

new olds החדש החדש

May 2011: Press Release

new olds: design between tradition and innovation

Design Museum Holon, Israel

Press preview: 25 May 2011

Public Opening: 26 May – 10 September 2011

Design Museum Holon, in cooperation with the Goethe-Institut Israel presents the world premier of ***new olds: design between tradition and innovation***, curated by Volker Albus. The design exhibition is the latest in a series by the Institut für Auslandsbeziehungen e.V. (ifa).

new olds presents works by over sixty Israeli and international designers exploring design between tradition and innovation. They are inspired by historical references and symbols ranging from the deer antlers to the cuckoo clock, traditional porcelain, Baroque objects and the more recent history of Bauhaus and Memphis. The works are produced in a variety of techniques: old and new, artisanal and technological, from weaving, glass-blowing and wood-carving to rotomoulding and use of 3D software.

The ***new olds*** exhibition aims to show the international and complex nature of this discourse in contemporary design. Over seventy designs have been curated around the themes of material, construction, configuration, production, design icons and traditional use.

Maarten Baas has reinterpreted the everyday white plastic garden chair, one of the most recognisable items of furniture in the world, into a hand-carved wooden chair giving it an antique quality. **Ineke Hans** has breathed new life into the traditional wooden beer table by recreating it in recycled plastic. **Laura Bernhardt's** loosely woven indescribable piece is a bedspread, bed and sleeping bag all in one while **Frank Willems** bends and twists mattresses to form definitive shapes such as chairs and stools.

new olds highlights the short and highly successful history of Design in the West where it has quickly become significant in the collective understanding of culture and is appreciated and communicated accordingly. Design is increasingly gaining significance outside the western societies. However often many of the motifs that



are depicted as “new” actually derive from an historical context and existing idiom of one country or culture but represent a new interpretation of traditional forms.

Volker Albus says, *"We want to show the different ways in which it is possible to work with traditional aspects. When ifa exhibitions tour around the world, I notice that young designers are not aware of their own culture and try to copy the western style. In this exhibition, we have a lot of designers who work with traditional aspects, so I want to help designers to concentrate, to look at their own roots"*.

In addition to the visual and sensual presentation of the exhibits, there will be an accompanying programme of lectures given by various international designers participating in the exhibition, including 18 up-and-coming as well as established Israeli designers.

Notes to Editors:

1. The exhibition has been designed and curated by Volker Albus and organised by the Institut für Auslandsbeziehungen e.V (ifa). The ifa is an organization operating worldwide to promote artistic exchange and dialogue between civil societies and to provide information about foreign cultural policy. www.ifa.de
2. Designed by world-renowned architect Ron Arad, **Design Museum Holon** was inaugurated in March 2010 and has quickly established itself as the most exciting recent development to emerge in the Middle East. The Museum is part of an urban regeneration initiative which aims to transform the City of Holon into a centre for design.

Central to Design Museum Holon's mission is to supply an enriching and thought-provoking environment for visitors to explore exciting and engaging design ideas, principles, processes and objects in a tactile and practical fashion.

3. *new olds: design between tradition and innovation*, a fully illustrated catalogue including articles by Omri Herzog and Nirith Nelson accompanies the exhibition, available at www.dmh.org.il.
4. Selected designers are available for interviews by phone and email.
5. A full list of participating designers is available on request.

For press information or visuals of the exhibition and Design Museum Holon, please contact Sameera Hanif and Amy Ullman at LUCHFORD APM: + 44 (0) 20 7631 1000; firstname.surname@luchfordapm.com



new olds: design between tradition and innovation Design Museum Holon, Israel

1.



Mesh by Tal Gur
Photography by Ohad Matalon

2.



Blow Away Vase by Front
Photography by Maarten van Houten

3.



Happy Material by Pini Leibovich
Photography by Dorit Talpaz

4.



Werkstadt-Kabinett by Studio Makkink & Bey
Photography by Frank Kleinbach

5.



Plus de Madam Rubens by Frank Willems
Photography by Serge Hagemeier

6.



Golden Age by Meirav Peled Barzilay
Photography by Naama Rona

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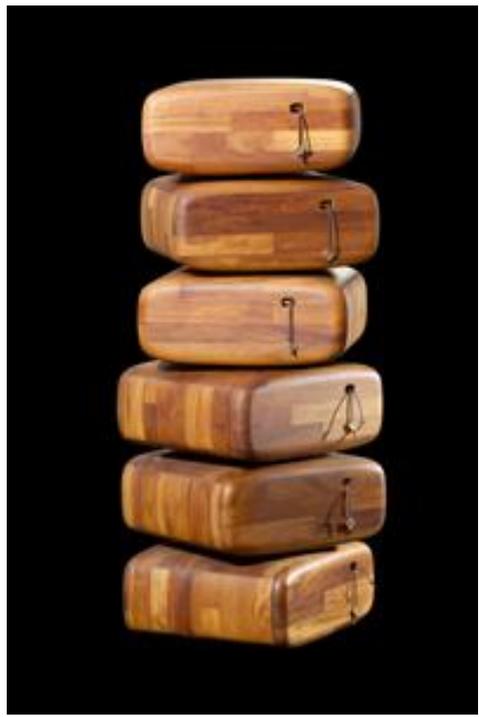
Mono Thone by Martino Gamper
Photography by Anna Arca

9.



