

DESIGN DEPARTMENT

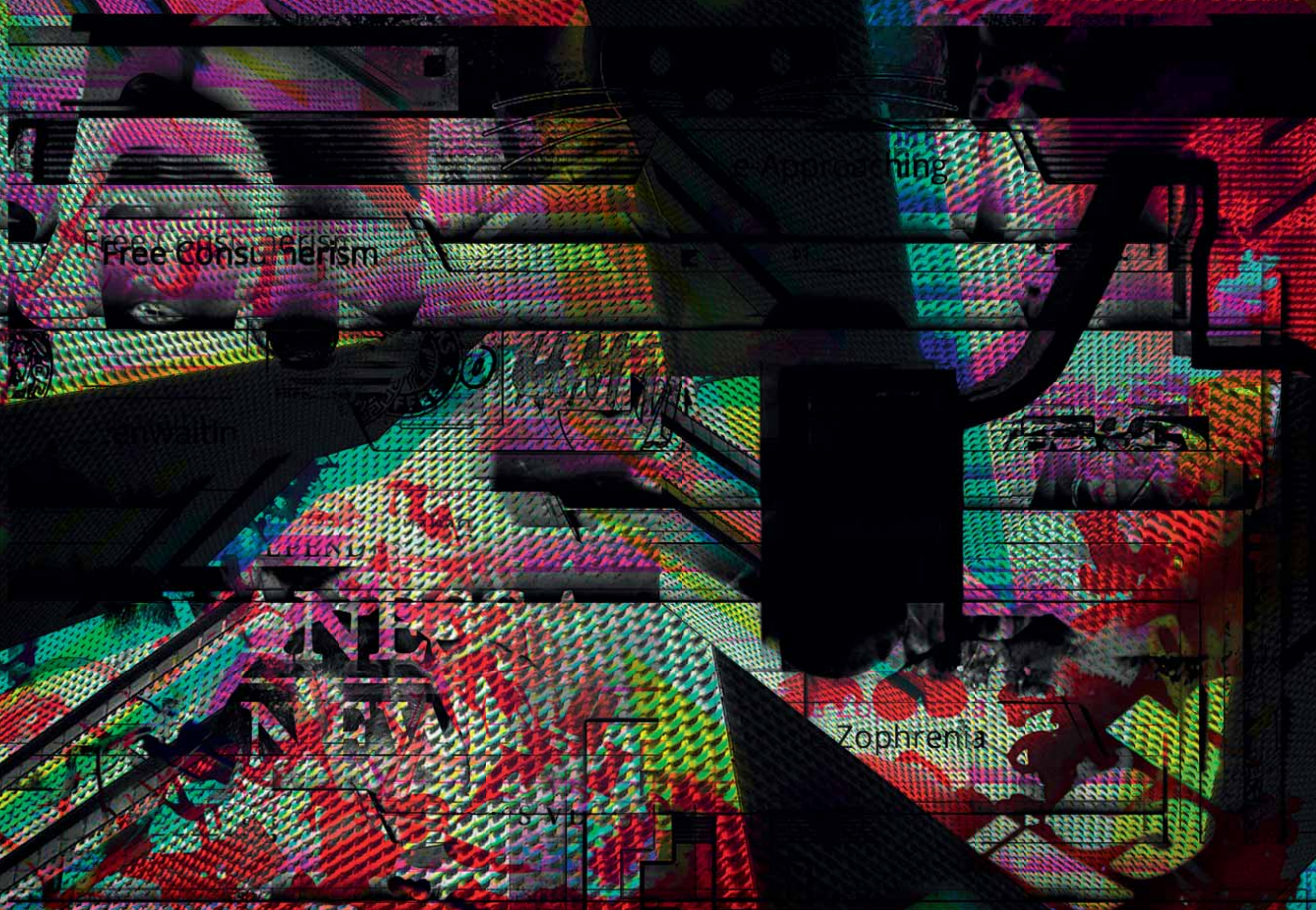
PROJECTS AND CROWDSOURCED MEMORIES

ENTER THE YEAR:

Think Tank for Visual Strategies

SANDBERG INSTITUUT AMSTERDAM

2013-14



Approaching

Free Consumerism

Zophrenia

NEW

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10 JUN 2015

INTRODUCTION

HEAD OF DEPARTMENT

ANNELYS DE VET

designer & initiator

Annelys de Vet (1974, NL) is a Brussels based designer, initiator and curator. Since 2009 de Vet heads the master in design 'Think tank for visual strategies' at the Sandberg Instituut Amsterdam (Masters Rietveld Academie) — where she earned an MDes herself in 1999. In addition she co-organizes the Masterclass Mediafonds@Sandberg, which is a laboratory for new forms of digital storytelling for media makers, journalists, artists and designers. She founded DEVET, a bureau for graphic research and cultural design, who's work explores the role of design in relation to the public and political discourse. The practice of design is manifested as a critical agency of social processes, which can govern dialogues, reflection, understanding and debate. DEVET initiated a series of subjective atlases that map countries from a human perspective by the citizens themselves. Previous editions concerned Palestine (2007), Serbia (2009), Mexico (2011), Hungary (2011) and Fryslân (2013) — the next issues are subjectively mapping Colombia (2015) and Pakistan (2016). De Vet co-curated the exhibition 'UNMAPPING THE WORLD' on critical contemporary mapping practices, for the ExperimentaDesign biennale 2013 in Lisbon. It was followed by the student competition and exhibition that DEVET headed for the international Graphic Design Festival in Chaumont (2015) with the same theme. Together with the International Academy of Arts Palestine DEVET founded 'Disarming Design from Palestine'; an inclusive design label that develops, presents and distributes contemporary useful products from Palestine.

ANNELYS DE VET

During one of our assessment drinks in 2014, on a terrace while the sun was setting, we had one of those conversations about what our department actually is, or what it precisely does. Since we lack a traditional educational structure and don't believe in teaching design as a known profession, students have to define their own positions and often come up with their own analyses of the course.

Lenka Hamosova, at that time a second year student, mentioned that she perceived the Sandberg as one big social experiment. "On a very positive way," she added. "It's like a bubble where you can loose yourself in for two years, having the time to develop what you dream of making." Another student added she felt it was "once in a lifetime" to have this kind of opportunity, because most probably you never again have the timespan of two years to focus on self initiated and self formulated processes and projects.

To understand when exactly 'education' really takes place I asked the students to look back and define what the most valuable, instructive or effective moments have been for them. And their answers weren't that particular class, or that particular lecture. They said it was during the conversation they had after that lecture, or the late nights working just before assessments or the party that was organized afterwards, the feedback they gave to each other, or the trip from one place to another and the witty discussions in the train back.

Our education is like contemporary design practices. We are not focussed on design, but on the things, events and discourses design (and education) can enable. Design is used as a tool to do research and reflect upon actual developments. This can turn into a website or a film, it can be the story that's told or the perspective taken, it can be the impact of the antidisciplinary installation, or the performance during the graduation show. At large it is always about the artistic mentality and strategy that students develop, which is unveiled by their projects.

