

FURNICATION



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12,5 years of
collaboration between
Lensvelt & Atelier Van Lieshout

“Hans and me are two wandering spirits that run into each other and start things up.” – *Joep van Lieshout*



Joep and I became really close friends. I think he is a remarkable person. I'm still not able to describe him. Feeling is rich. Words are poor.” – *Hans Lensvelt*

“I met Joep in 1998. Until that moment I had only worked with architects and designers. Never with an artist. Architects and designers approach products in a different way. Very rationally. They insist on a list with wishes and requirements. They follow a process. What Joep did was just creating.”

“My first visit to Joep’s atelier was quite a surprise. It was at the Keileweg, right in the middle of the low-end prostitute gathering point of Rotterdam. It was anarchy. The entire atelier was breathed freedom.” - Hans Lensvelt



AVL Ville 2001



Hans Lensvelt at the entrance of his company in Breda, standing on a tank designed by Snode vormgevers from Eindhoven.

“Hans is an emotional person. Intuitive, reckless. Not scared to take a leap into the dark. That’s what I like about him.” – Joep van Lieshout



The Good, the Bad and the Ugly 1998

The collaboration between Hans Lensvelt and Joep van Lieshout begins in 1998. That year, Atelier Van Lieshout makes a mobile art lab called "The Good The Bad and The Ugly". A youth centre on wheels with a dark side on it: a special room for terrorists where bombs and weapons can be made. In this trailer the Shaker furniture is introduced for the first time. Hans Lensvelt - impressed by the beauty of this Shaker series - contacts Joep van Lieshout to explore the possibilities of making furniture together. Later on he will make an industrial piece out of the Shaker prototype.

The AVL Shaker series are inspired by the Shakers, a well known religious community from England that lived in the Northern parts of the USA at the end of the 18th century. The Shaker community believed in community ownership, pacifism, dancing in worship, equality of the sexes, celibacy, and living simply. The community was completely independent and self supporting and even produced its own furniture.

AVL Shaker series 1998



The Shaker Chair was the first design of Joep van Lieshout that Lensvelt produced.
< Prototypes of AVL Shaker table and AVL Shaker chair.



AVL Shaker furniture was introduced in the interior of a mobile art centre named 'The Good, the Bad and the Ugly' that was designed for the city of Minneapolis in 1998.



