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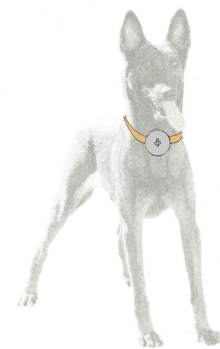
### Man's best friend

The dog's history is intrinsically interwoven with human history. It is an animal that has evolved along with mankind's peregrinations and performing its talents all along.

Man's best friend investigates contemporary and future possibilities for the dog as a helping friend for a prominent societal issue the world is facing: population ageing. The young won't be available, the money neither, but the dog will be.

In the age where taking pills is recurrent but forgetting as recurrent, where carrying the groceries becomes a major burden, or being mobile is absolutely problematic, once again the symbioses between dog and human shows potential for the purpose. Through a collection of tools this symbioses is visualised in its context, potential, and practical credibility.

(re)discover man's best friend in its noble position: as an animal that is prepared to work for its luxurious living condition, not solely the toy it much too often is perceived as today.



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## POP-UP

A surprising transition from textile to coat.  
A fabric from which a shape will "pop up".

The current garment production is time consuming.  
Several steps are needed to make the finalized garment:  
The sourcing of the material, the assembly and the finishing.  
"Pop-up" eliminates the sewing.  
The first and final step of garment production are merged.  
The textile design and the silhouette become one.

Playful and rich pieces of patterned fabric are created by overlapping  
lines and crossing blocks of color.  
Choose a silhouette and cut the lines.  
When put around the body, shapes and sleeves pop-up.

A collection of 5 coats is presented, accompanied by the textile they originate from.  
The textile is presented in two versions, woven and silkscreened.  
The plastic film and melted yarns prevent the fabric from fraying.

A big thanks to EE labels  
Weaving company  
Heeze, Netherlands

Vera de Pont  
Design Academy Eindhoven  
2015

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Vera de Pont

### **FLOATERS OF THE WATERPLANET**

Material and accessory forecast

*We float on this dense space of water,  
on our tummy or our back  
We dip our feet in the sea, we play and peddle  
We are drifting freely  
Glimmering and vast, the sea level rises and falls  
Lifting our bodies  
We are suspended  
Playfully moving through waves of transparency*

*"The Waterplanet"* is an imaginary world of play.

Inhabitants find ways to stay adrift in a fluid surrounding.

Textiles, accessories and fashion silhouettes become voluminous, lightweight, foamy and colourful.

A soft, bouncy layer covering the body. Textiles becoming partly swollen and puffy.

Strong knits and cords enclosing the skin, to prevent water from entering.

A drifting pair of foamy feet appearing on the surface, gently bobbing on the water.

Submerged in the water, bodies appear surreal. Shapes are distorted and stretched, wobbly and organic. Patterns and colors are diluted, layered and translucent.

"Floaters of the Waterplanet" is an inspirational vision for the fashion industry:

A playful view on materials and accessories.

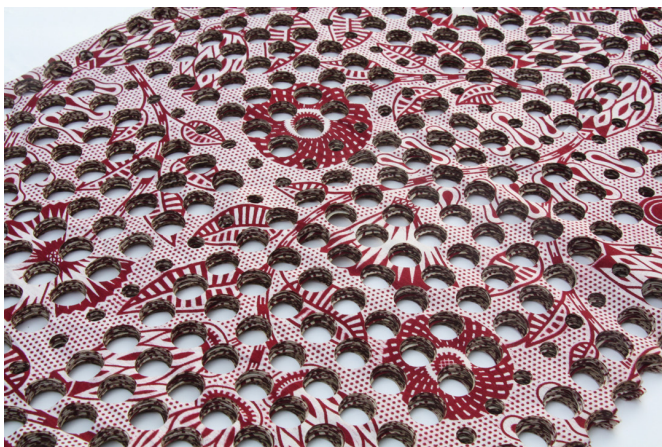
**Simone Post**  
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## Vlisco Recycled

Vlisco is a company, situated in Helmond since 1846. They design and produce authentic Wax fabrics, sold in West- and Central-Africa. This complex printing technique consists of many different steps: printing the wax, dyeing in dye baths, breaking the wax, printing with felt rollers, silkscreen printing, fixating and possible after-treatments. In all these steps different things can go wrong. Because of Vlisco's high quality standards, there are many fabrics that are not accepted to be sold. In 2013 there was over 5 million yards of waste. At this moment Vlisco has not yet found a good destination for his, at this moment everything is being destroyed.

