



"FINE FORM" glass design by KARIM RASHID

BOMBAY SAPHIRE IS AN EXCEPTIONAL GIN CREATED BY A PROCESS CALLED VAPOUR INFUSION, WHERE SPIRIT VAPOUR IS INFUSED WITH THE AROMATIC FLAVOURS OF 16 EXOTIC BOTANICALS SOURCED FROM AROUND THE WORLD. THE RESULT IS THE UNIQUELY REFINED AND DELICATELY BALANCED TASTE WHICH GIVES BOMBAY SAPHIRE ITS EXTRAORDINARY VERSATILITY.

BOMBAY SAPHIRE  
INSPIRED

# Black and Blue

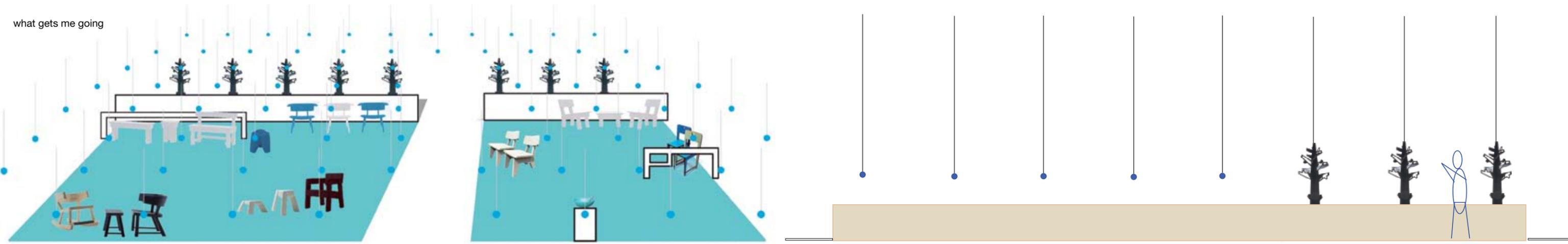
## HEART & REASON: INEKE HANS

As Guest of Honour at the Stockholm Furniture Fair, it was a snug and timely fit to ask Ineke Hans to participate in What Gets Me Going, one of our regular features where designers can express their work in a freestyle fashion. A designer with Dutch roots, Hans could be categorised as one of the less typical specimens from the land of mills, tulips and clogs. In her curriculum no Design Academy Eindhoven, no Droog Design movement, no HQ in Amsterdam or Rotterdam. For the last 10 years Hans has been mastering her design imaginary from her rural studio in Arnhem, working with clients such as Cappellini, Magis, Ahrend, Arco, Lensvelt, Habitat, Swarovski and Royal VKB.

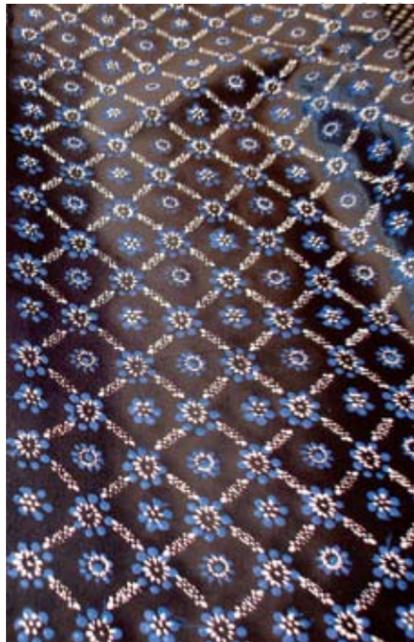
Always colourful in her expressions – in an expansive interpretation of the word – her work has been narrowed to and associated with her 'black' sense, a misleading manoeuvre to her true virtues. With a nod to 'BLACK BAZAAR - design dilemmas' - a book released a few years back – over the following pages Hans shares an updated narrative on her designs and visions in a poetic and intuitive manner where there's no blackness in sight, just a sparkling dust of cyan.

