



Portfolio

Hugo van der Loo

Curriculum vitae

18 Augustus 2019

NL

Persoonsgegevens

Naam: Hugo van der Loo
Tel: +31612727718
Adres: Van Maanenstraat 12a
Postcode: 3038 CZ Rotterdam
Geboortedatum: 28 februari 1993
Nationaliteit: Nederlands

Opleidingen

2014 - 2018
Hbo product design
Willem de Kooning academie
Rotterdam
Afgerond met diploma

2010 - 2014
Mbo niveau 4 creatief vakman
Koning Willem 1 college
's-Hertogenbosch
Afgerond met diploma

2006 - 2010
Vmbo kaderberoepsgericht
Richting meubelmaker
Baanderherencollege
Boxtel
Afgerond met diploma

Werkervaring

2019
Televisieserie: De 12 van Schouwen-
dam
Art department

2019
Korte film: Lieve
Art director

2018
Televisieserie: Stanley H
Art department

2018
korte film: Existe
Art director

2017
Korte film: Rayon de Soleil
Art director

2017
Product design studio
David Derksen Design
Doorontwikkeling van ontwerpen

2013 /14
Stabilo Interieurbouw
Interieur, stand en décorbouw
Technisch uitvoerder werkplaats

2012
ID-Meubel
Maatwerk meubelmakerij
Technisch uitvoerder werkplaats

Vaardigheden

Onderzoek en conceptontwikkeling
Ontwerpen en maken van producten en meubelen
Ontwerpen en maken van standbouw en decor
Film design pre-productie en set-dressing

| Materiaal bewerking | Niveau |
|----------------------------|---------------|
| Houtbewerking | ●●●●○ |
| Metaalbewerking | ●●●○○ |
| Werken met kunststoffen | ●●○○○ |

| Technische teken software | |
|----------------------------------|-------|
| Rhino 3d | ●●●○○ |
| Autodesk AutoCAD | ●●●○○ |
| Keyshot | ●●○○○ |

| | |
|----------------------|-------|
| Adobe creative suite | ●●●○○ |
| Microsoft office | ●●●○○ |

Talen

Nederlands - Moedertaal
Engels - Proffesioneel niveau

Certificaten

Rijbewijs B
VCA basis veiligheid

Personal resume

ENG

18th August 2019

Personalia

Name: Hugo van der Loo

Tel: +31612727718

Address: Van Maanenstraat 12a

Postcode: 3038 CZ Rotterdam

Date of birth: 28 February 1993

Nationality: Dutch

Education

2014 - 2018

Higher professional education

Product design

Willem de Kooning academy

Rotterdam

BA. Completed with certificate

2010 - 2014

Secondary vocational education

Furniture design and fabrication

Koning Willem 1 college

's-Hertogenbosch

Completed with certificate

2006 - 2010

Pre-vocational secondary education

Direction carpenter

Baanderherencollege

Boxtel

Completed with certificate

Work experiance

2019

Television series: De 12 van Schouwendam

2019

Short film: Lieve
Art director

2018

Television series: Stanley H
Art department

2018

Short film: Existe
Art director

2017

Short film: Rayon de Soleil
Art director

2017

Design studio

David Derksen Design

Product development

2013 - 14

Stabilo Interieurbouw

Interior and stage constuction

Constuction

2012

ID-Meubel

Custom fruniture maker

Constucton

Personal skills

Research and concept development

Designing and fabricating products and furniture

Designing and fabricating interior and stages

Film design pre-production and set-dressing

Technical work

Woodworking

Metalworking

Working with plastics

Level

●●●●○

●●●●○

●●○○○

Technical drawing software

Rhino 3d

Autodesk AutoCAD

Keyshot

●●●●○

●●●●○

●●○○○

Adobe creative suite

Microsoft office

●●●●○

●●●●○

Licences

Drivers licence B

VCA basic safety

Languages

Dutch - native language

English - professional level

Personal projects

Design for film

| | | |
|--------------------|------|---------------------------|
| Lieve | 2019 | <i>(soon to be added)</i> |
| The perfect moment | 2018 | <i>(soon to be added)</i> |
| Existe | 2018 | |
| Rayon de Soleil | 2017 | |