But Vlisco's waste material already has a splendid quality in colour and material. That's why I decided to look for a purpose for this beautiful material, a purpose where I can show Vlisco's quality but where it's not about the misprint.

I started of with a very broad material research. I specifically was looking to treat the material in such a way that it would create new application possibilities. For example in interior design where "normal" Vlisco cloth is not suitable for. With a new application there also will be different markets to explore, perhaps in different regions. Different regions, then there where Vlisco's cloth is being used as fashion. In the end I developed three new interior applications, where the material gets a new look and function, but where the exceptional Vlisco qualities show.



## Open Panels

In the Vlisco printing process, many layers of patterns are printed on top of each other. I started adding one extra pattern using laser-cutting. I take a pattern out of the cloth, to make the fabric more open or more 3-dimensional. The misprint disappears to the background and an exciting stratification appears. By first folding the textiles before laser-cutting them, I could treat big surfaces with only a small amount of laser work. This also gave me the chance to work with repetitive patterns.

## Winded Rugs

The big rolls of textiles standing in the factory inspired me. On the side of these rolls a beautiful colour gradient was visible. By folding the misprints and winding them in circles, the colours jump out and a beautiful mingled colour circle arises.

## Shaped Seatings

In the western world, Vlisco fabrics are regularly used to cover seats and sofas. Vlisco cloth is not suitable for this, it is a cotton fabric not strong and thick enough for upholstery. By making the winded rolls for the carpets, I noticed that they easily could be shaped in different forms, because of the many layers. In this way the material, being much thicker, softer and mouldable, is suitable for covering a seat.



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## Vlisco Recycled

Vlisco is een bedrijf gevestigd in Helmond te 1846. Hier worden authentieke batik stoffen ontworpen en gemaakt voor de Centraal- en West-Afrikaanse Markt. Het complexe drukproces bestaat uit een groot aantal verschillende stappen: van het drukken van hars, het verven in verfbaden, het breken van de hars, het bedrukken met viltrollen, zeefdrukken, fixeren tot het uitvoeren van eventuele nabehandelingen. Bij al deze stappen kan van alles mis gaan. Door de hoge kwaliteitseisen die aan het eindproduct gesteld worden, zijn er dan ook heel veel stoffen die uiteindelijk niet goedgekeurd worden voor de markt. In 2013 was er meer dan 5 miljoen yard afval. Op dit moment heeft Vlisco hier nog geen bestemming voor; al het afval wordt vernietigd.

Aangezien het afval vaak al zo'n prachtige kwaliteit heeft wat betreft kleur en materiaal, vond ik het ontzettend zonde dat dit allemaal ongebruikt bleef. Daarom ben ik hiervoor een toepassing gaan zoeken, waarbij je deze kwaliteiten laat zien, zodanig dat het niet meer gaat om een "mislukte" print. Ik ben begonnen met het doen van een heel breed materiaalonderzoek waarbij ik heb onderzocht of ik het materiaal op zo'n manier zou kunnen bewerken, dat het hele andere toepassingsmogelijkheden krijgt dan het originele Vliscodoek. Bij voorbeeld op interieurgebied, waar de Vlisco stoffen zelf niet geschikt voor zijn. Door er op die manier een andere bestemming aan te geven, kunnen er mogelijk ook nieuwe markten aangeboord worden in andere regio's dan waar de Vlisco stoffen voor kleding gebruikt worden. Uiteindelijk heb ik drie toepassingen voor het interieur ontworpen, waarbij het materiaal een hele nieuw uiterlijk en functie krijgt maar waarin de exceptionele kwaliteiten van Vlisco wel naar boven komen.



