



## Design Transfigured/Waste Reimagined

[working checklist]

## Design Transfigured/Waste Reimagined

The state of our environment is one of the most urgent issues we face. *Design Transfigured/Waste Reimagined* is the first exhibition to recognize designers' bold and inventive responses to the current state of our natural habitat through their designs that re-imagine discarded materials and waste into handsome and useful products. There are many examples of designers' inventive up-cycling, as they turn mundane cast off plastic containers into useful products, for example. *Design Transfigured/Waste Reimagined*, however, recognizes a more extreme and inventive kind of thinking. In a religious context, transfiguration is "a complete change of form or appearance into a more beautiful or spiritual state." Similarly, these 30 inventor/designers from across the globe are effecting more radical transformations. From building materials to home furnishings and fashion accessories, their newly developed designs are sourced from polluted air, land, and water; from the by-products of manufacturing and agriculture, and from food and human waste. Some works are prototypes and proposals, others are in production and ready for the marketplace; all point us toward approaches to design that recognize and address the state of our environment.

### Designers

Kosuke Araki, Japan  
Simón Ballen, Colombia/Netherlands  
Bentu, China  
Oksana Bondar, United Kingdom  
Dutch Invertuals, Netherlands  
Jesper Eriksson, United Kingdom  
Lislore Frowijn, Netherlands/Carmen Hijosa, Spain/United Kingdom  
Kelly Maj Gijzen, Netherlands  
Fransje Gimbrere, Netherlands  
Kodai Iwamoto, Japan  
Charlotte Kidger, United Kingdom  
Sinae Kim, Korea  
Agne Kucerenskaite, Netherlands  
Fernando Laposse, Mexico/United Kingdom  
Malai, India  
Christien Meindertsma, Netherlands  
Kirstie van Noort, Netherlands  
Alice Potts, United Kingdom  
Phoebe Quare, United Kingdom  
Red Mud, United Kingdom  
Daan Roosegaarde, Netherlands  
Sophie Rowley, Germany  
James Shaw, United Kingdom  
Shellworks, United Kingdom  
Studio Formafantasma, Italy/Netherlands  
Studio Mieke Meijer, Netherlands  
Studio Nienke Hoogvliet, Netherlands  
Studio Swine, United Kingdom  
Universidad del Istmo, Guatemala  
Dirk Vander Kooij, Netherlands

### Curators

c<sup>2</sup>, a curatorial partnership between Ginger Gregg Duggan and Judith Hoos Fox, develops exhibitions of international, cross-media contemporary art and design that explore current issues in culture.

### Organizer

Maria & Alberto de la Cruz Art Gallery  
Georgetown University, Washington, D.C  
3 October-15 December 2019

### Travel schedule

Scottsdale Museum of Contemporary Art, Arizona  
1 February - 24 May 2020

### Contents

Fashion and accessories, furniture, vessels, building materials, video, documentation

### Space

3,000-4,500 square feet, variable

### Contact

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## **NOTES**

### **EXHIBITION CONTENTS**

dishes/vessels  
fashion/accessories  
flooring  
furniture  
videos

The exhibition is divided into two sections:

SELF: garments, handbags, shoes, accessories

SURROUNDINGS: furniture, flooring materials, dishes, glassware, vessels

### **EXPLANATORY MATERIALS**

- label for each object with text including brief biography of designer and description of object, electronically provided
- videos presenting process: approx 12, to be shown on monitors on walls, or may be available through website/app/QR

### **INSTALLATION**

The Dutch design studio Dutch Invertuals has been commissioned to develop a system for the presenting the work utilizing materials pertinent to the content of the exhibition (Newspaperwood; Smiles-Plastic; REALLY fiber board for example). This will travel with the exhibition. In development.

Kosuke Araki  
born 1988 Geneva, Switzerland; lives in Tokyo, Japan  
*Anima*, 2018

## SURROUNDINGS



*Anima* is a sequel to *Food Waste Ware* (2013), which was a project documenting food waste we daily produced and making tableware out of it. The above black vessels are made out of food waste the same as the previous work, but with addition of Urushi (Japanese lacquer).

Their blackness derives from their body material, charcoal of vegetable waste. Mixture of the charcoal, some animal materials, which are also a by-product from the food industry, and Urushi is moulded into a shape. The addition of Urushi gives a polish as well as practical strength.

Historically, Urushi craft has a close relationship with food – leftovers of a meal. For example, rice, tofu or albumen is mixed with Urushi to adjust its viscosity for making sticky glue or textures. Kosuke revisits this food-related aspect in a contemporary context. He brings an alternative perspective to its tradition, making the collection entirely from wasted food.

