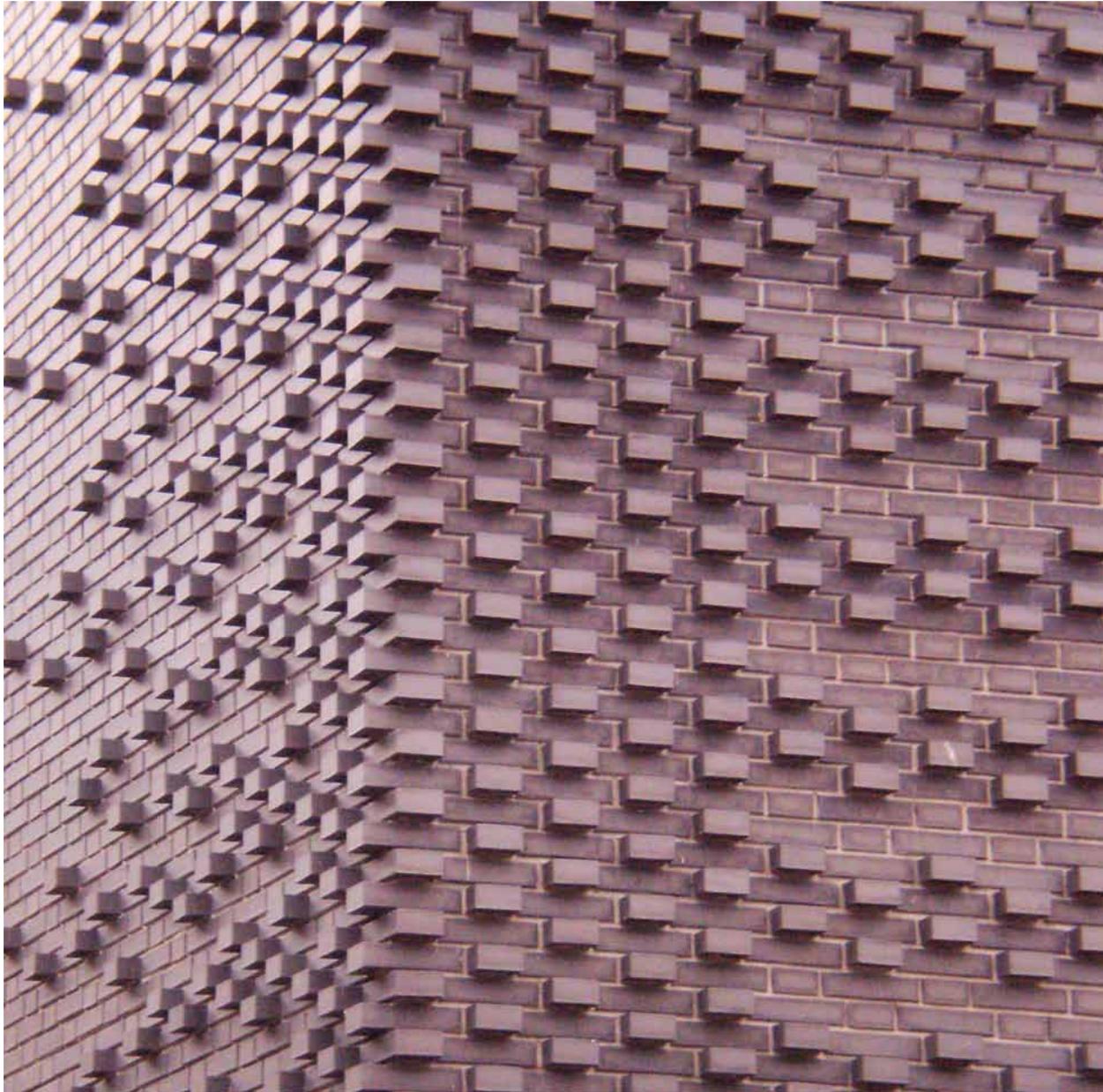
Opera O.T. Franz Ziegler 2004  
Interlock. Overlap. Progression. Linear.



Shipping and Transport College Neutelings Riedijk 2005  
Chair that frames a view.



House on the Island of Borneo-Sporenburg  
Façade materials are dis-assembled and re-configured to the scale of a chair.



Ijburg House Marc Koehler 2008

Using the module of the brick, the Brick Chair re-thinks the formal application of the module through user interaction.



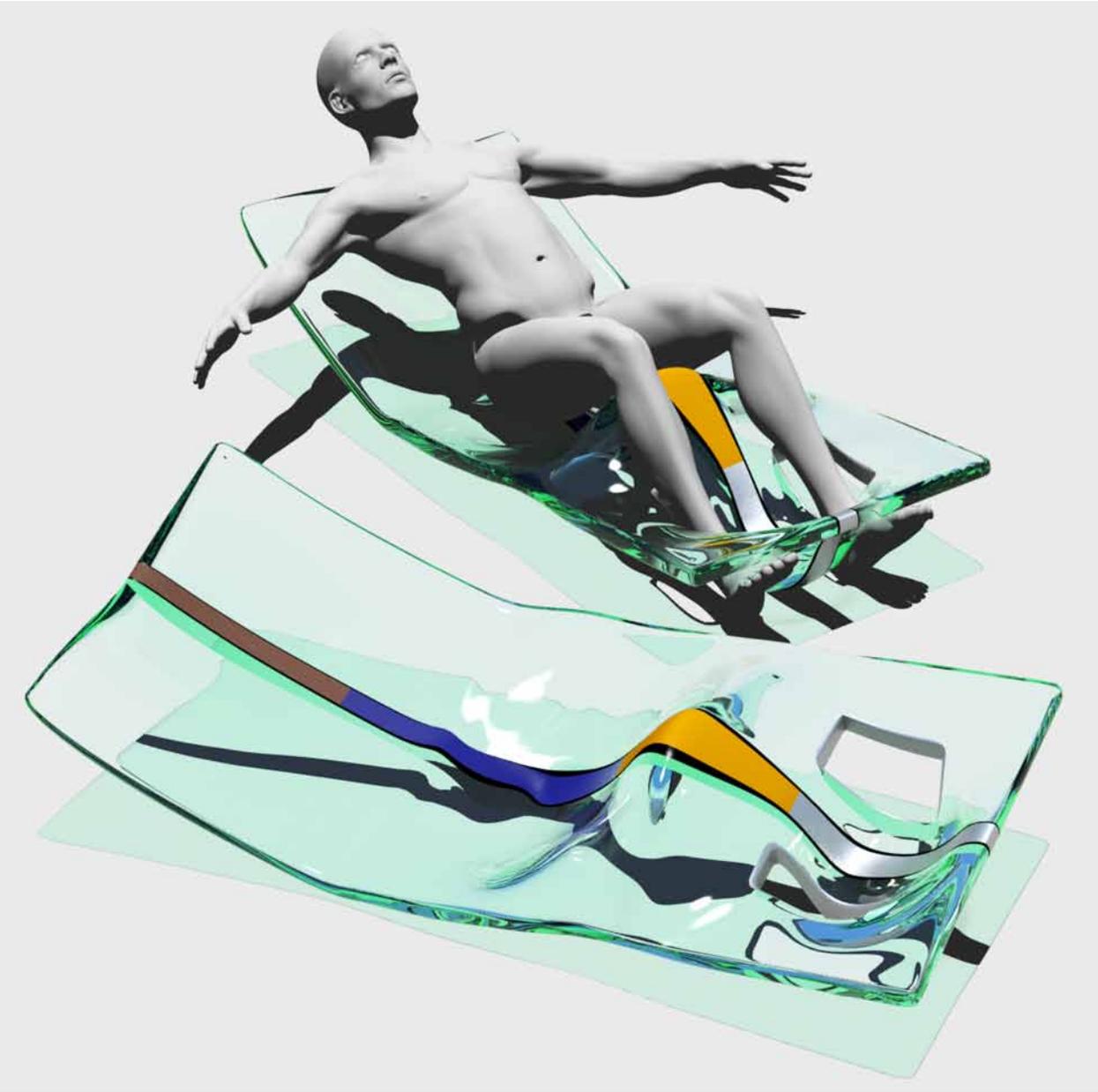
ARCAM René van Zuijk 2003  
A form that holds a grid inverted to become a grid that holds a form.



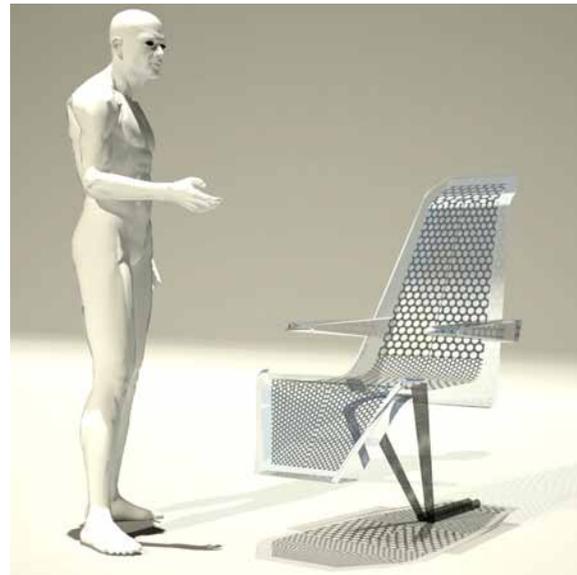


Silodam MVRDV 2002  
Every building block fits a lifestyle. Every material serves a purpose.