### Opengewerkte panelen

Bij het drukproces van de stoffen worden er vele lagen patronen over elkaar heen gedrukt. Ik ben d.m.v. laseren een extra patroon gaan toevoegen. Een patroon wat ik uit het doek laat laseren, om het doek opener of meer 3 dimensionaal te maken. Het mislukte dessin verdwijnt naar de achtergrond en er ontstaat een spannende gelaagdheid. Door de stoffen eerst op te vouwen en vervolgens te laten laseren, kon ik door weinig te laseren hele grote oppervlaktes doek behandelen. Dit gaf me ook de kans te spelen met rapporterende dessins.

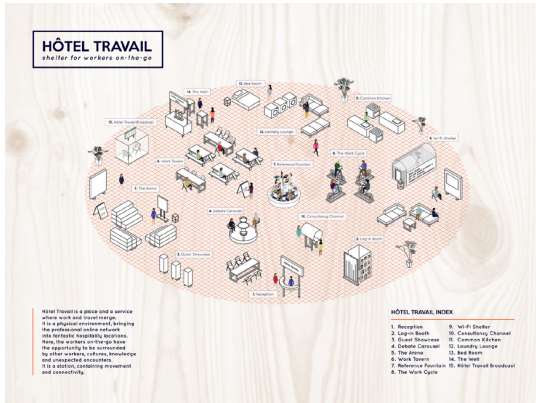
### Gewikkelde tapijten

Ik was geïnspireerd door de enorme rollen stof die in de fabriek te vinden zijn. Aan de zijkant van die rollen ontstaat altijd een heel mooi kleurenbeeld. Door zelf de stoffen te gaan vouwen en vervolgens te gaan wikkelen komen de kleuren heel sterk naar voren en ontstaat er een mooie, gemêleerde kleurencirkel. Hierdoor werd het materiaal ook dikker, waardoor het heel geschikt was om een vloerkleed van te maken.

### Gevormde zittingen

Mensen in het Westen gebruiken de stoffen van Vlisco regelmatig om hun banken of stoelen mee te bekleden. Hiervoor zijn de Vlisco stoffen eigenlijk niet gemaakt; het is enkel katoen en niet sterk genoeg als meubelstof en gaat dus snel kapot. Door de gewikkelde rollen die ik maak voor de tapijten kwam ik erachter dat je deze rollen, door al zijn laagjes, heel goed driedimensionaal kan vormen. In deze vorm zijn de Vlisco stoffen wel geschikt als stof om meubels mee te bekleden.





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## HÔTEL TRAVAIL

Work is no longer one physical location.

Job structures are changing. More and more people choose to freelance or enter the entrepreneurial world, an arena of unpredictable events.

Since these new workers are not committed to one workplace,

their office can be anywhere: digital nomads, working on their computers, from any spot in the world.

A new state of mind is appearing - a hybrid mind of work in movement.

In the world of workers on-the-go, when the traditional static office disappears, a need for stations of stability and safety is growing. These stations are a shelter for the traveling workers.

An anchor for work in motion.

These stations are HÔTEL TRAVAIL.

A place and a service where work and travel merge.

A physical environment that brings together professional online

networks with existing hospitality locations.

Here, workers on-the-go have the opportunity to be surrounded by other workers, cultures, knowledge, and unexpected encounters. Within it's different zones:

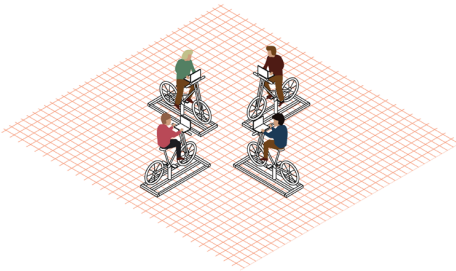
Reference Fountain,

Wi-Fi Shelter, Guest Showcase, Debate Carousel

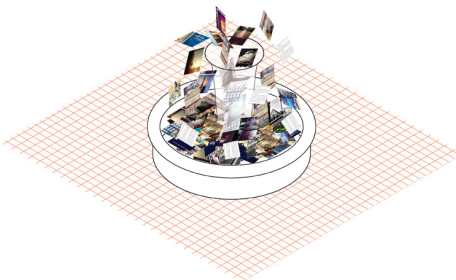
and The Workcycle.