<https://www.kosuke-araki.com/anima>

participation confirmed



*"Suelo Orfebre" is a community-based project that constructs new values by transforming a waste product of gold mining into glass objects.*

*Lured to the Americas by tales of El Dorado, conquistadors exploited the gold mines of Colombia for centuries. Gold is still central to the identity of the community in the Marmato region. To reduce the environmental impact of mining, 'Suelo Orfebre' uses Jagua, a waste product currently discarded into the rivers.*

*Together with the community and local glass blower, Colombian designer Simon Ballen built an oven and produced glass objects in moulds built from the surroundings. The results offer a catalogue of possibilities for the social and economic benefit of the local community.*

<https://www.simonballen.com/suelo-orfebre>

participation confirmed

**Bentu**  
studio founded 2012, Shenzhen, China  
*Wreck*, 2018

## SURROUNDINGS



*under the stimulation of globalization, the traditional ceramic industry is abnormally expanding,' mentions the studio, 'on the one hand, as demand stimulates enormous production, ceramic enterprises are springing up, occupying a large number of local workers and attracting a large number of migrant rural people to come for work; on the other hand, ceramic enterprises keep repeating the traditional production mode, with high waste rate. along with economic globalization, the manufacturing industry moves in the area with lower labor cost, and so chaozhou becomes the OEM (original equipment manufacturer) for numerous western enterprises, which exacerbates the increase of waste products.' activity in the area reflects the uneven global economic development where both ceramics and other types of waste, both from the country and abroad, are being dumped on this land.*

*'behind the huge output and commercial value of the industry are severe problems of dumping price, excess capacity, dust pollution, irresponsibly disposal, affecting the local industry status quo and living environment,' the chinese studio explains, 'however, the traditional concept of ceramic recycling only means to smash the waste and put it back as raw material for porcelain production – limited by the viscosity pottery clay requires, the porcelain waste powder that can be utilized is very little.'*

[https://www.designboom.com/design/bentu-wreck-furniture-installation-experiment-everyday-ceramic-waste-china-08-14-2018/?](https://www.designboom.com/design/bentu-wreck-furniture-installation-experiment-everyday-ceramic-waste-china-08-14-2018/?utm_source=designboom+daily&utm_medium=email&utm_campaign=bentu+experiments+with)

[utm\\_source=designboom+daily&utm\\_medium=email&utm\\_campaign=bentu+experiments+with](https://www.designboom.com/design/bentu-wreck-furniture-installation-experiment-everyday-ceramic-waste-china-08-14-2018/?utm_source=designboom+daily&utm_medium=email&utm_campaign=bentu+experiments+with)

participation confirmed

**Dutch Invertuals**  
founded 2009

## **SURROUNDINGS**



**This endlessly creative design studio that creates conceptual projects in addition to serving a broad range of clients as they work across the architecture and design will design the exhibition, its graphic program and the structures of presenting the work that ranges hugely in scale swings.**

**<http://www.dutchinvertuals.nl/>**



Oksana Bondar  
United Kingdom

*Wiggy*/biodegradable dressing stool, 2018

## SURROUNDINGS



*The biodegradable Wiggy project reacts to global political changes, in particular, the UK's withdrawal from the EU and the uncertain future of leaving the single market in terms of socio-economic and ecological impact, through investigating the prospects of vernacular production.*

*The designer studied local raw material extraction, tapped into urban waste streams and explored potential material recovery, which led her to identify human hair clippings as an abundant and valuable but neglected fibre. Through material experimentation, it was discovered that hair can be wet felted and formed into solid shapes by laminating it with PLA bioplastic. In order to demonstrate the material's structural capabilities, the designer chose to create a dressing table stool. The minimum offcuts fabrication process guides the shape of Wiggy and its narrative aspires to challenge people's perception of aesthetics of objects through their lifecycles.*

<https://www.oksanabondar.com/wiggy>

participation confirmed



Jesper Eriksson  
United Kingdom

## SURROUNDINGS



*london-based artist and designer jesper eriksson has created furniture as well as a series of other material applications using coal. in his installation coal: post-fuel the designer explores a speculative future of the sedimentary rock whilst considering whether this cheap and dirty fossil fuel has a more complex emotional significance.*

*synonymous with britain's industrial revolution, coal is traditionally seen as a completely functional raw material; its value is derived solely from its own destruction. in spite of this convention post-fuel explores coal as an organic material for architecture and interior design transforming it into a desirable material.*