Installations

| | |
|-----------------------|------|
| Faking a function | 2018 |
| Our cultural archive | 2017 |
| Growing awareness | 2016 |
| Neutral mineral state | 2015 |

Product design

| | |
|------------------|------|
| Natural bedding | 2016 |
| Part of the kiln | 2015 |

Furniture design

| | |
|--------------------------|------|
| Cabinet of skeuomorphism | 2018 |
| Open designer collective | 2016 |
| Triangle chair | 2015 |

Existe

*Design for film
production design - set dressing
2018*

Synopsis

A fragile theatre building is about to be destroyed by a real-estate company. When strange noises emerge from the vaults, the demolition works are momentarily halted. Slowly, the construction worker Lucien walks inside the building to find out where the sounds are coming from. He finds a secluded artist who refuses to leave and tries to lure him into one final play.

The design approach for this short film was to create a transition and contrast between the outside world, the world of the protagonist, and the world of the artist who lives inside this magical theatre.

We visualized this by the use of colour, making the outside more harsh bleu and the inside more cosy, artificial red and yellow. We created a physical boundary to indicate that within the abandoned theatre, two areas have been kept separate from each other. This boundary was represented by construction foil strung over the stairway. The distinction between these two worlds is amplified by the set dressing. The outside theatre has been trashed and looted, while the world of the artist looks like being frozen in time and untouched by the outside world.



Rayon de soleil

*Design for film
production design - set dressing
2017*

synopsis

The film is set In the 12th century French wilderness, a woman awaits with her child for her husband to return from the crusades.

While exploring the way people back then lived in relation to nature, this historical drama favours the use of allegory to address contemporary concerns such as religious fanaticism, post-traumatic stress disorder and family alienation.

Together with the director and D.O.P. I developed a visual concept that would help create a consistent mood for the film and story. From the basis of this concept we choose locations, designed clothing and props, made a colour pallet and a set dressing plan. I used design metaphors to emphasise the mental state of the characters and their relation towards each other, their environment and religion.

I co-organized practical aspects like construction, budgeting and transport of the art department.

>> please contact me to watch the full film



Faking a function

Installation

research - concept - design

2018

*Due to changing technology or legislation, the objects around us change. They become obsolete or are improved. Often this change does not concern the entire product, but just one of its design features. Most of these features are just scrapped from the design, but some manage to survive as they have surpassed their mere functional origin. They have gained a cultural value. When such a feature in a design is still present, even though its function has become obsolete, it is called a **skeuomorph**.*

This installation shows a collection of skeuomorphic objects. But also items that are in the process of becoming skeuomorphs, and speculative items that could be the skeuomorphs of the future.

The items in this collection show the different design approaches that designers can have towards skeuomorphism and asks the question: how to design in an authentic way in regards to the functional origin?

Do you choose to erase the feature from the design, neglecting the cultural value it has gained.

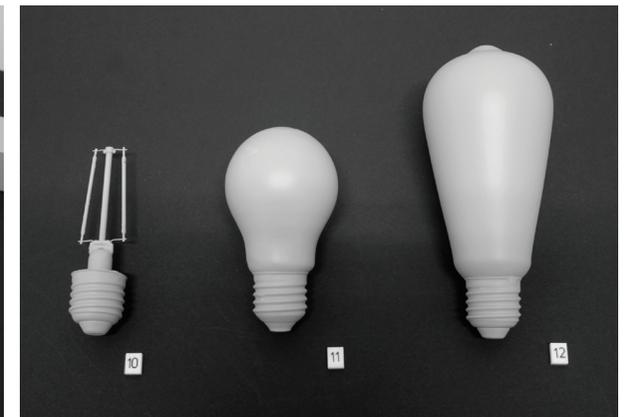
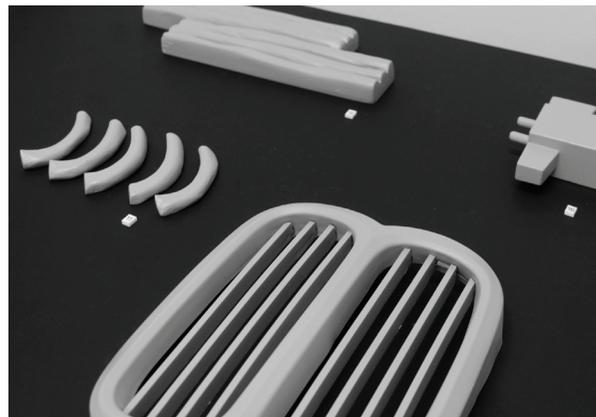
Do you keep it the same way it has always been, faking a function it no longer has.