The installation of HÔTEL TRAVAIL is realized as a narrative environment - A physical space where different narratives lead the visitor through the transformation of the classic hotel into a manifesto for a new way of working.

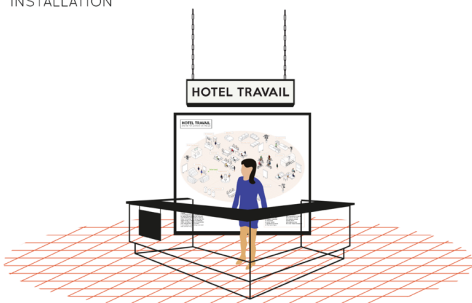
The Workcycle

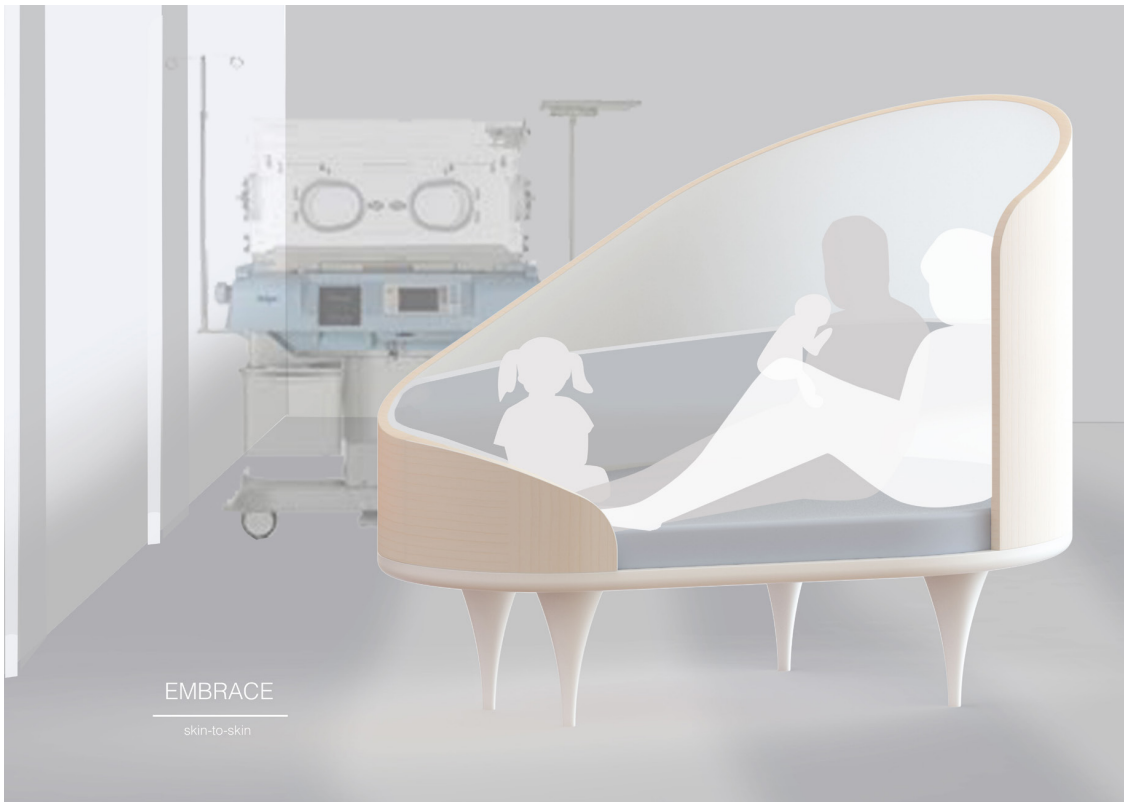


Reference Fountain



INSTALLATION





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### **EMBRACE skin-to-skin**

Embrace is a piece of furniture that provides a secure feeling for the family of a premature baby in a incubator unit in the hospital.

