

# spectrum



## TRIBUTE TO VISSER

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### THE EYE-OPENING SOFA BED

Jan des Bouvrie, Richard Hutten, Carolina Wilcke & Reinier Bosch, Piet Hein Eek, Kiki van Eijk, Marcel Wanders and Sabine Marcelis pay tribute to the work of Martin Visser

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## CENTRAAL MUSEUM UTRECHT

This brochure is published to accompany the exhibition 'The eye-opening sofa bed' in Centraal Museum Utrecht.

The Centraal Museum has an important collection of applied art and design, including the largest Gerrit Rietveld collection in the world. In addition, the museum has an intimate relationship with Martin Visser's oeuvre. In recent years, the Centraal Museum has included various designs by Visser in its collection and throughout the museum visitors can sit on the museum sofa Visser designed for the museum in 1998. In 1991 the Centraal Museum presented a retrospective of his furniture designs and art collection under the title 'Collected Work'. We didn't take long to accept the invitation to pay homage to Martin Visser together with the Centraal Museum.

The exhibition can be seen from 14 March to 30 August 2020.

## PREFACE

It is every furniture manufacturer's dream to have a timeless classic in their collection. It's like chasing an impossible dream. But you can create the best conditions: a climate where designers bring out the best in themselves and surround themselves with the best craftsmen and colleagues in the trade, who recognise and appreciate each other's qualities.

Martin Visser knew this like no other. His drive and craftsmanship brought him to De Bijenkorf and Spectrum. In a short period of time he managed to win over the most important innovators of his time. Visser saw the connection between art and design. This led to special projects and collaborations that ultimately formed Spectrum's DNA. Through the eyes of Constant Nieuwenhuys, Benno Premela and Gerrit Rietveld, among others, Visser showed what modern living was all about. Under those circumstances, Visser's own furniture designs were born in a natural way.

Visser's timeless designs from 1960, including his iconic BR 02 sofa bed, are Spectrum's backbone. A tribute to his work is therefore appropriate; a unique opportunity, moreover, to show that Visser's oeuvre is broader than his sofa bed alone.

The fact that we pay this tribute through the eyes of fellow designers is self-evident to us. They know how to translate Visser's work like no other and - as a result - make his designs and ideas visible to a new generation.

Each of them had their personal reasons to participate in this project. You can tell from each design and story. We are grateful and honoured with the willingness shown and extraordinarily happy with the result.

Enjoy this special exhibition.

**Cindy Verhoeven**  
**Titus Darley**

**ABOUT SPECTRUM  
&  
MARTIN VISSER**





N.V. MAATSCHAPPIJ  
VOOR KUNSTNĪVERHEID  
't SPECTRUM  
BERGEYK (N.B.)  
TELEFOON 11

GEVESTIGD 1941

## SPECTRUM: TIMELESS DESIGN SINCE 1941

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### Originated from resistance

As a result of the Second World War, there is a shortage of raw materials at De Ploeg weaving mill. 't Spectrum was founded in 1941 to prevent forced labour of personnel. Furniture and home accessories made from small wood and rushes form the basis for the first collection. Gerrit Rietveld was appointed by 't Spectrum director Piet Blijenburg as a member of the assessment committee of the collection.

### Blueprint for future generations

From 1954 onwards Martin Visser headed the design department of Spectrum. He hired progressive designers and Spectrum furniture soon became enormously popular in the modern Dutch household. As one of the most prominent participants in the 'Good Living' foundation (1946-1968), Spectrum, along with brands such as Pastoe, De Ploeg and Artifort, represents modern design based on good taste. The collection Visser designed in 1960, with the BR 02 sofa bed as the most famous icon, appears to be a masterstroke and still forms the backbone of the Spectrum collection today.

### 80 years of timeless design

The Spectrum collection consists of strong characters with their own story. The furniture has a clear construction and design language and is used in the living room as well as in special reception and meeting rooms. Sustainability, Dutch product and original design are increasingly appreciated and confirm what Spectrum has represented for almost 80 years: furniture with future value.

Thank to the collaboration with sister company Rietveld Originals, Spectrum has - since 2014 - included a large proportion of Gerrit Rietveld's furniture designs in its collection. In addition to Martin Visser and Gerrit Rietveld, the designs of veterans Benno Premsele and Constant Nieuwenhuys form the basis for the work of a new generation. In addition, Spectrum still unites designers and offers them a platform for conveying exceptional design, just as Visser did in the 1950s.



## MARTIN VISSER

(Papendrecht 1922 – Bergeijk 2009)

In 1954, 't Spectrum asked designer and art collector Martin Visser to join them as head of their design department. It turned out to be a brilliant decision. Visser's innovative ideas and his inquisitive, open spirit not only gave the company a new face, but also resulted in Dutch design classics that were the talk of the town and have remained in production to this day.

