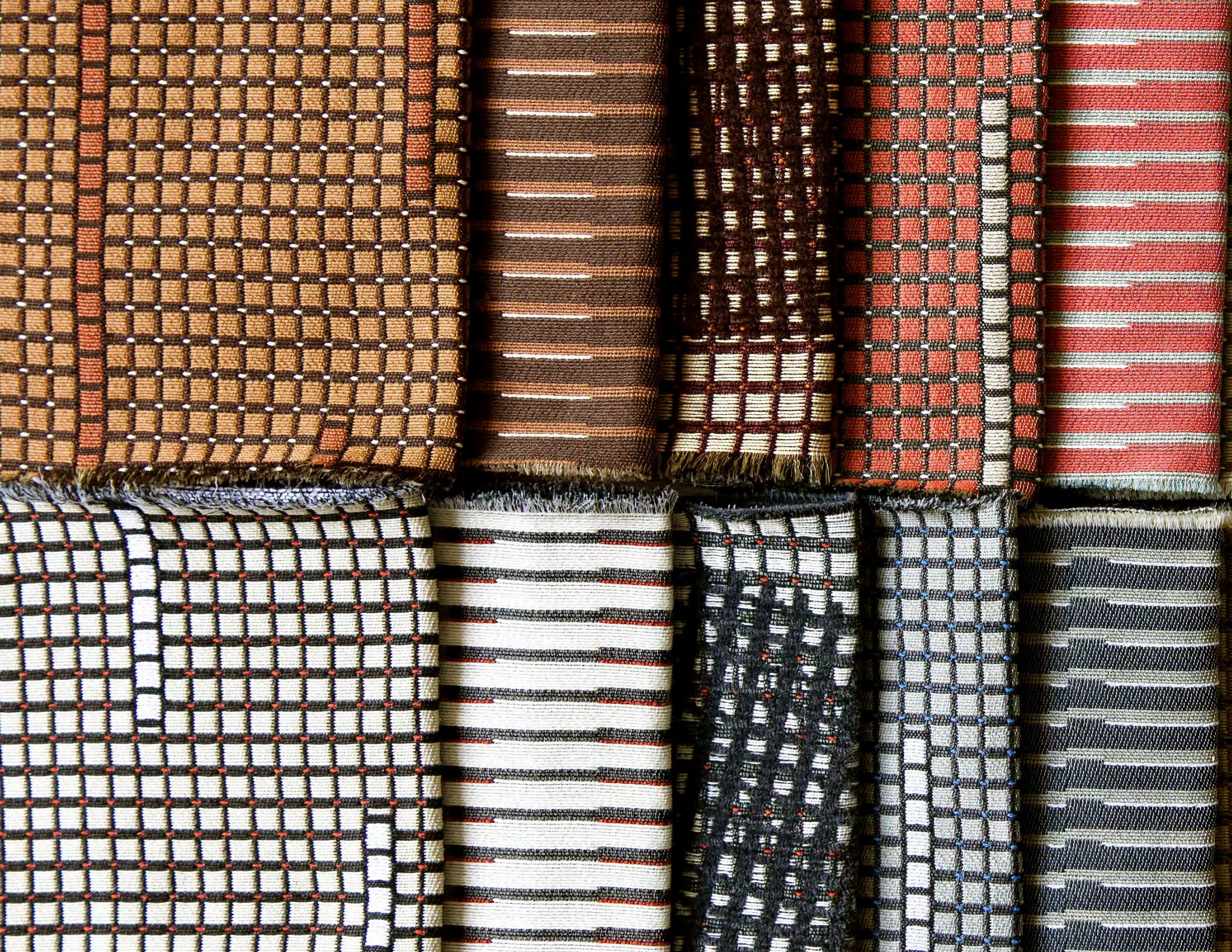# VEER

by Aliki van der Kruijs

CONCEPT AND DEVELOPMENT

Wolf Gordon

The Designer: Aliki van der Kruijs

Dutch artist Aliki van der Kruijs works on her own research projects as well as collaborative and commission-based creations in her studio in The Hague, the Netherlands. She holds a Master of Applied Arts degree from the Sandberg Institute of Amsterdam and juxtaposes her background in graphic and fashion design with an exploration of how different materials, from ceramics to textiles, can be a means of communication. Van der Kruijs is also an accomplished photographer, and uses the medium for research, documentation and inspiration in her design process. She also teaches in the Netherlands at the Gerrit Rietveld Academy and the Academy of Architecture.