Parents are usually not prepared for having a premature birth. The parents are often overwhelmed by all the care equipment in the incubator unit. Bonding with a premature baby is very tough in this situation, but very important.

At the neonatology ward it is difficult to find privacy because there are several babies in incubators next to each other. Embrace is designed to enhance skin-to-skin contact while preserving privacy with your baby. The furniture will provide seclusion for the family in a situation with intense emotions.

Parents can sit down comfortably for some quality time with their child. Putting the baby on the mothers or fathers bare chest really strengthens the bond between the parents and their baby by instinctive behaviour.

Research indicates that by using skin-to-skin contact, as much and as long as possible, it ensures optimal brain development. Babies are often more unstable in the incubator than on the chest of their parents because the body of the parents provides a natural heat source.

Furthermore, skin-to-skin contact has a calming effect on the parents and the baby. It will produce the bonding hormone oxytocin. In skin-to-skin contact with the parents the baby hardly cries, sleeps well and will have a regular heartbeat, based on the heartbeat of the parents. The oxygen uptake will be stable. The blood pressure is stable and the baby has good blood sugar levels. Breastfeeding will also be encouraged by skin-to-skin contact.

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## Functional 3D Printed Ceramics

From a very young age I can remember machines. Strange boxes that hummed and made rattling noises. Metal contraptions with buttons, dials, levers and lights. Spinning wheels and belts. Things that made other things. I'm lucky to have seen such machines up close so early on in life. From then on I understood that many of the things that surrounded me were made by machines. Things came from somewhere, had a provenance. Made in workshops and factories.

I watched my grandfather closely in his workshop as he constructed all manner of things. I listened as he explained how to adjust the lathe and work the mill. At times I was allowed to help out and help make things as well. It fascinated me, the whole process of making something from a block of steel. Creating a form, shape, functional thing out of a cube. The labor also fascinated me, the turning of the dials, the adjustments one had to make. The skill & patience needed.

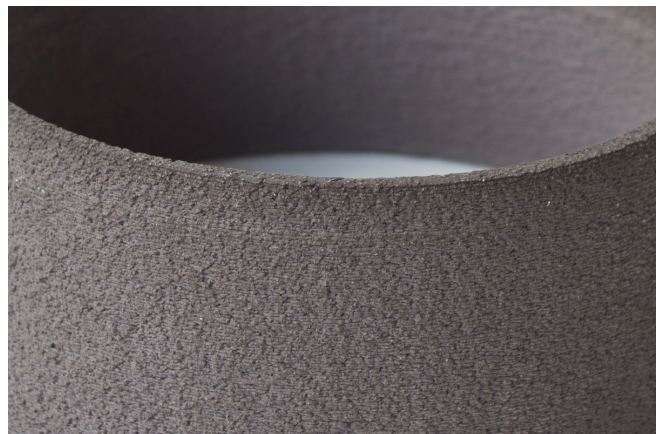
The deft way one could polish or sand something, little tricks and tips to get something just right. The tireless working at improving a thing, sanding away at something until it was done. Iterating, trying and making again until a work in progress was declared finished. Failing and failing but then succeeding at the end. Most of all I was drawn in by the captivating thought that there were machines out there that you could use to turn your thoughts into things.

My 3D printer and extruder are tools. Its a different way to make and manufacture. They do enable the making of internal structures, textures and shapes that could not be made by traditional means. But, still this process is open to much direct human intervention.