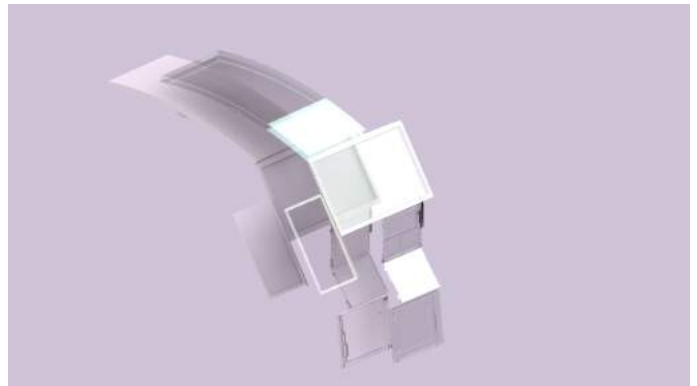
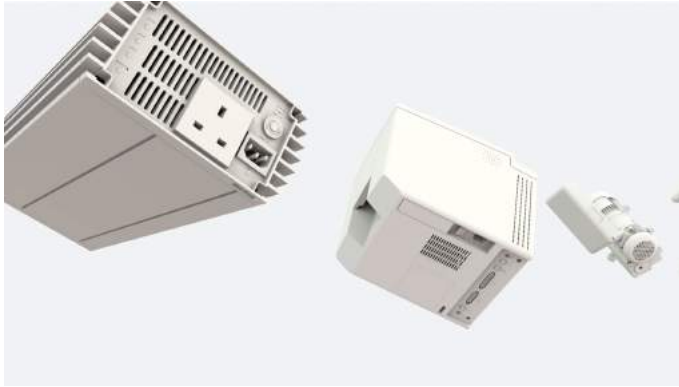
*as a result, coal shifts from being a fuel that releases carbon dioxide to a material that encloses it. eriksson uses it to create flooring, furniture and other objects in solid coal with some pieces left in the material's raw state, and others processed into a finish similar to black marble.*

[https://www.designboom.com/design/jesper-eriksson-post-fuel-coal-design-09-27-2018/?utm\\_source=designboom+daily&utm\\_medium=email&utm\\_campaign=making+marble+from](https://www.designboom.com/design/jesper-eriksson-post-fuel-coal-design-09-27-2018/?utm_source=designboom+daily&utm_medium=email&utm_campaign=making+marble+from)

participation confirmed

Formafantasma  
Andrea Trimarchi  
born 1983, xxxxx  
Simone Farresin  
born 1980, xxxxx  
based in Amsterdam, Netherlands  
*Ore Streams*, 2017  
animations

## SURROUNDINGS



In this animation, “Formafantasma make[s] use of 3d rendering as a tool to visualise possible [re-cycling] strategies. The concepts displayed are conceived considering the recycling technologies now in place and the limitations of facilities across developed and developing countries.”

<https://designapplause.com/design/sustainable-design/ore-streams-installation-by-formafantasma-investigates-recycling-of-electronic-waste/205754/>

participation confirmed

Kodai Iwamoto  
born 19xx, Kagoshima, Japan; lives in Kobe, Japan  
ex-plantation vases  
plastic pipes

## SURROUNDINGS



*Kodai Iwamoto transforms mass-produced plastic pipes into 'ex-plantation', a series of flower vases on show during milan design week. exploring the potential of combining an old manufacturing process with a cheap, easily-available material, the Japanese product designer applied the technique of glass blowing to turn plastic pipes used to distribute water into works of art.*

<https://www.designboom.com/art/plastic-pipes-water-hand-blown-vases-04-09-2018/>

participation confirmed

**Fransje Gimbrere**

born 19XX, Tilburg, Netherlands; lives in xxxxx

*Standing Textile(S)*, 2017

## SURROUNDINGS



*...the aim of Gimbrere's Standing Textile project was to shift the perception of textiles as being "old-fashioned", by instead demonstrating its alternative uses as a building material....To achieve this, the designer chose a selection of natural fibres including bamboo, linen or cotton, and synthetic yarns from recycled plastic bottles, which she used to create three-dimensional volumes woven thread by thread on a custom-made weaving loom.*

<http://fransjegimbrere.com/projects/StandingTextiles/StandingTextiles.html>

[https://www.dezeen.com/2017/12/28/fransje-gimbrere-textile-sculptures-natural-fibres-recycled-plastic-dutch-design-week/?](https://www.dezeen.com/2017/12/28/fransje-gimbrere-textile-sculptures-natural-fibres-recycled-plastic-dutch-design-week/?utm_medium=email&utm_campaign=Daily%20Dezeen%20Digest&utm_content=Daily%20Dezeen%20Digest+CID_b8e3f670e58eeb75079497e4de95a338&utm_source=Dezeen%20Mail&utm_term=More)