Text and images by Ineke Hans, intro by Walter Bettens

what gets me going



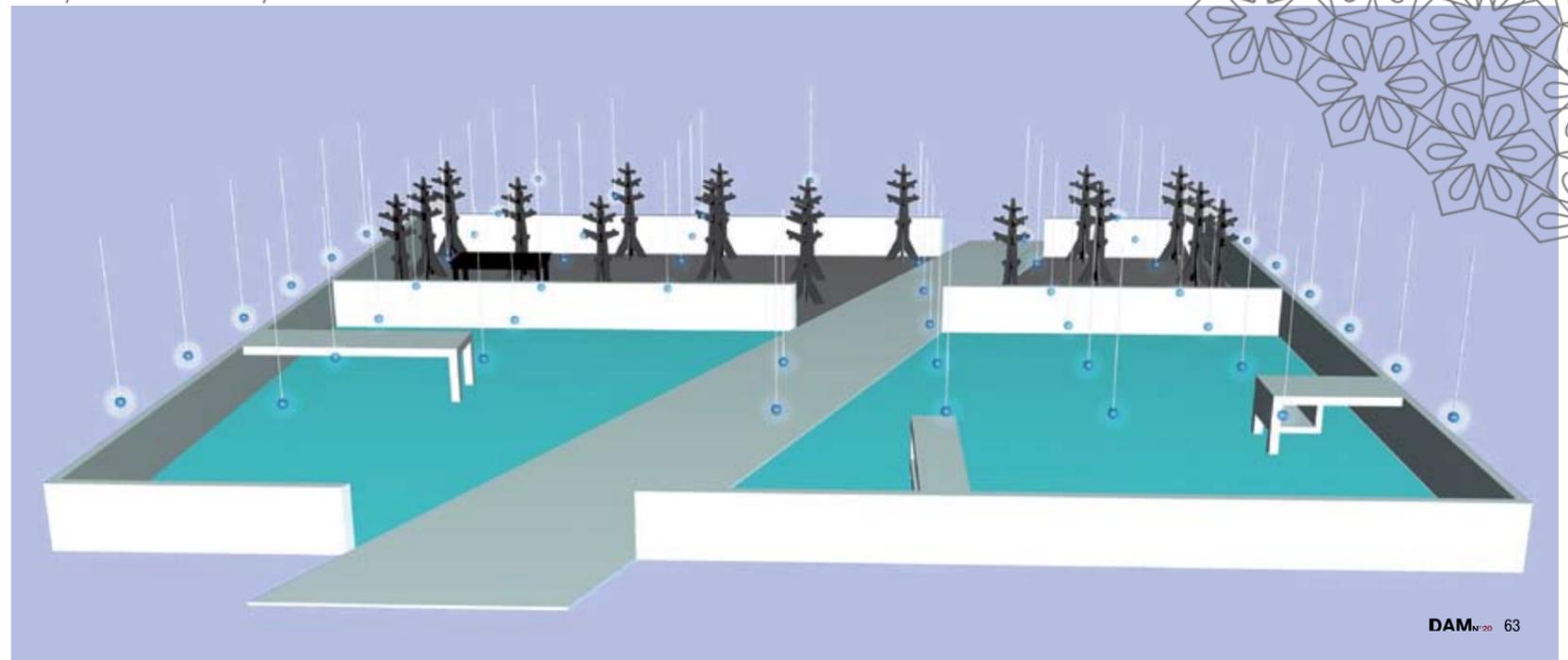
grids and no grip



# The Heart of which has its Reasons, Reason knows not

*It's summer and hot in Holland. Stockholm Furniture Fair has asked me to be guest of honour during its event in February 2009 - I just feel super-honoured that they thought of me in the first place. That they asked me is one step further... I've been in Stockholm before. The last time, I made an exhibition at the National Museum, something small, but it was nice. I like them, the Swedes. I always have the feeling that they are able to take things as they are.*

*When I was a child I fantasised about how Scandinavians managed to get through their dark winters. My childish theory was that they got more white snow than we did in Holland, just to give them a good reflector in the darkness. It's very human to try to get a grip on things. It's part of my work as a designer as well. However...sometimes you have to take things as they are.*