Visser was a self-taught designer. He made his first items of furniture in his free time, just after the war, when he was still working for Rijkswaterstaat (the Directorate-General for Public Works and Water Management) in Middelburg as an architectural draughtsman. They were intended for a friend, but Visser had the local carpenter make a few additional copies, compiled a portfolio and tested the interest of a few stores in Amsterdam. De Bijenkorf was instantly excited and not only bought his entire collection, but later offered him a job as a sales assistant as well.

### De Bijenkorf

Visser rapidly grew to the position of purchaser and head of the furniture department at the luxury department store De Bijenkorf in Amsterdam. He stood out for his innovative interior presentations, in which he presented modern alternatives for the stuffy post-war living rooms of the Netherlands using furniture by young designers and architects like Aldo van Eyck and Hein Stolle. The display of works by contemporary artists like Karel Appel and Constant Nieuwenhuys alongside the furniture was another striking touch. He even invited Nieuwenhuys to create a colour scheme for a so-called model apartment that he asked Gerrit Rietveld to design. Visser had a very keen sense for the spirit of the time, and so it was no wonder that he caught 't Spectrum's eye. He accepted the position of chief designer at this company in Bergeijk in 1954, remaining with them until 1974.

### 't Spectrum

Visser designed a series of furniture for 't Spectrum that is still in production, including the now-iconic sofa bed BR02. Visser did not allow the company's limited production possibilities to impede him, but freely turned to materials like steel tubing, wicker and

wood. These materials would be processed by specialised companies, after which the furniture was assembled and optionally upholstered at 't Spectrum.

In addition to his role as designer, Visser also acted as art director, recruiting leading designers like Gerrit Rietveld, Friso Kramer, Kho Liang Ie and Benno Premsele for the company. After leaving 't Spectrum, Visser briefly served as curator of modern art at Museum Boijmans Van Beuningen before returning to design, collaborating frequently with his second wife Joke van der Heyden.

### Art

Besides design, art was also deeply important to Visser. The same went for his brothers Carel Visser (sculptor) and Geert Jan Visser (collector). Martin Visser was an early collector of the works of Cobra artists, but these did not fit well in his later dwelling in Bergeijk, designed by Rietveld. At that point he and his first wife Mia began to focus more on the minimalist and conceptual art that artists were producing at that time. Visser proved to have a prescient eye in this respect as well, purchasing works from Sol LeWitt, Richard Long, Stanley Brouwn and Carl André, among others, and later from German neo-expressionists like Anselm Kiefer, all of whom went on to become world-famous artists. Many of them also became close friends, visiting Visser's home and even creating works there. Sometimes Visser helped them find companies to produce their work in the Netherlands, through the contacts he knew from his time at 't Spectrum.

Visser was one of the leading post-war collectors in the Netherlands, and gifted a large part of his collection to the Kröller-Müller museum during his life.

## BR 02 SOFA BED

### The 1960 collection

In 1954, Martin Visser was asked by textile manufacturer De Ploeg, the parent company of 't Spectrum at the time, to curate the company's furniture collection as Head of Design. Visser rapidly modernised the collection by recruiting external designers. As for his own work, in the early stages of his tenure at 't Spectrum, Visser mostly designed small furniture items, such as stools and wall systems. Sofas, armchairs and cupboards followed, all unmistakably characterised by a well-balanced, straightforward approach.

The consistent, characteristic look that established Visser's reputation emerged when he began using round instead of square metal tubes in 1960. Using round tubes required refined welding techniques, and it was the perfect execution of these welds that allowed 't Spectrum to set itself apart as a high-quality furniture manufacturer.

### BR 02 sofa bed

Visser's 1960 BR 02 Sofa Bed is his most famous furniture design. BR stands for "bank om te rusten", or "sofa for resting". Visser started designing sofas and sofa beds in 1957. In his early models – Sluis, Sluiskil, Nieuw Sluis and BR 01 – he was still looking for the right way to attach the backrest and seat, and used square instead of round tubing for the frame.

