

The Sandberg Prospectus 2010 – 2011

# The Sandberg Prospectus 2010 – 2011

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## Credits

Sandberg Instituut Amsterdam  
Design Department  
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Sandberg Instituut Amsterdam is the Masters of the Rietveld Academie. It was established in 1990 and offers master programmes in Fine Arts, Applied Arts, Design and Interior Architecture. Social engagement, artistic freedom and experimentation form the approach and the underlying principles of the different departments. Which results in each department operating independently.

### SANDBERG PROSPECTUS

The Sandberg Prospectus contains information about the results of the academic year 2010 - 2011. Paradoxically the structure of the prospectus consists of tables & graphs about the value(s) of the Sandberg Instituut. Noortje van Eekelen was inspired by the methods of mapping value(s) by Peter van Waart (NL) who is currently doing a PhD research regarding human values and design of meaningful technology at the Delft University of Technology. Based on his theory the concept of a Sandberg Prospectus was carried out: a yearbook covering all the 'products of an organization' that seduces the spectator to become a shareholder.

During a workshop organized by Noortje van Eekelen and Peter van Waart the students of the Design Department developed new tables for mapping design and value. Those graphs formed the basis of a wide range of perspectives that are presented in this yearbook. All visualisations are sourced from this input. Additionally each student received a questionnaire where they were invited to map the value of their projects. The answers are used for the graphs in this book.

### PUBLICATION

**Editor-in-chief**  
Annelys de Vet

**Concept & Graphic Design**  
Noortje van Eekelen

**Printing**  
Printnet.be, Antwerpen

**Typefaces**  
Simple & Akzidenz Grotesk

**Publisher**  
Sandberg Instituut Amsterdam, 2012

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**Coordinator**  
Anke van Loon

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*Curator & Critic*

Jan-Kees van Kampen  
*Media Tutor*

Rob Schröder  
*Film maker & Designer*

Daniel Van der Velden  
*Designer, Co-founder of Metahaven*

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*Critic & Editor, NL*

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Gert Dumar  
*Designer, NL*

Martijn Engelbregt  
*Designer & Artist, NL*

Hendrik-Jan Grievink  
*Designer, NL*

Syb Groeneveld  
*Head e-culture MediaFonds, NL*

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Dimitri Nieuwenhuizen  
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Kali Nikitas  
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Chris Oatey  
*Artist, USA*

Rick Poyner  
*Critic, GB*

Willem de Ridder  
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Tijmen Schep  
*Program manager at Virtueel Platform, NL*

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Jonas Staal  
*Artist, NL*

Annelies Vaneycken  
*Designer & Writer, B*

Coralie Vogelaar  
*Artist & Designer, NL*

Peter van Waart  
*Tutor & Researcher Human Centered ICT, NL*

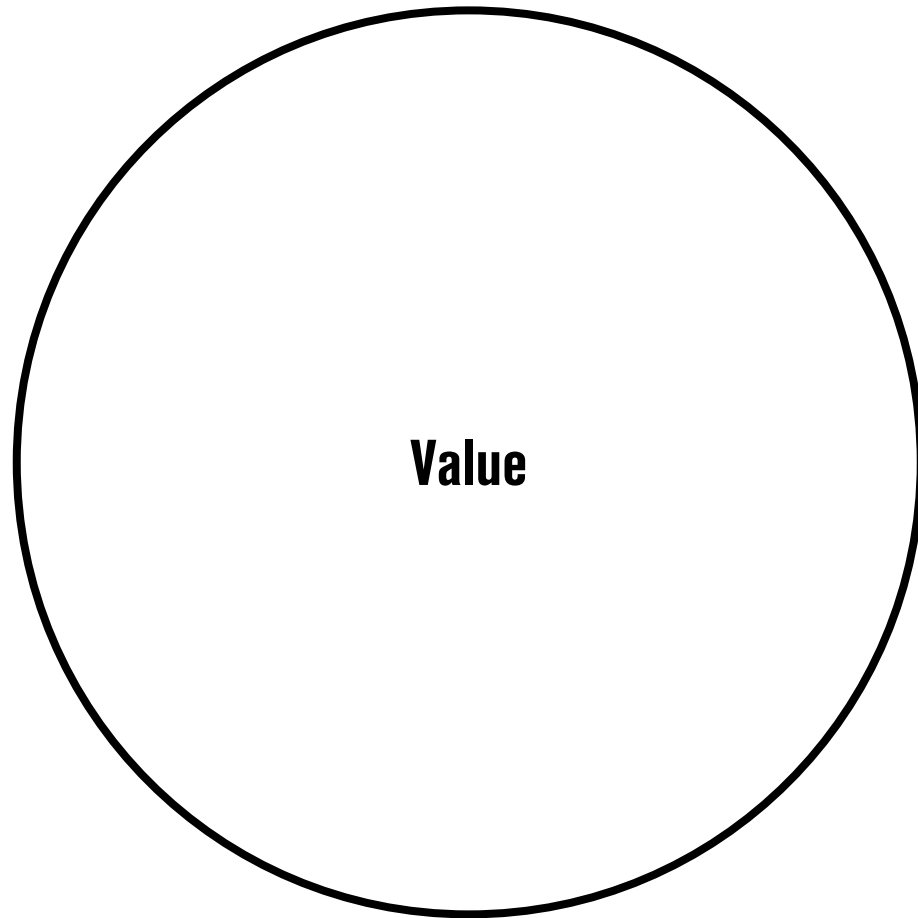
**Students 2009 - 2011**  
Lauren Grusenmeyer (B)  
Anja Grooten (DE)  
Michèle Champagne (CA)  
Brigiet van den Berg (NL)  
Simona Kicurovska (MK)  
Janneke de Rooij (NL)  
Maartje Smits (NL)

**Students 2010 - 2012**  
Noortje van Eekelen (NL)  
Guido Giglio (BR)  
Seungyong Moon (KR)  
Ruben Pater (NL)  
Stefan Schäfer (D)  
Yuri Veerman (NL)

**Guest Students 2010 - 2011**  
Nikki Brömmann (NL)  
Andrew Leslie (USA)  
Hazel Mandujano (USA)

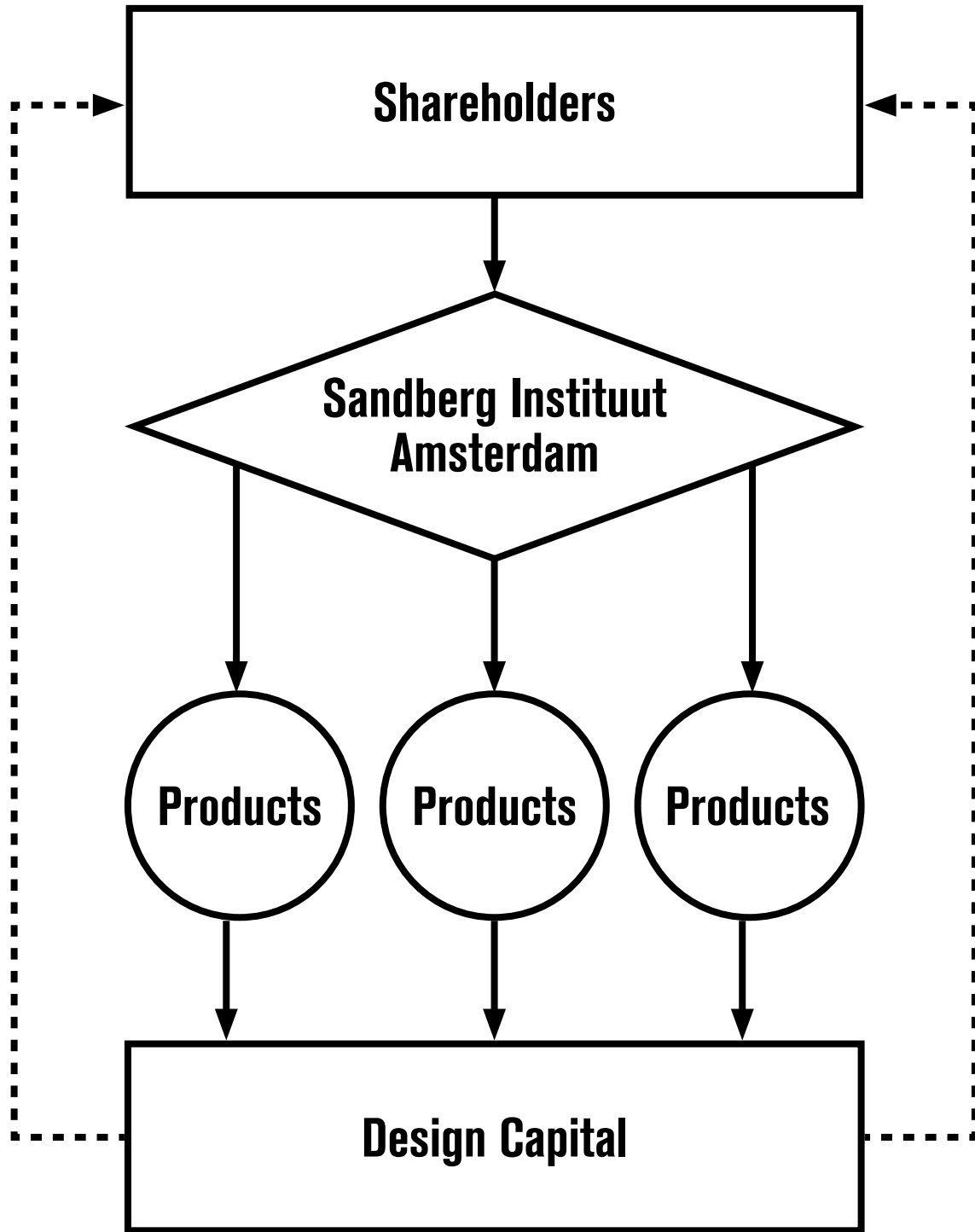
# The Sandberg Prospectus 2010 – 2011 Design Department

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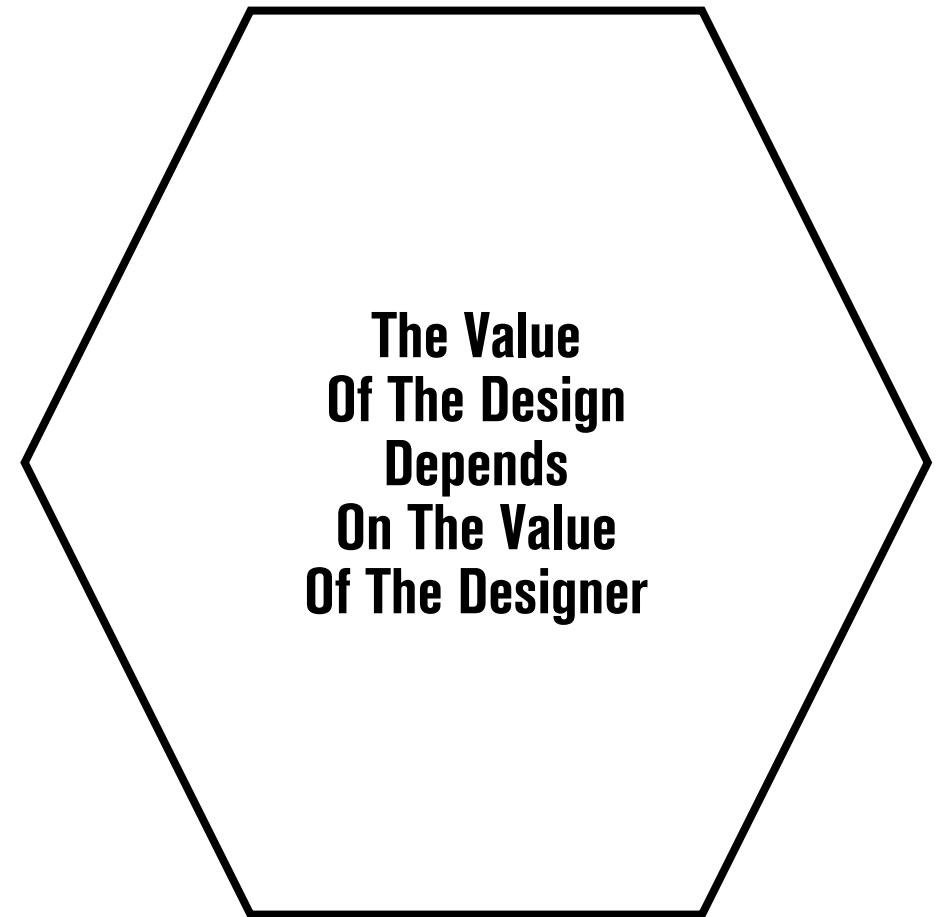


**In times of crisis we offer you an *alternative* way to manage your investments; interesting and unique solutions with low risk and high return. We hereby introduce an *opportunity* to invest in the Sandberg Instituut Amsterdam.**

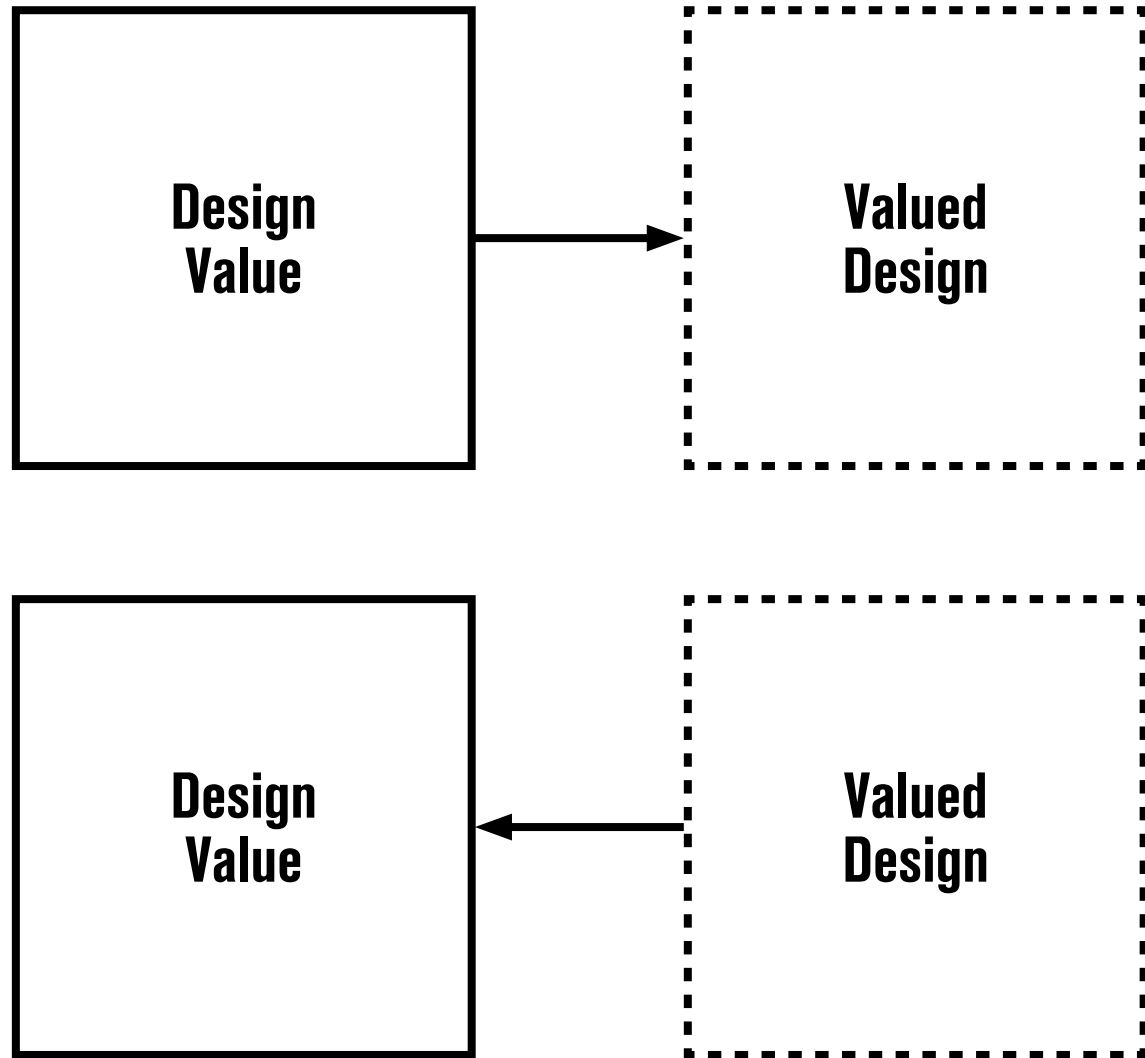
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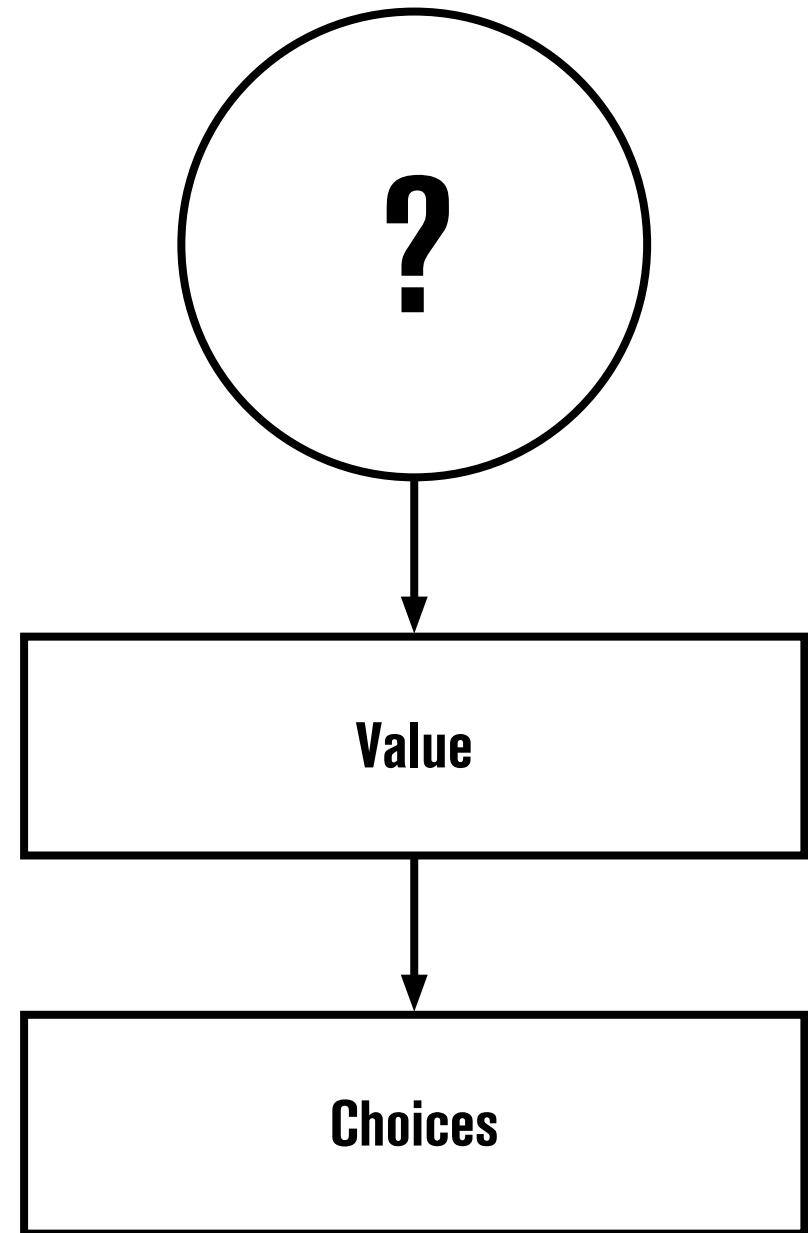
## 3.0 Table Of Design Value



### 3.1 Table Of Design Value



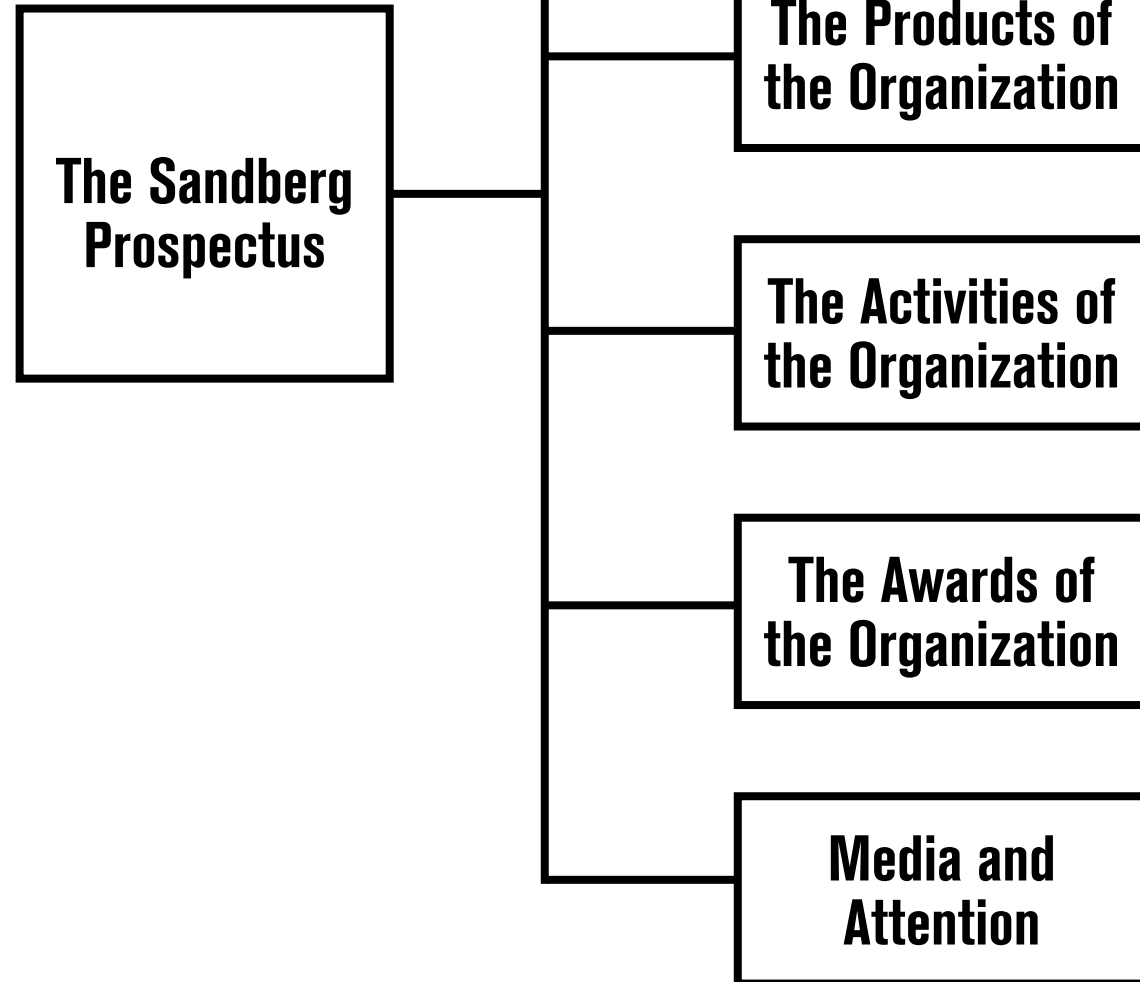
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## 4.0 Table Of Possible Ways for Investment

Participating	Love	Time	Knowledge	Cooking	Reviewing
Tools	Installing	Trust	Freedom	Lecturing	Encouraging
Space	Hardware	Dialogue	Interesting	Feedback	Friendship
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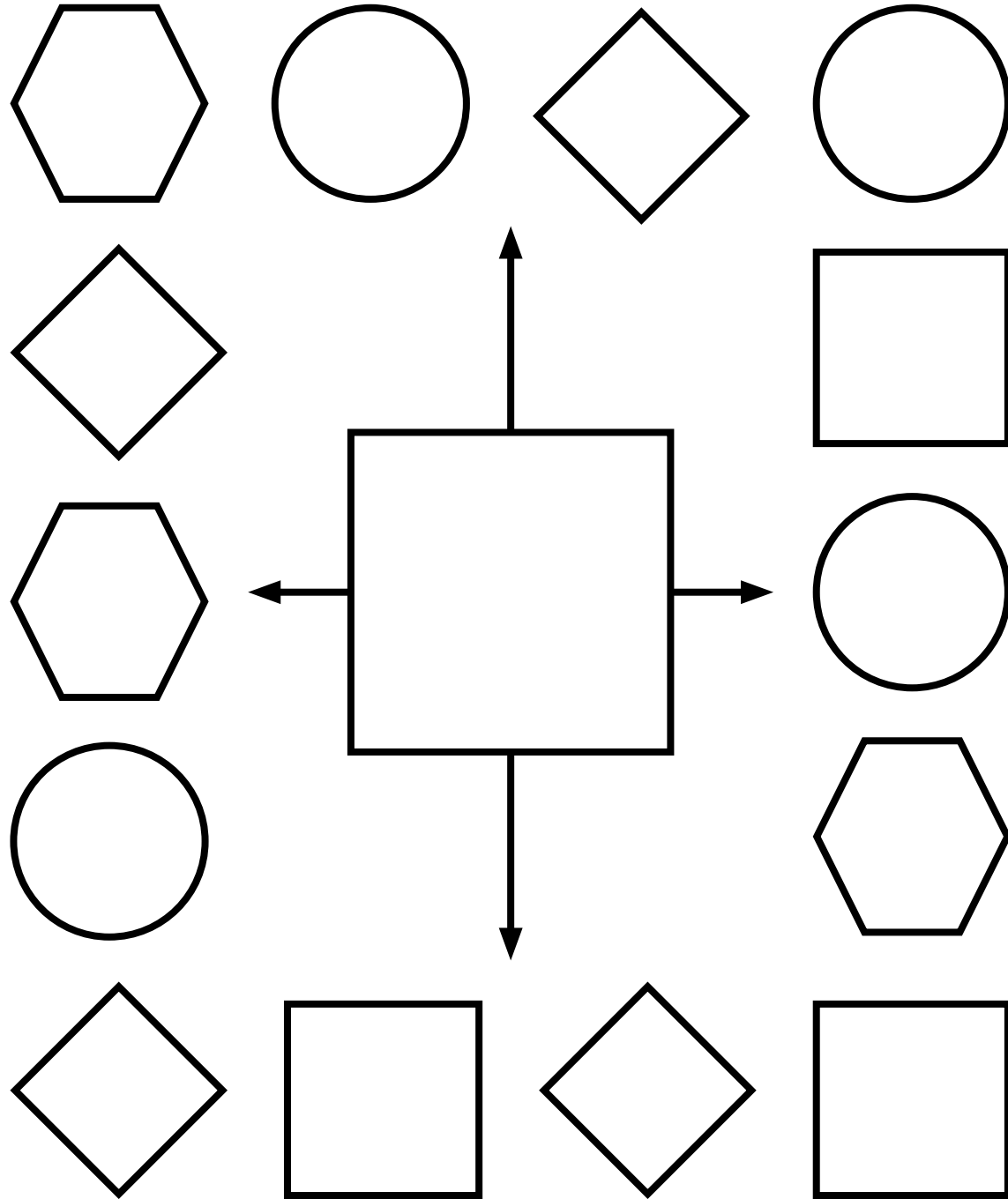
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## Foreword

by *Annelys de Vet*, head Design Department

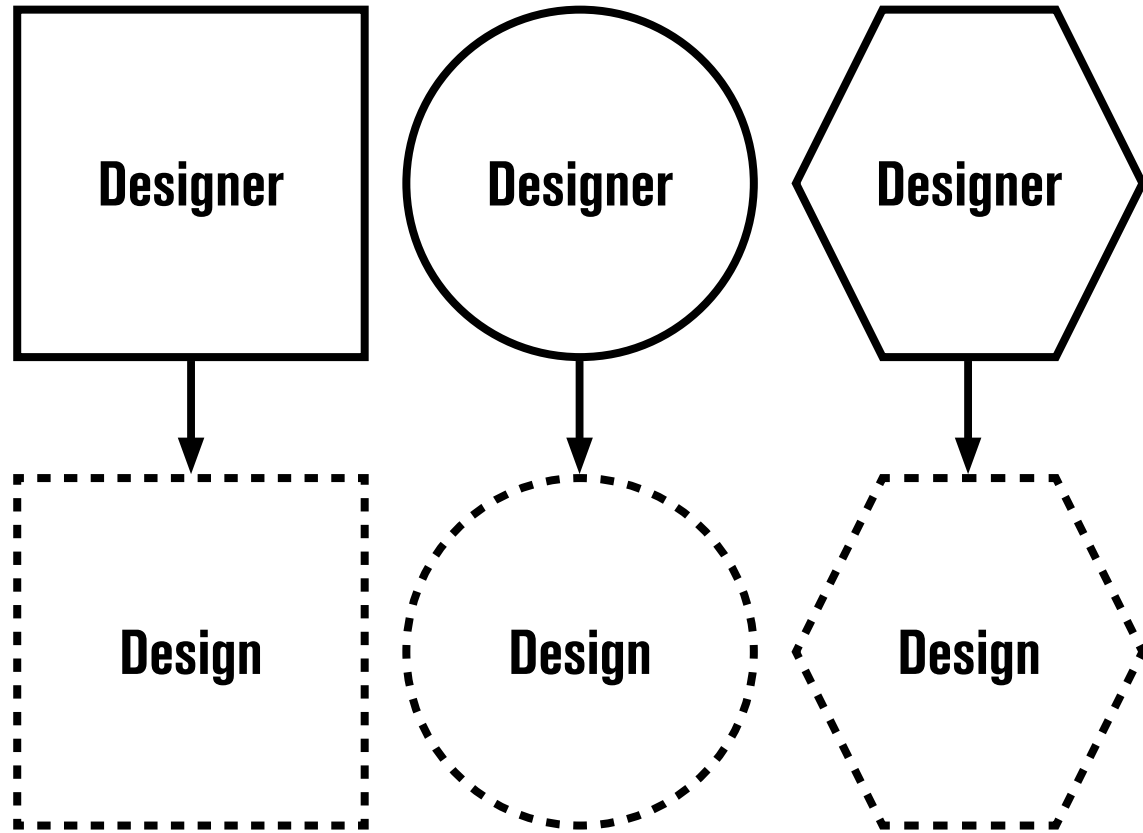
“And above all, we saw a new generation emerge – a generation that uses their own creativity and talent and technology to call for a government that represents their hopes and not their fears,” said Barack Obama after the fall of Mubarak, during a historic shift in geopolitical relations. The year 2010–2011 was a period of demonstrations, with the Arab Spring, the Indignados, ‘the protester’ as Time’s person of the year and SLASH/ART by the Sandberg Instituut. It illustrates an altering time frame where citizens worldwide are redefining their positions, including the new generation of designers. But how do you do that? What role do you play as a communication designer in today’s complex, layered information society? As an image maker, a visual journalist, a cultural analyst, a media developer, a specialist in representation, or perhaps as an anthropologist of the future? How do you find a ‘valuable’ relationship to the world we all make up together? These are leading questions for the new generation, and thus for the Design Department.

Our ways of touching upon these questions included this year a study of Amsterdam’s Zuidas district conducted in partnership with VU University Amsterdam and the Virtueel Museum Zuidas. We investigated how visual representations of Zuidas influenced liveability there; thus, the designers made invisible relationships visible. Meanwhile the Dutch government decided to cut art subsidies by almost 50%, even though the budget for art and culture in the Netherlands is one of the lowest in Europe. That’s why all first year students teamed up to think of a new way to protest. They set up the on-line action platform SLASH/ART. The graduating students followed a master class with master’s students from the Netherlands and China. They performed research in Rotterdam and Beijing into how the city of the future would look. The trip inspired several students to continue working on the subjects formulated and visualised in the master class. Thus ‘The Jetlag Society’ was born, which is a collaborative project that reflects our current society dominated by technology and screens. The cooperative union ‘Chimerican Union’ was founded and designed, and video taped visits were paid to several of Amsterdam’s Chinese massage parlours.

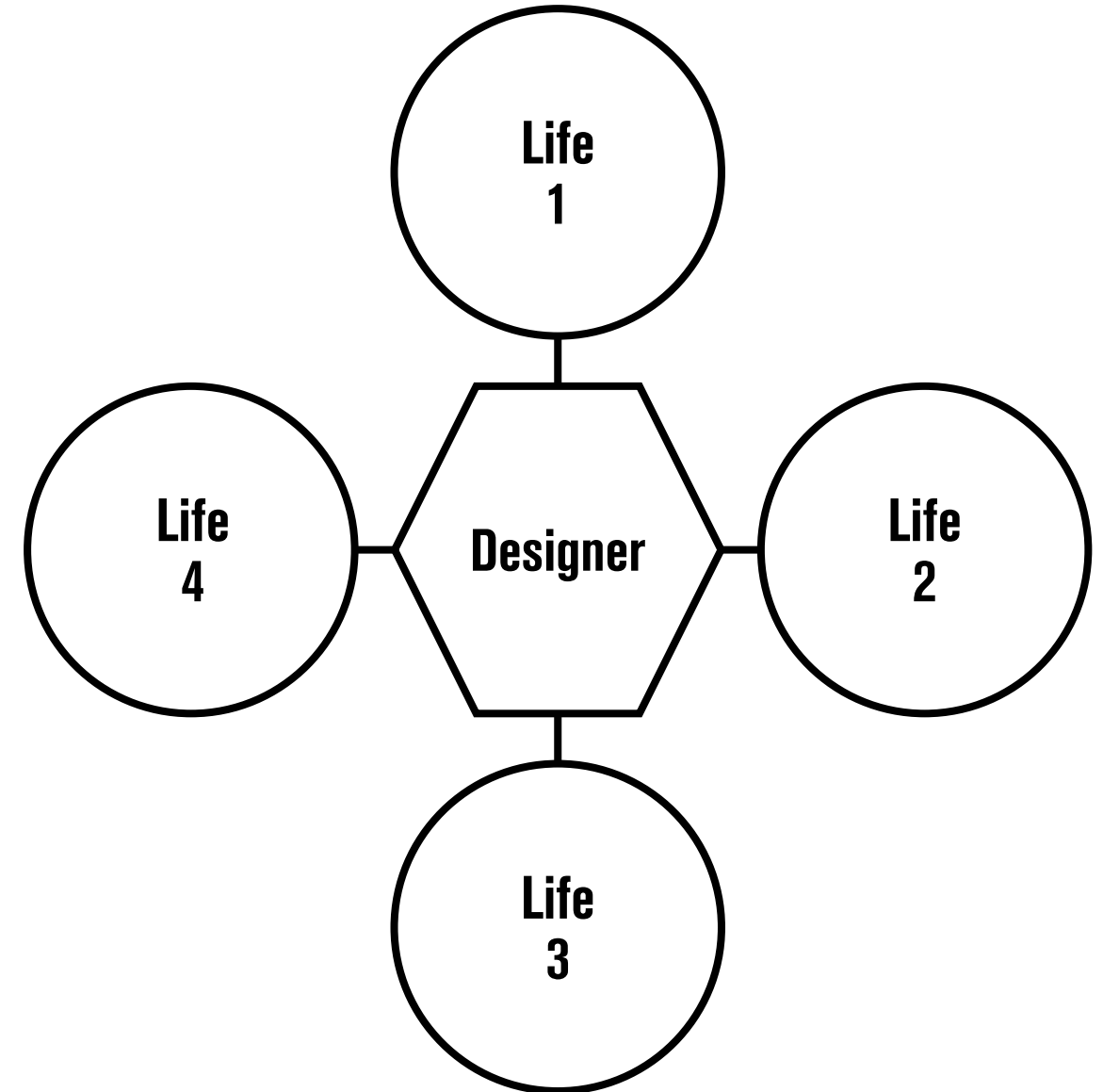
With these critical artistic practices the design students of the Sandberg Instituut are researching methods and visual strategies for analysing and improving public life. They’re constantly casting a critical eye on current events, have strong radars for social developments, speculate about the future, and forge links between apparently unconnected phenomena. They take position and connect their own insights, often socially conscious ones, to their design decisions. Alliances are formed within constantly changing networks in order to find the right tone for posing meaningful questions and combining forces. The department offers an open curriculum, with the students’ critical sensibility placed at its centre. At this intellectual playground challenging themes and assignments are offered, alongside self initiated projects and protests by the students. Within these dynamics the department functions as a cultural think tank for visual strategies.

We cannot provide better reasons to engage with this ‘visual think tank’ than the works presented in the yearbook you’re holding now. A cleverly designed Prospectus, where designer Noortje van Eekelen reflects on the design value of the different products, projects and events that took place at the Design Department in the academic year 2010–2011. With the tables, charts and diagrams she shows how structure can be found in initial chaos, how the personal relates to the public, how design is not about objects, but about context, subjects, processes, timing, mentalities and redefining value. On the level of the department this Prospectus displays how an open curriculum, where ideally nothing is mandatory, can transform itself through time, into a challenging structured antihierarchical organism. Each member takes responsibility and challenges the other members. It thus reveals where trust, liability, ideals and open sources can bring you.

## 7.0 Table Of Transformation



## 8.0 Table Of Your Life



## **NOW IS THE TIME!**

**Why invest in Sandberg Instituut Amsterdam? Design as wealth has become the most important aspect of the new society – more valuable than materials and gold. Even financial capital. The Instituut will retain its value at times of political, social and economic insecurity, as well as war and natural disasters. The Instituut has a universal value and world wide appeal; all people love it.**

**The Sandberg Prospectus contains general information about investments in Sandberg Instituut. Investors who are interested in Sandberg Instituut specifically state that financial risks are involved. Investors are therefore advised to read this Prospectus carefully and take note of its full content.**

**The information contained in this Prospectus may not be regarded as investment advice. Each investor should consider their own individual circumstances before acquiring shares in Sandberg Instituut. For all references of expected returns, the Prospectus states the value of shares fluctuate. Past results are no guarantee for future results.**

**The return of investment in the Sandberg Instituut Amsterdam will be in *Design Capital* (Table 2.0). Design is an activity that creates value for society. The Prospectus demonstrates the activities and products of Sandberg and its Design Value. The value of design is expressed in the following ways:**

## **1. TRANSFORMATION**

**The interpretation of Design Value depends on the role and contributions of the designer as an individual (Table 7.0). Examples of designers expertise are: *Critical Designer, Conceptualizer, Visual Communicator, Visualizer, Curator, Editor, Researcher, Image Maker, Citizen Designer, Storyteller, Filmmaker, Journalist, Cultural Analyst, Artist, Cultural Connector & Speculative Designer.***

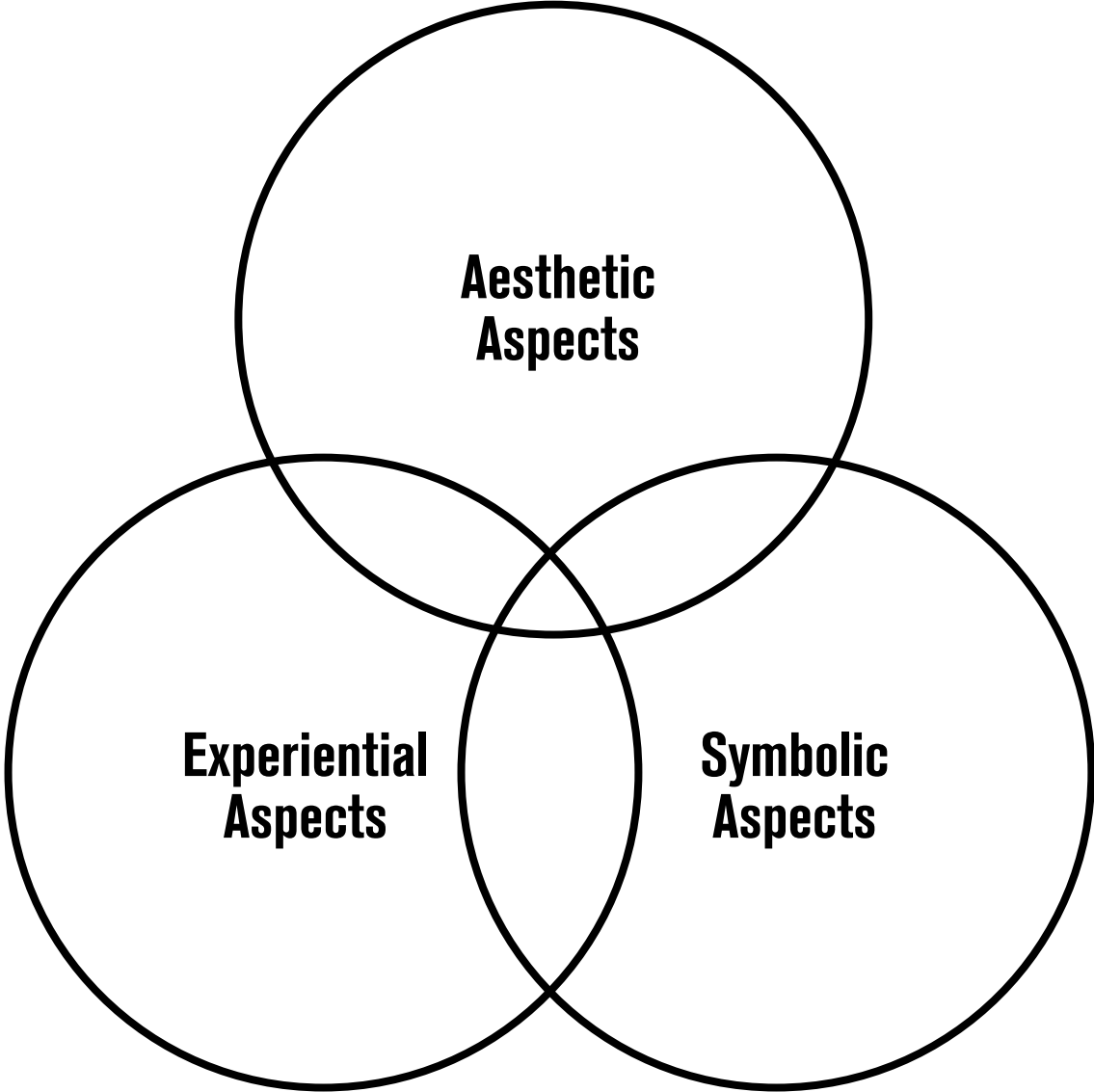
## **2. ASPECTS**

**The designer can emphasize *Aesthetic, Experiential* and *Symbolic Aspects* in his or her work (Table 9.0). *Aesthetic Aspects* generalize *How it feels*. *Experiential Aspects* generalize *How it works*. And, *Symbolic Aspects* generalize *What it means*.**

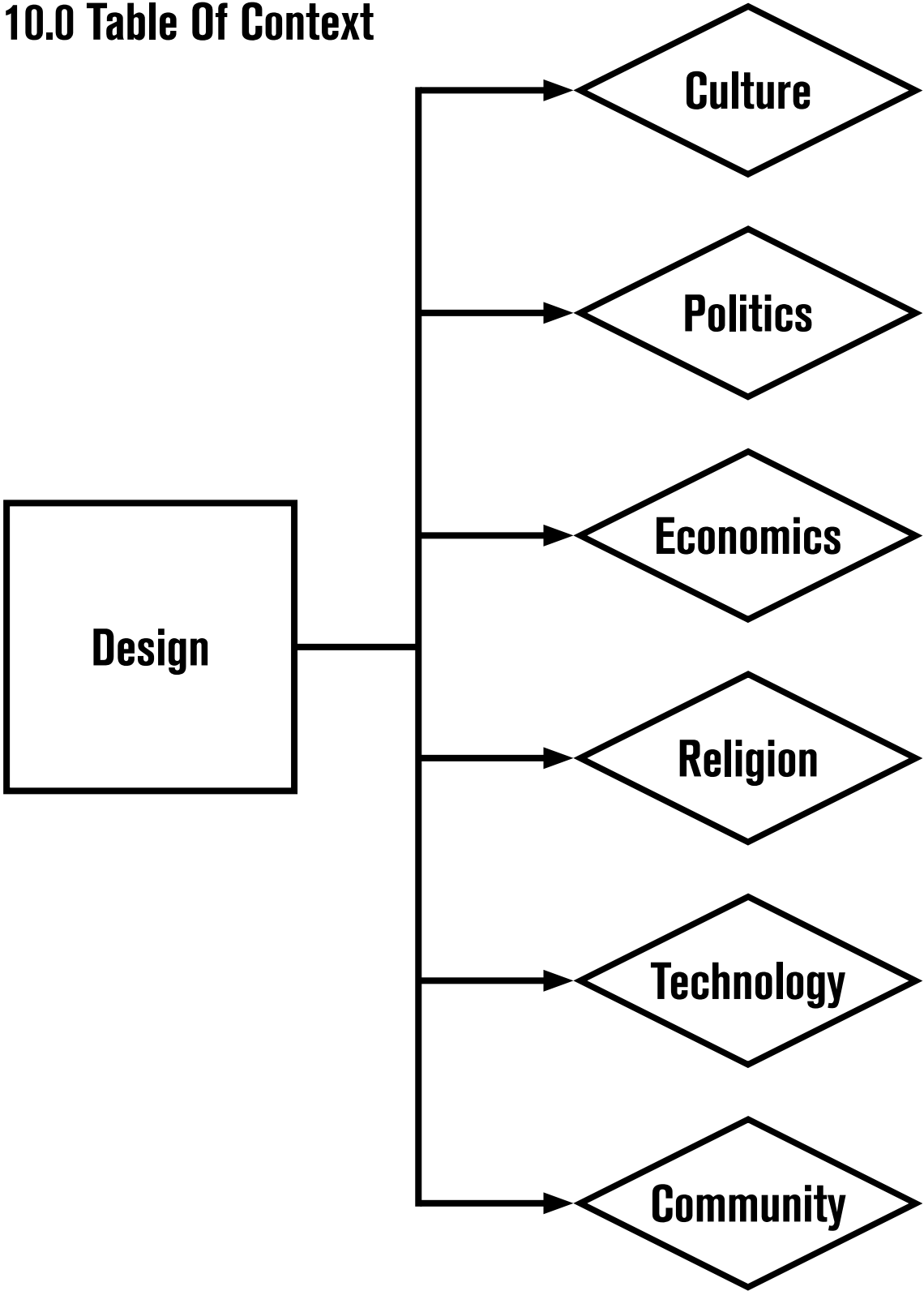
## **3. CONTEXT**

**The designer can focus on different areas of society. What is the context of the design? The designer can focus on different areas of society. Examples of design contexts are: *Culture, Politics, Economics, Religion, Technology* and *Community* (Table 10.0).**

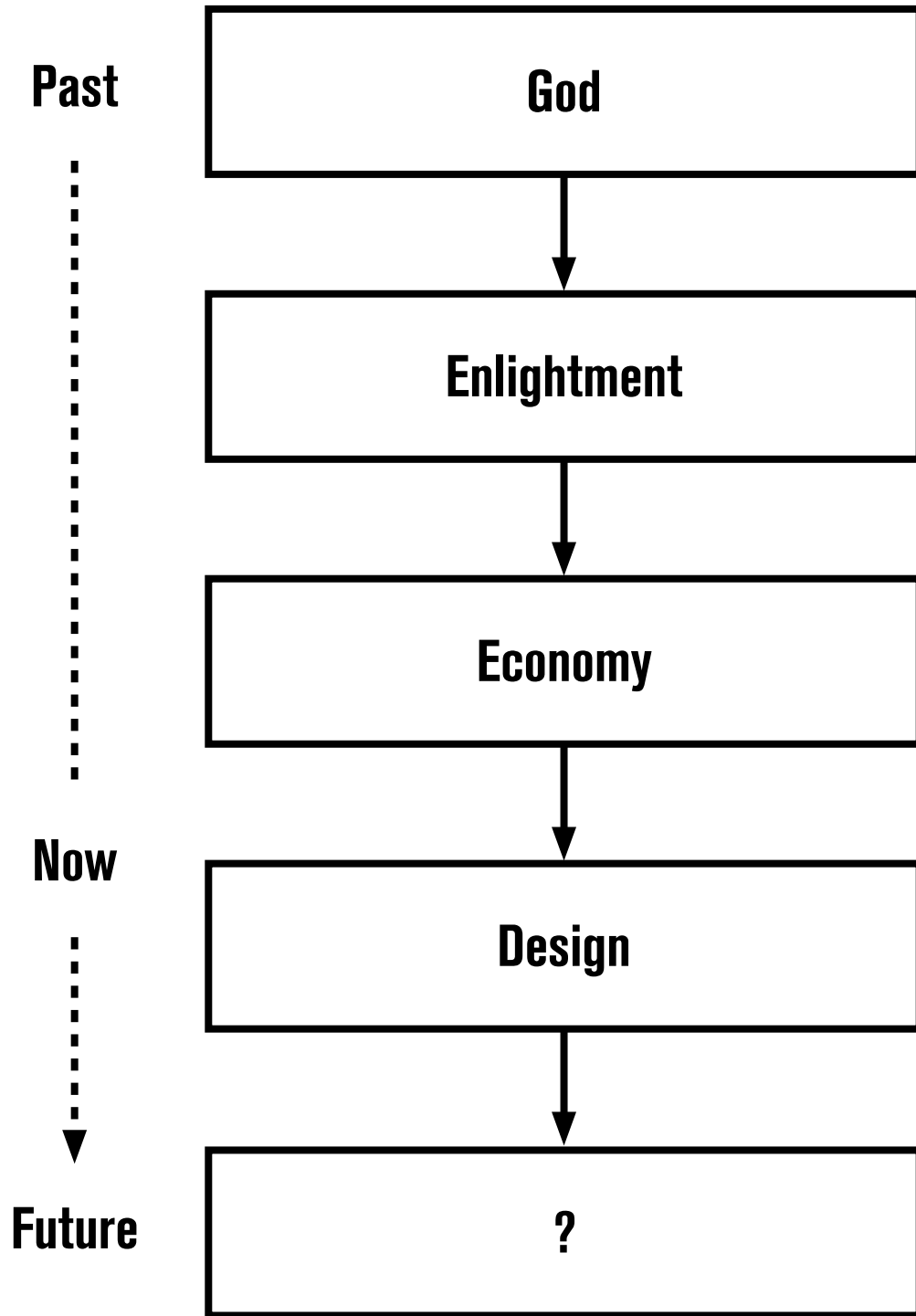
# 9.0 Table Of Aspects



# 10.0 Table Of Context



# 11.0 Time Table

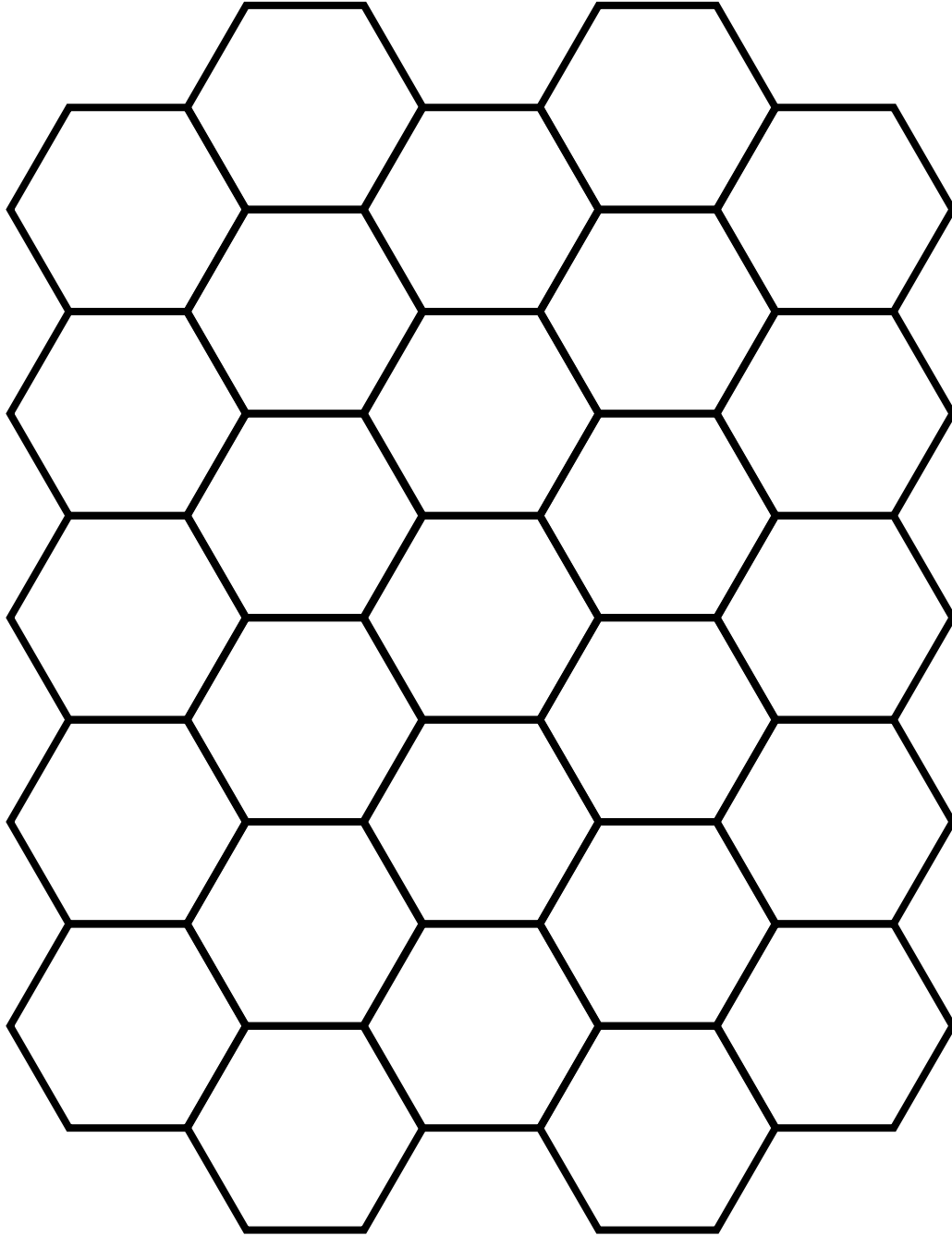


# 11.1 Time Table Design Department 2010 – 2011

DATE	LOCATION	ACTIVITY
09/04/2010	La Dalle	Opening Weekend Belgium
09/08/2010	Sandberg Instituut	Information day Design Department
09/08/2010	Maartje's house	Diner organized by the 2nd years
09/13/2010	De Brakke Grond	Building up exhibition 'The Next Big Thing'
09/14/2010	De Brakke Grond	Finishing building exhibition & rehearsal presentations
09/15/2010	De Brakke Grond	Graduation presentations & Opening Exhibition
09/16/2010	De Brakke Grond	Exhibition 'The Next Big Thing'
09/16/2010	De Brakke Grond	Opening academic year with collective lunch at the Brakke Grond
09/17/2010	De Brakke Grond	Guestclass by Max Bruinsma
09/20/2010	De Brakke Grond	Transporting exhibition material & cleaning the Sandberg Instituut
09/10/2010	Applied Arts	Workshop 'On the Representation of Democratic Power' by Sophie Leferink
09/21/2010	Sandberg Instituut	Guestclass by Max Bruinsma; writing review on The Next Big Thing
09/22/2010	Sandberg Instituut	Portfolio presentations of Stefan, Guido, Ruben & Yuri
09/22/2010	Sandberg Instituut	Class by Daniel van der Velden
09/23/2010	Sandberg Instituut	Lecture & Class Barbara Visser
09/23/2010	Sandberg Instituut	Class by Coralie Vogelaar for Beijing project
09/25/2010	Graphic Design Museum	Opening exhibition @ Graphic Design Museum 'Uncovering Women'
09/27/2010	De Balie, Amsterdam	Lecture Edzaad Mik 'Koolhaas in Beijing'
09/28/2010	Sandberg Instituut	Type-radio discussion by Simona & Noortje
09/28/2010	Sandberg Instituut	Guestclass by Max Bruinsma; writing review on The Next Big Thing
09/29/2010	Sandberg Instituut	Class by Rob Schröder
09/29/2010	Sandberg Instituut	Lecture & Introduction by Alan Smart
09/30/2010	Sandberg Instituut	Class by Barbara Visser
09/30/2010	Sandberg Instituut	Guestclass by Coralie Vogelaar for China-Masterclass
10/05/2010	Rotterdam	Chinese students visit the Masterclass in Delft
10/05/2010	TU Delft	Kick Off Masterclass @ TU Delft
10/05/2010	Sandberg Instituut	Discussion by Nikki Brörmann about ethics of companies
10/05/2010	Sandberg Instituut	Class by Alan Smart
10/06/2010	Sandberg Instituut	Class by Rob Schröder
10/06/2010	Rietveld Academy	Lectures Studium Generale
10/07/2010	Amsterdam	Excursions Amsterdam (with Chinese & Dutch students)
10/08/2010	Rotterdam	Excursions Rotterdam (with Chinese & Dutch students)
10/12/2010	Virtueel Museum	Kick-off meeting about project about Zuidas
10/13/2010	Sandberg Instituut	Class by Rob Schröder
10/14/2010	Sandberg Instituut	Class by Barbara Visser
10/17/2010	Schiphol - Beijing	2nd year students fly to Beijing
10/18/2010	Beijing - China	Masterclass Beijing
10/18/2010	Sandberg Instituut	Workshop One Minutes about 'Power' led by artist Jonas
10/19/2010	Sandberg Instituut	Class by Alan Smart
10/20/2010	Sandberg Instituut	Class by Rob Schröder
10/20/2010	Rietveld Academy	Lectures Studium Generale
10/21/2010	Sandberg Instituut	Breakfast @ Jurgen Bey
10/26/2010	Virtueel Museum	Class by Alan Smart
10/27/2010	Sandberg Instituut	Class by Rob Schröder
11/01/2010	Sandberg Instituut	Breakfast @ Jurgen Bey
11/02/2010	Sandberg Instituut	Class by Alan Smart
11/03/2010	Sandberg Instituut	Class by Rob Schröder
11/03/2010	Rietveld Academy	Lectures Studium Generale
11/09/2010	Virtueel Museum	Class by Alan Smart
11/10/2010	Sandberg Instituut	Class by Rob Schröder
11/10/2010	Sandberg Instituut	Class by Daniel van der Velden
11/12/2010	De Brakke Grond	Rietveld Uncut
11/15/2010	Sandberg Instituut	Class by Max Bruinsma
11/16/2010	Sandberg Instituut	Class by Alan Smart
11/17/2010	Sandberg Instituut	Breakfast @ Jurgen Bey
11/17/2010	Sandberg Instituut	Class by Rob Schröder
11/17/2010	Sandberg Instituut	Beijing presentations by 2nd year students & Chinese lunch
11/17/2010	Rietveld Academy	Lectures Studium Generale

11/18/2010 KABK Den Haag Mof academy about Design & Politics by Daniel van der Velden  
11/19/2010 Sandberg Instituut Class by Daniel van der Velden  
11/23/2010 Sandberg Instituut Class by Daniel van der Velden  
11/23/2010 Virtueel Museum Zuidas Class by Alan Smart  
11/24/2010 Sandberg Instituut Class by Rob Schröder  
11/24/2010 Rietveld Academy Lectures Studium Generale  
11/25/2010 Sandberg Instituut Literature course by Lex ter Braak  
11/30/2010 Sandberg Instituut Class by Coralie (individual talks for 2nd years)  
11/30/2010 Sandberg Instituut Class by Alan Smart  
11/30/2010 Sandberg Instituut Class by Max Bruinsma  
12/01/2010 Sandberg Instituut Class by Rob Schröder  
12/01/2010 Sandberg Instituut Class by Daniel van der Velden  
12/02/2010 Sandberg Instituut Presentation Skills Workshop Michèle Champagne  
12/07/2010 Sandberg Instituut Class by Alan Smart  
12/08/2010 Sandberg Instituut Class by Rob Schröder  
12/08/2010 Sandberg Instituut Class by Daniel van der Velden  
12/08/2010 WdKA SLASH/ART Workshop  
12/14/2010 Sandberg Instituut Midterm presentations  
12/15/2010 Sandberg Instituut Collective Diner at our Department  
12/18/2010 Paradiso Symposium Graphic Design Museum Breda  
01/05/2011 Sandberg Instituut Reading with Daniel van der Velden  
01/10/2011 Sandberg Instituut Andrew Leslie & Hazel Mandujano visit Department for 3 months  
01/10/2011 Sandberg Instituut Workshop Anschlaege.de  
01/12/2011 Sandberg Instituut Class Rob Schröder  
01/12/2011 Sandberg Instituut Welcome Hazel, Andrew & Kali – Lunch & Presentations  
01/12/2011 Sandberg Instituut Class Daniel van der Velden  
01/18/2011 Sandberg Instituut Guestclass HendrikJan & Coralie  
01/18/2011 Sandberg Instituut Class Alan Smart  
01/18/2011 Sandberg Instituut Class Nina Folkersma  
01/19/2011 Sandberg Instituut Class Rob Schröder  
01/19/2011 Sandberg Instituut Class Daniel van der Velden  
01/21/2011 Sandberg Instituut Telephone hacking workshop by Tijmen Schep  
01/25/2011 Sandberg Instituut Guestclass HendrikJan & Coralie  
01/26/2011 Sandberg Instituut Class Rob Schröder  
01/26/2011 Sandberg Instituut Class Daniel van der Velden  
01/31/2011 Design Academy Final presentations Masterclass China  
02/01/2011 Sandberg Instituut Class Nina Folkersma  
02/01/2011 Sandberg Instituut Discussion by Nikki Bröckmann  
02/01/2011 Sandberg Instituut Class Alan Smart  
02/01/2011 Sandberg Instituut Class Rob Schröder  
02/01/2011 Sandberg Instituut Class Daniel van der Velden  
02/08/2011 Sandberg Instituut Literature class Lex ter Braak  
02/08/2011 Sandberg Instituut Class Nina Folkersma  
02/11/2011 Sandberg Instituut Class Alan Smart  
02/11/2011 Sandberg Instituut Class Rob Schröder  
02/11/2011 Sandberg Instituut Class Daniel van der Velden  
02/11/2011 Mediafonds Introduction meeting Sandberg@Mediafonds  
02/15/2011 Sandberg Instituut Class Nina Folkersma  
02/16/2011 Sandberg Instituut Class Rob Schröder  
02/16/2011 Sandberg Instituut Class Daniel van der Velden  
02/17/2011 Stadsschouwburg Conference 'Wireless Stories: New media in public space'  
02/22/2011 Sandberg Instituut Class Nina Folkersma  
02/23/2011 Sandberg Instituut Class Rob Schröder  
02/23/2011 Sandberg Instituut Class Daniel van der Velden  
02/24/2011 Sandberg Instituut Class Max Bruinsma  
03/01/2011 Kunstkapel Symposium 'Life After Planning'  
03/01/2011 Sandberg Instituut Class Nina Folkersma  
03/02/2011 Sandberg Instituut Class Rob Schröder  
03/02/2011 Sandberg Instituut Class Daniel van der Velden  
03/03/2011 Kunstkapel Exhibition 'Life After Planning'  
03/07/2011 Sandberg Instituut TOM workshop by Persijn Broersen & Margit Lukacs  
03/08/2011 Sandberg Instituut Class Nina Folkersma  
03/09/2011 Sandberg Instituut Class Rob Schröder  
03/09/2011 Sandberg Instituut Class Daniel van der Velden  
03/09/2011 Sandberg Instituut Presentation Workshop by Margit Lukács & Persijn Broersen  
03/10/2011 Sandberg Instituut Masterclass Sandberg@Mediafonds

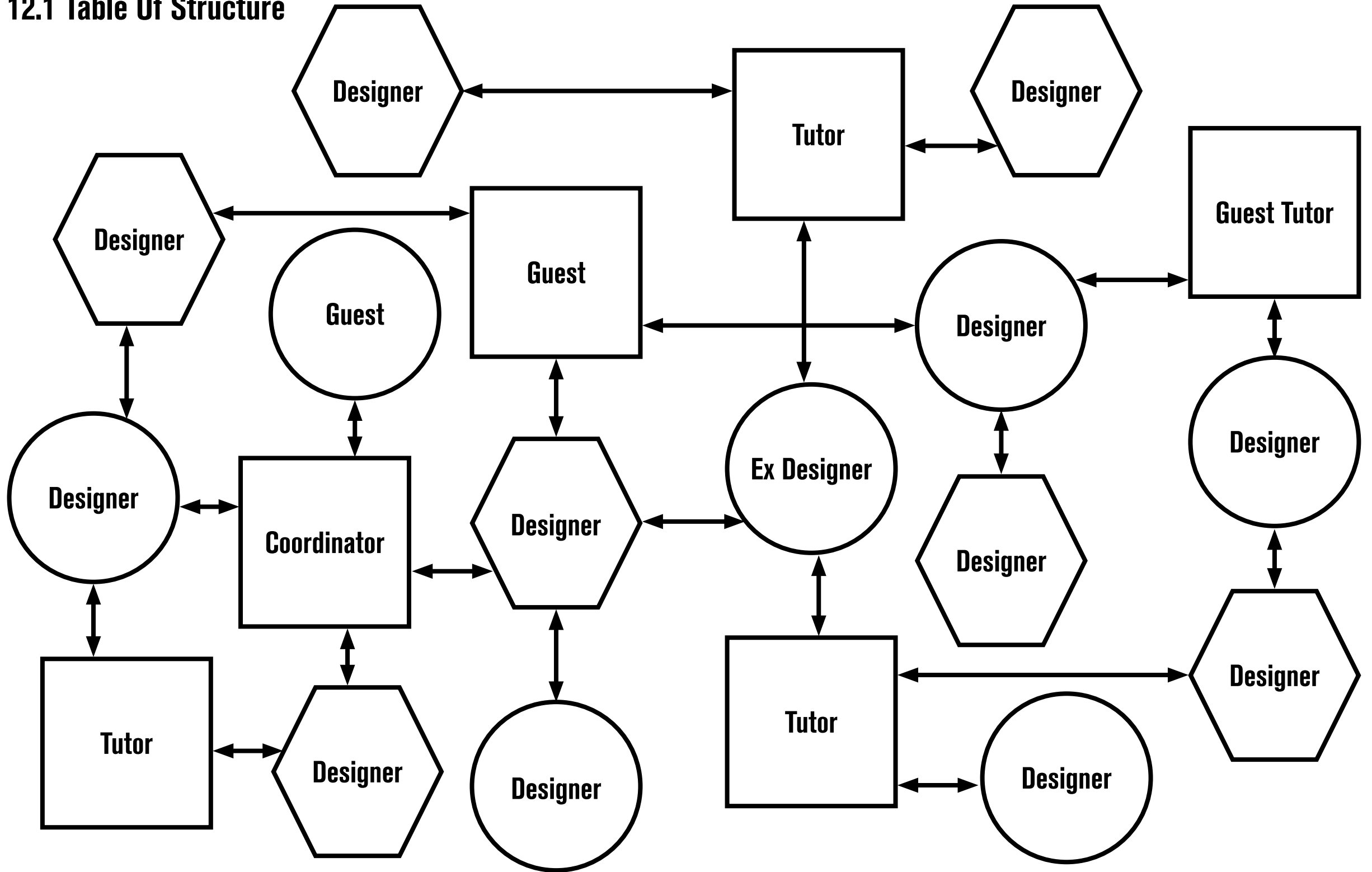
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03/15/2011 Sandberg Instituut Class Nina Folkersma  
03/16/2011 Sandberg Instituut Class Rob Schröder  
03/16/2011 Sandberg Instituut Visit Chris Datey from Otis  
03/16/2011 Sandberg Instituut Class Daniel van der Velden  
03/16/2011 Sandberg Instituut Literature Class by Lex ter Braak on 'Disgrace' by Coetzee  
03/17/2011 Eye Instituut Granting One Minutes Awards  
03/18/2011 Sandberg Instituut Class Daniel van der Velden  
03/18/2011 W139 Opening 'We will never know for sure' FA Sandberg Instituut  
03/20/2011 Kunstkapel Opening 'Double Wock' Alumni Sandberg Instituut  
03/22/2011 Sandberg Instituut Class Nina Folkersma  
03/23/2011 Sandberg Instituut Class Rob Schröder  
03/23/2011 Sandberg Instituut Class Daniel van der Velden  
03/24/2011 Mediapark Hilversum Masterclass Sandberg@Mediafonds  
03/29/2011 Sandberg Instituut Presentations  
03/30/2011 Sandberg Instituut Individual talks  
03/31/2011 Sandberg Instituut Open day at Sandberg  
04/05/2011 Sandberg Instituut Class Nina Folkersma  
04/06/2011 Sandberg Instituut Class Rob Schröder  
04/06/2011 Sandberg Instituut Class Daniel van der Velden  
04/07/2011 Sandberg Instituut Masterclass Sandberg@Mediafonds  
04/12/2011 Sandberg Instituut Class Nina Folkersma  
04/13/2011 Sandberg Instituut Class Rob Schröder  
04/15/2011 Sandberg Instituut Class Daniel van der Velden  
04/19/2011 Sandberg Instituut Class Nina Folkersma  
04/20/2011 Sandberg Instituut Excursion to Krefeld and Insel Hombroich  
04/20/2011 Sandberg Instituut Class Rob Schröder  
04/20/2011 Sandberg Instituut Class Daniel van der Velden  
04/21/2011 Sandberg Instituut Masterclass Sandberg@Mediafonds  
04/21/2011 Sandberg Instituut Class Nina Folkersma  
04/26/2011 Sandberg Instituut Class Nina Folkersma  
04/27/2011 Sandberg Instituut Class Rob Schröder  
04/27/2011 Sandberg Instituut Individual talks with Gert Dumbar  
04/27/2011 Sandberg Instituut Class Daniel van der Velden  
04/27/2011 Sandberg Instituut Lecture Dylan Graham  
04/28/2011 Sandberg Instituut Class Daniel van der Velden  
04/29/2011 Sandberg Instituut Results audience-test  
05/03/2011 Sandberg Instituut Class Barbara Visser  
05/08/2011 OT301 Video night at OT301  
05/10/2011 Sandberg Instituut Guestclass Barbara Visser  
05/11/2011 Sandberg Instituut Guestclass Willem de Ridder  
05/11/2011 Sandberg Instituut Looking portfolios for new applications  
05/11/2011 Sandberg Instituut Lecture DUS architects  
05/12/2011 Mediafonds Proefpresentatie Sandberg@Mediafonds  
05/13/2011 Sandberg Instituut Guestclass Barbara Visser  
05/17/2011 Brussels Excursion  
05/18/2011 Sandberg Instituut Lecture Karin van Dam  
05/18/2011 Sandberg Instituut Interviews geselecteerde aanmeldingen  
05/25/2011 Sandberg Instituut Guestclass Gert Dumbar  
05/25/2011 Sandberg Instituut Guestclass Coralie Vogelaar  
05/25/2011 Auditorium Lecture Cilia Erens  
05/27/2011 Trouw Presentation results Masterclass Sandberg@Mediafonds  
06/01/2011 Sandberg Instituut Class Rob Schröder  
06/01/2011 Sandberg Instituut Class Daniel van der Velden  
06/01/2011 Sandberg Instituut Dinner & Lecture by Jasper de Beijer  
06/07/2011 Sandberg Instituut Class Rob Schröder  
06/07/2011 Sandberg Instituut Class Daniel van der Velden  
06/07/2011 Sandberg Instituut Class Nina Folkersma  
06/08/2011 Sandberg Instituut Guest teacher Coralie Vogelaar  
06/29/2011 Sandberg Instituut Final Presentations  
07/06/2011 Vondelbunker VIP opening & Soirée  
07/07/2011 Vertigo Interviews selected applications  
07/07/2011 Vertigo Graduation Presentation, Diploma Ceremony & Diner  
07/08/2011 Vondelbunker 1st Soiree & Opening to public  
07/09/2011 Vondelbunker Full program The Future's So Bright



# The Structure Of The Organization



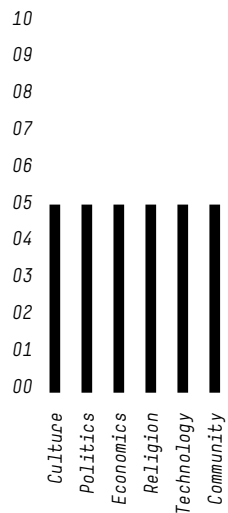
## 12.1 Table Of Structure



# Profiles Designers 2009 – 2011

Name	Name	Name	Name	Name	Name	Name	Name
Brigiet van den Berg	Nikki Bröckmann	Michèle Champagne	Anja Groten	Lauren Grusenmeyer	Simona Kicurovska	Janneke de Rooij	Maartje Smits
Country Netherlands	Country Netherlands	Country Canada	Country Germany	Country Belgium	Country Macedonia	Country Netherlands	Country Netherlands
Year of Birth 1984	Year of Birth 1984	Year of Birth 1980	Year of Birth 1983	Year of Birth 1985	Year of Birth 1986	Year of Birth 1985	Year of Birth 1986
Function / Role Critical designer & Conceptualizer	Function / Role Guest Student & Applied Ethicist	Function / Role Designer & Writer	Function / Role Designer & Researcher	Function / Role Graphic Designer & Conceptualizer	Function / Role Designer & Researcher	Function / Role Critical designer & Visual Communicator	Function / Role Story teller & Filmmaker
Brigiet van den Berg designs to provide a better understanding of ourselves and our environment through books, semiotics and typography. Her style is built on the conviction that content and form, research and design, are inseparably connected. Both elements are used to give the intended audience a clear insight into the question and answer that gave rise to the work.	Nikki Bröckmann is a young Dutch philosopher driven by making the most out of people, organizations and environment. Her focus lies on exploring and exposing the presence of morality in society, particularly in economics and corporations.	Michèle Champagne is a designer and writer engaged with context-specific concepts, visual identity, editorial design, post-medium publishing, pan-media strategies, urbanism, politics and rhetorics. She values realism, independent thinking, brain activity, humour and fun.	As a designer and researcher Anja is interested in diverse collaboration and identity, steadily changing work surroundings and contexts. In the Netherlands she is per definition a designer. In f.e. Germany, Britain or in the U.S. people would rather call her an herself as a designer with the ambition to self-initiate	Lauren Grusenmeyer, conceptual graphic designer examines how a design functions, not merely as an expression but as a situation. Central research points in her work are the influence of media, the designer as a manipulator, design methodologies and formal investigations.	Simona Kicurovska, designer and researcher seeks new connections by turning issues upside down in a process of analysis and asking critical questions. This leads to dialogues and the discoveries of unpredicted visual language; design is a means, not an end.	Janneke de Rooij is a graphic designer who studied at the design department of Sandberg Instituut after; an internship at Designarbeid in Amsterdam and Anschlaege in Berlin, graduating for graphic design at the WdKA and the orientation year for art education in Den Bosch. Everywhere she has been initiating projects in cooperation with designers, artists, photographers and more.	Maartje Smits, writer and filmmaker investigates phenomena in her everyday surroundings. She explores the city by infiltrating its myths, looking for the rules and boundaries with daring interventions and actions. Documentation of these investigations are always personal. Vulnerability is a tool. Subjectivity as the ultimate non-fiction.