Or do you re-design the skeuomorphic aspect as an pure and obvious ornamental feature within the design.

This last approach allows the object to mutate further as a mere ornamental feature, distancing it to a point that its functional origin will become lost completely.

Would this mutation in fact be the most natural and authentic way for these design features to develop, or should designers still strive for holding on to the functional origin?

*I explored this last design approach in a speculative scenario, see the project >> **skeuomorphic cabinet***



Skeuomorphic cabinet

Furniture

research - concept - design

2018

A skeuomorph is an aspect within a design that is still present, even though it has lost its practical function. Often these aspects have gained an iconic status and are therefore added to the design as a mere ornament.

In carpentry there are many examples of skeuomorphism. Fake wooden joints are added by carpenters to provide their furniture with an ambiance of craft and authenticity. The aesthetics of these originally purely functional joints have become desirable and appreciated as decorative ornaments.

But how should designers approach these skeuomorphs? fooling people by adding fake wooden joints that appear to be constructional? Or should designers embrace the fact that these once functional aspects have become mere ornaments, and approach them as such?

The design for this cabinet is a speculative approach of this idea, and aims to illustrate how once functional joints could mutated further into ornaments.

These ornaments clearly show their purely decorative status. I used three wooden joints that have been widely used in the past, but have since been replaced by modern techniques. A Z shape construction, used in doors. A wooden wedge used to anchor a joint, and a comb joint commonly used in drawers.

By actually carving the shapes of these joints out of the wood, I amplify their ornamental status and show that they are not supposed to fake a real constructional purpose.



Our cultural archive

Installation

research - concept - design
2017

In the 2017 Dutch election campaigns, politicians from the whole political spectrum, were talking about the Dutch national identity crisis. Quotes like “losing the Dutch identity” and “the normal Dutch citizen” were used.

When listening to these politicians you sensed a cultural bias of what the Dutch identity consist of. Talking on the basis of their personal idea of the Dutch identity that is highly influenced by aspects like their childhood, religion and the place and date of birth. With these quotes they create a baseline of what the Dutch identity is, but also what it is not. A baseline not everyone can relate to. This cultural archive in our brain makes it impossible for anyone to be one hundred percent objective concerning the topic of the national identity. An important step towards objectivity could actually be acknowledging the influences that this cultural archive has on your opinion.

As a group of designers with a traditional Dutch background, we investigated our own cultural archive and tried to visualize it by using childhood memories like national holidays, visiting theme parks and watching Dutch television. These images and videos are shown in an installation that evokes the idea of a control room. Inside this room the visitor can listen to two audio tracks. One headset provides statements made by politicians about a national identity. On the other headset the same statements are being made, but narrated by a Dutch citizen with, for example, a Surinamese or German background. This accent contradicts the political statement, and shows the exclusive effect it can have in our society. These two audio tracks each provide a different approach towards the image of the “Dutch identity” which is shown on the screen.



Growing awareness

Installation

research - concept - design

2016

In the 17th century, Dutch ship builders would alter the growth of young trees into a crooked shape. Many years later their offspring could harvest these trees and use their crooked tree trunks for specific parts of the wooden ship that they were building.

We live in a society of instant gratification:

We want things now! This short term thinking poses a mayor barrier to tackle environmental problems. Politicians addressing controversial topics like closing down a coal power plant are not always popular. Voters are more concerned with increasing taxes than distant environmental threats. That's why some politicians tend to avoid the discussion and focus on satisfying the short term desires of the voters. By planting a symbolic monument of the distant threat of flooding in the heart of the Dutch political centre, we remind politicians to take into account the long term consequences of their sort term decisions.

- The growth of young trees is altered so in time they will grow into the shape of a wooden ship -



Open designer collective

Furniture

research - concept - design

2016

The open designer collective shows the design vision and characteristics of each individual designer. All the participating designers work independent, but they all work on the same collection of chairs. It's a collection because all the designs are generated from the same written description of a non-existing design that the designers receive when they participate.

From the basis of this description they all design a unique chair.