[utm\\_medium=email&utm\\_campaign=Daily%20Dezeen%20Digest&utm\\_content=Daily%20Dezeen%20Digest+CID\\_b8e3f670e58eeb75079497e4de95a338&utm\\_source=Dezeen%20Mail&utm\\_term=More](https://www.dezeen.com/2017/12/28/fransje-gimbrere-textile-sculptures-natural-fibres-recycled-plastic-dutch-design-week/?utm_medium=email&utm_campaign=Daily%20Dezeen%20Digest&utm_content=Daily%20Dezeen%20Digest+CID_b8e3f670e58eeb75079497e4de95a338&utm_source=Dezeen%20Mail&utm_term=More)

participation confirmed

**Dirk Vander Kooij**  
born 1983, xxxxxx, Netherlands

## **SURROUNDINGS**

*Endless Chair, 2010*  
96% reclaimed synthetics  
80 cm



The chairs are made with a new process of 3d printing with recycled old refrigerators. The tube of material is endless. The color is grey/grey blue. Every chair has a different nuance in color. Dirk Vander Kooij won the Dutch Design Award in 2011 with his Endless Chairs, made as a graduate at the Design Academy in Eindhoven.



Charlotte Kidger  
*Industrial Craft Collection, 2018*

## SURROUNDINGS



*London-based designer Charlotte Kidger gives new life to polyurethane foam dust by turning it into multi-coloured pieces of furniture. Kidger's Industrial Craft collection makes use of the by-products of computer numerical control (CNC) fabrication by using them to make textured tables, stools and a number of vessels in a range of cool tones....As the designer explains, the CNC milling process produces a large volume of excess lightweight polyurethane foam dust. As it is an unusual plastic, it isn't recycled, so its only means of disposal is through incineration or landfill....The result was a durable and versatile composite material made from 70 per cent waste polyurethane foam dust and 30 per cent resin, which acts as a binder. The material has the potential to be cast in a range of three-dimensional forms of various scales.*

<https://www.dezeen.com/2018/08/23/charlotte-kidger-industrial-craft-colourful-furniture-design/>

participation confirmed

Sinae Kim  
Seoul, Korea  
*Urine Ware, 2018*

## SURROUNDINGS



*Called Urine Ware, the collection features a series of ceramic vessels inspired by the shape of the human bladder and laboratory flasks, which Kim has glazed using human urine.*

*"The minerals in urine can play the same role as glaze or clay since they have common minerals such as Iron, Calcium, Sodium, Potassium and Magnesium," explained Kim.*

*Kim crafted vessels out of clay and coated them in the urine residue, which reduces the melting point of the silica in the clay. When heated, the silica merges with the minerals in the urine, creating a glossy coating.*

<https://www.dezeen.com/2018/06/28/central-saint-martins-sinae-kim-human-urine-design/>

participation confirmed



Agne Kucerenkaite  
*Ignorance is Bliss*, 2016 continuing  
materials colored with metal waste

## SURROUNDINGS



*The era of the Industrial Revolution was a time in which possibilities of what man could produce seemed limitless. No thought was given to the potential side effects of industry; indeed no knowledge of them existed at the time. As a result, many heavy metals were allowed to pollute vast areas near production sites. In an effort to find some potential use for this polluted byproduct, Agne Kucerenkaite collected soil from six different locations. These included samples from a zinc factory in Budel, a soil remediation company in Weert, and waste from companies which clean drinking water. She then experimented with various techniques to use this waste product in a transformative manner. Metals have colouring properties when applied on certain materials. Agne mixed the waste with porcelain clay, glaze, glass and textiles. One result is a set of timeless tableware, she created with this material.*

<https://www.agne-k.com/projects/#/ignorance-is-bliss/>

participation confirmed

Fernando LaPosse  
born Paris, France, 1988; citizen of Mexico  
lives in London, United Kingdom

## SURROUNDINGS

### TOTOMOXTLE



*Fernando strives to transform materials which are cheap, readily available, and often waste or perishable matter, enabling him to make crossovers between product design and gastronomy. His projects aim to raise questions regarding whole system thinking, ephemerality, patterns of consumption and the politics of food production through the creation of design objects, performances and videos.*