I believe that you need to extend & improve technologies. I want to be at technology's knife edge, pushing the envelope. This is because I believe that improving the methods and means of production will yield new interesting functional objects. I want to make new things, better things, improved things. In order to do so I need to develop new or improve existing technologies. I wanted to explore functional, larger & 3D printed ceramic items. These could not be made with existing machines. Due to this I spent two years developing a 3D printing ceramics technology. I first used a kit 3D printer I made. Then I developed my own extruder. I continually had to improve this extruder and make new versions of it. Currently I've finished the second version of my 3D printer and have two extruders which both have undergone many improvements. Additionally I explored 3D modelling and the software for the machine. After iterating many times I'm now able to make objects that measure 40 by 80 CM.

With the adoption of more materials & processes 3D printing is becoming much more interesting. 3D printing is a very broad group of technologies that all perform differently and lead to different objects. Many designers are exploring 3D printing and working with the technology. Day by day we can see objects increase in beauty and be shared, improved and worked on together. The collective beauty of 3D printed objects increases each and every day. With so many people having access to so many of their own factories it is a march of tens of thousands towards more beautiful things. Many can now make what they want and this may lead to many things deemed ugly. I'm hopeful that we will end up making many things that are found to be beautiful either only by one person or by many.

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The form of the 3D printer and extruder are completely dictated by function. There is no final shape for either device, they are constantly improved as I learn and explore making better things. I do take aesthetics into account but the key driver is the functionality. There is not fat on the machine, nothing unnecessary.

The vases exist to demonstrate the technology. Hopefully they are interesting & new objects will emerge from them. Maybe the vases will lead to bricks, lamps or a new type of object. For the vases function follows form because their shapes are dictated by the capabilities of the machine. They are made specifically to illustrate the possibilities and their shapes are made to demonstrate this. I add imperfections to the design or process to make each final object unique. The reason I make machines is so that interesting objects can be made not only by me but others as well. I want to collaborate with others and let other people make and design. To me the final output of the work is the increase in some small way of the sum total of things that can be made. Its not about me making a thing, its about making a machine that lets many people make things that were not able to be made previously.

I see no dichotomy between technology and craft. If you work with digital manufacturing, 3D printing, software or machines you always collaborate with the tool. It is a dance between you and the machine. There are lots of variables, design constraints, technological constraints & limitations to the machine that limit you both in some way. There are skills to learn, software to code just like one has to teach oneself to knit. There is no perfect technology currently to perfectly manufacture every thought.

In technology there are mistakes and imperfections to. A 3D printer is a painter's brush built for a new age. I think a lot of people feel as if they're far from their products. As a designer a lot of us feel at arm's length when using digital tools to make. We often feel like we have to force a human fingerprint on a design, make visible the human touch. I 3D model a design, it gets sliced for the machine and then printed. I am divorced from the object as compared to carving it by hand. Carving it would involve some kind of tool, this is again a much more remote way of working than if one made a thing only with one's hands directly. In a way we are increasing the abstraction level and putting a chain of tools between us and the object. But, in the final analysis a paint brush or pencil is also technology that we use to make. If I were an author would I be any less of an author if I typed the book on a computer than if I wrote it by hand? Would it somehow not be my work because a device were involved? Would it somehow be less worthy or not be a novel but be something else because of the medium I used to create it? I don't think so. Likewise I think that, while taking into account that we are becoming more distant to the object, the process of creation may be different but it does not somehow change the nature of authorship or expression.

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### **In Limbo Embassy**

In Limbo Embassy is een rijdende ambassade voor én door uitgeprocedeerde asielzoekers 'in limbo': zij die zich tussen wal en schip bevinden. Deze asielzoekers nodigen als ambassadeurs bezoekers uit voor een gesprek over hun situatie. Vluchtelingen voelen zich vaak niet door hun eigen ambassade of door de media vertegenwoordigd. In Limbo Embassy is een neutrale ontmoetingsplek die naar de mensen toe komt, waardoor er direct contact tussen burger en asielzoeker ontstaat. De rijdende ambassade biedt de mogelijkheid voor een gelijkwaardig gesprek, een debat en culturele uitwisseling.