Design Context



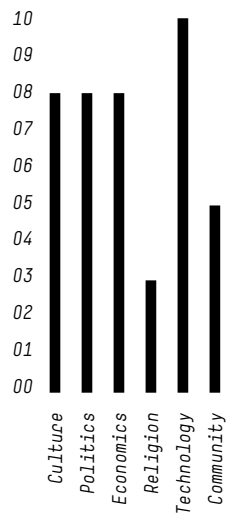
Design Aspects

Aesthetic Value	08
Experiential Value	08
Symbolic Value	08

Product Pages

68, 140, 170

Design Context



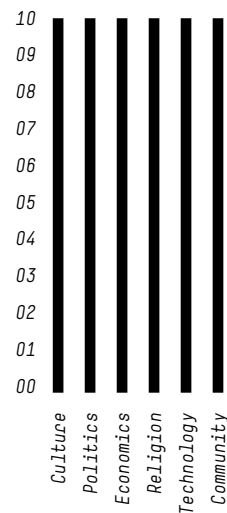
Design Aspects

Aesthetic Value	08
Experiential Value	08
Symbolic Value	08

Product Pages

77, 117, 140

Design Context



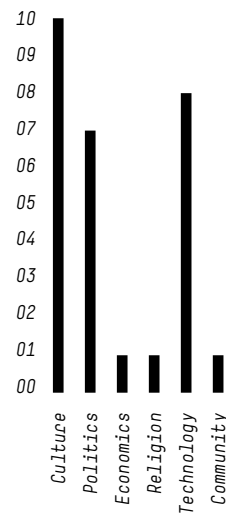
Design Aspects

Aesthetic Value	10
Experiential Value	10
Symbolic Value	10

Product Pages

47, 66, 134, 157

Design Context



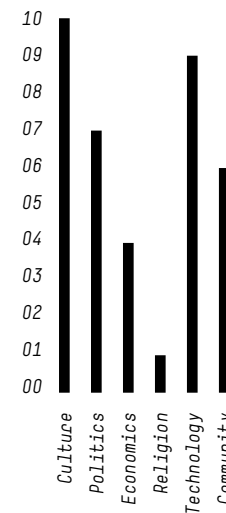
Design Aspects

Aesthetic Value	07
Experiential Value	10
Symbolic Value	03

Product Pages

67, 96, 106, 108, 138, 153

Design Context



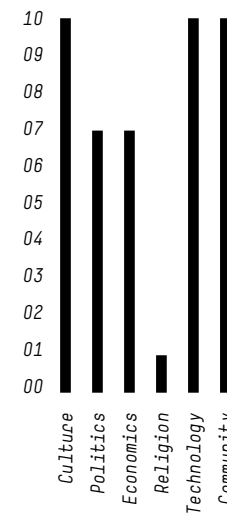
Design Aspects

Aesthetic Value	08
Experiential Value	08
Symbolic Value	08

Product Pages

47, 69, 118, 136, 149

Design Context



Design Aspects

Aesthetic Value	07
Experiential Value	09
Symbolic Value	10

Product Pages

68, 100, 119, 122, 140, 163

Design Context



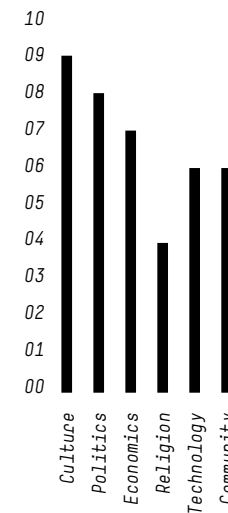
Design Aspects

Aesthetic Value	10
Experiential Value	10
Symbolic Value	10

Product Pages

106, 144, 161

Design Context



Design Aspects

Aesthetic Value	07
Experiential Value	08
Symbolic Value	06

Product Pages

132, 167

# Profiles Designers 2010 – 2012

**Name**  
Noortje van Eekelen

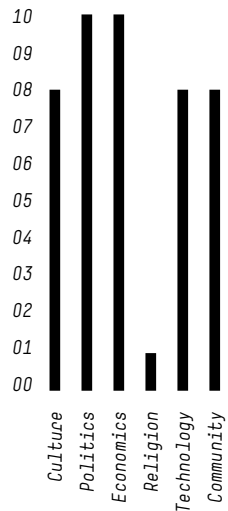
**Country**  
Netherlands

**Year of Birth**  
1982

**Function / Role**  
Designer  
& Researcher

Noortje van Eekelen, designer and researcher seeks to display social issues as completely and clearly as possible, with the aim to increase the autonomous decision making of those who are involved. Her qualities are primarily in the editorial field; critical reporting which is often the base for appropriate visual expressions.

## Design Context



## Design Aspects

Aesthetic Value 04  
Experiential Value 02  
Symbolic Value 10

## Product Pages

89, 98, 109, 122, 123

**Name**  
Guido Giglio

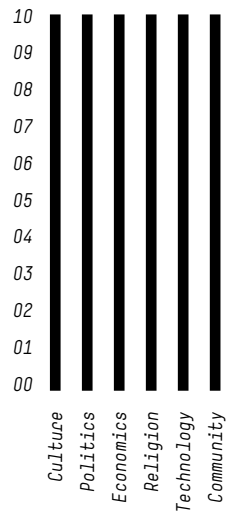
**Country**  
Brazil

**Year of Birth**  
1981

**Function / Role**  
Designer  
& Much More

Guido Giglio studied architecture and urbanism in Brazil. His current practice is a mashup of modernism, trotskyism, psychedelia, concrete poetry and love.

## Design Context



## Design Aspects

Aesthetic Value 10  
Experiential Value 10  
Symbolic Value 10

## Product Pages

81, 89, 107, 120, 121

**Name**  
Stefan Schäfer

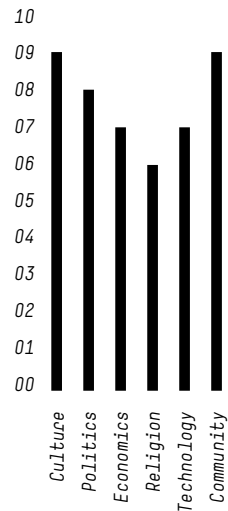
**Country**  
Germany

**Year of Birth**  
1981

**Function / Role**  
Critical Designer,  
Researcher & Dilettant

Stefan Schäfer is a designer and researcher within the field of "professional dilettantism".

## Design Context



## Design Aspects

Aesthetic Value 07  
Experiential Value 08  
Symbolic Value 08

## Product Pages

76, 89, 98, 120, 121

**Name**  
Andrew Leslie

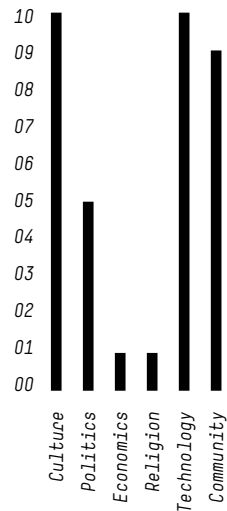
**Country**  
United States

**Year of Birth**  
1985

**Function / Role**  
Exchange student,  
Researcher & Conceptualizer

Andrew Thomas Leslie is concerned with thinking critically before designing hastily. His focus currently exists in analysis, research and speculation. Doing so, his projects explore technology, culture and the dissemination of information.

## Design Context



## Design Aspects

Aesthetic Value 08  
Experiential Value 07  
Symbolic Value 10

## Product Pages

89, 112, 113

**Name**  
Hazel Mandujano

**Country**  
United States

**Year of Birth**  
1978

**Function / Role**  
Exchange student, Story  
Teller & Conceptualizer

Hazel Mandujano, conceptualizer, cultural connector, story teller and sometimes activist is interested in bringing people and ideas together to tell stories, make a social difference and sometimes just make. By taking principles from the world of art and graphic design, her work lives in the world of design in general.

## Design Context



## Design Aspects

Aesthetic Value 07  
Experiential Value 08  
Symbolic Value 10

## Product Pages

89, 110, 111

**Name**  
Seungyong Moon

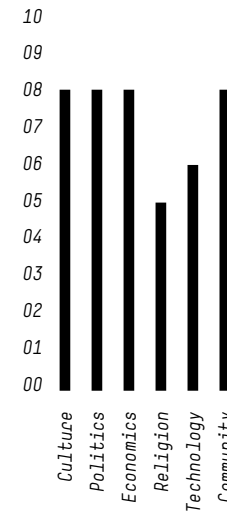
**Country**  
South Korea

**Year of Birth**  
1982

**Function / Role**  
Researcher  
& Image Maker

Seungyong Moon is a designer and researcher who is interested in the paradigm of immaterial production and property in the digital realm. Since he majored in ceramic and textile in Korea, he now works in various fields of activity.

## Design Context



## Design Aspects

Aesthetic Value 07  
Experiential Value 09  
Symbolic Value 10

## Product Pages

73, 80, 89, 95

**Name**  
Ruben Pater

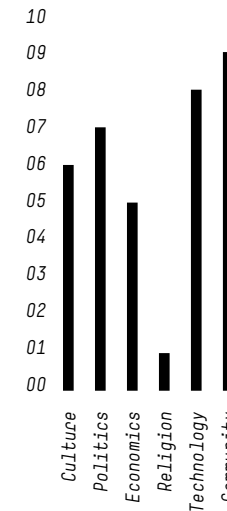
**Country**  
Netherlands

**Year of Birth**  
1977

**Function / Role**  
Designer

Ruben Pater uses his work to question the authority and mechanisms which shape the information we as designers are commissioned to communicate. Who is best represented by the information we encounter daily? What kind of messaging and meaning are outside this mediated environment?

## Design Context



## Design Aspects

Aesthetic Value 07  
Experiential Value 09  
Symbolic Value 10

## Product Pages

79, 89, 105, 127,

**Name**  
Yuri Veerman

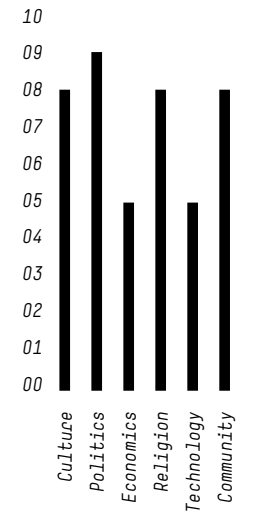
**Country**  
Netherlands

**Year of Birth**  
1982

**Function / Role**  
Designer  
& Researcher

Through his work artist and designer Yuri Veerman deals with the complex relationship between an idea and its host. His works explore the distance between matter and meaning; between the weight of a coin and the value we give it, between the colour of a flag and the feeling of patriotism, between the fabric of a headscarf and the debate it causes.

## Design Context



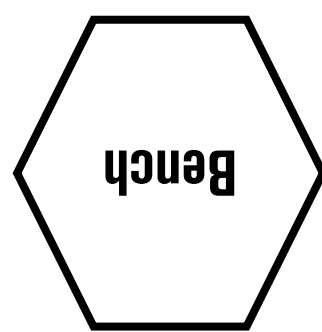
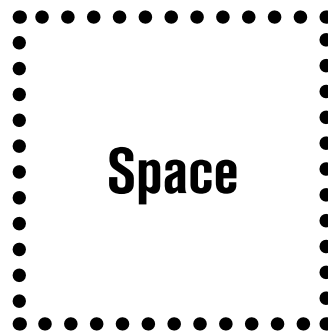
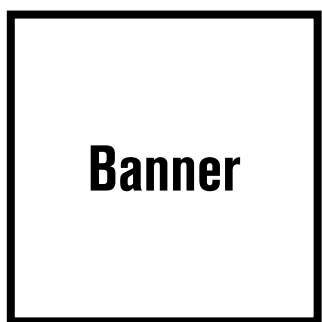
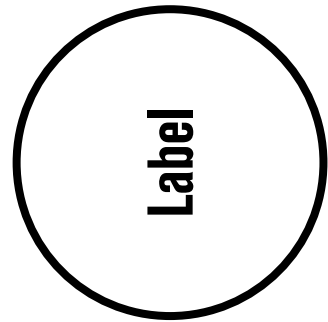
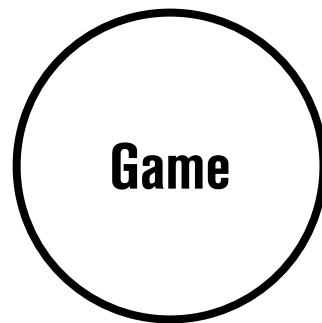
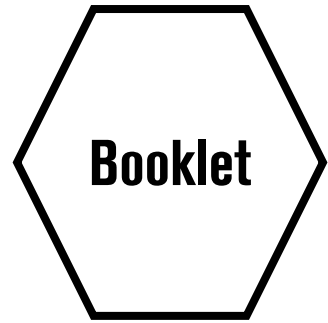
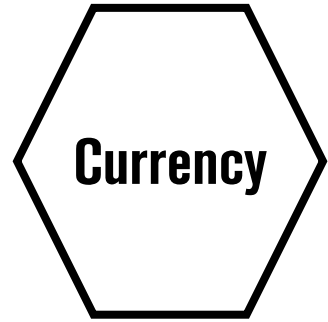
## Design Aspects

Aesthetic Value 07  
Experiential Value 08  
Symbolic Value 10

## Product Pages

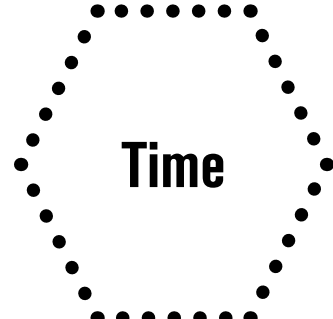
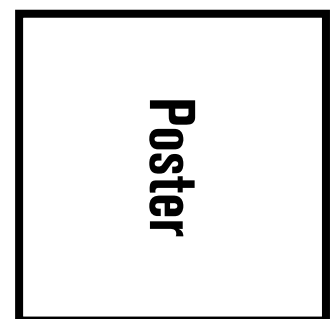
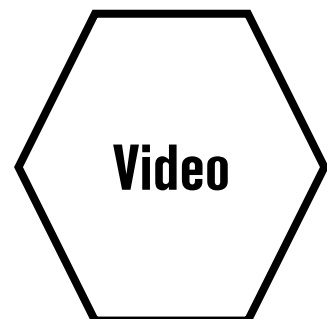
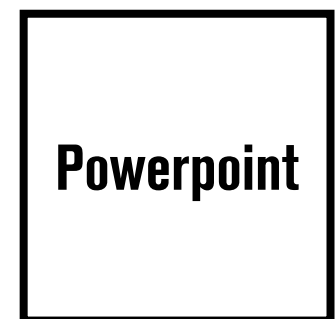
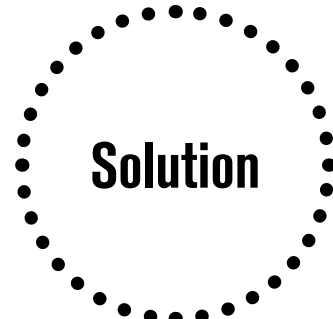
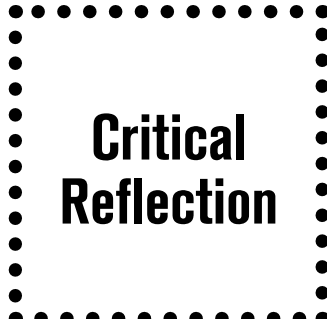
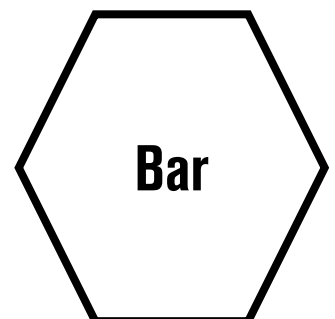
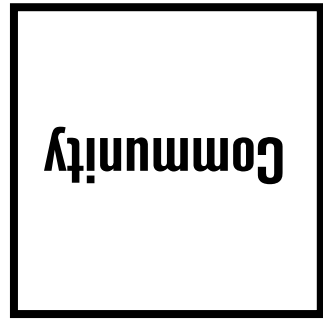
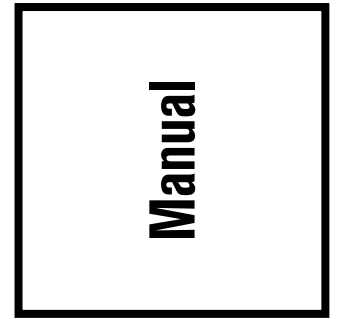
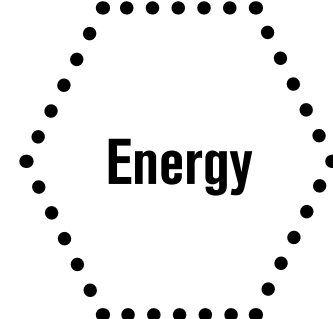
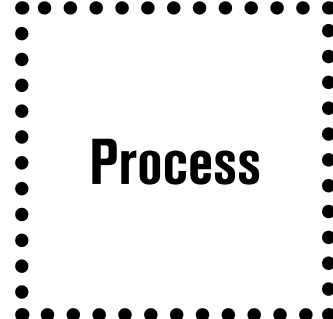
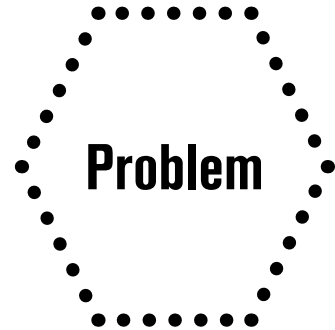
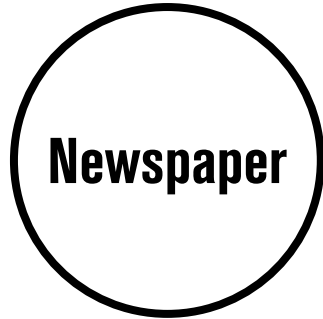
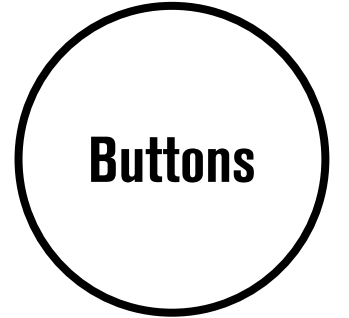
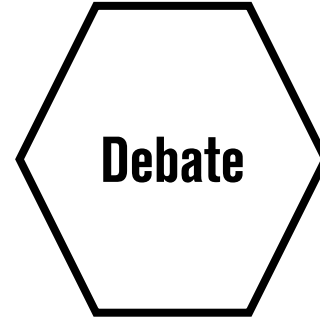
78, 89, 91, 95

## 13.0 Table Of Products

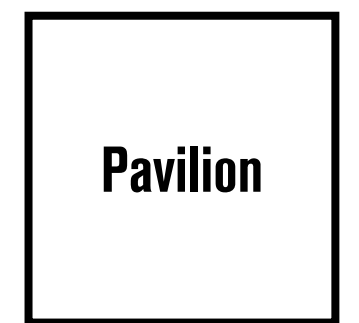
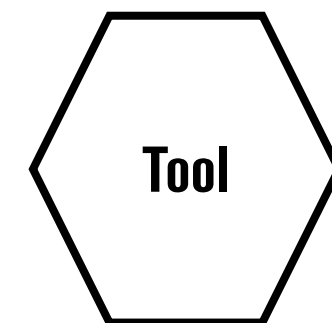
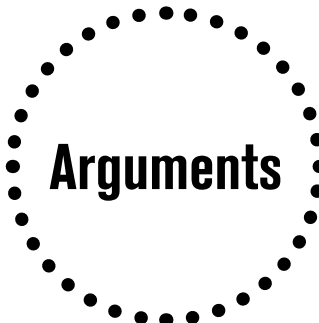
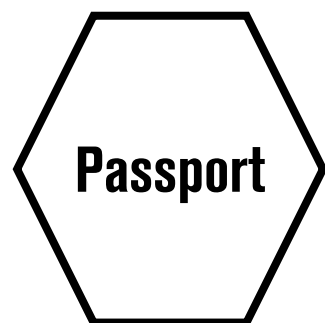
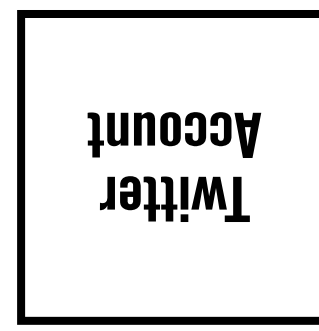
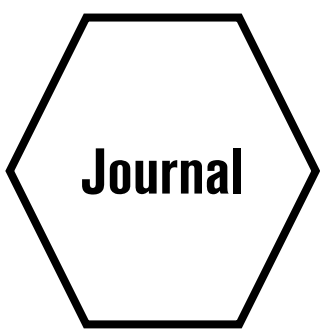
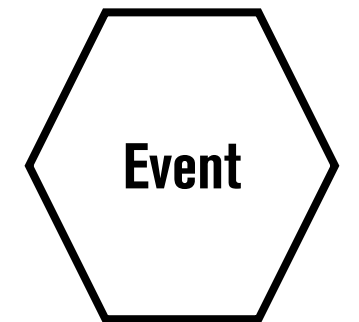
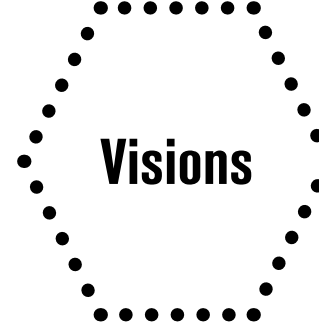
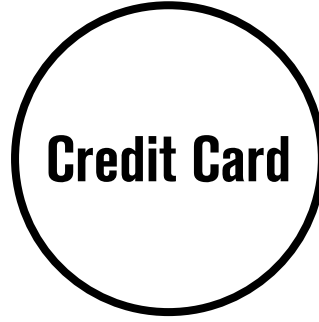
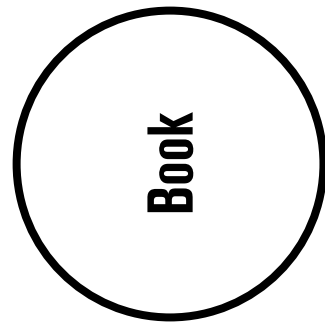
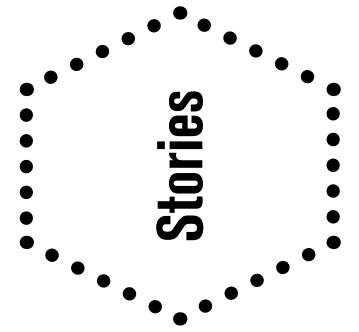
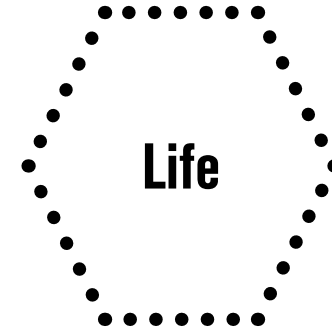
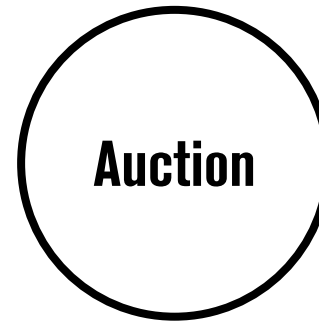
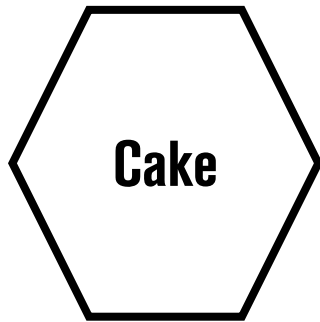


# The Products Of The Organization

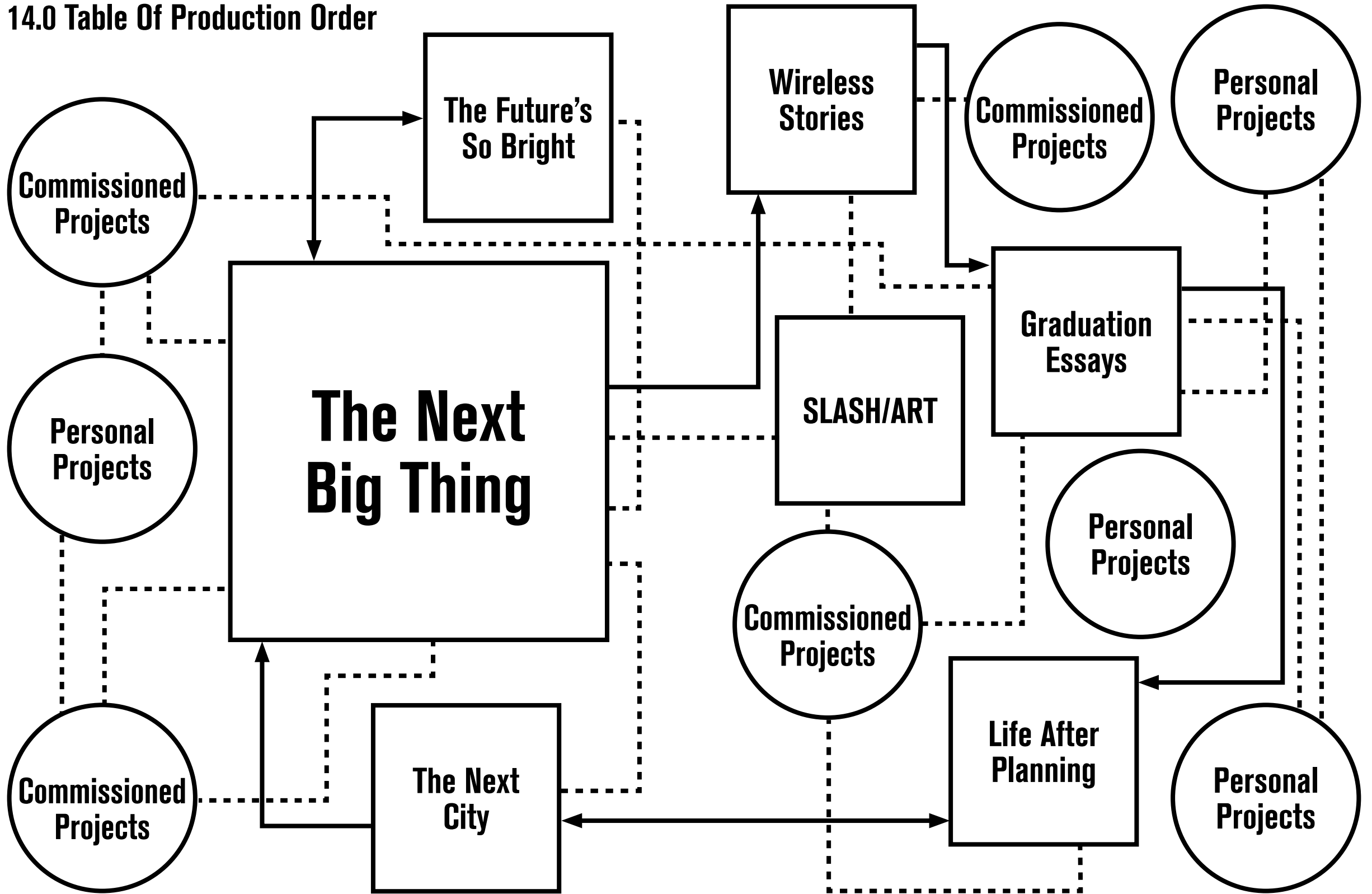
# 13.1 Table Of More Products



## 13.2 Table Of More Products



# 14.0 Table Of Production Order



# The Next Big Thing

## Department Show

### Brakke Grond

**Symposium & Exhibition**  
Thursday 16 September – Sunday 19 September 2010

**Location**  
De Brakke Grond, Amsterdam

**Graduating Students**  
Krimo Benlaloua, Camila Bustamante, Pinar Demirdag, Annelou van Griensven, Femke Herregraven, Viola Renate, Chris Lee, Henrik van Leeuwen, Katja Novitskova, Michail Oustamanolakis & Matthias Schreiber

The Next Big Thing is a Sandberg Instituut Design Department exhibition featuring eleven students' graduation projects along with other exceptional designs by students from the department. All the projects make statements that are utterly personal, what binds them is their speculative character. Each project acts like a magnifying glass turned on significant developments in our society. The projects together demonstrate how the profession of (graphic) design enables one to operate on the cutting edge and reformulate what engages people.

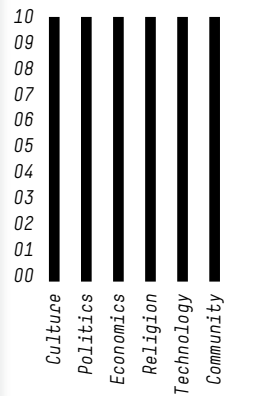
Designers **Michèle Champagne**  
**Lauren Grusenmeyer** Product Title **The Next Big Thing Publication**  
Type Of Product **Commissioned Project, 2011**



The Next Big Thing is the invitation and catalogue for Sandberg Instituut Design Department's 2009 – 2010 graduation exhibition and events. Graduate's projects generally focused on visualization, media, technology and economics. The editorial design plays on The New York Times' media mantra "All the news that's fit to print," which became "All the design that's fit to publish."

**Design Transformation**  
Design

**Design Context**



**Design Aspects**  
Aesthetic Aspects 10  
Experiential Aspects 10  
Symbolic Aspects 10





# The Next Big Thing



Introduction The Next Big Thing & Welcome  
by *Annelys de Vet*, September 15 2010



Expo 2020  
by *Graduation Students 2008 - 2010*



Grey Seeding  
by *Femke Heergraven*



The Next Big Thing  
Talking Guests & Visitors



*Nina Folkersma, Rob Schröder & Daniel van der Velden*



Maidenspeech *Jurgen Bey* September 16 2010  
new director Sandberg Instituut



*Graduation Students 2010*  
Group photo at The Brakke Grond



The Credit Card Collection  
*Pinar&Viola*

## Wednesday September 15 2010

- 13.00 Design Masters  
Graduation Presentations
- 18.00 Diploma Ceremony
- 19.00 The Next Big Thing  
Exhibition Opening
- 19.15 Opening Ceremony  
by Expo 2020 Gbadolite
- 19.30 Credit Card Collection  
by *Pinar&Viola*

## Thursday September 16 2010

- 14.00 Lecture by *Jurgen Bey*
- 16.00 Eurovision3000 by  
*Janneke de Rooij & Anja Groten*
- 17.00 National Pavilion  
Celebration by  
Expo 2020 Gbadolite

## Friday September 17 2010

- 15.00 Transfusion  
by *Chris Lee*
- 16.00 Eurovision3000  
by *Janneke de Rooij & Anja Groten*
- 17.00 Corporate Pavilion  
Soiree by  
Expo 2020 Gbadolite

## Saturday September 18 2010

- 15.00 A Taste of Forest  
by *Michèle Champagne*
- 16.00 Transfusion  
by *Chris Lee*
- 17.00 Expo staff party  
by Expo 2020 Gbadolite

## Sunday September 18 2010

- 15.00 Open Impact Channel  
by *Lauren Grusenmeyer*
- 16.00 Announcement  
by *Simona Kicurovska*
- 17.00 Closing ceremony  
by Expo 2020 Gbadolite

**"THE REVERSAL OF MODERN CAPITALISM INVOLVES NOT ONLY THE STRUGGLE AGAINST MATERIAL BONDAGE AND VISIBLE FORMS OF REPRESSION, BUT ALSO, FROM THE OUTSET, THE CREATION OF MANY ALTERNATIVE SET-UPS!"**

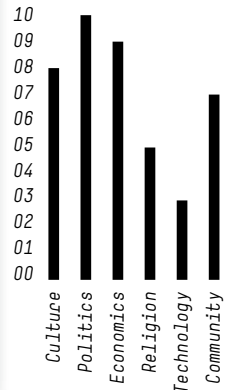
**EMPIRE**  
 \$ — USA  
 € — FRANCE  
 £ — EUROPE  
 £ — BRITAIN  
 ¥ — JAPAN

**money vs. currency**

How does the design of a currency function? Why do so many people resent money, yet continue to use it daily? What does it mean that a bank robber "steals" money, in order to be spend it later in the market? Did goldsmiths, the moment they began issuing banknotes, not only become proto-typical bankers, but perhaps history's most powerful graphic designers? Chris Lee's on-going research into and with currency has been a vehicle by which to explore the relationship between violence, power and signs. It also serves to speculate on design's capacity to exercise resistance and agency, as well as search for it's transformative and antagonistic capacity.

**Design Transformation**  
Insufficient

**Design Context**



**Design Aspects**

Aesthetic Aspects 08  
 Experiential Aspects 05  
 Symbolic Aspects 09

**PREVIEW Ecstatic Surface Design**

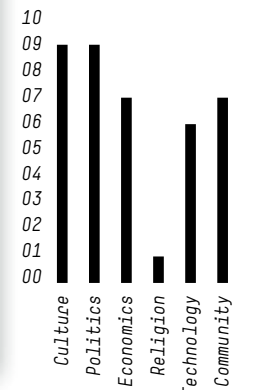
**THE CREDIT CARD COLLECTION**

**2011**

Pinar&Viola, Ecstatic Surface Collection 2011 is composed of ten credit cards. The cards vary from ordinary plastic to elite cards. In the collection, the cards are depicted as the ultimate and risky buying tool. In The Credit Card Collection, the pseudo-realistic dream world that was created by the credit cards is depicted. Pinar&Viola captivates the atmosphere which led the consumers believe that they could access luxury that was once thought to be out of reach. Once the credit card was presented as the magical key to access dreams, now, in The Credit Card Collection, this piece of virtual money generator is depicted in the powerless ocean of debt. Debt became equal to wealth...

**Design Transformation**  
Ecstatic Surface Design

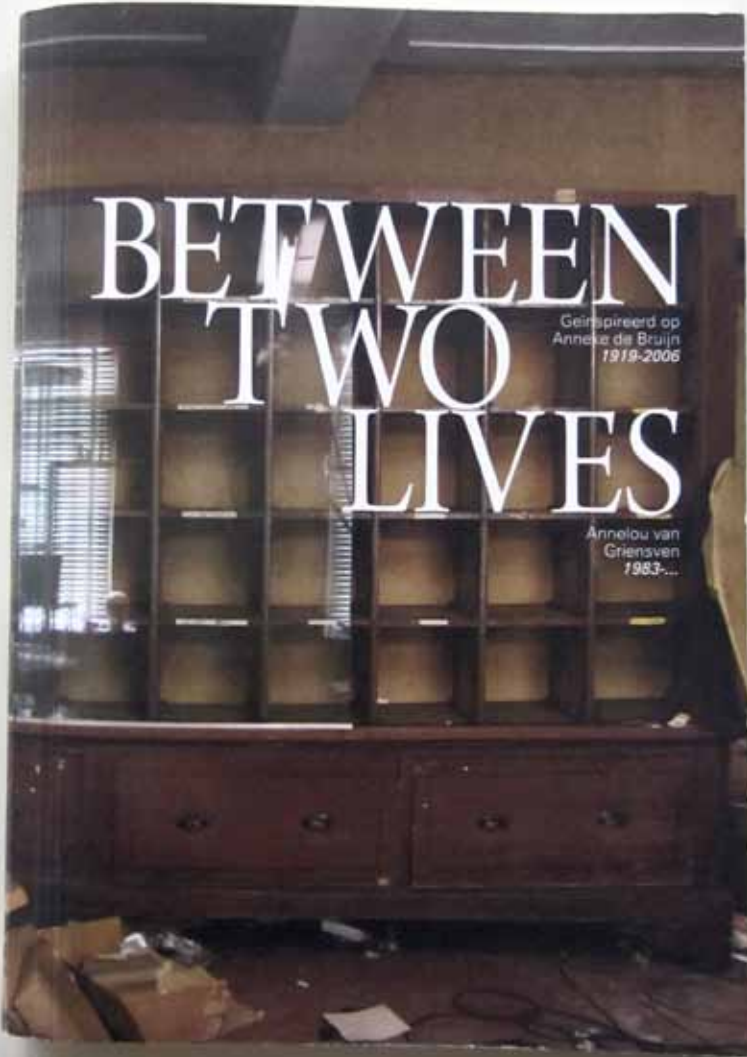
**Design Context**



**Design Aspects**

Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10

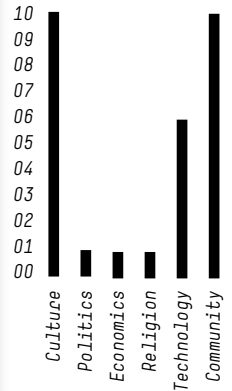




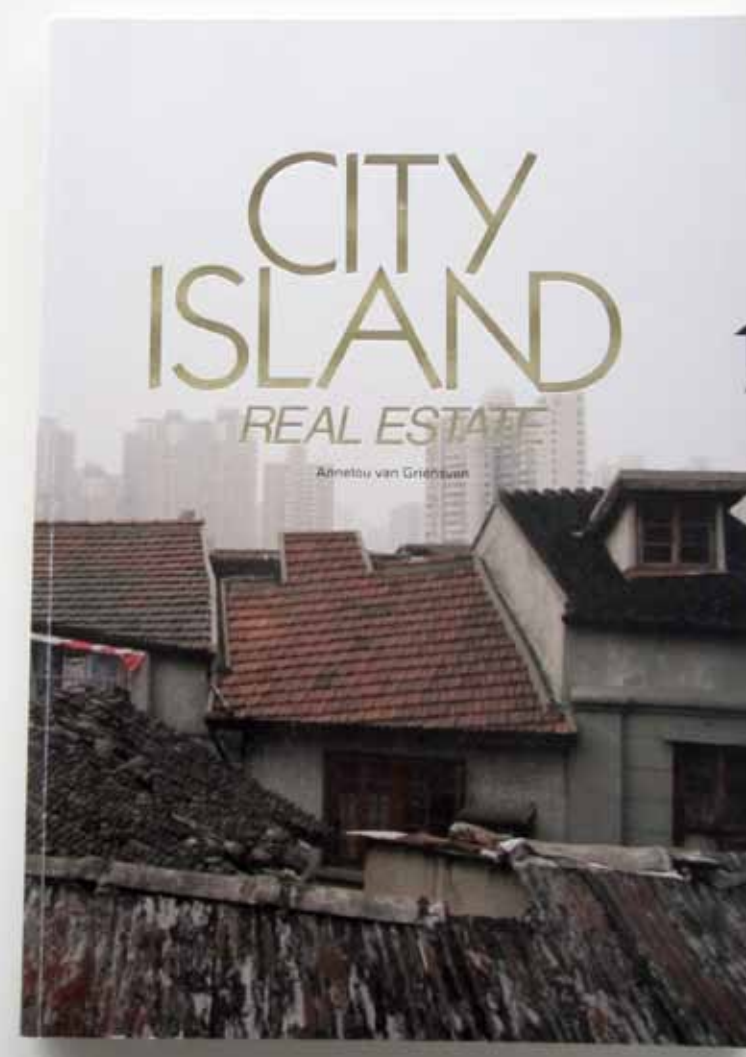
We live in a time in which we depend on media. The project and book "Between Two Lives" are about the zeitgeist and influence of and interaction with media, the way we deal with our environment and our perception of it. By placing the life of Anneke de Bruijn, a woman who lived in her own rhythm without being influenced by the outside world, in our contemporary society, Annelou van Griensven makes this zeitgeist visible.

**Design Transformation**  
 Journalistic, Questioning, Mirroring & Reflecting

**Design Context**



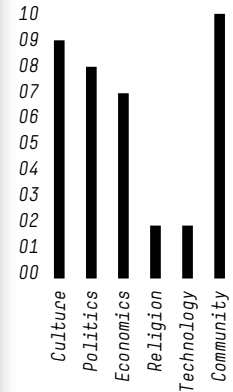
**Design Aspects**  
 Aesthetic Aspects 09  
 Experiential Aspects 07  
 Symbolic Aspects 08



Fifty percent of the worlds population lives in cities. In these cities, one-sided capital development leads some residents to live within temporary autonomous zones, whether out of compulsion or free will. The project Stadseiland (City Island) conducted where these zones have no right to exist, according to modern social rules looks at the positive side of social development within these locations. Annelou van Griensven makes these locations visible and contrasts them with contemporary real estate.

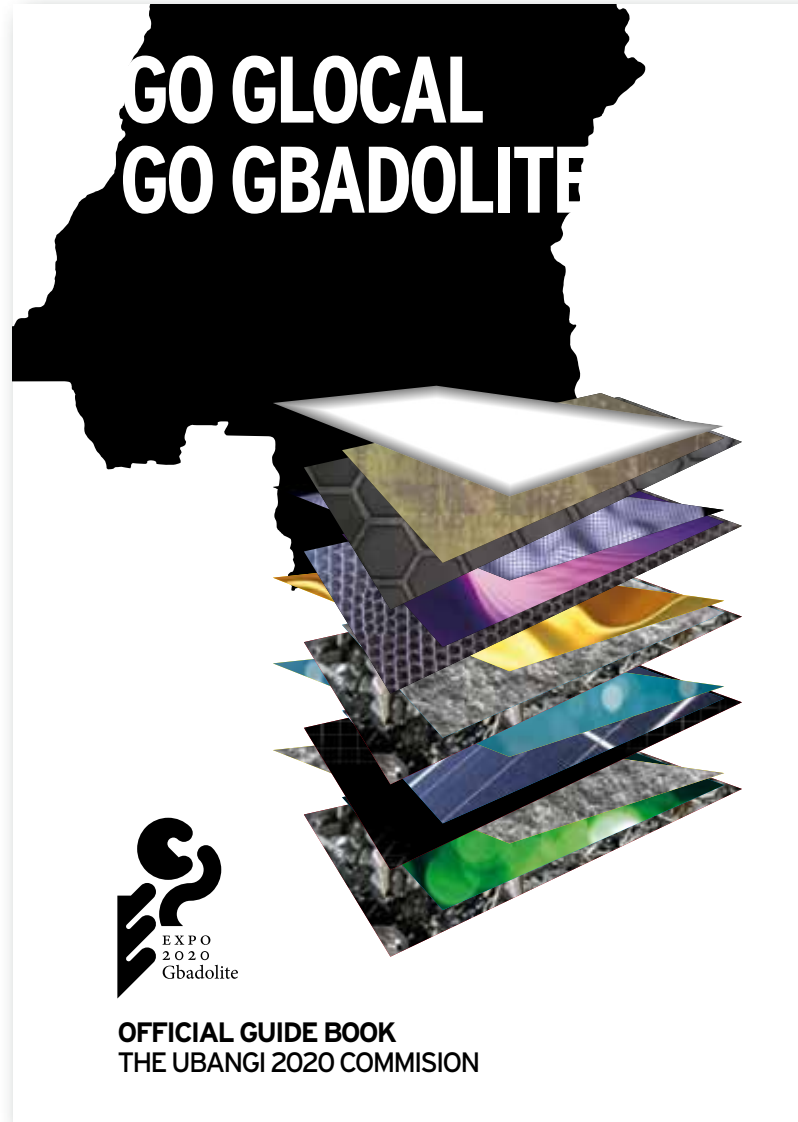
**Design Transformation**  
 Ironic, Optimistic, Journalistic & Mirroring

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 06  
 Experiential Aspects 10  
 Symbolic Aspects 07

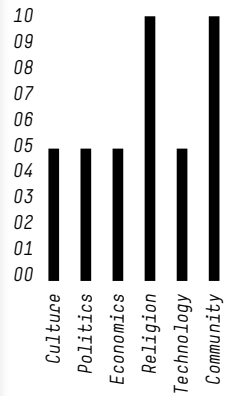




Expo 2020 is a catalogue that documents the relationship between today's most prevalent capitalist investment and power exchange strategies in which ecology is the new religion, haunted by the next big thing as a neo-colonial holy-ghost. Focusing on the role of identity-shaping global events on these ideologies, which take form in architecture and branding, we analyze the methods of such strategies by deconstructing a global event, while creating one of our own in the process and refocusing our gaze on the human scale of its utopian nature.

**Design Transformation**  
 Critical & Utopian

**Design Context**



**Design Aspects**

Aesthetic Aspects	08
Experiential Aspects	05
Symbolic Aspects	10



*Fertile Foundations Pavilion* made of bio degradable plastic that functions as fertilizer bomb



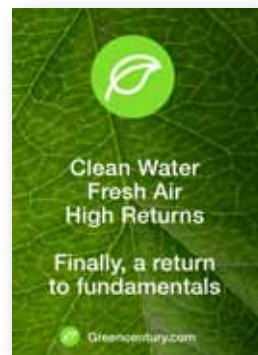
*Icefoil Knot Pavilion* reflecting the a future unified global system of intellectual property



*Control leads to Prosperity* Climate control pavilion by India and the ICSCA



*Green Planet Alternative Home* Theme pavilion of Expo 2020 by Reliance

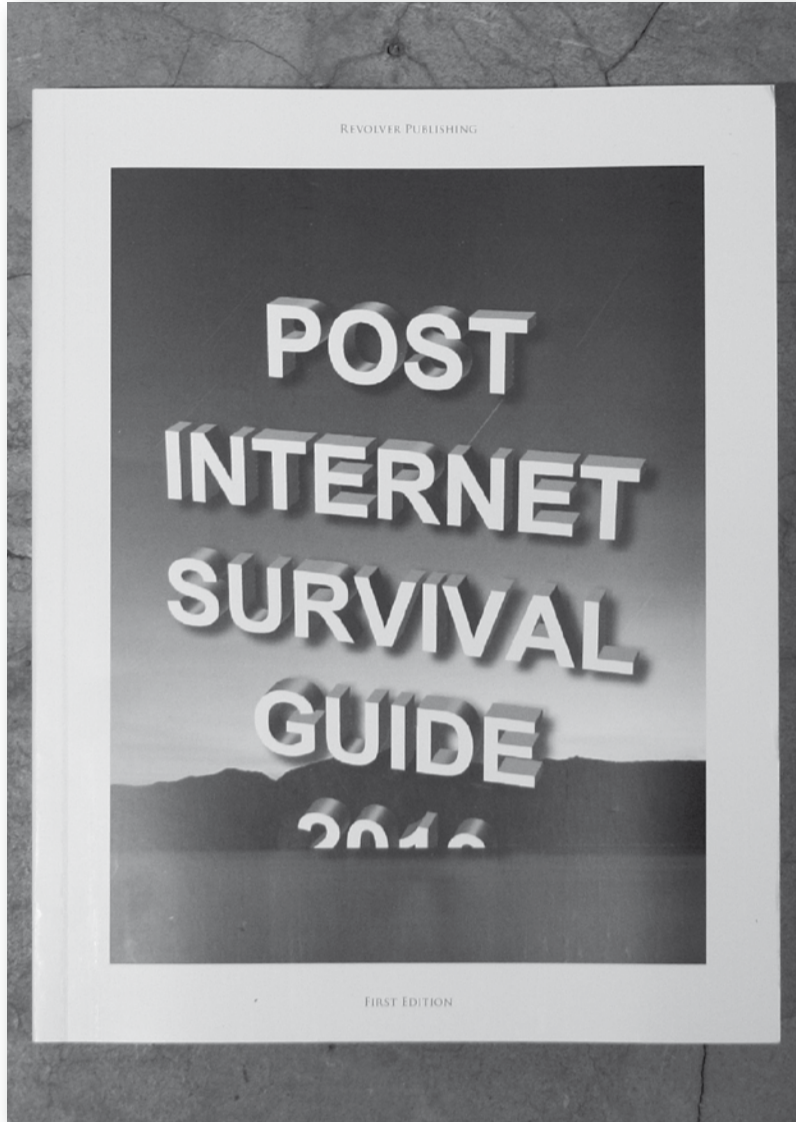


*Liquid Network* Network of power plants in the Sahara by Desertec



*Resisting Tides* Homes for Pacific climate refugees in the shape of waves by Serene Shipbuilding

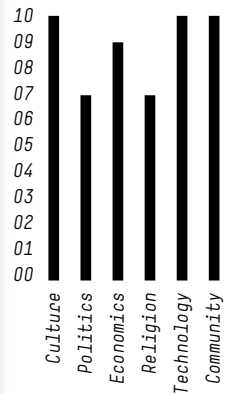
Designer **Katja Novitskova** Product Title **Post Internet Survival Guide**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**



Post Internet Survival Guide 2010 is an art book and a publication about art that features works and online archives of over forty young artists from around the globe. By using online social media platforms as tools in their practice, they explore and define the ongoing merging of matter and information - ecology and perpetual battle for survival of various identities, brands, memes, species and technologies in today's world. PISG2010 is a collection of these emerging strategies for artistic production and socio political critique.

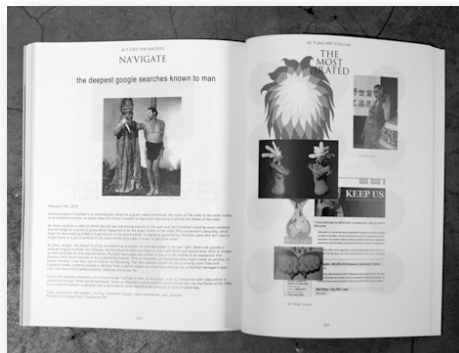
**Design Transformation**  
Reflecting & Archiving

**Design Context**



**Design Aspects**

Aesthetic Aspects 08  
 Experiential Aspects 05  
 Symbolic Aspects 10



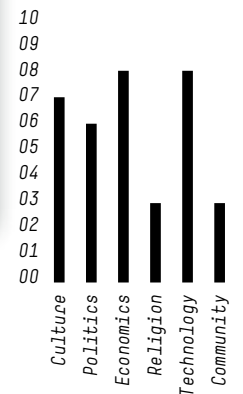
Designer **Femke Herregraven** Product Title **Grey Seeding**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**



Grey Seeding is a speculative project on the future of food. Exploding intellectual property regulations caused agriculture to change from an open system in which farmers exchanged seeds and made new varieties, into a closed off system. Westland has become symbolic for this development: its farmers were unable to maintain business and moved away to the city of Rotterdam. Corporate scientists soon transformed the empty farms into lawyer offices since food was now primarily a matter of law. Westland soon transformed Seed Hill Research Pack: a cluster of research laboratories. The cultivated lands of Friesland, Groningen en Brabant became its hinterlands, providing up to 63% of the crops, vegetables and fruits in the Netherlands. This food can, however, only be accessed with personal user licenses which are valid for 90 days. Through nano technology each food can be purchased and upgraded.

**Design Transformation**  
Questioning & Provocative

**Design Context**



**Design Aspects**

Aesthetic Aspects 07  
 Experiential Aspects 05  
 Symbolic Aspects 08



Designer **Matthias Schreiber** Product Title **Mind the gap**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**



Mind the gap installation  
 Exhibition The Next Big Thing



Berlin Schlossplatz - vacant site, November 2009  
 Photo *Matthias Schreiber*

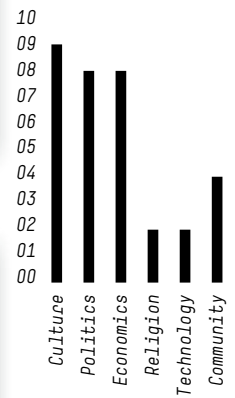


Berlin Schlossplatz - imaginary future  
 Montage *Matthias Schreiber*

Mind the Gap Berlin critically examines the reconstruction of Berlin City Palace in Berlin's Mitte district from a designers point of view. Why is a democratic nation planning to rebuild an icon of its undemocratic past? Can it be that Berlin City Palace is not an issue of historical reconstruction but a question of political iconography? And what are the possibilities for a designer to engage with this case? What about the seductive power of the image, hidden stories, forgotten trails of history and German politics today? What about alternative futures for this place? The most relevant parts of the whole process went into a book that is inviting its readers for a visual, metaphorical and speculative journey through my research.

**Design Transformation**  
 Journalistic, Reflecting & Questioning

**Design Context**



**Design Aspects**

Aesthetic Aspects 03  
 Experiential Aspects 03  
 Symbolic Aspects 09

Designer **Henrik van Leeuwen** Product Title **Quest for the Herz**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**

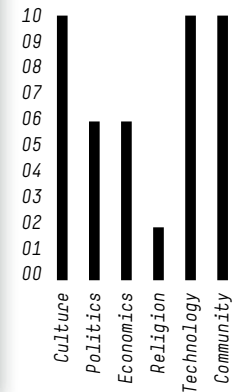


More and more aspects of life are routed through the internet, on which new information technologies as unlimited bandwidth, smart phones and social networking seem to be determining society. In this development the mobile network revolution is said to become twice as big as the laptop revolution. With this explosive growth of a wireless society, the radio frequencies over which to access this wireless society has to be made can eventually run out to create serious connection problems. The frequency scarcity creates the perception of value, the radio frequency could become a highly exclusive commodity in certain areas.

Could this coming wireless revolution create privileged live within protected and connected centers, while all others live in hostile, disconnected outsidess?

**Design Transformation**  
 Critical, Informative, Visual & Conceptual

**Design Context**



**Design Aspects**

Aesthetic Aspects 08  
 Experiential Aspects 03  
 Symbolic Aspects 10

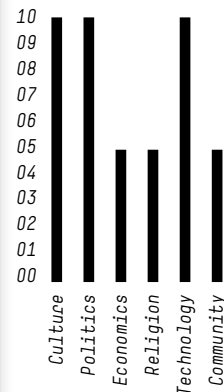
Designer **Camila Bustamante** Product Title **Todos Somos Dateros**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**



Todos somos dateros is a project that explores new ways of making the city through civic engagement. TSD consists of a digital platform (Website [www.datea.pe](http://www.datea.pe)) in which any citizen of Lima can provide solutions towards the improvement of urban mobility. TSD is inspired in the work of the datero, a character that helps to regulate the transportation system providing dateos on the time, state and fluidity of transport in Lima. TSD extrapolates the urban cultural dynamics into the digital world through participatory mapping.

**Design Transformation**  
 Critical & Informative

**Design Context**

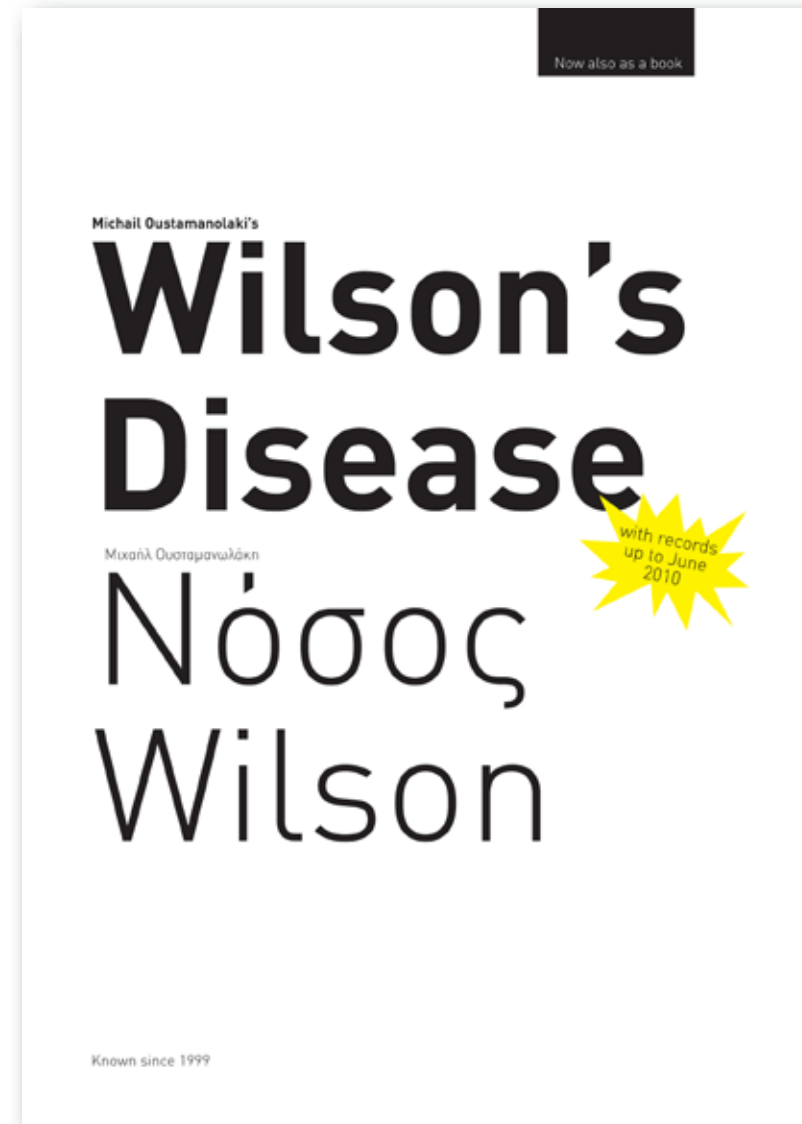


**Design Aspects**

Aesthetic Aspects 08  
 Experiential Aspects 10  
 Symbolic Aspects 08



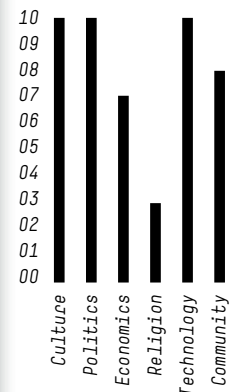
Designer **Michail Oustamanolakis** Product Title **Wilson's Disease**  
 Platform **The Next Big Thing** Type Of Product **Graduation Project, 2010**



I have Wilson's disease, and since 2005 I have moved to three different countries, and now I am in my fourth country (Sweden). Wilson's disease requires a regular doctor visit to be done once or twice a year. As a mobile patient with extensive health records from my home country, but non-existent medical records elsewhere, I had to design my own book with all my medical records. Now I carry this book on my visit to any doctor abroad, and the doctor has immediately access to my medical records. Graphic Design is not just a medium, but a tool to improve health care.