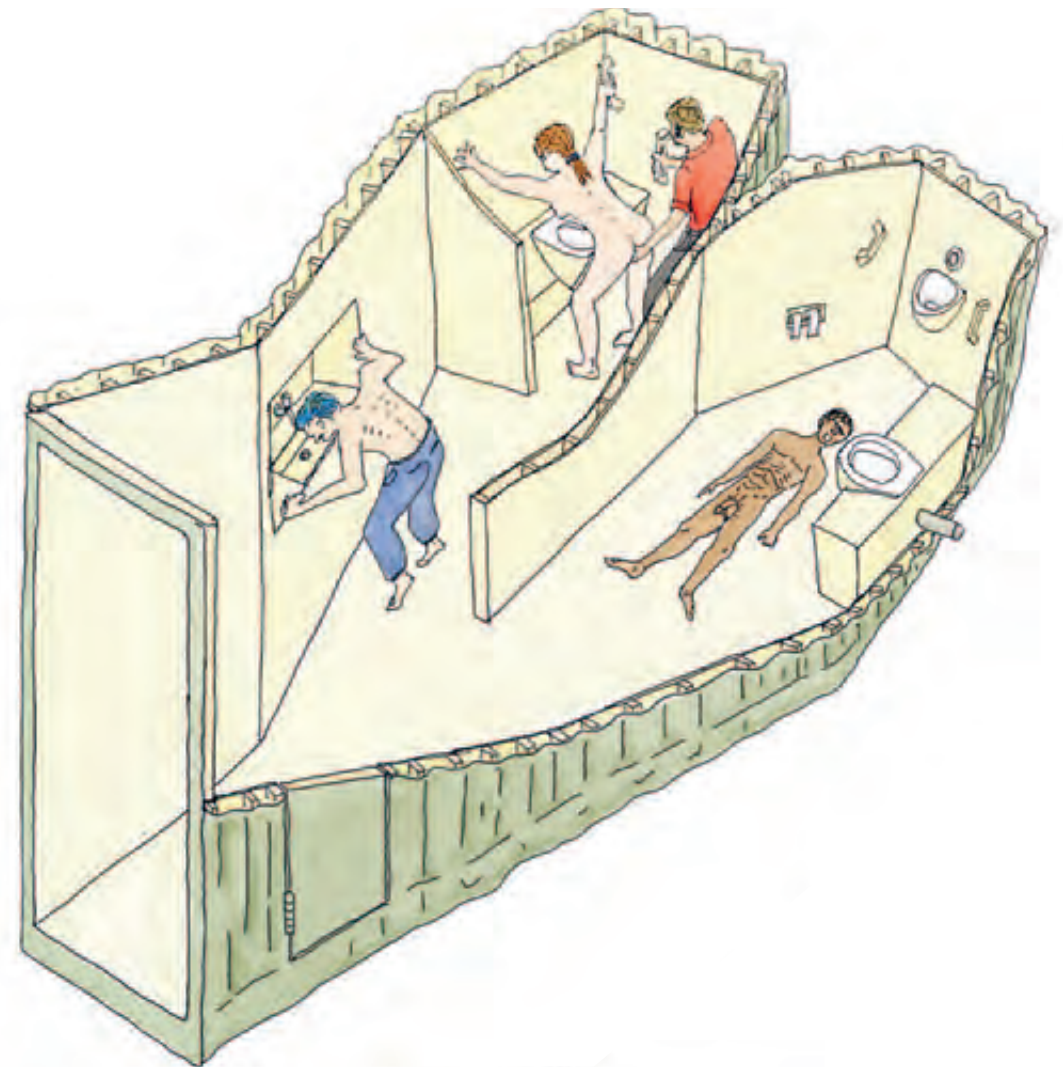
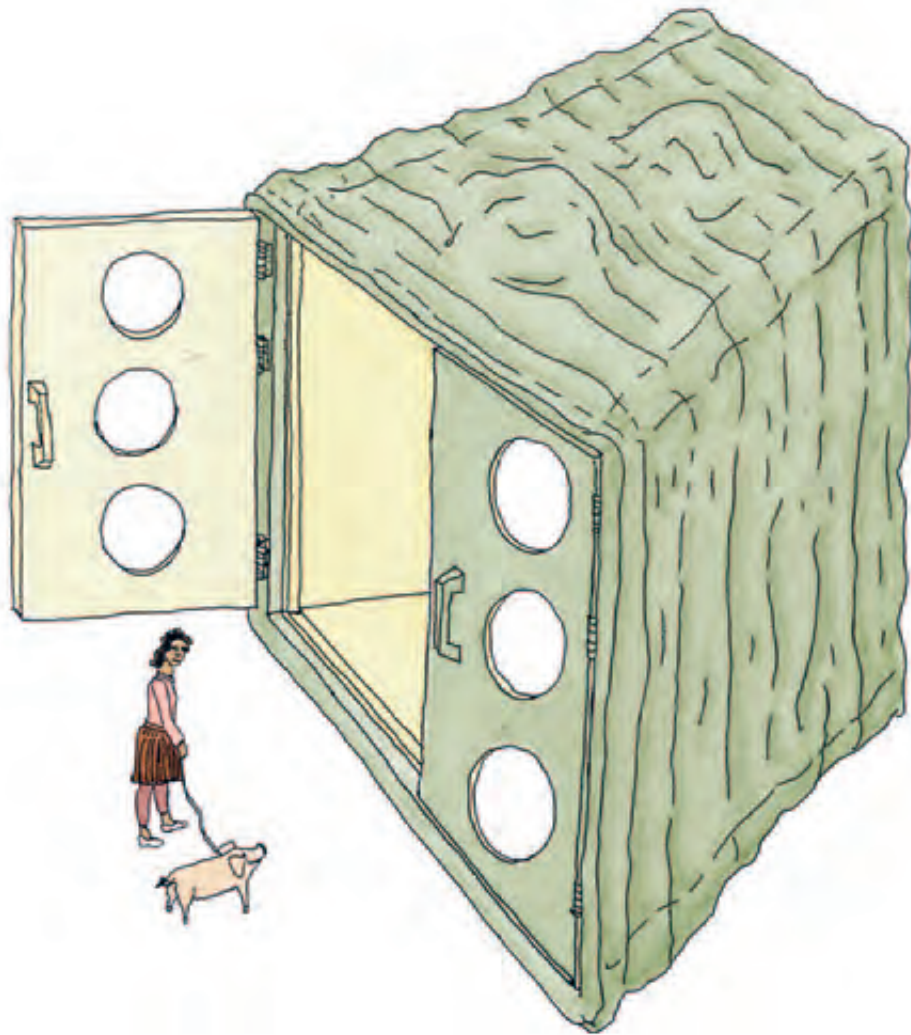
ATELIER VAN LIESHOUT

LENSVELT



The Rock Music Room 2003

This is one of the most remarkable rooms in the famous Lloyd Hotel in Amsterdam: the Rock Music Room. You could say it's tailor-made for rock stars. It is mainly made of wood, suspended inside the hotel space to muffle noise and loud sounds. A Multi-women bed is installed for groupies and all kinds of equipment are available to play all night long without disturbing any other hotel guest. Even the windows can be blocked with panels to arrange darkness, so the night seems to be ever-lasting.



Museum Boijmans van Beuningen / 1998

Museum Boijmans van Beuningen in Rotterdam is one of the first projects Atelier Van Lieshout and Lensvelt worked together on. Atelier Van Lieshout designed the sanitary spaces for the museum. The toilet unit takes the shape of a large penis, which appears to penetrate the glass passage that links the main building to the museum. The penis head, which provides an entrance to the restaurant pavilion from the museum garden is on one side of the passage; on the other are the two testicles, one for the women's room and one for the men's. While the interior is a light shade of green, the exterior has been covered in an army-like camouflage print, which blends into the surrounding museum and gardens.