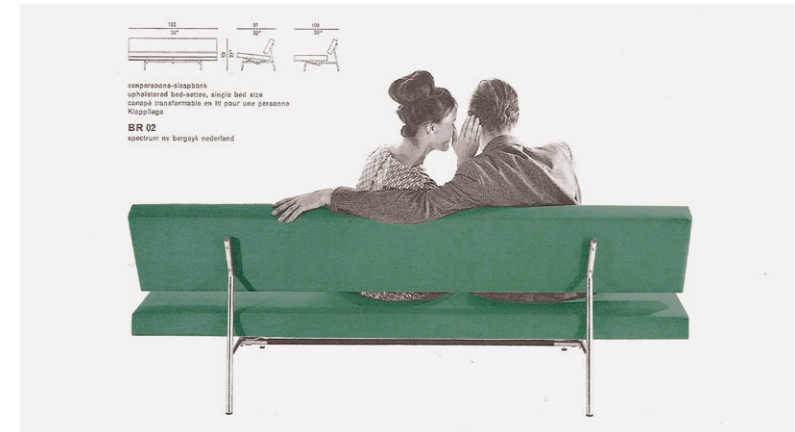
The comfort of the BR 02 sofa is the result of the angle of the seat and the backrest. Visser achieved this angle by creating a bend in the rear legs and tilting the seat. A clever mechanism enables the seat to be easily adjusted to a horizontal position, creating a single-person sofa bed. An important difference compared to previous versions are the chromed sides of the frame forming the legs and back. The connecting element of the frame between these is black, and the contrast with the shiny

chrome renders it almost invisible. As a result, the frame looks light and airy, and the chair and back appear to float in space.

Various contemporaries designed sofas in similar styles, but Visser's BR 02 remained unrivalled thanks to its perfect proportions and well-contrived details. It is no surprise, then, that connoisseurs consider Visser's second "sofa for resting" the archetypical model of its kind.

### A no-nonsense design classic

The use of a round tube frame and a black middle segment are distinguishing characteristics of Visser's sofa bed. However, the biggest reason for the BR 02's success was Visser himself. With his designs, Visser represented the wider wave of innovation in art, architecture and interior design in the post-war Netherlands. As the head of the furniture department at De Bijenkorf (a luxury department store) immediately following World War II, he was already creating exhibitions that were the talk of the town under the motto of "Ons Huis ons Thuis" (Our House, Our Home) with such designers as Gerrit Rietveld, Constant Nieuwenhuys, Aldo van Eyck and Benno Premela. Visser's contributions to Stichting Goed Wonen (the Good Living Foundation) were significant as well: his furniture was often included in the model homes created by this foundation for the purpose of improving domestic living. Stores like De Bijenkorf, Metz & Co. and Bas van Pelt sold this kind of furniture. By showing how no-nonsense designs could also be very comfortable, Visser became a highly regarded figure by a generation with a modern attitude to life. The fact that cartoonist Jan Kruis gave the BR 02 a permanent spot in the home of his weekly comic Jan, Jans en de kinderen (Jack, Jacky and the Juniors) illustrates the broad popularity of this no-nonsense Dutch design.



1. Image from the 1960 Spectrum catalog
2. Advertisement in magazine Avenue, Nov. 1967
3. The BR 02 in Jan, Jans en de Kinderen (Libelle-Sanoma), drawing by Jan Kruis
4. 1960's interior, photo: Arjé Plas (MAI)
5. BR 02 with a fabric by Pharell Williams for G-Star RAW
6. The BR 02 sofa bed disassembled for the Dutch Design Week 2018.

## TRIBUTE TO VISSER



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## JAN DES BOUVRIE X SZ 63

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"After the war, Martin was one of the most pioneering designers in the Netherlands. So during the time that I owned a shop in Amsterdam's P.C. Hooftstraat, it was only natural for me to invite him to display his furniture there. That was in 1971. In fact we even made a catalogue, containing both our works. But then we knew each other for much longer, since back when I was still a student at the Kunstnijverheidsschool, the predecessor of the Rietveld Academy. At that time, I often visited Annie Apol, the stylist at De Bijenkorf, for lunch. Martin would often join us. I have such great memories of that time, we talked about nothing but art and design.