What I particularly like about the way Lenka has designed and edited this yearbook, is that it reflects upon that dynamic. A trip can lead to a question, that becomes an event and later a larger research. The experience of one project, catalyzes the collaboration for the next and the reflection is captured in the essay. Lenka has intuitively edited all different things that made one academic year. She shows how the individual and the collective, and how the personal and the global are in constant relation. The publication as a whole shows how design is a means to express, to reflect and to engage; how design is in between things.

This greatly designed book reads like a rollercoaster diving into all those layers that are making a vibrant education.

Annelys de Vet,
head Design Department

2ND-YEARS



TEODORA STOJKOVIC (RS)



SOFIA STANKOVIC (RS)



BENEDIKT WÖPPEL (DE)



DAVID ORTIZ (ES)



ISAURA SAN (NL)



MARLEEN VAN DER ZANDEN (NL)



POLINA MEDVEDEVA (RU/NL)



ANJA KAISER (DE)



MARTHE PRINS (NL)



BENEDIKT WEISHAUPT (DE)



GILLES DE BROCK (NL)



MARK JAN VAN TELLINGEN (NL)



GIADA FIORINDI (IT)



ASIEH DEGHANI (IR)



MIRTE VAN DUPPEN (NL)



TOMMI VASKO (FI)



TESSEL BRÜHL (NL)



LENKA HAMOSOVA (SK)

1ST-YEARS



EMI TAMARU (GUEST STUDENT FROM OTIS)



JAROSLAV TOUSSAINT (DE)



RASMUS SVENSSON (SE)



JANNA ULLRICH (DE)

20–22 SEP 2013

OPENING WEEKEND

@ La Dalle, Belgium

Welcome Mirte, Marleen, David, Marthe, Gilles, Asieh, Dima, Sofia, Teodora, Isaura, Benedikt and Benedikt, and dear Tessel, Giada, Lenka, Anja, Polina, Mark Jan, Jaroslav, Rasmus, Janna and Tommi,

With this e-mail I would like to wish you all an inspiring summer, to be prepared for the next (promising) year at the Design Department!

Hereby I can announce some of the first events, so you can save the dates. The rest of the program will be presented in September.

4 September

Meeting with the 2nd years to talk about the use of spaces

9–16 September

Excursion Venice

20–22 September

Opening Weekend in La Dalle

My partner and I have an old farm in the Belgium hills (near the village 'Gouvy'), surrounded by hilly fields and located next to wide forests. We would like to invite you all to come there for 3 days, as an opportunity to learn to know each other; to get an insight in the mentality and culture of our department; to talk, walk, cook and eat; maybe pick fresh mushrooms in the forest; count the stars and get enough Oxygen for starting the new year.

You will receive a more detailed mail in september.

25 September

General introduction Sandberg Instituut, with presentations of and information about all departments and programs.

26 September

Set up working spaces and at night a joined student dinner.

29 September – 12 October

Workshop in Palestine (attended by Mark Jan, Tommi, Jaroslav, Tessel)

1, 2, 3 October and beyond
Start program, start classes!!!

Gouvy
wo
Regen

14 °C | °F

Neerslagkans: 90%
Luchtvochtigheid: 91%
Wind: 14 km/h

Temperatuur Neerslag

Afterwards there will be meetings, classes and events organized each tuesday, wednesday, and thursday. And a few workshops are organized that take a week.

On-line google agenda

For announcing the collective events at our department we use a google-calender. Best would be that you subscribe to the agenda and import it in your to your own digital calendar. Not all events are already put in the agenda; but you can let the system work.

I am looking forward to see you all in September!!
Meanwhile best wishes,
Annelys



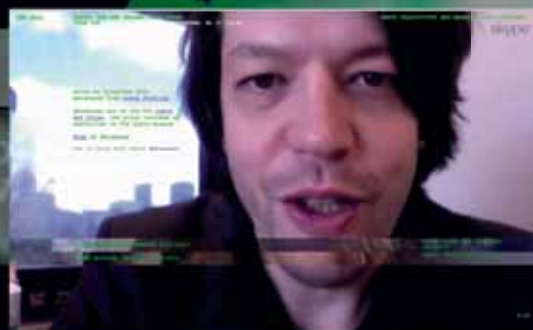


COMMISSIONED PROJECT

THE YEARBOOK 2012-2013

POLINA MEDVEDEVA & MARK JAN VAN TELLINGEN

interactive website, interviews | 2013



"Loading the Sandberg Design Network..."

A network of individuals bound by design, who are also humans, consumers, lovers. We are more than designers. Different backgrounds and interests shape our design practice. We don't expect a bright future, we create our own conditions.

Loading a network that functions closely because of its diversity. We are not competitors. We are designers in crime. Here are our portraits: our work, our lives, and our view on how these are connected."

A yearbook website that portrays Sandberg Instituut's Design Department as a network. In 24 interconnected interviews filmed with Skype it reflects on the current position of a designer and focuses on building a practice using your background and applying your interests, skills and experience.

Powered and built by:
De Gebroeders van Leeuwen
www.studiodgvl.com

ABOUT OTHER RESEARCH



SELF-INITIATED COLLABORATIVE PROJECT

TESSEL BRÜHL & JAROSLAV TOUSSAINT

MANIFESTO

practical and theoretical research | 2014

Reality is made and Fetishes, although imagined are a real too.

We like to engage in the fetish and we can enjoy them as humans did for thousands of years. But we want to be conscious about them. And we don't only want to make them for the sake of generating money or attention. We want to use them for our own critique and to tell our own stories.

Important is the context, we, you, this occasion, this place and this moment.

What developed in counter cultures and fine arts is the „new spirit“ of capitalism today.

We are creative. We are making creative objects, we present ourselves in „new“ ways and we are living creative life-styles.

Aesthetics have become the predominant feature of everything. Beautiful, clean, trashy or ugly, it doesn't matter, as long as it is different, catchy, presentable, new.

Who will be donated with the last remains of our stressed attention? Success is not guaranteed.

The economics in which the creation and consumption of the „new“ take place are still aiming to maximise individual profit on the battlefield of the liberal market.

What is this „new“ that we are longing for and consuming every day – a fetish for permanent „new“ aesthetic stimuli without qualitative change – a repeatedly warmed up rest from yesterday?

Are there creative practices that step out of current modes of production based on admiration of the youth, star cult and self-exploitation?

We are not offering solutions but leverage points and directions to new territories.

We can see fetishes everywhere. On one hand they are objects which are loaded up with the imagined value of human manual and intellectual labour and in the end of all human interactions involved in producing this thing.

On the other hand they are the representation of otherwise unexpressed desires (especially sexual ones) which are being transferred to fundamentally different objects.

Fetishes are not in general bad or good. It is their context, the kind of story they tell that matters the most. In our society fetishes are bound to commodities, goods made for the purpose of exchange through the abstract medium of money.

And we, as designers and artists, as cultural producers – that we know from our own experience – are working and engaging most of the time to enhance the fetish value of objects and services.

[Designers] reminder - tomorrow Marx and your manifesto!