Raw 001 by Haim Parnas
Photography by Shay Halevi

8.



Secrets D-6 by Arik Ben Simhon
Photography by Ori Ackerman

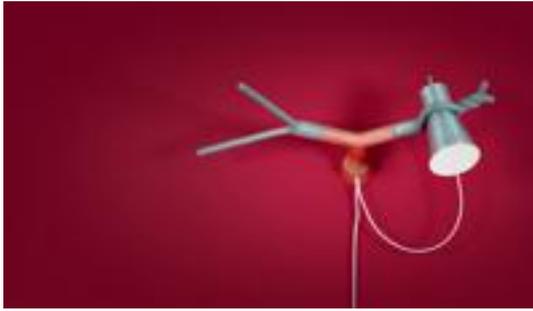
10.



Custom Made Chair by Karen Ryan



11.



Fixie Lamp by DAG Designlab
Photography by Inbal Marmari

12.



Rope Bench by Yoav Reches

Captions

1. *Mesh* by Tal Gur: is a web of metal wires that lie over a base of curved iron rods – a spider web of sorts. Polyurethane plastic bags have been twisted over the structure by heating and welding. The chair creates a sense of naturalness and organic form that has undergone contemporary adaptation and interpretation.
2. *Blow Away Vase* by Front: This classic Royal Blue Delft porcelain vase has experienced something truly bizarre: it has been blown aside by a powerful gush of wind. The wind motion has become part of its features and the beauty of the vase lies in the fact that it is bent but not defeated.
3. *Happy Material* by Pini Leibovich: The Happy Material chair made from thousands of balloons channels a Campana Brothers' aesthetic with its nod to surrealism and furniture-as-art.
4. *Werkstadt-Kabinett* by Studio Makkink & Bey: The title of this work alone promises something new. The piece diminishes the very precise bipolar sense of location where one works, proving that the only thing that matters is the technical equipment. If you have that, all you need in order to open up a workshop or an office in the city, is a place to sit and put down the computer.
5. *Plus de Madam Rubens* by Frank Willems: After bending, twisting and folding mattresses into quirky shapes, Willems then sprays them with a water-resistant foam coating and then paints it.

6. *Golden Age* by Meirav Peled Barzilay: Inspired by the loss of skin elasticity in old age, the ceramic vases are first created in slip cast molds and are then manipulated manually. This results in vases which are very similar but never identical. The form of the vases resembles sagging skin in old age; they are decorated by two different but complementing prints.
7. *Mono Thone* by Martino Gamper: Gamper sees his designs as a chance to create 'three-dimensional sketchbooks', a set of playful yet thought-provoking designs that, due to the time constraint, are put together with a minimum of analysis but possibly creating one or more designs that might be suitable for mass production. The designer hopes his chairs illustrate and celebrate the geographical, historical and human resonance of design: what can they tell us about London, the sociological context of seating from different areas, and the people who owned each one? The stories behind the chairs are as important as their style or even their function.
8. *Secrets D-6* by Arik Ben Simhon: This modular storage unit was created following efforts to develop pieces of furniture that encourage people to hide secrets in them. It is composed of drawers that are mounted one on top of the other, and the number of drawers can vary according to the function or need. The drawers revolve independently, allowing the owner to deliberately show or hide the handles – revealing or hiding the access to their secrets.
9. *Raw 001* by Haim Parnas: The object is made of a white wood beam that was used by Israel Railway workers and then discarded. The legs of the piece and the mast are made of cypress branches found in the forest. The connector is a tree branch inserted into a simple cylindrical cavity made with a hand drill. The parts are connected by means of pressure, without glue, and the whole piece is coated in beeswax. The rubber pads on the legs were cut out of a tire. The tracks left by worms are just as important as the marks of the saw, the axe, and other tools, and even after it has been finished the object perpetuates the fact that it is still a raw material given to change.
10. *Custom Made Chair* by Karen Ryan: Made from salvaged furniture pieces, each chair is a completely unique work of art. It is as much an exploration of consumption and disposability as a practical, functional seat.
11. *Fixie Lamp* by DAG Designlab: The Fixie Lamp Series is a collection of four LED based lamps made of a flexible material which makes them playful, and offers the users a variety of postures and adjustments.
12. *Rope Bench* by Yoav Reches: This plywood bench has been constructed using only rope tension. The system, which features the rope embedded directly in the plywood, can either lie flat or be realised into a complete seating unit.