*In Limbo Embassy is a traveling embassy for and by asylum seekers 'in limbo': those who are caught between two stools. These refugees, acting as ambassadors, invite visitors to talk about their situation. Refugees often do not feel represented by their own embassy or by the media. In Limbo Embassy is a neutral meeting place that travels to people, creating direct contact between citizens and asylum seekers. The mobile embassy provides the opportunity for dialogue, debate and cultural exchange on an equal footing.*



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### Koetarium

Het Koetarium brengt een nieuwe ontleding van de zuivelketen in kaart die gebaseerd is op extreme lokaliteit en laat zien wat er gebeurt als al het transport wordt weggehaald. Iedere koe krijgt nu een halve hectare gras, voor zomerse weidegang en deel om in te kuilen voor de winter. Het kalf dat jaarlijks geboren wordt om de productie gaande te houden blijft bij de koe en wordt na acht maanden geslacht. De koe krijgt zijn eigen kaasfabriek, en alle resten worden omgezet in bijproducten. De kaas, en de bijproducten boter, karnemelk, weidranken en kalfsvlees worden nu door 12 mensen bij de koe geconsumeerd. Het Koetarium wordt hiermee een discussietafel die zowel de huidige ontwikkeling binnen de zuivelsector als de onwetendheid bij de consument aan de kaak stelt.



**Jeroen van de Gruiter**

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### **The Passage of light**

Color perception depends on a certain equilibrium of luminosity; both light and darkness influence color and depending on the situatedness reveal differences. Throughout one day, different conditions occur both in a natural and artificial manner. The influence of light on our surroundings formed the starting point of this project. Observations lead to fascinations that resulted in a series of products that attempt to connect with the user through a sense of intuition and insight. By being open to phenomena of light and seeing it change along the day, I have been able to use light in relation to material, texture, shape, color and context. My aim is to create a closer, lasting bond between user and product.

**Jason Page**  
**Man and Communication**  
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### **DPBLSHD / RPBLSHD**

After studying the graduation books of our school since 1976, I was fascinated by how the students' work from different years relates to one another and what the various design typologies communicate within one school. With the books as the base, I worked on setting a framework to republish the work both digitally and physically in their various qualities. For example: by their visual characteristics, conceptual thought, or the editorial representation of their time.

My project, DPBLSHD / RPBLSHD, is a digital space to create new perspectives and publications from an archive. The graduation chairs of the DAE (300+) are the first iconic test subjects of the system. I've researched how these chairs form groups of thought and can be reordered by others to bring new information into the collection. For example: it's interesting to see that 21 graduates have made chairs that directly comment on design classics. Through curated groups like this, one can better view the relations between students' personal interests, design departments, or historical backgrounds. As the initial curator I've started organizing the work but also set to make the content accessible for others to interact with and impart their own associations into the archive. i.e. Growing the archive and studying it simultaneously. The multiple curations of the work and a wide range of published forms explore the role of archiving in the modern age.

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## **THE FUTURE HOME - A DOMAIN OF THE SENSES**

### **The essay that leads to the textile module**

This project has arisen on the basis of a personal fascination. I am intrigued about the fact that our surrounding has a strong influence on our state of mind, behavior, mood and health. 99% of the time we are not even aware of the information our brain is processing and how external influences affects us. Yet, human qualities and the importance of emotions and sensory experiences are too often neglected when designing the spaces in which we live, work and relax. The home is a dedicated space in which we feel a sense of true belonging and harmony. However, a home does not create itself, it needs our emotions and design that responds to our senses.

The pace of life is high and we are always 'on', this results in having troubles to wind down. Taking into account that cities continue to grow and technology plays an ever-increasing role, a greater understanding of the emotive aspects of design will become increasingly important. Therefore I designed a textile module that helps people to relax.