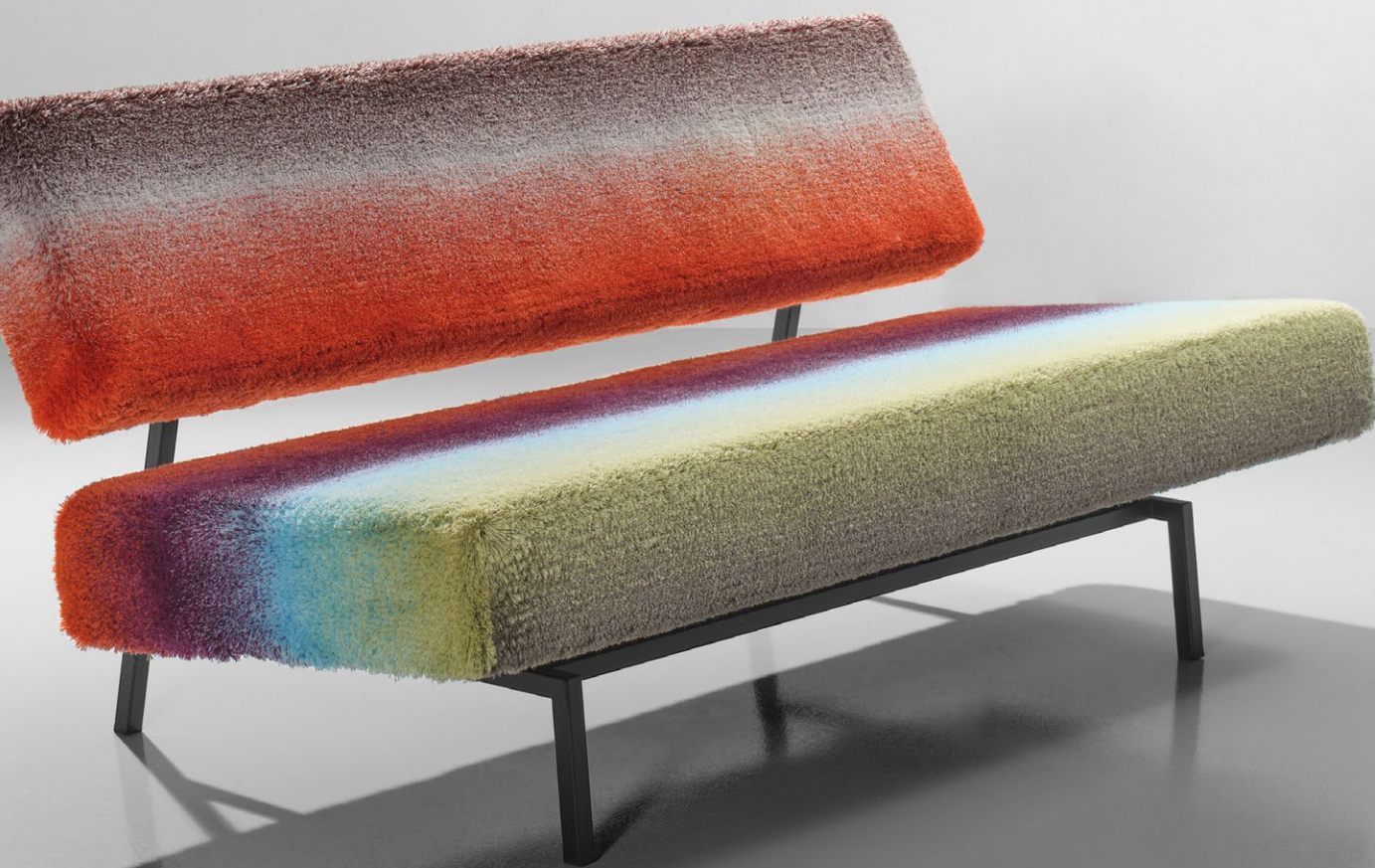
Later, he designed for 't Spectrum while I designed for Gelderland. We both had our own styles, of course, but simplicity was a guiding principle for both of us. That philosophy also underlies this design. Funnily, I didn't take inspiration from just the SZ 63, but also from the pillow of his famous sofa bed. I just love that detail: a simple gesture that single-handedly turns the sofa into a multi-functional thing. I incorporated that idea into this chair: by expanding the sides, it turns into a kind of small attached table. It simultaneously does away with the need for an occasional table [Dutch: bijzettafel], a word I've always disliked, in fact. I dedicate this new chair to Martin Visser, an amazingly creative man in all respects who also had a very good eye for art – as you can tell from his collection – but who above all was a wonderful person."

### SZ 63 (1960)

The SZ 63 may appear no different from the SZ 64 at first glance, but in the SZ 63 Visser applied the principle of the standard seat shell. Here, the seat and backrest form a single whole. By using an ideally proportioned and comfortable seat shell in a variety of models, it was possible to create different armchairs while keeping a relatively small stockpile of components. Visser first applied this idea in 1958 with his upholstered Spectrum armchair Laag Keppel.



"Simplicity was a guiding principle for both of us."



“Joke stimulated my creativity and pushed me to experiment.”

## JOKE

### RICHARD HUTTEN X BZ 53

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“Martin Visser’s furniture pieces are examples of Dutch Design before the term even existed. Brilliant designs that I have nothing but admiration for. The fact that they are still in production says it all, really. Modern, simple, and crafted with attention to detail. My own approach to design is different. For me, details don’t exist – to paraphrase Charles Eames – everything is equally important.

My version of the BZ 53 is a tribute not only to Martin Visser but also to his wife, designer Joke van der Heyden. Joke designed fabrics and furniture – also in collaboration with Martin – and was my favourite teacher at the Design Academy. She stimulated my creativity and pushed me to experiment, giving me the courage to take a step further every time. Nothing was off-limits. The colour and materials in my design reflect this. I replaced the conventional fabric with tufted carpet in rainbow colours, a technique I have used before in designs for CSrugs. The material is soft, fuzzy – some 2.5 centimetres thick – and an unusual choice for upholstery. This creates a contrast with the sleek form of Visser’s original.