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In 2017, Aliki van der Kruijs was awarded a ceramics residency in Arita, Japan to work with porcelain.

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Arita is known for its white porcelain stone quarried from local mountains. Van der Kruijs was surprised to learn that the surrounding mountains' peaks had been destroyed due to porcelain stone mining through the centuries. After visiting a quarry and breaking down stones for research, she retained a sample to use as inspiration for the collection, which she calls her "philosopher's stone."

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Concurrent with her learning about porcelain stone, van der Kruijs found an antique kimono textile in an Arita shop that sparked her interest. Drawn to the simplicity and detail of its woven grid pattern, she used the textile to gain a deeper understanding of grid structures.

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Van der Kruijs was in-
spired by the graphics
of high school textbooks
from the 1960's and the
work of Italian architect
Ettore Sottsass Jr., whose
1970's drawings super-
posed grids on landscape
images, suggesting how a
regular grid could be wed
to an irregular topography
or imperfect surface/
volume.

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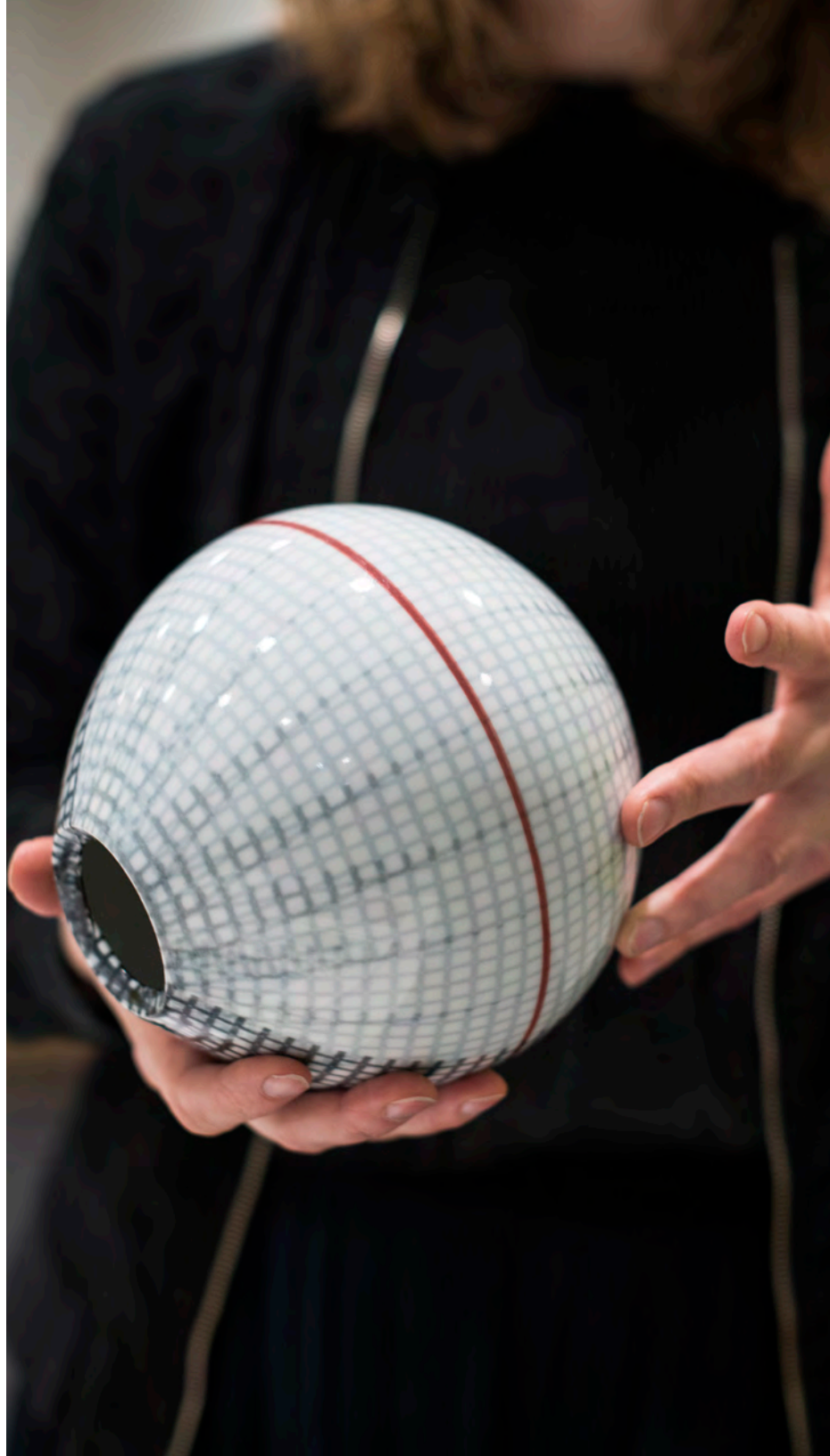
Reproducing a simplified grid of the antique kimono on acetate, van der Kruijs then wrapped three dimensional forms—such as porcelain vases— with the pattern, leading to overlaps and "breaks" in the grid.