*Totomoxtle is a new material that harnesses the brilliant spectrum of colour seen in the husks of heirloom corn. Ranging from deep purples, to soft creams, Totomoxtle showcases the range of species of native corn that exist in Mexico. Each husk is carefully cut and peeled off the cob, ironed flat and glued onto a paper pulp or textile backing. At this point the material is ready to be cut by hand or laser into small pieces that are reassembled to make marquetry for furniture or interior surfaces.*

<http://www.fernandolaposse.com/>  
<http://www.fernandolaposse.com/projects/totomoxtle/>

participation confirmed

Christien Meindertsma  
Born 1980, Utrecht, Netherlands  
Live in Rotterdam, Netherlands  
*Arita Project, 2016*

## SURROUNDINGS



*The 2016/ Arita project was designed to celebrate the history and skills of the porcelain-making area of Arita in Japan. International designers were asked to respond to a brief which asked for objects that demonstrated the extraordinary skills of the region whilst also appealing to a new contemporary audience.*

*Meindertsma explored the historical relationship between this area of Japan and the Netherlands in her design: In return for the precious Japanese ceramics that 16th century Dutch traders brought to the Netherlands, they presented the Shogun of the day with gifts demonstrating European craft and skill, including Dutch linen. Models for Meindertsma's porcelain objects were made using linen, and then reconstructed in ceramic.*

*The collection made use of a typical Arita glaze as well as a second innovative recycled glaze made from waste shards discarded by the 10 potteries contributing to the 2016/ Arita project. The 'confetti' glaze was a token of celebration for the amazing collaboration by all the craftspeople of Arita.*

<https://christienmeindertsma.com/2016-Arita>

participation confirmed

Christien Meindertsma  
Born 1980, Utrecht, Netherlands  
Lives in Rotterdam, Netherland  
*A single sample, Really* 2017

## SURROUNDINGS



*Meindertsma was commissioned to help tell the story for a new innovative material made from end of life textiles. Really Solid Textile Board is a sheet material, suitable for construction and interior applications, that is made from the waste of the textile industry. Meindertsma produced a booklet that illustrates how some everyday waste textiles; a pile of tea towels, sheets and dishcloths, can be transformed into a single sample of Really Solid Textile Board.*

<https://christienmeindertsma.com/Really-Solid-Textile-Board>



Collaboration with Max Lamb for Really  
<http://reallycph.com/inspiration/solid-textile-board-benches/>  
#<http://reallycph.com/inspiration/solid-textile-board-benches/>

The exhibition will present the book and the fiber board, perhaps in the form of gallery setting or exhibition elements.

participation confirmed

**Phoebe Quare**  
**United Kingdom**  
**Mussel shells to plaster vessels**

## **SURROUNDINGS**



On Bere Island, County Cork, Ireland, the abundance of mussel shells from the fishing industry, considered a waste, are transformed into plaster lanterns, in the form of monuments on the island emblematic of its history. Presented in the exhibition will be this lantern that takes its form from the iconic lighthouse there. This project was developed with the local fisherman to both help re-vitalize the struggling economy and to re-purpose a waste product into a useful commodity.

<http://www.trendtablet.com/48539-phoebe-quare/>

participation confirmed





**Why Chitin?** Seafood waste contains chitin; an abundant biopolymer, which we hope can be used as an alternative to single use plastics.

*Four designers from the Royal College of Art and Imperial College have developed a series of machines that turn seafood waste into a biodegradable and recyclable bioplastic.*

*The project, called Shellworks, saw Ed Jones, Insiya Jafferjee, Amir Afshar and Andrew Edwards transform the shells of crustaceans into a paper-like material that could act as a sustainable alternative to single-use plastics.*

*The material consists of a mixture of vinegar and a biopolymer called chitin – a fibrous substance that makes up the exoskeleton of crustaceans and the cell walls of fungi.*

[https://www.dezeen.com/2019/02/22/shellworks-bioplastic-lobster-shell-design/?utm\\_medium=email&utm\\_campaign=Daily%20Dezeen&utm\\_content=Daily%20Dezeen+CID\\_1069c98e492aa93ae177de650888b237&utm\\_source=Dezeen%20Mail&utm\\_term=Shellworks%20turns%20discarded%20lobster%20shells%20into%20recyclable%20bioplastic%20objects](https://www.dezeen.com/2019/02/22/shellworks-bioplastic-lobster-shell-design/?utm_medium=email&utm_campaign=Daily%20Dezeen&utm_content=Daily%20Dezeen+CID_1069c98e492aa93ae177de650888b237&utm_source=Dezeen%20Mail&utm_term=Shellworks%20turns%20discarded%20lobster%20shells%20into%20recyclable%20bioplastic%20objects)

participation confirmed

**R.E.D.**

(residue enabled design)