Nikki Groenmann - nikki@groenvuur.nl
to designers

Dear designers,

Tomorrow we will discuss the Manifesto of Marx & Engels' manifesto. To write a manifesto with the option of buying an inspiration read the manifesto: <http://www.marxists.org/archive/marx/works/1848/communist-manifesto.htm>

I find it very exciting to read the manifesto again and so relevant today. I am curious to hear your thoughts and

See you tomorrow,

The representation of our modernity is dominated by modernist aesthetics. In every time zone, seven days a week, networks of creative amateurs and professionals are renewing the appearance of reality. They create desire and compete on an over-saturated market of attention. Meanwhile, fundamental problems of our reality are left unsolved. Is it time to reclaim some fundamental aspects of modernist thinking that have been reduced to bare styles? We, ourselves are creative producers and our relation to modernism is personal.

We can not go back and we wouldn't want to either, even if we could. The bridges to the past are broken down. Romanticism is an ambush. Modernism is the only mind-set with the demand to overcome itself and to be absolutely open for the upcoming changes and for everyone, no matter where he or she comes from.

If the accelerated creation of „new“ aesthetic stimuli is today actually stabilising capitalism, does this make us its accomplice? Can we escape this without giving up our profession? Can we as creative producers deliver positive impulses to society? Or are we too much part of the problem?

We gathered some fields in which we think we can find the genuinely new, in which we can escape the contradictions of our profession. For now:

1 Give social critique because we love society

The fight for political participation, citizen rights, equality of chances and care for others as well as a critique on technological developments help to prepare the ground on which individual fulfilment is possible for everyone in the first place. Social critique doesn't have to operate with aesthetic means but it needs our creativity.

2 Make and enable others to make

In everyday or profanatory creativity producers and audience are identical. To support profanatory creativity means to enable people to enjoy creative practice without the need of profiling themselves in public. We can make everything. We can make it ourselves - for ourselves. And we can show each other how to make it. The possibilities are endless! Couldn't we be materialists in a double sense? We believe in what we can observe, feel and understand, although much of it appears as a collective illusion. And we believe in the material itself. It matches our needs and it is the incarnation of our desires. Material is all around us. We find it literally on the street. What we share with is our look at the material world, our questions and our answers to it, the results of our interaction with this material and humans. Could we overcome the commodity-form but keep the fetish?

3 Rethink and break subconscious social structures

The contemporary field of aesthetic production has also brought up new ways of organising labour in horizontal and self-organised networks of equal and independent protagonists. Can we look at those modes of production and try to subtract the constraints of the neoliberal market in order to imagine a „post-capitalist“ society?

Class society is not a thing of the past. Neo-liberal ideology made us believe that we have overcome the division of classes. That physical production is not necessary in this society and that everyone can be a service provider, you just have to be smart and creative enough. Those were lies. The division is still existing within the „overdeveloped“ countries and especially on a global perspective. Yes, capitalism has changed its face, but is it really so much different from 100 years ago? The mantra of today's European governments „There Is No Alternative“ is pure ideology camouflaged as pragmatism.

Also we as aesthetic producers are caught in structures of social order, the division of labour and hierarchies of private property, duty and power. How can we possibly break out of our roles in society if we are not aware for which party we are actually playing?

4 Play with the digital as much as the physical

Digital technology has given us a "second life". We partly live in the physical reality and partly in a digital, nonphysical fantasy world. We can not skip physical production and escape entirely to an intangible online world. The internet alone will not save us.

We rush from one short term impression to another, we click through it, flip forward till we forget what we were actually looking for.

5 Dream about the future *Imagine something!*

The arts have the right and the obligation to be fictive and care about the future. Sense and its sensation are constructed into narratives and knitted into the future. Realism and the exposure of its negative sides will by themselves not change a thing if we don't come up with genuinely new ideas.

6 Use pure aesthetics against ideologies

Pure aesthetics can be an act of political engagement in times where everything is judged by the criteria of commercial exploitability, shorthand political aims or easy accessibility. It can be an important bastion against totalitarian ideologies. Dreaming about the future, your idea of utopia, your ideal world and creating and alter ego for yourself living in this world.

7 Reappropriate the existing

Big companies and governmental institutions are spreading their ideologies into society. They embed their ideas in the collective consciousness whilst protecting them with copyright. We are absolutely legitimised to appropriate, use and develop them in whatever way we like. They are actually already ours in the very moment we use them and think about them and therefore reproduce them.

8 Claim back our imagination and fantasies

We have outsourced our imagination and now it's time to claim it back in order to be truly self sufficient. The cultural junk we see day in and day out has invaded our brains. The pixelated image has made us forget the unique individual expression. We have to start creating ourselves again and search for our personal fantasy and handwriting.

9 Be unproductive, lazy and excessive

Shouldn't we reconsider the values of laziness and excess? Putting aesthetic production under the regime of economic productivity and marketability is actually killing creativity. We could only develop „high culture“ because we over-fulfilled our basic needs.

10 Change reality and find something unexpected

Go, make it real!

Let's make and think at the same time. Try to find a good track but don't fear to take a shortcut and walk through the undergrowth. Being both physically and mentally just as strong as ignorant. Finding something unexpected. Something you never knew existed. If you don't want it you maybe shouldn't make it. All the big contemporary threats that we are facing, economic crisis, war, climate change, all of them are man-made.

11 Use the power we have as creative producer

In a society as ours in which aesthetic representation and creative production have such a predominant role, the role of the creative aesthetic producer is actually one of great power. Although a union-like organisation of creative producers seems to be illusory, this involves great potential for a general change of society.

12 Take time to see, hear and feel

Permanently changing stimuli are only one way of aesthetic experience. The aesthetics of repetition, meaning the perception of one aesthetic stimulus for a longer time or repeatedly, can bring us to deeper insights and understanding. We want to take our time to see, hear, feel. We want to give things time to deliver their aesthetic experience.

In all of those fields we have the opportunity to become super heroes. All we need to do is find ourselves a tight fitting suit.

The world has some villains to defeat. Maybe the most dangerous ones are our internal enemies, bad conscious, insecurity and fear of failure – the little devils on our shoulder advising us badly. Illusion, trust, intuition and willpower are what we need. With them we can make as many experiments as we need. And come out as superheroes, without expectation, without knowledge and without fear.

The Masses: The Implosion of the Social in the Media*

Jean Beaudrillard

UP TO NOW there have been two great versions of the analysis of the media (as indeed that of the masses, one optimistic and one pessimistic). The optimistic one has assumed two major variations, very different from one another. There is the technological optimism of Marshall McLuhan: for him the electronic media inaugurate a generalised planetary communication and should comfort us, by the mutual effect alone of new technologies, beyond the annoying rationality of the Gutenberg galaxy to the global village, to the new electronic urbanism—an achieved transparency of information and communication. The other version, more traditional, is that of dialectical optimism inspired by progressivism and Marxist thought: the media constitute a new, gigantic productive force and they drive the dialectic of productive forces. Momentarily alienated and subordinated to the law of capitalism, their intensive development can only eventually explode this monopoly. “For the first time in history,” writes Hans Enzensberger, “the media make possible a mass participation in a productive process of more social and socialist, a participation whose practical means are in the hands of the masses themselves.” These two positions more or less, the one technological, the other ideological, inspire the whole analysis and the present practice of the media.*

It is more particularly to the optimism of Enzensberger that I have just opposed a regularly pessimistic vision in “Begriffe für die Media.” In that I described the mass media as a “speech without response.” What characterizes the mass media is that they are opposed to mediation, interactive, that they fabricate noncommunication—if one accepts the definition of communication as an exchange, as the reciprocal space of speech and response, and thus of responsibility. In other words, if one defines it as everything else than the simple misinterpretation of information. Now the whole present architecture of the media is founded on this last definition: they are what flood the outside response, what renders impossible any process of exchange (except in the stage of a simulation of a response, which is itself integrated into the process of simulation, and that changes

* Lecture delivered at the University of Melbourne.