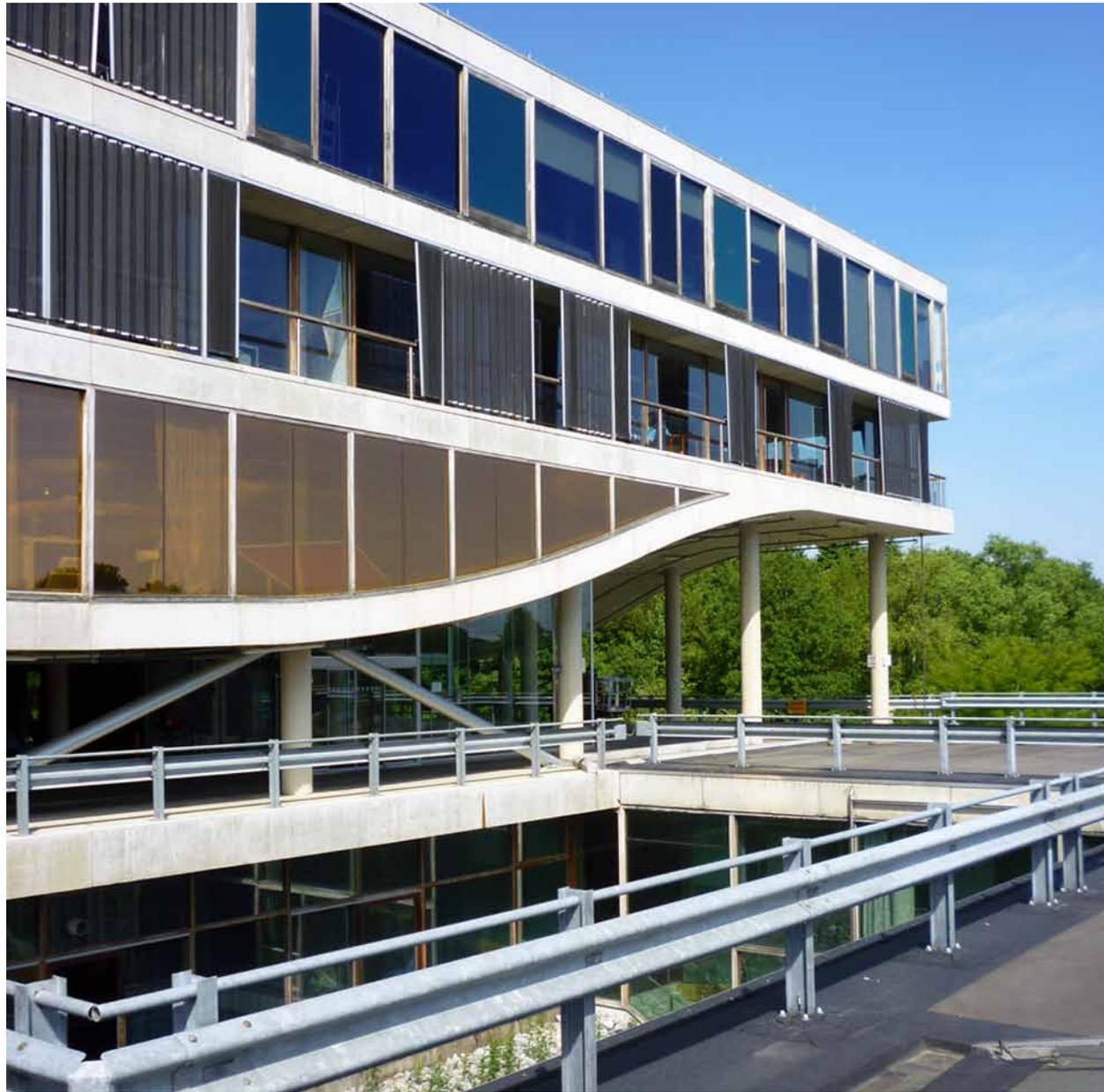




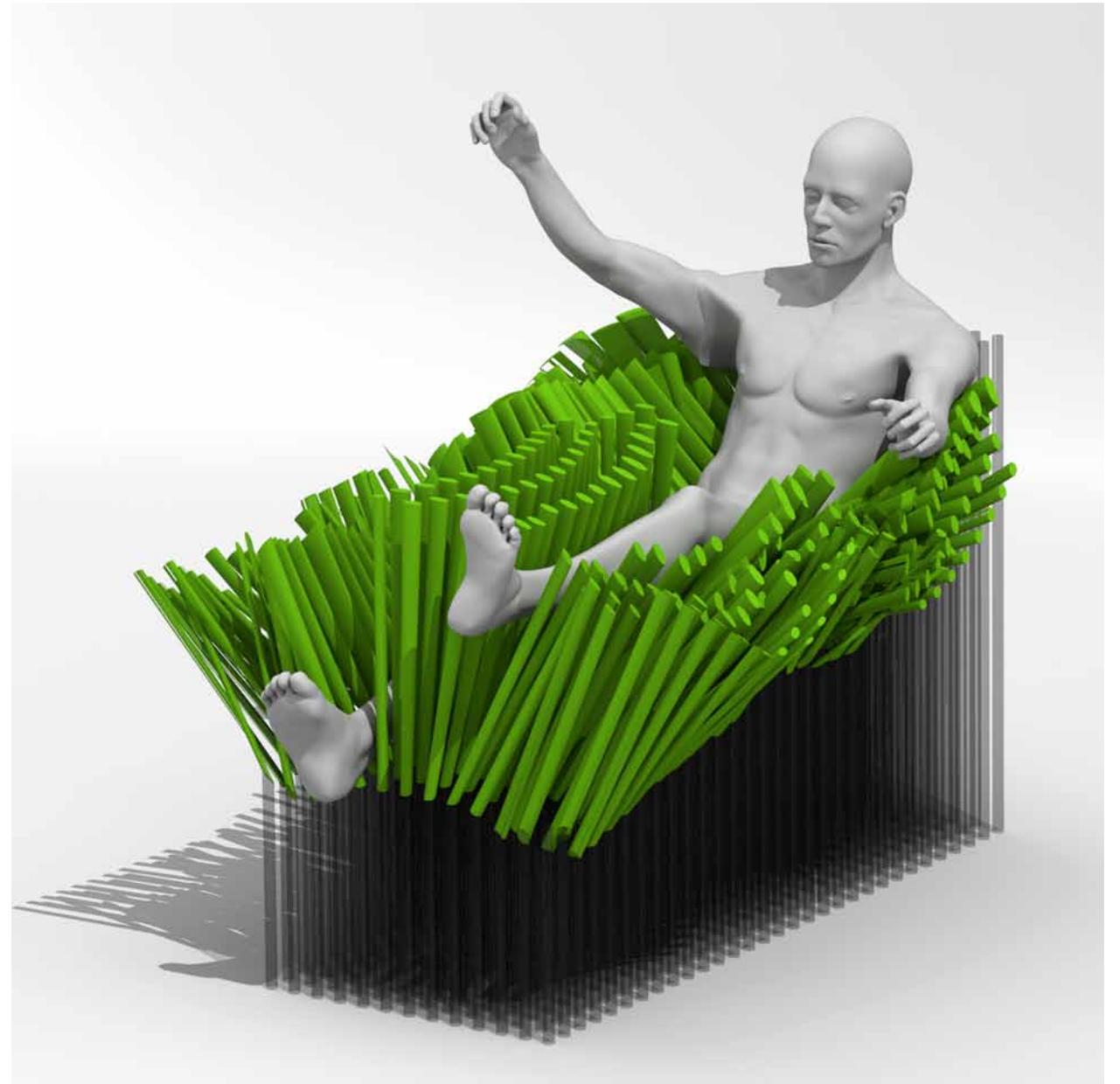
Silodam MVRDV 2002  
The chair is an ambiguous form that uses materiality as a legend to demarcate the appropriate placement of the parts of the body.

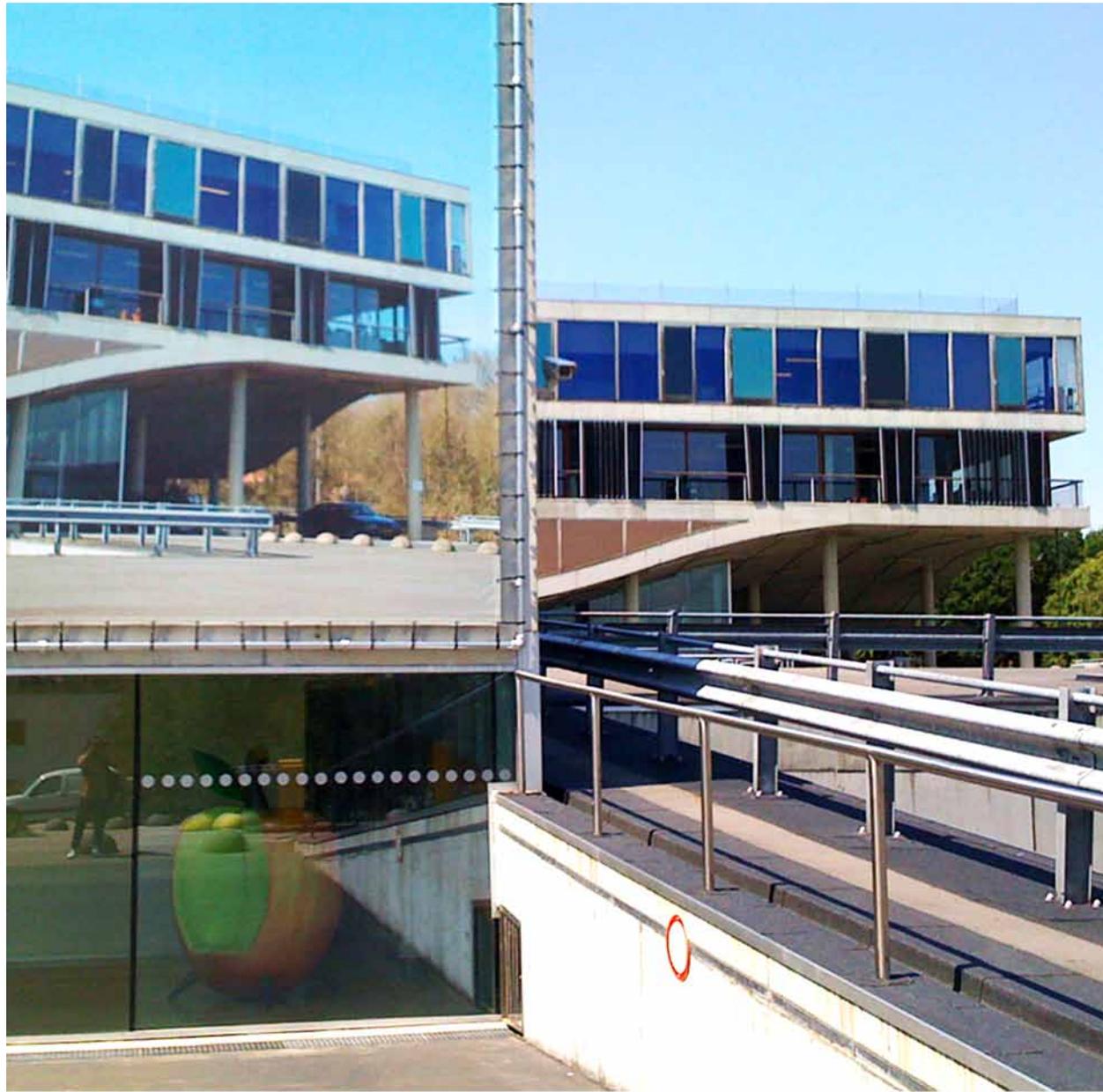


ING House Meyer en van Schooten Architecten 2002  
The chair's function determines its form. It is made out of plastic and metal mesh reflecting the transparency of the ING House.