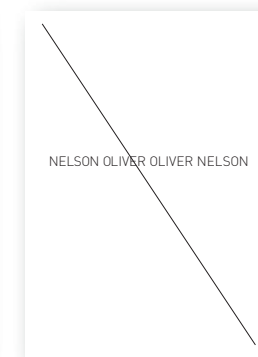
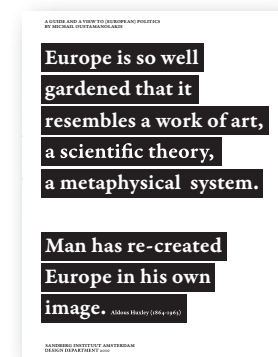
**Design Transformation**  
 Optimistic, Constructive, Participatory & Questioning

**Design Context**

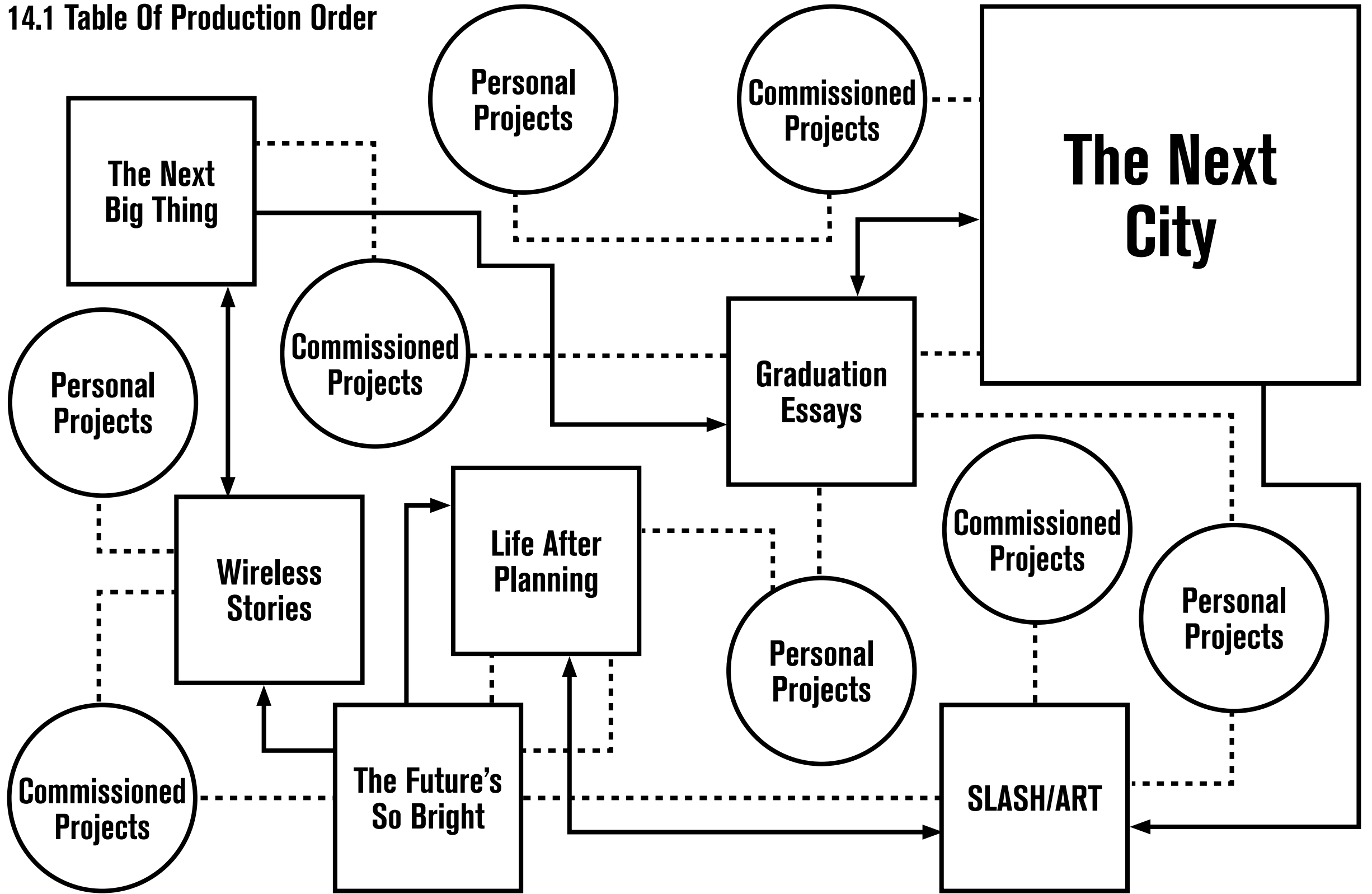


**Design Aspects**

Aesthetic Aspects 09  
 Experiential Aspects 10  
 Symbolic Aspects 10



# 14.1 Table Of Production Order





# The Next City

## Living and Lifestyle in Future Cities

### Participating schools

CAFA, Tsinghua and BIFT from Beijing, TU Delft Why Factory, Design Academy Eindhoven, Sandberg Institute Amsterdam, Artez Fashion Arnhem

### Guest tutors

Hendrik Jan Grievink & Coralie Vogelaar

The Masterclass 'The Next City: Living and Lifestyle in Future Cities' is a project commissioned by Dutch DFA that brought together a distinguished group of institutions, designers and thinkers to examine the implications of new approaches to projective research and design. It gathered seven schools in a multidisciplinary research of Beijing and Rotterdam: CAFA (Architecture and Graphic Design, Beijing), Tsinghua University (Industrial Design, Beijing) and BIFT (Fashion Design, Beijing) from China, TU Delft (Faculty of Architecture; The Why Factory), Design Academy Eindhoven, Sandberg Institute Amsterdam (Design Department) and ArtEZ Institute of the Arts (ArtEZ Fashion Masters) from the Netherlands.

Central to this joint research and design studio was the question of how and where cities will need to change in order to accommodate future sustainable growth in respect of current conditions, and more important in its dreams and desires. 'The Next City' was a straightforward attempt to study the contemporary city through the investigation on its possible futures. The first part of this masterclass took place from October 5th to 15th, when TU Delft welcomed a group of Chinese students and professors to The Netherlands to begin a collaborative exploration of Rotterdam and the Dutch city in general. The second part took place in Beijing from 18th to 28th October, where Chinese students and professors had prepared an in-depth introductory programme for their Dutch counterparts.

The masterclass, which was part of this semester's curriculum at all schools involved, resulted in a public presentation the 31st of January at the Design Academy Eindhoven and a publication launched during Beijing Design Week, September 2011.

## The Next City



Presentations at Design Academy Eindhoven  
Januari 31 2011



Participating Students  
& Christine de Baan, director of the DutchDFA



The Jetlag Society  
Brigiet van den Berg & Simona Kicurovska



Happy Ending  
Maartje Smits



The Game of Guanxi  
Lauren Grusenmeyer



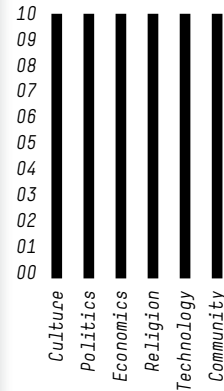
Design Academy Eindhoven  
Dinner



From Amsterdam to Delft, Rotterdam and Beijing, The Next City Collective Journal presents Dutch and Chinese student observations from the Next City masterclass of 2010. The journal experiments with open content production, with a template that allows each student to contribute words and images. Contributions are then aggregated and edited alphabetically under a single title. The journal was presented during exhibitions at Design Academy Eindhoven.

**Design Transformation**  
 Design

**Design Context**



**Design Aspects**

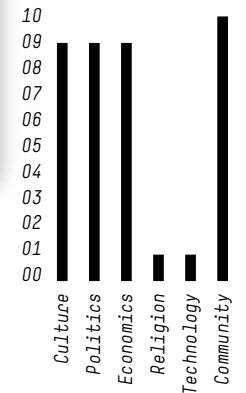
Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10



The book, "CCCC..." deals with the self-perpetuating structures within the hutongs of Beijing. Those hutongs function as self-growing organisms and seem quite chaotic and uncontrollable at first glance. To give the research and the appreciation for the self-perpetuating a face, the publication documents some investigations made by design students. By putting together these investigations in the form of a book they begin to tell a story. A story about the forbidden cities of Beijing, the Hutongs, the people that are living in them, the communal life they developed throughout the years and the destruction of their homes by the government. The book is also about the researchers and designers, struggling and trying to deal with the self-perpetuating as some kind of design model. Which is of course very contradicting, as it consciously rejects the idea of top-down interference.

**Design Transformation**  
 Journalistic, Questioning, Microing, Provocative & Reflecting

**Design Context**



**Design Aspects**

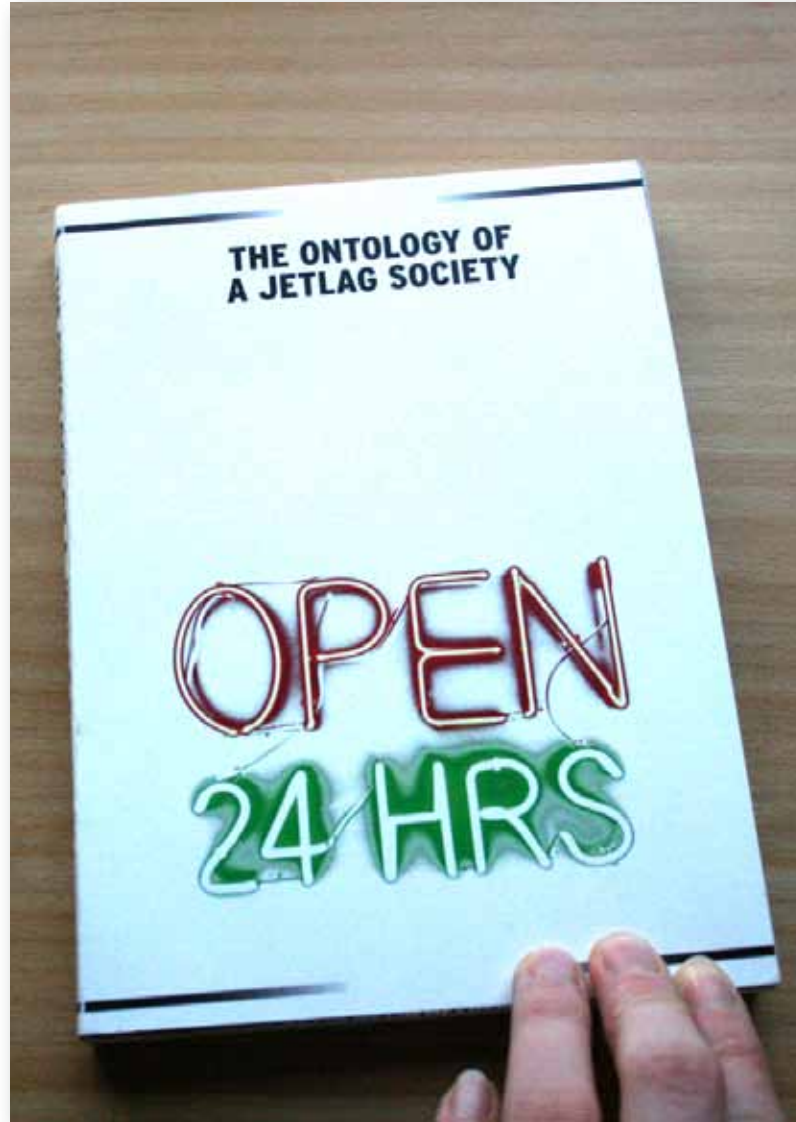
Aesthetic Aspects 09  
 Experiential Aspects 08  
 Symbolic Aspects 02



Designers **Brigiet van den Berg**  
**Simona Kicurovska**

Product Title  
Type Of Product

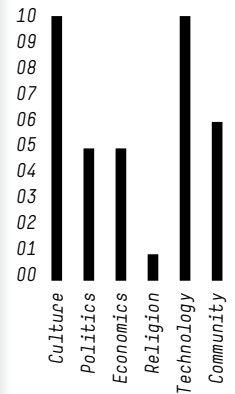
**The Ontology of a Jetlag Society**  
**Personal Project, 2010**



The Ontology of a Jetlag Society is a book on the contrasts observed in Beijing; between the clean and slick buildings as representing the incredible growth in technology and economy and the traditional hutongs hiding behind them. Constructing a gap between old and new, tradition and innovation and between a human measure and limitless development. It leaves an impression of desynchronization, displacement and disconnection between people and their technology. This research inspired a graduation work on how technology influences time, space and our synchronization with the world.

**Design Transformation**  
Renewing & Mirroring

**Design Context**



**Design Aspects**

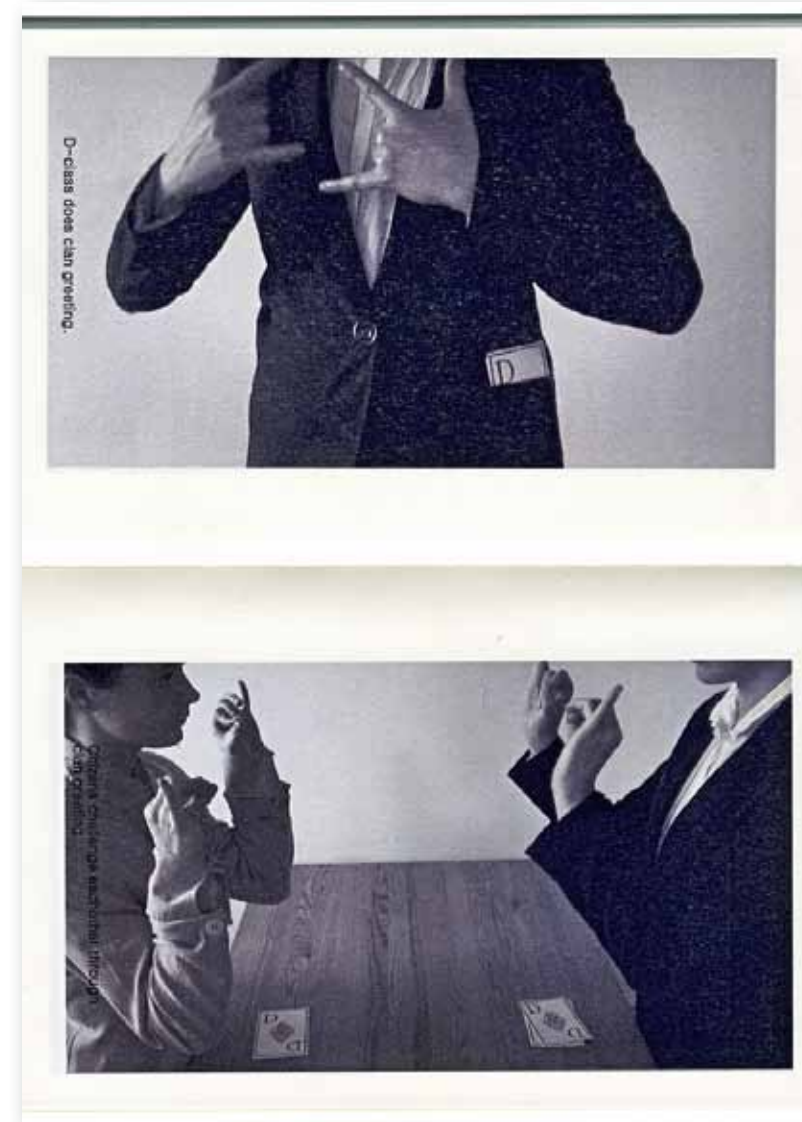
Aesthetic Aspects 07  
Experiential Aspects 07  
Symbolic Aspects 10



Designer **Lauren Grusenmeyer**  
Platform **The Next City**

Product Title  
Type Of Product

**The Game of Guanxi**  
**Personal Project, 2010**

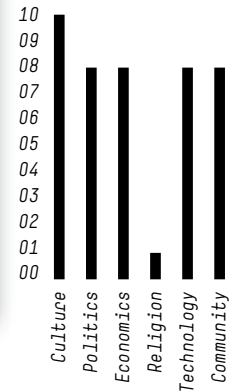


The Game of Guanxi is a scenario for a state-identity that presents itself as a multiplayer game to the citizens. Taking on the resemblance of a social network in a physical manifestation, the goal is to establish a stable Guanxi value, by which you are part of a large social network where protocol, gang slang and business codes rule the game.

The Game of Guanxi is inspired on the strong presence of state branding in China. While China is a very decentralised country the state branding is centrally organised. The question arises how people can feel related to this identity. By personalizing the brand, by branding the identity through the user, an illusionary relationship appears.

**Design Transformation**  
Ironic, Journalistic,  
Questioning & Reflecting

**Design Context**

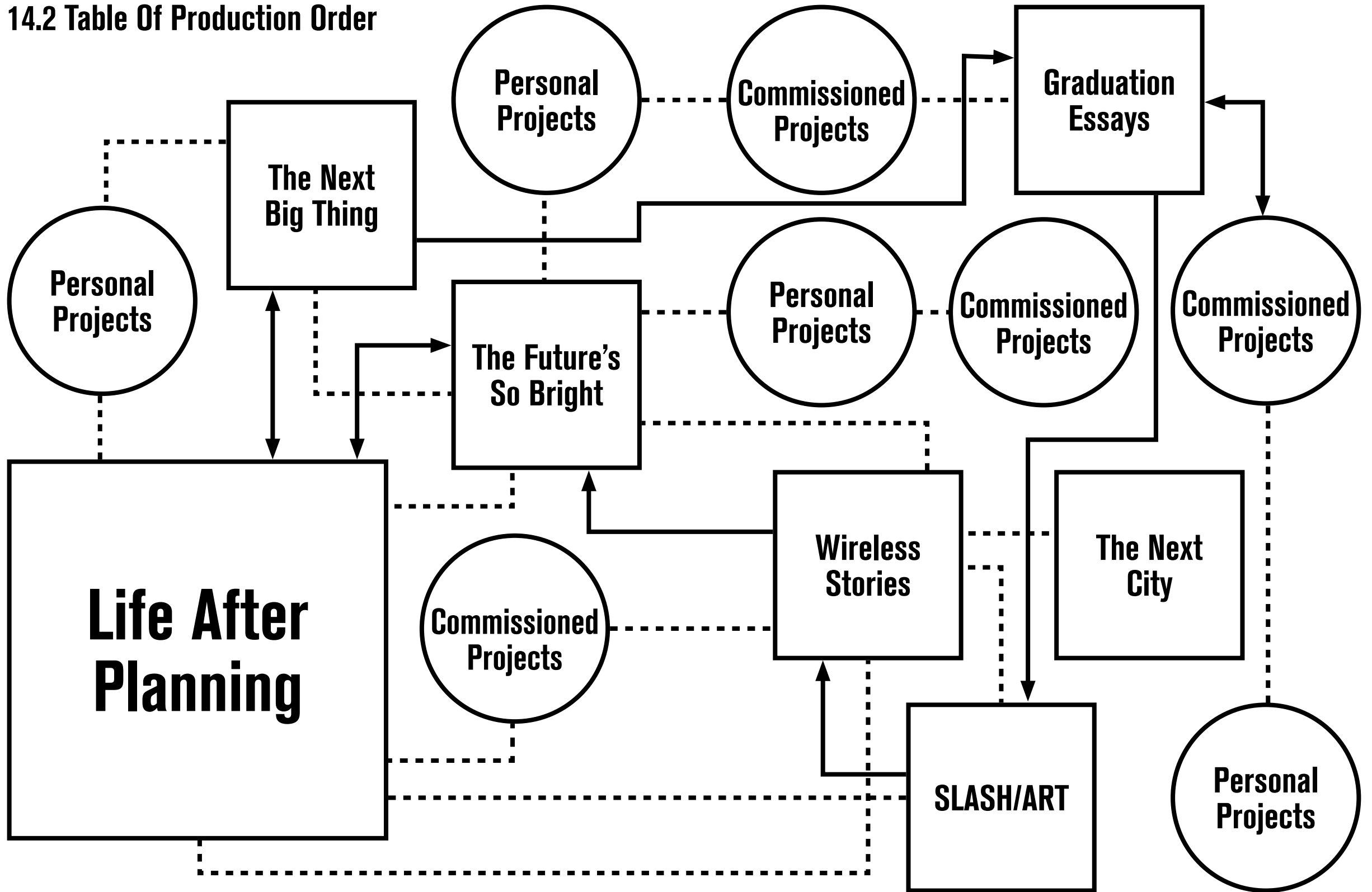


**Design Aspects**

Aesthetic Aspects 10  
Experiential Aspects 03  
Symbolic Aspects 10



# 14.2 Table Of Production Order



# Life After Planning

## *Masterclass on visual identities of Zuidas Amsterdam*

*Symposium & Exhibition*  
Tuesday March 1 – Sunday March 13 2011

*Location*  
Kunstkapel Zuidas

*Guest tutors*  
Alan Smart (SI), Wouter Davidts (VU)

*Students Sandberg Institute*  
Nikki Brörmann, Noortje van Eekelen, Guido Giglio, Seungyong Moon, Ruben Pater, Stefan Schäfer & Yuri Veerman

*Students Vrije Universiteit*  
Konstantina Christodoulou, Door de Flines, Roel Griffn, Joana Meoz, Ilinca Trife, Stefaan Vervoort, & Jesse van Winden

*Artist-In-Residence Zuidas Virtual Museum*  
Femke Herreggaven

*Initiators*  
Zuidas Virtual Museum & Zuidas Free Spaces A-I-R curator Meinke Horn, in collaboration with Sandberg Institute Design and Free University Amsterdam

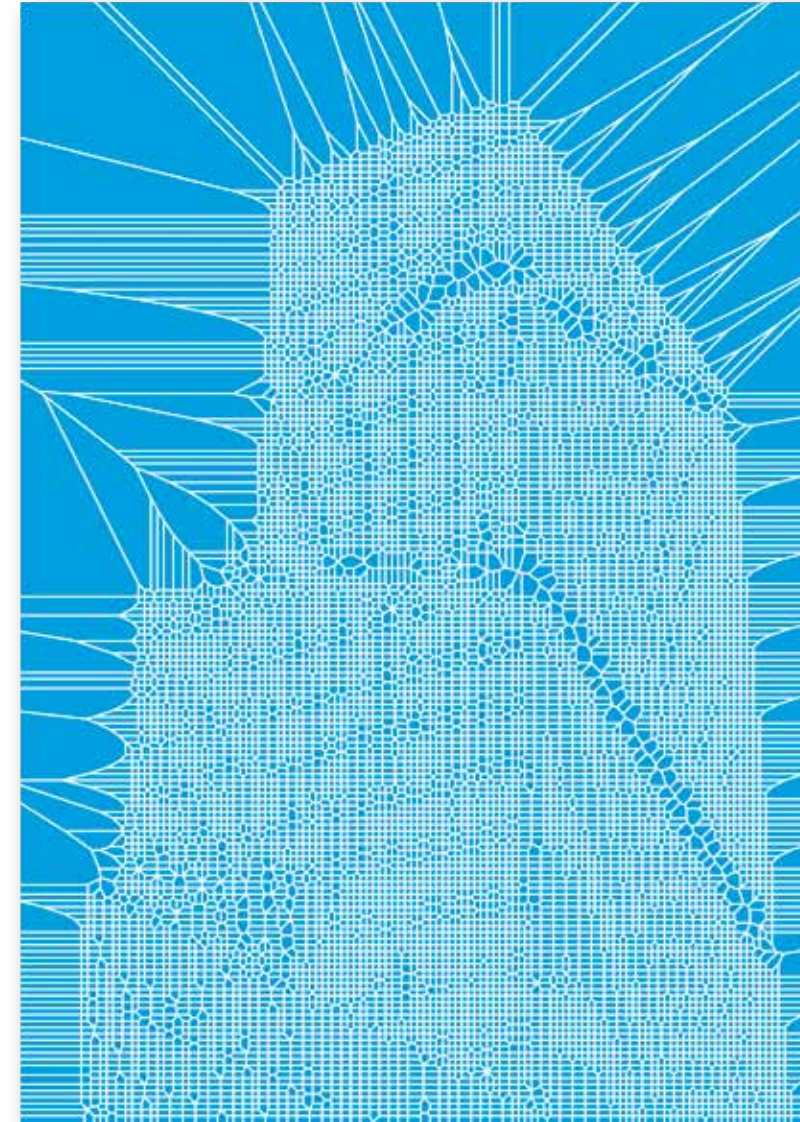
For 'Zuidas Masterclass' 14 students from the VU and Sandberg Institute Design Department participated and two designers in residence. They were invited to reflect on the urban expansion area Zuidas through the medium of graphic design. The aim was to make work about the specific relationship between openness and livability of the area, versus the visibility of the various industries and institutions that are situated there. How do these relationships manifest themselves, in an area where the worlds of economics, education and culture, are not just literally placed next to each other, but are also increasingly eyeing at each other?

Under the guidance of lecturer Alan Smart (architect and designer from New York) and Professor Wouter Davidts (Professor of Art History of the Modern Age) the students from the VU and the Sandberg Institute have worked three months on this project. It has led to a very diverse, passionate and critical research and design that reveals the Zuidas greater versatility and complexity. During a symposium on March 1 and an exhibition at the 'Kunstkapel' the results were presented and discussed with several users and policy makers of the Zuidas.

Designers **Seungyong Moon**  
**Femke Herreggaven**

Product Title  
Type Of Product

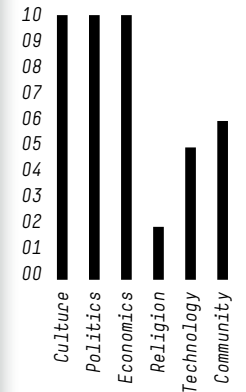
**Invitation Life After Planning**  
**Commissioned Project, 2011**



Invitation for the exhibition and symposium "Life After Planning". A Masterclass in collaboration with the master students of VU Amsterdam.

**Design Transformation**  
Critical, Informative, Visual, Conceptual

**Design Context**



**Design Aspects**

Aesthetic Aspects 02  
Experiential Aspects 02  
Symbolic Aspects 02

# Life After Planning



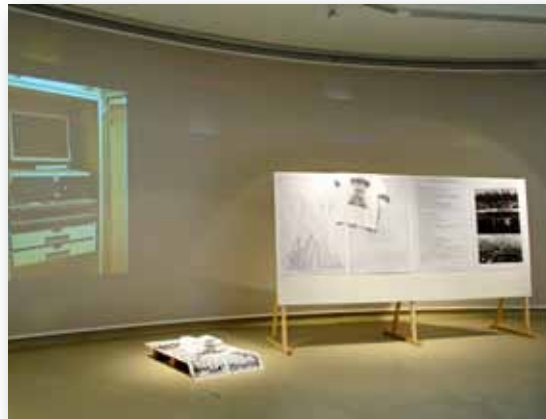
Bench Politics  
Nikki Bröckmann



Caribbean Mirage  
Femke Herzebraven



Life After Planning Debat  
Hans de Geus & Guest Speakers



Attractopia  
Stefan Schäfer



SURPLUS  
Ruben Pater



Life After Planning Symposium  
Audience



Life After Planning  
Exhibition



Presentation about SURPLUS  
Ruben Pater

Tuesday March 1 2011

14.00 Project Introduction & Welcome by *Meinke Horn*

14.00 Lecture Life After Planning by *Alan Smart*, architect & designer

14:20 Lecture & Performance Het ijs en het vastgoed van de Zuidas by *Irene Janze*

14:40 Lecture Zuidasbranding by *Femke Herzebraven*

15:00 Introduction by *Annelys de Vet*, head Design Department Sandberg Instituut

15:30 Short Presentations Students Sandberg Instituut Amsterdam

16:00 Introductie by *Wouter Davidts*, Professor Art History of modernity, Vrije Universiteit,

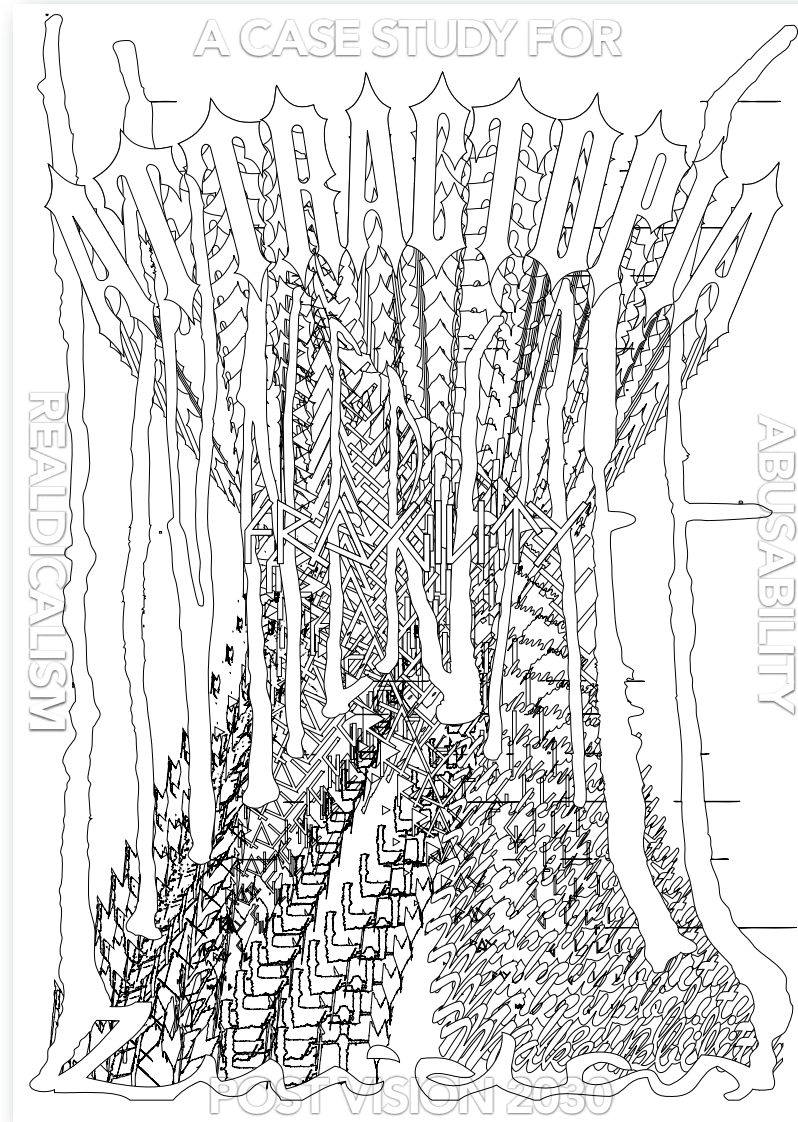
16.15 Short presentations Students Vrije Universiteit

16:30 Debat moderator *Hans de Geus*, Journalist, VPRO

18:00 Closing with drinks provided by the Zuidas Surplusbar

Curator & Producer  
*Meinke Horn*

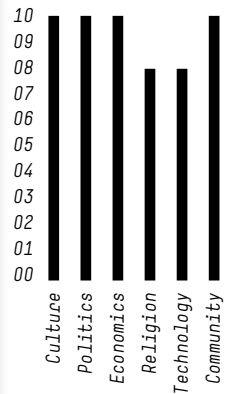
Photos  
*Ron Zijlstra & Meinke Horn*



Attractopia consisting of a series of 4 posters, T-shirts, and documentary material of visiting the Zuidas tunnel. Attractopia shows the fragility of our social structure, which we experience as reality. But to make this (invisible) structure work, a huge machinery has to function. A simple thing like a blackout would break the whole structure. As a case study for that I visited the Zuidas tunnel. The structure's physical appearance showed its fragility.

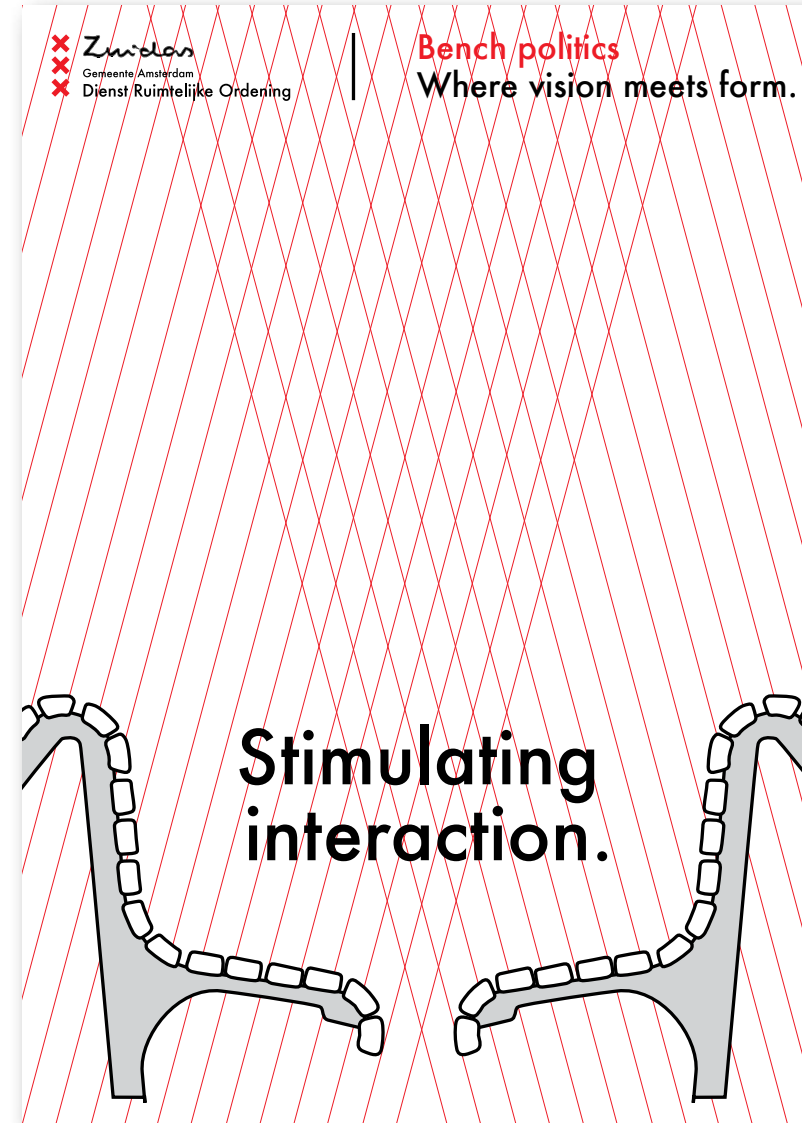
**Design Transformation**  
 Questioning, Mirroring,  
 Poetic & Provocative

**Design Context**



**Design Aspects**

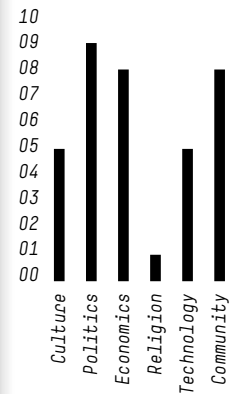
Aesthetic Aspects 03  
 Experiential Aspects 09  
 Symbolic Aspects 08



Objects (or the absence thereof) and their arrangement in our environment is what for a large part makes up the feeling we get when being in a place. Objects can have power and authority over our relation to people, activities and our selves, and therefore objects can have politics. In Bench Politics I have analyzed the way the political aspect of public benches (as representatives of livability) is used in the Zuidas and present a proposal in which they could match its vision.

**Design Transformation**  
 Constructive, Questioning,  
 Provocative & Reflecting

**Design Context**



**Design Aspects**

Aesthetic Value 05  
 Experiential Value 10  
 Symbolic Value 08

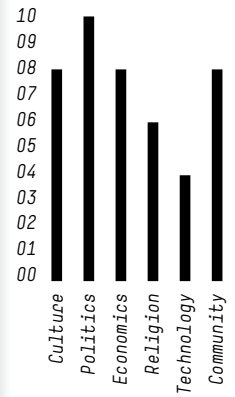




The series 'Nut vs. Zin' consists of 10 posters that are hand drawn copies of the original series made for the SLASH/ART campaign 'Adopt an Election Billboard'. Only the upper left poster 'Wat is het nut van kunst' was left in its original printed form. The pay-off reads 'Een wereld waarin we alles zakelijk bekijken levert ons niets op'. The posters were presented at the Kunstkapel, during the symposium Life After Planning one day before the Provinciale Staten elections.

**Design Transformation**  
 Questioning, Poetic & Reflecting

**Design Context**



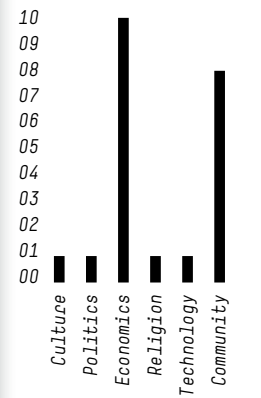
**Design Aspects**  
 Aesthetic Value 08  
 Experiential Value 06  
 Symbolic Value 10



In Amsterdam's Zuidas office district, 10% of the office space remain empty, even though the property value is very high. SURPLUS is a temporary bar which pops-up in empty office spaces at the Zuidas to use these empty spaces. Discarded materials, objects and foods from neighboring businesses are collected and remixed to constitute the bars inventory. This way excess materials are re-used to create a space for meeting other Zuidas inhabitants and workers, without barriers of income or social class.

**Design Transformation**  
 Constructive, Questioning & Participatory

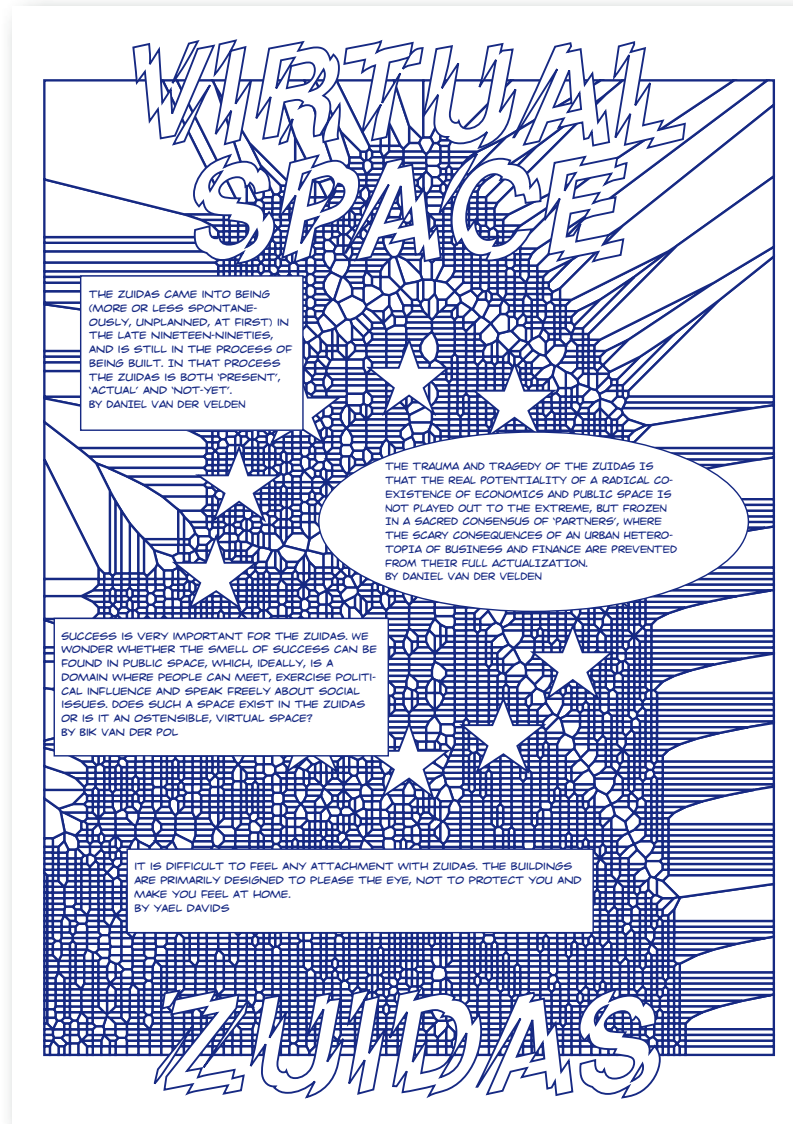
**Design Context**



**Design Aspects**  
 Aesthetic Value 07  
 Experiential Value 03  
 Symbolic Value 10



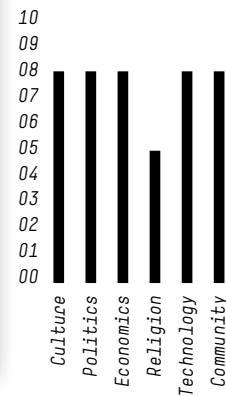




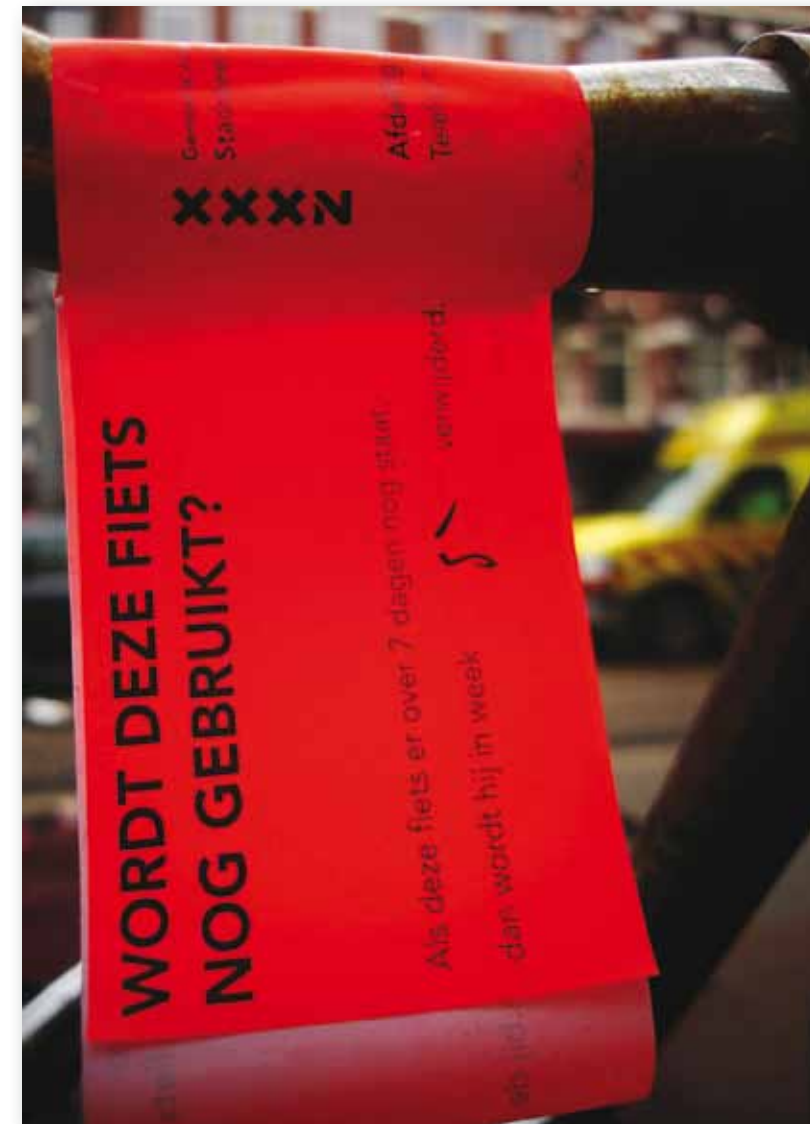
The Zuidas was supposed to be a combination of working, living and entertainment; a place where international companies, expatriates and internationally oriented inhabitants of Amsterdam feel at home. However, The Zuidas seems to be getting further away from its own plan. People hardly live and visit there and on Sunday, every store is also closed. In addition, there are many buildings which are empty until now. Given this situations, it seems to be a disjunction between the space and citizens or the master plan of the Zuidas and the present. For this reason, I would like to define The Zuidas as a virtual space carefully and I also wanted to depict The Zuidas as a segmented space.

**Design Transformation**  
Mirroring & Reflecting

**Design Context**



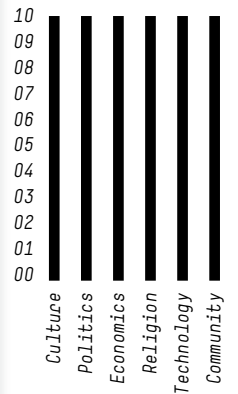
**Design Aspects**  
 Aesthetic Value 08  
 Experiential Value 08  
 Symbolic Value 08



Livability, between fifteen quotes. that is what it was all about. So, bring the people to this megafinancial entertainmentleisure housing project! At first sight there is a conflict between the housing shortage and the excess of empty spaces, both waiting for better speculative opportunities. The solution seems straight forward, if it will not be used, it should be occupied. A year later, it makes even more sense.

**Design Transformation**  
Iconic, Sarcastic, Optimistic & Constructive

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10

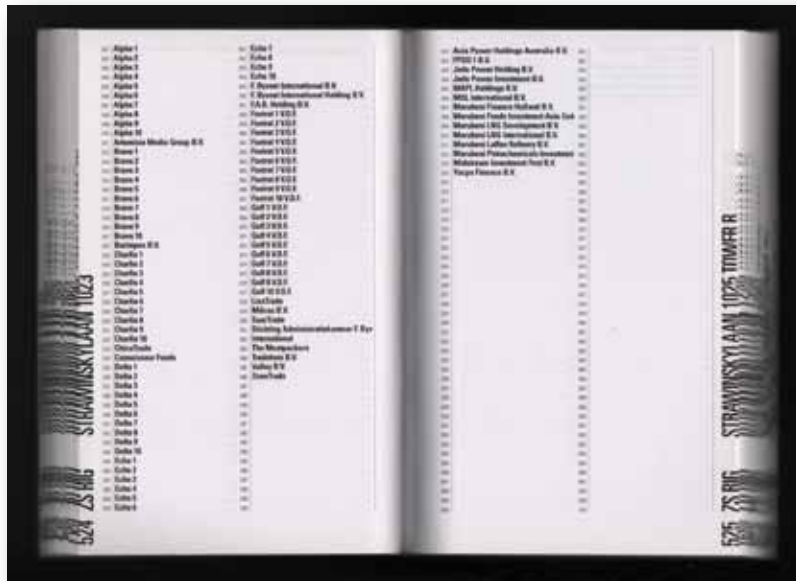


Designer **Femke Herregraven**  
 Artist-In-Residence **Virtueel Museum Zuidas**

Product Title **Caribbean Mirage**  
 Type Of Product **Personal Project, 2011**

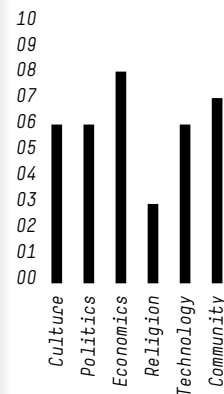


Zuidas aims to become an economic top location where commerce and residence meet. Imagine this place, what will it be like? Probably something close to the Caribbean. Today Zuidas is a crucial link in offshore financial networks. Behind a veil of discretion it 'houses' hundreds of shell corporations used for international tax planning. Under the current pressure for transparency shady Caribbean tax havens could fall into decline and capital will flow elsewhere. Future Zuidas represents a new Caribbean in the Benelux called ZS Rig. With its high-end profile, bank transparency, tax planning firms and financial architects, ZS Rig symbolizes upscale and legal routes for capital flight in the future.



**Design Transformation**  
 Journalistic, Provocative & Questioning

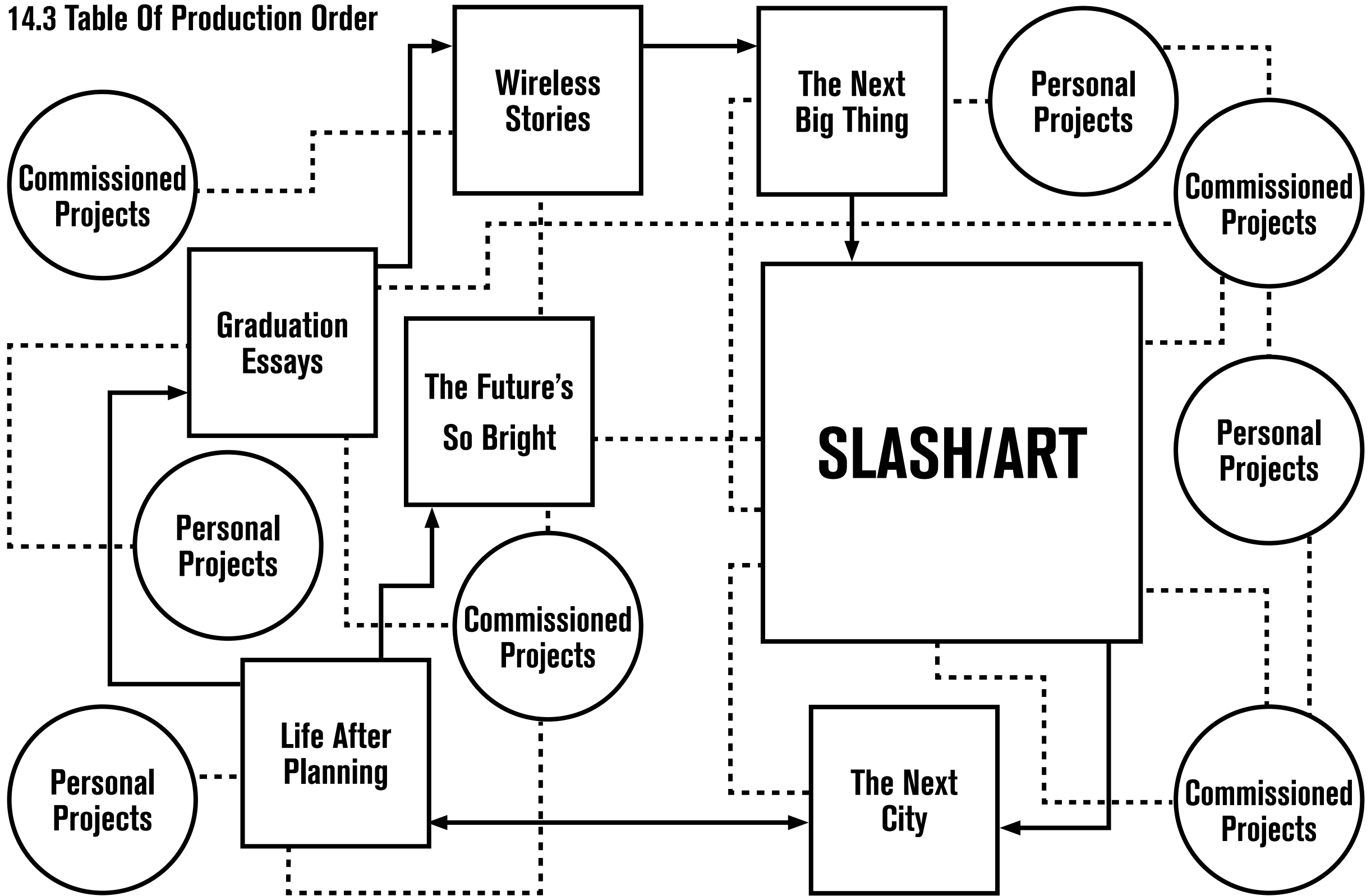
**Design Context**



**Design Aspects**  
 Aesthetic Aspects 08  
 Experiential Aspects 05  
 Symbolic Aspects 08



# 14.3 Table Of Production Order



# SLASH/ART

## *Slashing Art To Fight The Cuts*

### Participating Students

Brigiet van den Berg, Nikki Brörman, Michèle Champagne, Noortje van Eekelen, Guido Giglio, Anja Grooten, Lauren Grusenmeyer, Simona Kicurovska, Seungyong Moon, Ruben Pater, Janneke de Rooij, Stefan Schäfer, Maartje Smits & Yuri Veerman

While the budget for art and culture in the Netherlands is one of the lowest in Europe, our government of VVD, CDA with the support of PVV, decided to cut art subsidies by almost 50%. Art is being slashed in half! That is why all first year students teamed up to think of a new way to protest. We started by asking everyone in our own network to make a piece of work that shows what happens when you cut art in half.

The collection of works was shown on [www.slashart.nl](http://www.slashart.nl) and functioned as an image bank for the protest against the cuts on arts and culture. This idea functioned as a

base for other activities as workshops, interventions in public space and exhibitions that quickly followed. This way SLASH/ART turned out to be a continuous collaborative project where designers from the Sandberg teamed up with other artists, designers, photographers, art institutions and even politicians. Workshops were given at St. Joost and KABK, The Apple Arts Centre offered one of their windows as an advertisement space for SLASH/ART, W139 and the Stedelijk Museum showed a selection of works, and photographers, designers and programmers from outside the student group offered their services for free to help set up the platform.

Next to this, the media picked up on the initiative as Boomerang printed SLASH/ART post cards and showed a selection of works on their poster screens, MediaMatic created a whole campaign based on a design by Ruben Pater, and Trouw and NRC used several SLASH/ART works to illustrate articles on the budget cuts.



Relativiteitstheorie  
Ruben Pater



Strijkkwartet  
Stijn van de Ven



Paard  
Aram Tanis



I'd rather do it myself  
Max Kisman



Shell  
Céline Lamée



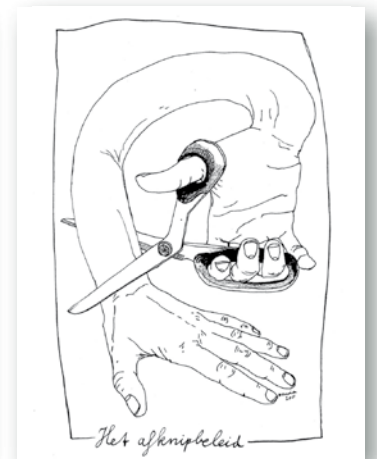
Culturine  
Bruno Visser



Concertgebouw  
Lies Ros

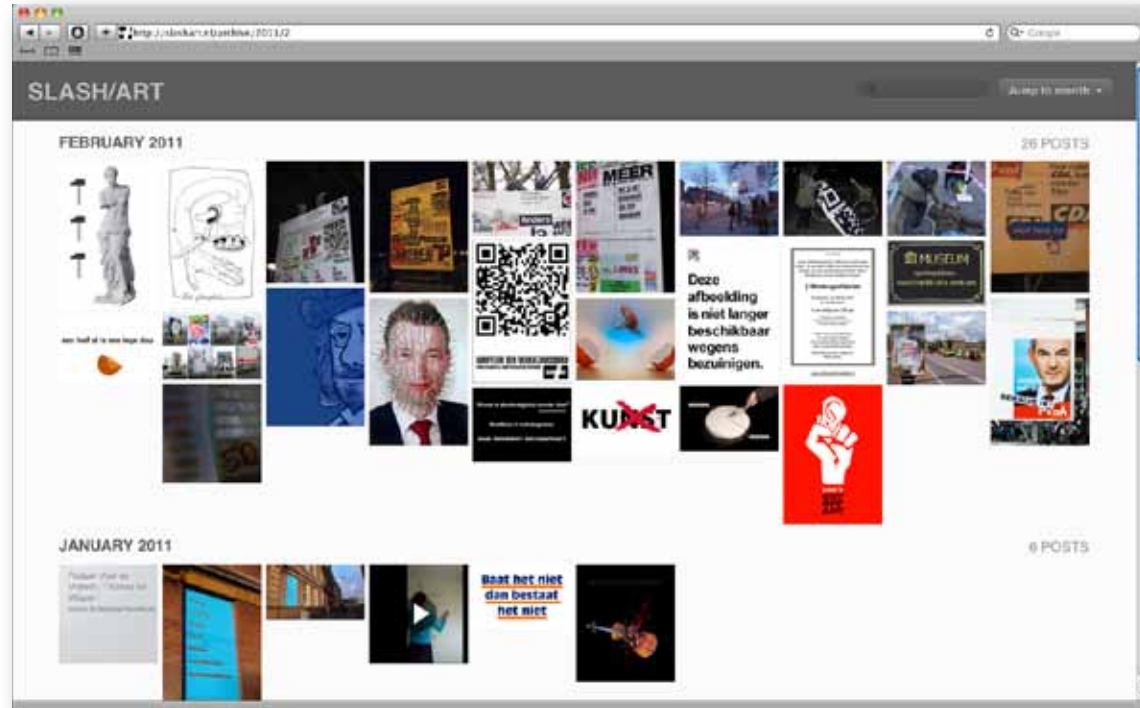


Groeien in het Snoeien  
Yuri Veerman

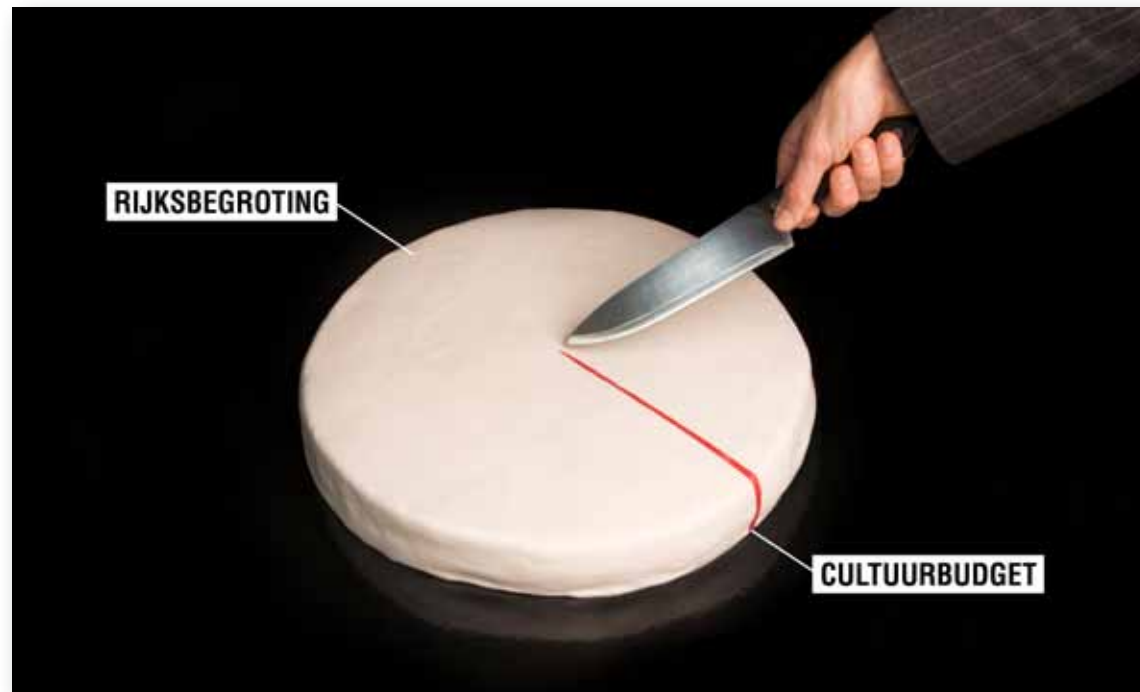


Het afknipbeeld  
Nina Mathijsen

Designers **Students** Product Title **SLASH/ART**  
 2010 - 2012 Type Of Product **Collaborative Project, 2011**



Archive Website SLASH/ART



Begrotingstaart

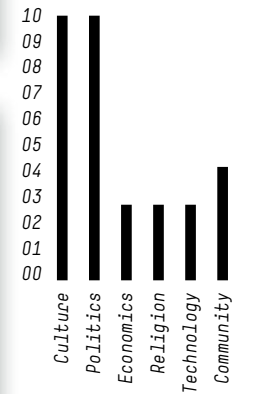
Designers **Nooetje van Eekelen, Nikki Bröccman, Guido Giglio, Seungyong Moon, Ruben Pater, Stefan Schäfer & Yuzi Veerman**



During the Museumnacht SLASH/ART intervened by spreading flyers and stickers that read 'Last Edition due to cuts'. That flyer had a small text with extra information on the upcoming cuts with a url of the SLASH/ART website. Rob Schröder came along that night to film the intervention.

**Design Transformation**  
 Critical, Informative, Visual & Conceptual

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 02  
 Experiential Aspects 02  
 Symbolic Aspects 02





SLASH/ART Slideshow  
Stedelijk Museum Amsterdam



SLASH/ART T-shirts  
De Appel Arts Centre Amsterdam



SLASH/ART at Items Live Pakhuis de Zwijger  
November 19 2010



SLASH/ART Demonstration Malieveld The Hague  
October 8 2010



SLASH/ART Workshop at ActEZ Arnhem  
November 1 2010



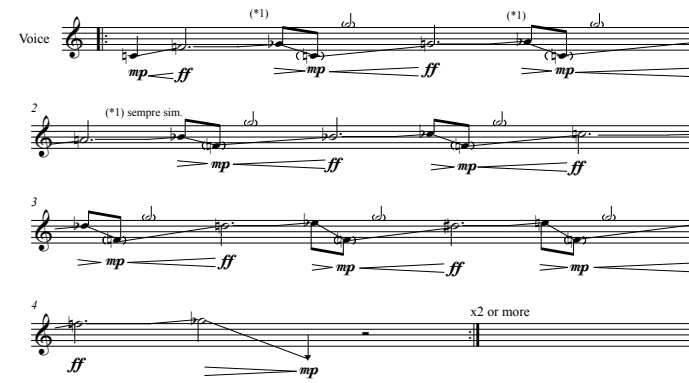
SLASH/ART Workshop at Willem de Kooning Rotterdam  
December 8 2010

Designer **Yuri Veerman** Product Title **Einde Voorstelling – Een Alarmsymfonie**  
Platform **SLASH/ART** Type Of Product **Personal Project, 2010**

# Einde Voorstelling

*An Alarm Symphony*

Bartdevrees(2011)



(\*1) always hold note before making a slow glissando.

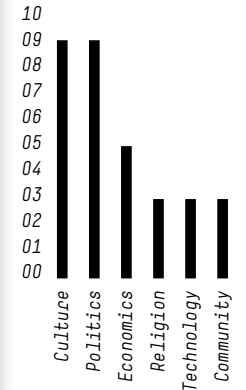
© Concept: Yuri Veerman, Composition: Bart de Vrees

As a protest to the announced austerity measures by Rutte I the Dutch air alarm was translated into a symphony for soprano (by Bart de Vrees) or orchestra (by Wilbert Bulsink). The symphony was executed at the kick-off of the 'Mars der Beschaving' and at the end of the 'Mars' at the Hofvijver in the Hague, in front of the parliament building.

*Compositie:* Wilbert Bulsink (Bart de Vrees voor Soprano)  
*Uitvoering:* Vijf voor Twaalf Orkest

**Design Transformation**  
Optimistic & Poetic

**Design Context**



**Design Aspects**

Aesthetic Aspects 07  
Experiential Aspects 10  
Symbolic Aspects 08

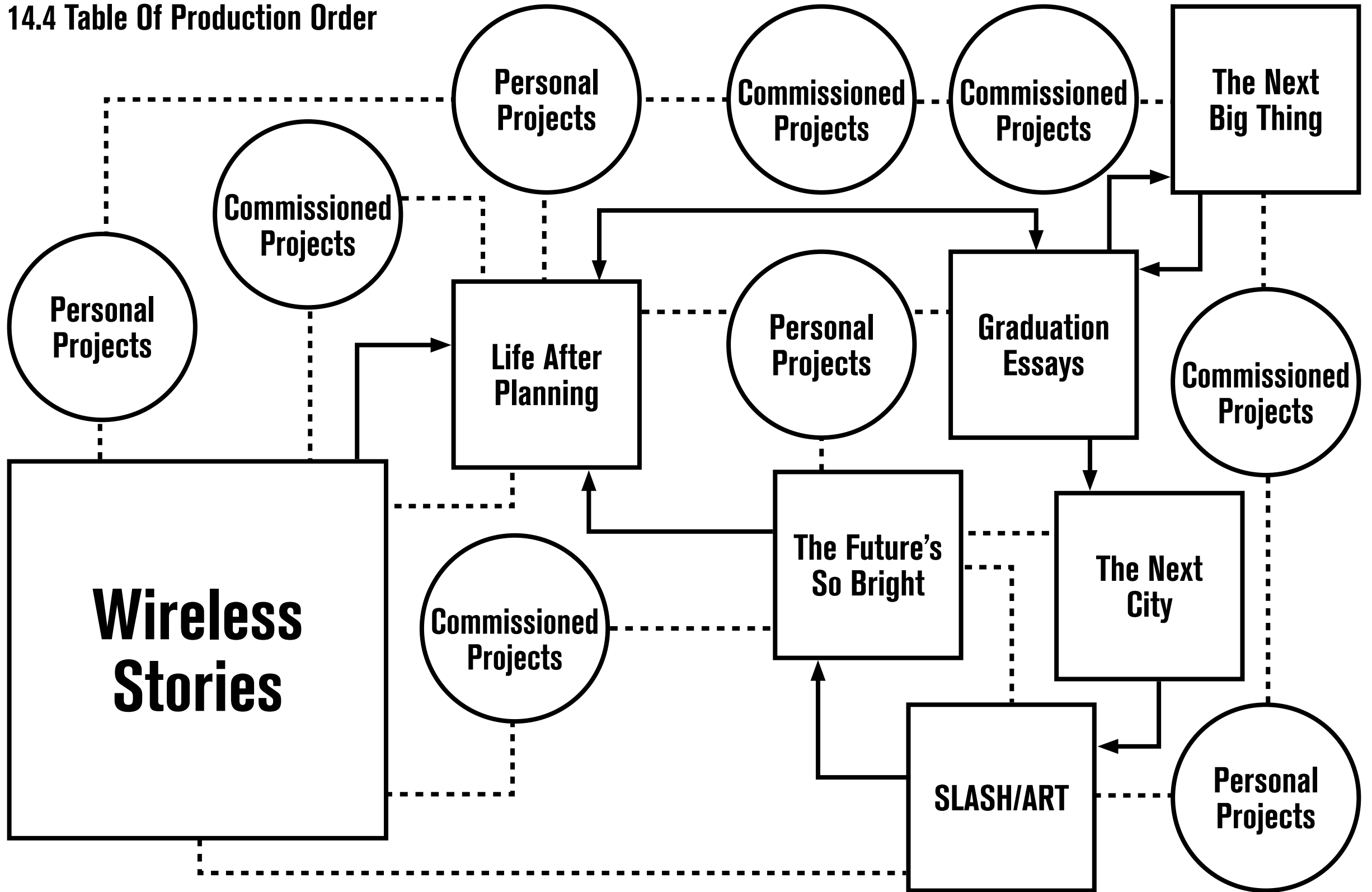


Esther Mugambi  
Foto AnneLou van Griensven



The 'Vijf voor Twaalf' Orchestra performs  
End of Play at the Hofvijver

# 14.4 Table Of Production Order



# Wireless Stories

## *New Media in Public Space*

*Symposium*  
Februari 17 2011, Stadsschouwburg Amsterdam

*Masterclass*  
Februari 17 - May 26 2011

*Speakers Conference*  
Matthijs ten Berge (Illuminate), Dick van Dijk (Waag Society), Tobias Ebsen (Center for Digital Urban Living), Michael Epstein (Untravel Media USA), Bregtje van der Haak, Quirine Racké, Michiel de Lange (The Mobile City), Dimitri Nieuwenhuizen (LUST/LUSTlab NL), Martin Rieser, Martijn de Waal & Helena Muskens

*From flashmobs to GPS city games, from urban screens to digital graffiti, and from smart-phone tours to augmented realities.*

On the one hand, physical space is becoming more and more filled with electronic (often wireless and invisible) communication and observation networks, like GSM, GPS, wifi, Bluetooth and UMTS. On the other hand, digital space is becoming more 'physical' - it no longer seems possible to talk about the city as a purely physical space or the digital world as entirely virtual. The increasing intertwining of these two

spheres, which developed separately until recently, is having a major effect on the way in which we experience public space and how we behave there. Our conception of the public is changing, and the ubiquity of communication media is shifting the meaning and form of the things we tell each other.