Toilet Units Museum
Boijmans van Beuningen 1998



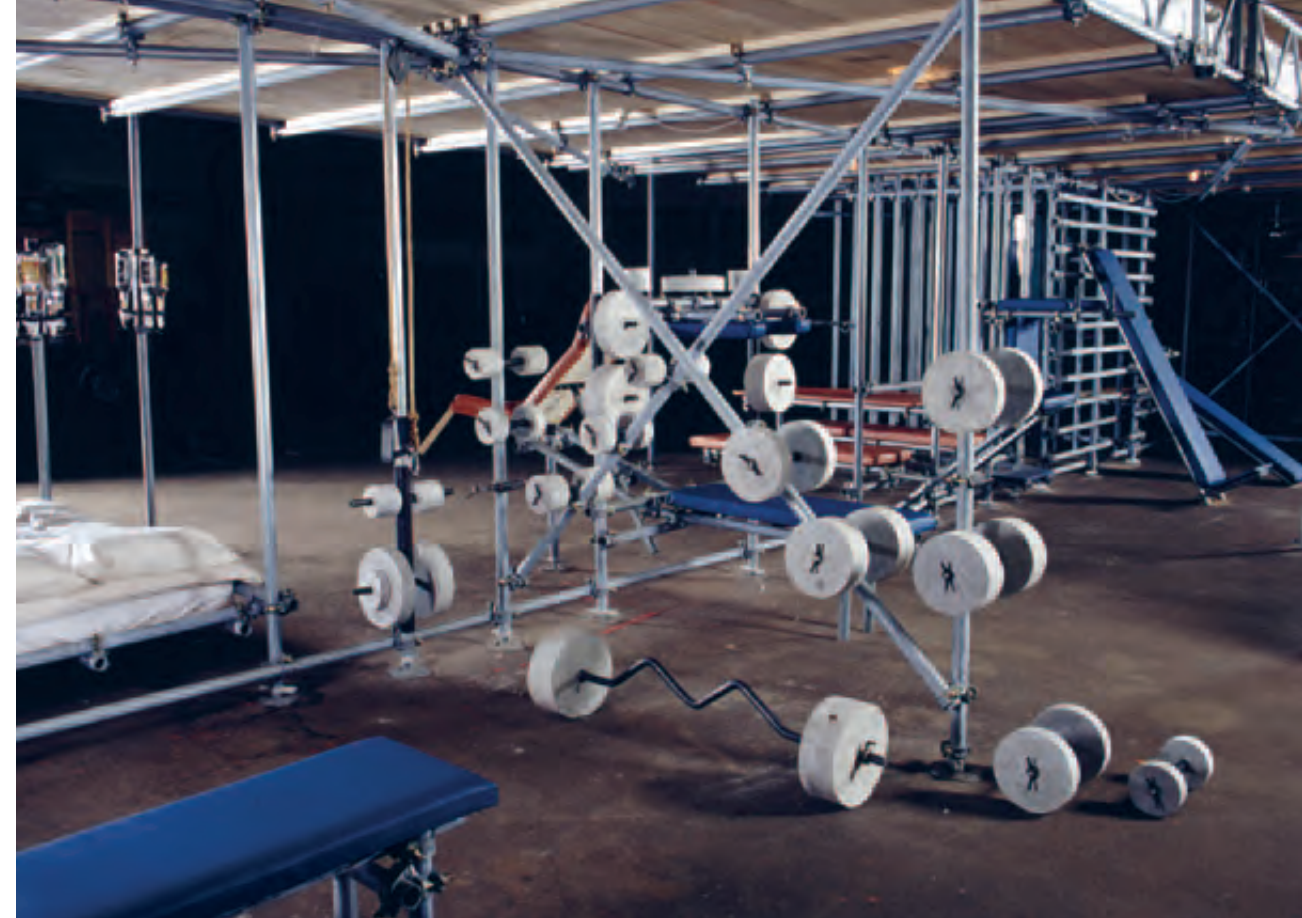
Restaurant of Museum Boijmans van Beuningen,
with AVL Bodytables and Shaker chairs.



UNA Hotel Vittoria Florence.
Interior Fabio Novembre

In 2002 Atelier Van Lieshout is invited to develop 'Sportopia', an artwork for the Dutch pavilion at the Biennale in Sao Paulo. Hans takes three weeks off to help Joep build up his installation.