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The act of covering a three-dimensional object with the two-dimensional grid was repeated when van der Kruijs wrapped the pattern on a porcelain piece she quarried, which she dubbed her "philosopher's stone."
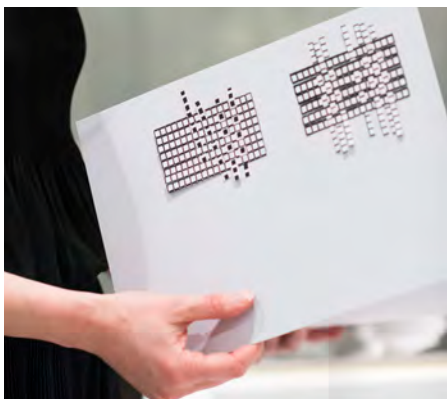
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Van der Kruijs' experimen-
tation with grids coincided
with her beginning the
Wolf-Gordon upholstery
project. With the VEER
collection, she took her
work one step further in
exploring subtle manip-
ulations of parts of the
grid that would yield new
patterning and texture.
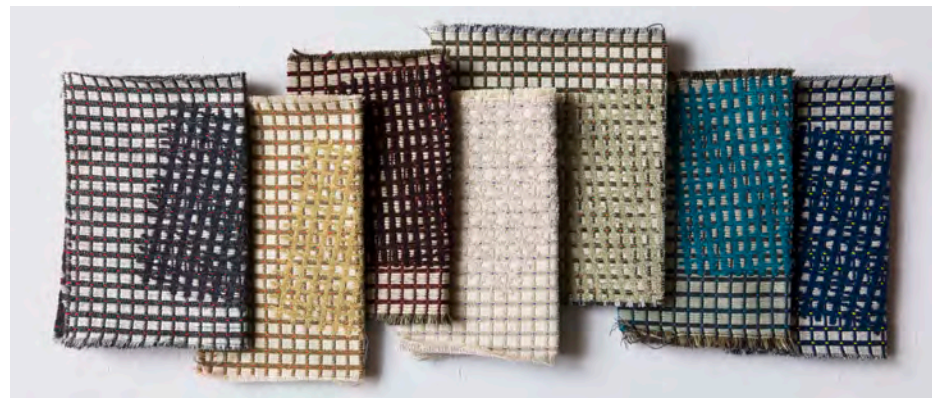
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Float—This first pattern for the VEER collection came about from paper explorations where van der Kruijs cut out linear sections of boxes and realigned them off of the rigorous grid. From this slight out-of-line movement comes a new pattern of alternative character. The high-performance polyester/nylon construction is offered in seven distinctive colorways.