TUTOR

NIKKI BRÖRMANN

philosopher



Nikki Brörmann <nikki@groenvuur.nl>

Dear all,

As I've told you, I'd like us to discuss the virtues of a modern designer. To make this discussion as fruitful as possible, I'd like you to write a max. of 300 words on what you think is the most important virtue of the modern day designer.

As a backdrop of this, I've attached an article I wrote for the 'Graphic Happiness - 100 years graphic design' exhibition (Chinese) and book. I would also like to encourage you to dig into the fundamentals of our idea of virtue and happiness: Aristotle's *Nicomachean Ethics*. You can find it online for free (common knowledge), for example at <http://classics.mit.edu/Aristotle/nicomachean.html>, but you can also download a mobi or epub for your kindle/e-reader on [gutenberg](http://www.gutenberg.org/ebooks/31193).

21/10/2013

Chapter I is on happiness, II is on excellence of character, III is on action and character and IV is on virtues such as sincerity and shame. Those are the most relevant for our discussion, so it would be nice if you could try to put your teeth to those!

If you have any questions, let me know! See you on tuesday.

Nikki

Communist Party by Karl Marx and Friedrich Engels in preparation for next
[gutenberg.org/ebooks/31193](http://www.gutenberg.org/ebooks/31193)

I am Moralia etc. (formerly Groen Vuur). As a master in applied ethics, a field of philosophy aimed at moral dilemmas in society, I love analysing concrete ethical questions and create context and criteria to come to a good decision or decent policy. As an unofficial master in design, I like to engage in visual argumentation too.

Most of my days are spent on establishing (organizational) integrity with my colleagues from Governance & Integrity. Other than that, a big part of my week is spent on teaching at the Sandberg Institute (tutor essays & writing + thinking) and the Utrecht University of the Arts (teacher research). I love research, morality and critical thinking in any shape or form.

When I am not working, I like to build & ride fixed gear bikes, take my teckel Bos for a walk on the beach, camp on Vlieland with my partner and dance to things with a solid beat.

I teach two courses at the Design Department: a Thinking + Writing course for the 1st and 2nd year students, and writing the final essay for the 2nd year students. For the Thinking and Writing course, students read classic theories such as the Implosion of the Social in the Media by Jean Beaudrillard, which we then discuss in class and connect to their own practise of design. They will all have to write their own manifest for the class. From 2014 on, I will be the essay tutor for the 2nd year students, guiding them in writing their final papers as part of their graduation at the Sandberg Institute.

SLAVOJ ZIZEK

Nikki Brörmann <nikki@groenvuur.nl>

to designers, rbt: Arniek

Dear students,

NIKKI'S CLASS

14/10/2013

WRITING A MANIFESTO

22 OCT 2013

@ Sandberg Instituut, Amsterdam

Dear designers,

Tomorrow we will discuss the Manifesto of Marx & Engels. Also, I've asked you to start on your own manifesto. To write a max. of 1 A4, with the option of building on your text on the virtues of a designer. (as an inspiration read the mozilla manifesto: <http://www.mozilla.org/en-US/about/manifesto/>).

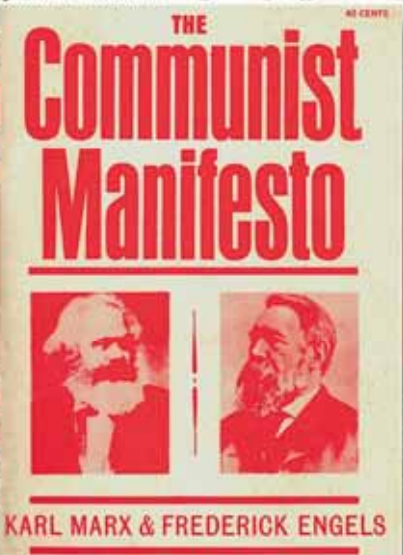
I found it very exciting to read the manifesto again and to find that it is still (with a little change of words) so relevant today. I am curious to hear your thoughts and to discuss questions.

See you tomorrow,
Nikki

As discussed, I would like us to have an Ideology dinner after the theory program. There are two options:

- dinner on tuesday, we can discuss context for the film and then watch it together.
- dinner on wednesday, we can discuss the whole program and movie.

Can one of you do a poll amongst the students and let me know?



NIKKI'S CLASS

IDEOLOGICAL DINNER

15 OCT 2013

@ Sandberg Instituut, Amsterdam

Dear students,

Ideology: a system of ideas and ideals, especially one that forms the basis of economic or political theory and policy. (Oxford Dictionary)

As discussed, I would like us to have an Ideology dinner after the theory program. There are two options:
— dinner on tuesday, we can discuss context for the film and then watch it together.

— dinner on wednesday, we can discuss the whole program and movie.

Can one of you do a poll amongst the students and let me know?

The idea is that we all bring/make a dish related to ideology.

Thanks and see you soon,

Nikki

NO
THOUGHT



FITNESS VIDEO MANIFESTO

Recommended for you:
A performative fitness-video-manifesto of a generation surplus.

» Play

Hi, I'm Brady.
I spent an incredible year abroad and fell in love with a special way of living life.
By putting life before work!
Today I will guide you through the past, present and future of your body.
This exercise will take about twenty minutes.

We'll start with a short meditation to distract you from your surrounding environment.
Wherever you are, I believe that you can also feel how your body has shifted from clear and equally divided eight hours of production, eight hours of recreation and eight hours of rest to constant need to perform, to process to...
A present without the awareness or presence which is required in being-in-time with a past and a future.

So what we will do is very simple.
Take a good position. Sit with a straight back.
Breath through our nose and count your breath till eight. And then go back to one again. Simple. just count till eight.
Concentrate to your breath, feel your own body
1, 2, 3, 4, 5, 6, 7, 8
other thoughts - work, efficiency - will try to take over, that's normal. Just try to let them go. and just try to feel your body?
You will probably start to breath deeper.
Just keep counting.

Now lay down to your back, lay your hands softly on your sides.

Remember those religious frescos on ceilings of renaissance cathedrals? Muscular, naked men, falling down from heaven. Sinful and forced to work their way back to the heavens.
Now, laying on your back you are falling together with these naked people, men and women. Screaming.
What ever it is where you are falling from we all fall down into the horizontal surface of earth. Equally all naked and muscular without a thing.

TOMMI VASKO

writing | DEC 2013

I think you heard this before. You know. We all have the same chance to get to the top. We all start from tabula-rasa. We just have to work hard believe in ourselves. You are all singular, self seeking, self-directed entrepreneurs!

So you need to get up!
It's a little like yoga but it's just about...
Next we are going to run still and lift our knees as high as possible.
As fast as possible.
burning that surplus fat!
Working out on the production line of today.
Feel that invisible assembly line under your feet.
1, 2, 3, 4
Remember infinity. Negative Freedom!
Power has to be restrained, revolutions are always bad!
It's you who need to work your way to freedom.