Joris Olde Rikkert, Guillermo Whittembury, Kevin Rouff, Luis Paco Bockelmann



*Red Mud, a.k.a. bauxite residue, is a byproduct residue of the alumina industry.*

*Over 150 million tonnes are produced each year, and left unused in giant pits.*

*This project questions our notion of 'waste', and shows the value of secondary materials in a world of finite resources.*

*Working with factories, research labs, and ceramicists, the industrial residue is transformed into ceramic bodies, glazes, and geopolymers.*

<https://redmud.squarespace.com/>

participation confirmed





*She explores alternative sources and methods of material production by developing speculative inventions that could find applications in the future. With her bespoke material studies and concepts she helps brands repurpose their own waste in more unique and experimental ways and looks beyond the standard aesthetics found in recycled materials.*

<https://sophierowley.com/about/>

*Bahia Denim is an award winning material characterised by its visual illusion to marble. It is designed using production waste from the fashion industry. These textile offcuts are layered, adhered and carved to create intricate patterns. Hereby, the non-standardised nature of the waste - the variation in size, shade, colour and texture make the designs unique. In developing the material by hand endless colour combinations can be explored achieving customised and one of a kind designs. Being light weight yet durable allows for a diverse application of the material in furniture, wall paneling or surfaces for interiors.*

*Bahia Denim is named after a Brazilian blue marble.*

<https://sophierowley.com/projects-draft/2017/10/11/bahia>

participation confirmed

James Shaw  
xxxxxx ; lives in London, United Kingdom  
*Plastic Baroque Table*  
Recycled HDPE plastic, marble and stone

## SURROUNDINGS



Part of a “collection of historic objects that were designed from natural plastics .... Shaw himself uses a self-invented extruding gun — similar to the machines that shape long strands of dry pasta — to create wonky coils of repurposed plastic with which he sculpts stools and side tables.”

<https://www.nytimes.com/2019/02/05/t-magazine/recycling-waste-into-objects.html>

participation confirmed

Jamie Shaw

xxxxxx ; lives in London, United Kingdom

chair

## SURROUNDINGS



*Well Proven Stromboli Collection*

In collaboration with Marjan van Aubel

*Nearly 50 – 80 % of timber is lost in the form of shavings, sawdust or chippings while processing, to turn it into something useful. After discovering this, the story of the 'well proven collection' started. The firm started its experimentation and very soon got successful in transforming the useless into useful. Mixing of bio resin and timber waste gave rise to a peculiar chemical reaction, which expanded around five times to finally result in a foamy material that's strong as well as light in weight.*

<https://www.arch2o.com/well-proven-collection-transnatural-art-design-label/>

participation confirmed

Studio Mieke Meijer, Netherlands  
Newspaperwood  
small table; pendant

## SURROUNDINGS



*Producing new materials out of waste regenerates seemingly useless resources. The raw material becomes a hybrid, able to perform within multiple surroundings and for multiple purposes...*

*NewspaperWood, developed by Mieke Meijer in 2003, uses a special method of layering to manufacture wood-like structures from old newspapers. Through innovations in the production process, NewspaperWood has recently evolved into a paper-thin material. Folding techniques reinforce the material whilst providing an aesthetic that corresponds with its origin.*

<http://www.newspaperwood.com/portfolio/new-hybrids-by-studio-mieke-meijer/>



*The Dutch Water Authorities are recovering valuable energy and raw materials from wastewater. One of those raw materials is used toilet paper. Recently the Water Authorities Aa & Maas and Hoogheemraadschap Hollands Noorderkwartier installed fine sieve installations, with which they can reclaim used toilet paper (cellulose). To celebrate this sustainable innovation, they invited Studio Nienke Hoogvliet to design products with this material. Every year 180.000 tons of toilet paper is flushed down the toilets of the Netherlands. This means 180.000 trees! Before the installation of the fine sieves, this material was burned. Using this cellulose again, not only means that we need to cut down fewer trees, it makes the process of cleaning the water require less energy as well. Studio Nienke Hoogvliet made a collection of objects, consisting of a big table, lighting, and decorative bowls to show how this material can be integrated into our homes. The goal of the project is to create a positive association with this material. Therefore the cleaned pulp was made into unique, handmade products and combined with brass to show that something from the sewer can have great value again.*

*Besides cellulose, the Water Authorities can also reclaim energy, phosphates and other materials from wastewater. To show all the possibilities, the tables consist of eight drawers. Every drawer highlights a material.*