Honestly, this design is also a bit of an ode to Visser’s art collection. Art is hugely important to me. I view my furniture as objects in which the line between art and design is sometimes just irrelevant.”



#### **BZ 53 (1964)**

Visser’s BZ 53 is a simpler version of the BR 02. The BZ 53 is smaller (160 instead of 192 cm) and the seat is not only thicker but also non-adjustable, which reduced the amount of steel used in its construction. As a result, the webbed wooden framework could be assembled in-house and then attached to the square tube frame with a few bolts. The BZ 53 remained in production until 1971.

## SZZ 2020

**CAROLINA WILCKE &  
REINIER BOSCH X SZ 64**



“SZZ2020 (Stoel Zitten Zonnecel 2020, or “Solar Cell Sitting Chair 2020”) is primarily a statement of how we, as designers, see the future. Martin Visser gave a face to the post-war reconstruction through his furniture, but the truth is that we are currently going through a similar phase. We have to rethink everything. If you want to live in a zero-energy way, how does that impact the way you deal with objects? Can you make furniture that generates energy? We find such questions fascinating. While Visser made design into something accessible for the general public – Carolina grew up with his furniture – we want to use smart materials to make sustainable design attractive to a large audience.

Carolina and I are life partners, but we also collaborate a lot professionally, so a project like this is basically born while having dinner. I look at things from the perspective of my background as a designer at Studio Solarix, where I develop materials for buildings that can generate energy: solar design. Facade panels containing solar cells that contribute to an attractive and pleasant urban environment, for example. Carolina’s perspective is more that of a product designer. Because her work is also produced by Spectrum, she feels a connection with Visser’s philosophy. We used Solarix materials in the seat and back of the SZ 64, which supply the energy for the “neon” LED lighting. It’s a concept that balances between art and design and invites people to think about how we can approach objects in a sustainable manner. We really need to get serious about the future – and let us hope that it will turn out to be just as bright.”

### SZ 64 (1960)

Like the BR 02 sofa bed and SE 69 chair, the SZ 64 (formerly SZ 37) has a separate seat and backrest. An outstanding feature is that the wooden frames of the upholstered back and seat are attached to the two side frames that serve as the armrests and legs, without any additional structural elements. This very simple construction deviates from the idea of working with a standard seat shell in which the backrest and seat form a single whole. The armrests were executed in wood or, like the model on display, leather.



“We want to make sustainable design  
attractive to a large audience.”



## PUK SZ 19

KIKI VAN EIJK X SZ 01

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“To me, Martin Visser’s furniture pieces always embody the essence. It’s all about his language of forms, those clear lines. A bit like the way children draw things, only with a skilled hand. That’s unique, because adults often lose their intuition and then tend to take a roundabout approach. That’s why the simplicity of the SZ 01 immediately caught my eye: the sleek lines of the industrial-looking steel in combination with the traditional wicker... It all comes together beautifully, but also creates a splendid contrast. The wicker also reminds me of the texture of cloth, which I often work with.

In my design, I wanted to use the same clear lines to make a chair with a rounder, warmer character. While I was working on my initial sketches, my six-year-old son decided to help. He made a very apposite, clear drawing which I then reduced to two lines. That became the foundation. I spent an eternity finetuning, of course, looking for the right proportions and curve, and gave the chromed steel a deep royal blue powder coating for warmth.

The name Puk SZ 19 nicely combines my process and Visser’s idea. In the past, the chair was sometimes called Cato, a name that can be traced back to the meaning of ‘pure’. That’s exactly what I see in a child’s approach – in this case, my son Puk.”



### SZ 01 (1960)

The design of the SZ 01 derives from Visser’s desire to create a standard seat shell with an ideal sitting angle that could be applied to various furniture pieces. As a result, the SZ 01 consists of just two chromed side frames and a seat shell. The shell was originally only available in wicker, but was eventually produced in a saddle-leather version as well. The chair comes across as extremely slender due to the attachment of the seat to a diagonal rail that was needed to ensure a solid construction.

