



BLACK BAZAAR

Design Dilemmas

Ineke Hans / Ed van Hinte

OIO publishers



It's time for the shoot-out. They stand opposite each other, Morris's cartoon cowboy Lucky Luke and his shadow on the wall. The moment has arrived. Probably high noon. Luke turns out to be the faster revolver man by a long shot and solves the mystery of darkness by killing his shadow instantly, with a bullet straight through the heart. Shadows are supposed to be black. **Black in this book represents the borderline between the obvious and the mysterious,** and it is this that fascinates designer Ineke Hans. Certain colours and shapes have characteristics that seem to be universally understood, for no apparent reason. She wants to understand why people interpret objects the way they do, because she needs to be in control. An important part of design is prediction. Like most designers Hans wants to be able to know in advance what kind of reactions she can expect. At the same time she understands very well that she can only achieve this to a certain extent. This is the area in which she puts her designs to the test. Ineke Hans explores ways in which she can 'kick around' fixed images of objects, to discover the limits of clarity.

BLACK



The truth is more important than the facts

Frank Lloyd Wright


Black as a code is interesting because it is based on convention. And any convention is there to be challenged. Ineke Hans likes to do just that. She studied design at the Academy in Arnhem at a time when artisanship was in vogue. It was then that graduation students created beautifully handmade one-off pieces of furniture and formed the 'October Group' which advocated that kind of handmade quality. At that time architect Bofek Šipek was a well-known figure in design circles. He made playful designs based in part on the classic artisanship of furniture, glass and porcelain. Hans took a work placement at his studio. It raised a few doubts in her mind. She wasn't sure if this kind of work suited her, as she was less interested in this eclectic approach than in simplicity and serial production.

So Hans decided to continue her studies at the Royal College of Art in London. She believed studying there for two years would give her a solid education in industrial design. It was during the holidays back in the Netherlands after starting in London that Ineke Hans began to pave her own way with the project 'Seven Chairs in Seven Days', which turned out to take a good deal longer. Here she experimented with the chair's limits as a symbol. Because the chairs were all slightly 'off' the basic image, she hoped to find out more about people's fantasies about unfamiliar objects.



Black magic Black clarifies form. Ineke Hans designed three chairs in which she explored the clash between the opportunities of new technologies and familiarity of form. In two of them the main issue was the avoidance of one particularly expensive technology: upholstery. In these two she tried to avoid this costly time-consuming process of putting textile on a framework by integrating it in the design, without losing the image of textile covering. The first one, **'Magic Chair'**, is covered with woven glass fibres stuck to a soft foam shape with a new flexible biological resin. The whole surface is coated with a black rubbery substance. All the corners are rounded, otherwise the glass textile would delaminate during deformation. The chair is immediately recognizable as such, and feels softer than it looks.



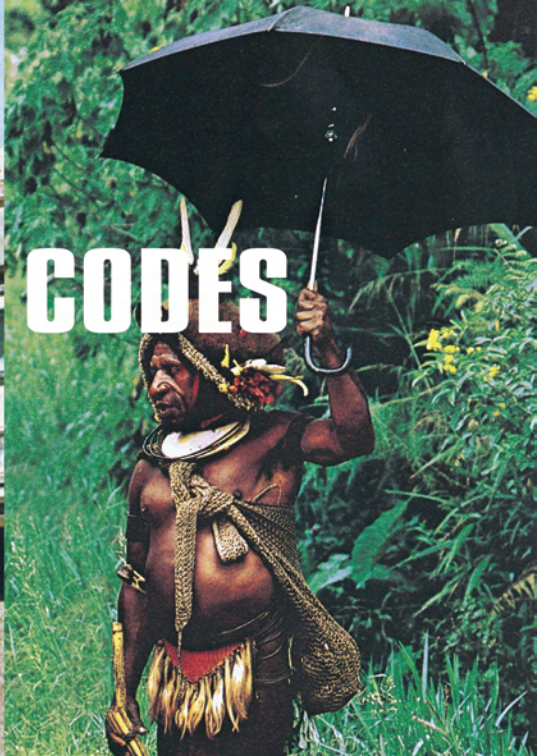
A campsite on a grassy field. A rectangular fire pit is constructed from various sized stones. Inside the pit, there is a metal stove, a yellow pot, a blue metal can, a wooden stick, a pink object, and other camping gear. The text is overlaid on the center of the pit.

*Es gibt Sachen
die gibts ja gar nicht*

Manuela Kuchmann



BROKEN



CODES

Black Beauties Someone once asked Ineke Hans to make a children's version of an 'Under Cover' chair, one of the range of the upholstered colourful aberrant 3D chair pictograms. She chose the one that can stand upside-down and used black recycled plastic for it. Then there was a friend who collects children's chairs and wanted one by Ineke Hans. So she made a tiny black office chair. For a wedding ceremony she made 'Wet Step', a small bathroom object that enabled a child to use the wash basin. 'When I had those three', says Hans, 'I thought to myself, why not add some more objects and turn them into a true collection? Sometimes I suspect I have this tendency to create collections because I find it difficult to choose and want to show the other side.

I started to play with the clichés of objects for children. They don't care if a toy or a table is black, they simply integrate them in their play. So I made a desk to match



Dress codes and interiors provide recognition. Humans are programmed to recognize and when they do they smile, transferring their experience to their social environment. Recognition is crucial for survival. If you are not able to participate in recognition there is always the option of saying that what you perceive is 'sort of different'. To explore the world of recognition **It is always fascinating to view bygone culture.** There are many objects that used to be familiar and now have completely disappeared. The way people used to decorate their houses is now charming to us, but it is also difficult to imagine how people lived in them, what they did, how they behaved, how they dealt with the passing of time.



Black in current design is the lack of colour that has an almost sweltering presence on all levels, from the natural quality of materials, via the inevitability of phlegmatic acceptance of normality, to colour codes worn by self-appointed bearers of culture. In **Black Bazaar** designer **Ineke Hans** and publicist **Ed van Hinte** playfully and critically explore the puzzle of design considerations in the context of black. It is the colour of ink and silhouettes, a metaphor for conventions and the reason why certain design decisions occur. **No colour is just a colour, especially black.**

ISBN 90-6450-512-8



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