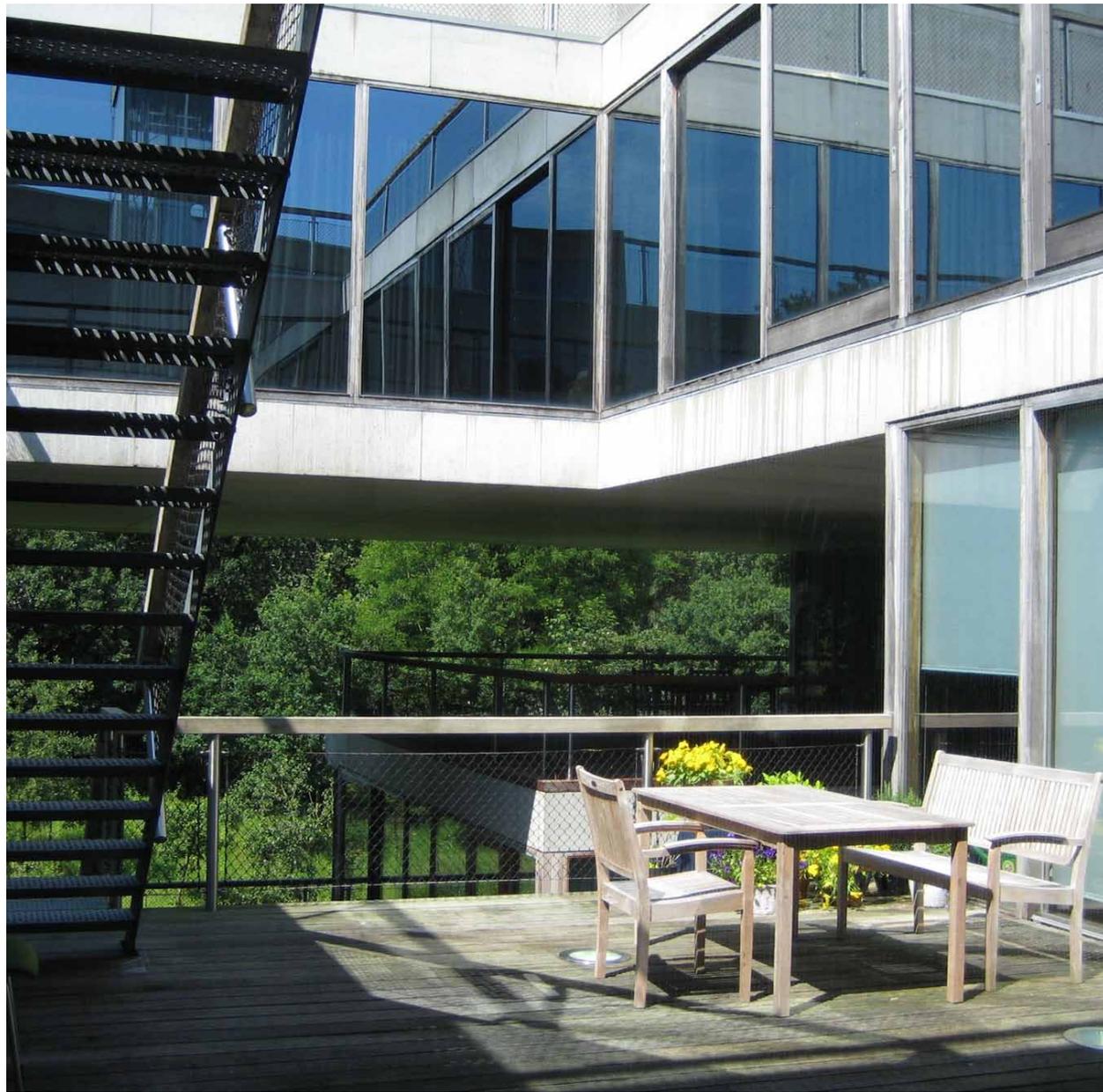
Villa VPRO MVRDV 1997  
The chair provides support through vertical elements disguised to accommodate the body.