<https://www.nienkehoogvliet.nl/portfolio/waterschatten/>

participation confirmed



*The Dutch Water authorities (united in the 'Energy and Raw Materials Factory') can reclaim a new sustainable material from wastewater – a bioplastic called PHA (Poly Hydroxy Alkanoate). This material is similar to regular plastic but completely dissolves in nature. Small organisms in the soil can feed on PHA, which makes the process of biodegradability similar to that of wood.*

*Studio Nienke Hoogvliet introduces a new type of urn. In the project 'MOURN' they redefine the concept of an urn as a storage device for cremation ashes. It's no longer a vessel. By mixing PHA with cremation ashes, an object is formed that can be given back to nature as a whole. This way, the release of nutrients and toxins in the ashes can be regulated. Because not every type of soil has the same needs, we have distinguished three types of soil: over-fertilized soil, rich soil, and poor soil. The urn has three distinct types of shapes depending on the compactness, type, and quality of the soil. This way, soil can process the substances at its own pace. MOURN impacts local flora and fauna as little as possible. It prevents soil and groundwater pollution. You can give yourself or your loved one back to nature in a responsible way.*

<https://www.nienkehoogvliet.nl/portfolio/mourn/>

participation confirmed

Students from Universidad del Istmo in Guatemala  
2018 Biodesign Challenge Summit  
*Microbially Enhanced Flooring, 2018*

## SURROUNDINGS



*A group of students from the Universidad del Istmo in Guatemala created a new way of thinking about floors that mimic the look of tiles but are actually made of biologically reduced waste from the construction industry. For the project, called Organic Remediation Materials, the team proposes using different colored tiles in patterns that mimic the country's textiles.*

<https://www.fastcodesign.com/90176867/the-next-big-home-design-trend-bacteria>

participation confirmed



**Kirstie van Noort, Netherlands**  
*Fieldwork*  
*Coffee cup, ceramic*  
*Book, mixed media*

## **SURROUNDINGS**



Extensive research into the ceramics industry reveals huge amounts of pollutants that van Noort recaptures to use in her line of handsome ceramics. She also looks at other waste streams, such as coffee grounds, as sources for her creations.

Her work is based on extensive research recounted in a limited edition book.

Lislore Frowijn, Netherlands/Carmen Hijosa, Spain/United Kingdom  
studio established 2014

SELF



Lislore Frowijn works with Piñatex, a fabric made from the waste from the pineapple industry developed by Dr. Carmen Hijosa in 1990s while she was working in the Philippines.

*FLOWIJN moves consciously away from the traditional fashion system of linear growth and attempts to remain small and able to focus on prioritizing sustainable practices and a circular growth that reuses and recycles already existing materials.*

<https://studiofrowijn.com/manifesto/>

participation confirmed

Kelly Maj Gijsen  
Air Ink for fabric printing, 2017

SELF



Kelly Maj Gijsen works with the start up company, Gravity Labs, to develop ink that could be used to print on fabric.

<https://maj-studio.com>

[https://www.dezeen.com/2017/11/03/kelly-gijsen-patterns-scarves-using-inks-made-from-pollution-graviky-labs-dutch-design-week/?](https://www.dezeen.com/2017/11/03/kelly-gijsen-patterns-scarves-using-inks-made-from-pollution-graviky-labs-dutch-design-week/?utm_medium=email&utm_campaign=Daily%20Dezeen%20Digest&utm_content=Daily%20Dezeen%20Digest+CID_3b0139f123343a1206bf674dbabce08d&utm_source=Dezeen%20Mail&utm_term=More)

[utm\\_medium=email&utm\\_campaign=Daily%20Dezeen%20Digest&utm\\_content=Daily%20Dezeen%20Digest+CID\\_3b0139f123343a1206bf674dbabce08d&utm\\_source=Dezeen%20Mail&utm\\_term=More](https://www.dezeen.com/2017/11/03/kelly-gijsen-patterns-scarves-using-inks-made-from-pollution-graviky-labs-dutch-design-week/?utm_medium=email&utm_campaign=Daily%20Dezeen%20Digest&utm_content=Daily%20Dezeen%20Digest+CID_3b0139f123343a1206bf674dbabce08d&utm_source=Dezeen%20Mail&utm_term=More)

participation confirmed

Malai  
Cherthala, Kerala, India  
Zuzana Gombosova  
Susmith C S

SELF



*Malai – (noun) a newly developed biocomposite material made from entirely organic and sustainable bacterial cellulose, grown on agricultural waste sourced from the coconut industry in Southern India. We work with the local farmers and processing units, collecting their waste coconut water (which would otherwise be dumped, causing damage to the soil) and re-purposing it to feed the bacteria's cellulose production. One small coconut-processing unit can collect 4000 litres of water per day, which we can use to make 320 sq. meters of Malai.*

*Malai is a flexible, durable biocomposite material with a feel comparable to leather or paper. It is water resistant and because it contains absolutely no artificial 'nasties' it will not cause any allergies, intolerances or illness. It is a completely vegan product and as such you could even eat it!\**

Work from the S/S 2019 collection will be shown in the exhibition.