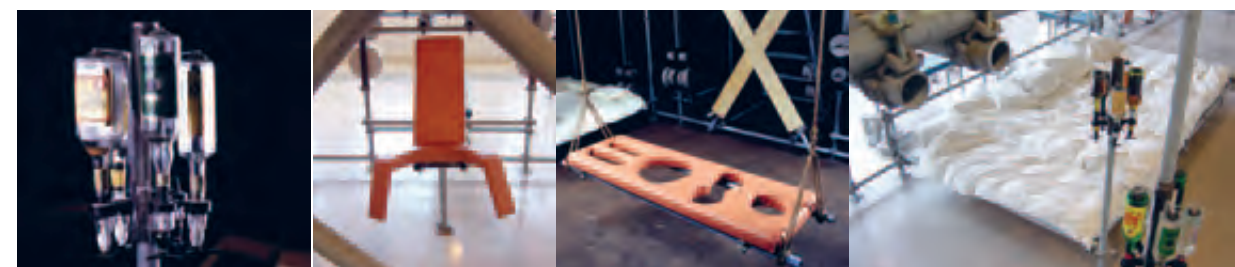
Sao Paulo 2002



"Rick van der Ploeg, the minister of Culture, also was there. He was really interested in Joeps art and a fun guy to party with. One night I remember we tied him to one of the pieces of art. A chair meant to have sex on, a part of the installation of Sportopia. Van der Ploeg couldn't stop laughing."
– Hans Lensvelt



The Emiliano Suite in Sao Paulo, considered best in the world.
The price of a king bed with a panoramic city view, free internet, a bottle of red wine, VIP treatment including a 15 minute massage and butler service is 1485 USD.





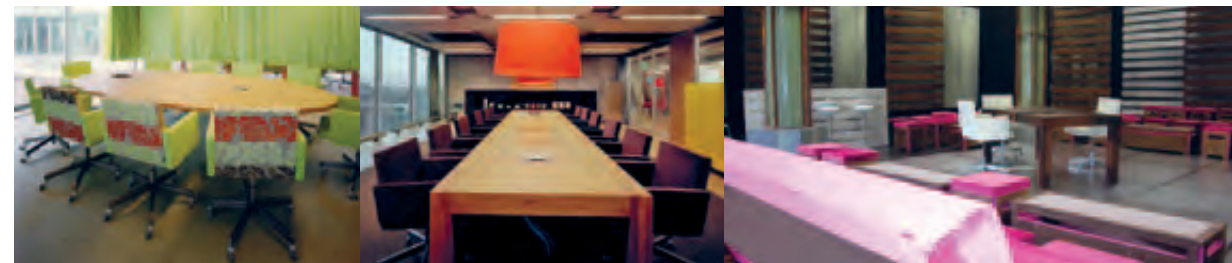
Sportopia 2002

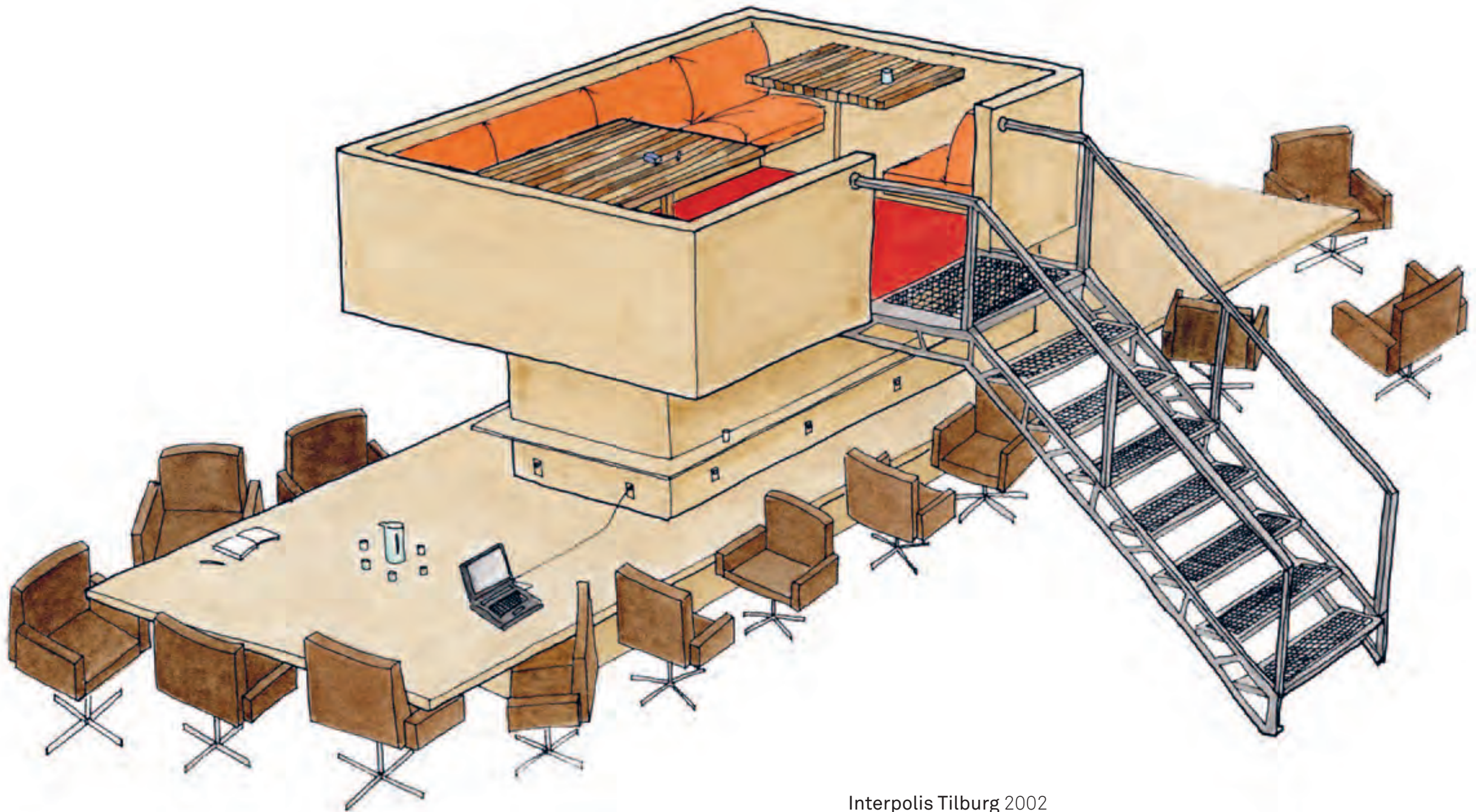
Designed for the São Paulo Biennial 2002. Sportopia provides physical and mental excitement as well as relaxation with three activity areas on two floors. The ground floor has facilities for sports and for sex; the first floor features a rest and recovery area with a bed for 36 people, a shower and a compost toilet. The entire structure – 18 meters long and over 6 meters high – is made from scaffolding, a simple non-design material.