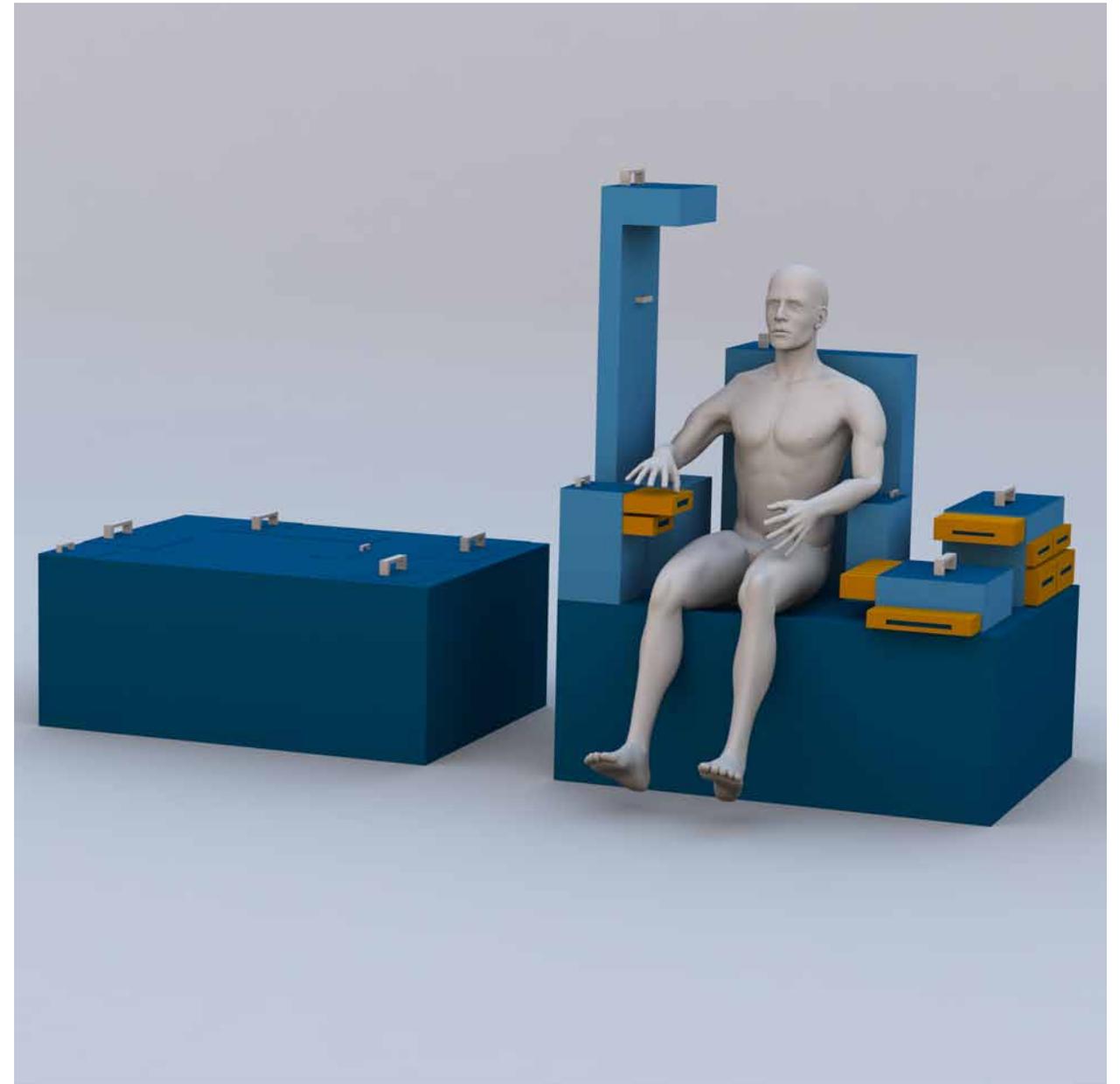


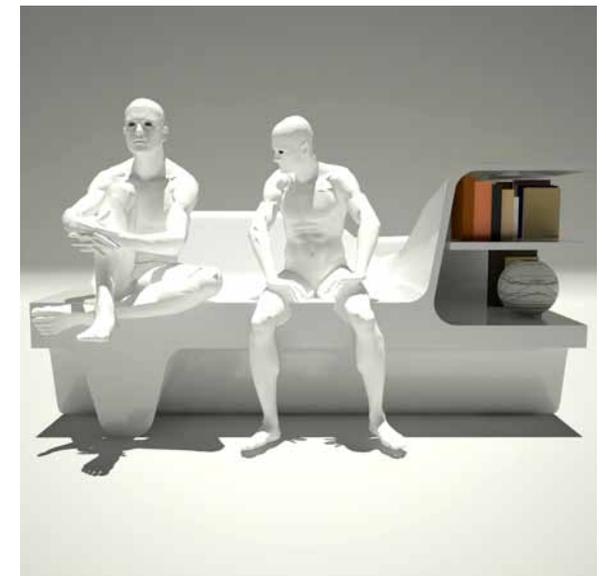
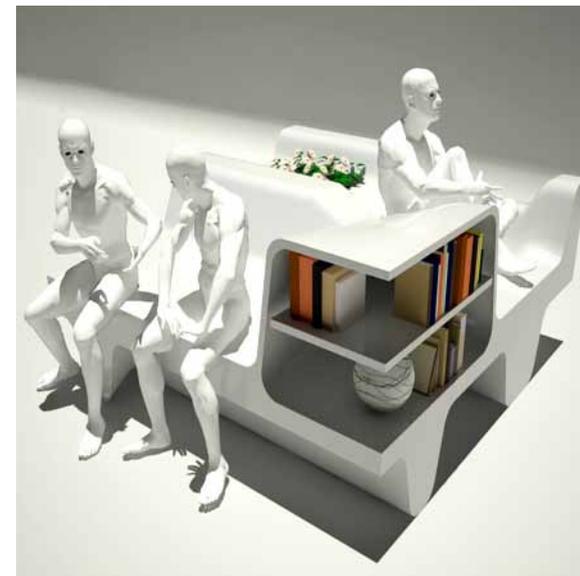
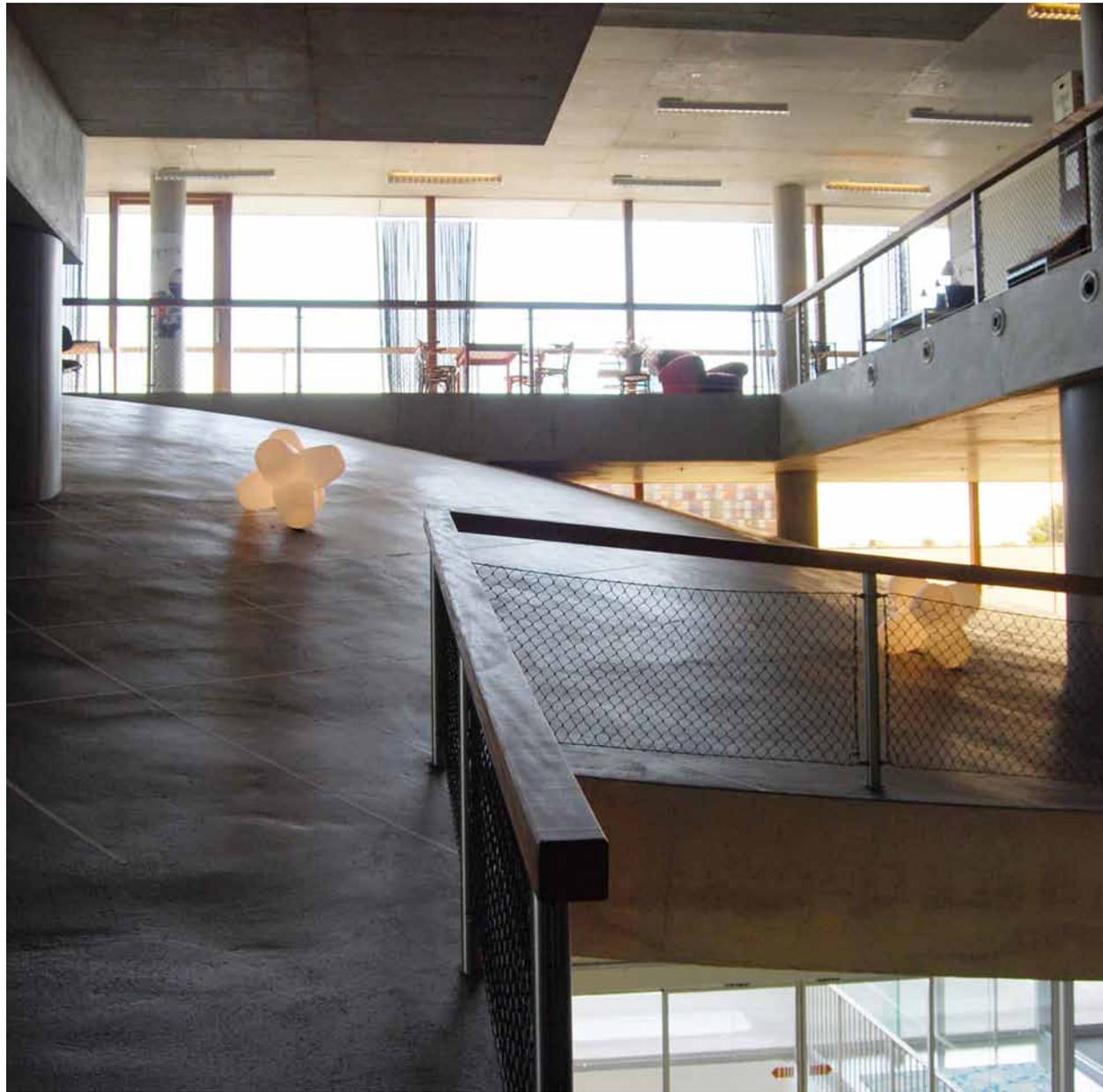
Villa VPRO MVRDV 1997  
SHHHH softening acoustics of the body interacting with a wood chair, and a wood chair interacting with it's environment.





Villa VPRO MVRDV 1997  
The placement of the extendable compartments corresponds to the voids of the building.

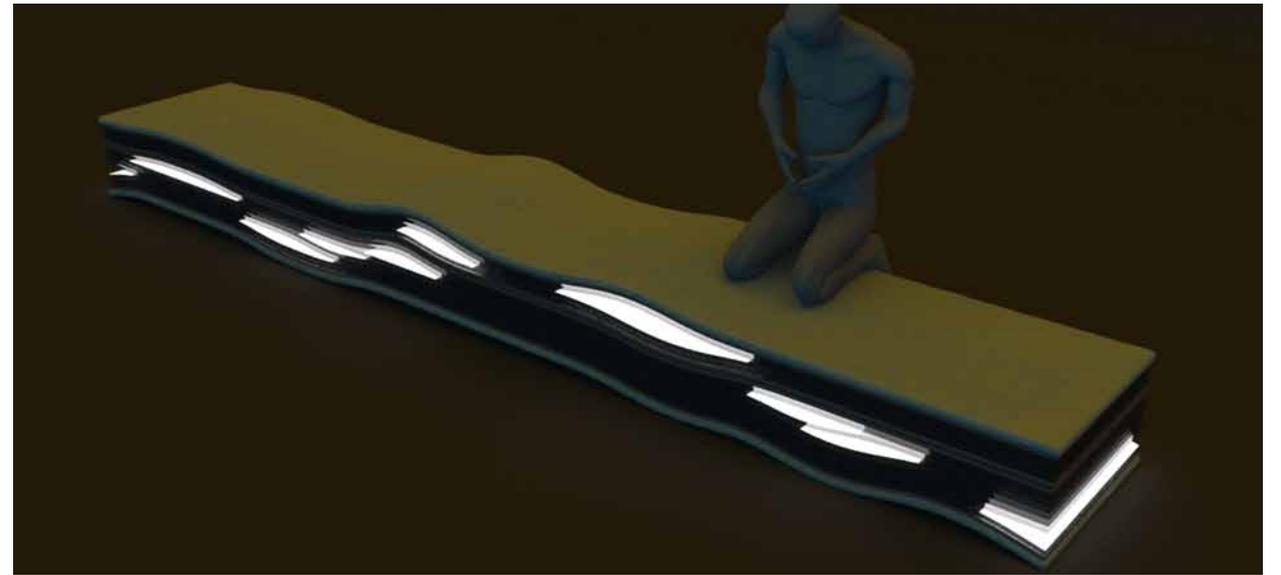
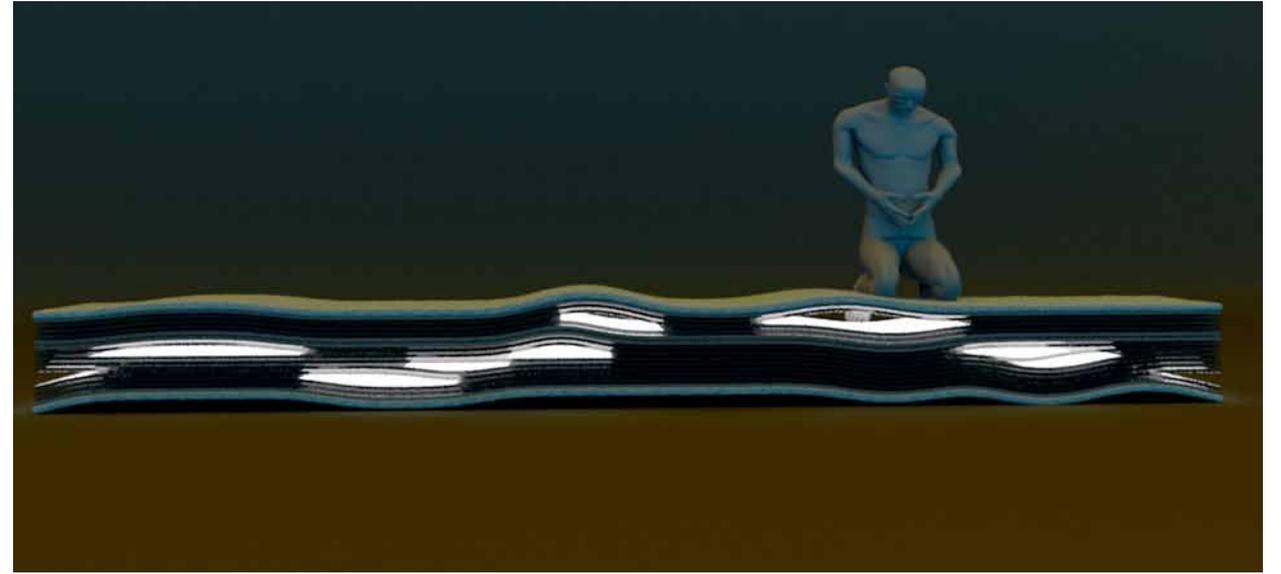