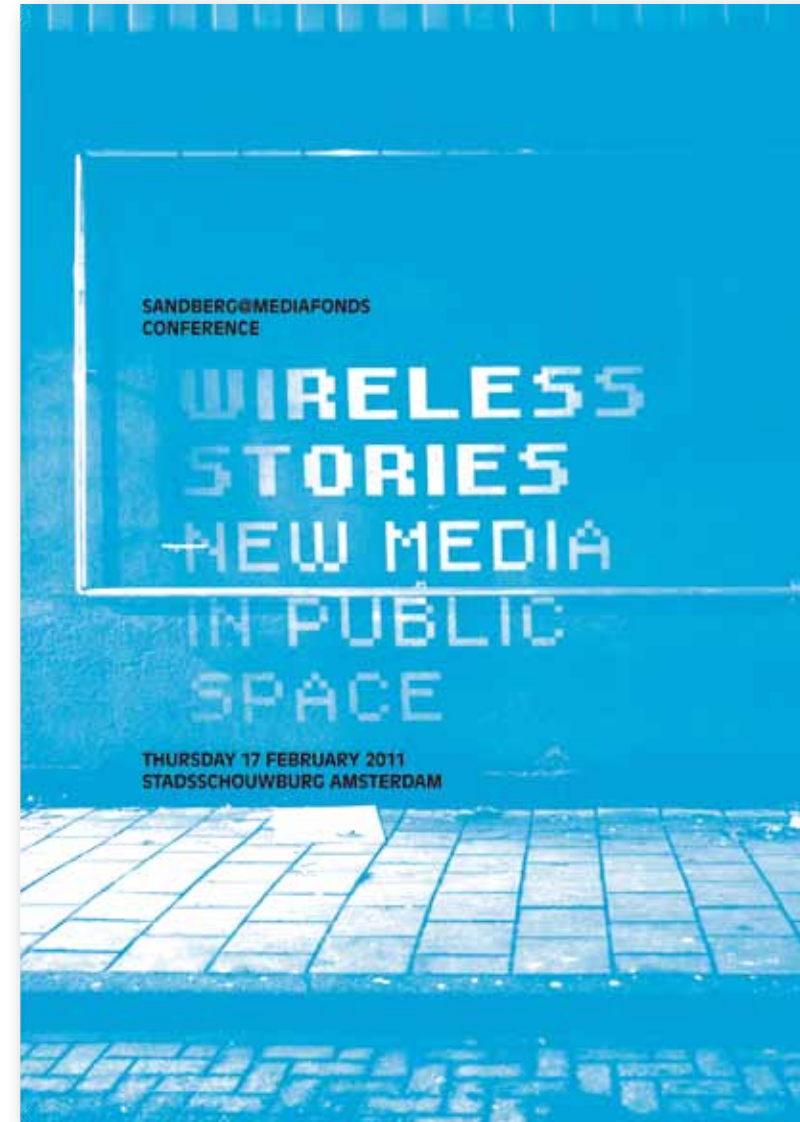
The Sandberg@Mediafonds 2011 Conference & Masterclass delved into the possibilities and consequences of these developments for media creators. What is the impact of the rise of locative and mobile media on the stories we share with each other? Does the growing number of media applications in our streets and squares constitute a limitation of publicness, or can they actually generate new forms of it? What will happen if physical and digital space merge? Can we find a new kind of audience? Which other narrative forms do these new media applications offer, and how can we develop meaningful uses and productions for them?

The conference is organised by the Sandberg Institute Amsterdam in collaboration with the Mediafonds and is the opening event of the Sandberg@Mediafonds masterclass, in which documentary makers and designers will work together on new cultural media productions that explore digital boundaries. The final results were presented on 26 May 2011.

Designer **Seungyong Moon,  
Yuri Veeerman & LUST**

Product Title  
Type Of Product

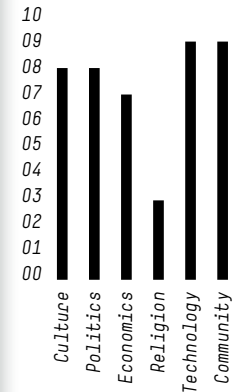
**Wireless Stories Publication & Website**  
**Commissioned Project, 2011**



Publication and Website for the Masterclass Sandberg@Mediafonds. The Website is made by Lust, Graphic design studio The Hague.

**Design Transformation**  
Optimistic, Journalistic, Questioning & Informative

**Design Context**



**Design Aspects**

Aesthetic Aspects 08  
Experiential Aspects 07  
Symbolic Aspects 08





# Wireless Stories: New media in public space



Stadsschouwburg Amsterdam February 17 2011

Review by *Anja Grooten*

Thursday, the 17th of february, a diverse crowd of people gathered in the "Grote Zaal" of the Stadsschouwburg in Amsterdam to listen and to talk about new media in public space.

The symposium was opened by the director of the Mediafonds Hans Maarten van den Brink, followed by an introduction of the program by Annelys de Vet, director of the Design Department at the Sandberg Institute and moderator of the day. Annelys gave a brief insight in the current use of locative media. She spoke about physical spaces that become digital and digital spaces that are empathized more and more with the physical. As well she pointed out the current urge of the topic, which was proofed by the huge amount of visitors attending the conference (600 participants).

The first speaker of the morning block about publicness, Michiel de Lange just finished his PHD about "*Mobile Media and Playful Identities*". Lange gave a rather abstract and theoretical view on "narrative" and the importance of storytelling, publicness and wireless media. He explained the narrative relates to human identity as human life can be seen as a stage. Publicness, the physical or media space furthermore is the space for similarities, the space where we can share our stories. But publicness

is also a space of differences, which provides the possibility to remain private and individual. With his last point wireless media as the new way of storytelling, Lange presented some actual examples, like Esther Polak's project about tracing the milk trade (milkproject.net) or the well known GPS city game Pac Manhattan (pacmanhattan.com). Especially Polak's project shows well how very complex and abstract content, such as the milk trade from Latvia to the Netherlands, can be translated by the use of locative media to something visual and accessible (www.bijt.org, themobilecity.nl).

Dick van Dijk of the Waag Society showed as second speaker how locative media can actively involve users and how it is able to change behavior in public space. One of the projects he showed was 7 scenes, a city game that makes the history of Amsterdam accessible by actual experience. With this hands-on project van Dijk demonstrated that apart from research and experimentation, advanced technology can actually relate to society and is able to add value to learning processes. The idea of 7 scenes is very simple. By actual walks with the historical map of Amsterdam children could understand and remember information better than only by reading or hearing about it (waag.org).

Helena Muskens and Quirine Racke were introduced by an expressive performance of Annelys de Vet who

suddenly collapsed on the stage quite theatrically and apparently very convincing. Some people were hearable shocked and shouted the light should be turned on. Parts of the audience instead were less surprised and rather amused, since they were already introduced to Annelys' extra ordinary presentation methods. Eventually the light went on again and the happening was dissolved by a movie about groups of people collapsing in public space as flashmob-actions. Following Muskens and Racke showed their (less dramatical) movie Diamond Dancers, which is about invisibility in public space. The movie showed elderly ladies who are dancing together some kind of square dance on Dam Square in Amsterdam. Although the action of the dance was presented as a flash mob, the question was to expect why this was considered a flash mob since the action was rehearsed and staged and didn't involve the use of social media. Unfortunately the question remained unanswered.

Dimitri Nieuwenhuizen (lust.nl/lustlab.net), started as the first speaker of the second block of lectures which had the focus of Audience and Interaction. He gave a brief historical and anthropological tour of The Digital and showed amongst other examples the known Lust-project where they turned the city of The Hague into an airport. The question came up how the audience reacted towards the highly visible intervention, which I thought was quite an interesting question. "The pedestrians were more pleased than the shop-owners and elderly people were afraid a war would start", was the response with a little ironic undertone. The discussion of ethics, responsibility unfortunately did not occur. After the Danish PHD student Tobias Ebsen gave a more than detailed insight in the institution he is operating in, the Center of Digital Urban Living (DUL) and the Media Facade Research Group of the University of Aarhus, Denmark. The works he showed all contained very big facades, which were transformed into interactive platforms for self-expressions of the pedestrians. The impact of the projects remained hidden behind rather sober explanation. Matthijs ten Berge talked about Illuminate Outdoor Media and showed the Moodwall which was a 24 meter long interactive media wall installed in the Bijlmer, Amsterdam.

Michael Epstein, CEO of Untravel Media (untravelmedia.com) as well as Martin Rieser, professor of digital creativity, (martinreser.com, thirdwoman.com) introduced a focus on storytelling, playfulness and gaming by using mobile technologies. Epstein showed with three projects how crime plots and dystopian fiction can literally become real. In "*A Machine to See With*" the user is player and actor at the same time. Guided and followed by a voice, which could be the voice of some kind of "Big Brother melted with your therapist", the users was physically involved in a bank robbery and sometimes even met other players & actors on the same mission.

Rieser gave some insights in The Third Woman, a dynamic crime story with three alternative scripts which the user could choose from. The scripts are written in fragments of about a minute. The more fragments watched the closer a resolution of the mysterious "*Third Woman*".

While most of the talks were showing new media as

a playing field of experimentation in a creative but very abstract way, the last talk A Sense of Place by Bregtje van der Haak changed the perspective on the subject matter to a very personal and observing one. Coming back from six month of teaching and living in Hong Kong she presented images and small videos of her observations. Those images were selected in a way they were telling not only the story of her stay, but a story of a society which functions and behaves totally different than our western society does. She spoke about people she met and their stories, about the world as their stage, about the believe in the after-life as an actual place and part of the whole, about the story of migrant workers and their networked life and about the new center of the world, China.

It seemed the previous talks created a consent as they all embraced technologies such as locative media as an exciting and new field to explore. Hence the similarity of the lectures sometimes gave the impression of repetition. The personal approach of the last talk instead added new perspectives and insights to the subject matter and was the perfect ending of the whole event.



A Sense of place: Some Hong Kong observations  
*Bregtje van der Haak*



Design cases in urban computing research  
*Tobias Ebsen*

Designers **Noortje van Eekelen**  
**Stefan Schäfer**

Product Title **Survival of the Unfittest**  
Type Of Product **Wireless Stories, 2010**

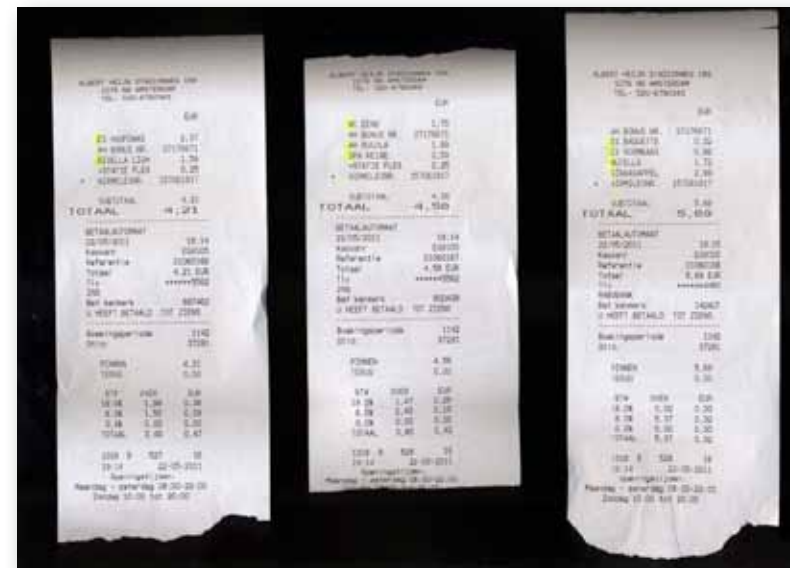


Mimosa Power Cover for Ipad – also available for Iphone



Videostill Electronic Hagelslag  
(left image)

OV Switch Card Button  
(right image)



Bonus Boodschap System

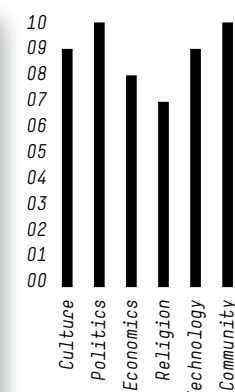


Stefan Schäfer & Noortje van Eekelen at Trouw Amsterdam, May 26 2011

In an age where technology increasingly dominates our standards, we launch the platform Community of the Unfittest, consisting of a growing collection of instructions that can be used to respond critically to the existing registration and monitoring networks. This community is able to influence the technological network since we offer our users the ability to survive without having to adapt to the system. The online platform consists of various elements and create awareness about the registration by digital devices in the physical and digital public space. On this way participants of Community of the Unfittest get the possibility to complement and share instructions and tools and bring them back into public space. This project was presented during the Sandberg@Mediafonds Masterclass Wireless Stories at Trouw Amsterdam.

**Design Transformation**  
Constructive, Participatory, Journalistic, Mirroring, Questioning, Poetic, Provocative & Reflecting

**Design Context**



**Design Aspects**  
Aesthetic Aspects 02  
Experiential Aspects 10  
Symbolic Aspects 10

# Wireless Stories: New media in public space



Introduction by Dimitri Nieuwenhuizen



Jugler performance 'Steim'



Codes Of Life by Henrik van Leeuwen & Willem Baptist



Trouw Amsterdam Audience, May 26 2011

Review by Simona Kicurovska

The image on the flyer shows a frame around an empty image. It is a photo of an advertising billboard, the ones we see around the city of Amsterdam. It is against a background of little blocks, the pixelated, blurred image. It suggests an empty space, ready to be filled with stories.

The end presentation of this masterclass was a day of critical stories and possible narratives in public space. After watching a juggler make music, performance by 'Steim', Dimitri Nieuwenhuizen and Syb Groeneveld made their introduction by stating that the way our brains work has changed and therefore the makers of media and the audience. We are witnessing "the digitization of public space". The question of the day: How do locative and mobile media influence the content and form of the stories we tell each other? "Everything is information" Robbert Dijkgraaf said in his introduction, "society currently counts a zetabyte, 1 and 21 zeros, of information". But how we feel about things today is not so much different to how people felt during the Vertigo Years, (1900 - 1914), when electricity, automobiles and psychology were invented; The feeling that everything is going very fast and we don't know what is coming next. As Robbert Dijkgraaf concluded: "New communication brings the world together".

During the course of the day we, the audience, listened to proposals about online and offline storytelling. The proposed spaces for interaction with the stories varied among the projects. The story of 'Codes Of Life' by Henrik van Leeuwen and Willem Baptist presented the an intriguing view on of the first patented form of life, pseudomonas putida; the first cell on the planet who's parent is a computer, Cynthia; and their relation to biopreneurs, or molecular millionaires. Speculating that synthetic lifeforms are going to play a bigger role in our daily lives, questioning the ownership of the same, this team created a content platform where the audience (visitors of the website) can create their synthetic life in an accessible way and discuss the future applications and the possible ethical implications.

The projects '201212' and 'Play@Hoi' combined interaction in the virtual and public space. The interactive channel '201212' tells the stories of 'survivalists', and their fear of the end of time predicted by the Mayas in 2012. The proposed project consists of brief episodes online in which a community of survivalists in Aalten, (with 17 followers, 6 of which are children) are followed into their daily lives. After watching a weekly episode the viewer is asked to describe and imagine disaster scenarios. The stories told and additional images (which users can also contribute to) merge into an online, interactive, audio-visual channel. 'Play@Hoi' is a playful environment developed in cooperation with the fans of the series "How to Survive Youth" (broadcast 2011, AVRO). The site is designed for girls aged 10 to 14 years. On the site viewers are assigned tasks through which they discover who they are and how their own stories and experiences relate to their heroine of the series and her friends. "How do I survive myself?", and "How do

I survive new media?". The projects 'Survival of the unfittest', 'Me machine' and 'Saving Face' took a more critical approach on the perception of identity in the digital age and its relation to public space.

Stefan Schäfer and Nootje van Eekelen (Sandberg Intituut Design Department Students) asked "Why would you leave traces of yourself daily?"

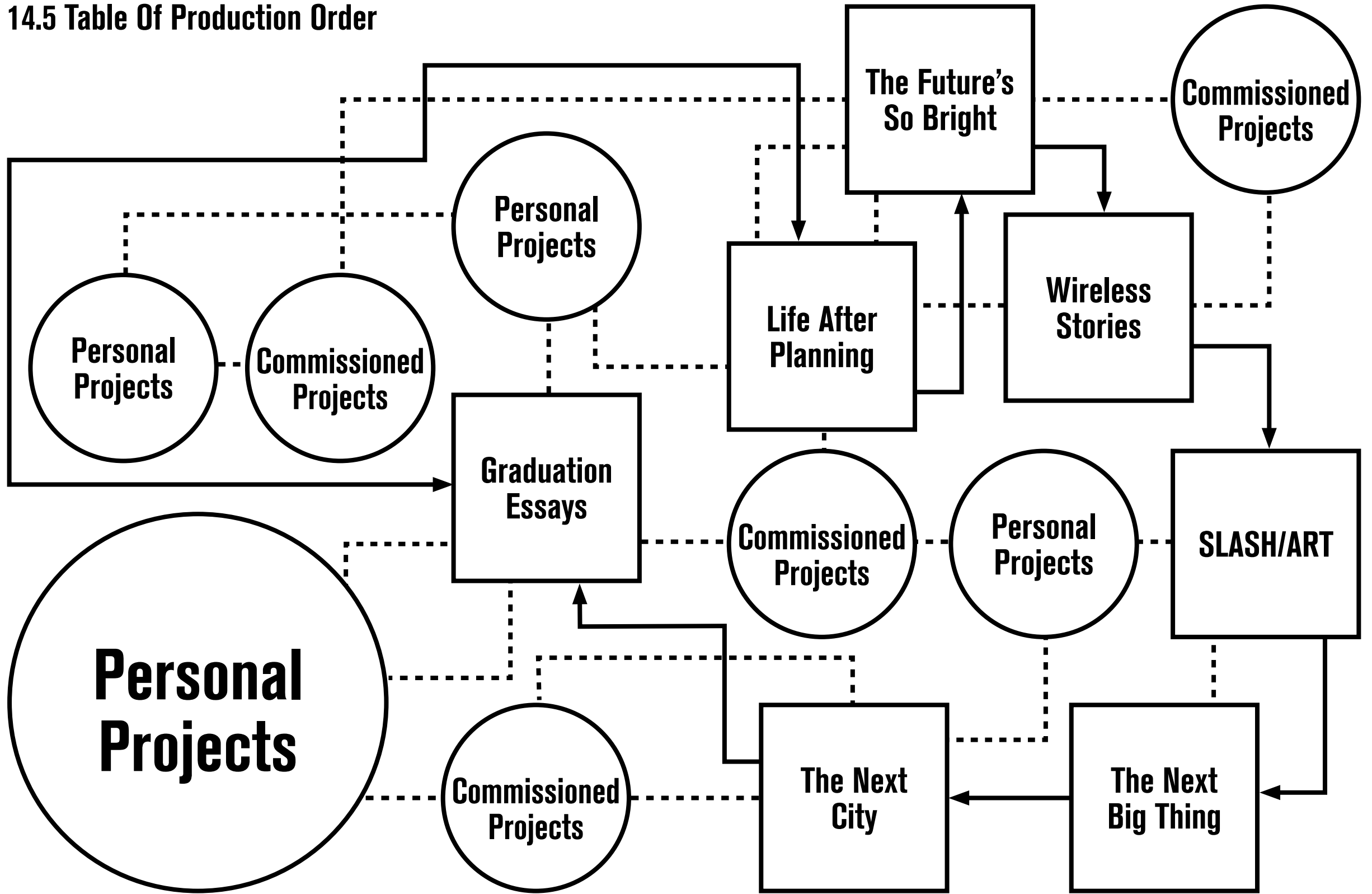
This team launched the platform of the Community Unfittest, consisting of a growing collection of instructions for the 'unfittest', a critical response to the existing registration and monitoring networks in public space. 'Me Machine' is a trans-media format that outlines a future scenario of a digital age, where information flows will be complex and frequent. The team proposed to follow and girl and a boy through their sensory clothing, while they are having fun at Lowlands. Intelligent clothing which says "I share therefore I am, I am known". Wearing it asks: "How does it feel if everyone is watching at to me?" "I am part of the networks and the networks are part of me. I link therefore I am." Hermen Maat, Karen Lancel and Matthijs ten Berge wanted to know "Who are you really?". 'Saving Face' is a visual form of Critical Play, with user generated content. The participant plays with questions of identity and virtual meeting. Its intimate gesture of caressing the face of the participant appears public and online. "How do you shape your own digital identity?"

The projects 'Meet your stranger' and 'Saddists & Rabbits' implement storytelling back to public space. Sander Veenhof and Andre Freyssen created a flash mov. 'Meet Your Stranger' is an online sufferer for an interactive theater which requires one to make direct encounter with a stranger. With 4 characters and 6 scenes this proposal hopes to allow users to have a shared experience and do things together, but 'not a Facebook experience'.

Daan Roosegaarde, Ineke Smits, Paul Swagerman's initial question was: "What kind of possibilities do you have in the public space that you don't have in a cinema?" This resulted in a non-linear journey ['Saddists&Rabbits'] between two cinemas, where the audience initially thinks to learn more about a 'Society of rabbits', but is eventually faced with the conclusion that they are the ignorant.

It is a moving story where the audience is the main protagonist and (story)telling becomes experiencing. As a participant of the previous, 10th edition of the Mediafonds@Sandberg masterclass, I know how the process of collaborating with makers from different media can be complicated and sometimes challenging. But I couldn't help but notice the high quality and good cooperation of this years teams. Furthermore, each team was very aware of how locative and mobile media can influence content. This knowledge allowed for very critical approaches to solving problems. What I learned from these presentation is that storytelling can be transferred again from the virtual into physical space. This time instead of collecting around fires we can walk around physical spaces enhanced with the technology we have created and experience an enhanced, richer reality. Doing this we can observe that our roles as audience and as users of public space have changed and there is no going back. "Can we still check-out?"

# 14.5 Table Of Production Order



# Personal Projects

*Design Students  
Continuously Initiate  
Their Own Projects*

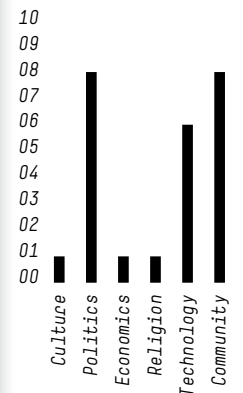
Designer **Ruben Pater**      Product Title **Bescherming tegen overstromingen**  
Platform **Passport & Sandbags**      Type Of Product **Personal Project, 2011**



A North Sea storm in Holland can be predicted as late as two days in advance. That means in case of a coastal barrier breach, evacuation from major Dutch cities is not an option and people have to wait for days, maybe weeks. With the current rate of global warming we can expect a sea level rise of 1 meter within 90 years. Although floods will happen more frequently in the future, the Dutch government has ceased to inform people about the increased risk. This pocket-sized handbook tells you everything about flood protection and to adapt to a changing climate.

**Design Transformation**  
Journalistic & Provocative

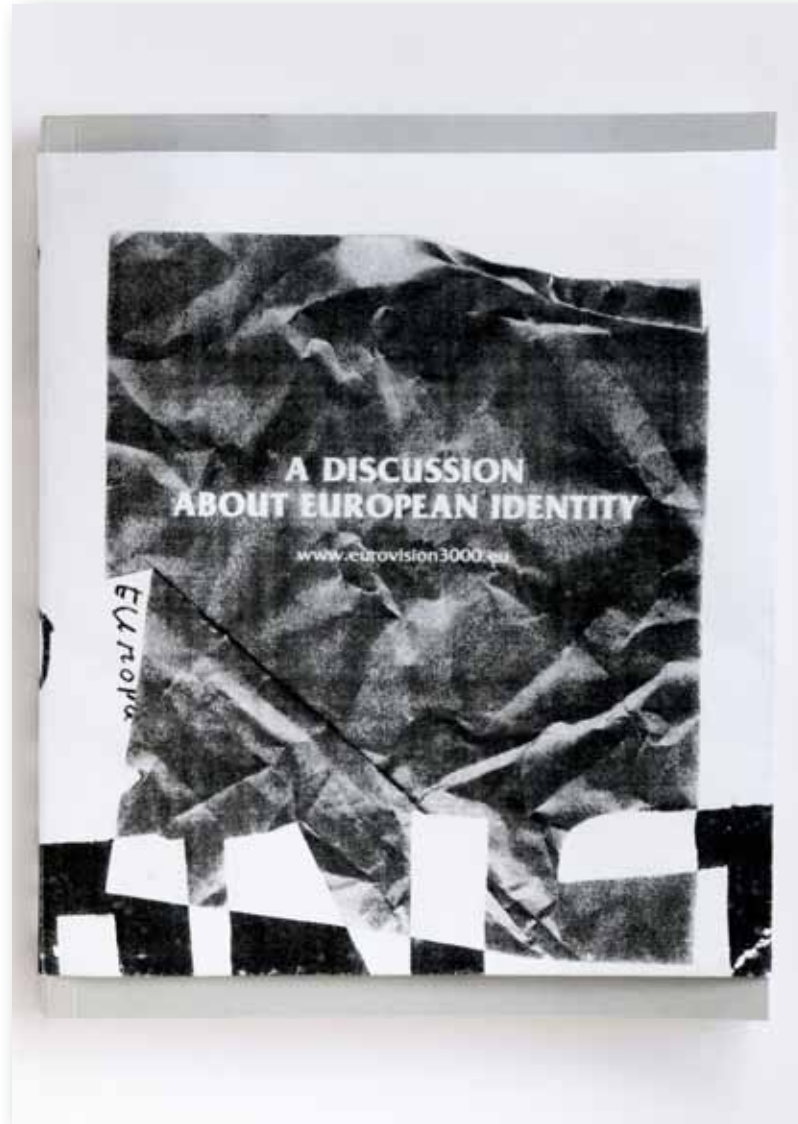
**Design Context**



**Design Aspects**  
Aesthetic Aspects 06  
Experiential Aspects 09  
Symbolic Aspects 08



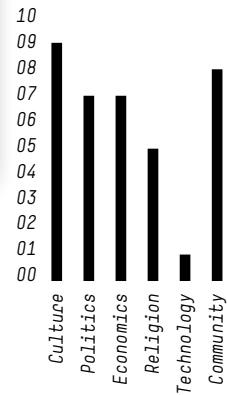
Designer **Anja Groten**  
**Janneke de Rooij**  
 Product Title **Eurovision3000**  
 Type Of Product **Collaborative Project, 2010**



We went on the streets, discussed European identity in public space and explored graphic design as a research tool. Eurovision3000 stands for a design process which does not exclude the question whether there is an actual need for one designed European identity. Does creating an identity for Europe mean creating a constructed surface for something that should develop naturally? Should we look only at the past, the history and the heritage when we talk about a definition of European identity? What is the difference between an inside- and an outside view on Europe? It appears hard to reach one authentic and true image on Europe or the European Union. With Eurovision3000, Anja Groten and Janneke de Rooij are initiating interactive moments instead. These moments enable discussions about European identity and the exchange of personal experience.

**Design Transformation**  
 Ironic, Participatory, Questioning & Reflecting

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 03  
 Experiential Aspects 09  
 Symbolic Aspects 08



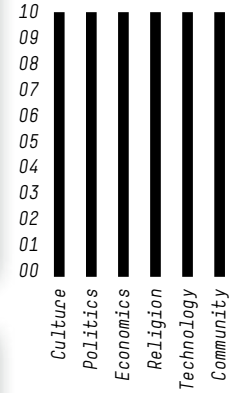
Designer **Guido Giglio**  
 Platform **Video**  
 Product Title **Freedom**  
 Type Of Product **Personal Project, 2011**



Take it! [it's really free!]

**Design Transformation**  
 Critical, Informative, Visual & Conceptual

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 02  
 Experiential Aspects 02  
 Symbolic Aspects 02

Designer **Anja Grooten** Product Title **The New Sandberg Design Department Currency**  
 Platform **Alternative Currency** Type Of Product **Personal Project, 2011**

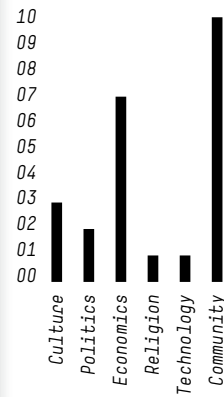


Looking closer at the value of the Sandberg one will realize the strong identification of the students with the Instituut they are studying at. This may be partly the result of the small amount of students per semester. But more significant seems the independent working methodology the master program is based on. All of the students have a strong self-driven motivation for self-initiated projects in common. They develop their projects as autonomous as possible, which means in this case their projects are in first instance not approached for any commercial or economical purposes.

**Design Transformation**  
 Optimistic, Participatory, Renewing, Questioning, & Reflecting



**Design Context**



**Design Aspects**  
 Aesthetic Aspects 09  
 Experiential Aspects 09  
 Symbolic Aspects 07

Designer **Nooetje van Eekelen** Product Title **The Euro Proposal**  
 Platform **EUnderground Journal** Type Of Product **Personal Project, 2011**

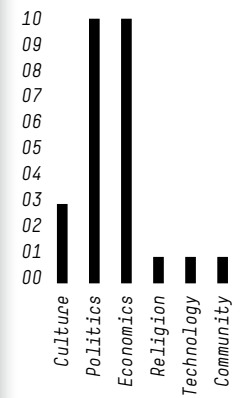


The euro was ever meant to bind countries, but it seems that it will split countries. Strong countries do not want to pay for the weaker countries in the South. Politicians keep taking steps towards an economic and political system, but they fail to involve citizens into their new plans. The European Commission refuses to research the possible scenarios for the future of the euro. At the same time the citizen are paying for countries that are violating the appointments of the eurozone. What remains of Europe without the euro? The current political elite does not realize what kind of fire they are playing with.

**Design Transformation**  
 Journalistic, Editorial, Research, Reflecting, Proposing & Improving



**Design Context**



**Design Aspects**  
 Aesthetic Aspects 08  
 Experiential Aspects 02  
 Symbolic Aspects 10

Designer Hazel Mandujano  
Platform Sandberg Instituut Amsterdam

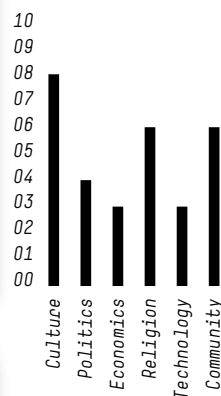
Product Title I'm Feelin' Black  
Type Of Product Personal Project, 2011



This is the first installment of an ongoing series of publications that will contextualize objects to be made in relation to the contents. The objects made will then be sold or traded. The organizing principle of the series is my association with a color.

**Design Transformation**  
Black, Critical,  
Mood & Conceptual

**Design Context**



**Design Aspects**  
Aesthetic Aspects 08  
Experiential Aspects 03  
Symbolic Aspects 09



# Re up language thinking making

Review by Hazel Mandujano

In Richard Serra's Verb List Compilation: Actions to Relate to Oneself, 1967-68, he lists over 100 actions that relate to himself as though he is evaluating and observing each and every action in its essence. In Juan Capistran's Reverb List, 2007, he takes Serra's list and adds the prefix *re* to each verb, hence a reverb list.

When I arrived in Amsterdam, my first time truly out of my country, I realized immediately that I would need to Reverb everything. I first had to refeel the weather, the temperature, the sky, then reverb the sounds, the syllables, the pace, the rhythm and on and on, *re, re, re, re*.

It was beyond whatever kind of expectation I had, which honestly I couldn't articulate. I didn't know what to expect because I didn't know beyond Los Angeles my hometown, my life up until the first step onto the Schiphol floor.

I had one particular goal, which was to learn to slow down and evaluate all and think through my process before charging forward. This was to be new for me because I had been nonstop for so many years, project and adventure one after the other. My plan was to focus on just understanding and experience everything anew.

My first chance was when I stepped onto the train to arrive at the Virtual Museum, my home for the 3 months while there. My thoughts were all at once, which direction am I moving in? How fast are we moving? Where are all of these people from, where are they going, where are we going? When we arrived at the Zuid Station I saw more bikes than I had ever seen in my life, one can imagine my reaction when I saw an entire parking structure filled with bikes outside of Central Station and the bike traffic in the morning rush hour, my excitement when my handlebars locked with my neighbors on the way to the Stadsschouwburg for the great symposium. I tried my best to absorb and remember each of those small moments, which are the parts that made my experience so enriching while at The Sandberg.

While at the Sandberg, I had the opportunity to learn from each person I encountered, really. It was interesting to have new classmates who's thinking process and mode of working was a lot of what I was working towards, focus. Before beginning the graduate program at Otis, I did not have any graphic design experience except with a Xerox machine and a glue stick while making zines and comic books, I never once imagined that there was such a rich history of perfecting design, I never once thought I would meet a young person who would say that they always knew they would be a graphic designer. Being a graphic designer was so so far from my personal history, that each day was a series of negotiating how I knew to do things and how I had never thought to do something. I had to rely on the old to get to the new, I had to relearn to think and how to resee etc.

Working with Rob Schröder and Daniel van der Velden was incomparable to any other learning experience I had up until that point. I was suddenly totally

responsible for every move I made, this was not the case while I was at Otis because I was not yet at this point of maturity. My experience at Otis became my foundation for understanding that there was a world of graphic design and that I had a place in it. It was only with the patience of my instructors and Kali Nikitas' support that I would understand that. Having been the first in my entire family to go so far in education, this was huge, this was agency.

I worked on 2 projects simultaneously while at The Sandberg, one, a continuation of my final project at Otis and another, which became the first step towards my practice. This project is currently on display at The Luckman Gallery of California State University Los Angeles.

It was only with what seemed like the banal that I would realize that I had gained so much. I realized that I was reupping. A term used to refer to replenishing a drug supply. My experience had nothing to do with the drug world of course but everything to do with reappropriating all kinds of language and methods. I realized that I was and still am feeling as though I am processing a massive file; my mind is slowly taking it in and processing still.

Cold I can see  
Footsteps on different grounds, made from shoes  
Intended for walking  
Squeaking of Bikes  
Thousands and thousands of bikes  
Words made of 15 letters or more  
No Ice when ordering a drink  
Enough tea for a lifetime  
Grocery stores running out of food  
Wild Parrots  
Babies on bikes  
Croquettes  
Surinamese people, food  
Hidden Trash  
Hidden poor  
Red Light neighbors  
Robs Street  
Fries Fries Fries  
Buildings filled with cheese  
Swans and mattresses in canals  
Bare Trees  
New bird sounds  
New Car Sounds  
New Laugh Sounds  
Outdoor urinals  
Buildings older than my country  
45 degrees warm weather  
Meals in the hallway  
Meals for talking  
Waterlooplein weekly  
Camels I could pet  
Fish I had never imagined  
Fish sandwiches  
Living in a puddle  
Guido  
Seungyong  
A different kind of patience  
Etc.

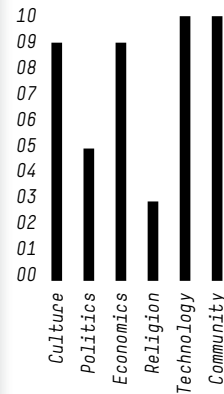




As an active user and participant in the Internet, I have gained a growing curiosity in the potential concept of a privatized and centrally controlled Internet. Studying at the Sandberg allowed for an opportunity to research and consider the influence users of the Internet have over the ominous future of a privatized Internet. Included are several sketches from early research.

**Design Transformation**  
 Critical, Technical,  
 Visual & Internet

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 09  
 Experiential Aspects 03  
 Symbolic Aspects 08

# Last Spring Amsterdam

Review by Andrew Leslie

When waking up in the morning from a good night's sleep, you often attempt to recollect the dreams you may have had the previous evening. Many times despite one's best efforts, the details just fade away. However, you are still left with an emotion and slight non-detailed recollection of that dream. Regardless of your attempts to recollect detail, you may never be able to fully recall the specifics of the event. Still you are able to relate that you had a unique specific experience and somehow the dream maintains to stay with you. My time in Holland was an opportunity to stay abroad for three months in Amsterdam and visit the Sandberg Institute. My time and experience there was invaluable. All events, people, and times I will never forget. I was privileged to participate and experience so much that often times it all begins to blend together. From symposiums, to openings, and even crits, for me this was all an experience completely unique to Holland and the Sandberg. Upon my preparing to return home last April, I was asked to write about my time abroad and consider my overall experience. For me, it was a difficult task at the time for I felt I was still very much dreaming. Even until the last day, I was experiencing something new or gaining a broader perspective.

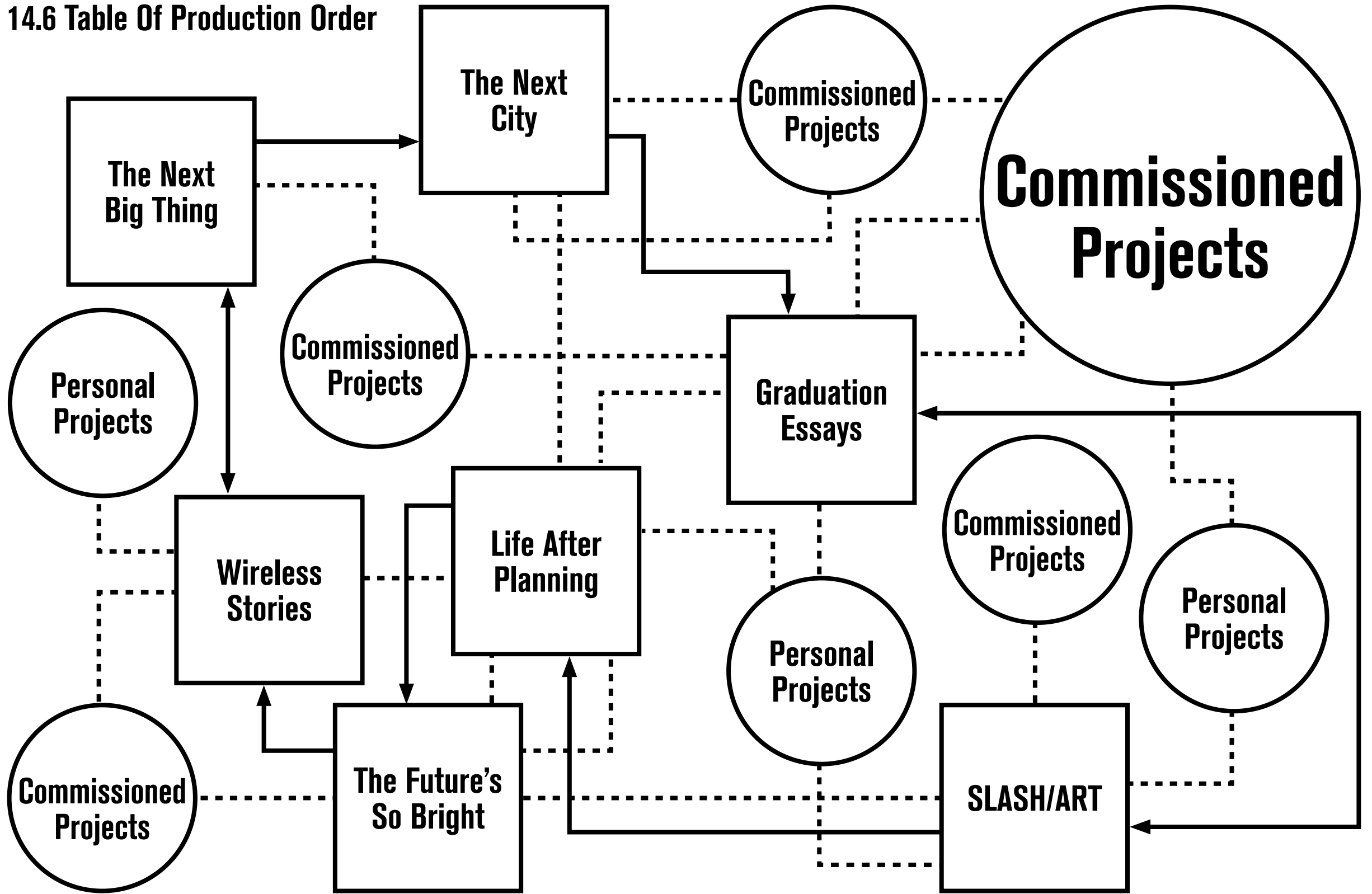
I sit here now in the month of December with my summer semester at OTIS and semester abroad in Holland behind me. I consider the task of summarizing my experience in Holland the right way. But there is no right or wrong way. The answer is in the question. How was your experience? I had an experience; that is the answer. Holland and the Sandberg left an impression on me that I may never forget. Living in Los Angeles one's whole life, there is no denying the impact of a new and unique landscape abroad. I could discuss examples of things I was able to experience such as symposiums, openings, and crits with Rob and Daniel, but in me describing these events I could not begin to polarize the overall impression Holland had on me as a designer.

If I had to detail what it is that I learned which may apply to my practice, I would say that I discovered that one has to stay curious and never stop working. Working is just a process and a process leads you to results. Often your result simply is in the process. Crits with Rob helped me to find, "what is your [my] design" as Daniel guided me to simplify my thinking in order to speak clearly in my design. OTIS was my foundation in thinking and the Sandberg Institute has contributed heavily in growing and expanding that thinking.

Quantifying such a significant time will always be difficult, just as it is remembering a dream. The truth of my experience shows in my dedication to my craft and passion for this discipline of design. In the end, I already look forward to returning this coming spring to Holland and reacquainting myself with a city that has had such an impact on me as a designer and individual.



**14.6 Table Of Production Order**



# Commissioned Projects

*The Design Department  
Continuously  
Commissions Projects*

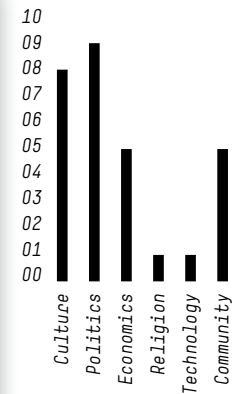
Designer **Nikki Brömann** Product Title **On the Dialectic of Tact**  
Platform **The One Minutes** Type Of Product **One Minute Video, 2011**



'On The Dialectic of Tact' is a One Minute movie on power, made during the video workshop with Jonas Staal. It shows in exaggeration the representation of power in a handshake and passing of the hammer from our former prime minister to our current one. Dialectic is a method of argument for resolving disagreement and the title refers to an aphorism by Theodor W. Adorno from *Minima Moralia* in which he investigates the idea that tact makes it possible for us to co-exist in late capitalist society.

**Design Transformation**  
Questioning, Poetic,  
Provocative & Reflecting

**Design Context**

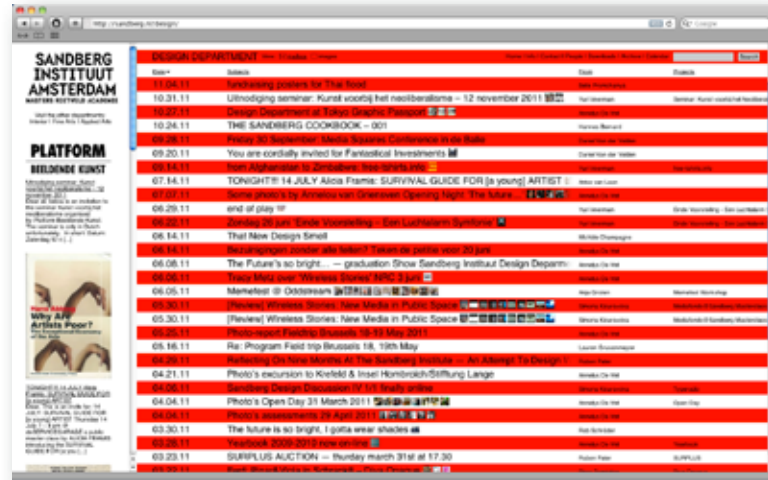


**Design Aspects**  
Aesthetic Aspects 08  
Experiential Aspects 05  
Symbolic Aspects 10



Designer **Lauren Grusenmeyer**  
 Platform **Departmental websites Sandberg Instituut**

Product Title **Sandberg website**  
 Type Of Product **Commissioned Project, 2011**

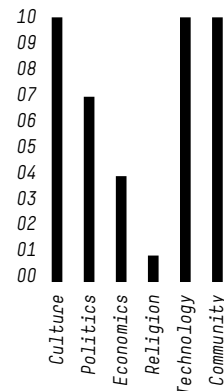


This website exposes the internal mailinglist of the Sandberg Instituut to the public. The mails sent to the mailinglist, which are often personal or pramatic, are automatically forwarded to the department's website. The hidden processes of speculations, discussions and interests that happen at this very moment at the department, are exposed publicly, placing the audience in an almost voyeuristic position.

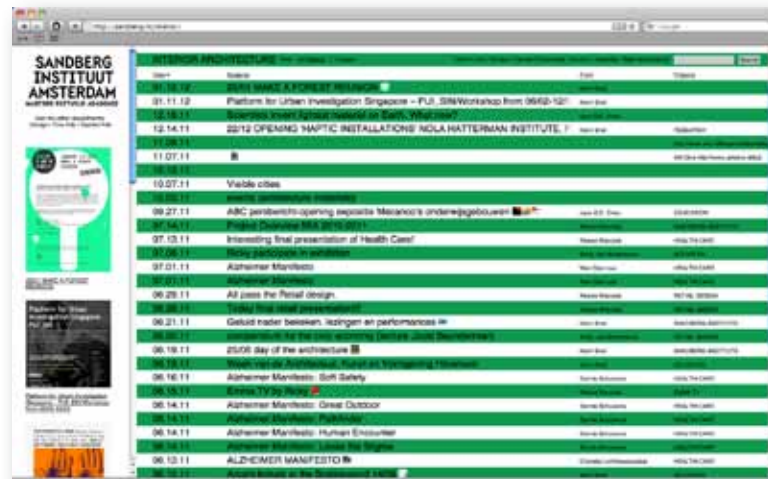
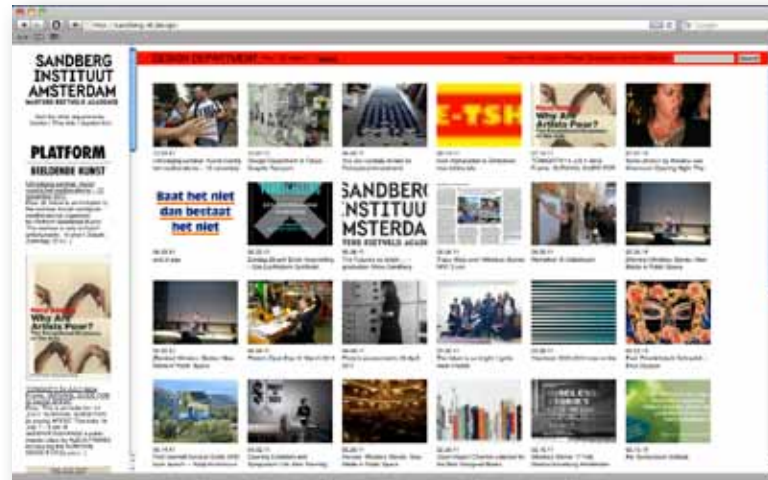
The website is built as a tool, a standard to be used by the departments. Every department will has it's own url, it's own mailinglist, it's own color. More than being a businesscard for outsiders, it is a tool for the department and students. It functions as an archive, a sharing folder and a public agenda. In the next months we will be fine-tuning the other department's installations.

**Design Transformation**  
 Constructive, Participatory, Journalistic, Questioning & Reflecting

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 06  
 Experiential Aspects 08  
 Symbolic Aspects 10



Designer **Simona Kicurovska**  
 Platform **Yeacbook Design Department**

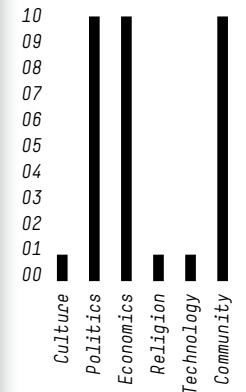
Product Title **Yearbook Design Department 2009 - 2010**  
 Type Of Product **Commissioned Project, 2011**



The Sandberg Instituut creates conditions under which students can flourish. A model like this one runs on a set of unofficial agreements. My goal with the design of this yearbook was to do an investigation on what these agreements are. What shapes them? Which issues are out on the table? And which are not? And why? Because these agreements influence and effect the students' (and future designers') diligence and practice.

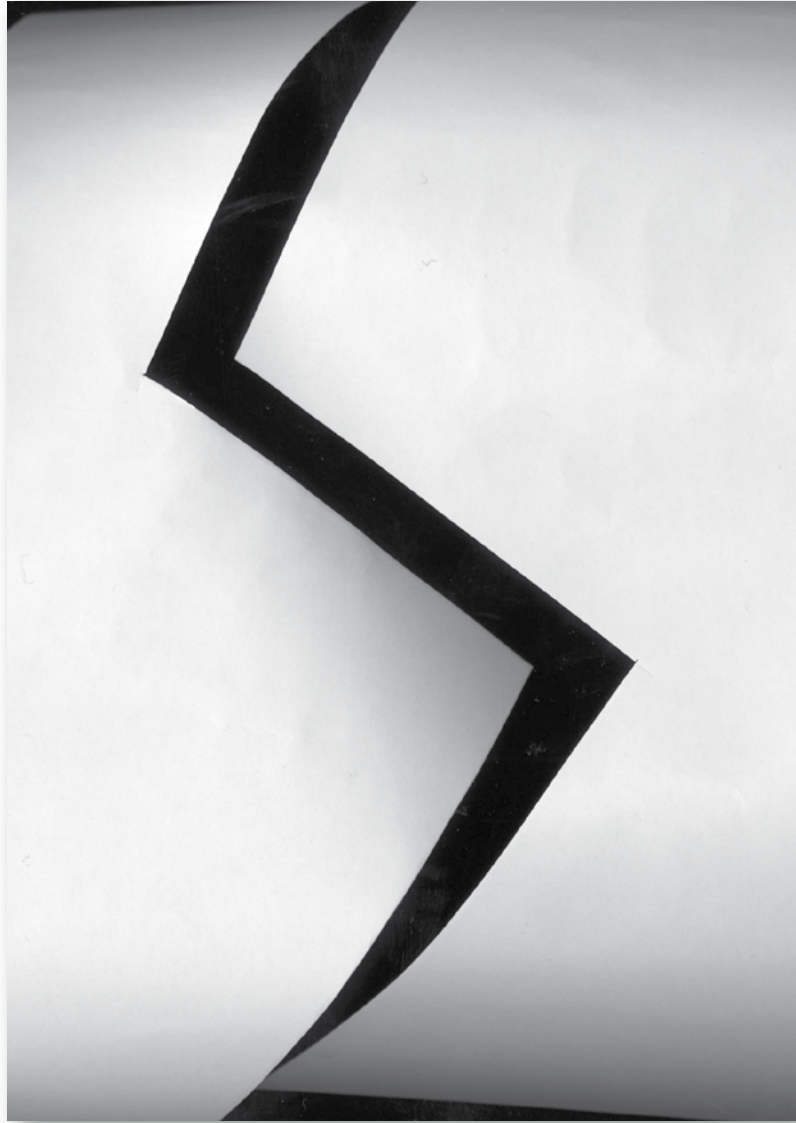
**Design Transformation**  
 Participatory, Questioning, Mirroring, Provocative, Reflecting & Analytical

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 10  
 Experiential Aspects 08  
 Symbolic Aspects 10

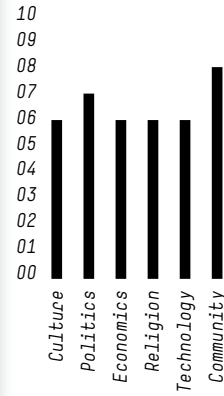




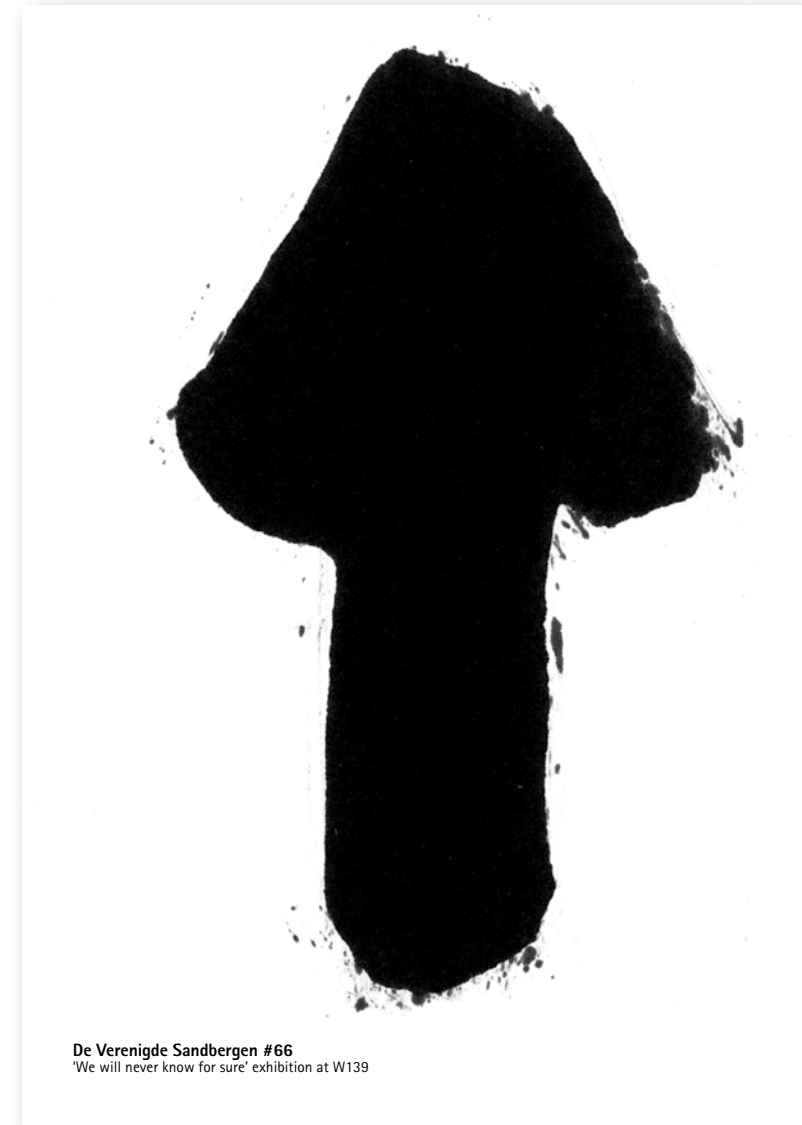
On VS65 we associated the title VS as a wordplay between Verenigde Sandbergen and the idea of opposition or confrontation. For each project we then created a title exploring the internal conflict approached by the artist.

**Design Transformation**  
Renewing

**Design Context**



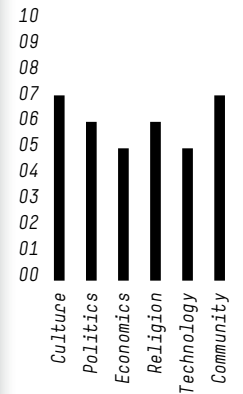
**Design Aspects**  
Aesthetic Aspects 09  
Experiential Aspects 08  
Symbolic Aspects 09



On VS66 the solution was pretty simple, each artist had a full page bleed to exhibit his or her work. The front and back covers feature a black arrow in opposed directions, relating to the main title of the projects "we will never know for sure".

**Design Transformation**  
Reflecting

**Design Context**

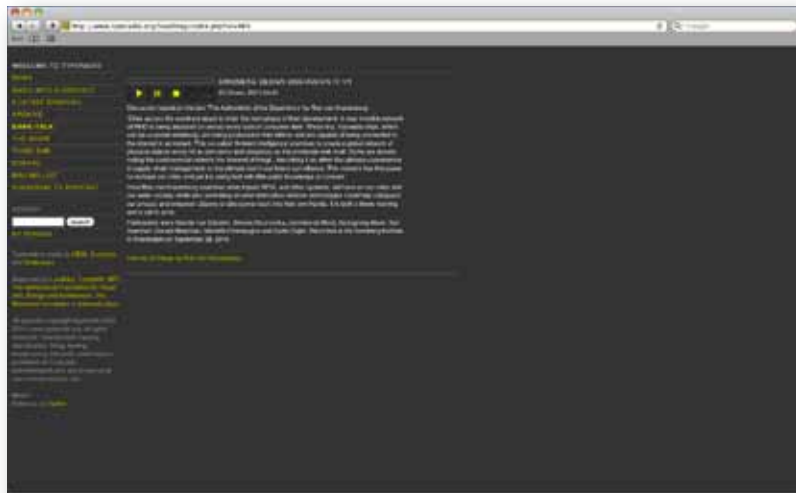


**Design Aspects**  
Aesthetic Aspects 06  
Experiential Aspects 09  
Symbolic Aspects 08

**De Verenigde Sandbergen #66**  
'We will never know for sure' exhibition at W139



Designer **Noortje van Eekelen**  
**Simona Kicurovska**  
 Product Title **Typerradio Discussion**  
 Type Of Product **Commissioned Project, 2010**

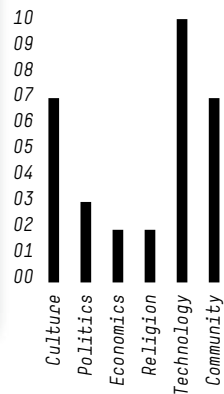


Discussion based on the text 'The Authenticity of the Experience'. Here Rob van Kranenburg examines what impact RFID, and other systems, will have on our cities and our wider society; while also ruminating on what alternative network technologies could help safeguard our privacy and empower citizens to take power back into their own hands. It is both a timely warning and a call to arms.

Participants were Noortje van Eekelen, Simona Kicurovska, Janneke de Rooij, Seungyong Moon, Yuri Veerman, Donald Beekman, Michèlle Champagne and Guido Giglio. Recorded at the Sandberg Instituut in Amsterdam.

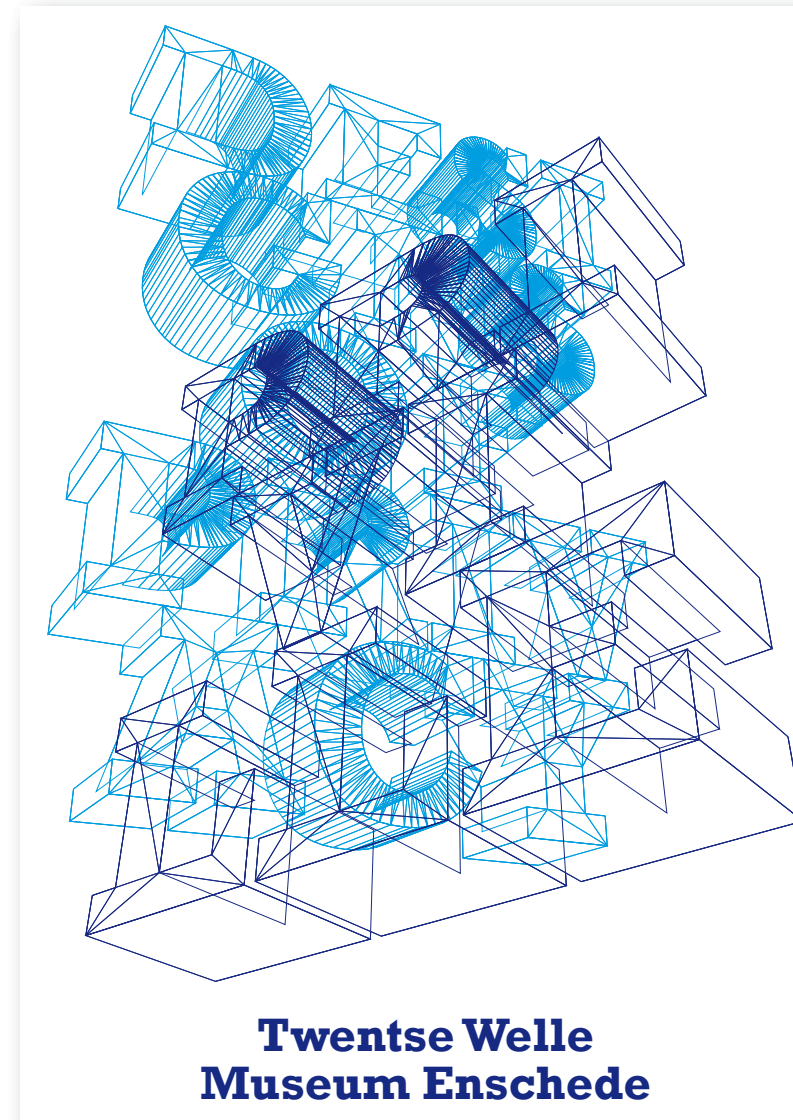
**Design Transformation**  
 Critical, Informative,  
 Internet & Discussion

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 02  
 Experiential Aspects 02  
 Symbolic Aspects 02

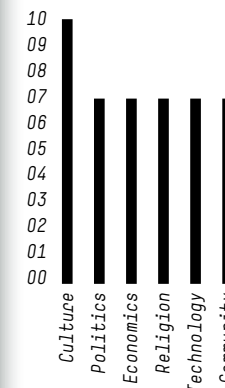
Designer **Noortje van Eekelen**  
 Platform **Twentse Welle Museum**  
 Product Title **Privilie**  
 Type Of Product **Commissioned Project, 2011**



A proposal for the communication campaign of the exhibition Designs of Privacy in the Twentse Welle Museum of Enschede. The exhibition is curated by Jurgèn Bey and Cynthia Hathaway.