The collection mirrors how the different designers interpreted the description. The designs are related, the same characteristics and parts are included, but in a different way. With this chair the designers show who they are. It's like a three dimensional business card for the designer, a way to present themselves. Open designer offers a platform for these designers.

This project has been executed on an experimental level. Only one of the designs has been physically made.



Natural bedding

Product design

*research - concept - design - filmclip
2016*

The dutch furniture company Van Der Leeden asked a group of designers to come up with innovative ways to use their main material, rattan and willow. I started my material research by going to the source of the material. The place where it grows.

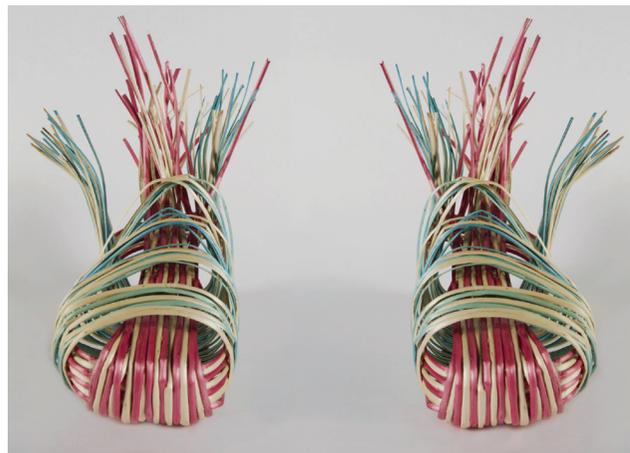
When walking over the material I noticed that the material bended around my feet an formed a natural bedding in the swampy soil.

During the design process, I made a series of experiments using moulds and hot water to bend the material.

This material experiments resulted in an experimental shoe design, but also a view into the possibilities of the material.

This project has been awarded with the Van der Leeden Design Award.

>> *Watch the film clip on hugovanderloo.nl*



Neutral mineral state

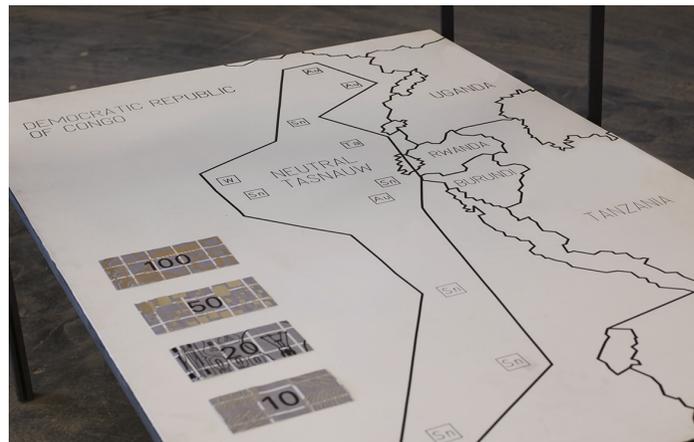
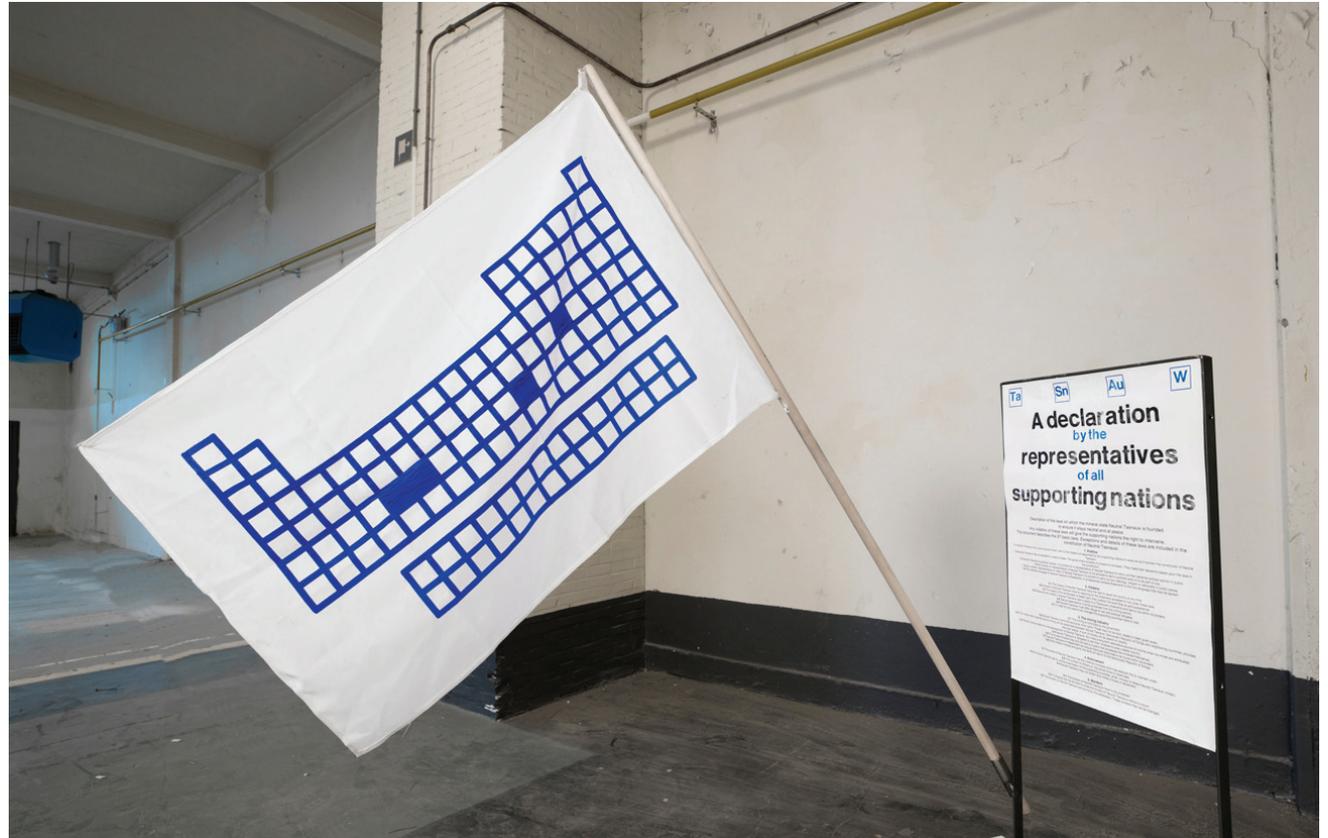
Installation