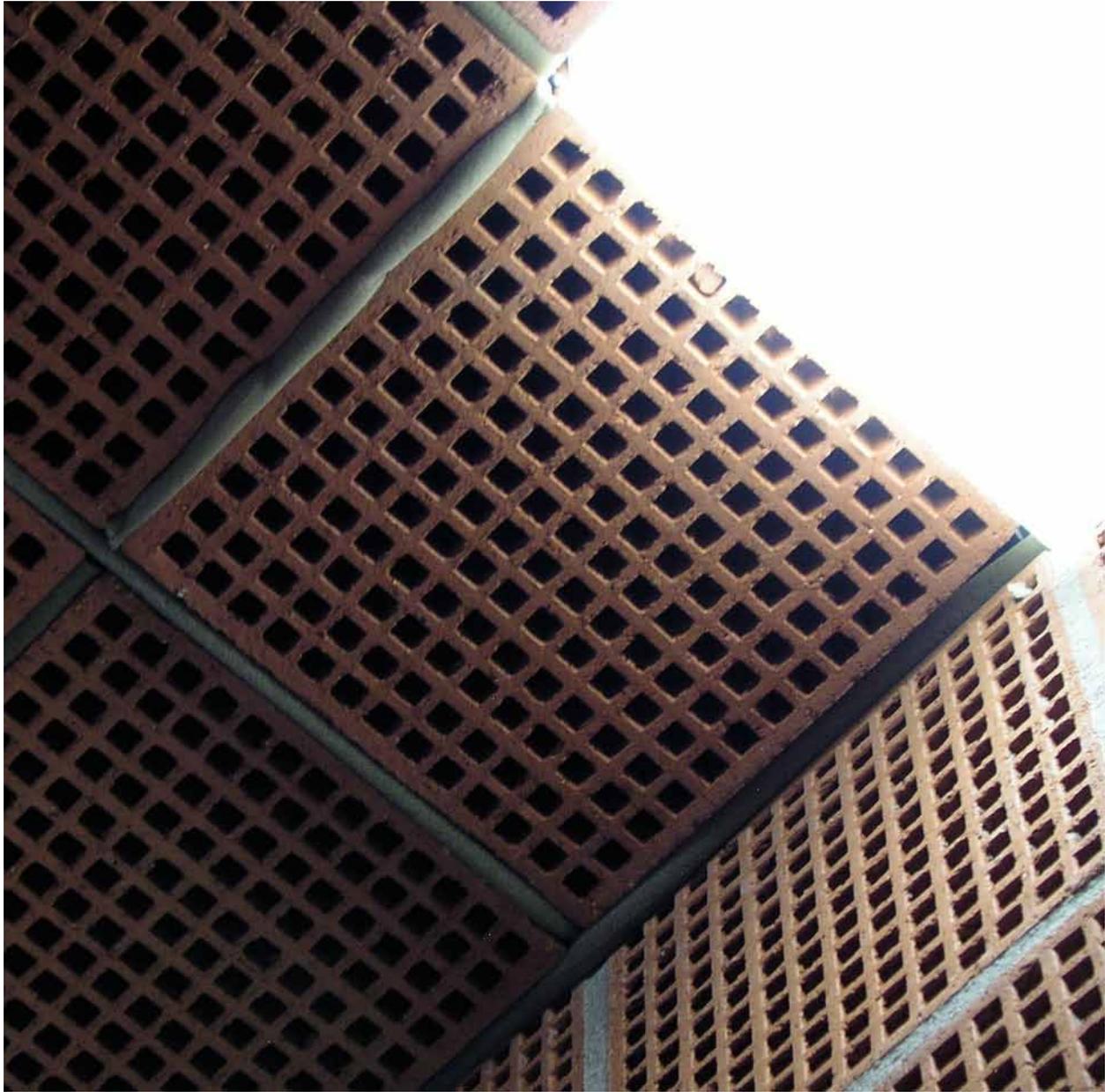


Villa VPRO MVRDV 1997  
The Villa VPRO column grid pattern is modified in the chair design to create continuous surfaces as seats and shelves.



Villa VPRO MVRDV 1997  
Inaccessible. Manipulated.



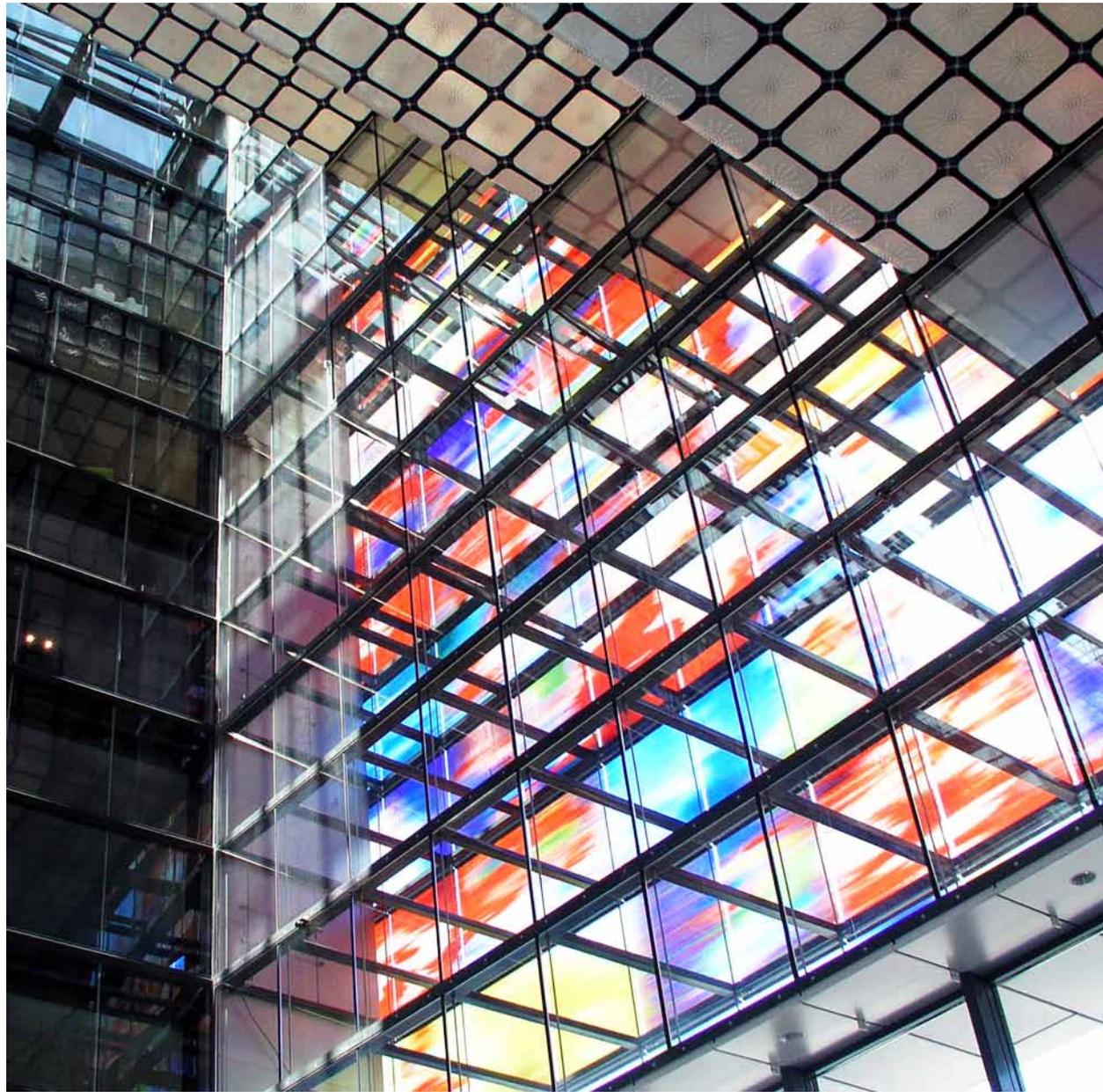


Villa VPRO MVRDV 1997  
Open spaces enable adaptability.



Villa VPRO MVRDV 1997  
Inspired by the cross section of Villa VPRO, a smooth transparent seating surface is created to support the body.





Netherlands Institute for Sound and Vision Neutelings Riedijk Architecten 2006  
Images imprinted on the glass façade are reinterpreted as a pliable surface that deforms over time due to human interactions with the chair.



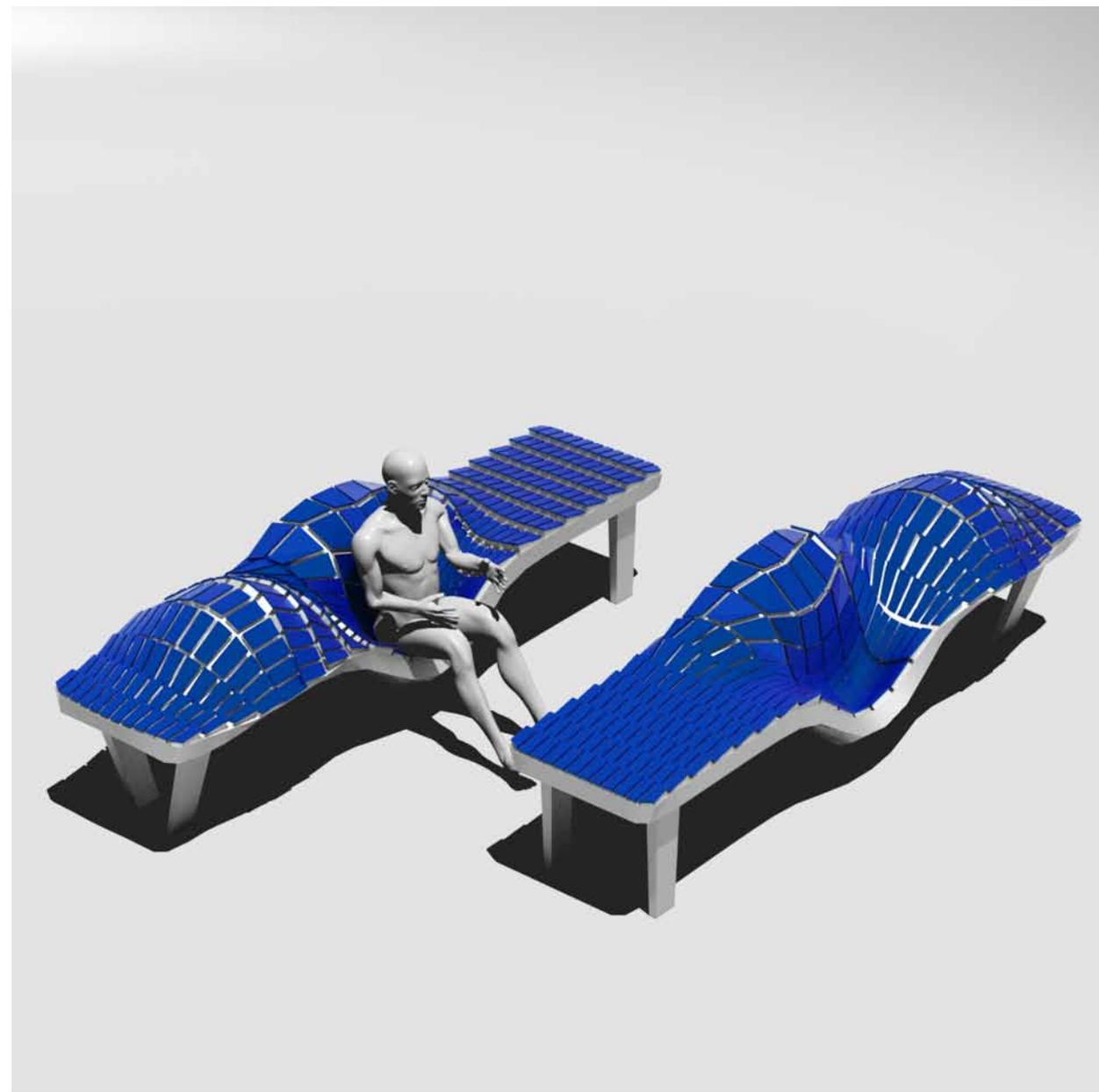
Netherlands Institute for Sound and Vision Neutelings Riedijk Architects 2006  
This chair takes advantages of the same materials and inverse orientation found in the building's archive.