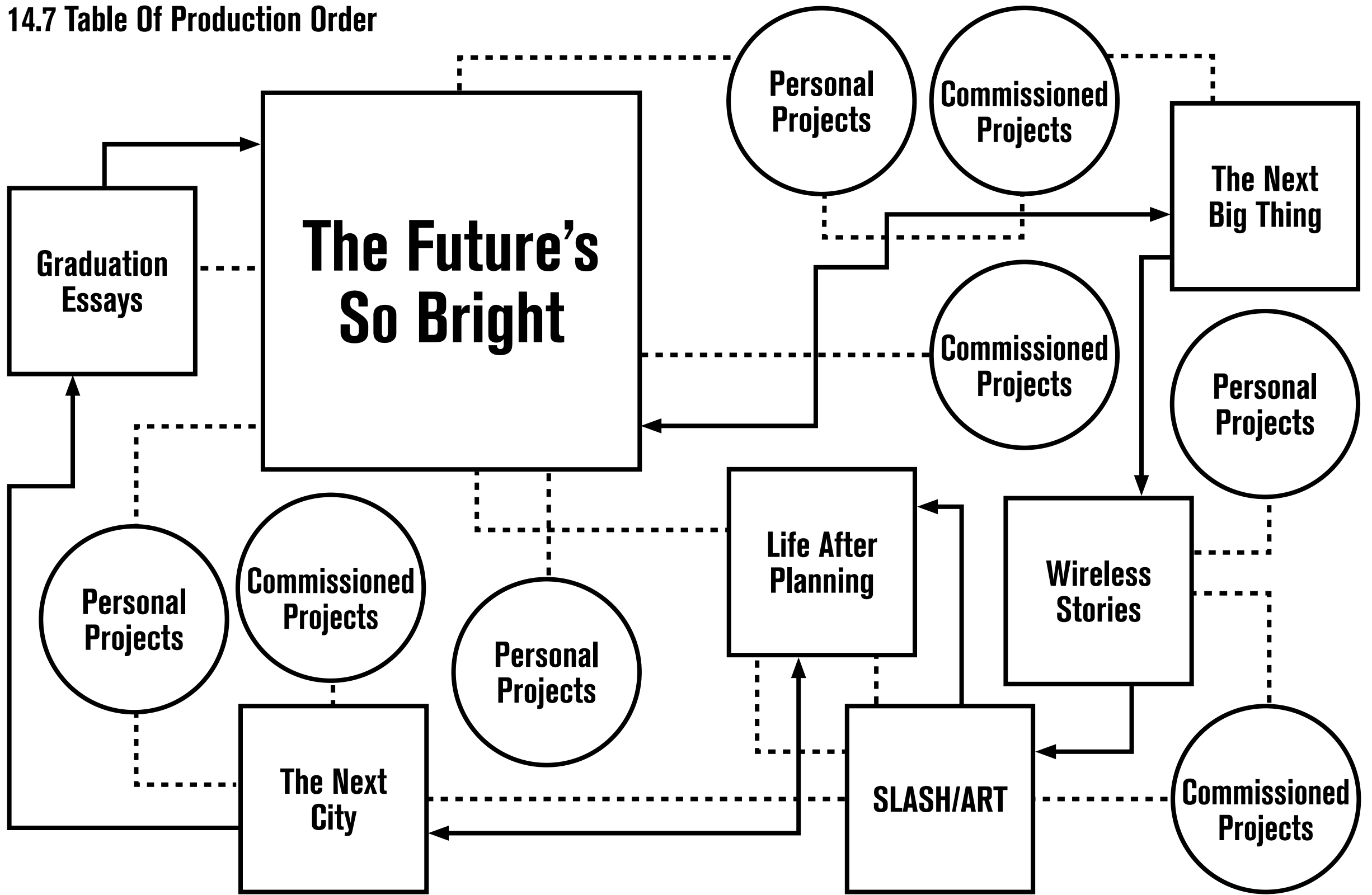
**Design Transformation**  
 Constructive, Solid, Human  
 Transparency, Privacy,  
 Private Arts & Interpretation

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 08  
 Experiential Aspects 02  
 Symbolic Aspects 08

# 14.7 Table Of Production Order



# The Future's So Bright, I Gotta Wear Shades

## *Department Show*

*Graduation Show & Exhibition*  
Thursday 7 July – Sunday July 10 2011

*Graduating Students*  
Nikki Brömann, Michèle Champagne, Laucen Grusenmeyer, Anja Groten, Brigiet van den Berg, Simona Kicucovska, Janneke de Rooij & Maartje Smits

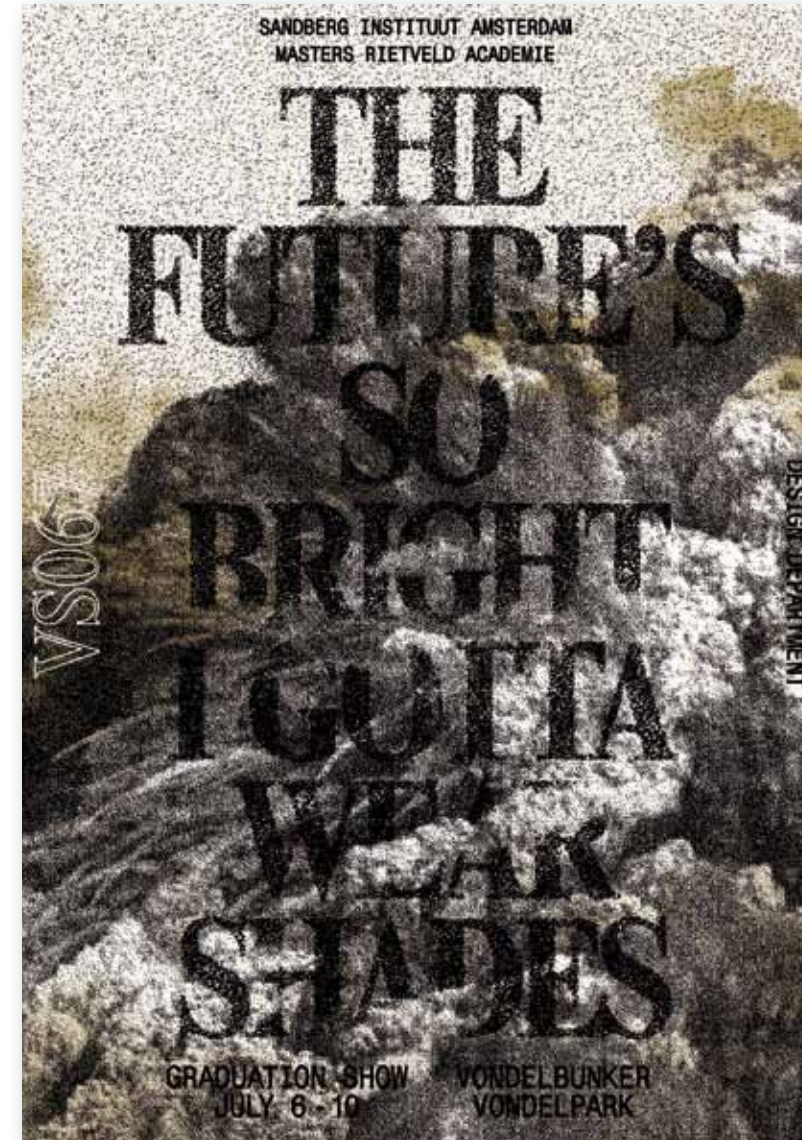
*Graduation Committee*  
Nina Folkersma, Rick Poynor, Anke van Loon, Rob Schröder, Annelies Vaneycken, Daniel van der Velden & Annelys de Vet

*Location*  
Vondelbunker at Vondelpark, Amsterdam

Seven final-year students and six first-year students in the Design Department of the Sandberg Institute present their projects. What role do you play as a graphic designer in today's complex, layered information society? As an image maker, a visual journalist, a cultural analyst, a specialist in representation, an imagologist, and perhaps as an

anthropologist of the future; how do you find a meaningful relationship to the world we all make up together? The graduating designers are experts when it comes to sensing overlooked links and creating meaningful relationships between things. They combine multiple talents, manifests themselves in networks, develop new communities, and consciously place the designer's position in a social context. With a critical eye on current events, they speculate about the future, and forge links between apparently unconnected phenomena. A traditional exhibition would not be a suitable medium for their research- and interaction-based projects. Therefore, visitors to the graduation show will not see static presentations but a dynamic collection of performances, workshops and interactive installations staged by the designers. They'll take you to a Chinese massage parlour, tell you about the future of the book, introduce you to the president of the new Chinese-American union, and alert you to the existence of an invisible activist group. And with any luck, they'll reveal the link between an air raid shelter in the Vondelpark, an '80s hit song, and their graduation projects.

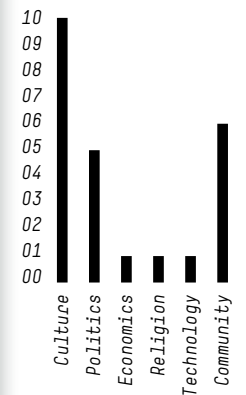
Designer **Ruben Pater**      Product Title **Publication & Poster**  
Platform **The Future's So Bright**      Type Of Product **Commissioned Project, 2011**



The title: 'The Future's So Bright, I Gotta Wear Shades' came from a pop song from 1986 by the band Timbuk3 about nuclear science student. Around the time of the show, Japan had been struck by a terrible nuclear disaster. Also the location turned out to be a former nuclear shelter. It seemed logical to combine the looming danger of nuclear energy with the festivities of a graduation show. In the booklet design the concept of fall-out [nuclear clouds] was used but printed in gold. Posters were silkscreened in black and gold with glitter particles added manually.

**Design Transformation**  
Ironic, Optimistic,  
Microzing & Poetic

**Design Context**



**Design Aspects**  
Aesthetic Aspects 09  
Experiential Aspects 08  
Symbolic Aspects 10



# THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES

Graduation show of the Masters of Design students at the Sandberg Institute Amsterdam in the Vondelbunker, a former air raid shelter in the Vondelpark, in Amsterdam from 6 to 10 July 2011

## OPENING HOURS

WEDNESDAY 6 JULY  
20:00-23:00  
VIP Opening Soirée  
(invitation only)

THURSDAY 7 JULY  
14:00-18:00  
Graduation presentations  
& Diploma Ceremony at  
Eye Institute (Filmmuseum)

FRIDAY 8 JULY  
20:00-23:00  
Public Opening Soirée

SATURDAY 9 JULY +  
SUNDAY 10 JULY  
15:00-18:00  
Public Matinée  
20:00-23:00  
Public Soirée

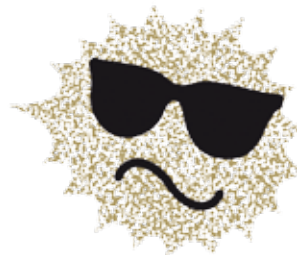
MATINÉE  
SOIRÉE

## PROGRAMME

		GROUP A	GROUP B
15:00	20:00	doors open	
15:05	20:05	WELCOME! by Annelys de Vet / Nina Folkersma	
15:15	20:15	THE CHIMERICAN UNION by Ines Cox & Lauren Grusenmeyer p.4	
15:30	20:30	THAT NEW DESIGN SMELL Michèle Champagne / p.16	THE INVISIBLE OPERATORS Anja Groten / p.6
15:40	20:40	THE JETLAG SOCIETY by Brigiet van den Berg, Nikki Brörmann and Simona Kicurovska / p.10	HAPPY END by Maartje Smits p.18
15:55	20:55	WHAT TO SAY ABOUT THE OTHER by Janneke and Hillie de Rooij / p.14	
16:05	21:05	INTERMISSION  FIRST YEAR'S PROJECTS by Noor van Eekelen, Guido Giglio, Ruben Pater, Yuri Veerman p.20	
16:30	21:30	VAKANTIE by Maartje Smits / p.18	
16:35	21:35	THE INVISIBLE OPERATORS Anja Groten / p.6	THAT NEW DESIGN SMELL Michèle Champagne / p.16
16:45	21:45	HAPPY END by Maartje Smits p.18	THE JETLAG SOCIETY by Brigiet van den Berg, Nikki Brörmann and Simona Kicurovska / p.10
17:00	22:00	DRINKS	
18:00	23:00		

## PLEASE NOTE

The Future's So Bright, I Gotta Wear Shades is not an exhibition - it's a show! Admission is free, but doors close five minutes after the programme starts. Places are limited: only 70 people are allowed inside per event. Book your place now: [WWW.SANDBERG.NL/DESIGN/RSVP](http://WWW.SANDBERG.NL/DESIGN/RSVP)



# Speculations on the Future

Introduction by *Nina Folkersma*

First came the concept: instead of an exhibition, we decided to create a programme of live presentations by the designers. Then came the title: The Future's So Bright, I Gotta Wear Shades, chosen from a long brainstorming list because it made an amusing nod to the promising times ahead of our design graduates. Then we found our location: the Vondelbunker, a former air raid shelter in the middle of the Vondelpark, opening again for a cultural event for the first time in years.

The title and location exist in an associative relationship to each other. Although they were chosen independently, an ominous connection suggests itself. Is this coincidence or intuition? The graduating designers are experts when it comes to sensing overlooked links and creating meaningful relationships between things. Perhaps the relationship between the title and the location isn't so coincidental after all.

Let's go back to 1966. An air raid shelter is built under the Van Baerlestraat viaduct in the Vondelpark in Amsterdam. It's the Cold War era, and the world is in the grip of the atomic threat. Soviet nuclear missiles are aimed at Western Europe, and president Brezhnev has a red button in the Kremlin he can press at any second to unleash an all-annihilating nuclear war.

Twenty years later, the American band Timbuk 3 scores a hit with "The Future's So Bright, I Gotta Wear Shades". People around the world interpret it as an optimistic graduation theme song. In reality,

the lyrics, about a nuclear science student, paint a rather dim picture of the future. The student's "bright" future and "job waiting" refer to the threat of nuclear war and the coming need for atomic specialists.

In the same year, 1986, a reactor at Russia's Chernobyl nuclear plant explodes. The large amount of radioactive material released makes it the worst nuclear accident to date.

March 2011. The world narrowly escapes a new nuclear disaster. After an earthquake and the tsunami that follows, a series of explosions takes place at a nuclear plant in Fukushima Prefecture, Japan, raising fears of fallout.

July 2011. Seven final-year students and six first-year students in the Design Department of the Sandberg Institute present their projects in the Vondelbunker. They cast a critical eye on current events, speculate about the future, and forge links between apparently unconnected phenomena. A traditional exhibition would not be a suitable medium for their research- and interaction-based projects. Therefore, visitors to the graduation show will not see static presentations but a dynamic collection of performances, workshops and interactive installations staged by the designers. They'll take you to a Chinese massage parlour, tell you about the future of the book, introduce you to the president of the new Chinese-American union, and alert you to the existence of an invisible activist group. And with any luck, they'll reveal the link between an air raid shelter in the Vondelpark, an '80s hit song, and their graduation projects.



Graduation Students 2008 - 2010

# The Future's So Bright, I Gotta Wear Shades



The Future's So Bright, I Gotta Wear Shades  
Graduation Show at July 6 2011



Nikki Brörmann explaining The Jetleg Society  
to Hans Maarten van den Brink



International Jury Graduation 2011  
Annelies Vaneycken & Rock Poynoz



The Chimerican Union and The Citizen Speech  
Lauren Grusenmeyer & Ines Cox



The Invisible Operators  
Anja Grotten



VIP Guests exploring The Invisible Operators  
by Anja Grotten



That New Design Smell  
Michèle Champagne



Performance The Jetleg Society  
Simona Kicurovska, Brigiet van den Berg & Nikki Brörmann



Maartje Smits work is a tour through the limbo between research and private investigation, art and journalism, intimate and abstract, poetry and prose.

*Happy End*  
 video, 14 min

Through the lens of a spy-camera we follow Smits to the Chinese massage salons in Amsterdam. She attempts to clarify what these girls are really selling. We become witness to interventions in search of a happy ending.

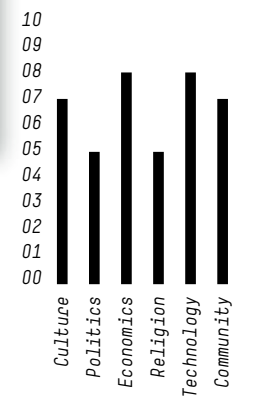
*Vakantie*  
 video, 5 min

We follow Smits as she tries to get to know the makers of a diary she found. One folder of found footage, a video diary, the holiday edition.

The DVD *Binnenstebuiten Zwemmen*, featuring *Happy End* and *Vakantie* is for sale via [www.maartjesmits.nl](http://www.maartjesmits.nl)

**Design Transformation**  
 Questioning, Poetic,  
 Provocative & Investigative

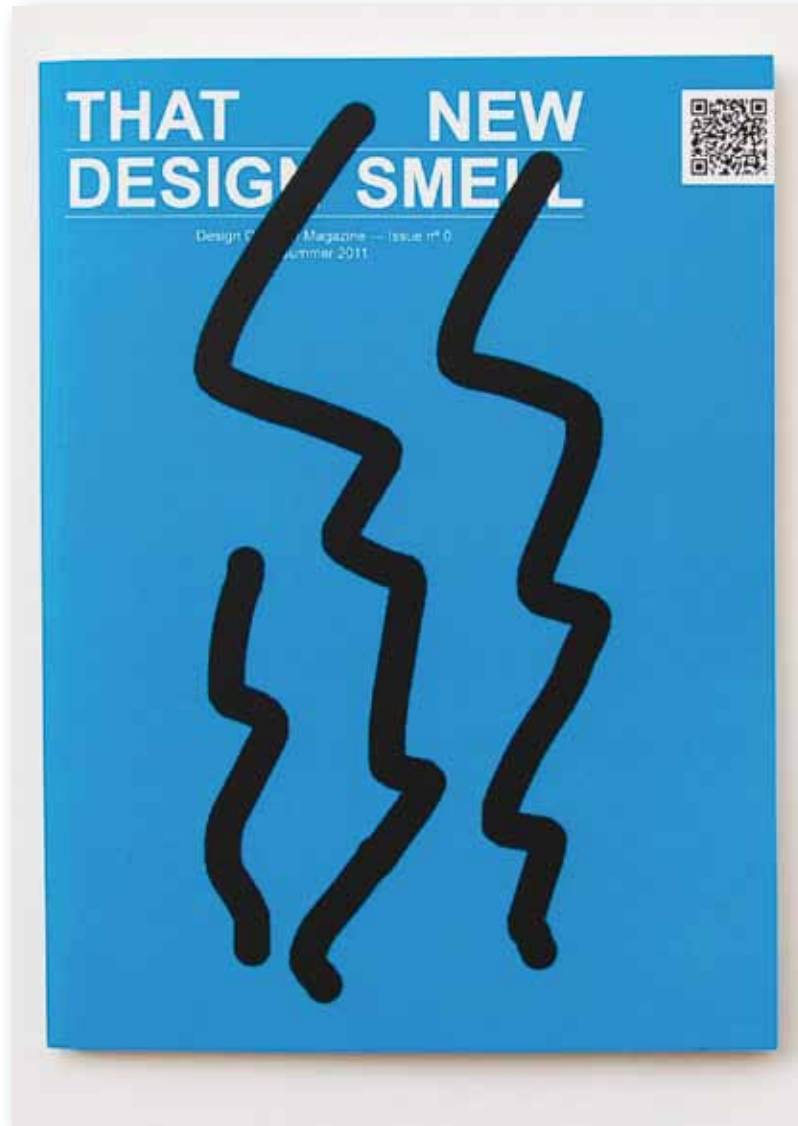
**Design Context**



**Design Aspects**  
 Aesthetic Aspects 07  
 Experiential Aspects 08  
 Symbolic Aspects 04

Designer Michèle Champagne  
 Platform The Future's So Bright

Product Title That New Design Smell  
 Type Of Product Graduation Project, 2011



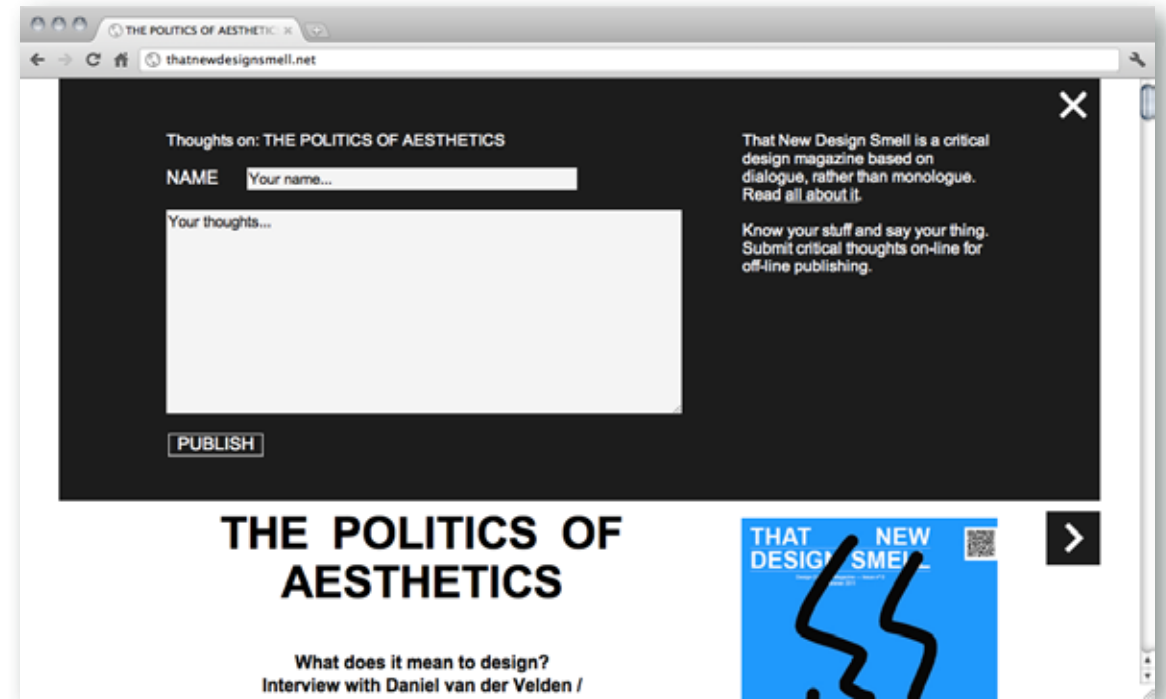
That New Design Smell is a critical design magazine based on dialogue, rather than monologue. It experiments with open content production, where criticism engages an online public at thatnewdesignsmell.net. Dialogue is then curated into a printed magazine you can hold in your hands. In 2011, That New Design Smell won Grafsche Cultuurstichting's First Prize for Studentenprijs Grafsch Ontwerpen, and selected for Items magazine's Dutch Design Graduates issue.

**Design Transformation**  
 Design

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10

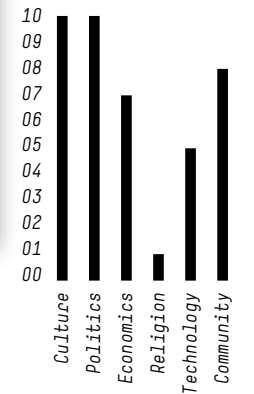




China and America have had a long history in communal goals and relationships but for the first time in history their powers are bundled in a cooperative union. As a democratic nation The Chimerican Union believes that the needs and wishes of their citizens need to be investigated in order to closely connect them to the new supra-continental power. For this task Cox & Grusenmeyer were commissioned to develop the management of power, a program which defines citizenship styles and applies them to the governing power structure. To serve this goal, Cox & Grusenmeyer developed The Citizen Speech, an inquiry on the values and mind styles of the Chimerican citizens which serves as a focus group research for the management of power. As a citizen you will be able to contribute to this research and find out what citizenship style suits you best.

**Design Transformation**  
 Ironic, Optimistic,  
 Participatory & Questioning

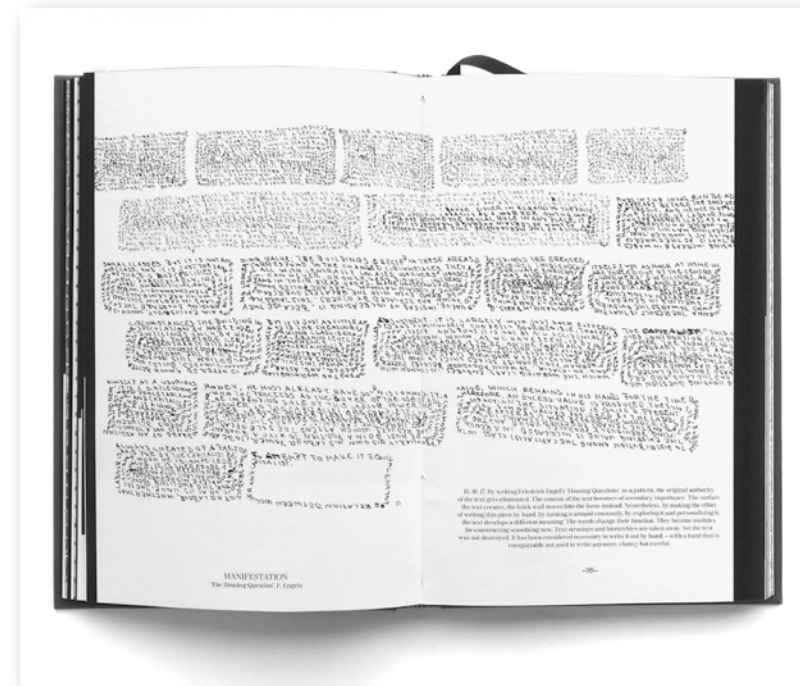
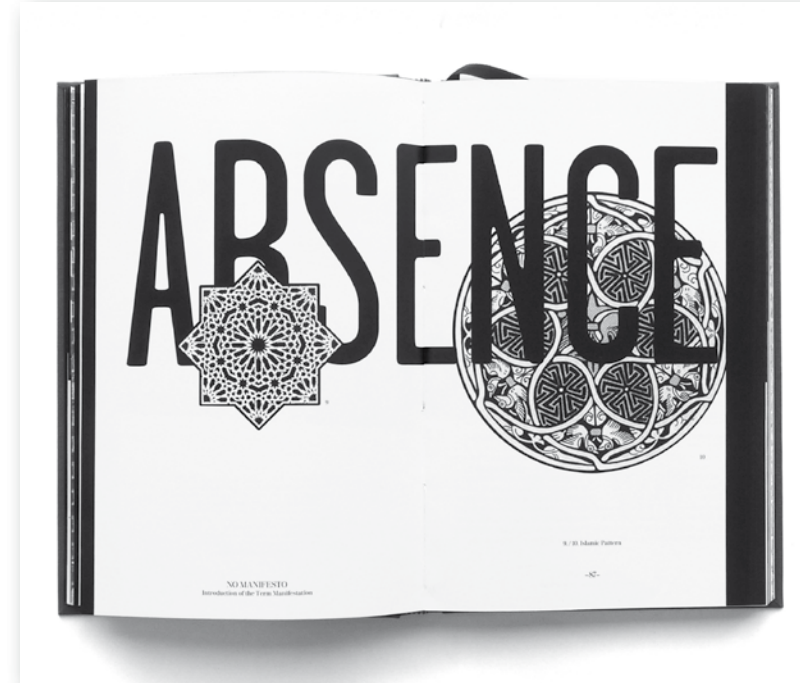
**Design Context**



**Design Aspects**  
 Aesthetic Aspects 08  
 Experiential Aspects 07  
 Symbolic Aspects 10

Designer Anja Grooten  
 Platform The Future's So Bright

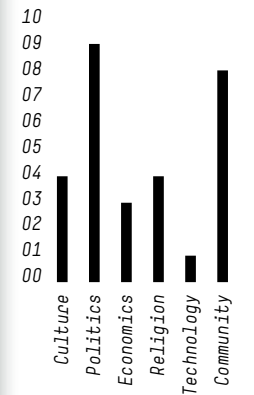
Product Title The Invisible Operators  
 Type Of Product Graduation Project, 2011



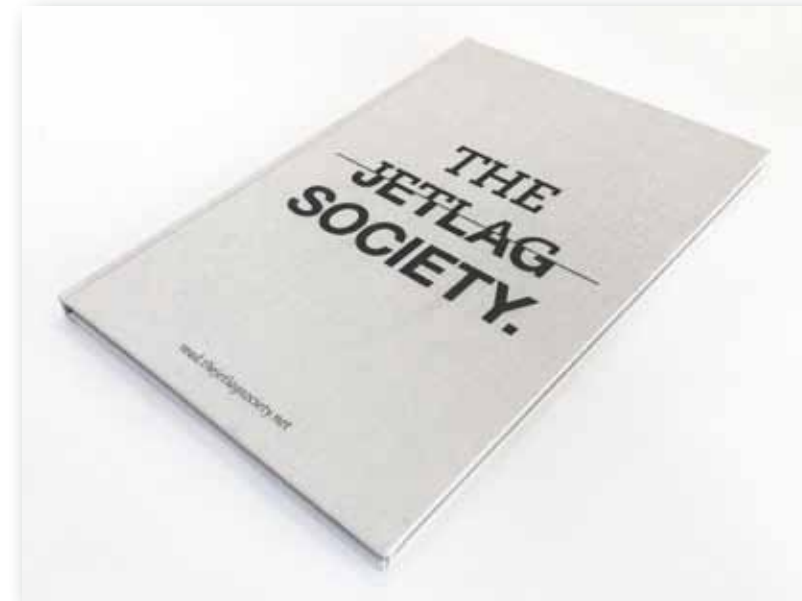
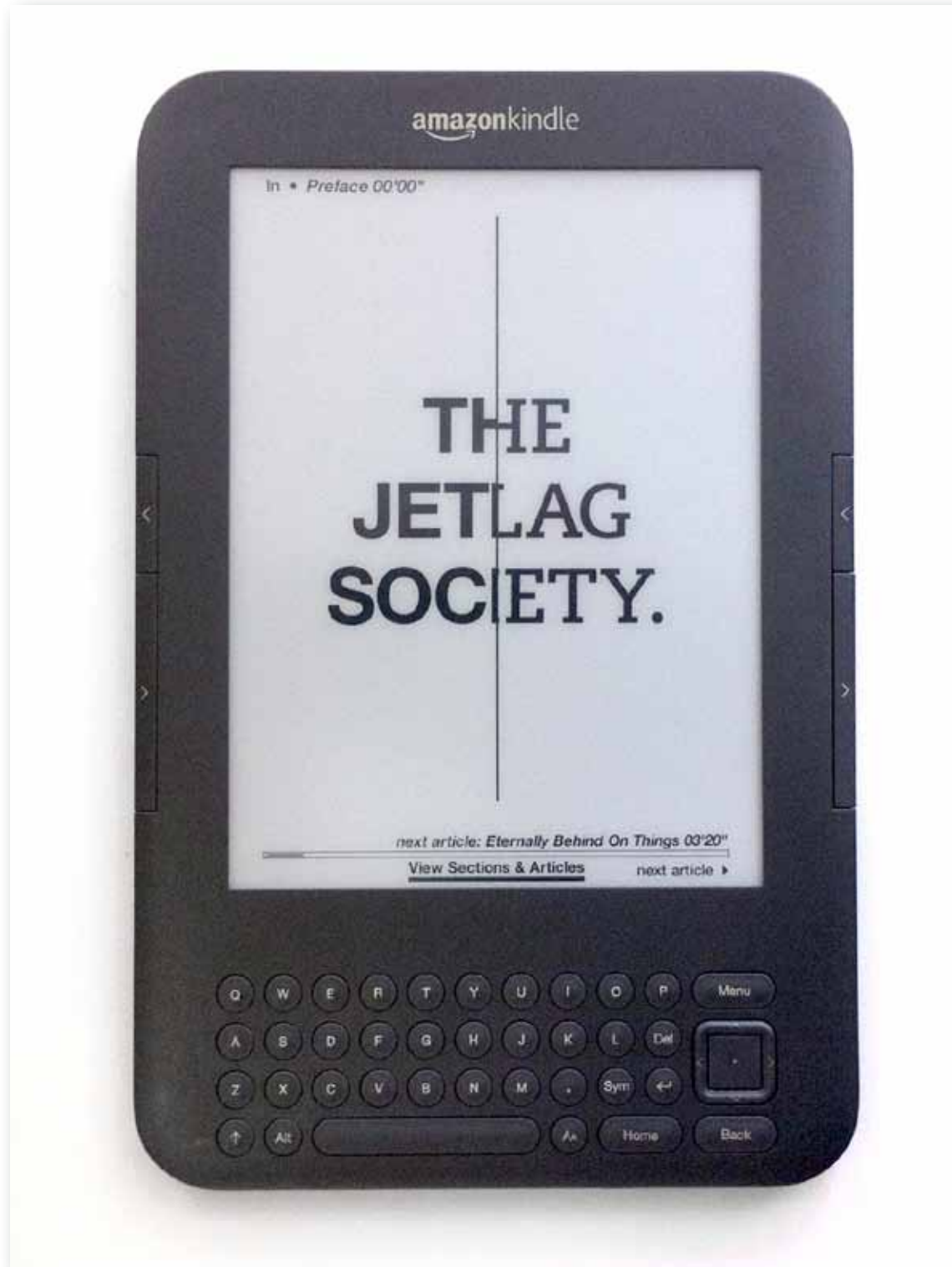
Social movements bring out critical and alternative ideas on organization structures. Looking at the dynamics of the phenomenon social movement one finds out when social gatherings become a structure, - when they become an organization. When they become politics, comedy, - when they become history. The manifestation of The Invisible Operators was developed as a commentary on one particular social movement, - Amsterdam's squatting movement. (Occupying empty buildings in the Netherlands has been legal for decades until the Dutch government introduced in October 2010 a national law against squatting) The Invisible Operators are dealing with the appearance of absence, in relation to activism. The Invisible Operators reject any form of representation and their first imperative is to remain undiscovered. They are acting strategically and manipulative. They are actors operating in the costume of society.

**Design Transformation**  
 Journalistic, Questioning,  
 Mirroring & Imaginative

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 09  
 Experiential Aspects 09  
 Symbolic Aspects 08



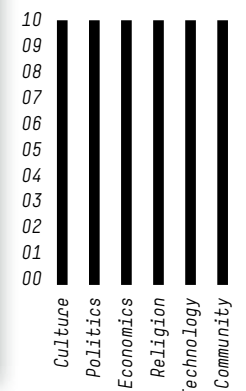
The Jetlag Society is an unbound book and a series of video interviews by two designers and a philosopher in which they visualize what our technology does to us instead of for us. It gives a name to a feeling that we are moving in disregard of time and that we are making space irrelevant, of desynchronization and disconnection, of seeing the world through your screen, of everything that is new already being old, of working when you need to and sleeping when you can, of being confused and lost, and of being enlightened and lucid.

The Jetlag Society is a perspective on how we experience and try to handle reality.

[read.thejetlagsociety.net](http://read.thejetlagsociety.net)  
[www.vimeo.com/26398580](http://www.vimeo.com/26398580)

**Design Transformation**  
 Participatory, Journalistic, Renewing, Questioning, Mirroring, Provocative, Reflecting & Dialectic

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10



The Jetlag Society Installation



She works from 9:00 till 18:00 everyday,  
and she goes to bed at 23:00.



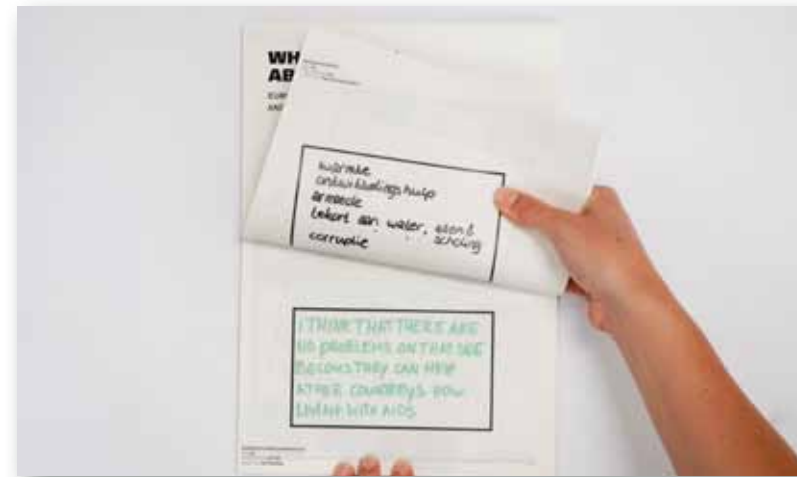
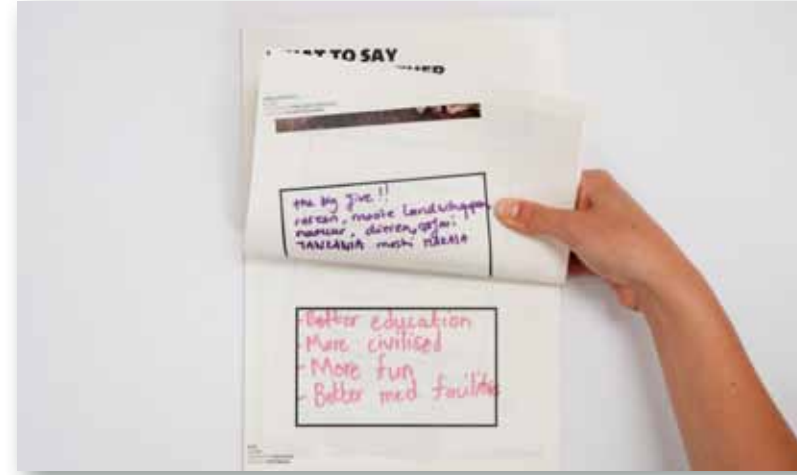
It saves a lot of time  
by not giving in to the Dutch timezone.



where loads of people will pass through,  
but only exist there temporarily.

The Jetlag Society Videostills

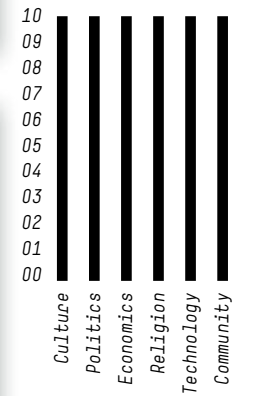




As we grew up in the Netherlands, with cousins growing up in Botswana, we noticed that our image of Africa is different from that of most people. The image of Africa we have seems to be different, as it has been created from actually experiencing it, rather than from reading about it in advertisements or watching the foreign news on extreme topics. By telling our story we would like to show people a different truth to the one they may hold. Nowadays it seems as though images are manipulated in order to create fear, where they could form a starting point for dialogue and learning about each other. As image-makers, not only do we have images of our own, we also help create them. In this publication we try to find out what image of the other exists between Africans and Europeans. We display the images they see of each other through internet [visual] and make use of interviews on location [written].

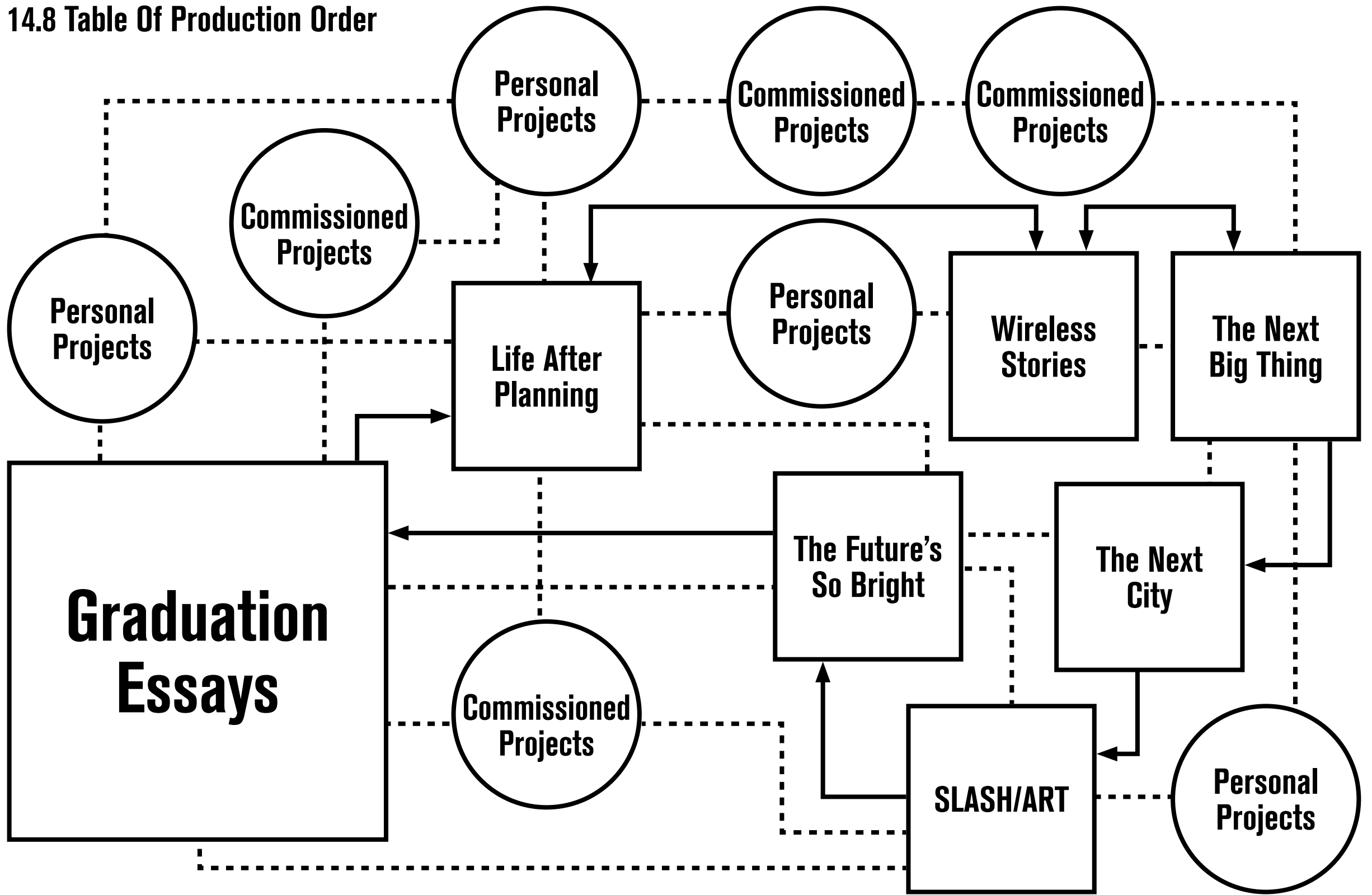
**Design Transformation**  
 Constructive, Participatory,  
 Journalistic & Renewing

**Design Context**



**Design Aspects**  
 Aesthetic Aspects 10  
 Experiential Aspects 10  
 Symbolic Aspects 10

# 14.8 Table Of Production Order



# Graduation Essays

## Mindstyle

Essay by *Lauren Grusenmeyer*

*Mindstyle is de nieuwe religie anno 2011. Aldus de recent verworven marktaandeelen van magazines als Hapinezz, Flow, Yoga en de bloeiende markt van de mindstyle-boeken met als aanvoeders Eckhart Tolle, Susan Smit, Elisabeth Gilbert, Paul Coehlo, Deepak Chopra en de opperpriesteres van de mindstyle wellness; Oprah Winfrey. Een zoektocht naar de essentie van de spiritualiteitshype.*

Mindstyle, het ideële verband tussen spiritualiteit en advertising Mindstyle is de marketingterm waarmee glossy tijdschriften als Hapinezz, Flow en Yoga het publiek dienen met de hedendaagse spiritualiteitshype en de vernieuwde noodzaak aan zingeving. De lifestyle, met zijn klemtoon op producten en geld, heeft ons leeg en uitgezogen achtergelaten dus maakt u aub plaats voor de mindstyle. Mindstyle, het feitelijke stylen van denkpatronen en levenswijzen door middel van spirituele technieken, meditatie, denk-oefeningen of zingevende producten wordt ons aangeboden door de populaire cultuur. Magazines als Hapinezz en Yoga sieren zichzelf met bezinnende fleur. De lijfspreuk *Live mindfully* van het Mindstyle magazine Flow wordt mooi bijgestaan door *Spoil yourself* en *Simplify your Life* – met de yoga-cursus die je als lezeres cadeau krijgt.

Spiritualiteit lijkt het vandaag te winnen van de kerk. De strenge geloofsbelijdenis van de kerk past niet meer in onze maatschappij maar toch hebben we nood aan zingeving en geloven we dat er ergens een kloof is die we moeten overbruggen. Een gat waar we geen weet mee moeten. De innerlijke beleving van de spirituele tradities lijkt een goede oplossing te zijn op dit probleem.

Mindstyle is een goed voorbeeld van wat Slavoj Zizek een kapitalistische ideologie noemt. Een aangepast schuldgevoel, met de overwoekerende dimensies van een ideologie, dat de triggerfunctie is voor verkoop. Kies bewust. Mindstyle als marketing-opium voor de massa, de massa van de eensgezinshuishoudens, de welgestelde middenklasse. De hardwerkende moeder van drie kinderen en de drukke vader die het schip houdt tussen zorg en prestatie. Mindstyle, uw bewuste keuze om mits stijlvol, uw brein te stylen.

Van waar komt deze hernieuwde noodzaak aan zingeving? Is het heil uitgevonden door marketing-guru's of is er een existentiële leegte die we moeten opvullen? De spiritualiteitshype is overal rondom en wel in verschillende vermommingen en onder diverse slogans.

Vaak genoeg neemt ze de formaliteit over van de godsdienst, maar in welke mate is de spiritualiteitshype religieus van aard?

### Hapinezz en de holistische aanpak

Het Nederlandse tijdschrift Hapinezz etaleert de spiritualiteitshype als geen ander. Het cirkelvormige coverontwerp stelt meteen de toon van de holistische aanpak. Ja, alles is een. Boeddhisme, sjamanisme, yoga, wellness, magie, katholicisme en mindfulness

dartelen doorheen het magazine met als enige bindmiddel hun vermoedelijke mysticiteit. Allen worden ze door de maalmolen van de Hapinezz filosofie gedraaid; gekant tegen rationalisme met geloof in 'emotie, intuïtie en mystiek'. Zo word een reisverslag naar een balinese goeroe\* afgewisseld met een 'zoektocht naar de bron van je verbeelding'\* of een 'zielsbezoekje'\* van een ongebozen kind. In Hapinezz wordt religie afgewisseld met spiritualiteit, pelgrimstochten en inspiratieloze stock-fotografie.

Hapinezz beschouwt zichzelf als een doorgeefluik naar zingeving. Vakkundig voegt het tijdschrift de dienst bij de god, met producten als webshops, workshops, cursussen en producten. Hapinezz schenkt ons de religie 'light' versie van het consumentendom. De godsdienst zonder de dogma's, ongebonden spiritueel maar nog steeds keuzevrij. Bij Hapinezz wordt je gerespecteerd als individualist. Stel zelf je religie samen. Je eigen 'pick and match' versie. Het ultieme ideaal van de keuzevrijheid.

Met Hapinezz ervaren we een tijdelijk gevoel van bezinning. Heel even zijn we één met de boeddhistische monnik op een ijle piek in Tibet, waarna we met spoed onszelf terug katapulteren naar de drukte van alledag. Ons spiritueel moment is een tijdelijk lapmiddel binnenin ons drukke bestaan. We weigeren ons over te geven aan de dogma's van de religie maar toch behoeven we wat meer verdieping. De vlinderlijke verlichting die het Hapinezz magazine ons aanbied toont ons heel even de weg naar het goddelijke.

### Het ecologische ideaal achterna

Er schemert een raar gevoel aan de hemel van ons bewustzijn. Wij, lekkere individualistische consumenten, geloven dat we alsmat mee verwijderd geraken van onze natuurlijke staat, we zijn ervan overtuigd dat we de brug moeten maken, een stap terug, naar moeder natuur. De technologische vooruitgang overmamt ons, het leven gaat te snel, het leven bevreemd. Het ecologische ideaal is een mantra dat vandaag in verschillende toonhoogtes wordt gezongen. Het ecologische ideaal predikt de overtuiging dat we te ver verwijderd zijn van de natuur en dat we terug moeten. Ja, alles moet groener, duurzamer. Het eten, de technologie, onszelf. We moeten terug naar de natuur. De spiritualiteitshype hapt er knap op in. Met haar bevolgen spiritualiteit predikt ook zij het harmonische ideaal van moeder natuur, die de essentie van rust en goedheid zou zijn in ons bestaan. De vader van drie kinderen doet er goed aan zijn managersbaan te verlichten met meditatieve pauzes opdat hij toch niet te ver verwijderd geraakt van zijn natuurlijke gevoel.

In 'Ecology as an Ideology' behandelt Slavoj Zizek het ecologische ideaal van de 21ste eeuw als een naturalisatie van het kapitalisme. Het kapitalisme is de enige mogelijk denkbare vorm binnen in onze maatschappij. We hoeven enkel nog de harde kantjes van het kapitalisme wat bij te scheuren, wat te polijsten. Zo stelt Hapinezz in een artikel dat de nieuwe business-trend van 2011 *yin-yan besef* en *morele waarden* zijn. Verlicht uw businessplan met wat mindstyle en dan komt het wel goed.

Zizek stelt dat het ecologische ideaal een supplement is van onze kapitalistische maatschappij waar het de kapitalistische industrie dient met waarden en normen. Echter gebruikt de kapitalistische industrie het ecologische ideaal als een trigger voor verkoop en niet als fundament van zijn bedrijf. Het ecologische ideaal is een ideologie *an sich* omdat het de gestalte aanneemt van een aangepraat schuldgevoel – we zijn verwijderd van onze natuurlijke staat, keer terug naar uw innerlijke padvinder – ter aansporing van een ander doel, de verkoop.

De spiritualiteitshype pikt in op het gevoel dat we niet één zijn met de kosmische balans van de natuur. Ook zij roept op om de bevreesding tegen te gaan, koop een Hapinezz en *Live Connected!* De spiritualiteitshype dient gekaderd te worden binnenin het grotere geheel van ecologie als een ideologie waar ook zij de naturalisatie van het kapitalisme dient.

#### Oprah Winfrey en therapeutische ontboezeming

Als een verre neef van de therapiecultuur kwam de spiritualiteitshype overgevlogen uit Amerika. Vanuit het diepe geloof dat de mens jarenlang zijn gevoelens onderdrukt had om conform te kunnen leven spreide hij zichzelf uit, onder de geloofspraktijk *ontwikkel uzelf*, als een pleister op het groeiende gevoel van bevreesding. In 1988 steelt Oprah Winfrey de show wanneer ze rank en afgetraind een bak vet het podium op sleurt, het zichtbare overschot van haar maandelange dieet, het vet dat ze uitwuift. Met deze hoogstpersoonlijke schuldbelijdenis stelt Oprah Winfrey de trend in van de publieke schuldbelijdenis of *confession cult*. Vanaf haar eerste uitzending legt Oprah Winfrey haar eigen, persoonlijke verhaal op de tafel. Haar eigen ziel en zaligheid uitgesmeerd voor de natie. Het verhaal over haar jeugd, hoe ze een miskraam meemaakte, seksueel misbruikt werd, hoe ze steeds weer last heeft van eetproblemen, werden allen openlijk beled, de schuldbelijdenis heelt.

In haar eerste talk show zette Oprah de toon van therapeutische ontboezeming en verwacht van haar gasten een even emotionele schuldbelijdenis. Met een betrokken vriendelijkheid – die je van je boezemvriendin of echtgenoot kon verwachten – ondervraagde ze de uitgenodigde, waarna de gasten met een al te blij ontzag hun hart bloot leggen en eindelijk, oh eindelijk, hun hart luchten, die pijn blootleggen, hun verhaal doen! Pink een traantje weg met Oprah. Er werd zelfs een team voor bedacht, *Oprahfication*, publieke confessie als een vorm van therapie, schrijft de Wall Street Journal, het marketing-opium van La Winfrey.\*

Het succes van de Oprah Winfrey Show schuldde in de meesterlijke combinatie van lifestyle met therapie. Oprah, zowel een entertainende talk show host als een toegewijde therapeut, geloofde in de persoonlijke ontboezeming als therapie en entertainment. Zo bouwde Oprah Winfrey haar hoogstpersoonlijke media-magnaat uit waar therapeutische journalistiek werd bijgestaan door de majeur van het succesverhaal. Oké zegt Winfrey, de biecht is gedaan. *Now let's have a laugh!* Halen we de kijkcijfers nog?

#### Van Lifestyle naar Mindstyle: The Church of O

Er was nood aan verlichting. En dat verstond ook Oprah Winfrey. De therapeutische journalistiek van *The O*

*Show* liet de kijker met een knagend gevoel achter. *Is this it?* Fay Weldon behandeld dit probleem in de 'De Therapeut uit De Hel'. "De therapie betekent genezing. De vloek van de therapie of het therapeutische tijdperk ligt in het woord zelf: suggereren dat we genezing nodig hebben betekent suggereren dat we ziek zijn, dat er een soort norm is." Daarmee stelt de therapie dat we afwijken van de norm, dat we ziek zijn en dat we genezen kunnen worden. Het probleem ligt alleen al bij het woord therapie, dat stelt dat er iets mis is waaraan we iets moeten doen.

Oprah voelde dat de lichtzinnige combinatie van therapie en lifestyle niet genoeg was. *The O Show* propageerde het idee dat de therapeutische ontboezeming genoeg was om de problematiek te transcenderen, maar toch bleven er kernvragen in de weg staan als *Wat is er dan mis met ons allemaal? Hoe is deze wereld toch in godsnaam zo uitgedraaid? Waarom leven we?* Vragen die de behoefte uitdrukken naar een coherent wereldbeeld.

Oprah voelde de zuigende leegte van haar therapeutische talk show en zou de show stopzetten maar zag nog net op tijd het licht verschijnen (in de vorm van een schitterende geldberg) en greep haar mandaat als spirituele zingeving. Omstreeks 1998 liet ze haar tabloid talk show-formaat achter voor diepgravendere inhoud en *Change Your Life TV*.\* Spirituele zingeving, verdieping en diepgravende thema's zouden verlichting bieden voor de zichtbare bodemloze put van wereldse vragen die de consument aangaaften. Zingeving aub! Het persoonlijke relaas van Oprah's gasten zou nog steeds centraal gaan staan maar parallel zouden die verhalen spiritueel worden bijgestaan door theorieën als die van Eckhart Tolle, Deepak Choprah of *The Secret*. Op die manier maakte Oprah de brug van therapeutische journalistiek naar spirituele zingeving. 'Voor haar publiek van meer dan 22 miljoen vrouwelijke kijkers, is ze inmiddels een post-moderne priesteres geworden – een icoon van kerk-vrije spiritualiteit'\* schrijft Christianity Today\* waarmee ze Oprah's missie als spirituele paus duidelijk maken. Zo cultiveert Oprah geleidelijk aan *The Church of O\**, haar eigen mediamaagnot waar ze als spirituele leider schrijvers en bezielers in het licht brengt die de boodschap dragen. Als Oprah Winfrey de paus van de spiritualiteit is dan zijn de schrijvers haar priesters, apostels en bisschoppen.

#### De zoektocht naar de verlichting

"Are you ready to awaken to your life's purpose?" vraagt Oprah Winfrey aan de kijker. "Nothing like this has ever happened before" stelt Oprah dramatisch en met een triomfantelijke blik luid ze Eckhart Tolle in. Aldus geschieden de eerste tien seconden contemplatieve TV-stilte in haar show op aanvraag van de spirituele leider Eckhart Tolle. "Stilte doet het gewoonlijk niet zo goed op TV" zei ze terwijl ze even weg van de camera keek. "Maar laten we het proberen."\* In 2008 wijd Oprah 10 webinar uitzendingen en live talk shows aan deze spirituele auteur. Eckhart Tolle ontwierp zijn eigen geloofsstelsel in zijn eerste boek 'The Power of Now' waar hij bouwt op de boeddhistische traditie en de zen filosofie. Zijn leer kan worden samengevat als de bewustwording van het ego, die een manipulatieve en destructieve kracht zou zijn, en

dit ego overstijgen door het heden te omhelzen en de egotistische destructie, te laten vallen.

Het woord pijnlijk verontzegend dat een nazaat van boeddhistische filosofie in de overtreffende trap van de blokbuster-stijl word geportretteerd. "We are here tonight, breaking new ground, nothing like this has ever been attempted before" zegt Oprah terwijl ze de kijker in de ogen aankijkt. Er valt geen twijfel te bespeuren ook Oprah gelooft dat ze de verlichting nabij is – van mijn part mag er wel wat meer glamour bij! – hoor ik haar nog zeggen. Tolle draagt net als het boeddhisme het idee van het nirwana aan en dat deze ultieme staat van bewustzijn de enige staat is die alle pijnlijke en menselijke tekorten overstijgt.

Tolle's leer staat als een kritisch bewustzijn tegenover onze materialistische maatschappij. De mens laat zich tieren door de egotistische drijfveer, die pijn, verdriet, jaloezie teweeg brengt en die de menselijke geneugtes als verliefdheid en glorie afhankelijk najaagt. In zijn leer oppert hij een meditatieve bewustwording waarmee we onze pijn kunnen overstijgen, in het licht van de bewustwording lost elke probleem zich op als sneeuw voor de zon.

Maar kan Tolle's leer wel verenigd worden met onze maatschappij? Het is een raar gevoel. Lezen over de individualistische belangen van het met ego vervulde zelf terwijl we de glans en glamour van *The O Show* bewonderen. Met graagte horen we Oprah aan over Tolle's daverende succesverhaal. Inmiddels benen we hier en daar wat spiritueel bij, in de hoop dat ook wij binnenkort alleen het 'hier en nu' zullen nodig hebben. De verlichting die Tolle aandraagt is in wezen niet zo verschillend van de genezing die de therapie oppert. Ook hier creëert de hoop op verlichting een neurotische fixatie in het heden, waar de verlichting ontbreekt en de verlichting een bijna onmogelijke taak lijkt. Het idee alleen al dat er verlichting zou bestaan, dat er een stralend licht is aan het eind van onze leidensweg beklemtoont het idee opnieuw dat ons huidige gestel een foute is, of beter nog, een ongelukkige. Net zoals de therapie begaat de spiritualiteit de fout dat hij een sublieme staat van zelf-realisatie gebruikt om mensen aan te sporen therapie of spiritualiteit te beleven. Deze sublieme staat representeert de mens zijn in zijn meest perfecte vorm. De ongecompliceerde, gelukkige, verlichte mens.

#### De verbeelding van de verlichting

Net zoals de spiritualiteitshype draagt advertentie het effect van zelf-realisatie aan ter verkoop. Het ideaalbeeld van een knappe vrouw met fijn, gekapt haar en mooie kledij mijmert – *You don't need this clothing, but you will feel better about it*. De advertentie wakkert de smarten van ons ego aan door een product een begeerlijk karakter toe te schrijven. Ook de advertentie creëert een gemis door de propagatie van een droombeeld.

Vanzelfsprekend is de verbeelding van het heilige en het mystieke is een omstreden thema. Ook Hapinezz, als fervent aanvoerder van de spiritualiteitshype, sukkelde daarmee. Want hoe kan je iets verkopen met de verbeelding van het niets? Hoe verbeeld je zelfbewustzijn? Dat moment van verlichting?

Is het trouwens niet tegenstrijdig om die innerlijke beleving van spiritualiteit, die beleving

die hoopt een dieper inzicht te verwerven, zomaar een beeld op te dringen? Beperken we dan niet die beleving met datgene wat hij juist probeert de ontvluchten, namelijk het wereldse?

De spiritualiteitshype wordt geadverteerd door de sublieme staat van 'verlichting'. Een stralende rayon geel licht op de cover van Tolles' roman openbaart ons de essentie van de spiritualiteitshype, de verlichting. Het sublieme. Achter de gele stralen van het zonverlichte kwijnt de hoop op succes, het daverende positiviteitsidoom dat roept *Yes We Can* – en als je het niet kan dan is het je eigen keus. Telkens opnieuw wordt de klok geslaan met Tolle's succesverhaal; na een langdurige depressie, de verlichting tegemoet gekomen, zou hij zijn leven wijden aan de spirituele levenswijze van 'The Power of Now'. De advertentie heeft het nodig de spiritualiteit te behandelen als het product naar geluk. Als een mindstyle, een verhelderend, makelijk product voor je geest. Koop een Hapinezz en leef bewust.

De zoektocht naar geluk en perfectie is een teisterend idee in de westerse wereld. *Don't settle for anything less than you can be, make your life a masterpiece*.\* Het ideaal van de sublieme mens, het succesverhaal telkens opnieuw herkauwd.

**De kapitalistische ideologie van de spiritualiteit**  
Slavoj Zizek stelt dat de spiritualiteitshype een ideologisch supplement is van onze kapitalistische en geglobaliseerde samenleving. De spiritualiteitshype representeert zichzelf als een kritisch bewustzijn tegenover de materialistische maatschappij maar teert tegelijkertijd op consumentisme. "*De manager of consultant die onder stress en spanning staat, en dan een sabbat neemt naar een retraite als een Zen Boeddhistische meditatie-groep, om in contact te komen met zijn innerlijke zelf, word eigenlijk alleen de tijd gegeven om zijn batterijen op te laden*."\*

In het veld van cultureel kapitalisme wordt alles wat cultuur is doorvloed met kapitalistische motieven – ook de Zen Boeddhistische retraite. Culturele idealen worden ingezet als ankerpunten voor verkoop en zo ontstaat er een cultuur die doorspekt is met kapitalisme. Cultuur wordt kapitalisme. Zizek gaat zover te stellen dat het kapitalisme zelf ideologieën en strekkingen creëert die zijn autoriteit bevestigen. Dit heet hij kapitalistische ideologieën. De noodzaak aan zingeving, door marketingmachines tot een aangepraat schuldgevoel vechteren, kan je afkopen met een product dat je leeg achterlaat met de illusie dat verlichting alsnog bestaat.

Maar de actuele definitie van de ideologie is niet de eenzijdige definitie die we van het woord kennen. Geen ideologie in de traditionele zin als – er wordt iets verkocht met een verborgen bedoeling. Een leugen die de mensen als idioten behandelt. Nee, ideologie vandaag neemt precies de vorm aan van 'ik weet dat dit een kleine leugen is, ik weet dat het een advertentie is die mij dit wil doen kopen maar toch ga ik het kopen.' De actualiteit van de ideologie neemt de vorm aan van een dual bewustzijn – terwijl de consument iets koopt ziet hij zichzelf iets kopen en is hij bewust dat hij meegaat in de advertentie van dat product. Aldus opereert de ideologie vanuit twee perspectieven. Een perspectief dat aanspoort en

een ander perspectief dat zichtbaar kritisch staat tegenover zichzelf. Een dual bewustzijn dat zichzelf tegenspreekt. Dit is volgens Zizek de aard van ideologie binnen in ons kapitalistisch bestek.

#### Mindstyle versus religie

De spiritualiteitshype pikt in op het groeiende bewustzijn dat als een kloof tussen de consument en de simplistische reclame van een product staat. De spiritualiteitshype gebruikt die kloof om opnieuw zijn doelgroep te creëren, de consument die zich bewust is van onze consumentistische, materiële cultuur, die zich heeft losgemaakt van de eenzijdige lifestyle programma's en die behoeft naar zingeving, naar diepgravend inzicht.

Het lijkt erop dat de spiritualiteitshype zichzelf heeft ontworpen, onder de noemer van het welgevormde axioma *Mindstyle*; het verheffen van de geest onder een stilistische postuur. Hoe diepgravend de spiritualiteitshype zich ook mag voordoen, nog steeds is, om het in de woorden van Adam Curtis te zeggen, “het geloof dat de voldoening van individuele gevoelens en verlangens onze hoogste prioriteit is” het dominerende idioom. Daarmee staat ze in oppositie tegenover de essentie van religie. Want, alhoewel religie persoonlijke ontwikkeling niet in de weg staat, is het devies van religie dat je je overgeeft aan de religie, je onderschikt aan de religie en niet dat de religie het middel of beter het lapmiddel is om je gevoelens en verlangens te vervullen.

Terwijl de Mindstyle het zo mooi verpakt – in de woorden van Eckhart Tolle - “het is geen egoïstische maar een egolozes staat”\*, wordt ons nog steeds de perfectie van de verlichting voorgehouden ter opvulling van persoonlijke behoeftes. De kernfilosofie van de advertising, de beoerding van emotionele verlangens is ook hier de strijdende leus, al lijkt deze zich te verheffen van de barbaarse simpliciteit van advertenties simpelweg omdat zij zich parfumeert met de schijnbare superioriteit van een verlichte monnik, het is de illusie van harmonie en perfectie die zij ons aanpraat.

Ook hier bekritiseert Zizek de spiritualiteitshype en de therapie die beiden het positiviteitsratio van de mens zodanig overschatten door telkens opnieuw de verlichting of de perfectie na te streven dat ze uiteindelijk neurotische fixaties creëert bij de mens door hen het gevoel te geven dat ze falen in de onmogelijke en illusioire belofte die de therapie en spiritualiteit hen voorhoudt.\* De kritiek van Zizek op de spiritualiteitshype betreft net het geloof in harmonie en eenheid die zij opvoert. Het geloof in absolute liefde en perfectie zonder teleurgang of haat. Zizek pleit voor de filosofie van de liefde. Want de liefde is destructief *an sich*, ze gaat er niet van uit dat perfectie en harmonie bestaat. Ze gaat uit van de kosmische disbalans, een onverbetterlijk positief geladen universum waar negativiteit en destructie staan voor verandering en evolutie. Liefde is inherent gewelddadig en intolerant. Het is een passionele, exclusieve keuze voor een iemand of iets, en zo tegen alle andere.

#### Epiloog

En misschien ligt in dit pessimisme wel een uitweg uit dit doolhof. Het duale bewustzijn dat er liefde

is maar geen harmonie. Dat er destructie bestaat zonder een apocalyps. Bied de neurotische fixatie op de hemel uw hoofd, al luid het enige devies – aanvaard deze polaire tweehed, het nirwana bestaat niet. Ook dit essay kan geen verklarende oplossing geven. Het kan enkel maar een middel zijn om het heden beter te begrijpen, om het fenomeen te kunnen aanzien. En net zoals Zizek's tirades laat het evenveel onbegrip als inzicht achter. Met een absolute afgrijzen van de dogmatische noodzaak aan een overkoepelend wereldbeeld probeert dit essay vanuit meervoudig perspectief begrip te creëren voor deze ambigue tijden. Het is de bewondering voor de liefde die ons hier brengt maar ze komt niet zonder teleurgang.

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# An Agreement to Disagreement

Essay by *Anja Groten*

*After these introducing words, 3229 words will follow building up an argument. This argument is going to discuss the idea of designing conflict. You will most likely disagree with the argument but you can be confident, that's okay.*

#### Considering a Design Practice

In order to elaborate on the statement ‘Designers need to design conflict’, some terms need to be clarified. Starting with the definition of Design...

Designers used to define their practice (and some still do) by the medium they use. Let's call those designers ‘Stuff-Designers’. For ‘stuff’ you can fill in any field such as industrial-, fashion-, web-, interactive-, communication-, graphic- and so forth.

After a period of complaints about the democratization of design and the fact that ‘Everyone is a designer’, all of those different fields seem to be put in an interdisciplinary melting pot and are now coming out in new shapes. Nowadays designers are Thinkers who develop Strategies. They do Research. Designers are Social, they consider Process as design, create Systems. They are Do-Gooders and are all about Participation. Designers are Sustainable and designers want Change. The medium becomes secondary. The attitude and approach gets relevant instead. Hence it seems easy. If you are considering a design practice pick one of those terms, place it in front of -Design, and there you go. But looking closer at these terms, you will realize, it is hard to disagree with them. All of them actually mean everything but nothing at the same time.

#### Designing Moments

Considering design as something that is not defined by its medium anymore, I would like to see it as a transformation that creates situations, as moments of experience. Moments can be designed. They can be shaped and influenced by static objects as well as by sound, smell, light, discussion or confrontation. Some design projects are designed exclusively for one particular moment. The moments can vary time-wise. They can last one hour or one week. Mostly there is documentation material about those time-based projects but the projects are not developed for the documentation. It is the actual moment of the project that is essential.

The Berlin-based graphic design studio ‘anschlage.de’ creates such designed moments. As a campaign for the independent theater Kampnagel in Hamburg-Barmbek, anschlage.de conceived an interactive online TV-channel by touring with a mobile studio in the neighborhood of Hamburg-Barmbek.

For three months before the re-opening of the theater, anschlage.de interviewed the people in Hamburg-Barmbek. Anschlage asked them ‘What is normal? What is the Barmbecker dreaming of? Which dream do they make come true when they wake up?’ The interviews and events were documented on barmbek.tv. At the opening of the theater the map of Barmbek was recreated as an installation. All the ‘experts of life’ were invited

and their contributions to barmbek.tv were shown to the visitors. The direct confrontation and interaction with the people was the most essential part of the project. During the three months of interviewing and recording, it became clear the inhabitants of Barmbek did not feel related to theater and criticized its elitism. By making them the protagonists of barmbek.tv and by inviting them to the opening, the theater negotiated the barrier between the neighborhood and the theater institution itself.