“There just wasn’t a chair like the AVL Office chair. Everything was too graceful, too classical. For the project Interpolis, we just wanted a no-nonsense office chair. AVL Office Furniture is just that; straightforward. It has a rough edge; the production methods are obvious, clearly showing the workmanship of the blacksmith or carpenter.” *- Joep van Lieshout*



The AVL Office Chair is an example of minimalism. The simplicity of the form reflects the desire to design a chair that only represents 'the image of sitting'. The seat is height adjustable and has a tilting mechanism that makes sitting as comfortable as possible.





Interpolis Tilburg 2002

This design was commissioned by the Interpolis Insurance Company, which had a restricted space and a long list of wishes. To economize on space, AVL built the requested activity areas beside and on top of each other. The resulting two-level structure has several points of access. On one side of the ground level, there is a ball with a television and relaxation room inside; on the other side, a dining and internet area with low overhead space. On the upper level, which can be reached by an open staircase, there is a soundproof library or meeting place.





VIP Center Schiphol Airport 2008

The VIP center in Schiphol airport (created in 2008) is the waiting room of the 'lucky few': the royal family, diplomats, ministers and other successful people, including business people. It was furnished by an army of Dutch designers, who were asked to express the determining characteristic of Dutch culture. The interior was designed by Concrete architects. Lensvelt made an important contribution in the form of AVL Shakers, AVL Office Chairs, and the AVL Home Edition.



AVL Office Chairs in the well-known Las Palmas building in Rotterdam. On top of the building OVG developers have built an oval penthouse office, which was opened by Bill Clinton in 2007.





Big Funnel Man 2004

Big Funnel Man is 10 meters long and rests alongside the A27 highway near Breda, a place where many traffic jams occur. People sitting in their cars, going to and from work every weekday, might feel just like the force-fed man. The Funnel Man was selected out of several artworks made by Joep van Lieshout. It is situated right across from the Lensvelt company. Hans was one of the members of a special commission of the city of Breda that selected the sculpture.



苏州安帝尔

Factory of Lensvelt in China

In 2004 Hans Lensvelt founded a company in Taicang, a city of more than one million inhabitants near Shanghai. It was called Antriol Sheet Metal Productions. Lensvelt named the factory after his favourite spot on Bonaire.



This box with naked men on it was created for the AVL Office Chair. The product was ready, but the shipping from China to the Netherlands was delayed. I asked several times about the date of delivery. But Xiong Ying, the female CEO of the factory, said there was a problem.