The textile module exists out of four elements; an airbag that mimics a breathing pattern, ambient lighting and a controlling device, which are all integrated in an own designed textile.

The textile module will help people to calm down by making use of a visual breathing pattern that they can focus on with the support of the ambient lighting. The concept of this module is that it is a 'brick' where you can build all kind of translations with such as a room divider or a covered ceiling.

My starting point was, that I wanted to create 'something' that helps people to de-stress, is making use of technology and contains the sensory experience and the human qualities that we need.

At the graduation you will see the essay and the textile module.

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## **THE FUTURE HOME - A DOMAIN OF THE SENSES**

### **The translation**

The textile module needs an extra translation before it can be implemented, which can vary from a small object to a very big one. Every home is different and every person has different needs, this is why the textile module can be turned in to many solutions. To show the opportunities of the textile module I have created two objects, a 'cocoon' chair and a room divider.

Imagine, you are very busy, everything is screaming for attention and you need a moment to separate your self from the hectic world, you literally want to separate yourself from the outside world so you can calm down. A 'cocoon' chair is a perfect fit for a situation like this. The object supports your overall experience because you are totally enveloped. As a result of being enveloped with the experience it is easier to calm down.

Next to the fact that the chair could be the ideal situation it is also a big object, which requires a certain amount of space. For this reason I wanted to create another object that is more accessible for people who live in smaller houses, a room divider. The room divider can be easily placed somewhere in the home, so people can create their moment of peace when and where they need it.

At the graduation you will see these two objects that are the carriers of the concept of the textile module.

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### **The Corridor Bicycle**

A rich city bicycle

As cities are growing in popularity, housing is becoming increasingly compact and journeys more local. The majority of bicycles however, are still designed from a suburb point of view where you have the luxury of a shed or a garden to store your bicycle. Corridor is designed for cities while preserving a rich cycling experience. It has a special semi-foldable frame which is easy to carry inside, to store, and which provides smart storage capabilities during journeys.



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### De digitale virtuositeit / *The digital virtuosity*

Objecten uit het pre-digitale tijdperk worden opnieuw relevant en waardevol in het proces van het ontwerp in onze digitale eeuw. Door het deconstrueren van onze fysieke wereld met moderne technologieën opent er zich een nieuw pad in het ontwerp proces.

Het project stelt het traditionele design proces ter sprake door het suggereren van nieuwe ontwerp principes.

Het vastleggen van een object, ontrafelen in stukken, reconstrueren en het voorstellen van een huid en kleur om het tot leven te wekken.

In een wereld van digitaal vakmanschap zal een digitaal handschrift essentieel zijn, door de mens gemaakte keuzes en computer gegenereerde vervormingen zijn de kern van zo'n proces. Deze techniek zal een nieuw startpunt laten zien voor het genereren van het product van het digitale tijdperk. Het is nooit mijn bedoeling geweest ontwerpen te maken die klaar zijn voor productie. In plaats daarvan het illustreren van suggestieve toekomst concepten waar een vleugje uit het verleden in terug te vinden is.

De digitale virtuositeit is een methodologie die een dialoog aangaat met de ontwerper en de industrie, om opheldering te vragen, te onderzoeken, en het herdefiniëren van het ontwerp proces van vandaag de dag.

*Objects from the pre-digital era will become relevant and valuable again in the process of designing in our digital age. By deconstructing our physical world with modern technologies a new path of a design process is opened. The project questions the traditional design process by suggesting new principles:*

*Capturing an object, unraveling it to parts, reconstructing, questioning skin and colour in order to resuscitate.*

*In a world of digital craftsmanship a digital handwriting will be essential, man made decisions and computer generated deformations will go hand in hand and are the core of such craftsmanship.*

*This technique will present a new starting point for generating the product of the digital era. It is or has never been the intention to create products which are ready for production. Instead, captivating past scents in illustrating suggestive future concepts.*

*The digital virtuosity is a methodology starting a dialogue between the designer and the industry, to question, examine and redefine the process of design and how we design today.*