Anschlage's studio is often approached for designing communication concepts and strategies. In a playful manner, anschlage uses design to point towards relevant issues. Designing the mobile studio and developing the website that functions as a dynamic platform for neighborhood-TV, belongs as much to their design process as the act of driving with the mobile studio into the neighborhood. Designing the barmbek.tv posters as well as doing the performative black posturing action are of the same relevance. Choosing the right time and the right language to talk to people should therefore be considered design as much as designing posters or books.\*

‘Gods-entertainment’, an Austrian performance- and theater collective is also using time and direct confrontation as a main work component. With their project ‘Europa – Schon, dass Sie hier sind!’ they created situations, which were firstly recognized as dance parties.

Attending such a party it became clear the visitor is part of a participatory theater play. Once at the entrance you had to decide to go either through the long lasting process of legal integration bureaucracy, or you chose the back entrance instead, which meant being an illegal immigrant who can be kicked out of the party any time.

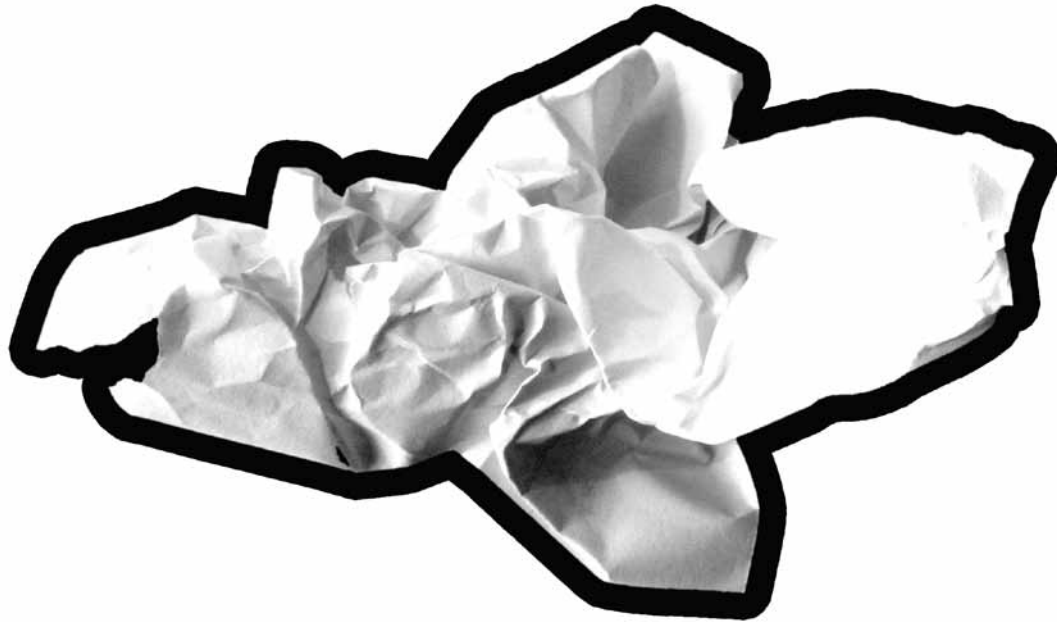
To get a passport you had to choose for a country and explain the crucial reason in front of a camera. Inside the party location absurd jobs had to be fulfilled by pass owners. Visitors could earn their beer coins by dancing go-go, by donating sperm, by interviewing new arrivals, by professional kissing, by working out or by organizing a protest. A micro cosmos developed, - a little party economy.

God's Entertainment do not leave any moment up to chance. By designing the whole night in detail the initiators created a parody on the alleged open European borders. Their expertise is theater but they understand how to design as well. Just as the designer, they had a concrete message they wanted to communicate, in this case the arbitrariness of European immigration policies and bureaucracy. The impact of this unusual moment, shows what design can and should achieve.

Theater as well as parties can be the medium for momentary design work, as long as it supports the urgent message that needs to be communicated.\*

#### The Violence of Positivism

Being involved as a designer and initiator in the actual designed moment is valuable but can also be confronting. The designer is exposed to immediate reactions and feedback, which is not always easy



to digest. It can lead to disagreement and conflict situations. Although it sounds odd and not desirable to be in the situation of direct confrontation, I would state this is the most crucial part of design. Being there when the designed moment happens is the only immediate and honest reaction you can get as a designer. In the above mentioned example of bacmbek.tv, the initiators had to deal with immediate confrontations. They functioned as a translating intermediate between the elitist theater institution and the citizens of a little town. The translation was not always successful. Seeing those citizens of Bacmbek at the theater opening, staged and floodlit by spotlights, one could barely ignore the contradiction of this constructed situation. The clash of the two opposing parties immediately raised a lot of questions. But the contradiction itself was not created by the arrangement of an awkward meeting between those two worlds. The contradiction was there before, as the theater is located in that little town in the outskirts of Hamburg. It only became highly visible when the immediate and direct confrontation in the concrete space was triggered.

The idea of creating disagreement most likely causes a negative connotation and does not seem worthwhile. But where does that idea come from and why are people so eager to agree and aim towards consensus?

From the designers' perspective the answer to that question is obvious: The ambition of a designed work is to be sold or at least to communicate with a bigger audience. Recognition also seems to be crucial in the field of design. In order to talk to a bigger audience and to be recognized, the designer has to create a common ground of interaction and discourse. So designer have to operate on a level of agreement and therefore need to create consensus. The bigger the

group of people the more superficial the agreement. The consensus in such a case would be:

Young is better than old.  
Happy is better than sad.  
Good is better than bad.  
Cheap is better than expensive. ...

Creating a level of agreement as a designer does not seem to be a challenge. The consensus here demonstrates no achievement, but artificial commonality that no one will ever be able to disagree with.

Being a more ambitious designer the next step should therefore be to allow and stimulate disagreement instead. Exposing ourselves to conflict could be a way to overcome the excess of positivism.

In his book 'Müdigkeitsgesellschaft' [Society of Lassitude] Byung-Chul Han talks about the current society being affected by an overkill of positivism. The results of this positivism are neuronal trend diseases such as depression, attention deficit or the burnout-syndrome. Han lays out the disappearance of the enemy scheme in western civilization and the disappearance of foreignness are causes of the strong positive trend.

The success story of the 'Yes, We Can-campaign' by the American Democrats in 2008, shows the positive character of our achievement-oriented society. Where transformation-oriented societies [Foucault] stand for prohibition, commandment and laws, the keywords of today are projects, initiative, opportunity and motivation. Han talks about the dialectic of negativity, which is the base of immunity. In a system where there is too much of one kind, the ability to resistance is getting vulnerable. The immune resistance always fights against the alien. The violence of positivism on the contrary comes from

over-production, over-activity and over-communication. Exhaustion and lassitude are the results. The violence of positivism does not need an enemy. It unfolds itself in our saturated society.

Interestingly it seems the depressed human, Han is talking about, is exploiting himself. He is offender and victim at the same time, - good in complaining but lacking sovereignty to break out of the scheme.\*

#### Discomfort versus Conflict

The well-known and controversial Benetton campaigns by Oliviero Toscani shocked with dismantling the total opposite of a positive and optimistic society. In the 80's and 90's Toscani addressed delicate topics of his time, such as war, racism, environmental change, HIV or eating disorder. He showed those issues literally in his photography for the fashion label Benetton. But eventually Toscani left the viewer alone with an uncomfortable feeling of shock. There was no space for discussion about the addressed issues as everyone agreed the issues were horrible.

Negativity is indeed recognizable in the Benetton campaigns, but basically they miss out on leaving space for an actual conflict to happen.

The word conflict suggests dynamics, a potential for discussion and fight, which can happen verbally or physically, between two opposing parties and several parties. A conflict occurs mostly out of disagreement about objectives, interests, ideas or beliefs between people, social groups, organizations or complete states. The potentials of conflict are not happening in Toscani's images of horrible reality. The effect of those documentations of the 'dark side' of society ends with an un-dynamic provocation.\*

#### Annoyance versus Conflict

Conflict situations often feel uncomfortable but as the example of the Toscani's campaigns already suggested, discomfort does not necessarily create valuable conflict.

The Adbusters issue 'Apocalypse Soon', designed by Jonathan Barnbrook is another example of constructed discomfort, which does not succeed in generating a valuable conflict. Barnbrook designed the magazine as unpleasant to read as possible, by ignoring most of the rules of editorial design. There is no navigation, yellow type is set on magenta background, the lines break horrible and seven different cuts are placed on one single spread. 'All those conceptual design-decisions made this magazine a designer notebook.'

Barnbrook fully exploited the concept of challenging (annoying) the reader. But why printing a magazine that nobody will be able to read anyway? In the case of that Adbusters issue it might have been wiser to choose for a design concept that supports the content instead of making the content impossible to understand. Again the reader is left uncomfortable without any access or opportunity to discuss a topic.

#### Valuable Conflict

Looking for more successful examples of designed conflict the Chinese artist Ai Weiwei comes to mind. He once put together a book, which he just called the Black Cover Book. It was the first in a series of three books. The Black Cover Book gathers controversial art projects, which are as extreme as they would

never pass the censorship of the Chinese government. The book exists out there as a statement. Ai Weiwei created this book as a showcase of Chinese underground artists, - a minority that is not supposed to exist if it was up to the Chinese government.

Ai constantly articulates his disagreement with the Chinese state. Whether he is expressing that disagreement with a black book, or by directing his middle finger to the Mao portrait at the entrance of The Forbidden City, does not really matter. Important is that Ai provokes the People's Republic of China and gets as much international attention as possible.

His provocations almost forced the government to act how they eventually acted. They arrested him in April 2011, and so far no one knows when he will be released. This is not the first time Ai gets arrested by the Chinese police. The last time in 2009 he almost died from the consequences of his imprisonment. One could argue this is a terrible story that could have been avoided. And it indeed could have been avoided by keeping quiet, by avoiding conflict and pretending to agree with a government that is constantly breaking human rights.

Ai's works are extreme, which is the result of the extreme context he is operating in, the constant oppression by the Chinese government. The same counts for the artists who appear in his black/white/grey cover books. The existence of a book such as the Black Cover Book, which of course has been designed, is impressive for every western designer. This impression does not occur only because the typography is well sorted out or the finishing of the book is well chosen. This is for sure also part of it, but it is also the context, - the story behind impresses and should be considered as part of the designed moment. The continuous tension that was filling the air while this book was produced. These are moments, which are unforgettable and spread like wildfire. The book does not even need to exist. It is the myth of the book that is catching.

Again stories as the story of the Black Cover book should be considered part of the design process. They demand the same responsible prudence as the process of type adjustment and image choice. The conflict occurring by producing this sort of book is a designed conflict. It is planned and considered with a sense of responsibility.\* German artist and theater maker Christoph Schlingensiefel [\*24th October 1960 in Oberhausen, † 21st August 2010 in Berlin] also used conflict as a main component of his work. In numerous projects, especially those on TV and in public space, conflicts were the most essential moments.

In 2000 Schlingensiefel created a Big-Brother-like container situation in Austria. The project was called 'Ausländer Raus' and happened a couple of weeks after the right wing party FPÖ entered the Austrian government as second strongest party. Schlingensiefel adapted the concept of the TV-show 'Big Brother'. The candidates were asylum seekers who could be voted out of the container by the public, which meant they would be voted out of the country. The life inside the containers, which Schlingensiefel called 'Lager' [camp], were screened live on the web [ausländerraus.at]. Already the first day the website achieved over 70 000 hits. Xenophobic campaign posters and flags by the FPÖ were hanged on the outside-walls of the



**A Call to Conflict**  
(pamphlet, which is an addition of the Essay  
“Agreement to Disagreement. Why Designer need to  
Design Conflict”)

The design world is sick. It is diseased by exaggerated positivism. Designers are exposed to operate in conflict-less zones of shallow agreements.

Slogans such as: ‘Yes. We can!’, ‘Just do it!’, ‘I’m lovin’ it!’, ‘Connecting People!’, ‘... Can do!’ have caused a paralyzed design field but also infected western civilization with the pressure and the obligation to feel good and to design ‘feel good’. Those slogans creeping in our minds are not delivering a positive feeling, no - they command us to act and react positive. They pressure us to be positive. But don’t we have the right to disagree with anything we want to disagree on? Why do we have to cover everything up in fluffy packages of agreement? Disagreement makes us feel uncertain and vulnerable. But is it better to agree with everything on a very basic level instead, - just to have something in common? To not be alone? Just for the sake of avoiding conflict? Shouldn’t we instead be courageous and work towards oppositions and embrace co-existing differences? Designers are expected to solve problems. What they do instead is making problems look better. Or even worse, they invent problems to be able to offer solutions. It is time to be more than a problem solver! Be an author and operator! Get ready for disagreement! Take on the attitude of conflict! Shape your conflict practice! Go out there and confront people! Don’t shock them. Don’t disgust them. Challenge them! Let them challenge you. The only level of agreement should be the Agreement\* to Disagreement!

*\* In case agreement happens, leave some space for conviction. If you realize you and your opposition do not disagree anymore do not waste your time sticking to old views. In case you convinced someone, just go on and look for someone else to disagree with.*

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containers. After a banner with an SS-quote (‘Unserer Ehre heißt Treue’) was attached to the container, the FPÖ eventually brought Schlingensief to trial. As if he had waited for his chance Schlingensief confronted the FPÖ publicly with the question of how they could sue themselves, as Ernest Windholz, FPÖ chairman had used exactly that SS-quote in one of his public speeches. Schlingensief was well known for those kind of controversial public interventions, on the border of tackiness. Another time Schlingensief invited all unemployed German citizens to the Wolfangsee (Lake in the south of Germany). He calculated taking a bath all together would make them float the holiday residence of chancellor Helmut Kohl. Schlingensief’s actions differentiated from others of his time. The debate he created did not only happen between him as the maker and the audience. Instead the debate happened between the people concerned (e.g. asylum seekers or unemployed Germans) and the world they are living in. Schlingensief just arranged, staged, gave them legitimization and the right context. He designed a space for valuable conflict.\*

Conflict Design is neither a theory nor a comprehensive concept for a new design practice. Designing conflict means to be able, as a designer and responsible initiator, to embrace disagreement as an achievement. Encouraging dispute has the potential to enrich the design field by releasing tolerance towards the contrary, criticality, new perspectives and unexpected cohesion. In order to create new perspectives and unexpected cohesion, designer should aim to get out of their shallow comfort zones and move consciously in uncomfortable fields of dissent.

# Dear Critic

Essay by Michèle Champagne

Dear critic,

If design is your thing, then its no surprise you’ve been in a strange situation for quite a while. Especially since design doesn’t always lend well to critique. Criticism sounds scary to designers. I should know; I’m a designer myself. And many designers hide in comfort behind optimism and utopia: always solving problems and making things better. So I often wonder how you face with all of this positive do-gooding. How are things by the way? It’s been a while. Whenever I hear about design on THE DAILY SHOW, THE ONION or LE PETIT JOURNAL, I think of you and wonder where you are. It feels like you’ve been gone forever. Yes, there’s the odd piece in magazines and newspapers, now and then. But from the looks of the specialized design press, everything seems great and you’re cashing in on some vacation time. So where did you go? Did you have a good time? And, when are you back?

As you may know, design right now is simply out of this world. Since you’ve been gone, motivational speaking and new age healing have combined and hit mainstream. As BARBARA EHRENRICH observed, a “POSITIVE-THINKING IDEOLOGY” has come full swing, and runs across various cultures and societies. And when it comes to design, the ideology is not only deeply ingrained but extremely fascinating. Today, it seems design is for everything; and never against anything. It includes; never separates. It inspires; never doubts. It counsels, collaborates and corroborates; but never conflicts. Like the church, design sees the light. Like communism, design’s future is bright. Like digital capitalism, there is no slumber or downtime. For design, there is no night. Not a day goes by without WALLPAPER reminding us to “WORK HARD AND BE NICE.” Without TOKYOFLASH.COM promoting a watch that “makes you smile” or NOTCOT.ORG promoting bread packaging that “makes you smile”. Not a day goes by without publishing books like “THE WORLD MUST CHANGE- GRAPHIC DESIGN AND IDEALISM”, “DO GOOD DESIGN” or “FIFTY HATS THAT CHANGED THE WORLD.” And not a day goes by without the chance to like, love, smile or buy something. Somewhere. At any time.

If design was once filled with curious brains, independent thinkers, today it seems to be rather flat. Despite a few exceptions, design is not only driven by positivity, but by group-think and friendly following. Just think, on LOGOTOURNAMENT.COM, graphic designers compete to make logos that all look the same: indie-euro-hip or corpo-ameco-cool. Even a run through the delightful SWISS-MISS.COM and MANYSTUFF.ORG can induce viewers with double-takes and déjà-vus. Graphic design is not sharp, rich or nuanced; its fresh homogenized milk.

Product designers fall in line with one another. They all express their inner-selves with stuff and things. They sell lifestyle with stuff and things. Or they save the world with stuff and things. Fashion designers sing the same song: Black is the new black. Again. Until grey takes over for a while. Again.

Until tomorrow. When black is back again.

Companies and governments play the same game: they’ve patented the ultimate design method, and are now becoming “design thinkers” themselves. As BRUCE NUSSBAUM once posited to his BUSINESSWEEK crowd: “DESIGN IS TOO IMPORTANT TO BE LEFT ONLY TO DESIGNERS.” Even trend forecasters tune in to the same psychic vibe: all it takes is a toga, a magic ball, an inspiring sermon about grey, mushrooms and primitive lifestyles, and voila: A new collection of self-fulfilling prophesies, for both spring and fall.

So how in the world did we get to this? Over the last few years, my colleagues and I have developed some healthy doubts about all this funny monkey business. And, we were wondering when a mega critical avalanche would fall. But who are we to say. Designers design, and critics critique. Right? So what is criticism exactly? And is that still what critics do? Does it still have anything to do with evaluating arguments? Knowing stuff? Poking fun? Or asking questions? Have you noticed how design criticism has migrated towards public relations? Subsidizing marketing departments instead of investigating them? As RICK POYNOR argued, as long as the design press continues to provide “GLORIOUS PR SERVICE”, THE MAINSTREAM WILL CONTINUE TO TREAT DESIGN AS A LIGHTWEIGHT CONSUMER SUBJECT - TO THE DETRIMENT OF US ALL.” If the days of ROLAND BARTHES, BRUNO MUNARI, JOHN BERGER, REYNER BANHAM, EMIGRE and BLUEPRINT are long gone, so now what? Old-school, paid-and-printed design criticism now rests in the hands of a dwindling few, and they know exactly who they are.

Since fine art criticism has a long tradition-with readers and outlets to back them up-why hasn’t design criticism followed suit? Maybe its because its an applied art and its legacy closely resembles that art forms like cinema: of the popular and accessible. Don’t you think? If someone doesn’t have time to read THE OXFORD ANTHOLOGY OF ENGLISH LITERATURE, they definitely have time to watch a movie, flip through a magazine, or enjoy a pack bench. And they’re certainly entitled to form opinions about things that actually figure in their lives. Goodbye film critic from the Sunday paper. Hello ROTTENTOMATOES.COM, a film review site where thousands of reviews are collected and organized. Only these reviews are online. Interesting. And for free. What to do?

This question seems like a tough nut to crack. Especially with the emergence of the so-called boogeymen online. Yes, there are trolls dropping hateful comments in chat rooms. But there are ways of ignoring, moderating and programming them away, and make way for candid, clever and knowledgeable debate online. Just look at AMAZON’s stellar product reviews, BLDBLG posts, CORE77 discussion topics, or MCSWEENEY’S “online commenters” column.

Part of the issue is about whose opinion matters, but its also about which medium matters. Print-and its 20th century media cartel-has only recently noticed its authority is not guaranteed. Bites are giving dots a run for their money, but they shouldn’t be afraid. And neither should critics. By opting for smart and flexible media models, and opting for dialogue with

an eager online public, design criticism might just avoid the fate of the dodo. And revive the paid and printed part while they're at it. But how?

I'm sure you have insights to share and I'd love to know what you think.

Have I asked you already when you're coming back? It really has been too long.

From yours truly,  
The designer

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Dear designer,

How nice to hear from you. What a pleasant surprise, and what a long list of juicy things with which to ponder and pontificate. When was the last time we spoke? Was it in a newspaper? Probably in a blog, or an event of some sort. Things are hard to remember. It has been a while. So, how are things with me? Well, things are interesting for to say the least. Sometimes exciting. Sometimes scary. But never a dull moment. I have to admit, I have taken time-off. But its been less sex-on-the-beach; and more dirty-martini on a roller coaster. So that's what I've been up to: touring around and upside down.

As you may know, design critics can be real truffle hounds. Digging around for the hard-to-find. Or digging out smells of all kinds. But, not all critics are alike. Nowadays, its too easy to wait for the press release, visit the new collection and write a raving review. Critics do need to get out more. Have you heard this expression "HOTEL ROOM JOURNALISM"? It's by ROBERT FISK I believe, THE INDEPENDENT's middle-eastern correspondent for many years now. Fisk used the expression to describe how Western journalists in Bagdad reported only from their hotels instead of from the streets. They would basically repeat U.S. Army reports and called it a day. Maybe the same can be said of design critics? Does "press release criticism" exist? Rarely, if ever, has a field been covered in so distant a way. There was a time when critics covered design to its full extent, from dcones to sports cars, mini skirts and lollipops. Even nazi propaganda and modernist philosophy. Today, we know more about chairs, logos and boots than we ever cared to know.

And besides, as you mention in your letter, design doesn't always lend itself well to critique. Never has. Some like to think of designers as active go-doers, and accuse critics of being passive buzz-killers. JOE CLARK said design criticism was "WORTH ABOUT 12¢". And EXPERIMENTAL JETSET claimed criticism was useless because design itself was criticism. As if design was a raised above the fray of life, and ascended graciously into perfect practice. No touching. No being curious. And no asking questions! U CAN'T TOUCH THIS? Really? Is design an MC HAMMER song? Rapping and gloating about its own glory?

True, websites have given magazines a run for their money, and critics are running too. Or so it seems. An interest in design criticism is still strong. Design criticism schools are popping up everywhere—from New York to New Zealand. As to whether their students succeed is yet to be seen. Nevertheless, designers are writing with a furry never seen before. APPLE.COM

discussion forums are ripe with reviews. And events bring small groups together for breakout sessions. Only thing missing is a bottle of GIN and a game of TWISTER. So what to think of all this mingling? Well, criticism hasn't disappeared; its changed. The idea of long-form writing has lost its way. As has the monologue and rant. Debate is back on the plate. Along with public scrutiny and discussion. Even chat chat. Criticism used to belong to a few; now it belongs to many. Podcasts are streaming, blogs are posting and zines are launching. Authors are self-publishing and publishers are freelancing. The critical realm might have been centralized, but now its completely decentralized, with no network to navigate.

Criticism has a curious streams of the happy-go-lucky. And many critics do subsidize marketing departments. Reviews match manifestos. Articles match advertising. And books match posters. Just look at how films like HELVEITICA and OBJECTIFIED promoted the do-good message of design. They even had a feel-good soundtracks. Which made you wonder if this was criticism at all; good question. The short answer is, no. Criticism is not a menu à la carte, with only one choice: mandatory admiration. Critics are not the Medieval subjects of a divine Design that goes without question.

So criticism is changing. The question then becomes, when does criticism migrate completely from the buffet, and become marketing à la carte? To be honest, I have no answer. But I suspect it has to do with three key points. The first is the pressure under which critics are to be nice, otherwise they don't get invited backstage. Design is highly competitive and extremely sensitive to bad PR. Designers would rather banish critics from their domain, than be challenged in any way.

This is intertwined with the second point, which is the business and media models under which critics operate. Here, there is also pressure to be nice, but it has more to do with criticism paid-for by advertising. Ad-revenue is the traditional bread-and-butter of the magazine world. So when the jury is out on last week's BALENCIAGA or CHLOÉ collection, criticism is like a mirage: it appears, albeit fuzzy. Then disappears into a sea of subjective beauty and personal fascinations.

The third point is related to the second, and its about how outlets in which critics can criticize. Again, criticism doesn't happen in a straight jacket for display. So where can critics engage smart hyperbole? Analytical praise? Brutal honesty? Or downright disapproval?

Do you, dear designer, know of any design outlets where critics can do such a thing? Sure, CREATIVE REVIEW has the odd negative review, or an odd question which challenges the designer. But it mostly plays the role of design advocate. You asked me when critics were coming back. Well, to that I ask you: when are critical design outlets coming back? Ones that engage with a smart public? And avoid authoritarian monologues, mental groupuscules and abject buffoonery?

Of course, design is changing too. And most critics are slow to ring their critical bells. There was a day when design had something to do with design, when it had to do with people and life. Remember that? Rather than being an expensive artifact on display? Today,

chairs are timid sculptures. Posters are disposable oil paintings, and shoes are not for wearing. Don't you find this rather odd?

Many designers practice a kind of SUNDAY PAINTING called "STORY DESIGN", where chairs are canvases, aesthetics are self-expression, and results are circulated as totems. With Sunday painting, the story takes center stage, with morality tales or personal anecdotes. Whereas the chair applied to life is relegated to the basement. The chair applied to the art exhibition is worshipped. And its primary value is an artistic one: it exists for the sole purpose of being admired for its abstract meaning and iconic image. Just think of PHARREL WILLIAMS' anti-war chair called THE TANK. Think of eco chairs made of recycled materials, like NICK DEMARCO's INMATABLE GARBAGE CHAIR or SATYENDRA PAKHALE's ECO FISH. Or, think of MARCEL WANDERS' autobiographic MONSTER CHAIR, where the product's value to society rests solely in the artists' signature: a piece of text about his imaginary death. These chairs are abstract icons of meaning, and designers practice art.

But chairs are functional. Whereas painting is not. This is the defining feature that separates designers from artists. Or so the argument goes. Artists also use functional objects. Do they not? How functional was MARCEL DUCHAMP's URINAL? Was it not an artistic gesture? Or CHRISTO's WRAPPED OIL BARRELS? And AI WEIWEI's BICYCLE INSTALLATION?

So, designers practice Sunday painting. But that's not all. They've also become writers, editors, chefs, architects, community organizers and economic planners. You name it; Designers do everything. And they've become nothing. What to make of this? Trend forecasters like LI EDELKOOT say boundary-blurring is progressive. Like she did at the 2011 WHAT DESIGN CAN DO! conference in Amsterdam. Design transformations are mixing, she said. Walls should come down between transformations. Between countries. Between cultures. Between gender. All boundaries should disappear as a sign of how open progressive we are. And if we don't, then we are closed and domineering. Or so her story goes. But do we really want all boundaries to blur? All of them? And completely?

Consider two kinds of boundaries. One is matter-of-fact. It can be like a religious bigotry or fenced wall. These boundaries can be troublesome and oppressive. Let's take them down. The other boundary are a matter-of-practice. Like the difference between priests and doctors. Sure they both help people and are bound to professional codes of conduct. But one practices faith; the other practices medicine. One prays to god; the other performs surgery. Wouldn't it be useful to know which one was which? What would you think of articulating smart boundaries between design and art? I'm curious what you think.

Your truly,  
The critic

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Dear critic,

Your letter found me well. Glad to hear you're enjoying the roller-coaster. After scorching suns and infinite lineups, theme parks do have their moments. And good to know you remember me.

You ended your letter with where I'd like to start off: with the making smart boundaries between art and design. It's not a matter of being an intellectual or anything. Or creating hurtful boundaries between people, as some would argue. Its a matter of knowing what you do, and explaining it to other people. Its quite simple actually. Its true designers do many things. They're not limited by media or method. Sometimes they write; sometimes not. Sometimes they make films, engineer production systems, program their own software; sometimes not. But at the end of the day, they must do a fair bit of design to call themselves designers. Right? So first we define design, in all its endless glory. There's something really interesting about asking people, what is design. Like the question that has no answer, but is still worth asking. Like a SISYPHEAN task no one can refuse.

Then, we could debate design and its varied applications. Design has so many angles. It's multi-faceted. Like you said, critics need to get out more. DESIGNOBSERVER.COM is where people go when they stay inside. We know design's role in touching people's feelings, recycling styles and making profit. What about design's role in social phenomenons, political movements or economic bubbles? Just think of the urban design involved in CAIRO's TAHRIR SQUARE during the Egyptian revolution. Think of how THE TEA PARTY or THE PIRATE PARTY brand their organizations. Or think of how the design of internet infrastructure made an appearance when the U.S. government started chasing down WIKILEAKS.

I've been thinking. We should really get together on this. And perhaps the best way is to do it with a design magazine. Think about it. Traditionally, magazines are printed. They still are. But today, they're also rushing onto tablets and becoming like CD-Roms from the 1990s. Most magazines do a confusing dance between their printed form, online form, tablet form, you name it. Without really thinking about what each medium has to offer. Why are printed magazines not completely dead as a medium? Because people like to hold them in their hands. They like flipping pages. They like to roll them up and take them to the beach. They don't need batteries. And they're filled to the brim with imagery. New printed magazines launch all the time. Some come with big ads, others come with none. TYLER BRULÉ launched MONOCLE's MEDITERRANEO and MOTTO DISTRIBUTION promotes self-published magazines and fanzines from BERLIN to VANCOUVER, BRUSSELS and ZÜRICH. But more than anything, what magazines have to offer is a different experience of time. Whereas the web offers time slicing—the jumping every few seconds between devices, screens, tabs or the next data dump. Magazines offer moments of peace. They are curated packages delivered as a bundle. They are periodical. Whereas the net feels like a chronic torrential rain, printed magazines are like short spring rains. There will always be do-it-yourself models for publishing magazines, but not everyone wants to do-everything-themselves. In the same breath, how can magazines—



especially design criticism magazines—avoid becoming closed cycles? How can they be based on dialogue, not monologue. Again, think of what each medium has to offer. This is when the web comes in.

Most magazines get a website and claim an Interactive god has showered them with fortune. They have a blog with comments and now they have that innovative 2.0 edge. Either no comments trickle in, or when they do, they're like apples turning brown. Nothing is ever done with them. Whether this is good, bad or neutral is a complex question, and hard to discuss without falling into clichés about the Death of Print or the Future of the Web.

What I can say, for sure, is that each medium changes the way readers engage with design criticism, and hence how they engage with design, life and the world around them. What if magazines used each medium to its full potential. Going online for what its good for, and going off-line for what its good for. Let's not forget the medium is the message, as MARSHALL MCLUHAN once said. And the content of a medium is "A JUICY PIECE OF MEAT CARRIED BY THE BURGLAR TO DISTRACT THE WATCHDOG OF THE MIND."

Well, this is definitely the beginning of something, but I'll have to end my letter here. I seem to be getting hungry. Let's keep in touch. I'd love to know what you think about the magazine idea. One that bounds two media, experiments with open content production, and curates a printed bundle you can hold in your hands. And most of all, one that provides design critics with the very outlets they need to do the thing they do.

I look forward to your next letter, with more tales of cocktails, roller coasters and all-you-can-eat buffets. And until next time: watch out for those press releases!

From yours truly,  
The designer

# What To Say About The Other

Essay by *Janneke de Rooij*

*The images that we get to see as a child, have a huge influence on the formation of a stereotype. A designer also plays an important and manipulative role in the formation of a stereotype.*

## A picture of my family

My cousin Kei Zimmermann, born and raised in Botswana (and Namibia) has a Botswana mother and a Dutch father. His father is my mother's brother (they were both born and raised in Kenya). In 2002 Kei left Botswana with a grant to study engineering at the University of Coventry in the U.K. As a child his knowledge of Europe came from the few visits he paid together with his family living in Europe and also especially from the family photos and pictures of the Eiffel tower and other historical buildings, that were sent to him from Europe. During his visits and on the photos, he saw a rich continent with advanced technology and highways.

After arriving in Coventry his former image of Europe did not coincide with his new experience. The grant did not cover his expenses as it would have done in his own country, Botswana. Also the English education and manners were very different to what he was used to. It was very difficult for him to get along and he broke all contact with his family during this period.

Elsbeth Zimmermann, my mother, Kei's aunt, also made the switch from Africa to Europe in 1970. She left her country of birth to study at the Art Academy in Arnhem, the Netherlands. Europe was for her the continent of the ['ancient world'] (Pop music and modern art). It took her a long time and effort to get used to the language and culture and because she was homesick she spent all her savings on tickets back to Africa.

## How do we form an image

Through my mother, who was born and grew up in Kenya, I have close ties with Africa. My Uncle and his family still live in different parts of Africa. Thanks to the 'Christmas letter', weekly e-mails and visits to my African family, I see the difference with my life in Europe. From this family perspective I experience another, more romantic image than the people I live with in Amsterdam. Staying with my African family (sometimes for a long period) is very relaxing. We take our time and pay attention to one another, so different to the rushed life in the Netherlands, we make long trips in the endless nature and spend a lot of time together. Our picture of Africa is different to the image that generally gets portrayed in the media.

The image of Africa is mainly based on pictures from the colonial past and the media. News items about civil wars, natural disasters, hunger and holiday folders with exotic landscapes full of wild animals, confirm the stereotype image of the 'dark continent'. But this image is different to the reality. My picture of Africa and life in Botswana, is also very romanticized. Kei had the opposite, thanks to his

family in the Netherlands and the family photos, he had a romanticized picture of Europe. My cousin Kei went back to his place of birth, Maun (Botswana), after 7 years in the U.K., where he couldn't stay due to the financial crisis. In Maun he set up a shop with help from his family. After a year he had earned enough to pay for a house and a car, together with his girlfriend. He has daily contact with his large family who reside in and around Maun. After finishing her studies, my mother, Elsbeth, met my father, Willem de Rooij, and together they have travelled in Africa about every 4 years. They still dream of emigrating to Africa. Through her work and family Elsbeth has become part of the Dutch culture and now also speaks the language.

## What to say about the other

Nowadays the world seems to become smaller. Cheap tickets and fast internet give us access to larger areas and especially more information. At the same time the information that the world population receives, looks more alike. To reach a large group of people the information they get often becomes more diluted and shallow. In the media the sensational pictures get selected. The global information which we receive daily, only show a limited view of the world. It is therefore difficult to address a target group without use of the existing image. On both sides, Africa and Europe, we have a view of 'the Other' that is based on clichés. The images are so strong that even the large availability of alternative information has no influence on them.

In 'What To Say About The Other', a research project about images, we have compared various perspectives of 'the Other' The Africans and Europeans that we interviewed were asked to comment on the other and by showing these quotes side by side, we hope that the people we interviewed realize that their view of each other is not complete. An image differs to the other person's 'identity' and to be able to move on with talks, about and with each other, we have to be able to accept these different realities.

## The Other

In the last decades of the 20th century, our society has become more diverse. The decolonisation (mid 20th century) brought an awareness of the unjust relationships in the world. Peoples that had been subject to suppression, became stronger and raised their voices. Due to development of communication and transport, the time it takes to get anywhere has been reduced and contacts increased.

These experiences have resulted in more knowledge politically, economically and culturally about other communities. Thanks to anthropological studies there is a better understanding of other varied and complex societies. There are also studies on 'the Other' as individual person. The philosopher Levinas points out that we should not only notice a unique person, but should include him in our awareness and that we should also be responsible for 'the Other'.

All this results in the change our view and that Europe is no longer is the centre of the political

world. Also partially thanks to the communications revolution and the collapse of the old world order after the Cold War, a new world has arisen, that is more mobile and open than ever before. In the multicultural society different nations also meet or help each other without the involvement of Europe. Over time, you could say that we are moving towards a international society. Vacant relationships are brought closer and there is no longer a clear division between Europe and 'The Others'.

#### Why do we think in images

In his book 'Visual Communication' photo journalist Paul Martin Leste writes: "Because pictures affect a viewer emotionally more than words alone do, pictorial stereotypes often become misinformed perceptions that have the weight of established facts. These pictures can remain in a person's mind throughout a lifetime."

To make it easier to recognize someone, we make grateful use of stereotype images. In our mind we place that person into a compartment that fits with his or her appearance. We experience this as a tool to simplify the complex reality we live in. The way we look at people has been embedded in our minds through upbringing and education from an early childhood. In children's books Africans live in mud huts, and Europeans in brick houses. They say that childrens things have to be simplified, so that it's easier to recognize. Thus an African will always have a palm tree growing next to his house and never a cypress, let alone live in a concrete villa (like my cousin does). Everything goes to show that the images we get to see as a child have a huge influence on the formation of an image. A designer also plays an important and manipulative role in the formation of a stereotype & image.

#### What are the dangers of images

Migration and globalization form a threat in the minds of many people. Especially when they are explained in financial terms. Poor people migrate to richer regions and induce expansion and variety in society. The richer regions often experience this as chaotic. Distrust, insecurity and fear could be reactions when first making contact with 'Others'. People with nationalistic and racist points of view stimulate this fear. Today's fear, feelings of insecurity and distrust make us long for and reach back to 'simple images' and 'clear messages'.

In a period in where different cultures have more to do with one another, there are more chances of miscommunication. This results in irritations in the streets, media giving a false image and heated debates about 'strange' cultures. Insecurity and fear create distrust. 'The Other' could be accused of wrong-doings or could be a paralyzing fear of saying something wrong about 'the Other' and lead to fights. This distrust creates prejudices within societal groups. People retreat into their familiar circles, and the positions harden.

This is miscommunication: a nightmare becomes reality. The [false] image works like a brake and prevents further communication. Diverse cultures use diverse symbols with varying and differing meanings. It is therefore of utmost importance to analyse and illustrate the many forms of miscommunication.

#### What are the strengths of images

In the globalized world we are removed from our traditional society. This results in a feeling of detachment and loss of self identity. By analysing miscommunication and starting a dialogue with others, globalization doesn't have to stand in the way of a person's own identity.

After the modernism we move into a new lifestyle. The changing media landscape, internet, social media and open source movement provide other perspectives. One individual person can now network, share, borrow and exchange with the rest of the world population. This doesn't mean that the local level isn't heard anymore. Every day all the places on the earth are connected to each other and social media gives everyone a voice. By accepting the complexity and taking diversity as a starting point, especially then the 'universal' uniformity especially can be replaced. The images are communicated by multinational companies and media are generally superficial and loud. Many more diverse points of view on the same subject but in a better way, can be depicted more effectively using social networks. Electronic communication techniques do not only have to convey brief subjects, together over the whole world we can keep working on open source systems. Within the open source network there will be no hierarchy. The economic efficiency will become less important than the effectivity of the dialogue. The designer can play an important role in this. For example in the project 'What To Say About The Other', more perspectives on 'the Other' are communicated and the acceptance of what sort of person 'the Other' is will be stimulated.

#### The value of dialogue

A person becomes formed through his or her contact with others. The quality of the contact is crucial for the image. The forming of character and opinions happen during the process of meeting people in their society. The American linguists Edward Sapir and Benjamin Lee Whorf express it as: 'The Others' are mirrors for the consciousness of the individual. The interaction between people is the place where culture is born. Sapir and Whorf formulate why the dialogue with 'the Other' is so important. If we don't keep up a careful dialogue with others and only listen to fear, then 'the Other' will still be projected as a threat. The graphic designer (together with his or her client) also carry the responsibility for the image that exists on the streets.

A dialogue isn't always easy. The discussions and image forming take place on a large scale in processes which are complicated and difficult to control. Especially when political, ideological or economical motives intercept and even stop the dialogue.

In our globalized world the role of the graphic designer is to search with society for new solutions to problems, new destinations for ideas and to build new connections.

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# You are here: Naming a society on the move

Essay by *Simona Kicucovska*

One thing is clear. Everything is changing. Fast. Efficient. Before the coming of the internet, mobile telecommunication and cheap flight opportunities, which took about as long as my age, we could only speculate where we would be now. Well, this is where we are: People reorganize themselves in different ways, and experiment with new, alternative approaches to problems. Networks and social networks appeared and keep appearing, which shift the ways in which we communicate and relate to each other. Knowledge is no longer power, but a currency. Technology has enabled us to be a click away from online, offline, real and virtual at the same time. We no longer imagine the future, but plan it.

*\*By 2025, products of artistic activity will no longer be treated as autonomous, transcendent, intrinsically value-laden objects and artists will recognize themselves as operating within social, political, economic, and cultural frameworks which directly influence the conferred value of their artistic creations. 18 years 02007 - 02025 Sarah E*

*\*Technocrat will be a political party by 2020. 10 years 02010 - 02020 steve hockenyos*

The question is: If our location is everywhere [globalization], nowhere [cyberspace], and out there [outer space]<sup>1</sup> at the same time, where are we present then? Which one counts most? If The Computer is replacing The Clock as a time pacing device, then what time is it? If we are no longer The Mass, how many names do we need to describe our social-

technological- economical- political- cultural- diversity? When we talk 'The Future' do we talk bold predictions, food for thought or possible scenarios?

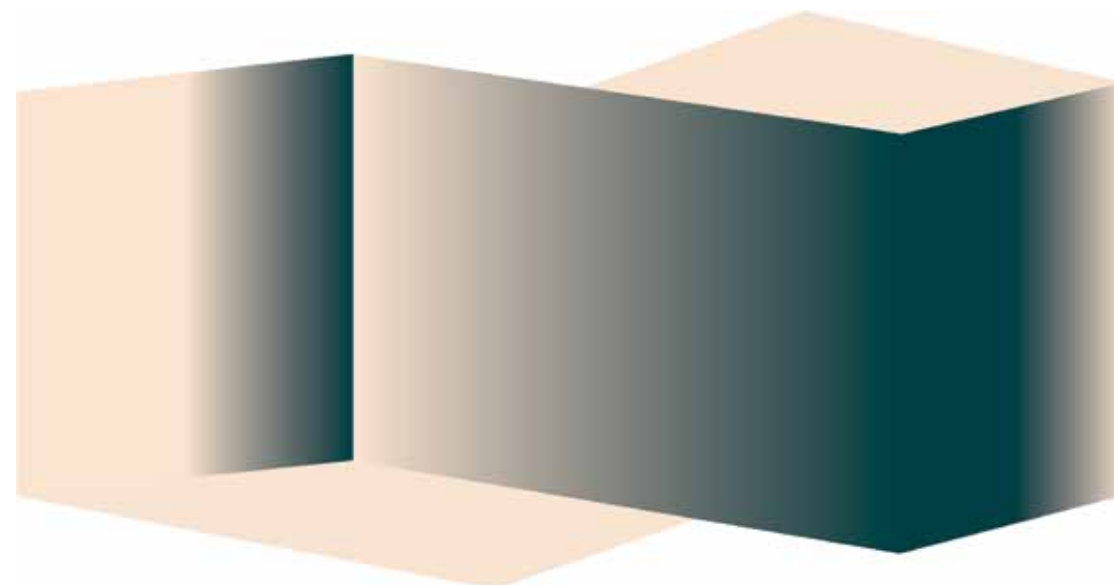
#### BOLD PREDICTIONS

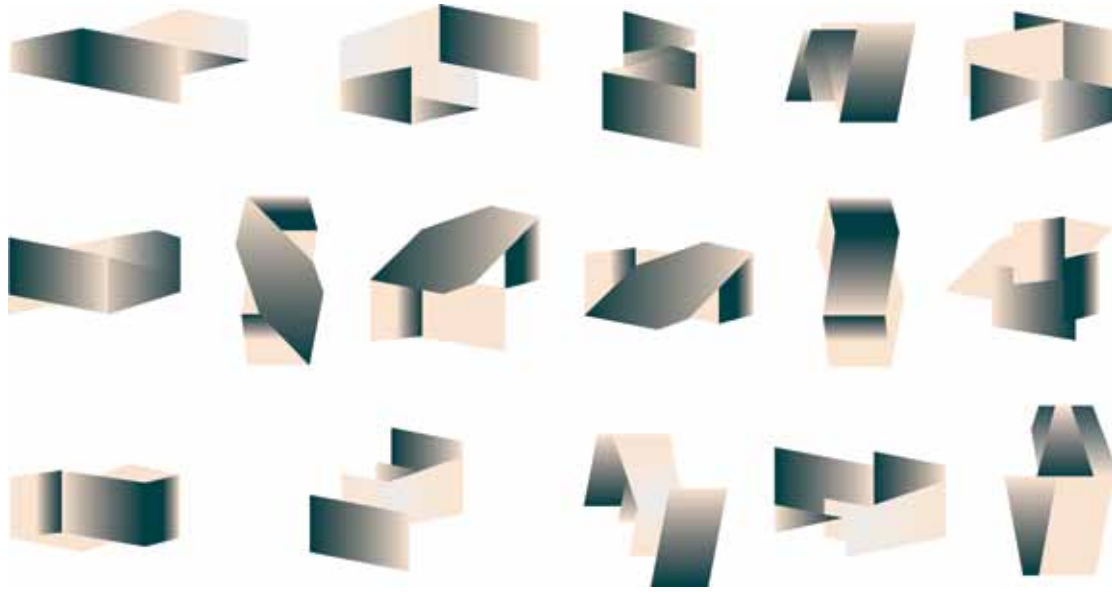
##### The Third Wave [1980]

*\*By the year 2020 the technology will exist that will allow for the "faxing" [teleportation- sending or receiving] of actual inanimate objects, such as text books, clothing, jewelry and the like. 16 years 02004 - 02020 Rob Schnitzer*

Alvin Toffler, the 'world's most famous futurologist'<sup>2</sup> describes in his book 'The Third Wave', three types of societies, based on the concept of 'waves' - each wave pushes the older societies and cultures aside. First Wave is the society after agrarian revolution and replaced the first hunter-gatherer cultures. Second Wave is the society during the Industrial Revolution. The main components of the Second Wave society are nuclear family, factory-type education system and the corporation. "The Second Wave Society is industrial and based on mass production, mass distribution, mass consumption, mass education, mass media, mass recreation, mass entertainment, and weapons of mass destruction. You combine those things with standardization, centralization, concentration, and synchronization, and you wind up with a style of organization we call bureaucracy."

Third Wave is the post-industrial society. The names (used by Toffler) super-industrial society, the Information Age, Space Age, Electronic Era, Global Village, technotronic age, scientific-technological





revolution, signify de-massification, diversity, knowledge-based production, and the acceleration of change. Toffler also used the term 'Prosumer'. This was the notion that new technologies are enabling the radical fusion of the producer and consumer into the prosumer. "Wealth today", he argues, "is created everywhere [globalization], nowhere [cyberspace], and out there [outer space]. Global positioning satellites are key to synchronizing precision time and data streams for everything from cellphone calls to ATM withdrawals." "But the computer's effect on time goes much deeper, influencing even the way we think about it. The computer introduces a new vocabulary [with terms like "real-time," for example] that clarifies, labels, and re-conceptualizes temporal phenomena. It begins to replace the clock as the most important timekeeping or pace-setting device in society.

*\*By 2014 Twitter like products coupled with person mounted video cameras will allow people to lifecast every moment of their daily experience. Others in the community of users will be able to subscribe to the lives of those they wish to follow.*  
5 years 02009 - 02014 Michael S Sherrod

The Rise of The Network Society [1996]  
Sociologist Manuel Castells used another term to predict the future. The Network Society. The term Network Society covers several different phenomena related to the social, political, economic and cultural changes caused by the spread of networked, digital information and communications technologies. This society in terms of historical time is at the end, and in terms of space, at the end of place. Which suggests that everything that needed to be noted in history is already noted, and now we can mix up everything we knew before. We no longer belong to any place or any culture to identify with. We are free from cultural codes and have made room for the

new. According to Castells, places are replaced by 'the space of flows', an abstract space of exchange, outside of global cities and geography. In his idea architecture is a too primitive form to be able to give form to something which directly expresses the codes of the new culture, saturated with visual imagery; "The meaning of its messages will be lost in the culture of 'surfing' that characterizes our symbolic behavior." The only thing recognizable to everyone in the real world are airports: "No carpeting, no cozy rooms, no indirect lighting. In the middle of the cold beauty of this airport passengers have to face their terrible truth: they are alone in the middle of the space of flows, they may lose their connection, they are suspended in the emptiness of transition. They are literally in the hands of Iberia Airlines. And there is no escape." Castells fears that this 'space of flows' will make the world scattered and segmented, unrelated to each other, unable to share cultural codes.

"There follows a cultural schizophrenia between two spatial logics that threatens to break down communication channels in society." While mass media is a remnant of a previous wave, society has already been introduced to de-massified electronic media. Every one can co-create. Society no longer just consumes images, but has become critical and selective. The internet allows us to perceive all reality, virtually. As Castells says: "All realities are communicated through symbols. And in human, interactive communication regardless of the medium all symbols are somewhat displaced in relation to their assigned semantic meaning."

*Google Earth Street View will become a video gaming platform, where users can play Grand Theft Auto-like games virtually in their own neighborhoods. Users will be able to upload GPS-coupled renderings of the insides of buildings. Users will allow others*

*to virtually enter their homes, to pass beyond the public Street View by entering a code serving as a key to unlock their front door.*  
4 years 02009 - 02013 Jason E Cafer

The new communication system of The Network Society integrated multiple communication modes, digitized and networked, comprehensive and inclusive to everyone's cultural expression. Anything goes, so long as one can adapt to the logic, language and codes of The Network Society.

#### WELCOME TO SOCIETY

Postindustrial-, Western-, Virtual-, Information-, Network- 2.0-, 3.0-, 4.0. Who can keep track which version of the update we are at now? And what our name is? We are technologically advanced, highly educated, socially engaged and connected. We share, innovate, inform, and never stop. We are immune to the media, saturated by choices and constantly up to date. We are the embodiment of science fiction visions. We have reached the end of history, geography and time as our predecessors understand them. We are virtually free.

Science Fiction visions are a way to understand the world around us and understanding society; exploration of the world, outer space and alien invasions; Utopian and dystopian societies; Technologically advanced futures, robots and machines. Today science fiction inverts to the limits of the human mind and the subconscious. (Vailla Sky [2001], Inception [2010], The Adjustment Bureau [2011]).

Fiction used to reflect on and inform reality. The movie Up in the Air [2009] tells the story of Ryan Bingham, a transition specialist, who makes his living traveling to workplaces around the United States and breaking the news to workers that they have been let go for employers unwilling to do it themselves. Ryan also delivers motivational speeches, using the analogy "What's In Your Backpack?" to talk about the virtues of a life free of burdensome relationships with people as well as things. For the purpose of his work Ryan travels over multiple time zones on a daily basis. And he relishes his perpetual travels. His personal ambition is to earn ten million frequent flyer miles with American Airlines. Reality now informs fiction. This movie was based on a book, which in turn was inspired by a real person who travelled the world for his job and took pride in collected Air Miles.

Back and forth from reality, to fiction, to reality and to the future. Traveling workers, packed light, outsourced by their companies; and a workforce replaceable by video-conferencing technology. Sounds like a society moulded by Toffler and Castells' future scenarios. Scenarios which aren't that distant of a future anymore. This is our society.

*\*The concept of time as a linear dimension will be replaced by one of time as a polarity between content and context. 21 years 02004 - 02025 John B Merryman*

#### The Long Now Foundation [1996]

The Long Now Foundation, was established in 1996<sup>3</sup> in order to develop a few projects and lay a basis for a long-term cultural institution. The foundation's goals are reactionary to the "faster & cheaper" methods of society and promotes "slower & better"

thinking. Their ambition is to stick around in the next 10,000 years. 'The Clock', one of the projects presented on their website, is an embodiment of the long term thinking.

The makers idea that the future has been shrinking by one year per year inspired him to start a long-term project which 'gets people thinking past the mental barrier of an ever-shortening future'. He proposed a large [think Stonehenge] mechanical clock, powered by seasonal temperature changes. It would tick once a year, bong once a century, and the cuckoo would come out every millennium. Michael Chabon in his essay 'The Omega Glory' [2006] uses the idea of the Clock of The Long Now Foundation in order to muse on the idea of The Future. His interpretation of the Clock is that it is there to revive and restore the idea of the Future, enable us to think about the future again. "The future as such is just an idea, a possible scenario. The Future is a story we tell, a narrative of hope, dread or wonder. And it, a story that, for a while now, we have been pretty much living without." Chabon wonders what happened to the Future. As if society lost the ability to imagine anything beyond the next hundred years, "as if we lacked the fundamental faith that there will in fact be any future at all beyond that not-too distant date. Or maybe we stopped talking about the Future around the time that, with its microchips and its twenty-four-hour news cycles, it arrived."

Where we are now, the idea is that If you can control the internet, then you control the future. The internet came from a generation brought up by thinking laterally. Being bored of big brands. Looking at the huge and empty wilderness of Cyberspace opening up as something to be explored and exploited. It was the much needed lateral thinking that gave us Amazon, Yahoo, Google, iTunes, eBay, YouTube and Wikipedia. Uploaders and downloaders. Yet some think that if culture is something we can google and consume, than it is not culture at all, it is just a product masquerading as culture. But doesn't Cyberspace by now foster a culture in its own right? In which case, are we, as Castells suggests "heading toward life in parallel universes whose times cannot meet because they are warped into different dimensions of a social hyperspace?" This is the paradox of our times: all the information in all the world seems to be just a mouse click away, while we don't feel better informed, that is: in general. "Sumo wrestlers have their own virtual platforms for exchange, teardrinks can choose from a thousand of specialist sites, leica nerds can spend their whole life in online forums as can sadomasochists, one-wheel-cyclists, left-handers and britney spears fans. The problem is that all these voices together don't make a choir. And still everybody sings: its the end of the world as we know it. only we don't know whats next. You can really get a feeling that the world we were all born in is shattered into as many pieces as there are sites on the web."<sup>4</sup> Why the skepticism? There are also others who have already acknowledged the changes taking place, and are preparing to facilitate the citizens of the future. New, concrete names like the B-society<sup>5</sup> or Knowmads<sup>6</sup> are ideas put to practice. These new names are no longer observations of bits of the new society, but actually try to shape new cultures.

*\*By 2070, at least six countries will have officially implemented a 4-day working week.  
68 years 02002 – 02070 Christophe Cauvy*

*\*By 2025 at least 50% of all U.S. citizens residing within the United States will have some form of technology embedded in their bodies for the purpose of tracking and identification.  
22 years 02003 – 02025 Douglas C Hewes*

Prosumer-, Knowmad-, B- Society: This is the mindset of our society. We are critical, selective, well educated, on the move, day and night. Why the fear of isolation?; when we are free to choose. We are connected, virtually, just a click away; And surrounded by many just like us. Geo-, Cyber-, Flow- Space: I am here. And here. And here. At the same time. Clock- Computer-, Personalized- Time: I am here now. Now, is whenever I choose it to be. Not when someone else does for me. Are we than scattered? Living segmented and unrelated to each other? Our physical bodies are maybe scattered around the geographical places. But don't we have the possibility to be ever more connected? If we choose to? Subscribe, unsubscribe, upload, download, update. Isn't cyberspace a new culture, free of the burden of history, and open to the Here and Now? Or are we indeed just becoming schizophrenic?

*\*One hundred years from now the world's governments will formally and legally recognize the basic human right of mobility: a person may live anywhere on earth if they agree to obey local laws.  
100 years 02003 – 02103 Kevin Kelly*

Does having a choice also imply being in control? When it comes to the internet we are either uploading or downloading content. The editorial and verifiable qualities of the informations and knowledge we exchange is debatable. On the overt side of it, we leave traces of ourselves willingly or unwillingly on each step as we meander around public space. We dismiss the knowledge of this by saying "We have nothing to hide." Are we still free then? "I am suce there are far fewer people uploading material onto the net than there are downloading, i.e. uploaders control our net our thoughts our interactive mind. Do they in fact control the future?" "Uploading is not for everyone. The Chinese government are downloaders and they control the the Chinese uploader's right to speech."<sup>8</sup> On my trip to China last year, I had to get used to the fact that most of the access to websites and online services that allow me to be connected to the world were blocked or censored. It felt claustrophobic. It made me question the freedom I am so proud of. What happens if someone (like the government) pulls the plug? Like we saw happen in Egypt recently for example? We like to believe in the democracy of the idea, and have faith in internet architects or hackers to fix it for us. But even a slower internet connection leaves us powerless. We are free, but we are not in control. We have the idea we are free, but we are not in control. We have the illusion of freedom and the illusion of control.

And this is also where we are.

*\*Future bets made possible by LongBets.org The purpose of Long Bets is to improve long term thinking. Long Bets is a public arena for enjoyably competitive predictions, of interest to society, with philanthropic money at stake. This website provides a forum for discussion about what may be learned from the bets and their eventual outcomes.*

#### Footnotes

- 1 See below: Alvin Toffler
- 2 described by Financial Times
- 3 The Long Now Foundation uses five-digit dates, the extra zero is to solve the deca-millennium bug which will come into effect in about 9,000 years.
- 4 The Institute of Social Hypocrisy #22 The sound of downloading makes me want to upload, pg.xx
- 5 B-society are people who belong in the modern innovation society and no longer should be prejudiced against. "Why do we need to work at the same time and in identical patterns as the industrial times, when today's innovation society does not demand this from us? Especially now, when we discover that a fourth of our entire population does not even fit to this old-fashioned day rhythm?" Their mission is to change the existing industrial structures on the labour market and society at large so that 'their' people can finally fit in. The B-people deserve respect. "Let us have quiet mornings and active evenings. Life is too short for traffic jams. Let us have more all-night shops!"
- 6 Alvin Toffler already recognized in the 'The Third Wave' that eventually the 9-5 working hours and punctuality which were a part of industrial society will become irrelevant. He distinguished between day-persons and night-persons. The idea that some peoples biological clocks routinely awaken them later in the morning / day and allow them to be more productive in the afternoon or evening.
- 7 According to their definition a knowmad is a nomadic knowledge worker: creative, imaginative and innovative, who can work with almost anybody, anytime and anywhere. Knowmad is a word that combines know(ledge) and nomad. This is the name for a new kind of educational institution slash business in Amsterdam, The Netherlands. A hybrid name for a culture embedded within a new generation driven by curious and creative young people with ability to lead. People who demand much of themselves and life in general. Knowmade.nl is a business and a school. A business school. But then more creative. With practices like KLM-Dutch Royal Airlines. Goed genoeg (Good Enough) initiative from Achmea, Dutch insurance company and BUNEN (Do) Foundation, the fund of the Dutch charity lotteries.
- 8 The Institute of Social Hypocrisy #22 The sound of downloading makes me want to upload, pg.xx

# The printing press is a whore

Essay by Maartjes Smits

*An essay on the authority of the written word, on the relationship between reader and writer, and stories not directly related to this matter at the moment...*

**The printing press is a whore<sup>1</sup>**

*A Tourist in Town*

I just moved to this city and every appointment is a challenge on its own; the challenge to arrive on time. Although I cycle my healthy Dutch polder tempo (stop for every red traffic light), leave home half an hour early (a sketch taken from Googlemaps in my pocket), I still end up at the Linnaeusstraat, looking for the Trouwgebouw (Wibautstraat). I do not have a map, nor a smart-phone. This lasts one summer. Then, one afternoon, the sky suddenly clears; I realise the Museumsquare and the Leidesquare are at walking distance, the canals are not straight but curved, and Oost is not necessarily in the East. Finally, I understand the city and the city is mine.<sup>2</sup>

*No Watch, No Map, No Book...*

About 5500 years ago, the alphabet was invented. It is one of these inventions that Nicholas Carr (writer and blogger) describes as intellectual. Like the clock, the map and the telephone, the alphabet changes society and the way we live 'it'. An invention like the plough is different, it is technical; it enhances our physical strength, just like the microscope enhances our senses. Literacy is an intellectual invention because it 'enhances' on a meta level. The alphabet changes power structures in society.<sup>3</sup>

*Rhyme, Loop, Repeat!*

But let us go back even further, before the ancient Greeks start to write. They use oral 'media' to spread news and knowledge; poets and singers tell their stories. They use repetition, fragmentation, loops and rhyme in order to remember large bodies of information. A performance can start at any point in the story. A tale is never twice the same. It is told in a structure that is completely different from the linear structure we are so used to now. Oral tradition creates a story structure which is more fluid and changeable, it enriches language and trains memory.

*Reading Makes the Brain Lazy*

Aristotle and Socrates warn against the consequences literacy will have.<sup>4</sup> Besides, text is only a rigid, stiff and subjective representation of knowledge. Nevertheless, the people love it. Text, the written word is accepted and literacy proves to be a true intellectual invention. The alphabet changes society: communicating and receiving knowledge is no longer a social happening, but an individual event. There is no direct contact between the 'writer' and his public, between the people in the public.<sup>5</sup> Reading is not a team sport.<sup>6</sup>

*The Most Healthy Dish is Always Boring*

During the centuries that follow, people get used to the new medium that tells stories. A shift in society takes place; a change from an oral to a literate culture. Writers develop their new linear structure and readers get used to the deep concentration this demands. Especially if compared to the poets' performances and plays, text is visually, rather boring.<sup>7</sup>

From the Middle Ages onwards literacy excels. Text is knowledge. This generates a shift in power structures and authority. Text proves to be quite an efficient means to reach a large audience. The marriage of text and knowledge creates a powerful position for the literate person, especially the one who writes.<sup>8</sup>

*The Revolution of...*

The first demonstration of the telegraph changes everything (again). In 1844, sound and the symbols that represent language (characters) are reunited. This invention creates the possibility of direct information exchange, one person to another, instant and personal. It is an intellectual invention which kickstarts a change in our perception of knowledge. Soon, literacy will lose her absolute power. Mark Federman, PhD researcher at the university of Toronto, argues that, looking back, we can conclude that when the dominant mode of communication changes, the dominant modes of knowledge and authority change as well. The accessibility of knowledge is especially important in this process, and it is often an intellectual invention that kick-starts it. Naturally people react to these new technologies in different ways. Inventions like the alphabet, the clock, the map, the telephone or the printing press are loved by the mass and despised by a small group.<sup>9</sup> Historically, revolts and revolutions, with the aim of a more democratic society, have been linked to technological inventions.<sup>10</sup> These new media cause shifts in the power structures. By making knowledge and media accessible for a different crowd, they change the relation between those of authority and the mass in society.

**Reading on jet skis**

*Trees In The Forest, Paper In The Press*

Even though some have said she is a whore, and others got confused and depressed by the enormous volume she produces<sup>11</sup> the printing press is seen as an important invention for literacy. Nicholas Carr agrees that the accessibility of text has benefits for both the reader and the writer. Even though large volumes of pulp are published<sup>12</sup> the printing press (and cheap paper from China in the 15e century) elevate the level of writing and reading.

Indeed, we get more and more intellectual. Even though some do not see the forest for the trees, the pearls in the mud, time has shown that the printing press was definitely not the end of literacy, nor did it elude the authority of the written word.<sup>13</sup>

During the Renaissance, literacy becomes institutional-ised. Text is knowledge, so schools, universities, institutes and libraries document every invention being published. A publication is a proof of truth, both in the scientific and in the cultural world. The question is, who is the writer? The writer is the one who knows. The one who has the truth and shares it with the reader. He<sup>14</sup> has the word.

### *Deep Reading; Or The Wild Blue Yonder*<sup>15</sup>

Nicholas Carr's observation, that because of his 'addiction' to internet he can not find the necessary concentration for deep-reading, is worrisome if you realise that our educational system is largely based on the idea that text is knowledge. The readers' total surrender to the book is seen as a sign of intelligence and civilisation. Carr describes that before the internet he felt like a scuba-diver, when he was reading a good book, wandering and getting lost in the story. But now he feels more like a tourist on jet skis, skipping over the surface of the text. The internet-reader perceives text in a different way. The quality of online reading is different. It is more about scanning the text and looking for relevance. This obviously affects the relation between the reader and the writer.<sup>16</sup>

### The schizophrenic reader

#### *Schizophrenic Words*

Text is a medium. It is an 'object' that stands between the writer and the reader. Text is rather schizophrenic, according to Wolfgang Iser,<sup>17</sup> a literary scholar. A text is a work with two poles, one artistic, one aesthetic. The artistic pole is the expression of the writer, the representation of her thoughts. The aesthetic pole is the reception of the reader, that is; making these thoughts tangible. Therefore the text constantly balances between reader and writer.<sup>18</sup>

In order to write, the writer has to read, since text is still a medium of communication. A reader, on the other hand, does not necessarily write. The (traditional) role of the (traditional) translator is an interesting one. The translator has to read the text (aesthetic) after which the text can be (re-)written (artistic).

#### *Secret Subtexts*<sup>19</sup>

Writing is making choices. A writer picks the words from her personal idiom of language, and composes a text with her selection. Every word is connected to the writer in its subtext. It is the writer's preference, she chooses this word for its historical use, personal history, sound, accent, and connotation. The reader does not share this subtext. The reader's perception is therefore a different text than the one the writer wrote.

Back to the internet-reader, the one drowning in an enormous volume of information:<sup>20</sup> He has to make a choice. For this endless stream of information will slowly, day-by-day, hollow the reader's intellect, his ability to read and to perceive knowledge, at least

that is according to Carr's prediction.<sup>21</sup> Nicholas Carr perceives the internet as shallow and fragmented, a forest of so much knowledge in so many different ways, that he only sees the leaves. The (linear) structure is overgrown.

### Wisdom is a Choice

#### *The Medium, the Message*

The medium shapes the message; its surface is not passive but it influences the receiver.<sup>22</sup> I would like to argue that this is only half the argument though. In fact it is the choice of medium that really shapes the message. This is the choice of the author.<sup>23</sup> Whether we are writers, painters or designers, we are all storytellers, each in our own medium. The medium is the structure we force upon the story, it enriches but also colours it.

Over the last centuries our popular media have changed. In information culture, the evolution from an oral tradition to a written/visual culture started with the alphabet. In his fear of losing his ability to deep-read, Carr tends to overlook the fact that text is an image, the depiction of a story. Text is abstract; it is nothing more than a representation.<sup>24</sup>

#### *Intergalactic Planetary Planetary Intergalactic Another Dimension, Another Dimension*<sup>25</sup>

With the introduction of new media like photography and film, the image takes an even larger role in information culture. Umberto Eco describes the reactions in the sixties to The Gutenberg Galaxy in a lecture titled From Internet to Gutenberg. In this lecture Eco predicts (in 1996!) the replacement of the linear way of thinking (books) by a universal way of receiving knowledge. The overwhelming amount of images on television is seen to be, as Eco notes, a threat to the linear medium of the book. Surprising, in a time where the computer (a text oriented instrument) take on a leading role in information distribution.