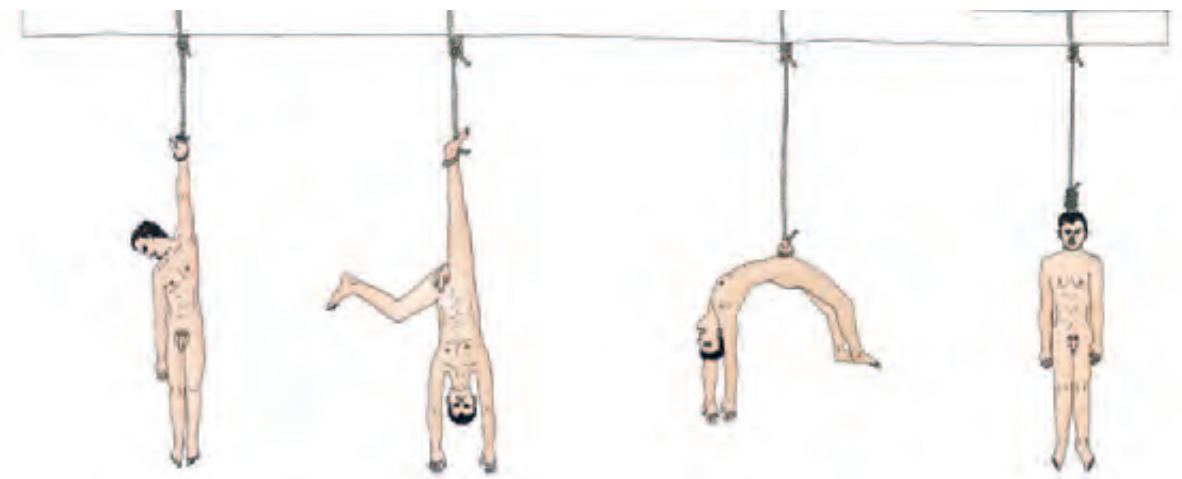
Shanghai 2005



“One day it popped into my head: maybe the drawing of the naked men is causing these problems. I asked Xiong Ying again: whether it was a logistical problem, or a moral problem. A moral problem, she admitted.” - Hans Lensvelt



Xiong Ying, CEO of the factory Antriol





“I remember the Chinese New Year 2005. We had a company dinner. That night we were expecting Joep van Lieshout and Hans Lensvelt. It was the first time the crew of the company had ever seen an artist. They didn't know what to expect or what an artist would be like.” - Xiong Ying (CEO Antriol)

Shanghai 2005



Right after founding Antriol, Hans Lensvelt asked his female translator Xiong Ying to be the boss of the factory. She turned out to be a very successful manager and could work together with artists and designers as well as the Chinese workers. Xiong Ying managed the production of the first AVL Workskull, AVL Home Edition, AVL King Kong and AVL Office Chair.



The design for the AVL Workskull was made during the flight to Shanghai. This picture shows the drawing on the carpet of the airplane.



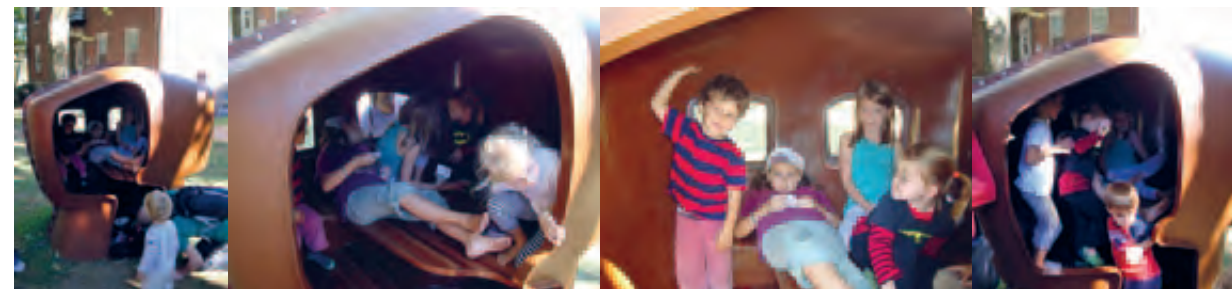


“My favorite place in Shanghai is Bar Rouge. Beautiful women, bottles of Veuve Clicquot and fire on the bar.”

– Hans Lensvelt



The AVL Workskull was part of an exhibition in New York City about 400 years of friendship between the Netherlands and the United States of America, curated by Renny Ramakers from Droog Design 2009.





King Kong 2006

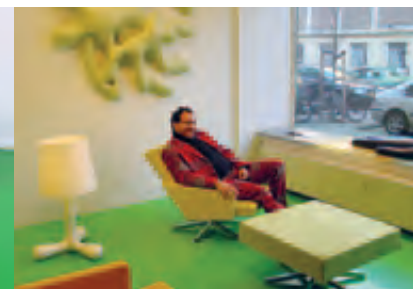
King Kong, also known as 'almost perfect'. Far from a slick product fresh from the factory, the prototype shows irregularities, a non-geometrical shape and a handmade look.



Prototypes of KingKong



From January till March 2006 gallery VIVID in Rotterdam presented the exhibition Happy Office, showing the entire office line by Joep Van Lieshout. Hans and Joep opened the exhibition together.



Yokohama's second International Triennale of Contemporary Art was showed the work of around 80 international and Japanese artists on the Yamashita Pier. Atelier Van Lieshout was present with Bar Rectum, situated outside on the pier with an amazing view over the water. Hans Lensvelt visited the exhibition and had a lot of Raw Sea Urchin together with Joep– from that moment on, their favorite dish.