**Home is where the heart is**

Where does my heart go? Where do our hearts go?  
Das Herz hat seine Gründe die der Verstand nicht kennt  
Le cœur a ses raisons que la raison ne connaît pas  
The heart has its reasons, of which reason knows not  
(Pascal Blaise)



**Hardware**

Talking about the heart?  
Is design not about objects you can use? ... bare essentials ... things you really need and which have nothing to do with the heart?  
Thinking practically, stuff around us comes in so many ways.  
- sometimes the wall thickness of products is thicker or thinner, which has an effect on price  
- sometimes an object has a strange shape, but serves its function  
- sometimes a product is clever and just right  
- sometimes it's clear and simple  
- sometimes it's rare and original  
The most interesting are when these 'sometimes' come together and enter right into your heart.



**Eco / Future**

Of course we worry about the future, but we are also used to our lives with a certain luxury. We like to do good for this world, but don't want to be bothered by it every moment of the day. So, good ecological things don't have to be low-key and don't have to look 'eco'. On the contrary, to be really durable they have to do their job well for a long time and radiate luxury. A good story is only one side of it; the others are performance and the look of products. The feel-good-factor has to be right.

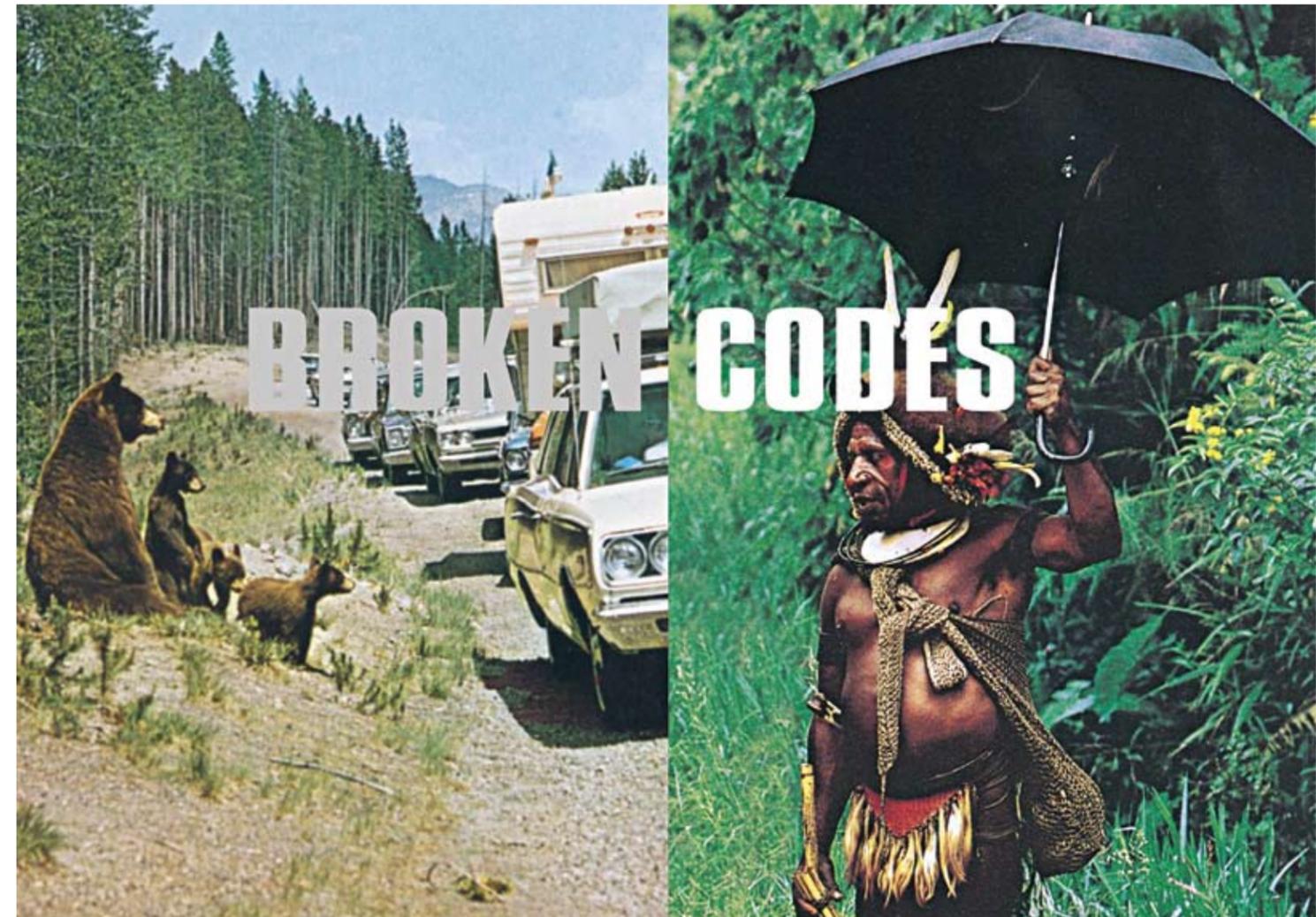


**Material World**

We live in a world of which you could say: we don't really need anything anymore; we are full. It is good to think about our limits and aims when we are in the consumer business. What do we really need nowadays and how can we still make a difference? Materials, techniques and our human habits change continuously and are certainly different than 100 years ago. Many old products that are still around today started from stretching material limits. My heart goes out to things that stretch the limits. Only there does true innovation take place and if we all try, we can make this world a better one. Objects can attract us, which means that there is more to them than just hardcore material and techniques.

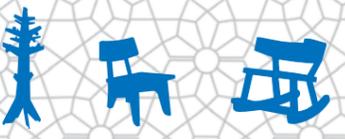
*I made this book in 2003: BLACKBAZAAR-designdilemma's. There were all sorts of texts on design in it + visuals combined with quotes.*

*Spreads from the book:*





**Thinking**  
 We tend to think in big steps and new steps. However some products have stood and passed the time test, and through clever thinking and rethinking, innovation still seems to be possible. These innovations are often in little subtleties. Improvements in small details can make an enormous difference.