<http://made-from-malai.com/about/>

participation confirmed

**Alice Potts**  
**London, United Kingdom**

**SELF**



**Like an alchemist, Alice Potts transfigures a ballerina's perspiration into adornments of her dancing shoes and food waste into fashion.**

**participation confirmed**



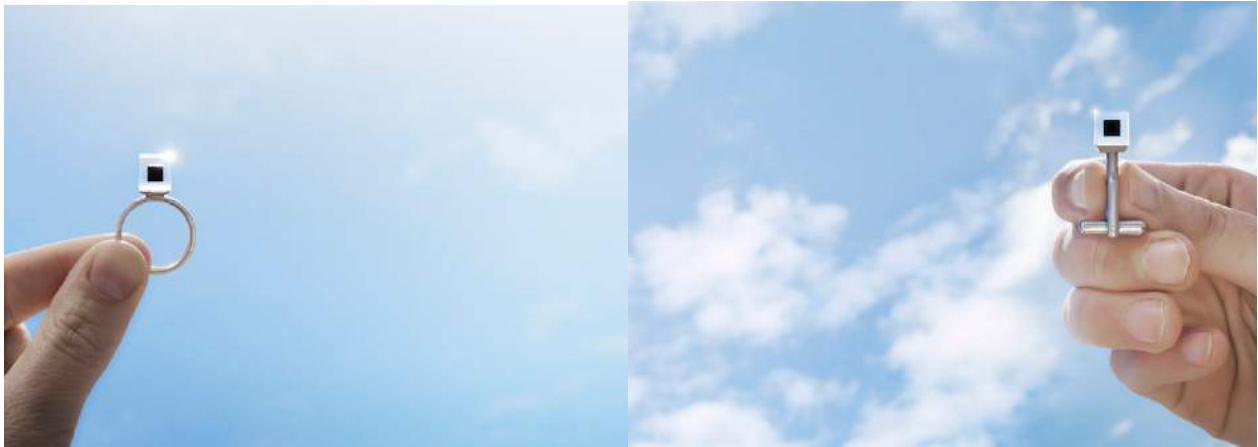
**Daan Roosegaarde**

Studio Roosegaarde founded 2007

born 1979, Nieuwkoop, Netherlands; lives in Rotterdam, Netherlands

*Smog Free Ring and Cufflinks*

**SELF**



*Daan Roosegaarde and his team of experts have created the world's first smog vacuum cleaner. The 7-meter tall Smog Free Tower uses patented positive ionization technology to produce smog free air in public spaces, allowing people to breathe and experience clean air for free. It is equipped with environment-friendly technology, cleans 30.000 m3 per hour and uses very little green electricity. The Smog Free Tower provides a local solution for clean air such as in parks. The effect of the Smog Free Tower has been validated by the results compiled by the Eindhoven University of Technology. Creating a tangible souvenir, Roosegaarde designed the Smog Free ring of compressed smog particles. By sharing a Smog Free Ring you donate 1000 m3 of clean air to the city.*

<https://www.studioroosegaarde.net/project/smog-free-tower>

participation confirmed

Studio Swine, United Kingdom  
Azusa Murakami and Alexander Groves  
studio established 2011  
*Hair Highway*, 2011-2014  
film

SELF



Studio Swine (Super Wide Interdisciplinary New Explorers) is an art collective established in 2011 by Japanese Architect Azusa Murakami and British Artist Alexander Groves.

*Hair Highway explores the potential of human hair beyond its wildly expanding role in the beauty industry. As the world's population increases, human hair is re-imagined as an abundant and renewable alternative to diminishing resources such as tortoise shell or tropical wood.*

*Based around the notion of the ancient Silk Road, which transported not only silk but also technologies, aesthetics and ideas between East and West. Hair Highway explores the ideas of modern day cultural cross-overs in a collection of objects inspired by Qing dynasty and 1920's Shanghai-Deco era.*

<https://www.studioswine.com/about/>

Human hair, bonded with resin, becomes a collection of eyeglass frames, and decorative combs. Their elegiac film will be presented in the exhibition.

participation confirmed