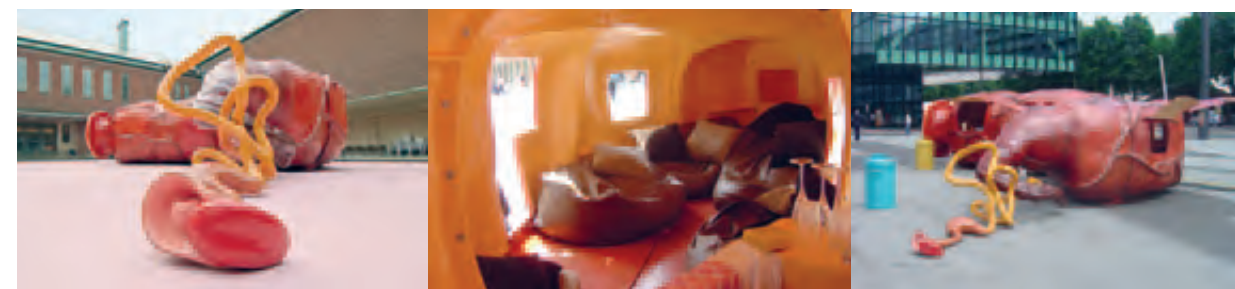
Yokohama 2005

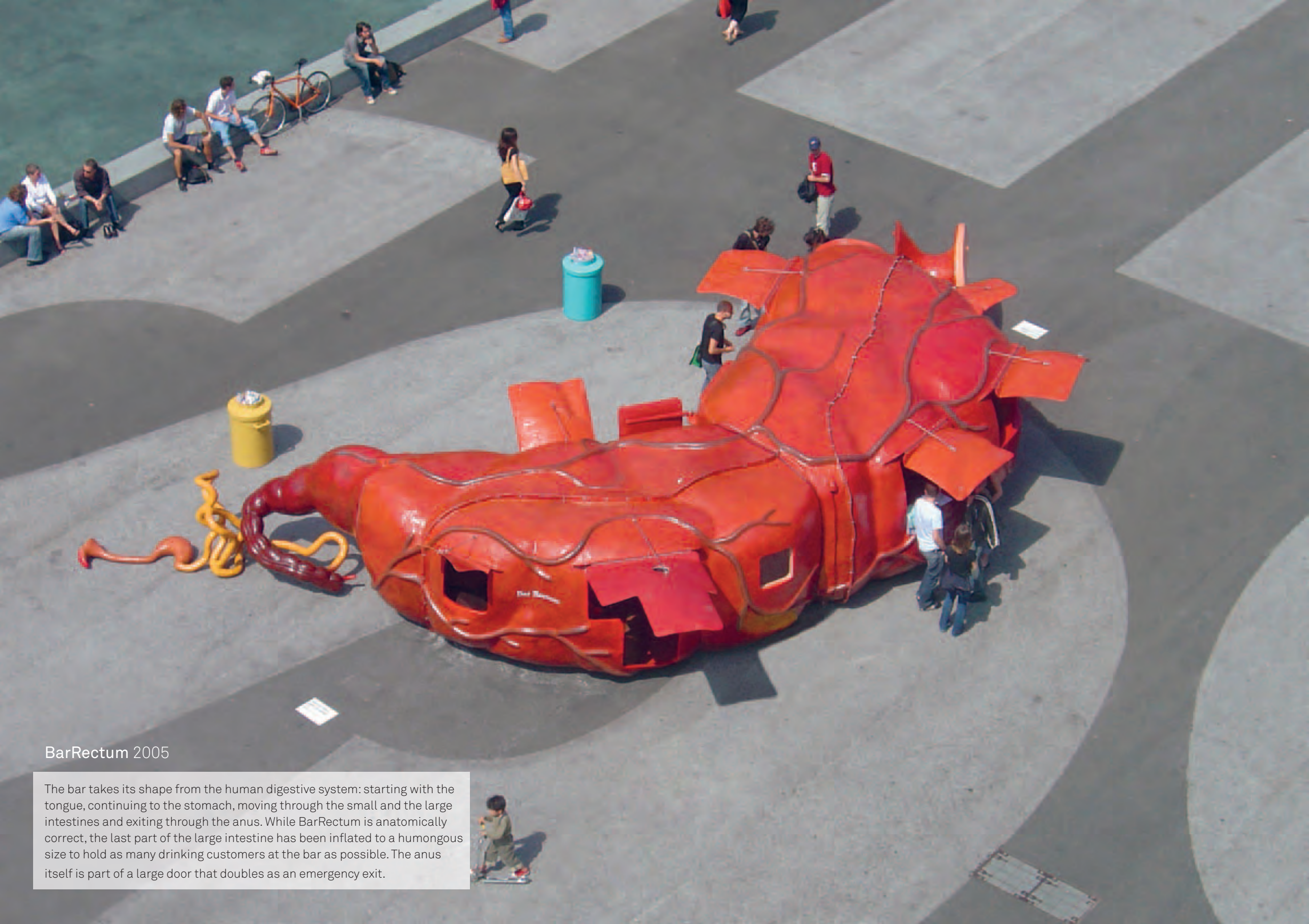


BarRectum, Arsch Bar, Asshole Bar, Bar Anus. While the translations sound different, the form is universally recognizable.



"Raw Sea Urchin is definitely the most delicious food I have ever eaten." – Joep van Lieshout





BarRectum 2005

The bar takes its shape from the human digestive system: starting with the tongue, continuing to the stomach, moving through the small and the large intestines and exiting through the anus. While BarRectum is anatomically correct, the last part of the large intestine has been inflated to a humongous size to hold as many drinking customers at the bar as possible. The anus itself is part of a large door that doubles as an emergency exit.

