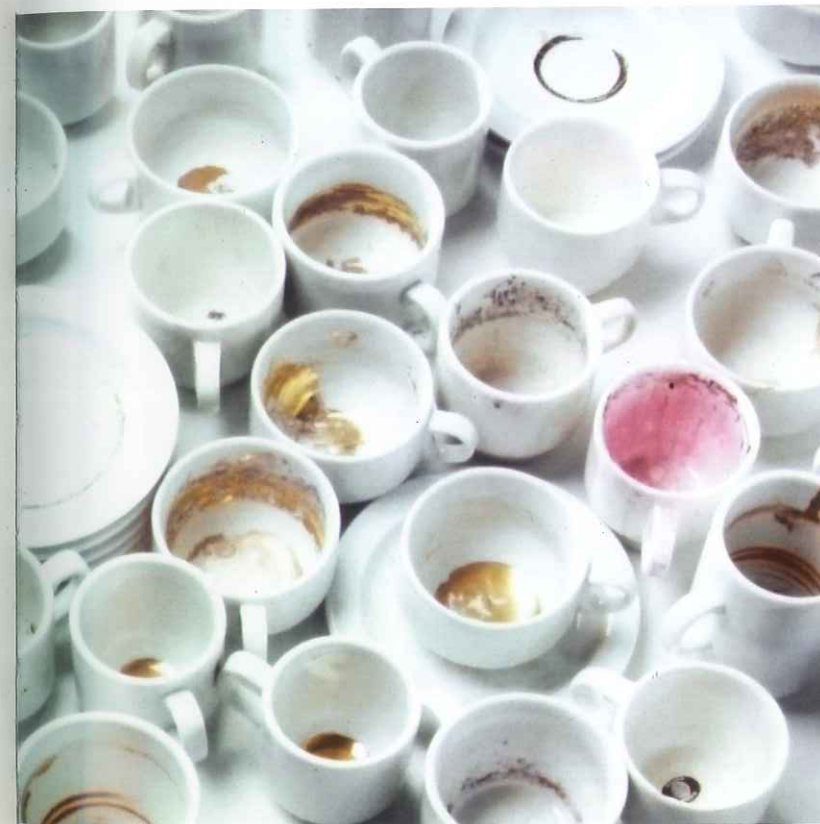


House of Design Academy Eindhoven Concepts



FRAME



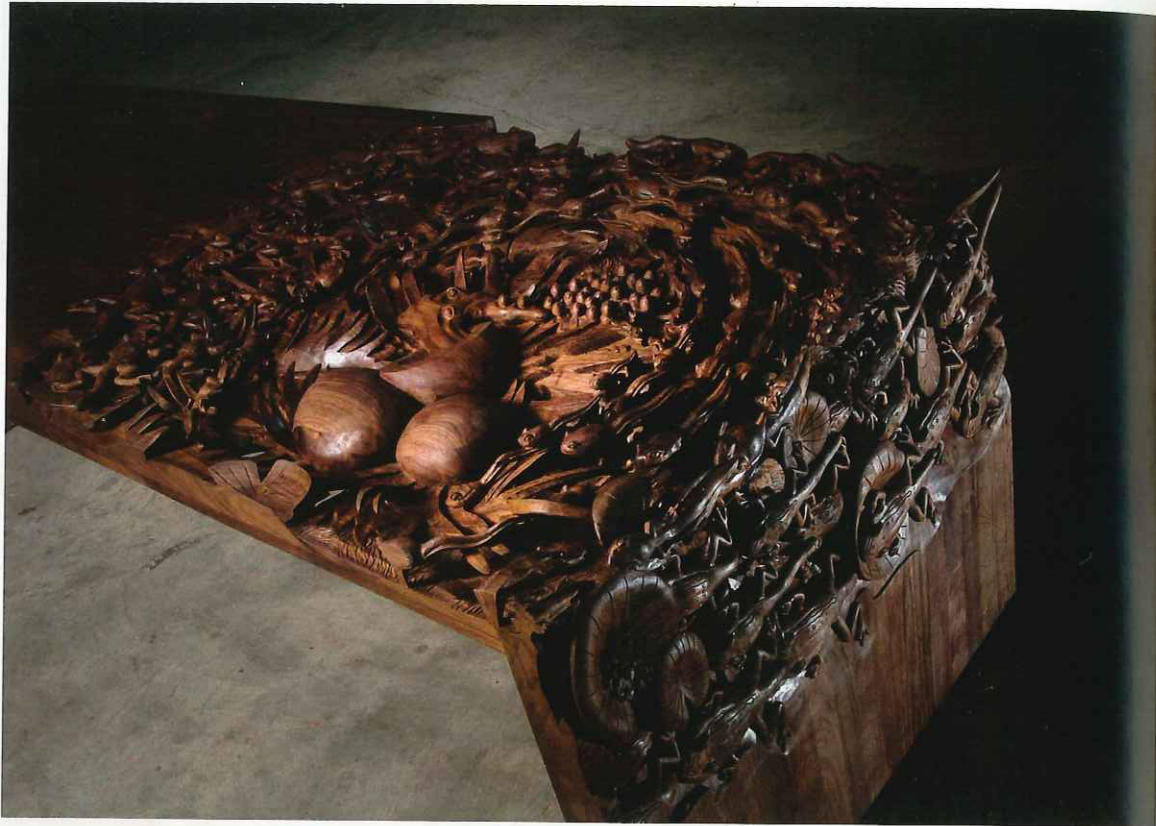
Opposite top: Cowchair, 1997

Opposite left bottom:
Stove designs, 1998–now

Opposite right bottom:
Bobbin Lace Lamp, 2002

Top: Lady's Bag Me and my
Beretta, 1999

Left: Tea Set, 2000



Opposite page: Godogan, 2006

Above: With Love, 2006

So far even departmental coordinators have hardly been bothered by administrative issues. After all, we had a whole business organisation to take care of that sort of thing. In education you cannot offer people the kind of high salaries that can compete with what they could earn from their other work. Thus you have to make sure that running a department, teaching and the general environment are very attractive. Even the catering during the periodical evaluations of the student's works (taking place 3 to 6 times a year) must be fantastic. In due course the job must have prestige. Only then will you get in the top people from the design world'.

Since the 1980s the responsibility and freedom enjoyed by Design Academy Eindhoven department heads has extended primarily to the composition of the team of lecturers, the setting of the curriculum, the definition of the subjects on which lecturers and students are to work and presence at periodic appraisals. Outside these activities the heads are only sporadically to be found at the school. Moritz: 'That calls for mutual confidence. The lecturers did all the work, I was only the head. But I did put my stamp on the appraisals. Lecturers have a different, special relationship with students and so tend to judge them more positively. I came in as an outsider, stern-faced, and so was better able to assess their quality. I was the *primus inter pares*. From time to time other departments would have endless discussions because the head failed to take control or the lecturers