#### *The Sloppy Generation Says:*<sup>26</sup>

Carr describes the digital generation<sup>27</sup> as a pancake generation: A generation with wide knowledge but no depth; a flat generation. The way we read online, our surfing<sup>28</sup> and our sloppy use of language, it all illustrates the same decay. But let us take text off its pedestal of knowledge, and let us look at it purely, as a representation of language. In this framework we do not have to be so afraid of all the 'sewage literature' that springs from the internet. Linguist Marc van Oostendorp, noted that the uniqueness of text-message-language (sms) is that people finally use the alphabet (the written word) in order communicate in a direct way. Their endless chattering, like birds in a garden, is maybe, as Arjen van Veelen adds, the core of language. The sloppy language, that Nicholas Carr and many with him, see as the downfall of the intellect, is at least more natural than the language of a handwritten letter and texts (expressions of thoughts) that can solely be public with the use of the printing press. Text is finally communication.<sup>29</sup>

#### *If Text = Communication, Then Knowledge = ?*

So, what if I disagree with Nicholas Carr, what if I do not believe that Google makes me stupid? If I actually think that I have learned more online, or via the internet through other media (books included), than I have learned in high school,<sup>30</sup> then what does that say about text and what does it say about knowledge? If I do not believe that the writer knows it all, then who else has the authority? Authority in the pancake world, that others<sup>31</sup> call the Ubiquitously Connected and Pervasively Proximate World. The UCAPP world is a world of relations and connections, a world without clear content or one big truth, in which wisdom hides in structures and relations. Knowledge is no longer found in deep, linear reading, but in the parallels, translations, overlays and rhyme between different representations of knowledge.<sup>32</sup>

And what is wisdom, if truth is never static, never absolute and not even always true? In this (online) world, reading is active, it is looking for handles, making choices and at the same time not being afraid to revise them. A fluent world, in constant transformation. This means wisdom is found in connections and perspectives, it is found in the reception of information. Education is not solely perceiving knowledge, but more what happens afterwards.

#### *Wisdom Lays in the Choice of the Reader*

The history of technological evolution, in which every invention aimed for more democracy, has brought down the word 'authority' and replaced it with the word 'respect'.<sup>33</sup> It means that every tale has several storytellers, the truth hides somewhere in between, depending on day, time, place, person, server, etc. The Internet as a medium does not work in a linear A-Z way. It comes without tutorial but has thousands of instruction videos on YouTube. Which means you will have to figure it out yourself.<sup>34</sup> Which means that you will get lost, so you should leave home early. The advantage is that there is no more need to stare at a map till your eyes wear out. You actually have the time to look around and find that secret treasure, that hidden café, the ultimate bench for a picnic.

#### Footnotes

- 1 Right after its invention by Gutenberg the Catholic clergy convicts the printing press a tool of the devil. After all, this machine will print anything (!), as long as it is paid for. Rubbish and profanity will soil the medium of the book, the medium of knowledge and truth. The aphorism "mexcliv est stempificata", the printing press is a whore, clearly expresses this concern. (More on this, in the Dutch essay by Arjen van Veelen, klaveimbelhuman- isme)
- 2 I (and my bike) am (we are) sterdan.
- 3 In his book *The Shallows, What the Internet is Doing to Our Brains*, Nicholas Carr describes how the intellectual invention of the internet is changing him. He is so used to the instant satisfaction of a Google search that he can not find the concentration to go to the library and read a book. Carr wonders: "Is Google making me stupid?" (2010)
- 4 In Plato's *Phaedrus*, we read a dialogue between Phaedrus (Socrates, one could argue) and Hermes, the supposed inventor of the alphabet. Thamus is not impressed; he argues that the human memory is a great gift, though one that needs to be practiced continuously in order to remain strong. Literacy would not maintain the brain, but make it depend on an external organ, text.
- 5 Reading was not always an individual act, in the beginning one would read out loud. Augustine, in his *Confessions* in the year 387, describes the first definite instance of silent reading: Augustine, a 30 year old professor of Latin rhetoric is offered a teaching job in Milan. It is the year 384 AD; he packs his bags and leaves, promising his mother to pay a visit to the city's bishop. Father Ambrose is an old friend of hers, and an extraordinary reader. "When he reads," writes Augustine, "his eyes scan the page and his heart seeks out the meaning, but his voice is silent and his tongue is still. Anyone can approach him freely and ask him questions, and he readily answers, so that often, when we come to visit him, we find him reading like this in silence. For he never ceases aloud."
- 6 Certain writers may argue that reading is not active at all. The reader is considered the receiving party.
- 7 Reading is not a natural thing. Our brain is programmed to register change. It is the reason why our eyes still drift towards the moving image of the plasma screen in a restaurant, no matter how charming the company.
- 8 Which proofs to be quite a powerful tool to the Catholic Church.
- 9 Mark Fedecman describes in his lecture *Why Johnny and Janey Can't Read, and Why Mr and Ms Smith Can't Teach the interesting phe- nomenon that when we want to buy, for example a new washing machine, we seem to trust the opinion of a group of (online) strangers more than the opinion of one expert (the salesman or the producing company)*.
- 10 Russian Revolution (1917) > telegraph
- 11 Second World War (1939-1945) > radio
- 12 Vietnam War (1957-1975) > television
- 13 Iranian Revolution (1979) > cassette tape(recorder)
- 14 Iran election protests (2009) > Twitter
- 15 Arab Spring (2011) > Facebook
- 16 Lope de Vega, Spanish playwright, expresses in 1612 his discontent on the big amount of books that surround him; So many books - So much confusion! Around us a sea of books and most of it covered in foam.
- 17 Nicholas Carr describes it as the downside of the printing press: "Apart from elevated literature, books of the worst sorts were printed. Taste- less novels, bullshit theories, sewerage journalism, propaganda, and (of course) large amounts of pornography flooded the market and became very popular in all layers of society."
- 18 De the authority of the writer. . .
- 19 A rather painful example of the connection between text and knowledge (and at the same time of sexual discrimination) is the long time it took before women could publish scientific articles. Simone de Beauvoir had to present her first philosophical work as a novel, while Sartre could publish his/her essays as a theory some years later. More about the influence of de Beauvoir on Sartre's work can be read in *Sex and Philosophy* by Edward Fullbrook and Kate Fullbrook. (From this point on I will refer to the writer as 'she'.)
- 15 Werner Herzogs' movie (2005). The wild blue yonder could also be lonely.
- 16 The difference between the two is explained: The writer knows, the reader learns. The readers' career starts with learning how to read and write.
- 17 Iser explored the reader-response theory in the 1960s and '70s.
- 18 If a text can not exist without a reader, I would argue that reading can never be a passive thing.
- 19 According to Roland Barthes, in his 1957 *Mythologies*, no use of language can ever be separated from structures of ideology and power. With every use of language, come two levels of signification, denotation and connotation. For example the connotation of children's toys that are pre-conditioning children to the gender roles that they will be expected to assume. . . . . "French toys are usually based on imitation, they are meant to produce children who are users, not creators." Toys are a "microcosm" of life; according to Barthes, French toys are an illustration of the belief that children are a miniature reduction of adults. Toys point in the (right?) direction. . . . . "By providing children with "artificial" materials and toys are we, in turn, providing them with an "artificial" view of the world?"
- 20 Image of guy with books.
- 21 Searches that prove the plasticity of our brain. When we get used to some- thing, the path in our brain that is active during this activity will develop, it will get stronger and more complex. This is how we learn things, how we remember. Other paths in our brain, the routes we almost never take, are pushed aside and become smaller. Only a lot of training could (and almost never completely) recover the old routes. . . . .
- 22 Nicholas Carr quotes McLuhan's *The Gutenberg Galaxy*, (1962) in his argument on why the Internet is such an evil thing.
- 23 CONTINU, I INSIST, I REPEAT
- 24 Cacl n'est pas un pipe - René Magritte (1928-1929)
- 25 Intergalactic - Beastie Boys (1998) The song samples the theme music for the 1985 film *The Toxic Avenger*, as adapted from Rimsky-Korsakov's arrangement of Mussorgsky's *A Night on Bald Mountain*. The sound effect sample originates from the sound the Resonator makes in the 1988 film *Four Beyond*. Elements of Les Baxter's rendition of *Prelude in C# Minor* as composed by Rachmaninoff are used during the verses, and the song also contains elements of the Jazz Ccu- sades album *Powerhouse*. The closing "Do it!" is sampled from the 1971 Stovall Sisters song *Hang on In There*. A Shut-out to Mario Caldato (Mario C), the single's producer, is given in the song. (source: wikipedia)
- 26 Comment on the book I always get my sin, about Dungleish (Dutch people speaking English) by Maarten Rijkens.
- 27 Described as the confettigeneration in *HP/de Tijd* in 2010. Hans Maas, teaching at the Postacademic school of Journalism, describes: "The vanguard of this new generation surely likes profundity, is curious about key questions and wants to perceive and comment them from every possible perspective (= confetti), but most of all: they want to have all the peace and quiet to get the answers."
- 28 Marshall McLuhan used this term in the 1960s to refer to rapid, irregular and multidirectional movement through a heterogeneous body of documents or knowledge.
- 29 Comments about Twitter
- 30 Not dismissing the fact that I could not have perceived the information if I had not learned the basics, of course.
- 31 Dr. Mack Fedecman, PhD, author of *Why Johnny and Janey can't read...*
- 32 Please 'loop' back to the third paragraph of this text.
- 33 De LIKE if you prefer.
- 34 Which means that every 'reader' will have his own version, his own truth, which does make it slightly more democratic. I would say.

# The (Un)bound Book

Essay by *Brigiet van den Berg*

for A.

I am a materialist. I love books. Not because of the knowledge that you can get from them or the stories that are written in them. Not even because of the pictures that are in them. I love the object 'book'. The shape of the thing in your hands, the thickness and the way it could fit in your pocket. The paper and the way it crimps when you flip through it. How it is bound and how the ink smells like new words. I am not a purist; the most expensive books are not always the most beautiful in my eyes.

Probably somewhat influenced by my budget, I have developed a preference for pockets. They have something accessible, unpretentious about them. They are cheap, efficiently produced and are full of limitations. From experience I know that they are easy to make yourself. It's something everyone should do at least once. The moment that out of your printer comes rolling this thing that a minute ago still only existed on your screen is a little magical in itself. That moment pales in comparison to the moment that these same pieces of paper are glued together and form this single, readable object. The moment that same pile comes out from under the cutting machine is the most beautiful in my profession. All of a sudden it is a book. Just like the real thing.

Title pages have always been my favorite. The more white left on a page, the better. You could say that this leaves the ultimate room for interpretation. Even though I think it actually is more my love for a minimalistic aesthetic. It's also because of this that I don't favor wildly designed books full of images. The literary bareness of a dedication: 'for A.' is what really gets me.

The attractive thing about a book is that it has time. It doesn't need to be understood in the blink of an eye by every passing biker like a poster does. It's ok to take your time on it, to read, to flip through it and to take a seat. A book doesn't need to communicate clearly; it gets to tell the whole 'story'. The time a book has also makes sure that you can never catch everything that is in it at once. It requires remembering what came before.

The book is being ascribed all kinds of qualities, from memories that the sight of a book can have down to the feeling of the experience that the content of a book can call to mind. It seems as though the definition of a book is set in stone and as if this will be the case indefinitely.

*a reason to compile.*

People surround themselves with books. In a certain way they represent us. Look at someone's bookcase and you know who he is. From a proud collector to the trashy novel reader, we all have stuffed our houses with them. Every time we move houses we again drag all those tons of paper and fill our new places with these books from our past. Why are all those compilations of paper so important to us? My bookcases are filled to

the brim as well. A lot of books are precious to me for a number of reasons. They belong to a moment when I got them or read them. They touched me in content or shape. Some changed me. Others - I must confess - I have never even read yet. Still I enjoy having these books surround me too. All the knowledge and images that they contain are within arms reach and comfort me. They provide me with a chosen framework.

The book has been the norm for centuries when it comes to compiling and saving information. With the writing of words on paper information was made tangible and transmissible, this is how knowledge survived the person that carried it. The written word has had enormous authority from the moment it came to exist. The book served as evidence and existence of the Idea. From the Bible to schoolbooks of our childhood: books were full of 'truths'. The book used to be the only access to knowledge and with it came power. Every idea had to at least be compiled in a book to be taken seriously. The book as powerful and meaningful medium has in itself become a reason to compile. In a way this is still the case. No research remains unprinted and every exhibition brings its own publication to the table.

According to the Oxford Dictionary a book is a 'written or printed work consisting of pages glued or sewn together along one side and bound in covers'. This definition seems to imply that what is written or printed on those pages and to what end it is made, doesn't matter. As long as it is printed and bound it can call itself a book. On top of that this definition doesn't distinguish between a novel filled with just words and a scrapbook composed of pictures. Depending on the content this definition of the book can lead to completely different objects.

Even though a novel is designed as well and this design causes another experience than just the collection of words itself, I am mostly interested in 'flickbooks'. Books that you can't 'finish', but that can grab you again at random times by the experience they give you, the way that they shape or convey an idea. The shape of the book can turn a reader into a viewer when he is subjected to how what is where and is unsure about what the next page will bring. Flickbooks are, aside from potential text they may contain, conscious of the fact that they are books and that they possess dominant qualities. Their breath that there has been thought about their characteristics as an object and the course of the story or the idea that runs throughout the pages.

*to write a book, to download a book.*

Most likely you are now reading this text on a piece of printed paper, but the first few times these words were read have been on a screen. I myself read it first while I was typing it out on my laptop, followed by others through an e-mail. We now live in a digital age and this also has consequences for the way we take in written information. Where printed media used to have sole rights to the matter, we have all gotten used to reading on a screen in the meantime. We read

information on websites or choose what knowledge gets delivered to us through feeds. Even reading a book no longer necessarily requires that we flip through a physical object or that they consist of a bound compilation of paper. Reading a pdf scan of books, magazines, newspapers and articles has become normal. Especially information that is being read no longer just exists in printed form; almost all newspapers, magazines and books have their digital counterpart.

I have been asked numerous times how my created book could be found online. That question doesn't seem to mean more than a request for a pdf-reader that makes a cringing noise when you turn the page. The gradient that runs over the belly of the book of these online readers and the drop shadow on the right are there to remind us that we are in fact dealing with the reflection of a three-dimensional book. This flattened and soulless variant to the physical book has thereby satisfied the needs of its online existence. The publisher has gone along with the digital age and the information can be found directly from our homes. The book has gone digital.

On Wikipedia you find on top of the article on the book: 'A book is a set or collection of written, printed, illustrated, or blank sheets, made of paper, usually fastened together to hinge at one side. Besides this the term indicates information (to write a book, to download a book).' Apparently we are not to take the 'collection of sheets made of paper' too literal any more. Books are now downloadable objects as well. The definition of Oxford, in which the bound or sewn part is an important aspect of the book, seems to then no longer be in line with the practical use of the word 'book'. The rise of the computer has changed what classifies as a book, but still rests heavily on the printed original as a compilation of pages.

You could say that by now we know what the added value of digital media can be. Web design has proven a long time ago how the interaction with a user can create speed, endless links of relevant information and being ever up-to-date as added value. Just like the bound book has qualities that are in service of the idea it carries, the qualities of digital media could in a new way add value to the unbound book. Can a pdf that adds no digital characteristics to text still be called a digital book? Since its launching the iPad seems to have become the medium for the digital book. With videos, audio and touch screen navigation on the reflecting screen the books rather look like complex websites. At the other end of the digital book spectrum than the pdf, it seems as if in the iPad text has become subjected to all the flashy things this machine can do and makes you wonder whether this should be called a book still either.

That the bound book has authority is established and is why it is still popular amongst commissioners. The rise and hype of the iPad, laptops and the Internet as media also cause those same commissioners to add a digital variant to his book in almost the same form. It seems as if people are afraid to choose for only a printed book and risk 'not keeping up with the time', while at the same time they are afraid to commission just a digital book and risk losing the authority of the printed book.

*with game faces on and feet down.*

When I tell someone that I make books, I often get the question if I still see any future in it. I can't imagine books disappearing from our lives. At the same time, record labels probably thought the same about the CD. Video storeowners that are dropping like flies after having served society for 30 years probably denied the impact of these digital times as well. Am I as a bookmaker just as naïve?

The change in what is considered a book, its definition, seems to go beyond not taking the 'pile of paper' part literally. Booklovers fear for the future of the book as they know it; the existence of the bound book seems to be under threat. The concern is that the book in its bound form will disappear, that libraries will close down or worse that reading will be done only online or no longer at all. People would do no more than scan through books, flip through magazines and continue to dumb down. In the meantime the book fanatics are putting their game faces on and their feet down: the battle for the preservation of the bound book against the takeover by the unbound book has begun.

That there is an idea of the book that is worth fighting for, the book as we know it, gives the impression that the book has stayed the same over the past centuries. Instead the medium has been subjected to technological developments from the very start. Clay tablets were traded in for beeswax, which in their turn got replaced by parchment. Until the mid 15th century the book was still literally the work of monks. The wood and letter printing techniques were supposed to be the end to the book because the medium was being forced open and everyone would be able to make one. The soul of the book would be lost in massproduction and people would no longer attach value to the book.

The book 'as we know it' is a norm of the way we make it rather than it being a carrier of information. The anger and fear that the introduction of the printing press brought along with it is not much different from what is now happening with the introduction of the digital book. Lovers see the change in the way the book comes about as a threat to what the book means. We fear that with no longer printing, binding and gluing the compilation of paper the content goes too. The first thing that a designer does when he lays hands on a book is to smell the paper and the ink. After that he probably flips through it, usually from the back to the front. The paper and the printing are being looked at followed by checking the binding on its spine. We flip through it some more and if we are really on a roll we leave the whole thing hang by the cover to see how well the binding is in fact done. What pride is there still left for the designer of an unbound book?

Up until now most unbound books that can be bought on Amazon are hardly designed. It is as if the e-book is still stuck in MS-DOS phase when it comes to design. Text can be centered, changed to bold or when we are being really serious it can be underscored. Except for the cover there are no images to be found in the world of the digital book. In short: the design development of digital books is still in its start-up phase. And if designers will not develop

her, she will be forgotten. Our future of reading unbound books will be the eternal subjection to the by webdesign created iPad glossies.

*scentless, shapeless, weightless*

Just like we can design a bound book and play with the aspects of the physical object (paper, size, whitespace etc.), the unbound book deserves a design as well. In a new definition of the book, in which it can be both a physical as well as a digital carrier of information, the media has different qualities that we can put to use in expressing an idea.

On several occasions the content of the book can ask that it remains unbound. The unbound book is scentless, shapeless, weightless, without location, subjected to the will of the reader, flat and non-coercive. It can be quick, changing, specific and endlessly linked to other relevant information. This doesn't mean that the only future for the book is that it remains unbound. It means that it is up to the designer to shape the book depending on the idea it conveys. In the case where certain information can only be fittingly shown in an unboundbook, we create room for the designer to express other (aspects of) an idea in a bound book. The digital side of the future medium book makes way for the bound side that in its physical qualities can lay down a magnification. The bound book can carry sensitivity and authority in it, form an independent and defined object that is linear, slowing, has weight and above all: is tangible.

*unbnd. bk. sch. desgnr.*

What then is the future of the book? The future is that the thoughtlessness of the bound book comes to pass and that a every time we decide on a book, a decision needs to be made between the different form a book can have. This offers the possibility to make full use of the specific aspects that a bound or unbound book can give to express an idea.

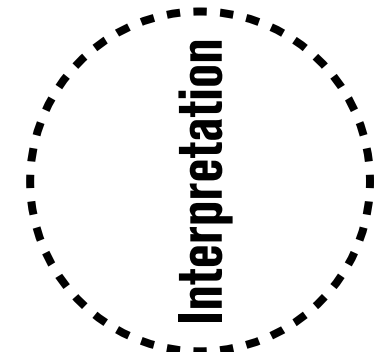
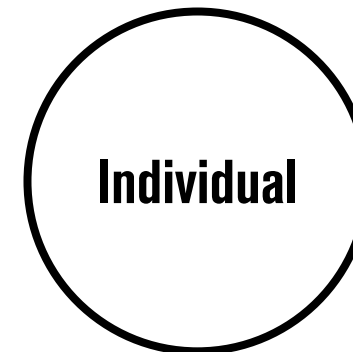
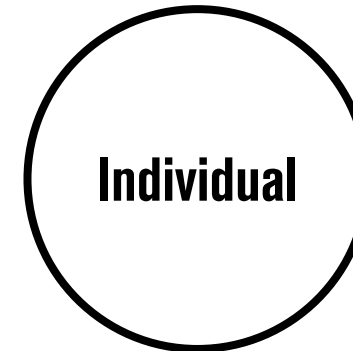
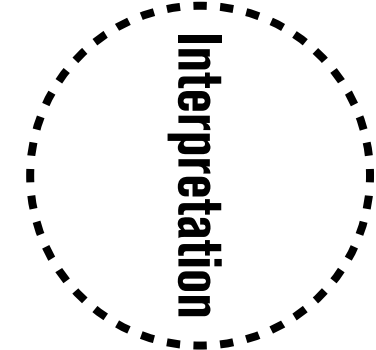
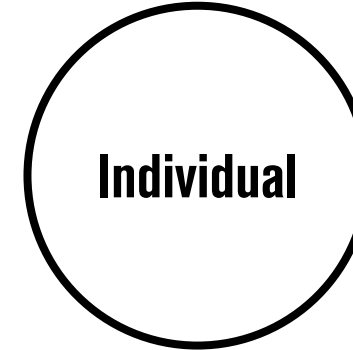
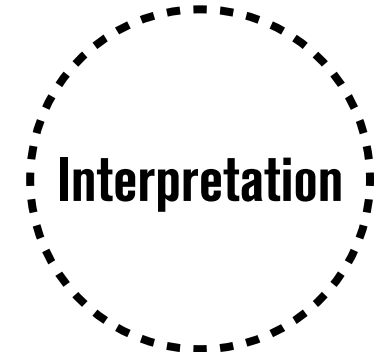
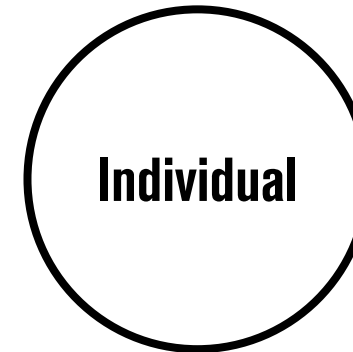
The bound book is especially a beautiful and fitting object because we can add certain physical qualities to it depending on the information. These can convey the idea that it holds even stronger through the experience and limitations of the medium. Out of the fear that these qualities will be lost, we forget that the unbound book also offers possibilities. The digital book doesn't need to be linear. It can be specifically 'compiled' according to the wishes of the reader, information can continuously be added to it and removed to keep the content up-to-date. The unbound book is an object that is constantly growing, moving and can link a world of information together. In this sense an unbound pile of paper is - no different than its predecessor - also a book: an object that carries information in it and can express an idea through the use of an individual set of qualities.

If this is what defines a book, that it is an information carrier that expresses an idea with use of form specific qualities, than we can ask ourselves what should or shouldn't be called a book these days. A pdf rarely makes use of digital qualities; it's hardly ever personal, linked or up-to-date. A pdf is a flattened variant of the bound book and with it has

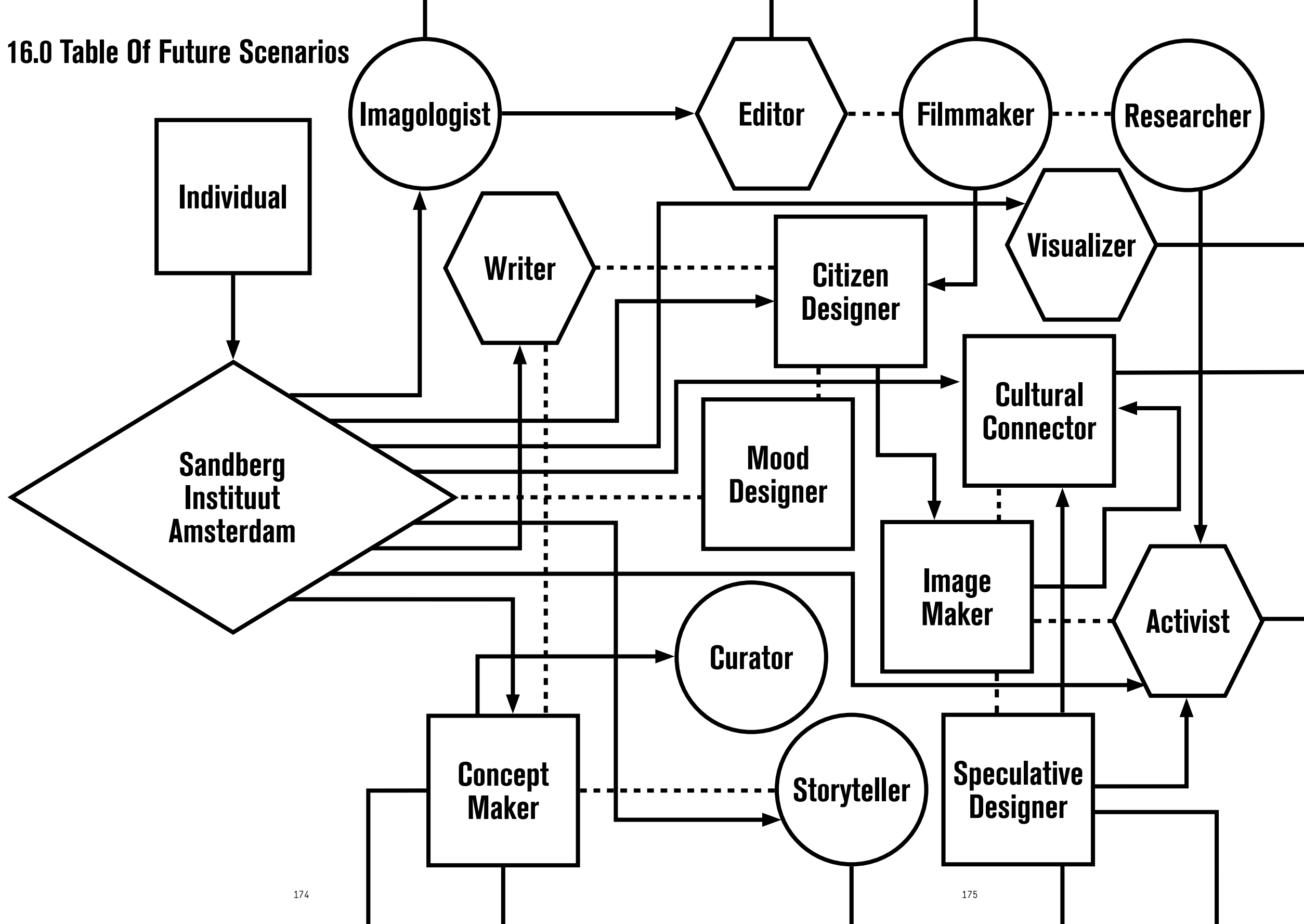
only lost qualities instead of gaining them. Therefore a pdf can be hardly called a digital book at all. Books made for the iPad are loud and use media in which text is inferior and can only be found in small pieces. In this digital 'omni-machine' you can't technically speak a compilation of information. It does everything and and yells words at us from behind its shiny screen. The unsubtle and has lost most of the authority of the bound They are not really books. They are glossies.

As I said, I am a materialist. I love flimsy gadgets much as I do books. Yet the arrival of the e-readers in conflict. How could such a trivial machine ever dearly beloved book? Still I wanted to own one. When a Kindle for purely research purposes - as I told matte screen surprised me. The black and white pages, the weight, the simplicity, the price of books and the reminded me of my cherished pockets. Similarly the e-book with all its limitations possesses a charm Just like the pockets weren't able to, the unbound not be able to replace the bound book in all its physical qualities and tangibility. Deciding on also deciding on its forms. Choosing is always This makes the choice for a bound book a conscious The unbound book is not the future of the book a future form. A form that needs a (book)designer just as much.

## 15.0 Table Of Interpretation

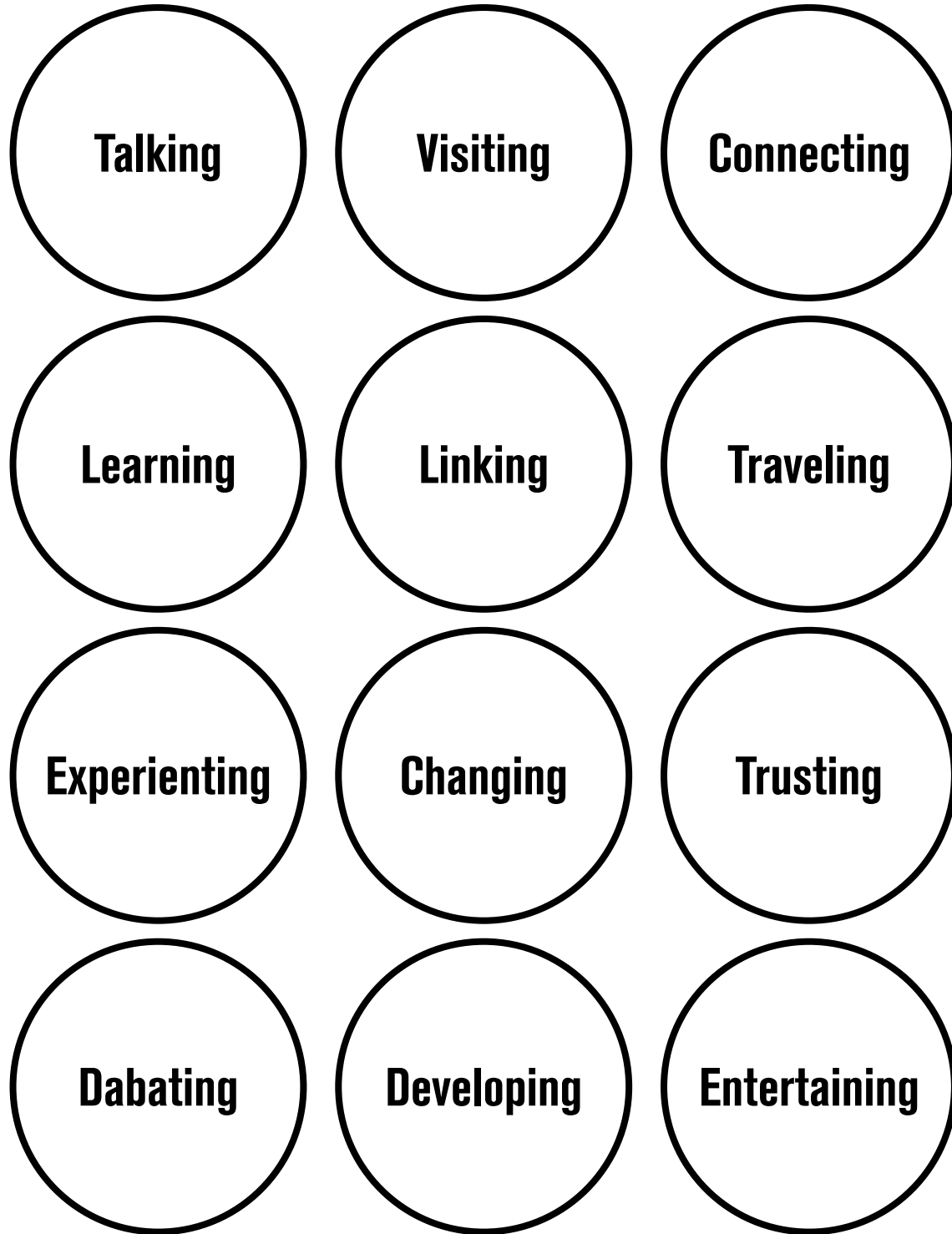


# 16.0 Table Of Future Scenarios



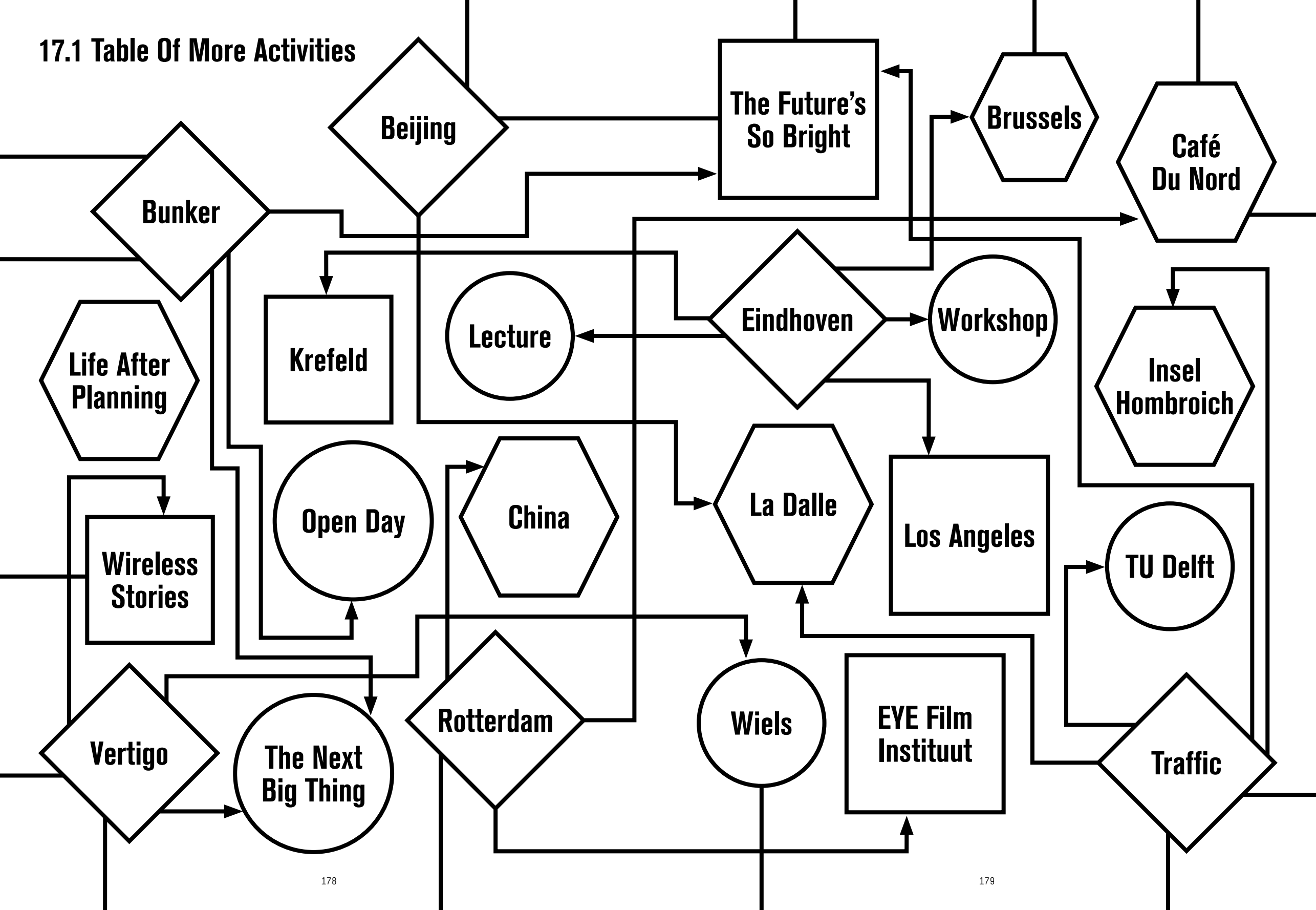


## 17.0 Table Of Activities



# Activities Of The Organization

# 17.1 Table Of More Activities



# Opening weekend La Dalle



Opening weekend  
La Dalle, September 2010



Baskets filled with all  
sorts of mushrooms



Walking back home  
(from left to right: *Seungyong, Maartje, Lauren, Stefan, Anja, Guido & Rudy*)



From left to right: *Seungyong, Lauren, Yuci, Rudy, Maartje, Anja & Stefan*



Rudy talking  
about mushrooms



*Stefan Schäfer* proud on his loaded basket  
with mushrooms



Lode smelling the hallucinating  
*Amanita Muscaria*



Time for Dinner  
(from left to right: *Stefan, Seungyong, Guido, Maartje, Yuci, Lauren, Anja & Rudy*)

# Masterclass Beijing



Commercial advertising in Beijing subway  
'State Branding in China' *Lauren Grusenmeyer*



Flag Procession on Tiananmen Square  
'State Branding in China' *Lauren Grusenmeyer*



Mother with son posing near the market  
'Streets of Beijing' *Simona Kicurovska*



State banners in Beijing  
'State Branding in China' *Lauren Grusenmeyer*



Street corner at night  
'Streets of Beijing' *Simona Kicurovska*



State advertising on ecology  
'State Branding in China' *Lauren Grusenmeyer*



Man with bike at the square  
'Streets of Beijing' *Simona Kicurovska*



'State Branding in China'  
*Lauren Grusenmeyer*

**Monday October 18 2010**  
10.00 Arrival Beijing  
10.00 Opening  
18.00 Dinner

**Tuesday October 19 2010**  
10.00 Beijing Visit  
by *Shi Jian & Umi*

**Wednesday October 20 2010**  
10.00 Workshop  
12.00 Beijing Visit

**Thursday October 21 2010**  
10.00 Lecture Section 1  
16.30 BIFT Visit

**Friday October 22 - 24 2010**  
10.00 Workshop

**Monday October 25 2010**  
10.00 Lecture Section 2  
Research Projects  
15.30 Review 1

**Tuesday October 26 - 28 2010**  
10.00 Workshop

**Friday October 28 2010**  
15.00 Final Presentation  
& Exhibition Opening

# Open day Sandberg Instituut



Maartje Smits explaining Happy Ending,  
Vakantie & Alpenblick



The Invisible Operators  
Anja Groten



Design Department  
Visitors joining Open Day



What to say about the other  
Janneke & Hillie de Rooij



Janneke & Hillie de Rooij  
joining Surplus Auction



Design Department  
Visitors joining Open Day



Surplus Auction  
Yuri Veeerman & Ruben Pater



Design Department  
Visitors joining Surplus Auction

Thursday March 31 2011

12.00 Lunch 7th floor  
Students & Staff

*Auditorium*

14.00 Welcome by *Jurgen Bey*  
14.05 Film *Emile Zile*  
15.00 Performance MZ  
15.15 Perception Performance  
by *Marjolijn Zwakman*  
15.45 Film *EZ*  
17.00 Lecture Wikileaks  
*Daniel van der Velden*  
18.00 Alumni Drinks  
20.00 End

*Library*

14.00 Computer presentation  
werkplaatsen GRAC  
14.30 Introduction Fine Arts  
by *Alex de Vries*  
15.00 Paper Piano Performance  
by *Won Jung*  
16.00 Introduction Fine Arts  
by *Alex de Vries*  
16.30 Paper Piano Performance  
by *Won Jung 15*  
16.45 Continuation of  
Computer presentation  
werkplaatsen GRAC

*Office Jurgen Bey*

14.00 Photography exposition  
by *Kirsten Wilmink*

*Big Room 6th floor*

17.30 Surplus Auction  
by *Ruben Pater*

18.00 Launch Yearbook Design  
by *Simona Kicurovska*

*Medialab*

14.00 The Organization  
by *Edwin Stolte*  
14.00 Sandberg Website  
*Lauren Grusenmeyer*

*Critical Archive*

14.00 Publications of  
all Departments

# Excursion Brussels



Studiovisit and Lunch at Annelys de Vet & Rudy J. Luijters



Lunch at Recyclart with Annelies Vaneycken & Dick Seghers



Studio visit at Base design by Sander Vermeulen



Studiovisit Maria Kley & Christophe Meierhans



Guided tour through the Nord-quarter with Inge Ferwerda a.o.



Diner at Viavia



Students 2009 - 2012  
Group photo in front of European Union offices



Studiovisit Thomas Lomme  
Intrastructures

## Wednesday May 18 2011

- 10.42 Arrival Brussels
- 11.30 Studiovisit  
Thomas Lomme  
about Intrastructures
- 13.00 Studiovisit and lunch  
at Annelys de Vet  
& Rudy J. Luijters
- 15.00 Visit bookshop Wiels  
with explanation  
by Wim Clauwert
- 15.30 Short introduction  
to Wiels & Exhibition  
by Wiels Director  
Dirk Snauwert
- 16.00 Screening film  
'Spectres' by artist  
Sven Augustijnen  
at Wiels
- 18.00 Studiovisit Maria Kley  
& Christophe Meierhans
- 19.30 Diner at Viavia
- 21.00 Music Performance  
at De beurschouwburg

## Thursday May 19

- 08.30 Breakfast at 'Café  
du Nord' Inge Ferwerda  
presents 'Next door'  
followed by a guided  
tour through the quarter.
- 11.00 Guided tour through  
and about EU with a  
focus on representation  
& communication with  
Stephane Verhoeven
- 13.00 Lunch at Recyclart  
with Annelies Vaneycken  
& Dick Seghers
- 15.00 Studio visit at  
Base Design  
by Sander Vermeulen
- 16.00 Celebrate the end with  
delightful Belgium beer

# Excursion Krefeld & Insel Hombroich



Krefeld Haus Lange & Haus Esters  
April 20 2011



Anke van Loon is looking  
for an interesting book



Staff Lunch  
Sandberg Instituut



Unbranded Flags at entrance  
Insel Hombroich & Stiftung Lange



Yuzi Veerman, Ruben Pater, Guido Giglio  
& Seungyong Moon having lunch



Yuzi Veerman & Ruben Pater  
walking around

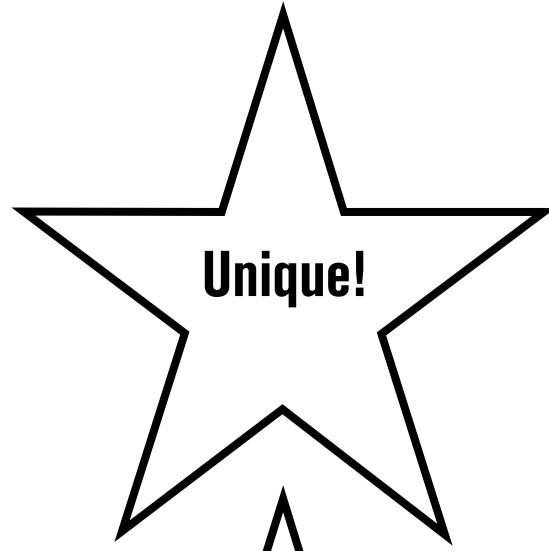


Insel Hombroich  
& Stiftung Lange



Yuzi Veerman & Ruben Pater  
posing on concrete artwork

## 18.0 Table Of Awards



# The Awards Of The Organization

In the Sandberg Prospectus some projects are labeled with a sign. Nominated projects are identified by a star at the bottom of the page. The projects with a circle are the projects that are published.



Designer Annelou van Griensven  
Award Studentenprijs Grafisch Ontwerpen

Product Title Between Two Lives & City Island Real Estate  
Date November 2010



Designer Camila Bustamante  
Award Studentenprijs Grafisch Ontwerpen

Product Title Todos Somos Dateros  
Date November 2010



**Between Two Lives**  
(Boek)

**City Island Real Estate**  
(Boek)

'Between Two Lives' is een geraffineerd ontworpen en fraai getypografeerd verslag van een bijzonder intrigerend project dat om die reden bovengemiddelde belangstelling van de jury kreeg. 'City Island Real Estate' brengt de rafelranden van de stad in beeld en – in tekst en typografie – de mooie beloften van de vastgoedsector. Het contrast is duidelijk, maar ook humoristisch en daarom is 'City Island Real Estate' geen aanklacht. Complimenten waren er voor de redactie en vormgeving. Volledigheidshalve: 'Between Two Lives' is reeds bekroond in het kader van De Best Verzorgde Boeken 2009.

**Lima 2427**  
(website – [www.lima2427.pe](http://www.lima2427.pe))

**Todos somos dateros**  
(website – [www.datea.pe](http://www.datea.pe))

Lima 2427 (een denkbeeldige campagne voor een nieuwe treinlijn) en Todos somos dateros (een interactief mapping project om de publieke opinie over het openbaar vervoer vorm te geven en kenbaar te maken) maakten, mede door de optimale toepassing van het medium en vanwege hun maatschappelijke relevantie, grote indruk op de jury. Daarnaast was de jury vol lof over het concept van Todos somos dateros en over de omvang en uitwerking van het project. Voorbeeldig!

Annelou van Griensven - Between two Lives 231-236



## ANNEKE DE BRUIJN

Collectie 2009



**author / auteur** - Annelou van Griensven  
**title / titel** - Between two lives. Geïnspireerd op Anneke de Bruijn, Asten 1919-2006  
**translation / vertaler** - Niek Terhaag, Simona Kicurovska, Emile van Engelen  
**publiër / uitgever** - Annelou van Griensven, Asten / Amsterdam

**design / ontwerper** - Annelou van Griensven, Amsterdam  
**lithography / lithograaf** - Drukkerij Lecturis, Eindhoven  
**printing / drukker** - Drukkerij Lecturis, Eindhoven  
**binding / binder** - Binderij Hexspoor, Bostel

**book size in mm / formaat in mm** - 170 x 240 x 8  
**page count / aantal pagina's** - 124  
**print run / oplage** - 1000  
**price / prijs** - € 19,95  
**ISBN** 978 90 814972 1 3

**font / lettertype** - ArnoPro, Zurich; both supplied by MyFonts  
**paper interior / papier binnenwerk** - 100gsm Reviva Offset, supplied by BöhmannUbbens, Zutphen; 135gsm Hello Silk, supplied by BöhmannUbbens, Zutphen  
**cover / omslag** - 300gsm Utselpriint, supplied by BöhmannUbbens, Zutphen  
**binding style / bindwijze** - sewn soft cover, Otabind / genaaid gebrocheerd, Otatabind  
**catch this / let op** - varnished cover / omslag gevernist

*Nominated by the shadow panel/  
Voorgedragen door de schaduwjury*

## Annelou van Griensven Between two Lives

The panel saw several projects centring on a family history or a house where time had stood still. The best liked of these was the book in which Annelou van Griensven, a master's student at the Sandberg Instituut, immerses herself in the life of Anneke de Bruijn, who lived and had a shop in the village where van Griensven was born. In the abandoned village shop van Griensven discovered a treasure-house of clothing and household items from the last century. She transported herself into the way people of the time lived by spending a fortnight there alone, shut off from modern life, with no modern means of communication such as the Internet or a mobile phone – and wrote down her experiences. In so doing she brought the story of Anneke de Bruijn and the shop back to life, principally through photographs that give a vivid picture of the house, the shop and their contents, including cash books and the pedigree for Anneke's keeshond Jasper. Time stands literally still, the garden unattended, everything else covered in dust.

Van Griensven recorded and listed everything, right down to the unopened packets of tights. With Hans Mooijer as photographer she then made a series of hip fashion photos using the clothing she found in the shop. In the present-day setting the clothes take on a new and different overtone: things that would ordinarily have been discarded as rubbish now become objects of beauty and, thanks to their new 'vintage' status, highly desirable. The panel thought it remarkable that a master's student should be capable not just of realizing such a project but also of turning it – under her own steam – into a publication which, like Anneke de Bruijn herself, bears witness to simplicity and tranquillity, yet at the same time has so much to tell us.

De jury zag verschillende projecten rondom de geschiedenis van een familie of rondom een huis waar de tijd stil had gestaan. De meeste waardering viel toe aan het boek waarin Annelou van Griensven zich verdiepte in het leven van Anneke de Bruijn uit haar geboortedorp Asten. Van Griensven, die studeert aan de masteropleiding aan het Sandberg Instituut, ontdekte in de verlaten dorpswinkel van De Bruijn een schat aan kleding en gebruiksvoorwerpen uit de vorige eeuw. Zij verplaatste zich in de leefwijze van vroeger door er twee weken in afzondering te leven, zonder hedendaagse communicatiemiddelen als internet of mobiele telefoon, en deed daarvan verslag. De geschiedenis van Anneke de Bruijn en van de winkel bracht ze weer tot leven, voornamelijk door foto's die een beeld geven van het huis, de winkel en de inboedel inclusief kasboeken en de stamboom van keeshond Jasper. De tijd staat letterlijk stil, met een tuin in verval en bestofte spullen.


Van Griensven registreerde en inventariseerde alles tot en met de panties in hun verpakkingen. Met de gevonden kleding maakte ze samen met Hans Mooijer (what's in a name) een serie hippe modefoto's. In hedendaagse setting kreeg die kleding een andere lading: wat anders als oude rommel zou zijn afgedaan, werd nu schoonheid en riep als 'vintage' de hebzucht op. De jury vond het bijzonder dat een masterstudent in staat is geweest dit project te realiseren en daarvan in eigen beheer een publicatie te maken die net als Anneke de Bruijn van eenvoud en stilte getuigt, maar tegelijk veelzeggend is.

Designer **Lauren Grusenmeyer** Product Title **Open Impact Channel**  
 Award **Bestvezorgdeboeken 2010** Date **September 2010**

**Open Impact Channel – Your limit is our imagination!**

Hoe weinig is er nodig voor een Best Verzorgd Boek? Een bundeltje van 72 pagina's printerpapier, bedrukt met lompe tekst en gringse foto's, eromheen een wit karton met een voorzijde in aardappeldruk. Als enige luxe een plakje. Open Impact Channel bewijst het, meer is niet nodig. Open Impact Channel is een van de talrijke activiteiten van Ines Cox en Lauren Grusenmeyer – zijn dat pseudoniemen? Samen zaten ze op de academie in Gent. Ines studeert verder aan de Werkplaats Typografie in Arnhem, Lauren aan het Sandberg Instituut in Amsterdam. In Open Impact Channel ontvouwen ze het businessplan voor... ja voor wat eigenlijk? De foto's geven eigenlijk niet meer weg dan dat het duo pret heeft beleefd aan het verknippen en opnieuw in elkaar plakken van reclamemateriaal van de Media Markt. Het businessplan dat ze daaromheen schrijven en vormgeven verraadt een heilloze intuïtie voor reclame en communicatie. En voor de taal die daarbij hoort – verbale bottoch en siliconen. De jury vond het vooral heel erg leuk. Waar zoveel pret is en zoveel inzicht, daar is de humor nooit verlat.

Auteur **Cox & Grusenmeyer**  
 Jaar **2010**  
 Taal **Engels**  
 Redactie  
 Uitgeverij **Cox & Grusenmeyer**  
 Ontwerper(s) **Cox & Grusenmeyer**  
 Drukker(s) **Parys Printing, Gent (B)**  
 Binder **Sepak, Evergem (B)**  
 Formaat **220 x 330 x 7**  
 Gewicht  
 Omvang **72 p.**  
 Oplage **300**  
 Prijs **€ 15**  
 ISBN **geen**  
 Lettertype(n) **Impact, Times New Roman**  
 Bindwijze **genaaid gebrocheerd**  
 Bandmateriaal



Designer **Michèle Champagne** Product Title **That New Design Smell**  
 Award **Studentenprijs Grafisch Ontwerpen** Date **September 2011**

**Studentenprijs Grafisch Ontwerpen 2011**

**Michèle Champagne** ★ 1 Michèle Champagne, Studentenprijs 2011

**Sandberg Instituut, Amsterdam**

Dat *That New Design Smell* veel aandacht van de jury kreeg was onvermijdelijk. *That New Design Smell* is namelijk een nieuw tijdschrift en een online forum over ontwerpen. Bovendien trof het de juryleden recht in het hart, door de uitdagende (ook maatschappij- en designkritische) teksten en de provocerende vormgeving. Het lijkt in eerste instantie vormgegeven door iemand die niets van typografie begrijpt, maar wie beter kijkt ziet dat de maker een heel bewust spel speelt. Het is moeilijk om dan nog kritiek te hebben: het concept is duidelijk, de irritante vormgeving is onderdeel van de boodschap, en het doet wat het moet doen. *That New Design Smell* trekt de aandacht en schreeuwt om reacties. Niet zozeer echt mooi dus, maar wel heel interessant en in communicatief opzicht helemaal in de roos.

That new design smell  
 Tijdschrift  
 Online forum  
[thatnewdesignsmell.net](http://thatnewdesignsmell.net)

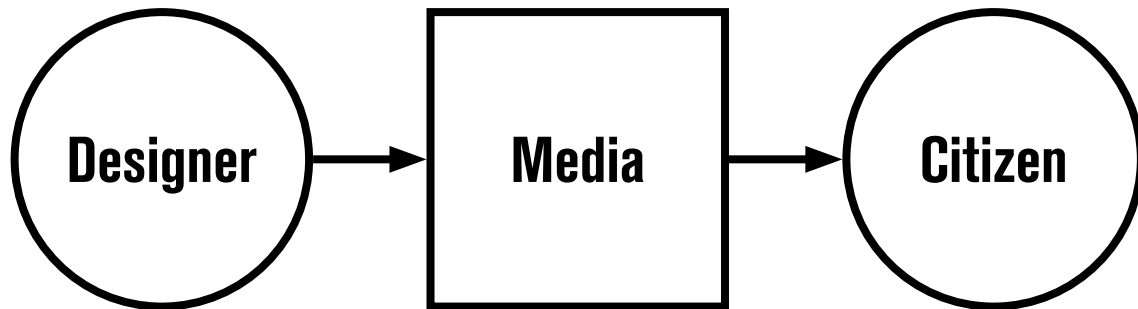
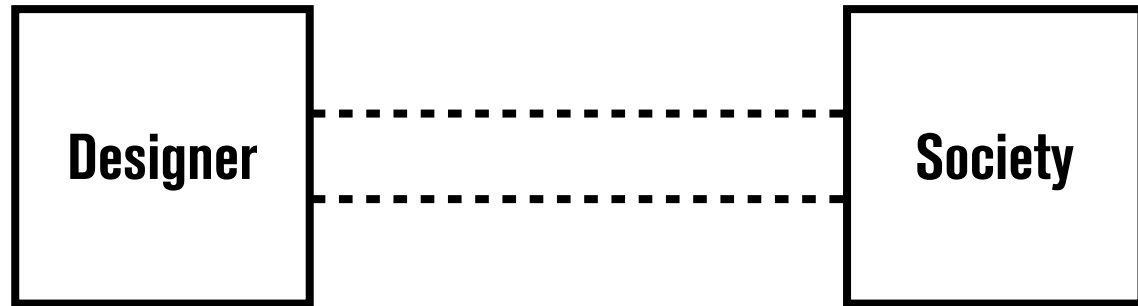
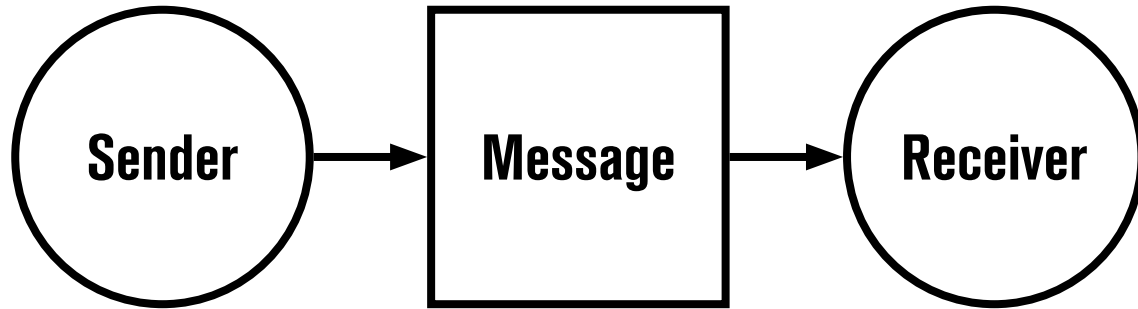
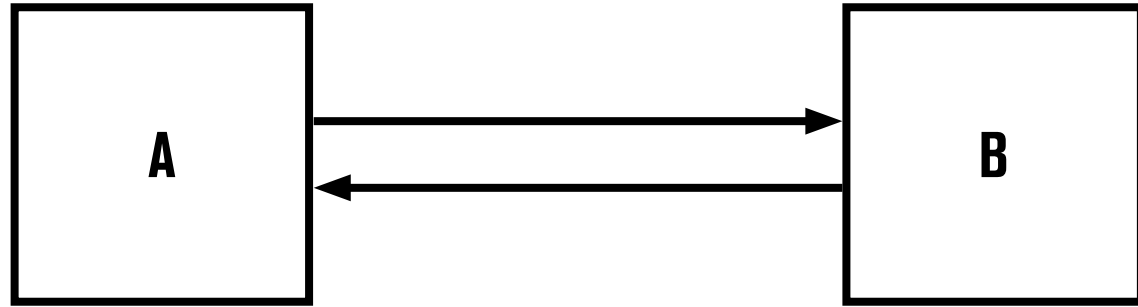



**1 Michèle Champagne**  
**2 Frederic Brodbeck**  
**2 Laura Elprama**  
**3 Angélique Verheij**

Carlijn Hoogbeem  
 Vincent Meertens  
 Janneke Smeets  
 Rutger de Vries  
 Yin Yin Wong  
 Jing Foon Yu

Jury rapport  
 Colofon  
 Aanmelden

**YOU USE NOW**



# Media And Attention

## Een beeldbank met halve kunstwerken

Een foto van een half kaalgeschorren Geert Wilders. De letters 'art' omgevormd tot een galg. Een half weggescheurde poster met de beeltenis van Mona Lisa. Op de site *slashart.nl* een 'beeldbank tegen de bezuinigingen op de kunst', is werk te zien van kunstenaars en ontwerpers die laten zien „wat er gebeurt als je kunst halveert.”

Het idee voor SLASH/ART, een initiatief van studenten van de afdeling Ontwerpen van het Sandberg Instituut, ontstond nadat het kabinet aankondigde over te gaan tot drastische kortingen op de kunstsector. „We wilden op een positieve manier onze onvrede uiten”, zegt student Yuri Veerman. Met andere studenten maakte hij een site waar nu ruim 100 protestbeelden ontstaan. Een deel ervan werd op 20 november al ingezet als onderdeel van de protestactie 'Nederland schreeuwt om cultuur' en geprojecteerd op beeldschermen in het Stedelijk Museum en in kunstinstelling De Appel in Amsterdam. „We hebben veel ontwerpen maar ook artikelen en gedichten binnengekregen”,

zegt Veerman. „Ramsey Nasr heeft gisteren, als 100ste inzending, zijn gedicht *Uit Nutteloze Noodzaak (Manifest van Terschelling)* aan ons doorgegeven.”

De site van SLASH/ART biedt bezoekers ook de mogelijkheid om ontwerpen gratis te downloaden. „Iedereen mag deze kunstwerken gebruiken, zolang wordt vermeld van wie het werk is en het niet voor commerciële doeleinden wordt gebruikt.” En wat hopen de studenten ermee te bereiken? „Het debat moet verbreden. Er wordt nu vooral gepraat over het feit dat de bezuinigingen voortkomen uit economische noodzaak. Maar er is meer dan dat aan de hand. Een partij als de PVV dwingt vanuit ideologische beweegredenen deze bezuinigingen af. Dat doen ze op een hele platte manier. Net zoals ze de islam afschrijven als 'extreem', proberen ze kunst het label 'elitair' op te plakken. Op die manier kunnen ze in één keer deze sector afschrijven. Dat is onzinnig, kunst is er voor iedereen in alle lagen van de samenleving.”

ROSAN HOLLAK



Bart Eisenburger: 'Kunstvonnis'

## De kaalslag in kunstensector vultrekt zich

- Einde aan Wet Inkomen Kunstenaars
- Erfgoed wordt redelijk ontzien

ANALYSE  
Sandra Kooke

Wie september vorig jaar, toen in het regeringsakkoord een bezuiniging van 300 miljoen euro werd aangekondigd, nog dacht dat de soep niet zo heet zou worden gegeten als hij toen werd opgediend, komt bedrogen uit. Ondanks protesten van de kunstwereld en van de Raad voor Cultuur met staatssecretaris Zijlstra het scherpe scenario door.

Dat betekent dat er een einde komt aan de Wet Inkomen Kunstenaars (WIK) die beginnende kunstenaars ondersteunt, dat de cultuurkaart voor jongeren verdwijnt, dat de RTW op kaartjes voor voorstellingen en kunst aankopen omhoog gaat van 6 naar 19 procent en dat er na een eerdere korting van vijf procent op alle subsidies nog eens 125 miljoen euro aan subsidies verdwijnt. Niet iedere kunstsector wordt even hard getroffen. Zijlstra heeft duidelijke keuzes gemaakt. Wat zijn de gevolgen? Hoe gaat het kunstenveld er straks uitzien?

Erfgoed wordt redelijk ontzien. De meest hoeven nu veel minder in te leveren dan de podiumkunsten. De gevolgen voor de podiumkunsten zijn enorm. Van de 179 miljoen euro die het Rijk ervoor uitrukt in 2010 blijft nog 111 miljoen over. Ook het fonds Podiumkunsten gaat terug, van 64 miljoen naar 45 miljoen.

Vooral de minder gesubsidieerde instellingen zijn hiervan de dupe. Die moeten met een grote groep strijden om het relatief kleine bedrag van 45 miljoen. Hoewel er wat voor te zeggen is om op grond van kwaliteit te kiezen, is het gevaar van deze keuze dat opkomende jonge kunstenaars of gevestigde eigenaars, die zorgen voor de vernieuwing van de kunst, veel minder steun gaan krijgen. Zijlstra beargumenteert dit door te zeggen dat je zonder een groot publiek ook geen maatschappelijke functie hebt.

Maar deze avant garde is nu juist het sterke punt van de Nederlandse kunstwereld, hetgeen waarmee Nederland in het buitenland bekend staat. Of het nu gaat om de muziekensembles die het werk van moderne componisten uitvoeren of de dans- en theatergezelschappen die in de productiematier vernieuwende richtingen onderzoeken als locatie, bewegings- en jeugtheater. Die voorhoede positie zorgt ervoor dat het publiek bij het Holland Festival regelmatig concludeert dat de buitenlandse voorstellingen nogal gewoondjes afsteken bij de Nederlandse. De topinstellingen die Zijlstra nu ontziet, produceren van die inhoudelijk sterke programma's onder hen. Het is de vraag of zij hun niveau kunnen behouden als de brede basis eronder wegvalt. De kans dat de Nederland-

Nederlandse kunst wordt minder vooruitstrevend

se kunst minder vooruitstrevend wordt is groot. En dat zal zonder meer een achteruitgang zijn.

Zijlstra lijkt de schade die de kunstwereld wordt toegebracht niet erg te vinden. Ministers die moeten beslissingen haasten zich doorgaans om aan te geven dat ze de pijn begrepen en lever een andere keuze hadden gemaakt. Bij Zijlstra gaat de bezuiniging niet alleen om het op orde brengen van de rijksfinancien, hij vindt ook om principiële redenen dat de kunst minder afhankelijk moet zijn van de overheid en meer door de maatschappij getragen moet worden.

Hij maakt zoals gezegd een uitzondering voor de topinstellingen. Die worden relatief gespaard. Dat is een wens van de VVD. Daarnaast heeft hij gezorgd voor een zekere regionale spreiding, zijnd een belangrijk punt voor het CDA. En zo is deze brief een typisch product van dit kabinet.

Boven 'Relativiteitsbeurle' van Ruben Fater, onder 'begrotingstaart' van Mark Faasse. Deze werken zijn te vinden op de site van SLASH/ART, van studenten van de afdeling Ontwerpen van het Sandberg Instituut Amsterdam, in samenwerking met de Appel Arts Centre en Kunsten.



## Wat gebeurt er als je kunst halveert?



Voor de helft uitgekleden kunstenaar. Elmer de Gruijl

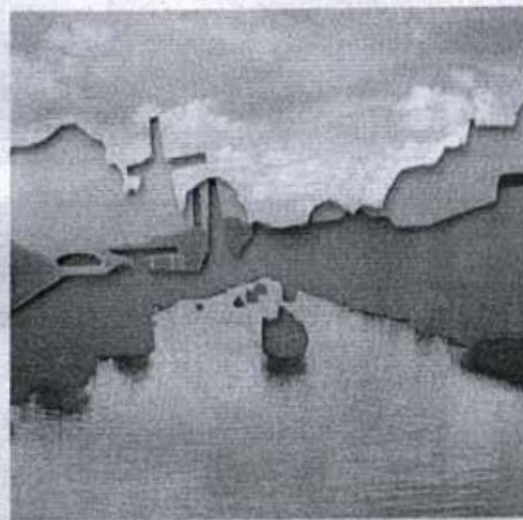
ROTTERDAM. Op de site slashart.nl, een 'beeldbank tegen de bezuinigingen op de kunst', is werk te zien van kunstenaars en ontwerpers die antwoord geven op de vraag: wat gebeurt er als je kunst halveert? Het idee voor SLASH/ART, een initiatief van studenten van de afdeling Ontwerpen van het Sandberg Instituut Amsterdam, ontstond kort nadat het kabinet had aangekondigd over te gaan tot drastische kortingen binnen de kunstsector. Het resultaat is nu een site met inmiddels ruim honderd protestbeelden.



I'd rather do it myself. Fare well (luckily it's a wooden dagger). Applause... Max Kisman

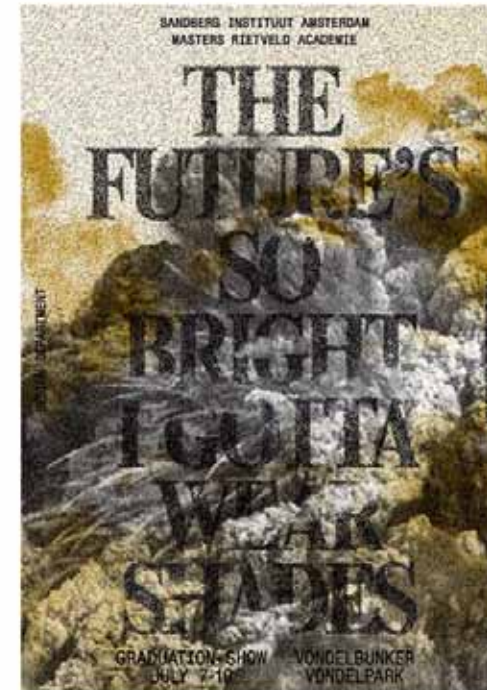


Zonder Titel. Céline Lamée



Cutting [Dutch] Art in half. Bianca Runge

## THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES



### THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES

Graduation show of the Masters of Design students at the Sandberg Instituut

Seven final-year students and six first-year students in the design department of the Sandberg Institute present their projects. They are experts when it comes to sensing overlooked links and creating meaningful relationships between things. The designers combine multiple talents, manifest themselves in networks, develop new communities, and consciously place the designer's position in a social context. With a critical eye on current events, they speculate about the future, and forge links between apparently unconnected phenomena.