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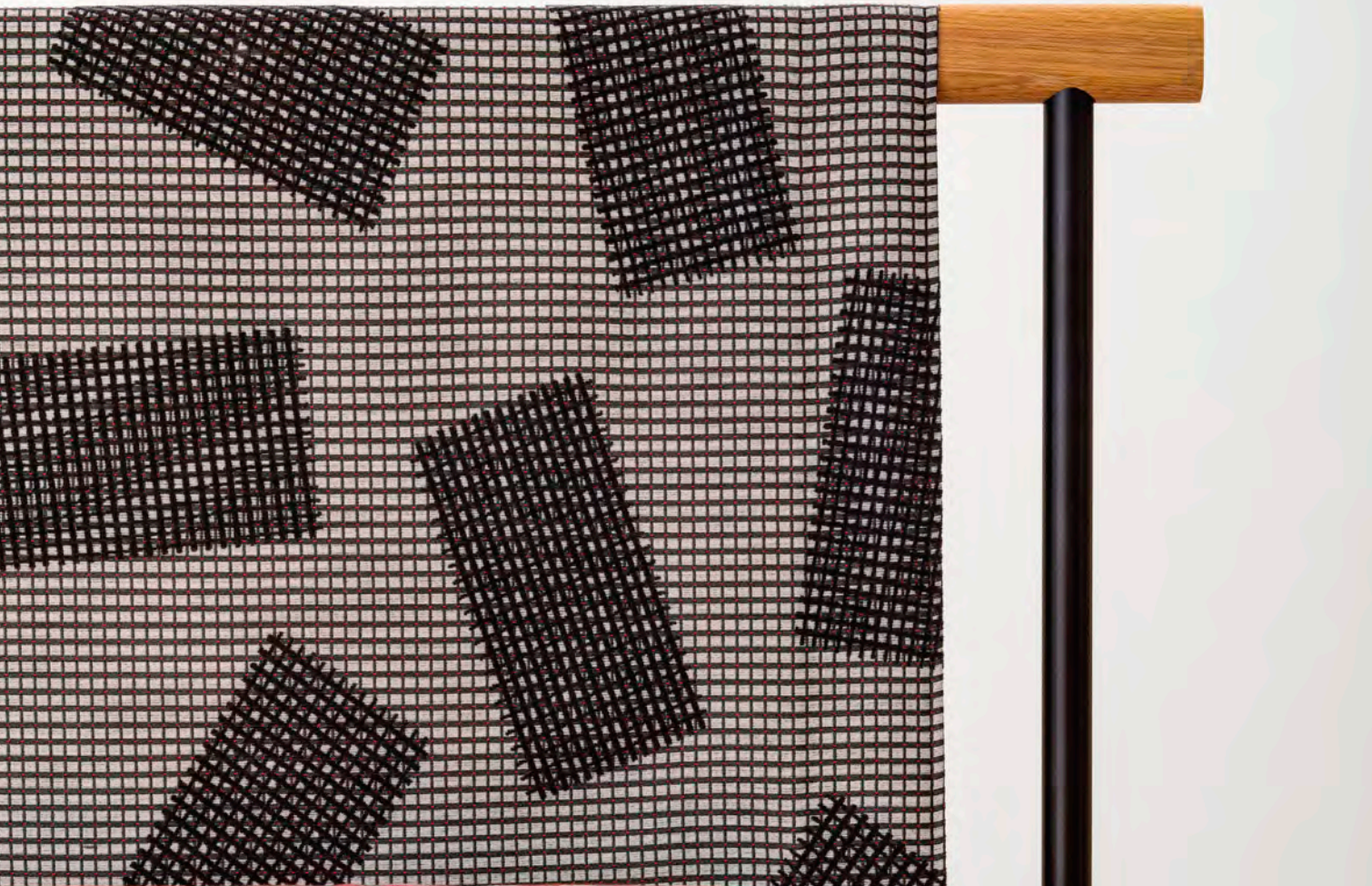
Turn—In this larger scale pattern, a rectangular section of the grid is shifted off-axis at diverse angles and superposed to the base grid, resulting in a slight moiré effect. *Turn*'s manipulation is further emphasized by the use of chenille yarns, which permit one to feel the shift of the rectangles as well as see them. The seven colorways of this polyester/nylon blend adapt hues seen in van der Kruijs' photographs of weathered architecture.

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Slide—The original grid evolved into a more linear composition by eliminating the Y axes, in van der Kruijs' most streamlined design for the VEER collection. A barely discernible shift in the weave of the three yarns in this cotton/polyester/nylon construction create *Slide*'s ridge-like texture. Several brown tones, red oxide, goldenrod, and midnight blue are among the ten colorways offered.

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It is interesting to note that van der Kruijs' process began with a two-dimensional grid that she applied to three dimensional forms, then flattened the manipulated grids to become upholstery textile patterns, which are ultimately applied to new three-dimensional forms. It is this dialectic process of 2-D to 3-D and back again that imparts additional richness and sophistication to seating upholstered in *Float*, *Turn*, or *Slide*.

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