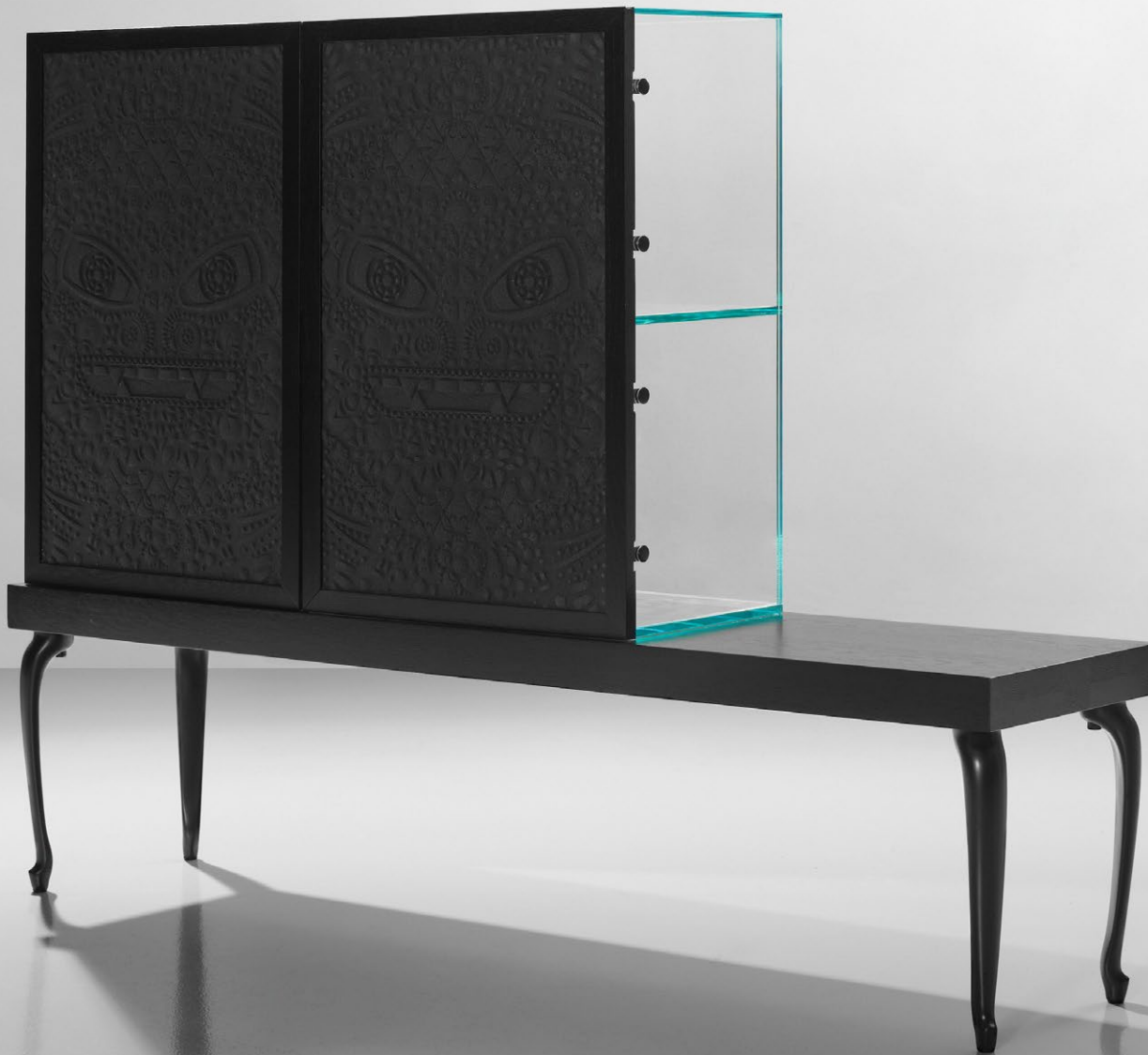
# UNTITLED

MARCEL WANDERS X SZ 01

“My generation came of age on the stage that creative professionals like Martin Visser established. He fought for design to be taken seriously as a profession, and I admire the way he put others in the spotlight as an art director. Although I operate at the other end of the spectrum – Visser was pragmatic and straightforward, while for me, imagination and poetry are vital – but our shared history is something I value. The past is relevant when you believe in the future and strive to create sustainable designs. Unfortunately, we aren’t always brave enough to look back with a kindly eye. Our dogmatic attitude of “less is more” is difficult to break through, as if we’re all burdened by a Calvinist sense of guilt. But there is more, believe me!

Visser’s 1948 design is primarily practical. A table to carry a cupboard so that it doesn’t stand directly on the floor. And you can add all kinds of modules and hide all kinds of things in it. The size and composition of my design are similar, but we live in a time that demands other things of us. Visser made functional furniture that was accessible for a large part of the population and could be produced in great numbers. Today, Ikea produces endless series of that kind of furniture – there is no sustainability to be achieved there.

I want to make the antiques of tomorrow. Furniture that amazes, that stimulates the imagination, furniture with a story. My cupboard is still very minimal, really: a black table with a transparent module. The 3D-printed doors feature a polychromatic relief of monstrous faces. When closed, the cupboard is subtle; open, it is challenging. I like empty cupboards, cupboards full of emptiness, the ritual, the surprise. In that way, I preserve emptiness for the future.”