Are you ready for some social climbing?
Are you ready to fly!

Go down, touch the floor with your hands, then jump, hands first.

You are weightless. Your body has no mass so you are sure that you won't fall. Your whole body is stretching upwards towards the sky.

Then, every time if you fall back, just kneel down, touch the floor again and try harder. You failed, but you just need to try harder, it will happen.

Keep your eyes on the top level of that pyramid scheme.
Or on that gold-coin-sack of capital on top of the pyramid of capitalism.
See that start-up angel investor who's just about to give your chance to exit and move to a tropical island for the rest of your life.

Just keep trying.
We'll do this 24 times.
Like 24 hours! Every day!

(Exhausted?)

Now if you are still on the surface of earth. You might realize that maybe it's not just your muscles or your body which will take you there. An extra yoga class a week might not get you to financial fantasy. The theoretical maximum energy of a human body is only about 5 percent the total energy we use on this planet. The rest is mostly all fossil fuel powered machinery.

You are lying on your back again. Watching the blue sky trough your google-glasses.
Suddenly this button pops-up. You are the millionth visitor of this site.
Now imagine that it would be true. Just this time. Finally you are lucky.
The button is a bit far but just reach and press it.
Re-birth!
New buttons!
They just keep popping up.
The more you press the more buttons pops-up.
And they are all real. They all deliver what they promise!
You need to use your both hands and legs to be able to click them all!
Faster!
You start to think if you could find someone to program you an algorithm which would be able press all the buttons

In the 19th century anarchists calculated that 20 hours of work weekly would be enough for society to fulfill all basic human needs. Some hunter gatherer were said to been working only a couple of months to gather their annual necessities. All you need to do now is to lay down on your back and press these buttons.
Or that piece of code, maybe you could just program a robot arm to press all these buttons while you are sleeping! And make money 24/7!

Desire for lightness, desire for disconnection, desire for new physical collectivity..

Can you feel it?

You are floating slowly down a river on a tube or an inflatable swimming pool. Or maybe you were more prepared and you build a raft or a pirate boat from pallets. The water is brown and rather warm. It's early summer.

Our Economically Enlightened bodies are breaking free from all social anchors, drifting without gravity of work, floating in a social vacuum. Your own body becomes the epicenter of all existence.

But remember, there is not just your economically enlightened body, but bodies. Hundreds, thousands, millions. All different, no physical requirements or any signs of injuries or other bodily modifications related to work. No uniforms, no need to utilize your body for anyone else. Together we could fill any river.

People around you are drinking beer on their Voyager 300 rubber-boats. Some guys on a raft are firing up a grill. Some tie each other each others floats with ropes. Some use medium size sandbox shovels to paddle forward and some even have a tiny electric motors. One guy plays Happy Boys and girls: a 90's euro-dance hit from his portable mp3-player.

Remember that Bruno Latour thing about rafting in a river between nature and culture (or, work and leisure?) How world seems so different from this perspective when you gave up trying to build bridges to between these worlds that the rivers separates?

What if this floating would just continue? You would float down the river as long as you reach the sea. Would you form groups and create sea-states? Or join forces and build together a private luxury cruiser?

No, floating is not about building platforms, concrete structures of power, it's about our bodies. We are floating on a river of economic potential. Taking action but never fulfilling the fake dreams of the surrounding society. We don't care where the money comes from. We don't care if it's liquidating, drying or sinking.

From our perspective on top of a floating rubber object, everything just seems to be so different. Can you feel it in your body?

Thank you for watching.

DAY IN LUSTLAB vol. 1

@ LustLab, Den Haag

26 NOV 2013

Hey all,

Tuesday November 26 (10:00 to 16:00) we're going to spend the day at LUSTlab in The Hague. Bring anything that can help you to build your experiments, prototypes and/or other seemingly useless trials and errors.

Most people from the LUSTlab will be there too to help out, and hopefully you will be of great inspiration for them too. Also Nikki will be there to join, and she will be available for individual talks if needed.

Dimitri



DIMITRI'S CLASS

DAY IN LUSTLAB vol. 2

@ LustLab, Den Haag

11 FEB 2014

Hey all,

Coming tuesday 11 feb: labday II, Sandberg @LUSTlab, The Hague.

We'll spend the day brainstorming and prototyping around new tools for the merging and emerging of design, art, science and technology. Fasten your seat belts!

Hope to see you all tuesday,
Dimitri



SELF-INITIATED INDIVIDUAL PROJECT

MARLEEN VAN DER ZANDEN

HACKTIVISM

visual research | 2013

For years now, activists, have been using the tools that we know best. We've been blocking trains carrying nuclear waste, liberating animals from their cages, occupying forests, squatting offices, or climbing ships. As important as physically blocking a train or ship can be, so is blocking them using digital tools.

Loads of companies archive their data on servers and they rely on internal networks, internet and email. In what way should activism change, in a society that is becoming more digital every day? Can I create actions that target a companies servers?

These questions fascinate me as a designer. How can I create a network of people and organisations around me that can help digital activism let grow in the environmental movement?

WE NEED
SOCIAL CHANGE





software that tracks
media created by de
exclusive Raytheon's Riot progr
Boris for series drawing

SELF-INITIATED COLLABORATIVE PROJECT

TOMMI VASKO & ANNI PUOLAKKA

LION OF FINLAND

video 9' | 2014



A project about re-imagining new roles for the Finnish lion.
The costumes we are wearing are fascinating and colorful. Our pride of national lions have a sphinx lion, a geisha lion, a pair of hockey lions and two more unclear newcomers. We also rent a lion costume that has been used in the local version of the Big Brother TV-series.

We take a taxi to one of the most renown suburban shopping malls in Helsinki. We go around it, we spend some time there, we take video, and the other people at the mall take video of us. We are interesting to the people at the mall because we are dressed up in a fancy way and move in a group, and it's not clear why we are here. We know that many people living in this neighborhood have faced the oppressive forces that the lion represents, because they or their parents or their grandparents have moved here from another country. Some onlookers ask us what we are doing and we tell them that we are playing lions. Just like that. We feel light and energetic...



Why brand a nation jovial if the political and material reality



NIKKI'S CLASS *SINTERKLAAS SPECIAL



CLASS ON PRIVACY

3 DEC 2013

@ Sandberg Instituut, Amsterdam

Hello all,

Next tuesday (3rd DEC) at 6PM our big special night has arrived: the invasion of privacy sinterklaas night. What to do:

1. everyone has drawn a ticket with the name of a classmate on it (if you don't have a ticket yet, send me an e-mail!)
2. search the internet for all the information you can find on this person. Really make an effort to get deep into the grid and find stuff the person might not even know is accessible.
3. Based on the information you find, write a traditional Sinterklaas poem directed at the other person. The poem is made up of several paragraphs of 4 lines that need to rhyme A-A-B-B or A-B-A-B (see below for an example). It is supposed to be a little provoking and funny. Note: the 'sender' of the poem is not you, you write the poem as though sinterklaas wrote it. After all, he is the all-seeing eye that has been watching you all this time!
4. Buy a present between €5 – €10 for the person you have on your ticket, based on what you found on your fellow designer on the internet.
5. Bring some sweets and drinks to get through the night.