research - concept - design
2015

In 1816 was the founding of the small independent state "Neutraal Moresnet" the solution to prevent a conflict between the Netherlands and Germany concerning a zinc mine on the border.

Why don't create a neutral state in the conflict zone in eastern Congo? For over 20 years the conflicts in this region due to its resources has cost millions of lives and resulted in a big migration wave from the area.

A map, flag, currency and constitution shows the identity of Neutral Tasnauw (Ta, Sn, Au, W) the elements abbreviation for the resources that are found in this new country.



Part of the kiln

Product design

research - concept - design - Filmclip
2015

A field kiln is an old way to bake bricks. The brick maker would choose a spot with an abundance of clay in the ground. With a simple mould he would make the bricks on the spot. He would then use the unbaked bricks he just made to build the oven in which they would later be baked.

This project investigates the thin line between crafted and industrially made products. A characteristic of craft is the aspect of the unique handmade piece, in contrast to the industrial mass produced uniform objects. We might view this field kiln as a traditional crafty way to bake bricks, but there was a time that it was the most effective way to mass produce. It is by definition not possible to make just one unique product as you need multiple bricks to make the oven. Is craft today more manifested in the experience of a traditionally or handmade product, rather than the product's aesthetics or quantity?

My oven is handmade and fired on the spot in the forest where I dug up the clay. The product itself is an uniform, simple flowerpot that could easily have been made in an industrial factory.