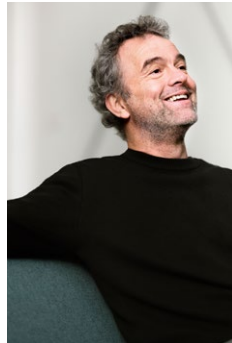
## CUBIC DRESSER (1948)

Martin Visser’s Cubic dresser is his earliest work. He designed it along with a table and two benches for the furniture department of De Bijenkorf, where he worked as a sales assistant at the time. The dresser was modular: cubes containing drawers or “weatherboarded” doors were installed on the telescopic frame, making it easily adaptable to users’ needs. The construction and use of materials were fairly straightforward: while the diagonal slat in the frame is recessed, it remains clearly visible.



# MVPHE

## PIET HEIN EEK X SZ 73



"I knew about Martin Visser before I knew the slightest thing about design. Martin Visser was just part of life. My mother had one of his chairs. Everyone had something he had made; that's how much in touch he was with his time. The same goes for his art collection, actually. The fact that all those works that he collected became so famous later on shows how well he comprehended the world.

The first time we met, he asked me a million questions. Of course, there was so much more he could have told me about himself, but he let me talk instead. He learned a lot that way. I found it very touching to be asked to make his coffin after he passed away. I made it rough on the outside, soft on the inside, symbolising the two sides of Martin: resolute in his choices and loving and kind in his relationships with others.

Visser's early furniture pieces appeal to the general public in a very refined way, but his later pieces are much more outspoken. Bulky and almost cartoonish, more object than functional item. When I saw the SZ 73, I immediately knew that that was the one for me. I could make an archetypical "late" Martin Visser with it. I copied the way the armrests are attached to the wooden frame, but magnified the various components. In that way, I transformed a 1968 model to fit his design style of the nineties. The army green cloth is a reference to furniture from my own collection. The final result is a chair that you can basically use any way you like."

### SZ 73 (1968)

Visser was clearly inspired by the spirit of the times when designing the SZ 73. The construction of the SZ 73 obviously draws on Gerrit Rietveld's Crate Chair (1934), although the frame is barely visible due to the robust upholstery. As with most Spectrum models of those years, the SZ 73 was developed as part of a series, allowing buyers to furnish their living rooms with a sofa in the same style (BZ 73-75).



"Visser's later pieces are much more outspoken. Bulky and almost cartoonish."



## SOAP EDITION

### SABINE MARCELIS X SE 69

“Martin Visser’s sofa was the first piece of furniture that my boyfriend and I bought when we moved in together. For me, that sofa represents a kind of commitment. Truly an iconically sleek, simple and timeless design, and highly practical as a sofa bed, too. In 2018, I used it in my design of the Dutch pavilion at the Cannes Film Festival. The pavilion was like a three-dimensional interpretation of a painting by Mondriaan, for which the sleek lines of the couch were a perfect fit.

My selection of the SE 69 and, especially, not to change anything about the design was obvious to me. In my opinion, the best chairs have already been designed. There is nothing I can do to improve on the design of Visser’s chair. I will only design a chair of my own when I’m really ready to do so, when I am convinced that I can truly add something new. That is why I decided to only change the materials as a means of bringing the chair into my world. I often work with casting resin. By sanding it down very finely, I achieved a soap-like appearance.

For me, the result of the Soap Edition is a coming together of two worlds: the sleek lines of Martin Visser and the materials typical for my work. The way that Visser involved other designers and artists in his work is something that I find inspiring, and which I try to do as well. Our house is also full of works by artist and designer friends of ours. As designers we are, in the end, a community that supports each other and collaborates where possible.”



#### SE 69 (1959)

The SE 69 dining room chair was designed by Visser in the late fifties and, like the sofa bed from that same period, has a frame made of black square tubing. Although the floating seat seems to have been placed rather far forward, it is in fact perfectly positioned in relation to the backrest. The sleekly upholstered foam emphasises the idiosyncratic character of this comfortable chair. The armrests were commonly executed in Wenge wood or leather.

## BIOGRAPHIES DESIGNERS





## JAN DES BOUVRIE

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Jan des Bouvrie (1942) made the modern, primarily white interior available to the general public. He studied at the Kunstnijverheidsschool in Amsterdam, which later became the Gerrit Rietveld Academy, and began his career in his parents' furniture store in Bussum.

He broke through in 1969 with his Kubusbank (Cubic sofa), designed for the furniture manufacturer Gelderland. It has since been incorporated into the collections of Centraal Museum and Stedelijk Museum. Jan des Bouvrie is a celebrated product designer, interior designer and art collector. At its heart, his works are based on symmetry and a desire to reduce things to their simplest forms.

In 1991 he purchased Het Arsenaal in the city of Naarden, and with his partner Monique des Bouvrie developed it into one of the Netherlands' leading design studios.