Ceramics and wood were the main ingredients of an art exhibition at the Office for Artprojects in Guadalajara, Mexico. Joep and Hans traveled there together to build up the exhibition. But they ended up in some serious negotiations with the owner of an agave plantation, trying to buy the land and produce their own tequila.

Mexico 2005



"We had already made up a name for the tequila - it had to be called 'Chica'. Too bad the deal didn't go through in the end. We still don't know the exact reason why." - Hans Lensvelt



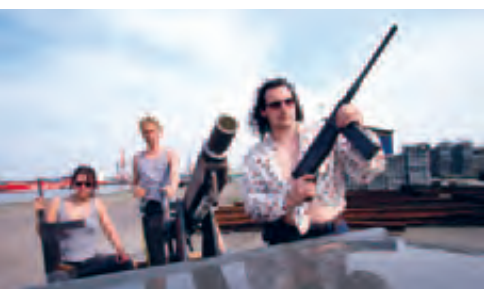


“The tequila had to be made by women. The agave had to be harvested and processed and bottled only by women. For this project I had already made some drawings of bottles.” – Joep van Lieshout

“The WWII cannon is the third in a series. This series is about design. The first was a Czech cannon. Made of iron, with round, feminine forms. The second was a Soviet cannon. Enormous amounts of those things were made, tens of thousands. Ugly and cheap. The third one, in Milan, is based on an American cannon and is constructed following modernist principles. A cannon is a monument to heroism and sacrifice.”



“We live in a world where ugly things that people would really rather not see, like war, are polished and glorified. Heroism and sacrifice are presented as something beautiful. In computer games, and in the media. While that's a lie. There's nothing beautiful about dying as a piece of cannon fodder. This world has become one big Walt Disney film. A perfect world. While exploitation of people is growing ever more efficient. This cannon is a protest against that.”





Infernopolis 2010

The Port of Rotterdam and Museum Boijmans Van Beuningen transformed a former Submarine Wharf in the port of Rotterdam into the largest exhibition space in the Netherlands. Atelier Van Lieshout inaugurated this space with the spectacular exhibition Infernopolis. In the 5000m² space, Atelier Van Lieshout created a terrifying setting in which medical instruments, vacuum pumps, silos, skulls, skeletons, and giant sperm cells and bodily organs are the main protagonists. The AVL Glyder was introduced here.

“The AVL Glyder was just perfect for a bizarre exhibition like Infernopolis. It gave a certain kind of unity to the exhibition. The couch is raw and square, but doesn’t distract. That’s why it has become a very popular product by architects for use in public places.” – Hans Lensvelt.



Infernopolis / AVL Glyder

The Glyder is a complete family of elements, which can take different shapes and colors. The couch fits into any room where people meet to work, to relax, discuss, learn and have fun. The back of the AVL Glyder is a soft block that can be shifted with a single movement. With an easy movement, the whole shape of the couch changed.

Many green AVL Glyders are used in the interior of the brand new Lounge 4 at the Amsterdam Airport Schiphol, which will be opened later in 2012.



AVL sculptures at Infernopolis
Rotterdam



AVL Glyder is a complete family of elements, which can take different shapes and colors. The bank fits into any room where people meet to work, to relax, discuss, learn and recreate. The back of AVL Glyder is a soft block that can be shifted with a single movement. With an easy movement, the whole shape of the bank can be changed.



As part of the current ongoing new project by Atelier Van Lieshout, the 'New Tribal Labyrinth', Joep has set himself the task to create a prototype for a chair each day. Joep of creating the prototype chairs by hand, by himself. The chairs spring directly from the heart, from the head, without making use of a design, a try square or a measuring tape. If creating a chair takes more than a single day, its' design is considered faulty and the prototype will be disposed of.



The AVL Cloud Bar is everything an traditional table isn't. Designed as a bar table, it serves as a meeting point, a place for socializing, interaction, spontaneity. It does not look like a traditional table either. It is neither square, flat or four-legged. Instead, it looks like an assembly of clouds, or balls, or air, connecting ideas and people. It symbolizes the freedom, creativity and volatility of clouds, the liberation of the office worker.

AVL Cloud



The AVL Koker Chair looks timeless, almost primitive, and seeks to contrast with the static look that 'design classics' have. The chairs' design was dictated by limitations. Joep set himself the task of creating a stackable chair with only the materials he had available in the workshop; this resulted in the use of square metal tubes – which in Dutch are called 'koker'. At the same time, the name refers to the Dutch word for a pencil skirt (kokerrok), which exudes elegance and sexiness.

AVL Koker



The AVL Spider Chair is first and foremost a functional chair, which was made using traditional carpenters methods. Its' wooden, light-weight, thin legged frame makes it resemble a spider, a weaving animal, connected to crafts. It forcefully denies the dry, technical, emotionless methods used in modern day design.

AVL Spider





In 2000 Hans Lensvelt bought two heart-shaped
AVL Skulls: one for himself and one for his Italian friend
Fabio Novembre, as a special reward for a speech
Novembre did about the company of Lensvelt.

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WWIII

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