So, what to expect? A fun night where we in good humour discuss privacy. We eat a lot of sugar, we read each other our poems and we unwrap presents. If you have any questions, let me know, or ask one of your Dutch fellow students!

Looking forward to it,
Nikki





COLLECTIVELY-INITIATED PROJECT

TESSEL BRÜHL & COLLECTIVE

CAMOUFLAGE COSTUMES

design of the Open Day costumes | FEB 2014



OPEN DAY 2014

@ Sandberg Instituut, Amsterdam

6 FEB 2014

[Designers] fi fa fashion!

Tessel Bruhl
to designers (-)

Hallo classmates

as you might have understood by now
i will make the whole class (or everybody who's interested) an outfit
yes a complete outfit made by the amazing T Bruhl in her "not yet so famous" times
you used to be school friends back then

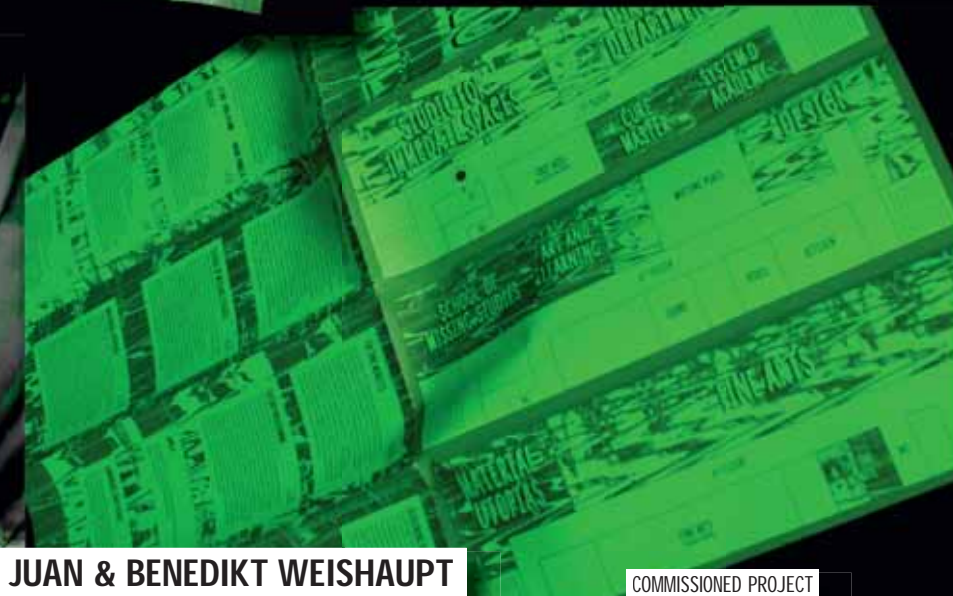
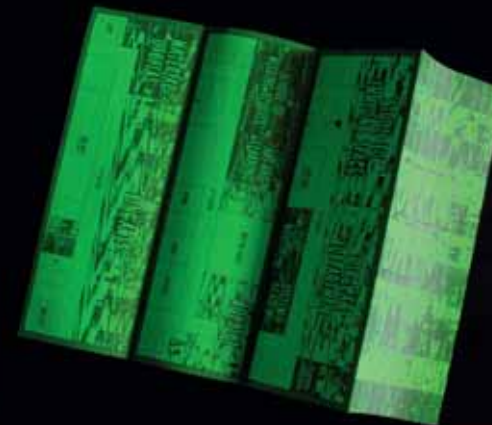
the theme is camouflage
hiding in the open
also linking back to rubens workshop of the alien
we are part of a secret society and have our own individual camouflage clothing
everyone can pick a fabric of their choice witch in print, colour or material represents the topic in any way

planning:
today i will explain a little and can answer some questions
saturday we go to albertkuip
then cutting and sewing for witch i can use all hands available

and first comes first gets
i dont want to make things you dont want
i will bring some examples today so we can see what to make and what youwill need

hope to see you today

as if you look closely to the pictures below you can see me in it



DAVID ORTIZ JUAN & BENEDIKT WEISHAAPT

COMMISSIONED PROJECT

OPEN DAY 2014 DESIGN

way-finding system, posters | FEB 2014



OPEN DAY 2014

@ Sandberg Instituut, Amsterdam

6 FEB 2014





SOCIAL DANCING
FRI 10th JANUARY
DANCING TO...
GLENSHANE COUNTRY featuring PAT
from 5 PM | Adm. €0.00
Light Refreshments Served



WORKSHOP WITH RUBEN PATER

WORKSHOP

6-10 JAN 2014

@ Sandberg Instituut, Amsterdam

**TODAY AT SANDBERG AT 5PM:
CLOSING OF THE ALIEN WORKSHOP.
OPENING OF THE LAST FREE NETWORK.
ALL WELCOME.**

Dear Friends, MOMENTOUS NOTE! Last resistance catalog? You must read.
You feel alienating? WE PROVIDE MISSING LINKS
WE CHOSE YOU - INVITATION OFFICIAL: experience Aliens Shop Work!
YOUR TIME IS RIGHT! on 5pm January 10th, 2014
@ Sandberg



**PEARL FRIDAYS
JANUARY 10TH 5 PM !**



MAX VANGELI
facebook.com/maxvangeli | soundcloud.com/maxvangeli | twitter.com/maxvangeli

PEARL NIGHTCLUB
541 HAINSLAND DRIVE, SANDBERG

WATERLOOTICKETS.COM



**Friday Night *
1-10-14**

ART OPENING NIGHT! 5:00 pm 140 School Street Amsterdam, SANDBERG

Gary Fortier + Blue Cherry!

Gary Fortier the artist will be bringing his collection of art embracing the West End. This West End artist has a colorful history, vivid art, and an inspiring and uplifting message! See his art, meet him and enjoy the great live music!
Blue Cherry is putting down for this occasion set playing their original music inspired by 70's style rock!

If everything works, you've got a text message with instructions for the workshop. All students have received this via SMS.

The goal is to create a publication in one week with extra-terrestrial strategies of resistance. That means new ways to make visual communication in times of far-reaching censorship and surveillance. It can be a video, a book, a performance, or all together. Monday at 12:00 we start. Everyone works in the classroom or in their workplace. I asked Jan Kees to turn off the Internet. In between I'll present a conference videos of lectures by the hackers CCC 3 weeks ago.

The layout of the week is roughly as follows:

Monday: (half day)
introduction and early draft of the publication in groups of 5.

Tuesday:
collecting and curating content and visualization

Wednesday: (half day)
Visualization

Thursday and Friday
Production and publishing

Friday Afternoon
Presentation and finissage/vernissage of the publication for alumni and guests in the late afternoon (16:00 to 5:00 p.m.)

See you Monday.

College of Agricultural Sciences

**5th Annual EMT
Research Day 2014**

Keynote Speaker: Dr. John Stegeman
Director
Woods Hole Center for Oceans and Human Health

"Oceans and Human Health: Molecular Approaches to Global Issues"



Please join us as we feature platform talks and posters from EMT students, faculty and our keynote speaker, Dr. John Stegeman, in our fifth annual EMT Research Day! Come learn about how toxicologists study the effects of chemicals on humans and the environment, create safer foods and consumer products, and protect the environment and public health.