**Stories and Figurines**  
 We started off by painting caves in Altamira and Lascaux and despite all the strict rules on design that have passed since Bauhaus, we haven't stopped decorating, but more or less come to realise that it's just a very human thing.

Often we started off in long winters, cutting puppets, nutcrackers and clocks to kill time. We decorate bold or refined, modern or traditional and some techniques have evolved to true masterly levels. We have to cherish these skills. Designers can use them to make products, challenging the old techniques, just as they have to stretch the limits of a modern laser cutter.

*holland-china*



*farmer instinct*



**Kids world**  
 Humans have a strange habit: they always try to find a potential use for unknown objects they come across. Somehow we have a collective memory that we use when dealing with objects. If an object has something sticking out it might be... a handle?

If you ask a child to draw a house, you get a square with a triangle on top, and everybody recognises this. We want to relate to what we already know: the first car looked like a coach without horses. It does not always make sense though, and kids are masters in dealing with what does not make sense: a carpet can be a boat; a big cardboard box can be a house.



**Functional Fun**  
 It's nice when things make sense. Products surround us to make our lives easier, more practical; if products make sense they can make our lives more fun.  
 But non-sense things also make fun and therefore you could say that they too are functional and incredibly important. In the end it counts that things are real and intense and enter our hearts.

Das Herz hat seine Gründe die der Verstand nicht kennt  
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A rim surrounds the entire icy area. In the white/blue area some supporting furniture will 'grow' out of that rim, like a table, a cupboard or desk.



garlic crusher for Royal vkb



eat your heart out

There is a blue-white 'indoor' area with white and ton-sur-ton blue objects inside, and... a black forest 'outdoor' area. A group of our coat stands will replace the lightbulbs there, so the grid will go on, but the area will be darker and more intimate.

About 80 big blue daylight bulbs (eco lights) will bring some light to February's darkness.



fracture seat for Cappellini



forest for the trees for Lensvelt

fly for Arco



happy horse for iH®

jolly jubilee for Arco



bowl & spoon for Royal VKB