430 Kubusbank (1969)



## RICHARD HUTTEN

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Richard Hutten (1967) graduated from Design Academy Eindhoven in 1991 and opened his own design studio in that same year. Hutten has been involved with design promoter Droog Design since its inception in 1993, making him one of the godfathers of the so-called Dutch Design movement.

He developed into one of the most influential Dutch designers internationally. Hutten has served as the art director of the furniture brand Gispen since 2008.

He is known for his conceptual and playful designs, with an often cheerful feel to them. Hutten's works have been included in the collections of museums around the world, including MoMA, the Victoria & Albert Museum and Centraal Museum.



Table chair (1991)



## CAROLINA WILCKE & REINIER BOSCH

Carolina Wilcke (1980) and her husband Reinier Bosch (1980) both studied at Design Academy Eindhoven. Working from their shared studio, they mostly design autonomous works. Carolina focuses primarily on product design and interiors, while Reinier's work is more on the interface of interior design and art.

Carolina's additional training as a goldsmith shines through in the refined details, ingenious constructions and perfect finishes of her works. Her search for the perfect aesthetic proportions is visible in her designs' clear language of forms, such as the Tangled Cabinet she designed for Spectrum. Reinier's work is visual and imaginative. He is capable of capturing seemingly moving images in a single moment. His works often take the form of desirable functional objects that continue to fascinate, even without actually putting them to use.



Tangled Show case (2017)



Tangled Cabinet (2015)



## KIKI VAN EIJK

Kiki van Eijk (1978) spent her youth daydreaming and drawing outdoors. She studied at Design Academy Eindhoven, where she met her future business and life partner Joost van Bleiswijk.

Kiki's works are capricious and colourful, lyrical and personal, and at the same time refined thanks to her skilled craftsmanship. She focuses on various product groups, such as rugs, lamps, furniture, glasswork and sculptural accessories like the Floating Frame clocks. Her works are on display around the world in museums, galleries and airports. She also works with brands like Hermès, MOOOI and Häagen-Dazs.



Space Poetry (2019)



Floating Frames Mantelclock (2011)



## MARCEL WANDERS

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Marcel Wanders (1963) graduated with honours from the art school in Arnhem. His Knotted Chair, designed for Droog Design in 1996, became world-famous. Wanders is an unconventional designer: he wants to challenge, seduce and surprise, and fights against the impersonal industrial developments in the design sector.

In his designs, Wanders combines traditional techniques with a strong feeling for wonder and romance. His Balloon Chair is a poignant example of this. Wanders counts the world's leading brands among his customers, such as Louis Vuitton, Alessi and several hotel chains. His works have been included in numerous prominent museum collections, including those of Centraal Museum, Centre Pompidou, the Cooper-Hewitt National Design Museum, MoMA and Stedelijk Museum.



Carbon Balloon Chair (2013)



## PIET HEIN EEK

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Piet Hein Eek (1967) graduated from Design Academy Eindhoven in 1990 with his now-classic scrap wood cupboard. In his designs, Eek focuses primarily on the material, the manufacturing technique and craftsmanship. In 2010, he and his company moved to a former Philips factory in Eindhoven, where he also opened a restaurant, shop, art gallery and event hall.

Eek's designs are robust, genuine and sustainable. Eek has won countless awards, and his designs have been included in various museum collections, including Centraal Museum's.



Scrap wood cupboard design (1991)



## SABINE MARCELIS

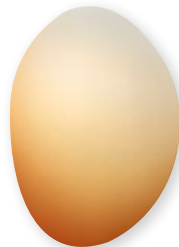
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Sabine Marcelis (1985) graduated from Design Academy Eindhoven in 2011. She began working as an independent designer of products, spatial concepts and installations from her studio in Rotterdam. In her collaborations with industry specialists, she achieves new and surprising visual effects through experiments in aesthetics and material research. It is partially thanks to this that Marcelis's Hue Mirror and Candy Cubes became highly coveted items.

Marcelis performs commissioned work for various commercial customers and fashion houses such as Céline, Aesop, Burberry and Fendi. Museum Boijmans Van Beuningen has her work Dawn Light in its collection, and Centraal Museum recently purchased her work SE 69 Soap Edition.



Peach Candy Cube (2016)



Off Round Hue Pink (2019)



SZ 02 easy chair (1960)



SE 06 chair (1960)



SZ 63 easy chair (1960)



BZ 53 sofa (1964)



BR 02 sofa bed (1960)



Cubic dresser (1948)



SZ 64 easy chair (1960)



SE 05 chair (1960)



TE 06 table (1960)



SE 07 chair (1960)



SE 69 chair (1959)



SZ 73 easy chair (1968)



SZ 01 easy chair (1960)



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