



I am a designer who is studying Lifestyle and Design, and I am capable of creating esthetic objects, making connections between different kinds of concepts in relation with art history. That is what I like about my study. But I am not fond of the terms 'stylist' or 'trendwatcher'. I like creating concepts and getting inspired by dogmas, but I don't believe in the fact that one can predict trends because I believe that trends are being set instead of being 'watched' or noticed. 'Trendwatchers' anticipate on what they believe the society needs, by looking into the past.

What I also noticed is that trends are being viewed as something completely new. I do not agree with this view because a lot of the trends are recurring trends. By changing some aspects or adding something to an object a trend can start and that trend does not have to be new, but adjusted. What I like about our field of work is that is quickly changing and always on the move. And there lies the challenge for me as a future creator and designer

I am not trying to invent something that is already invented before, but I am really curious to see the techniques, structures and designs behind it. That is the information that I am using to strengthen my designs and concepts and use to experiment with.

As a designer I do not have an own signature or a specific method that is my trademark. I usually start my research and development process with a story that sparked my inspiration. The actual making forms the basis for the further development of my projects. I use my intuition to process the information I collect during the research, which helps me to visualize the object I try to create and create relationships between old and new techniques.

Somebody told me: "You are actually more graphic artist then a stylist." It took me a little while to process this remark, but after that I understood what he meant. As a designer I am closely involved with the concept, but also involved with choice of the material, color and shape. But most importantly is the technique. With technique I mean the method of production. Old crafts and methods are techniques that I commonly apply in my work.

The challenge was the main reason I choose this minor. Because of the evolution of digital production techniques I am well aware of the consequences for older crafts. In my work I like to combine the old techniques with the new techniques to create and search for possibilities. This combination adds personal value to my work. The combinations I use are techniques like: screen print, etching, linonihum, photography and film and product designs. I do not have a lot of experience using these techniques, but it is my plan to gain experience during this minor.

After finishing this minor I hope that I am able to approach objects and products more freely, because I believe that when I am capable of doing so I am capable of

approaching my own ideas more freely. The possibility of using new media and technology can help me realize this.

I believe that the role of old media is going to be bigger in the creative field than it is nowadays. Going back to the basis will lead to more innovations. The rise of digital productions is groundbreaking, for example one can buy a design on the Internet and change it to personalize it. This is groundbreaking because the designer decided which color, material and shape were used. This gives consumers and designers a lot more possibilities.

The concept of a designer will become more and more important, because the actual production side shifted from the designer to the consumer.

I am always looking for ways to use old crafts and craftsmanship in combination with new techniques and especially the combination between graphic techniques and materials. What I like the most is that the new techniques can offer solutions for social problems. I have noticed that creative processes can be accelerated without it will affect the craftsmanship and the quality of the end product. The Artist Daan Roosegaarde is one of these contemporary practitioners that combine social problems with newer technology.

With my 'transformation' design I have tried to let people get physically involved with the decision making process of the design involving the shaping and formation of the design. This should be the inspiration to change the way people look at shaping and the interpretation of the formation. The innovation and potential of this changed view is that people nowadays try to own objects that are made by others, instead of accepting the essence and beauty of the making process. I am an advocate of getting my hands dirty and to tackle the problem and get to the bottom. Because that's what art and design means for me: make it personal and the craftsmanship.

I have printed a grid on this iron board with these Mimaki printer so I can make certain compositions. All the pieces are connected and easily adjustable. These laser cut stamps are made of rubber and Aqua Wash paint is needed to make it work. On the back of the stamps magnets are attached, so they won't fall off. When the composition is created any type of paper can be used. After using the stamps a moist towel or sponge is needed to finish.

Besides this system I have created some interpretations that have quite some opposite aspects. The order that is used is a method by the Modernists, for example the work of Mondrian, in contrast to the "Memphis" style of the post Modernists. I have used different colors of paper which is in line with the aesthetics of the "Memphis" movement and what "Memphis" meant to day.