La Defense Offices UN STUDIO 2004  
The chair undergoes a series of cuts that "bleed" red; these pieces are then reflected and rotated to form new chairs.



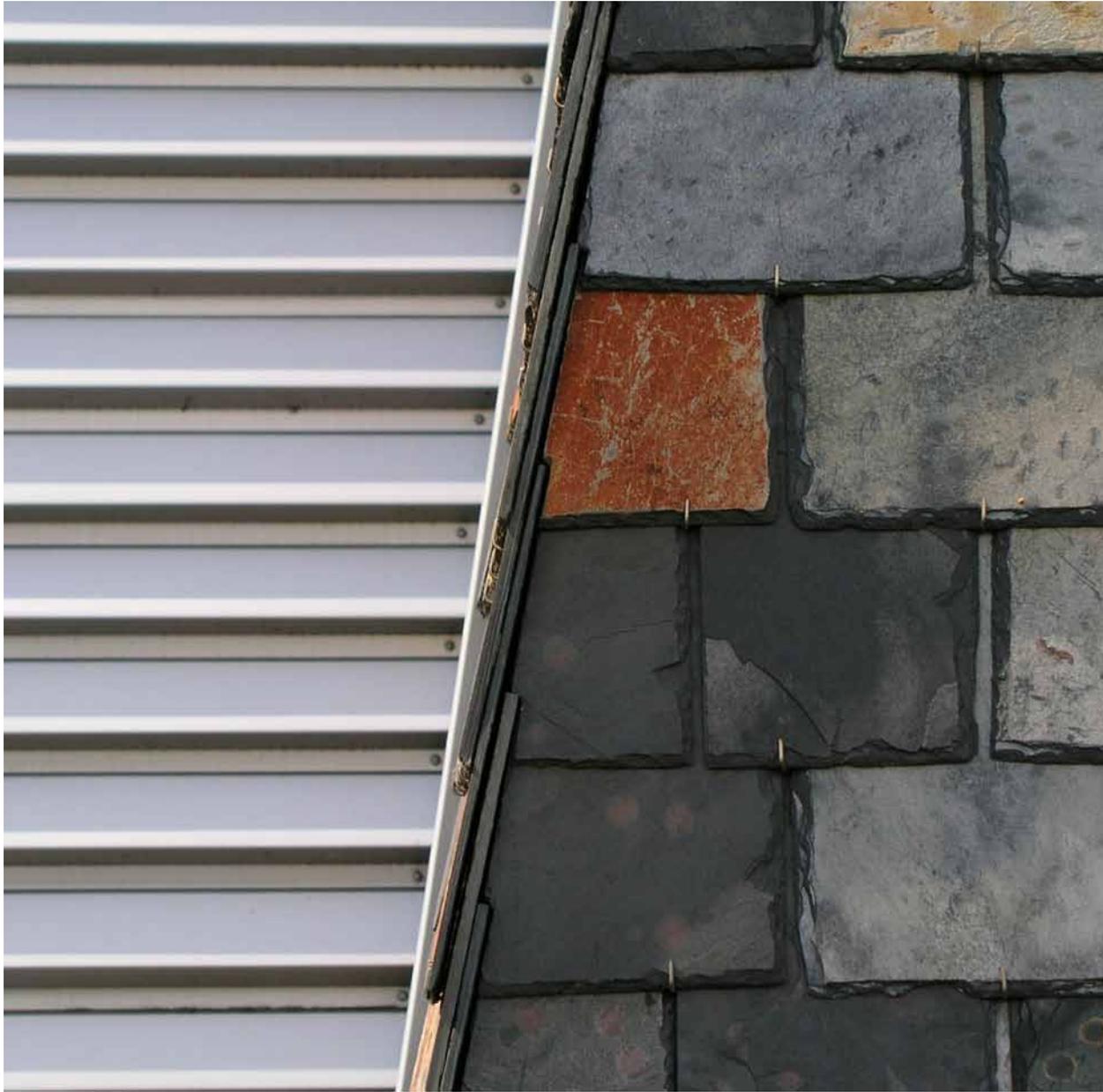
Blok 16 René van Zuur Architecten 2005  
Undulating panels create a static yet fluid form.



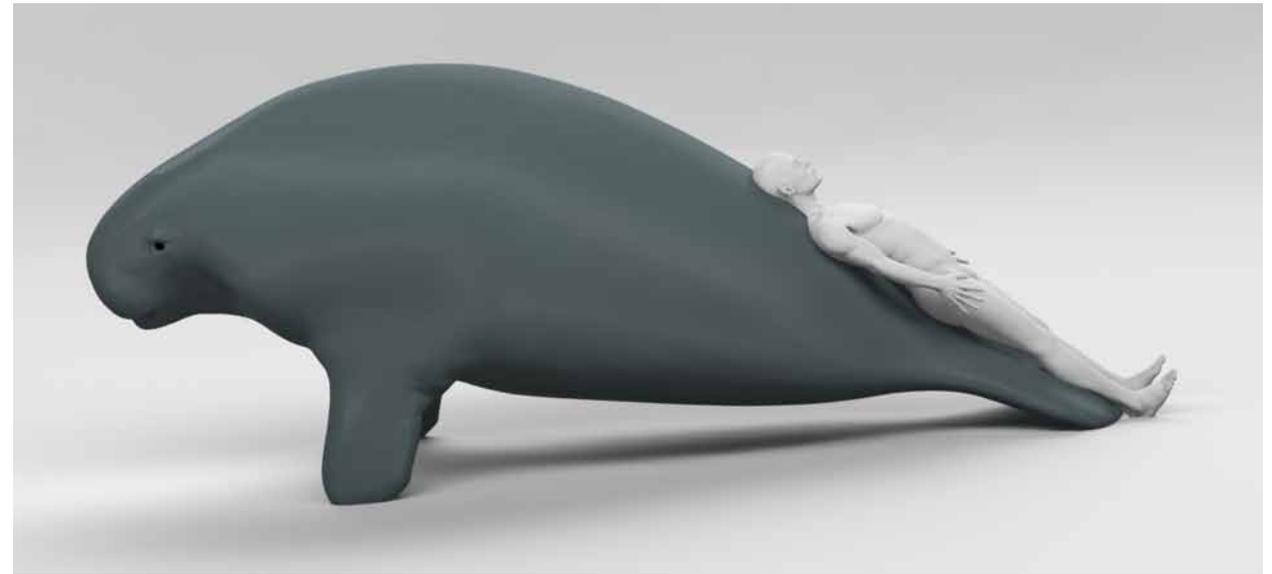


De Kunstlinie SANAA 2006  
The chair speaks to the building's materiality that makes it gradually blend into and emerge from its surroundings.

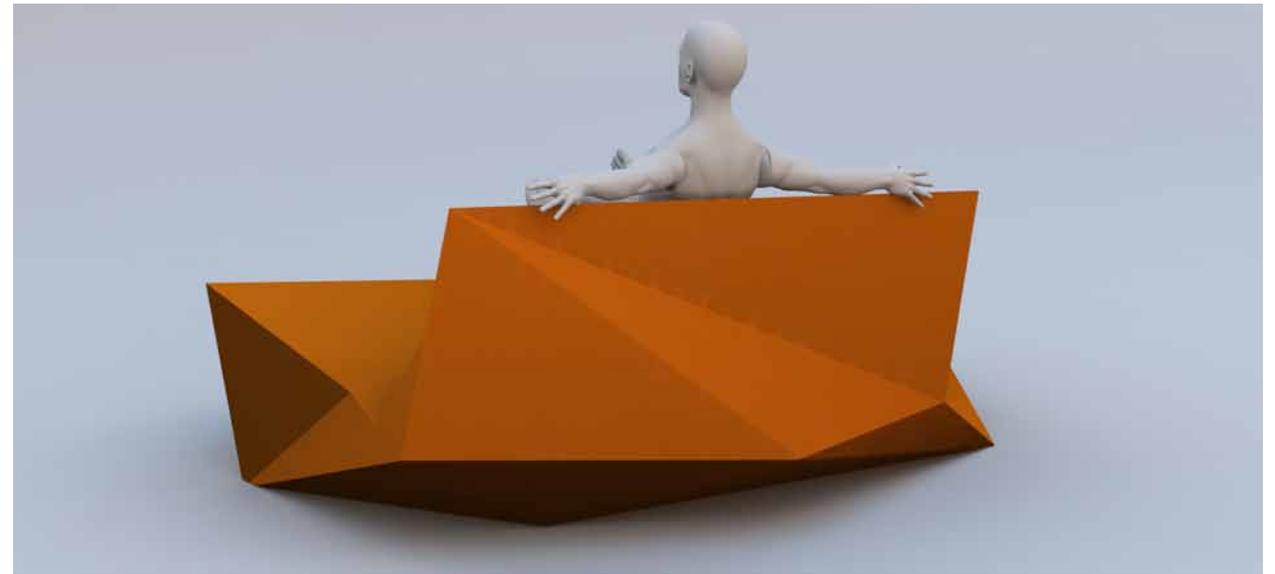
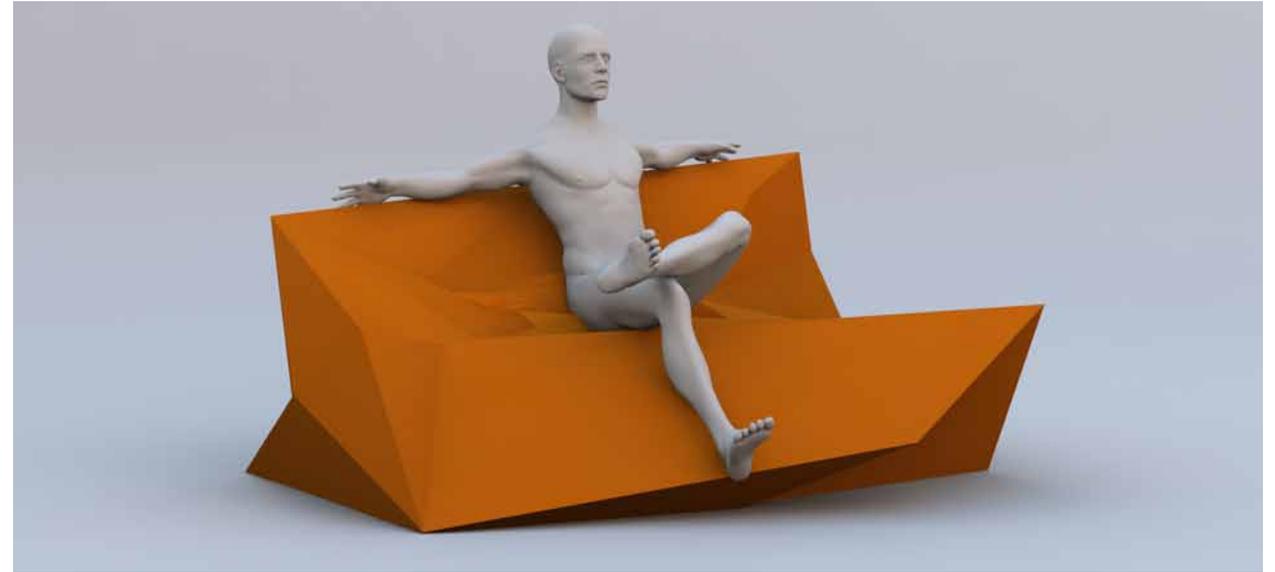