A traditional exhibition would not be a suitable medium for their research- and interaction-based projects. Therefore, visitors to the graduation show will not see static presentations but a dynamic collection of performances, workshops and interactive installations staged by the designers. They'll take you to a Chinese massage parlour, tell you about the future of the book, introduce you to the president of the new Chinese-American union, and alert you to the existence of an invisible activist group. And with any luck, they'll reveal the link between an air raid shelter in the Vondelpark, an '80s hit song, and their graduation projects.

Master students: Michèle Chuspagne\*, Noor van Enkelen, Lauren Bruzeneyek\*, Guido Giglio, Anja Graten\*, Brigiet van den Berg\*, Simona Kicurovska\*, Seungyong Moon, Ruben Pater, Sanneke de Rooij\*, Stefan Schäfer\*, Maartje Smits\*, Yuri Veerman (\* graduates)

July 7-10, 2011  
Vondelbunker, Vondelpark, Amsterdam

## That New Design Smell

Michèle Champagne heeft met haar eindexamenwerk aan het Sandberg Instituut de **Studentenprijs Grafisch Ontwerpen 2011** gewonnen. Ze ontving de prijs, bestaande uit een oorkonde, een geldbedrag van €2000 en een jaarabonnement op *Items*, uit handen van juryvoorzitter Tirso Francés en *Items* hoofdredacteur Max Bruinsma tijdens GrafischPapierHier op 19 november in Pakhuis De Zwijger in Amsterdam.

Het eindexamenwerk van Michèle Champagne bestond uit een tijdschrift en een online forum **That New Design Smell**. Omdat That New Design Smell over ontwerpen gaat, kreeg het extra aandacht van de jury. Volgens het juryrapport trof het de juryleden ook recht in het hart, door de uitdagende (ook maatschappijkritische) teksten en de provocerende vormgeving. Het was vervolgens moeilijk om nog kritiek te hebben: 'het concept is duidelijk, de irritante vormgeving is onderdeel van de boodschap, en het doet wat het moet doen: That New Design Smell trekt de aandacht en schreeuwt om reacties.' Niet mooi dus, maar wel heel interessant en in communicatief opzicht voorbeeldig, aldus de jury.

Vanwege staking van de stemmen kende de jury twee tweede prijzen toe, aan Frederic Brodbeck en Laura Elprama, beiden van de Koninklijke Academie van Beeldende Kunsten, Den Haag. De derde prijs ging naar Angelique Verheij (ArtEZ Hogeschool voor de Kunsten, Arnhem). Zes studenten moesten genoeg nemen met de eer van een nominatie: Carlijn Hoogenboom en Yin Yin Wong (beiden ArtEZ Hogeschool voor de Kunsten, Arnhem), Vincent Meertens (Design Academy Eindhoven), Rutger de Vries (Gerrit Rietveld Academie), Janneke Smeets (Hogeschool voor de Kunsten Utrecht) en Jing Foon Yu (Koninklijke Academie van Beeldende Kunsten, Den Haag).

De Studentenprijs wordt georganiseerd door de Grafische Cultuurstichting en wordt mede mogelijk gemaakt door onder andere Antalis en BNO/Pictoright. Het juryrapport van de Studentenprijs 2011 wordt ontworpen door stagiaires van Dietwee en wordt onder andere bijgesloten bij de decembernummers van *Items* en Vormberichten. De jury bestond uit: Tirso Francés (partner Dietwee), voorzitter, Ilemen Harder (grafisch ontwerper Koning Harder - concept & ontwerp), Gerard Schilder (partner 2D3D), Titus Swart (ontwerper en adviseur) en Fokko Tamminga (directeur drukkerij Ando).

Het werk van Champagne was ook in het eindexamennummer van *Items* geselecteerd. De *Items* redactie vond:

"Een blad dat is gekoppeld aan een website, in plaats van andersom, dat is het nulnummer 'That New design Smell.' Tevens is het Champagne's antwoord als ontwerper/redacteur op haar eigen scriptie, waarin ze pleit voor 'de terugkeer van de criticus.' De formule is dat korte artikelen, interviews, kritieken, signalelementen worden geplaatst op de site, waar lezers er commentaar op kunnen geven. Na zekere tijd wordt de combinatie vervolgens verzameld in het gedrukte blad: 'a critical design magazine based on dialogue rather than monologue.' Een intussen niet meer zo nieuwe vorm van *crowd-sourcing*, die bij 'INDS' toch een fascinerende mix van blogachtige '*visual interest*' en echte designkritiek oplevert, zowel redactionele als van lezers. De vormgeving van blad en site is ingehouden hip, redelijk leesbaar met hier en daar modebewuste zondes tegen de regelen der typografie, en veel beeld. Het op de site aangekondigde 'nummer 1' lijkt nog niet in de maak. Wel doen!"

Bij het in ontvangstnemen van haar prijs zei Champagne van haar publicatie een twee-jaarlijkse uitgave te willen maken, die in de tussentijdige tijd via de website wordt voorbereid. Op de site zal deze dagen een oproep voor nieuwe onderwerpen en bijdragen verschijnen.



Michèle Champagne als nieuwsluiker bij de presentatie van haar project tijdens haar eindexamen aan het Sandberg Instituut.

Meer informatie over de prijswinnaars en genomineerden op: [studentenprijs.nl](http://studentenprijs.nl)

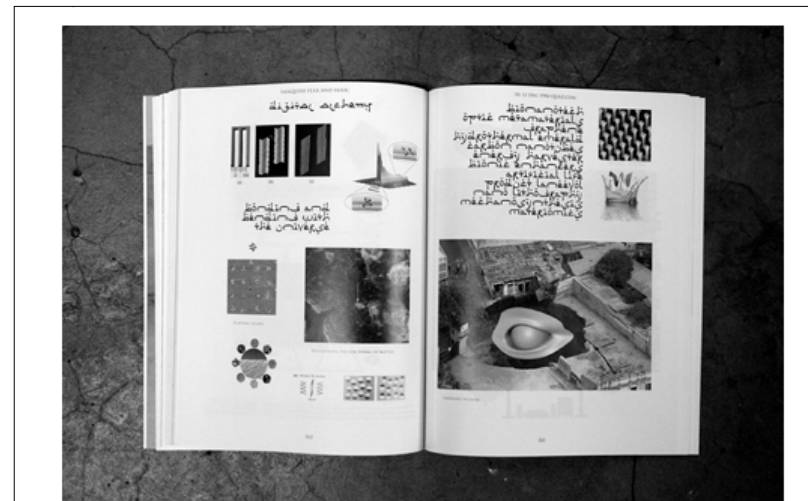




## Michèle Champagne That New Design Smell Design, Sandberg Instituut, Amsterdam

Een blad dat is gekoppeld aan een website in plaats van andersom, dat is *That New design Smell*. Tevens is het Champagnes antwoord als ontwerper/redacteur op haar eigen scriptie, waarin ze pleit voor 'de terugkeer van de criticus'. De formule is dat korte artikelen, interviews, kritieken en signalen worden geplaatst op de site, waar lezers commentaar kunnen geven. Na zekere tijd wordt de combinatie daarvan gebundeld in het gedrukte blad: "a critical design magazine based on dialogue rather than monologue". Een vorm van *crowd-sourcing*, die bij *TNDS* een fascinerende mix van blogachtige *visual interest* en echte designkritiek oplevert van redactie en lezers. De vormgeving van blad en site is ingehouden hip, redelijk leesbaar met hier en daar modebewuste zondes tegen de regelen der typografie, en veel beeld. De op de site aangekondigde nummer 1 lijkt nog niet in de maak. Wel doen!

thatnewdesignsmell.net  
 michelechampagne.com



Katja Novitskova's *Post Internet Survival Guide* looks like an archeology guide and a product catalogue. Novitskova 2011

Despite being less than 300 pages long, the *Post Internet Survival Guide* feels like a monolith. It was released in the middle of March, and I still find myself returning to it on frequent basis. It has the layout of a product catalogue, or perhaps an archeology guide, with apparently unrelated, small photos spread across the pages. The material featured ranges from e-waste to the carefully elaborate artworks. Most of it relates to extensions of our perception, by way of technology. The origin of the tools on display ranges from the ancient to the so advanced it looks alien. In different ways the guide seems to address the issue: How to survive in a world where corporations such as Google, Youtube, Facebook, Twitter and Tumblr are taking increasing control over our brains?

The guide is divided into eight sections: *SEIZE UPON THE SITUATION, USE ALL YOUR SENSES, REMEMBER WHERE YOU ARE, VALUE LIVING, IMPROVISE, VANQUISH FEAR AND PANIC, ACT LIKE THE NATIVES, LEARN BASIC SKILLS*. As appropriate as these may seem, they were chosen by a controlled randomizer: they are the first results found by googling survival guide.

Most of the guide hovers in this state of mythical connectivity. The guide is a selection of image and text fragments culled from the web by Katja Novitskova. But rather than simply showing the personal preferences of the curator, there seems to be a profound link between what is displayed – one that places the material just outside the reach of rational comprehension.

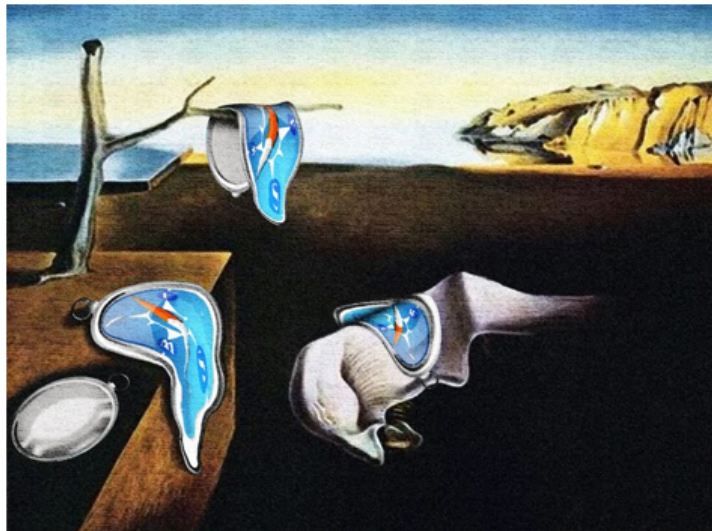
Each page functions a cluster bomb of information, ready to explode in any direction the viewer lets it. Here the new symbols of spiritual guidance emerge: glowing screens, gateways to other dimensions, digital avatars, unseen forms of matter merging with the old world. The new rulers are placed next to the old: Mark Zuckerberg is pictured making a gesture similar to that of a Julius Caesar. The Google logo is liquified, put together with photos of warfare and flood. Firefox is identified as a spirit animal, pyramids are flipped over and the guide is filled with collections of digital signs, from loading icons to interfaces to useless buttons.



After the rush of discovery comes the question of the significance of all of this. None of it can do any harm to the rulers of the digital realms we inhabit. The point of the guide is obviously no such thing, and as a research of online symbols it mystifies rather than subverts. But as with any mystical language it risks only speaking to the initiated few.

Kari Altmann says in an interview in the guide: "Any time you're confronted with a heap of data, waste, content, ideas, etc. to sift through I think the natural inclination is to start by creating your own value system as a point of entry."<sup>[1]</sup> What if the connections we create here are nothing more than the result of our brains on overdrive, craving patterns when there really is none? Do our personal routes through large information collections hold value for others than ourselves?

A couple of examples: Micah Schippa's "Head.jpg" is a picture of a sculpture missing its head, where the artist has placed a tiny pic of a sculpture head on it. "Donut Earth" is an image of our planet, photoshopped into a donut. I see these pictures as clever alterations. They are sublime in revealing something impossible, showing us a donut shaped earth, and basically fixing a ruined sculpture. But still, they are made with cut and paste or utilizing Photoshop's basic 3D models. The pieces are knowingly stupid and crude, and some might see them as nothing more than that.



Is he making fun of 'internet artists'? Martin Cole's The Current State of Internet Art. Cole 2011

Several images featured in the guide makes me think of Martin Cole's "The Current State of Internet Art". It is a re-working of Salvador Dalí's iconic painting "The Persistence of Memory", where Cole has replaced Dalí's melting watches with the logo of Internet browser Safari. Seemingly this is yet another simple, postmodern, funny Internet art piece. It combines icons, both from the web and the art world, depriving them of their iconic status. If you look closely you can even see the notes accumulating under the picture on Tumblr.

But there's more to it than the notes flowing. Cole's self-proclaimed status as "The Ultimate Illustrator"<sup>[2]</sup>, differentiates him from other Internet artists. This adds a layer of uncertainty to the intentions behind "The Current State of Internet Art". Is he making fun of 'internet artists'? Is the theme of this work a lack of originality in online artistic practice? Is it a mocking of the stagnation into variations of taking something serious (either from art history, current events or the entertainment business) and adding goofball elements to it?

Dalí's painting has been interpreted as a meditation on the relativity of space and time, as discovered by Einstein. The artist himself denied this, saying that it was inspired by watching cheese melting.<sup>[3]</sup> Whether Cole's piece is intended as a parody or an actual attempt to map out the current state of web based art is not really relevant, a joke can be taken seriously, and this work might give us important pointers.

With the Internet and the equal availability of artworks from the past and the present, our notion of time has collapsed. The symbol melting in Cole's piece is not the watch, but the compass. It is probably chosen for its visual resemblance rather than as a signifier. It dies, however, resonate with artist and writer Tom Sherman's claim that our culture now functions as a "a vast cloud of cultural disorientation"<sup>[4]</sup> In his essay about "Vernacular video" in the *Video Vortex Reader*<sup>[5]</sup>, Sherman asserts that art has lost its way.

Sherman describes how our culture has changed: "The world of top-down, expert-authored one-to-many forms of communication have given way to the buzz of the hive"<sup>[6]</sup>. Our need to interact leads to a fragmentation of our attention. In this environment the best messages are the ones who travel quickly: short ones, with clearly defined goals.

But what about art, asks Sherman. How can it survive in an environment where "ambiguity and abstraction fare poorly"<sup>[7]</sup>. He raises some critical questions:

"When will poetic work emerge again in a network-anchored culture dominated by straightforward pragmatic exchanges? And if ambiguous and abstract messages once again emerge, will there be anyone left with the strength of attention to read them? And finally if artists cling to a belief system that includes the potential for transforming culture through autonomous, strategic interventions, then how will they do so effectively in a culture of messaging that continues to diffuse the power of individual messages in favour of an increasingly scattered, distributed, collective authorship?"<sup>[8]</sup>

The *Post Internet Survival Guide* could be seen as a response to all of these problems. Novitskova has managed to construct her own vision out of collective enterprises. What emerges from the work is the impression that the messages Sherman describe as having clearly defined goals might hide as much ambiguity and abstraction as any work of art.

Introducing the book, Novitskaja writes that "[t]he notion of a survival guide arises as an answer to a basic human need to cope with increasing complexity."<sup>[9]</sup> This guide functions in quite the opposite way: it does not make it any simpler to navigate in a world "where the internet is an invisible given, like roads or trees"<sup>[10]</sup>. With the guide's extensive focus on the framework of our surfing, it feels rather more like it sets out to make us look at these invisible objects.



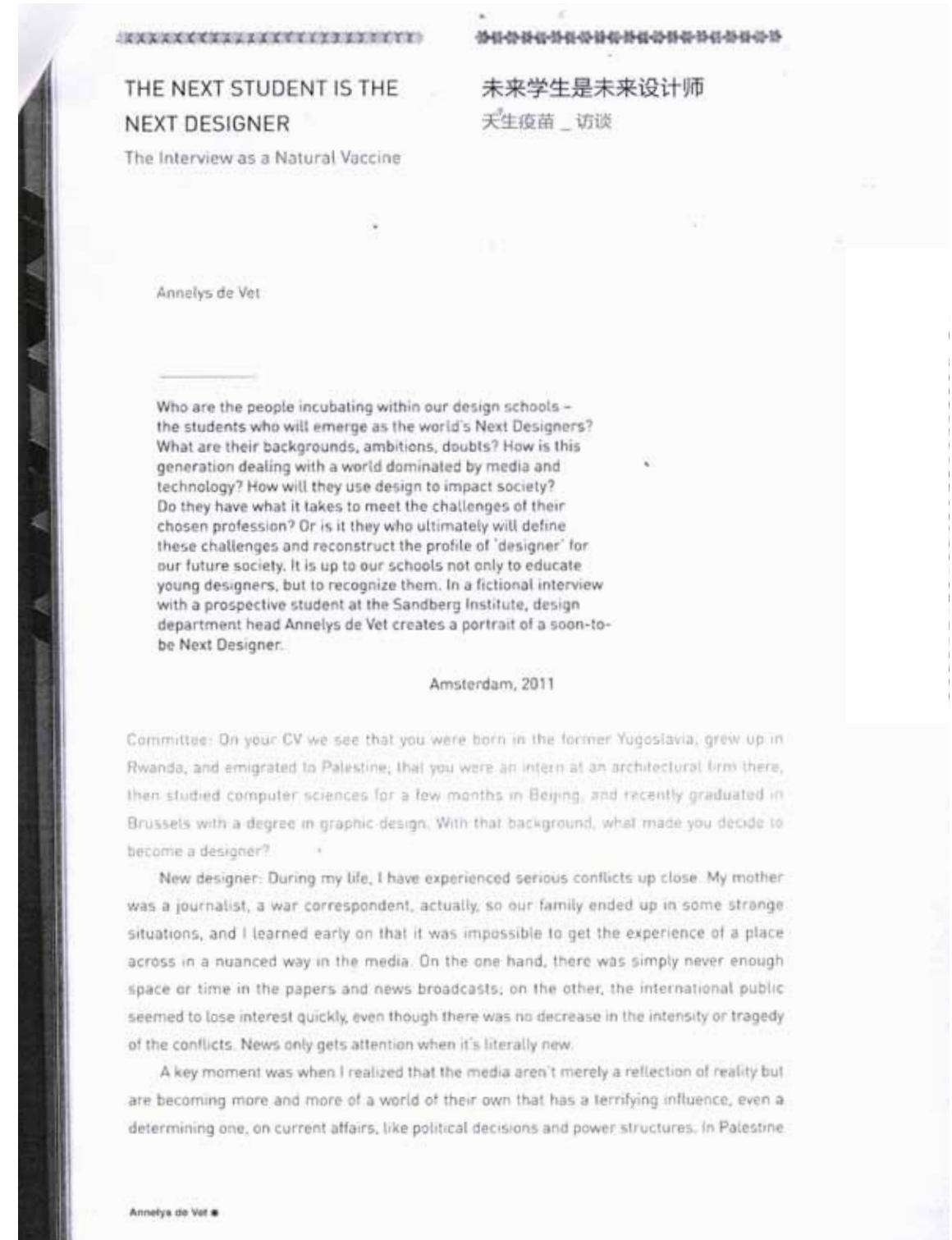
©ThinkGeek.com

2001: A Space Odyssey action figure: Our wish to touch the sublime turns it into something trivial. Think Geek 2010

One of these desirable, but once in use unnoticed objects, is on display in a tiny picture in the guide: the Iphone G4. It looks so sleek, sublime, it reminds me of the monolith of *2001: A Space Odyssey*. People are going as bananas over the Iphone as the gorillas are over the monolith in the movie. We crave these objects for their magnificence. We want them because we believe that they might turn the mundane into the extraordinary.

Work such as the above mentioned "Donut Earth" builds a different possibility of transformation. It takes something known (the planet earth) and turns it into something that is also known (a donut). This creates a way to look the everyday as something amazing, while still holding on to the banality of it.

No matter how advanced our tools have become we are still bewildered monkeys, struggling with a meaningless existence. The *Post Internet Survival Guide* shows how we are struggling to make sense of our (digital) world, how we can create understanding of it by recontextualizing and reshaping it. It is a collection that tries to transform what Tom Sherman sees as a barren and desolate landscape into a rich poetic environment.



## THE NEXT STUDENT IS THE NEXT DESIGNER

The Interview as a Natural Vaccine

未来学生是未来设计师  
天生疫苗 \_ 访谈

Annelys de Vet

Who are the people incubating within our design schools – the students who will emerge as the world's Next Designers? What are their backgrounds, ambitions, doubts? How is this generation dealing with a world dominated by media and technology? How will they use design to impact society? Do they have what it takes to meet the challenges of their chosen profession? Or is it they who ultimately will define these challenges and reconstruct the profile of 'designer' for our future society. It is up to our schools not only to educate young designers, but to recognize them. In a fictional interview with a prospective student at the Sandberg Institute, design department head Annelys de Vet creates a portrait of a soon-to-be Next Designer.

Amsterdam, 2011

Committee: On your CV we see that you were born in the former Yugoslavia, grew up in Rwanda, and emigrated to Palestine, that you were an intern at an architectural firm there, then studied computer sciences for a few months in Beijing, and recently graduated in Brussels with a degree in graphic design. With that background, what made you decide to become a designer?

New designer: During my life, I have experienced serious conflicts up close. My mother was a journalist, a war correspondent, actually, so our family ended up in some strange situations, and I learned early on that it was impossible to get the experience of a place across in a nuanced way in the media. On the one hand, there was simply never enough space or time in the papers and news broadcasts; on the other, the international public seemed to lose interest quickly, even though there was no decrease in the intensity or tragedy of the conflicts. News only gets attention when it's literally new.

A key moment was when I realized that the media aren't merely a reflection of reality but are becoming more and more of a world of their own that has a terrifying influence, even a determining one, on current affairs, like political decisions and power structures. In Palestine

Annelys de Vet ■

I met several graphic designers who were exploring ways of using their profession to communicate their stories in different forms. I was very affected by that, because they were bringing together pleasure, optimism, and urgency. It showed how the practice of design could allow you to work at the cutting edge and reformulate what engages people.

After a brief and very instructive detour into media sciences, I decided to study design, and I ended up in Belgium by chance. But since at the time I still thought of Brussels as a power hub, it seemed like a good observatory.

Your experience puts you ahead of a lot of designers, you can immediately put your insights into practice. Why do you want to continue studying?

To remain standing in the face of the daily bombardment of information, I have to know precisely where I stand, who I am, and especially who else is talking. On the one hand, I feel that I need an autonomous position and an authentic voice to avoid going down in the bombardment; on the other hand, I'm noticing more and more lately that I can speak only in collaboration with other people and in relationship to other fields. I want to be able to establish alliances within constantly changing networks, to find the right tone, ask urgent questions, and combine forces with others. But I can't do it alone; I need an open institution, in the heart of a city, where like minds gather, where I can have a critical sounding board, and where I can use design as open dialogue. I need an environment that's not driven by economic principles and that gives space to the personal in relation to the public. I need an institute that functions as a think tank for visual strategies.

As you know, this institute offers an open curriculum in which you map out your own path. The institute believes in designers who initiate, who speak out in a personal way, choose positions, and take responsibility. We seek to offer space to people who allow their own vision to drive their design choices and maintain a critical stance at all times towards the context and power structures they work in. Self-initiated projects are an implicit part of that. Can you tell us about the research project you hope to work on in the coming period?

My research will focus on the way in which media reporting influences the conditions we set for political freedom, democracy, and our collective morality. Mediagenic subjects often disproportionately dominate public debate, and I think that's part of what creates room for populist ideas and a rigid division between the self and the other. It makes me angry, but on the other hand, it creates new possibilities. I'd like to investigate how visual rhetoric – which graphic design in fact is – can be used to contribute to multi-vocality. How can we design processes that contribute to a more democratic culture? How can we use media networks to disseminate alternative images? What kinds of visual scenarios can we use to explicitly show the public nature of our culture expressly?

The ultimate form the results of this investigation will take is, of course, not yet definite, but I'm thinking along the lines of a fictitious interview, in which the form demonstrates its effectiveness as a natural vaccine against populism.



... realize how an educational environment differs from contemporary society where more and more political and social decisions are taken on the basis of economic arguments and where politics is conducted using misinterpreted facts, 'factless politics' to use the more precise American expression. It's also a society in which the media, as you already indicated, play a highly dubious role. How do you see your position and especially your future as a designer within that field of tension?

In my ideal society, education would play a much greater role. It's actually totally crazy that we divide our lives into a number of consecutive years spent going to school and studying, to then work for the rest of our lives using knowledge and insights that are often outdated. It would be much healthier for a society – and the current political climate in the Netherlands confirms this – if education and research were to be a more important part of everyday life, cutting across disciplines and generations. We would then share more intellectual, inquisitive, and altruistic spaces with each other, which can nourish a richer, more pluralistic, and above all more balanced public debate. It is highly doubtful whether that society will ever come into existence, but if it can exist anywhere then that is in our new cities. That is where different cultures come together, opinions clash, where we debate, where every encounter is a fresh one, where we base our collective memory, and where the physical and virtual worlds fuse completely. And it is there that the policy for our future will be written.

Interesting, but aren't you afraid that this is naive? A designer needs assignments and with a studio the bills have to be paid.

Even you apparently fall straight into the trap of economic arguments for humane, cultural, and intrinsic choices. That surprises me. As designers we mustn't chase after the money; we must leave behind a trail of value, in the broadest sense of the word. And that has its payback, in unexpected forms, especially in the long term. I believe in the designer fulfilling that role in our society and I want to produce work that contributes to this. Meaning generates its own place and with that its own platform and flow of value. ☺

# De post is wel wat

Ze is er al jaren niet meer en haar pandje aan het Koningsplein in Asten raakt steeds meer in verval. Voor de 26-jarige Annelou van Griesven vormt de excentrieke Anneke de Bruijn echter een grote inspiratiebron. Dit weekend start een tentoonstelling waarin Annelou haar eigen hectische leven afzet tegen dat van Anneke. „Het is goed om vaker bij jezelf stil te staan.”

door Daniëlle Vink

**A**nderhalf jaar geleden stapte Annelou van Griesven voor het eerst over de drempel van het pandje van de in 2006 overleden Anneke de Bruijn. Het winkeltje stond toen al jaren leeg. „Zoals het Anneke betaamt had ze haar klanten met een simpel briefje op de deur laten weten dat ze er mee ophield”, vertelt Annelou. „Alle goede klanten en mensen bedankt, stond erop te lezen.” Het winkeltje van Anneke de Bruijn was jarenlang een begrip in



Annelou van Griesven legt de laatste hand aan haar tentoonstelling. Teksten derd.

Asten. Dingen die je nergens anders meer kon krijgen toverde An-

neke uit haar rommeligemagazijn tevoorschijn. Zelf leidde ze echter een teruggetrokken leven.

„Het was heel bizar om daar te zijn”, vertelt Annelou. „Het leek wel of er de afgelopen vijftig jaar helemaal niets veranderd was. Kledingstukken uit de jaren zestig zaten nog in de originele verpakking, het kasboek uit de jaren twintig lag er nog en naast de deur hing een bakelieten telefoon. Voor mij als ontwerper was dit een echte snoepwinkel.”

De in Asten geboren Annelou van Griesven studeerde in uni af aan de hogeschool voor de kunsten in Arnhem. Inmiddels is ze bezig met een vervolopleiding in Amsterdam. De figuur Anneke de Bruijn fascineerde haar al langer.



Modellen met kleding uit de winkel van Anneke poseerden in het oude pandje aan Het Koningsplein  
foto Hans Mooijen

# laat vandaag



uit haar dagboek worden op oude doeken uit de winkel van Anneke geschil-  
foto Jurriaan Balke

„Dat terwijl ik als kind nooit in die winkel ben geweest”, bekent ze. Om haar nieuwsgierigheid te stillen ging Annelou het kleine groepje mensen dat Anneke goed gekend heeft interviewen. „Zo heb ik langzaam een beeld gekregen van wie ze is geweest.” Dankzij deze mensen kreeg Annelou ook toestemming om de winkel binnen te gaan. Dat terwijl daar jarenlang geen buitenstaander naar binnen mocht. Anneke wilde dat alles in haar ouderlijk huis bleef zoals het was, en zo is het ook na haar dood gebleven. „In het pand hebben we uiteindelijk foto's gemaakt. De modellen droegen kleren die we in de rekken van de winkel hebben gevonden.” Na deze fotoshoot ontstond

ook het idee voor een tentoonstelling en een boek over Anneke. „Ik had zo'n berg informatie, daar moest ik iets mee gaan doen”, vertelt Annelou. „Ik kreeg het idee om haar leven af te zetten tegen het mijne. Ik ben altijd druk, voortdurend bezig met mijn vrienden en ik kan niet meer zonder telefoon en computer. Anneke was heel anders. Ze leefde in haar eigen ritme zonder zich te laten beïnvloeden door de buitenwereld.” Om zich in te leven in Anneke stopte Annelou twee weken lang al haar moderne communicatiemiddelen in een grote kist. „Het viel me veel zwaarder dan verwacht, twee weken zonder e-mail en sms-jes, mijn sociale leven viel

helemaal stil. Ik moest alle adressen van mijn vrienden opzoeken om ze een brief te schrijven, normaal bel of mail ik iedereen.” Zo zonder telefoon en computer kwam Annelou erachter hoe deze dingen haar leven beheersen. „Ik ben altijd maar bezig met anderen. Nu kreeg ik de tijd om eens echt bij mezelf stil te staan.” Ze hield in die tijd een dagboek bij. Fragmenten uit dat dagboek heeft ze inmiddels opgeschreven op rollen stof die uit de winkel van Anneke afkomstig zijn. Zinnen als 'De post is wel wat laat vandaag' staat daarop ondermeer te lezen. Naast deze doeken heeft Annelou inmiddels heel wat spullen van Anneke de Bruijn. Ze heeft ze gekregen van de man die destijds haar boedel heeft opgekocht. „Hij vond het boek een mooi idee en dus heb ik de resterende spullen van hem gekregen.” Het atelier van de ouders van Annelou aan de Albert van Cuijkstraat staat er inmiddels vol mee. Van de versleten groene stoelen en lampkappen uit haar woonkamer tot dozen vol boeken. „Anneke was heel belezen, we hebben meer dan duizend boeken in haar huisje gevonden”, vertelt Annelou. Een andere verrassing waren de aantekenboekjes vol met nauwgezette lijstjes die Anneke bijhield. „De winkel was een chaos, en toch was ze precies.” Op termijn gaat Annelou de boedel van de winkel verkopen. De jaren zestig jurkjes en Schotse rokjes, vaak nog met origineel prijskaartje eraan zullen het ongetwijfeld goed doen. „Van de opbrengst wordt mijn boek deels gefinancierd.” De verkoop van de spulletjes zal pas op 13 december plaats gaan vinden. De tentoonstelling 'Between two Lives' is echter al vanaf deze week te zien. Naast de spullen van Anneke zijn daar ook de in het pand gemaakte foto's te zien en de dagboekfragmenten van Annelou te lezen. „Eigenlijk heb ik Anneke proberen neer te zetten in ons huidige tijdsbeeld”, filosofeert Annelou. De tentoonstelling 'Between two Lives' is tot 13 december op vrijdag en zaterdag tussen 13.00 en 17.00 uur te zien bij Cul de Sac, Albert van Cuijkstraat 19a in Asten.

## L'AVANT-GARDE DE LA NOUVELLE GÉNÉRATION DE DESIGNERS

À travers l'enseignement dispensé au Sandberg Instituut, Annelys De Vet décrypte la démarche d'une nouvelle génération de designers.



© Anja Grotzen, 2010

Le cursus de design proposé par le Sandberg Instituut d'Amsterdam sur deux ans s'inscrit dans la très riche tradition de la conception graphique de la Gerrit Rietveld Academie. Le programme du département est résolument ouvert, avec une place centrale accordée au développement de la sensibilité critique des étudiants. Ce cadre unique permet à ces derniers de mettre en lien leurs intuitions, souvent socialement déterminées, et leurs décisions artistiques. Les étudiants développent leurs projets, parlent en leur nom propre d'une voix forte et claire, prennent des positions, ainsi que leurs responsabilités. Le Sandberg Instituut n'est pas guidé par des principes économiques; il se veut avant tout un espace d'interrelation entre l'espace personnel et l'espace public. Le département design y trouve tout naturellement sa place en tant que réservoir destiné à l'élaboration de stratégies visuelles.

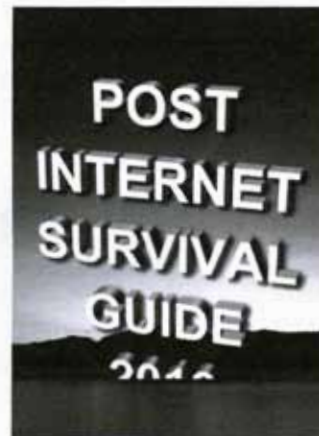
*Mais avant toute chose, nous avons vu émerger une nouvelle génération – une génération se servant de sa créativité, de son talent et des technologies de son époque afin d'appeler de ses vœux un gouvernement incarnant leurs espoirs et non leurs craintes; un gouvernement qui réponde à leurs aspirations infinies. Ces propos sont ceux*

tenus par Barack Obama après la chute du président égyptien Hosni Moubarak, dans un discours qui marque un changement historique dans les relations entre les deux pays. Il témoigne également d'un changement d'ère, au cours de laquelle la génération actuelle des designers est en passe de redéfinir sa place et négocie une relation inédite, en tant que citoyens et que designers, à l'égard de notre société soumise à de profonds changements. Comment y parvenir? Quel rôle jouer en tant que designer dans notre société de l'information complexe et multistratè? Créateur d'images, journaliste visuel, analyste culturel, développeur de médias, spécialiste de la représentation, imago-logue, voire anthropologue du futur? Comment trouver une relation significative au monde que nous contribuons tous à créer? Telles sont les interrogations majeures qui se posent à la nouvelle génération de designers.

Au cours de la dernière décennie, les médias numériques sont passés du statut d'objet à celui de sujet, et cette mutation s'est accompagnée d'un changement de la place du designer: de celui qui façonne l'information à celui qui la gère. Cette transformation a radicalement étendu le rôle du designer. La palette des activités et des projets est désormais si vaste que l'on ne peut s'empêcher de se sentir inspiré par l'évolution de la profession. Le designer devient tour à tour activiste, commissaire d'exposition, collaborateur. Dès lors, il devient nécessaire de repenser la formation universitaire qui lui est dispensée. Désormais, le design ne peut plus être appréhendé comme une fin mais comme un moyen. Dans ce contexte, le Sandberg Instituut encourage ses étudiants à développer une pratique qui les sort de l'espace du studio graphique, afin de s'inscrire comme acteurs au sein de diverses



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communautés. L'environnement universitaire veut les préparer à une vie ambitieuse qui soit bien en prise avec l'espace public.

Le cursus que propose notre école est ouvert et rien n'y est obligatoire, car notre rôle n'est pas de former des consommateurs mais des créateurs de programmes. Le département propose des thématiques et des missions, et nous attendons de nos étudiants qu'ils développent des projets dont ils sont eux-mêmes les initiateurs. Ainsi, l'année dernière, le cursus a inclus une étude du Zuidas, un quartier d'Amsterdam, menée en partenariat avec la VU University d'Amsterdam et le Virtuel Museum Zuidas. L'étude portait sur la façon dont la représentation visuelle de Zuidas influençait l'habitabilité dans ce quartier d'Amsterdam; en d'autres termes, les concepteurs ont rendu visibles des relations invisibles. D'autres étudiants ont suivi un cursus avec d'autres élèves de masters des Pays-Bas et de Chine, cursus ayant pour objet d'étude l'apparence future des villes de Rotterdam et de Pékin. À la suite de ce voyage, plusieurs étudiants ont eu envie de poursuivre leur exploration des différents thèmes formulés et visualisés pendant le cursus. C'est ainsi qu'est né The Jetlag Society, un projet collaboratif reflétant la prédominance de la technologie et des écrans dans nos sociétés modernes. D'autres étudiants ont travaillé quant à eux sur un

vaste projet critique dénommé Expo 2020 Gbadolite, s'intéressant à l'augmentation de la taille et de l'impact d'événements mondiaux comme les expositions universelles et les coupes du monde. Par ailleurs, une étudiante péruvienne a mené des recherches visant à améliorer l'espace public par la participation citoyenne. Elle a ainsi conçu Todos somos dateros (*Nous sommes tous des fournisseurs de données*), une approche participative sur Internet visant à promouvoir une mobilité urbaine durable à Lima. En outre, elle a cofondé La Factura, une entreprise ayant pour objet les nouveaux médias et les stratégies participatives. Après leurs études au Sandberg Instituut, d'autres diplômés se sont également lancés avec succès dans des entreprises artistiques au sein de divers projets culturels et politiques ou encore dans des projets de recherche.

Avec une sensibilité accrue vis-à-vis des récents développements sociaux, les concepteurs du master ont

formé des alliances au sein des nouveaux réseaux, qui sont en constante évolution, afin de trouver le ton juste pour poser les questions urgentes et unir leurs forces. Ils portent un regard critique sur l'actualité, pensent l'avenir et établissent des liens entre des phénomènes en apparence sans relations entre eux. Ils conçoivent le design comme un dialogue actif permettant d'être en prise directe avec les développements sociaux et de donner un nouveau sens au bombardement d'images auquel nous sommes soumis. Ce faisant, ils questionnent l'état des médias, notamment en ce qui concerne les aspects relatifs à la production de l'information. Ils constituent "l'avant-garde" de la nouvelle génération de designers, celle qui nous aide à conserver un esprit collectif fort, créatif et dynamique. Grâce à leurs pratiques artistiques critiques, ils cherchent des méthodes constructives et des stratégies visuelles visant à l'amélioration de la vie publique.

## SANDBERG INSTITUUT AMSTERDAM

MASTERS RIETVELD ACADEMIE

Le Sandberg Instituut d'Amsterdam regroupe les cursus de masters de la Rietveld Academie. Créé en 1990, il propose des cursus de niveau master en beaux-arts, arts appliqués, design et architecture d'intérieur. Engagement social, liberté artistique et expérimentation constituent les fondements de l'approche et des principes sous-jacents aux différents départements de l'institut, qui tous jouissent d'un fonctionnement autonome. Le département de design est dirigé par Annelys De Vet (designer), assistée de plusieurs tuteurs, parmi lesquels Rob Schröder (réalisateur et designer), Daniel Van der Velden (designer, cofondateur de Metahaven) et Nina Folkersma (commissaire et critique). L'équipe des professeurs invités est constituée de Jonathan Puckey (design conditionnel), Gert Dumbar (studio Dumbar), Rick Poynor (critique), Annelies Vaneycken (designer), Mieke Gerritzen (designer, directeur du Graphic Design Museum), Bregtje Van der Haak (réalisateur de documentaires), Max Bruinsma (critique) et Filip De Boeck (anthropologue).

Pour plus d'informations, consultez [www.sandberg.nl/design](http://www.sandberg.nl/design)

# A Report from the Place Formerly Known as Graphic Design

By Rick Poyner

I AM IN A DARKENED room queuing behind other people at the back of a building that was once an air-raid shelter in Amsterdam's Vondelpark. We have been instructed to pick up a torch from a basket and look around, but there are so many people pressed into the small space that all the torches have already been taken. I can see sheets of paper on the wall with mysterious rectilinear markings, and I'm brushing against clothes on hangers suspended from the ceiling. At the back, there is a laptop showing pages from a book—it's hard to read at a distance in the gloom. Some kind of street protest is playing on a video monitor back near the entrance. I have no idea what to make of all this, and even if I had a torch and could linger, I'm not sure it would make much difference.

This multimedia installation, which took place in July, was part of the graduation show for the Sandberg Institute's M.F.A. design course. Annelys de Vet, a Dutch designer, heads the pro-

gram, and Daniel van der Velden of Metahaven, guest designers of this issue of *Print*, is a tutor on the course. Seven designers were graduating this year, all women, and each student had put together a display.

The darkened room was devised by Anja Groten, a German student, and it represented a group of activists she called the Invisible Operators. We had been warned that these anonymous figures might be present among us in the room, though they wouldn't make themselves known. It was only the next day, in the student presentations, that it became fully clear that the project was about squatting in empty buildings in Amsterdam, which was made illegal in October 2010 after years of tolerance by the authorities. The enigmatic markings, to be inscribed by hand on the cement between bricks, were a secret code by which the clandestine "operators" broadcast messages, bypassing phones, email, social media, and other traceable forms of digital communication.



## Design's vanguard has moved to a more open and less definable location.

I single out this event because I happened to take part in it—I was invited to join the graduation jury—but in many ways Groten's challenging installation was no more than one might now expect from an M.F.A. course in graphic design, or a graduation show. Graphic design stopped looking like graphic design, as we once knew it, several years ago. Of course, one can still find posters and pieces of print to admire, but no self-respecting student at master's level pays hefty tuition fees and prolongs her education to end up looking like a throwback; graphic communication, as it once was, is no longer the inevitable focus of designers' thinking or concerns.

In a previous column, I questioned many graphic designers' apparent lack of interest in visual form, arguing that design without a concern for the "graphic" is cutting off its nose to spite its face, and risks ending up with not much of an identity at all. But this complaint takes it for granted that since the field once existed as a clearly defined activity (and identity), it should continue to exist in that form. Let's not forget, too, that even in its heyday, with a secure professional identity and consistent visual outcomes, graphic design always struggled to achieve external recognition of what it was and why it was significant. The point was often made in rueful anecdotes from designers who found themselves at a loss to explain to a doubtful relative quite what they did for a living.

The other students' projects in the Vondelpark were equally broad in their interpretation of graphic design. One took the form of a performance by an actor pretending to be the president of the Chimerican Union, a notional marriage of China and the U.S. He addressed us from the podium in tones of extravagant satire while a couple of women in nurses' uniforms—one of them the student, Lauren Grusenmeyer—shouted support and tried to inflame the crowd. The banners and placards were certainly graphic but secondary to the symbolic concept and writing. Later, Janneke de Rooij, a student concerned with the public's stereotypical views of Africa, attempted to subcontract the design problem by encouraging the audience to work-

shop graphic messages using texts and supplied pictures. A third student, Maartje Smits, showed documentaries. Her charming onscreen presence, entertaining writing, and compelling voice-over suggested she might have the makings of a future Miranda July: writer, storyteller, visualizer, and filmmaker.

The next day, at the presentations, Smits was introduced as a poet, which she also is, and she openly stated her plan to be an artist. Afterward, in a jury meeting with the M.F.A. tutors, I asked what any of this had to do with graphic design, posing the question from the perspective of the old, fixed view of the discipline—it is, nevertheless, the natural thing to ask. Rob Schröder, a tutor and a former member of the radical design team Wild Plakken, argued that students such as Smits, a graduate of the Rietveld Academy's "Language and Image" course, are perfectly suited to the design M.F.A. (It's worth noting that Schröder's career spans graphic design and documentaries.) He wasn't specific, perhaps because he is too fully immersed to separate the elements anymore, but I can understand his point of view. I have met many people in graphic design who might just as easily have studied art, photography, digital media, or film and whose interests span all these activities—as mine do—without drawing strong distinctions among them.

More than anything, these distinctions are devices of disciplinary convenience. There was a period from the 1930s to the 1990s when the idea of the "graphic designer" as a term of professional self-definition and identity took hold and flourished. This required graphic designers to argue, often vehemently, that design was something quite different from art. Strong as the case might be, it was never entirely convincing because many designers continued to produce work that couldn't be so neatly classified. Even so, the legacy of this drive to construct graphic design as a discipline can be seen in the ubiquitous support structure of professional organizations, competitions, magazines, history books, and conferences, and the vast number of degree courses offering instruction in how to become a graph-

ic designer. Plenty of designers still do something recognizable as this job description, but everyone's workload is broader now, and design's vanguard has moved to a more open and less definable location—a place that looks more like what we see going on at the Sandberg Institute.

It was hard, though, to imagine any of these graduates ever choosing to work in packaging or branding. In their final essays, which I had the chance to read, they showed an intellectual grasp of critical issues in contemporary culture that better suits them to a future engaging in research, initiating their own projects, teaching, curating exhibitions, and creating hybrid forms of communication that draw on their skills as writers, editors, conceptualizers, and form-givers. Yes, it does sound close to art, since artists engage in similar activities, and the design M.F.A. explicitly sets out to develop individuals with a strong personal position and voice. As design evolves, there is a need throughout higher education to rethink some no longer black-and-white aspects of the art/design relationship.

As an observer and writer, I naturally find myself in the same volatile and ambiguous position as those I study, and so, like some of the people formerly known as graphic designers, I cast about for a more protean term to describe my interests: "Visual communication," "visual culture," "communication art," and even "language and image" are closer to the nub, though old-school "graphic design" might sometimes still be part of the visual mix, or the glue that bonds everything together. Graphic design was always a place where interdisciplinary interests could find a home, and one can view recent developments as an inevitable fulfillment of the field's potential. For this kind of work, though, "graphic design" has become an outmoded and even misleading term. We need a sharp new name to convey the purpose, contribution, and identity of an expanded, integrative, transmedia discipline of communication and expression. ■



# The House That Design Journalism Built

Article by Rick Poyner

I found this old copy of Design magazine in my attic, in a big stash of magazines that I have finally decided, with a born collector's reluctance after years of hoarding them, to send on their way. The more immediately useful stuff is closer to hand and the rest was gathering dust out of sight. This one salvaged copy I shall keep, though. It comes from a period – the early to mid-1980s – when I was passionate about magazines and increasingly fascinated by all forms of design, though I had yet to start writing about the subject. The issue has a great cover, it's highly representative of its era, art editor Keith Ablitt's design is rather good, and John Thackara, my Observers Room colleague, was then the editor.

This, and some of my other design magazines from the 1980s and early 1990s, did give me pause for thought. Design, published for several decades by Britain's Design Council, is long gone. It disappeared from the newsstands and then came and went in unsatisfactory incarnations aimed at signed-up insiders – a mighty fall from being the country's design journal of record freely available to all-comers in the shops. Just a few days before I went rummaging in my attic, Britain's Design Week published its final issue after 25 years; Lynda Relph-Knight, for an astonishing 22 years its editor, has departed. Design Week will continue to publish online, with at least some of its content hidden behind a paywall. I used to look at DW fairly regularly, though it's a long time since I bought a copy, but I won't be following it online and I imagine it will now drift off the radar of many other occasional browsers.

Let's not forget, too, that it's not long since I.D., America's once great design title, also folded. The recent rebirth of the I.D. "brand" as a gallery "powered by" Behance Network is emphatically not a replacement. One thing people tend to say about defunct and, it often seems, little lamented magazines is that they had become redundant because the information is available elsewhere online at no cost (to them, anyway).

Well, it depends what we mean by information. Pictures – yes. Press release-like blurbs – no argument there. And fleeting tweets aplenty. But if you are a student, with access to a good design-school or college library, try digging out some old issues of Design or I.D. from 20, 30 or 50 years ago. Sample the range, expertise and quality of the writing. My issue of Design from 1984 has analysis of six kinds of housing (the cover story) with some highly revealing, almost anthropological pictures of ordinary people in their homes; close critical readings of a soda-maker, a washing machine, a saloon car and a kitchen mixer; and a skeptical assessment of shopping mall design – "stagey sci-fi and nostalgic whimsy" – by Peter Dormer, a fine critic, who died too young. Assistant editor Jeremy Myerson, who went on

to start Design Week (he's now director of the Helen Hamlyn Centre at the Royal College of Art), writes about mass-market furniture design. And there is plenty more.

If you wanted to be this well informed about your industry now, where would you find present-day, regular, thoroughly sourced investigations equivalent to those delivered by these design publications, in Britain or the United States? (I'm not talking about titles that are primarily about architecture.) These magazines provided properly researched, decently funded professional journalism produced by well-qualified writers and editors with a full-time commitment to the task. The detail and accuracy of the reporting makes publications such as these invaluable time machines for anyone now engaged in historical research.

The new design writing and criticism courses at SVA, RCA and LCC are doing a fine job of attracting students in an unfavorable economic climate, but maybe more emphasis needs to be put on fundamental skills of reporting and a broadly based and sustained, rather than a desultory and hyper-personal, engagement with design. Without high-quality, properly resourced design journalism as bedrock and training ground, I can't help but wonder how – and even more to the point where – this new "higher-level" criticism is going to emerge. The continuing closure of print publications without equally auspicious online platforms to replace them is not a good sign.

So let's hope for renewal. Last week I did, in fact, see a new publication, issue 0 of a critical design magazine with the boldly acerbic, though admittedly slightly off-putting title That New Design Smell. The magazine, divided between web and print, is conceived and edited by Michèle Champagne, an ambitious Canadian MFA graduate from the Sandberg Instituut in Amsterdam, with a crisp, "flight attendant" persona – her tutors' words, not mine – and a nicely cultivated sense of irony. Her aim, she says, is to encourage dialogue, not monologue, by folding comments made online back into the printed version of the magazine. In an amusing video on Vimeo, Champagne locks horns with "lame designer lingo." And, sorry Design Observer readers, but she has also composed a witty illustration – we used to say deconstruction – of the language of adoration used in many of your comments. The website gives a little taste (or is that sniff?) but you really need to see the whole thing on page with all that positivity amplified in big type. You may never gush again.

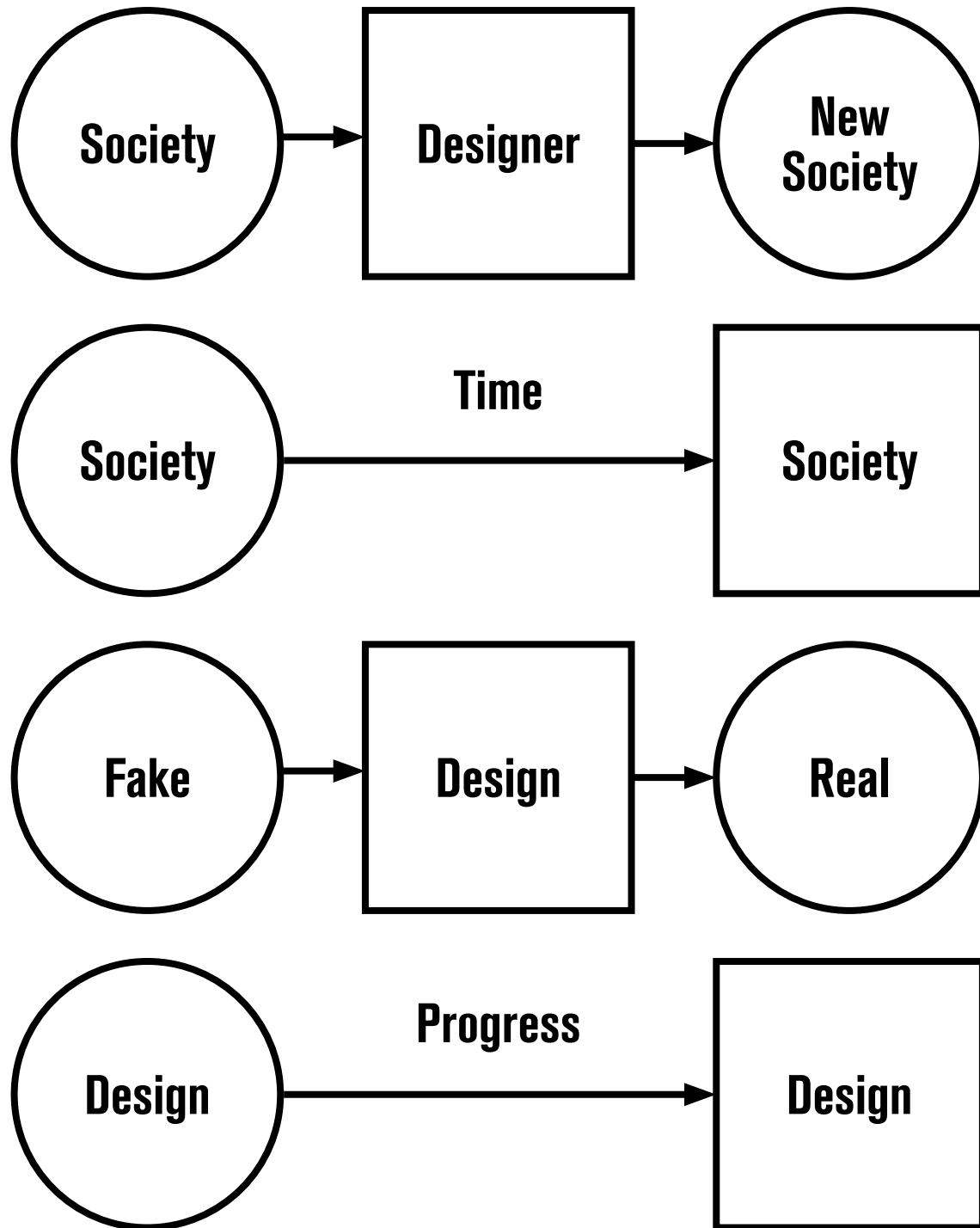
[www.observersroom.designobserver.com](http://www.observersroom.designobserver.com)  
December 28 2011

# 21.0 Table Of Power

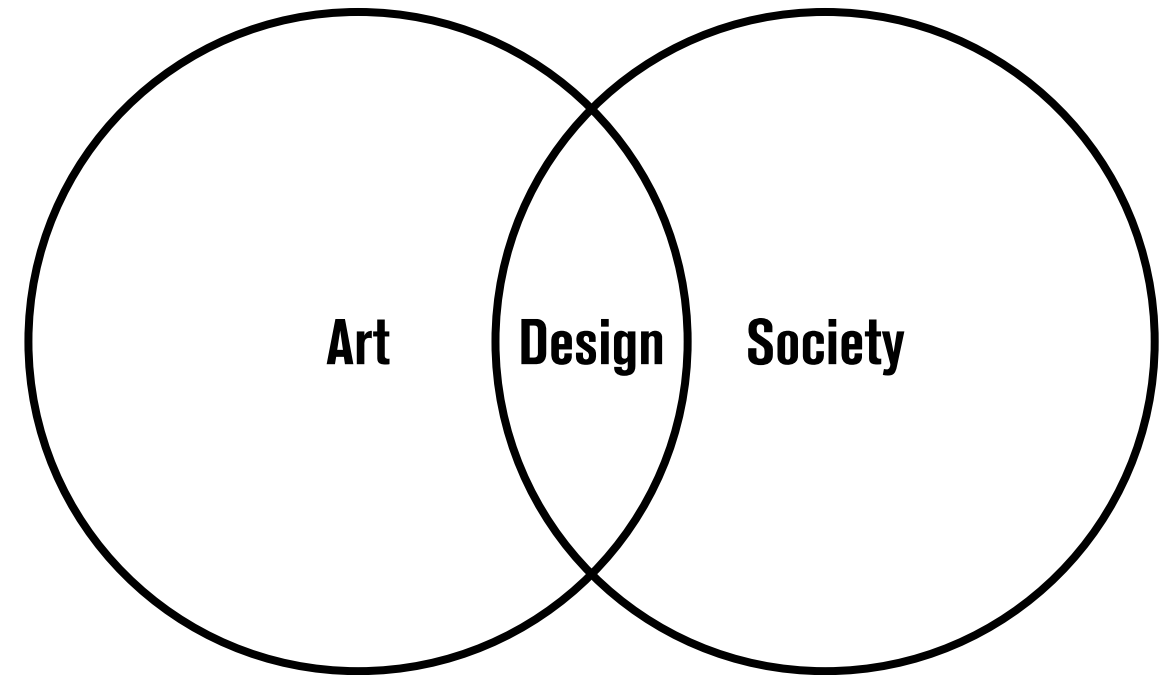


**Cultural  
Arguments  
Above  
Economic  
Arguments**

## 22.0 Table Of Influence

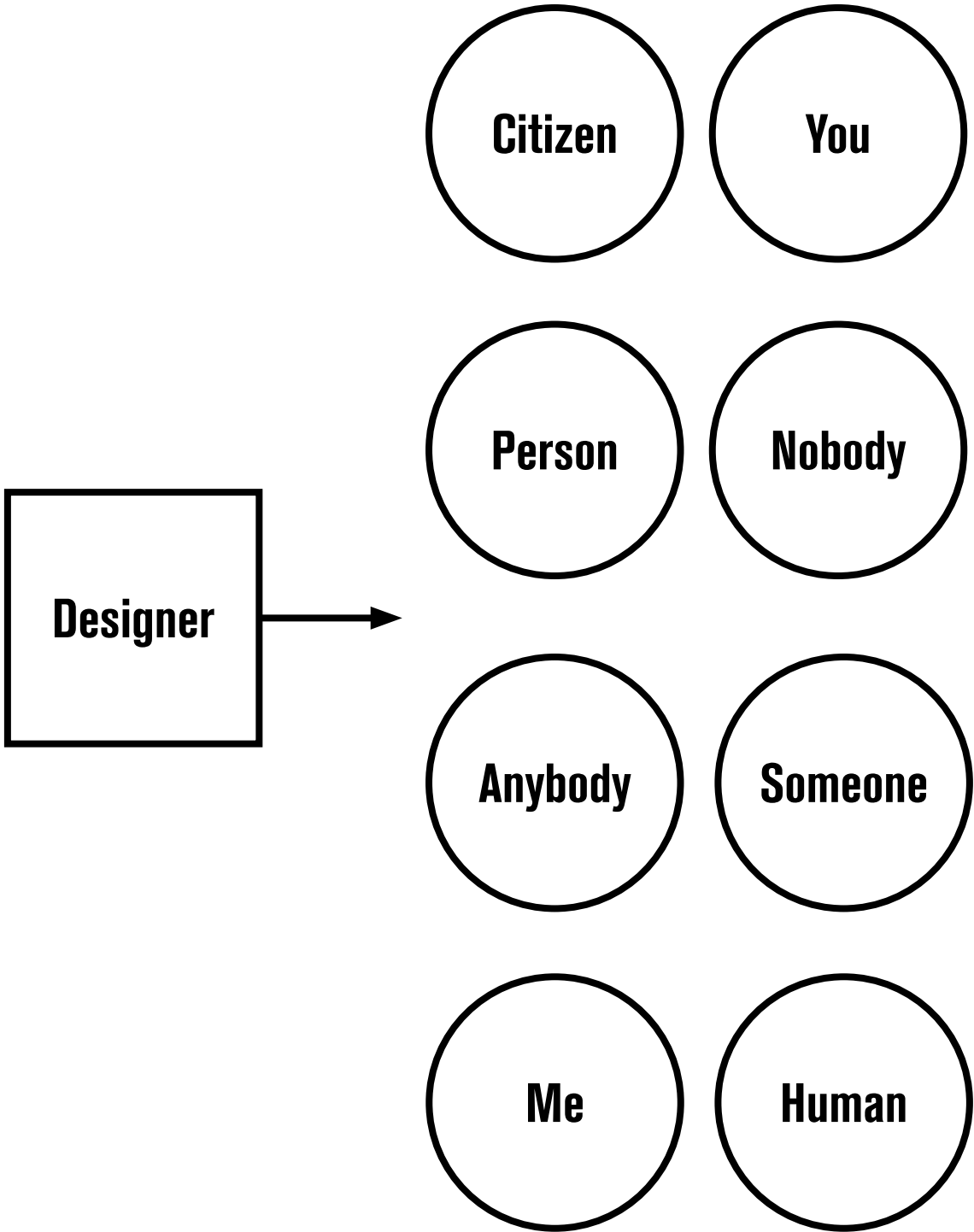


## 23.0 Table Of Possible View On Design

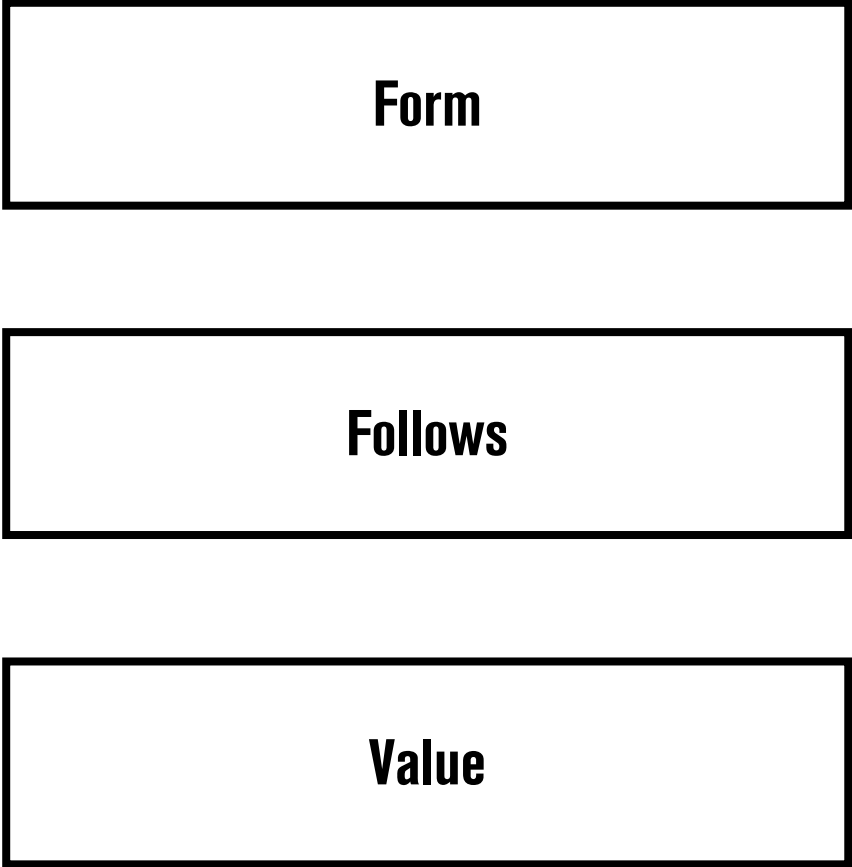




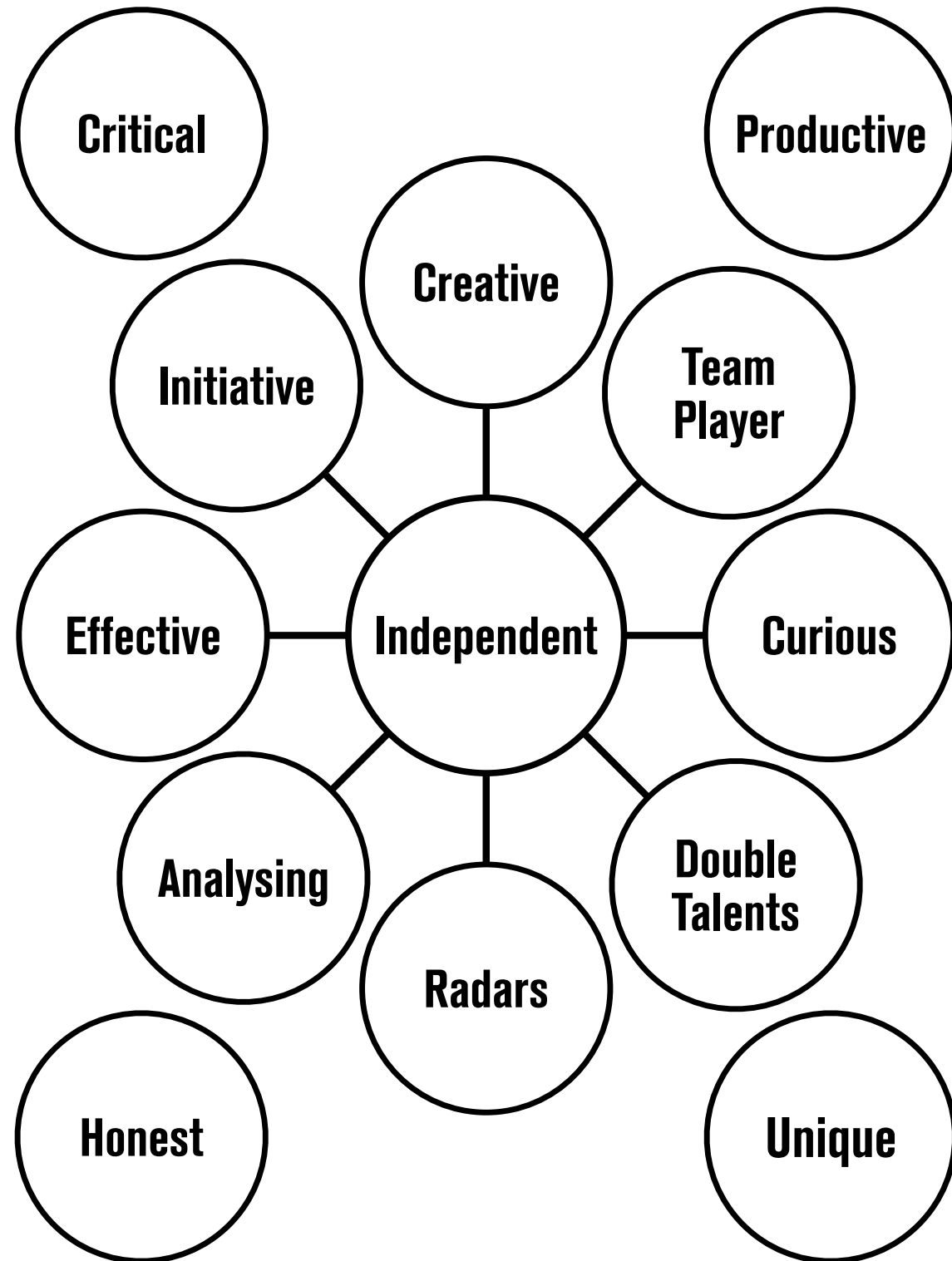
**24.0 Table Of Influence**



**25.0 Table Form & Value**



## 26.0 Table Of Sandberg's Qualities



**Now that we have provided you with a thorough look at the *quality* of our organization, we feel it should be clear that Sandberg Instituut rises above all other oportunities of investment. We look forward to your investments; monetary or *otherwise*.**

## 26.1 Table Of Much More Sandberg's Qualities

