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Ineke Hans' London studio is a place for her to concentrate on design, while her workshop in the Netherlands makes prototypes and installation pieces [54–56].

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Ineke Hans

Ineke Hans established her first studio in 1998, and is now based in London and Arnhem. Her work includes furniture for *littala*, *Cappellini*, *Magis*, *Offecct*, *Ahrend* and *SCP*, as well as self-initiated projects and special commissions. Hans studied at the Academy of Art and Design in Arnhem, initially as a sculptor, before switching to design. She then studied at the Royal College of Art, London, to learn about industrial design.

Her first professional experience was working in the studio of Bořek Šípek in Amsterdam, a Czech who won considerable attention in the 1980s for his distinctive craft-orientated version of postmodernism. After graduating, she worked in the design department at *Habitat*. The retailer approached domestic furniture much as a mass-market fashion business: selling its own brand products at affordable prices, outsourcing manufacturing and offering seasonal collections. Hans says,

I worked on furniture, ceramics, glass and accessories. I was doing sixty designs every six months. From the sixty, maybe fifteen would end up in the shops. In those days manufacturing was in Poland, Slovakia and Slovenia. Winter collections were oak tables and upholstery. Summer was flat packs and outdoor furniture. When we wanted to get into metal, the buyers said, 'we will not sell this, metal is too cold'. Buyers are powerful. 'A sofa has to be on lower legs, or it won't sell', they would say.

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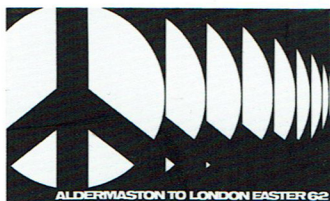
Hans' designs were triggered by observation. 'How do people use things, what do people do in their garden—I am an observer but I am also a user'.

Hans emerged from the Netherlands at a particularly creative moment. 'A new generation tried to do things differently. There was a kind of baroque; there was the *Droog* group. But there was also an attitude of DIY.'

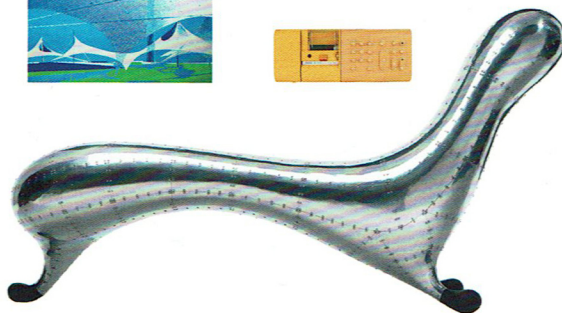
'Until my son was born, I was behind a circular saw and welding machine myself. I still have a workshop. The danger is you become a slave of your own system as a welding machine. I now work with people who are real makers—they have more skill.' For Hans, self-production is an idea, as well as a method. She showed her work at the *Stedelijk Museum* in Amsterdam in a survey of new design in which she was classified as a self-producer. Hans now works in a range of different ways. She has traditional clients and manufacturers with the resources to prototype projects, market her work and offer royalties.

When we design for clients, sometimes we make mock-ups and models. If you work for an Italian company, they can do the models themselves. It's an approach which is continually changing. The younger generation is into different methods of working. They are interested in open source. Open source sells direct and is a completely different way of looking at things than the idea that design is fixed and holy.

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