Living Wild Marlies Rohmer 2001  
The chair is inspired by the aluminum and slate exterior and can be reconfigured to create different seating scenarios.



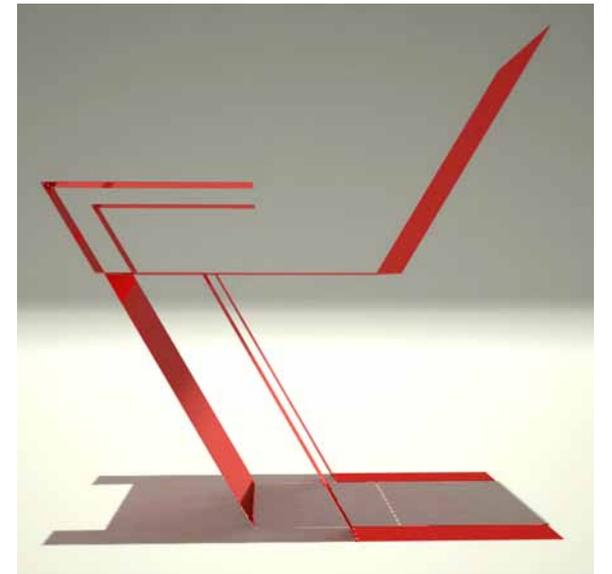
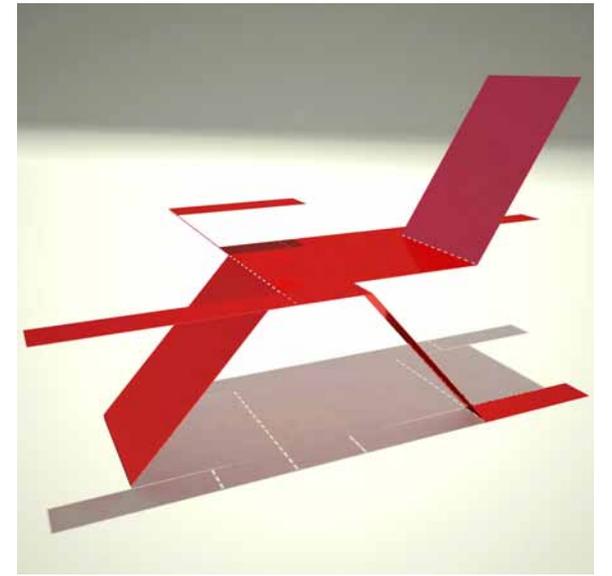
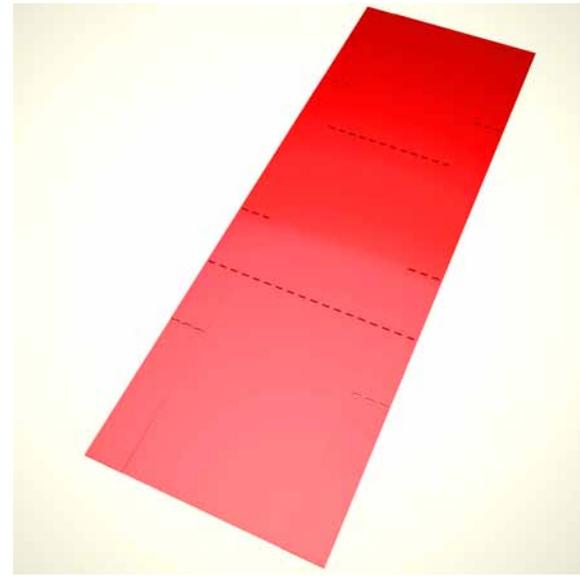
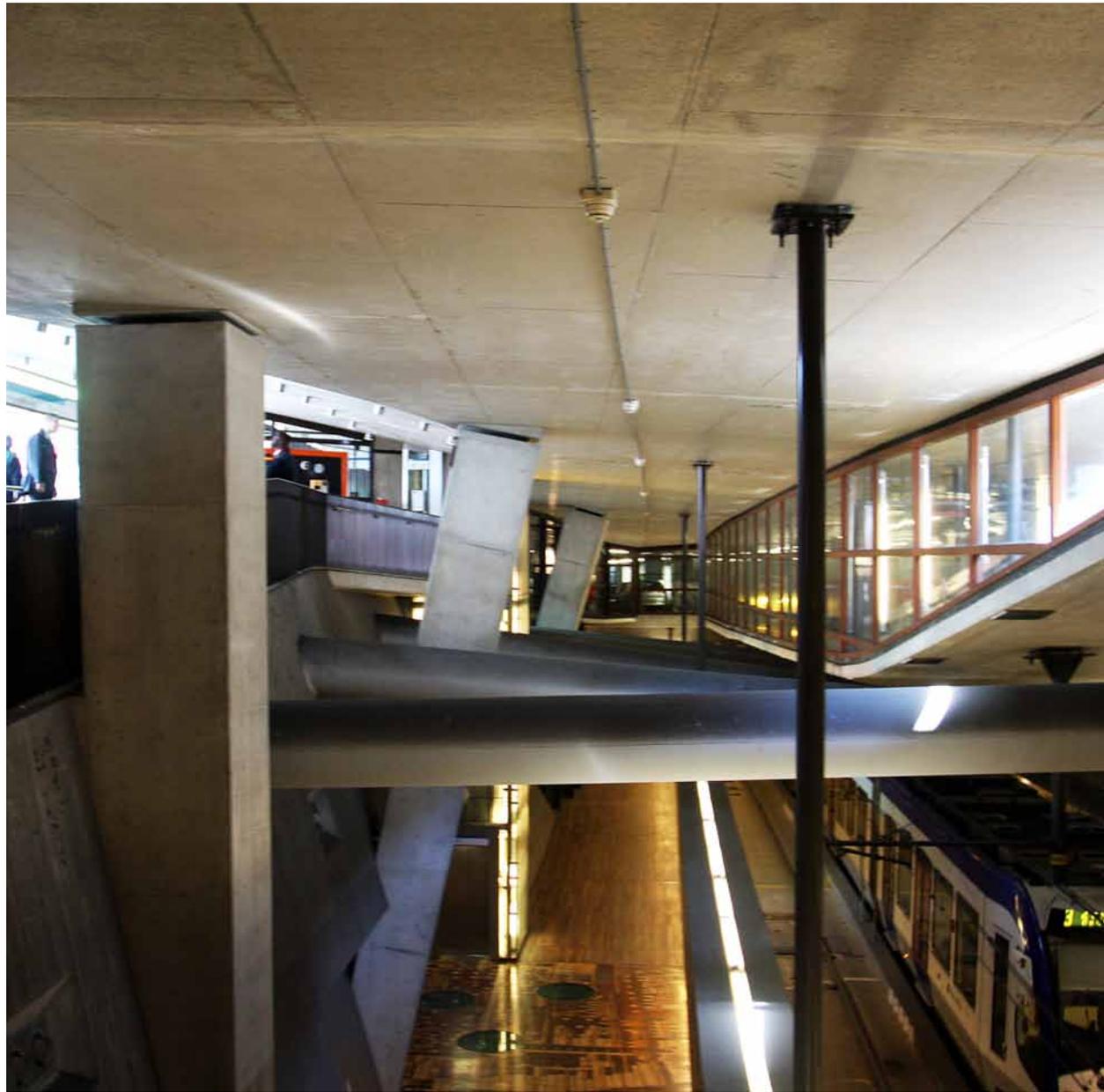
Almere Housing UN STUDIO 2007  
A missed opportunity here resulted in the Mantee as a metafor for what could have been.



Agora Theater UN Studio 2007  
The building's triangular, faceted form is directly reflected in the form of the chair.



City Hall and Central Library Richard Meier 1995  
Emulating the atmospheric quality of Meier's building, the reflection of light on the chair's mesh varies according to the curve of the chair.



Souterrain Tram Tunnel OMA 2004  
The chair is composed of a folded, flat surface. It can be unfolded for storage and shipping.