FRIDAY JAN. 10, 2014 start: 5 PM	Labelle Space Center FREE 941-737-1791	Go to emt.sargstate.edu/research-day-2014 to register and find additional information. Registration is FREE!
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emr (sargstate.edu)

Sandberg

YOU'VE MOVED, NSA

SELF-INITIATED COLLABORATIVE PROJECT

MARTHE PRINS, GILLES DE BROCK, BENEDIKT WEISHAUP

WHY ONE INTERNET?

research | JAN–MAY 2014

Can we opt for the building of parallel network infrastructures -existing for different purposes- as a currently urgent matter?

Infrastructure

Do we use one infrastructure for all our communication purposes?

If so: Can we speak of a necessity for differentiation of this infrastructure?

Is it necessary to have multiple network infrastructures to enable privacy, freedom of speech and the possibility of a equal level of participation in virtual spaces?

Technical

Do we have the skills needed for creating a network infrastructure ourselves?

Can a local network be a self reproducing infrastructure, installable by everybody?

Till what end are we independent from technological skilled people and corporate suppliers to build a DIY network?

Ideology

Can we build a network Infrastructure which prevents itself from being a carbon copy of established power structures.

Can a local network, unlike a global network, endure without law?

(law: national laws being implemented in a global space: internet /these laws did not arrive from cultural development of internet-natives)

Would we want our local network to be ungoverned? Would we like to break the intangible God-like status of the idea 'Internet'?

Does a local network infrastructure lead to more identification of its users?

Ideology and language/vocabulary development

Scenarios

Are we able to imagine purposes for a network other than connecting it to the internet? can we create enough interest for the network to survive

What kind of scenarios could we imagine when thinking of a local parallel network?

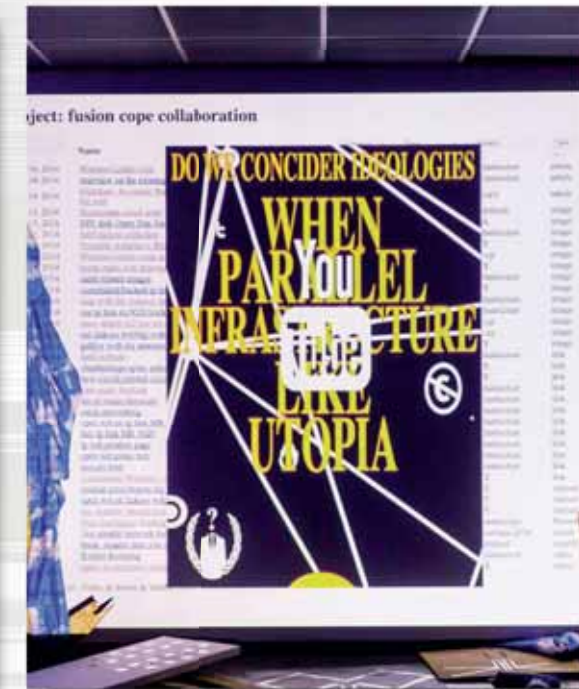
- self-sufficient economies
- local Communication
- voice calls
- virtual public viewing

How will we test and realize developed scenarios?

Becoming familiar with the possibilities of parallel networks:

489 days ago a new collective was born, dedicated to a very exciting project: warm system board, which, shortly, experiments and questions the possibilities of parallel (mesh) network infrastructures. As we came across both DIY dish building in crisis areas and the tiny Occupy-here server (see post workshop Ruben Pater, fabfi, occupy-here), we combined the two and posed ourselves the seemingly simple question: Why one Internet? From which –as you might imagine– many more questions derived.

We think that it's time to investigate possibilities of alternative networks that have a purpose for existence parallel to the Internet. Through experiments, design, reading, writing, discours, speculation and creation of scenarios, all questions below will be researched and worked out. And step by step we will add a more comprehensive explanation of terminology on this site.



SELF-INITIATED COLLABORATIVE PROJECT

MARTHE PRINS, GILLES DE BROCK, BENEDIKT WEISHAUP

MORE FREE WIFI

digital posters, research | JAN 2014



Gilles de Brock

Marthe Prins

Gilles de Brock

Gilles de Brock



EXHIBITION

THE POWER BEHIND MESH

GILLES DE BROCK, MARTHE PRINS, BENEDIKT WEISHAUP

digital posters, research | MAY 2014



Speculative research on the possibilities of (mesh) network infrastructures. The question is: do alternative networks have a right of existence in parallel with the internet? Five characters reveal opposing ideologies and power structures concerned with current network developments.



COMMISSIONED PROJECT

SI STUDENT GUIDE

LENKA HAMOSOVA

booklet 120 x170mm | OCT 2013



The visuals are interpreting the fictional idea of an virus infection, that is spreading over the institute. That is highly contagious and when you get infected, a small alien starts to grow in your belly. One day it will emerge, leaving just a life-less body of the host (=mere designer) and live it's own life according to its own rules.

Quoting Annelies de Vet (the head of Design Department): *"This is education. This is investigation. This is visual writing. This is thinking by doing. This is the antidote to our digital society. This is living life. This open programme works as a virus. Get infected."*



SELF-INITIATED INDIVIDUAL PROJECT

INTER-VIEW

ASIEH DEGHANI

video experiments | 2014

This video is a visual research which is trying to pose question about self as a unique conscience subject. Who is self and how can we reach it? The video contains 3 episode which provoke 3 state of beings. Pre set, Shapeless and In between. Videos are made in interview format and the person in front of the camera has been asked to describe her face. At the beginning, narration tells us that actually this is the person who is asking the camera if he remembers the beginning of it which in a way is a question about pure you. The video starts with a mask which is there before she sits and effects on her face. The mask make it difficult to see the face clearly and the mask become part of her face. In the second episode, the camera is capturing a moment that this parson is morphing into another person. the surfaces of her face are sliding over each other. The third episode starts with clear face unlike the other ones and as she starts to describe her face, her image and her voice get distorted. At the end the narration says that she always thought the camera lies, however she thinks that the camera just does not remember neither.



OCT-DEC 2013

FEMKE'S CLASS

DESIGN DARK POOL

@ Sandberg Instituut, Amsterdam

The artistic practice of designers increasingly consists of asking ones own question instead of problem solving or responding to other people's questions. Asking a question also means opening a space for answers which means doing some research of your own. In the recent years we have seen the strong establishment of artistic research or the artist-researcher in the domain of contemporary art. Already in the 1960s conceptual artists rejected the view that art is isolated from politics, history and society. The strong aspect of research by artists and designers today – compared to for example a philosopher, a scientist, a journalist – is that theoretical reflection and practical action are combined. Thinking and making go hand-in-hand.

"The artist-as-researcher distinguishes himself from other artists by taking it upon himself to make statements about the production of his work and about his thought processes. The artist-researcher allows others to be participants in the process, enters into a discussion with them and opens himself up to critique. [...] The artist-researcher seeks the discussion in the public domain. 'For research to be research it has to be debated in the public domain, as Sarat Maharaj remarked."

In many cases the artistic research becomes the artwork or design itself. Databases and archives for example are for many artists and designers a mode of representation. The collecting and organization of material is important tool in order to create perspectives in the world, groups and areas in which you participate. This project is about building your own database / collection / archive around a subject of interest – your own 'pool of knowledge'. By collecting, filtering and engaging with different research material you will develop more insights on what your own interests and questions are as a designer.