were unwilling to accept control. Anyone who was not prepared to accept my authority was free to leave (as fate would have it Moritz left in 2006 after a furious argument with his team about whether to allow a student to pass. But with the date of his retirement already in sight – in the Netherlands lecturers on bachelor's degree courses are required to stand down in their 65th year – that argument made an appropriately violent end to a career in education that had always been intense)'.

Design Academy Eindhoven department heads generally do not lecture. Training is provided by a large group of designers, theoreticians and artists, each with a short-term contract to teach no more than one day a week (lectures are given by a total of more than a hundred people). Only a few have a permanent appointment. This approach encourages the necessary flow of people and guarantees intensive contact with the profession. Thus what applies to the department heads also applies to lecturers: they are chosen mainly for their professionalism and expertise but are, in Moritz's words, 'really not fated to be teachers'. In that respect Design Academy Eindhoven's educational team differs significantly from the equivalent teams at comparable educational establishments. Most courses in art and design in the Netherlands and elsewhere in the world have to deal with the phenomenon of *eternal* or *professional* lecturers, who slowly but surely find themselves occupied full-time in education. They train people for a profession in which they themselves no longer play an active role of any significance. That type of lecturer is hardly to be found at Design Academy Eindhoven. The results are obvious: both sceptics and devotees of the training are agreed that little ingrained routine is to



From left to right: Lonny van Rijswijck, Lotty Lindeman, Niels van Eijk, Piet Hein Eek, Miriam van der Lubbe, Nadine Sterk