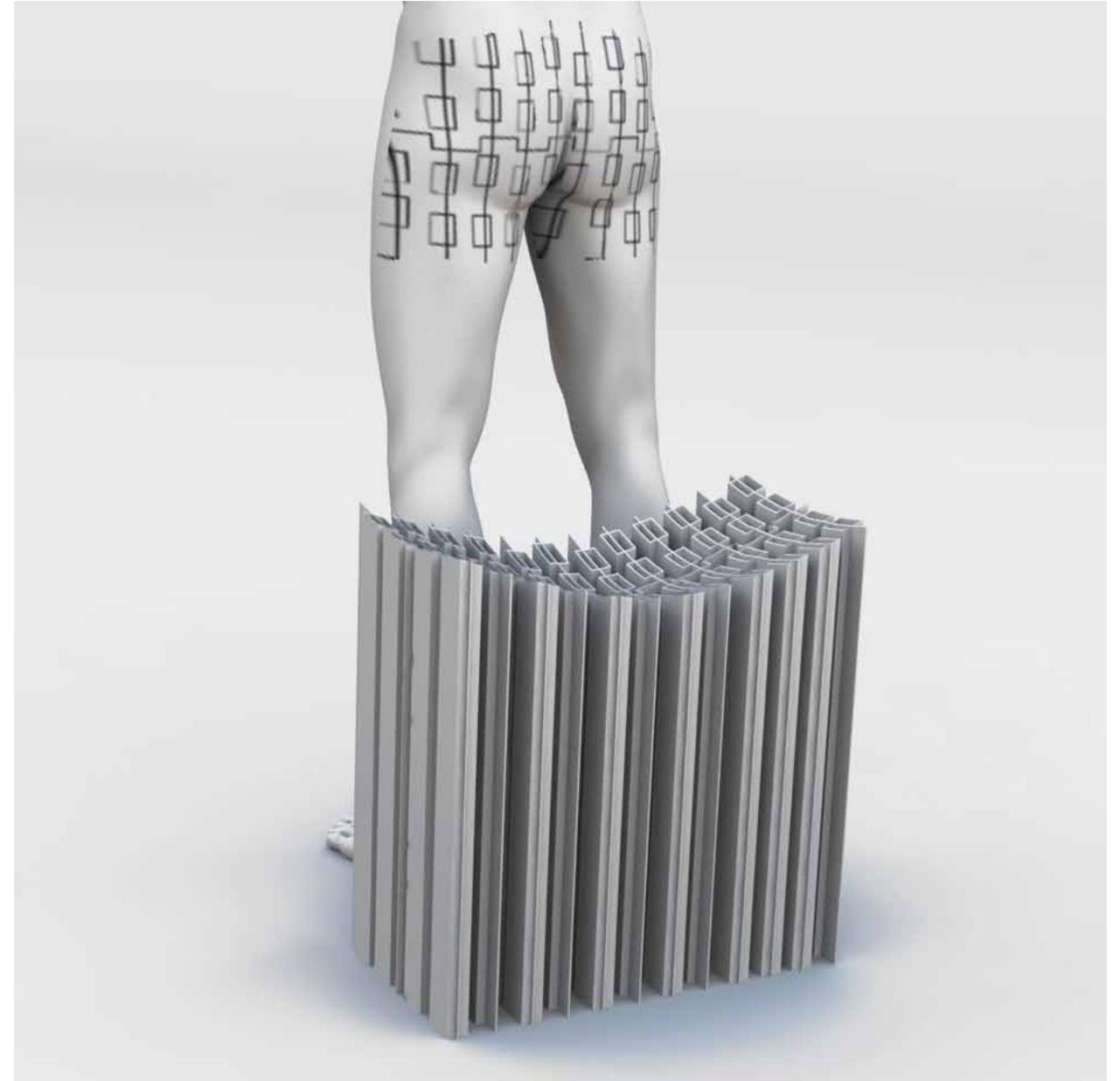


Deelpan Singels II Dick van Gameren Architecten 2002  
Continuous lines connect individual spaces.





Patioeiland MDRDV 2005  
The chair design is inspired by the hidden passages between the street and the house.





Big House Bosch Architects 2001  
A common green space is negotiated between heavy, solid spaces.





Big House Bosch Architects 2001  
The façade system is re-configured to suspend the seat of the chair, while the section of the building is scaled down to determine the form.



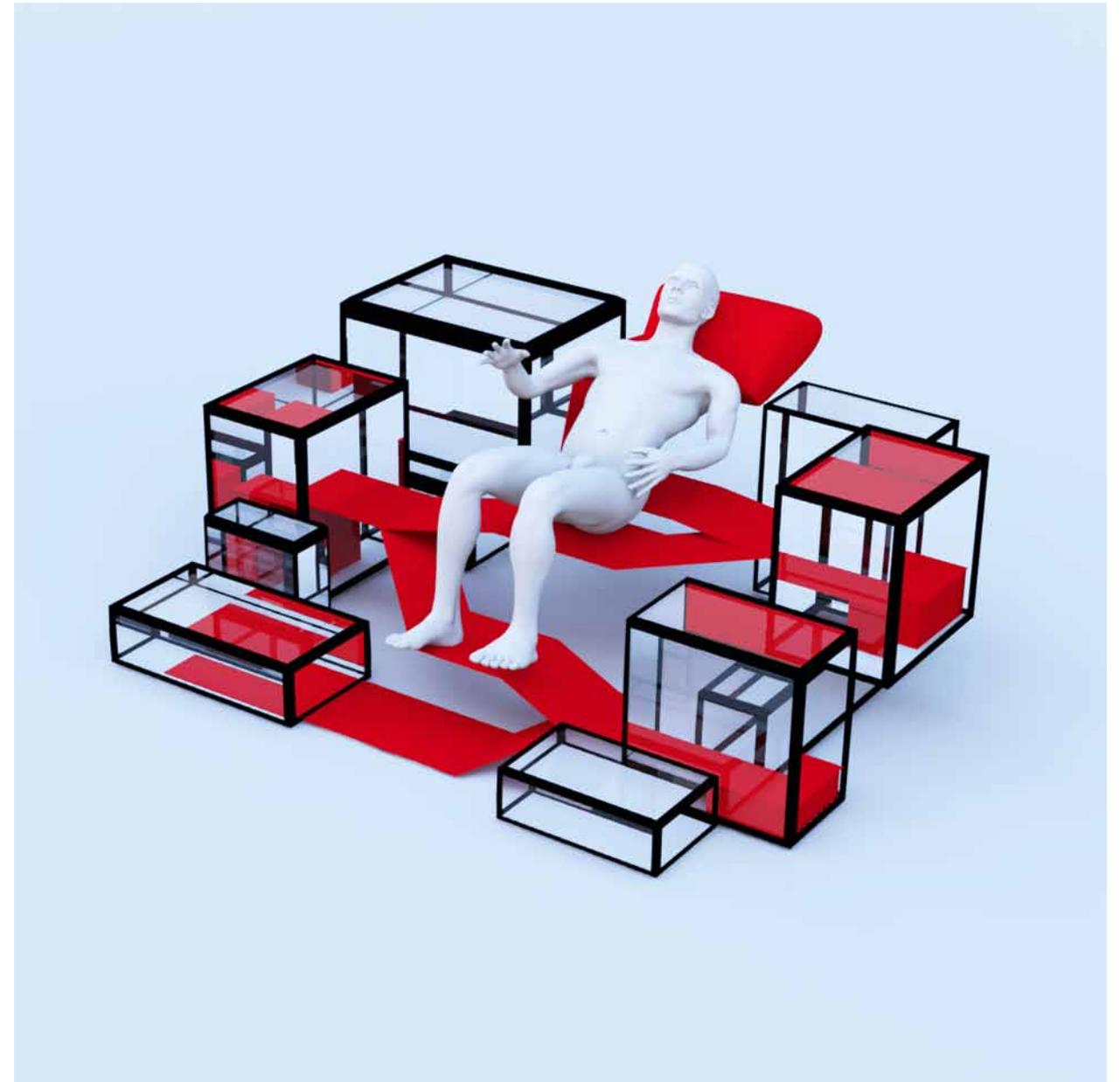
Educatorium OMA 1997  
A chair inspired by the building's separation of sections that can be read on the front façade.





University Library Wiel Arets 2004

The person who sits on this chair must move according to the circulation of the library in order to access items in the shelves.



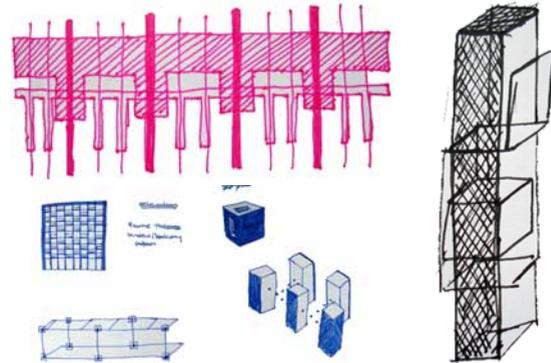


Spacebox De Vijf 2005  
Interpreting regulated spaces = exploring layered pattern formations with simple rules of subdiving planes and beveling extruded cells.

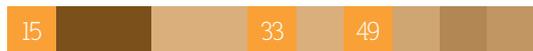


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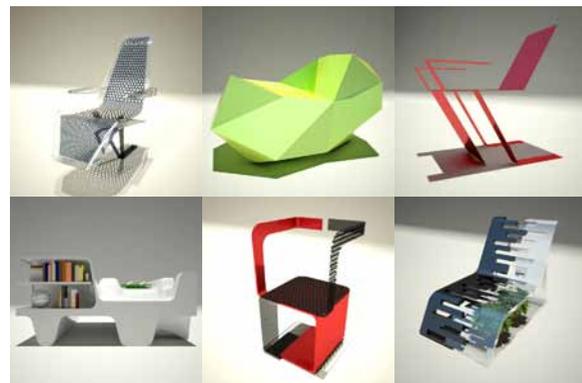
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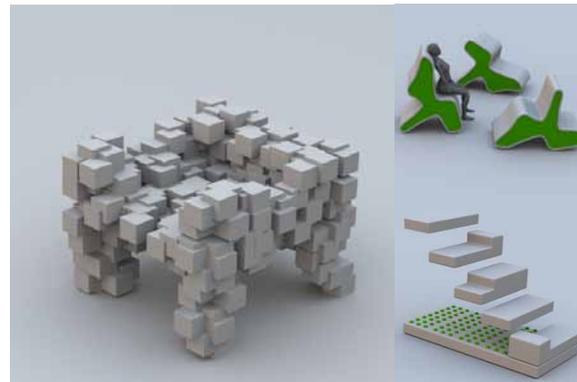
75 81



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critics

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