>> watch the product clip on hugovanderloo.nl



Assembling assignments

Product design

research - concept - design

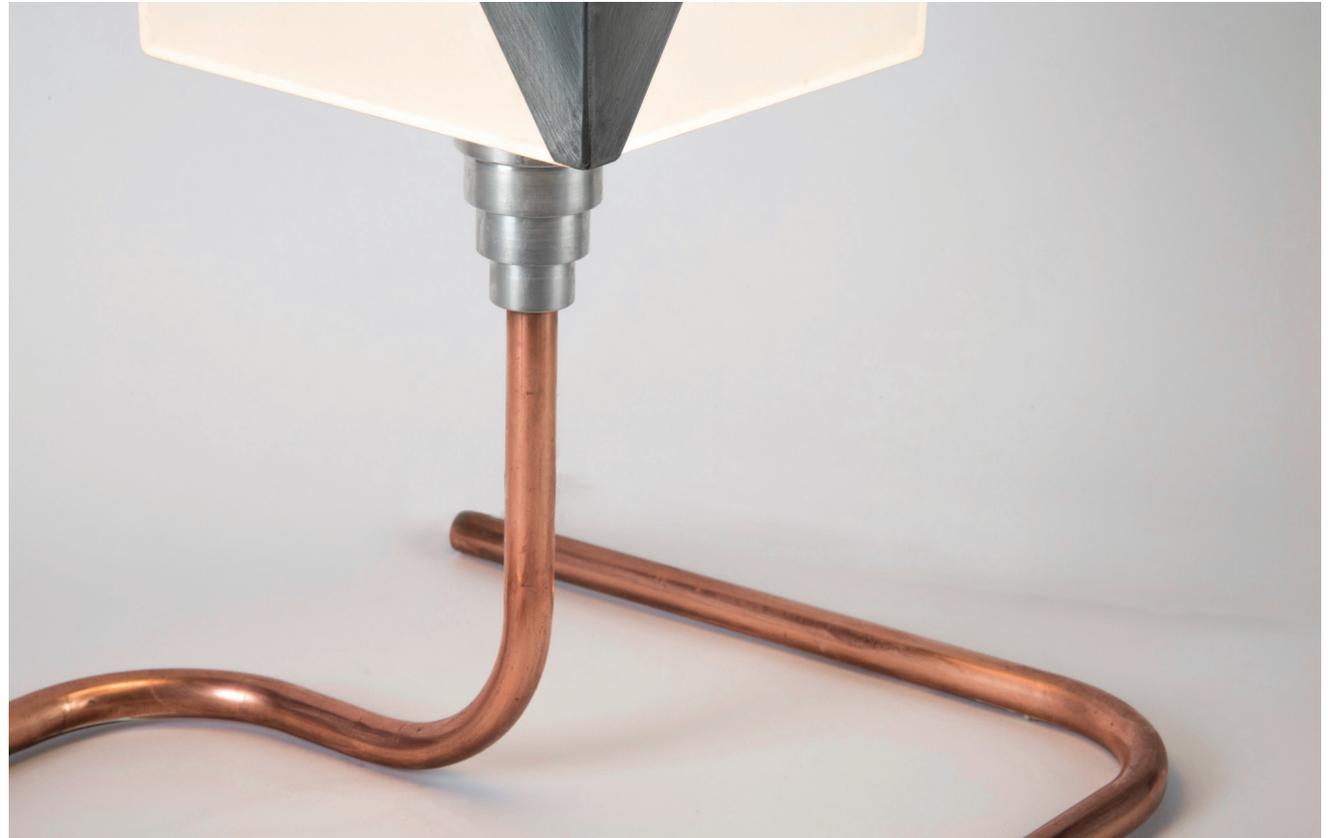
2016

Former RDM employees talk about Heijplaat and the Rotterdamse droogdok maatschappij as a city in itself. The shipbuilding company that was founded in 1902 and was active until 2002, made massive ships for transport companies, the military and for commercial cruise liners. All the parts and tools that were required for shipbuilding were made at the RDM site. Different departments of the company made parts of the ship that would be later assembled.

Today the RDM buildings are still in use. In the renovated buildings the Albeda College teaches their students how to work with iron. There are three departments, welding, iron milling and pipe construction.

In order for the students to learn the skills, they have to make random objects as assignments.

Instead of throwing these objects away after completion of the assignment, I combined them with the assignment objects from the other departments and assembled them into a product.



Triangle chair

*Furniture
design
2013*

This design started out with the idea of using one single geometric shape to create a chair. When I looked at different shapes I noticed that the triangle made the chair look uncomfortable, unstable, but also dynamic in its aesthetics.

Because of these characteristics, which are not necessarily desirable in a chair design, I wanted to pursue its possibilities.

Despite its uncomfortable look the chair is fine to sit on. It can be easily taken apart and is simple to assemble.