In addition it is important to build up and treat your knowledge pool as a designer. So it's not just a list of web links and books, but information that is somehow questioned and processed through design. Your knowledge pool will be a experimental 'place' for researching data, poetry, photographs, news articles, movies, etc. through design. We will call this 'place' your design dark pool.

Part of your design dark pool will be a collection of designers, artists, writers, ..., that work on the same subject as you – the so called reference pool. This pool will help you to create a better understanding of the context your work & questions are placed and reviewed in.

You will have the first semester to setup, build and formalize your project. You need to find a suitable way to present you design dark pool and reference pool at the end of this semester.

Femke



GUEST TUTOR

FEMKE HERREGRAVEN

designer, researcher

Femke Herregraven (b. 1982, lives in Amsterdam) is a designer and researcher. Herregraven's work traverses the contemporary realms of global finance, geopolitics, network power and information politics. Her research and speculative scenarios address the deconstruction of power structures and the exploration of possible alternatives. Her work consists of texts, printed materials, information design, games, drawings and installations. Projects include Geographies of Avoidance (ongoing), Schizophrenic Assets (2013), Taxodus, (2013), Hyper-butter, Mana-batteries (2012), Art Reserve Bank (2011-ongoing), Caribbean Mirage Zuidas (2011), and Expo 2020 Gbadolite (2010). Geographies of Avoidance addresses the financial offshore system and avoidance of financial regulation; Herregraven is currently working on high-frequency trading.

Top Sites

History

TUTOR

DIMITRI NIEUWENHUIZEN

Visual philosopher, partner LUST / LUSTlab

Dimitri Nieuwenhuizen is a visual philosopher in art, design and technology. He studied at the Technical University of Delft and the Design Academy Eindhoven. Within his autonomous and applied work he researches from the perspective of several disciplines the affect and effect of digital culture. Humanizing the unhuman and exploring the missing links between the digital and the physical.

Besides giving talks at numerous places around the world, he educates at several art academies including the design master programme at Sandberg Institute Amsterdam, curates and initiates exhibitions, symposia, think-tanks en hackathons and is one of the supervisors of the Sandberg@Mediafonds master-class. He is member of several juries and selection committees, ambassador of the Dutch Design Awards, member of the advisory board of the international technology festival Border Sessions and ambassador of the Creative City of The Hague.

Building upon 20 years of experience in new media art and experimental media practices, he is also co-director of the multidisciplinary design studio LUST and the research-based art and technology laboratory LUSTlab. Here new pathways for art and design are explored on the cutting edge where new media, information technologies, performance, architecture, urban systems, graphic and industrial design overlap.



Q Search History



@ Sandberg Instituut, Amsterdam

STUDENT CLASSES

OCT-MAY 2014



17 OCT Class of Mirthe

Screening of a movie from the Slovenian pavilion of the Biennale.

24 OCT Class of Marleen

Visit to the Humanity house in The Hague. Starts at 10.30!

31 OCT Class of Benedikt (Woepfel)

Music without instruments or Google hacking and website manipulation

07 NOV Class of Mark Jan

Taking a role of an online private detective. Inviting Paul Meyes or Henk van Es

14 NOV Class of Isaura

Visiting her exhibition and seeing her documentary in Rotterdam.

28 NOV Class of Gilles

Planning a protest in a digital environment.

05 DEC Class of Asieh

Creating a mental and physical experience with sound or yoga.

12 DEC Class of Tommi

Building a sauna.

20 FEB Class of Sofia & Teodora

After Effects.

20 MAR Class of Marthe & Benedikt

Visiting New Babylon (class trip discussion)

27 MAR Class of David

Open for all

4 APR Class of Lenka

Open Culture and licences with guest datajournalist Adriana Homolova

10 APR Class of Giada

Talk by Janis Rafailidou, artist in residency/Tufting experience In Textiel Museum, Tilburg

17 APR Class of Rasmus

Deep data



[Designers] A Journey through your Body

asieh.dehghani

to designers --

My Dear Classmates,

I would like to invite you to my student class next week on Thursday at 11:00 which is called "A Journey through your Body". We are going to have a yoga class and afterward I will make a Iranian dish. I will get back to you with more information about it but for now, I would like to know exactly how many people can participate because I want to be sure to have enough space for everyone and also who can bring yoga mat. That's why I would like to make a deadline until Tuesday for letting me know about your coming.

I hope I will receive a lot of yes!

Have a nice evening
Asieh,

Your mother was right; it's better to share --> Thursday student class!



Lenka Homolova
to designers, Adriana --

01/04/2014

Do you remember that annoying (and smelly) kid next door that was always out for your best toys? Wanting to play with your shiny blue truck, pretty fair haired doll or the only LEGO palm tree you had? Sure, it were difficult times. Those toys were yours and they were for you to play with. That kid and it's greasy fingers would break them anyway. So why would your mother keep telling you that it was better to share?
As we grow up, we may discard some of the life advice our parents gave us and sometimes, thank "insert-whatever-you-believe-in" for that. However, we would like to argue that the lesson of sharing was indeed a valuable one. One who shares, gets more. Or does s/he?
In our talk, we are going to explore how we can share and why we should (or not). So basically - how to stop crying about somebody taking our toys and learn to play together.

IMPORTANT:

Please bring an example of your new/current/old work (also in progress) consisting of found images/audio/footage (that means: not a footage of you singing in the shower; neither a sonnet you wrote about that horrible experience of somebody filming you while you were singing in the shower... well you can share that as well, but I would personally recommend a different audience). Preferably a simple collage you can alter easily. And your computer.

Please, don't hesitate to contact us with any questions.

We are looking forward to share our stuff with you!
Thursday (3.4.2014) at 13.00 in the big room
(And I definitely stop using the word "share" now.)

Sincerely yours,

Lenka and Ada

PS: please prepare yourself for our special guest as well!

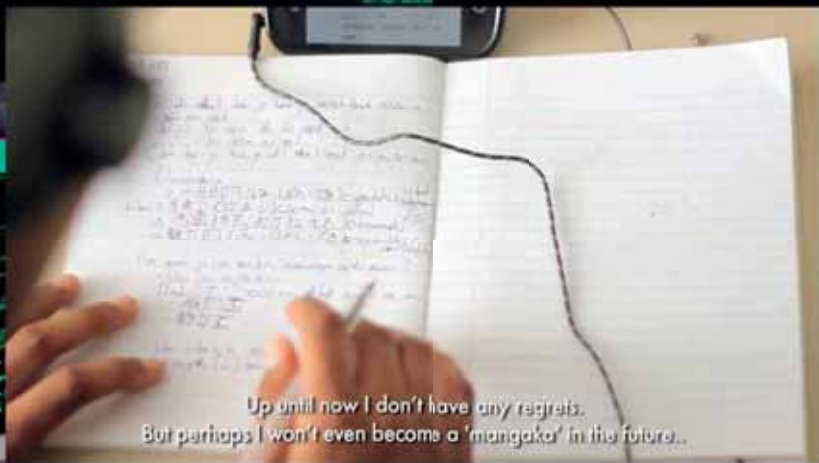




When you have achieved something that makes you happy, right?
You won't find happiness sitting on your couch or laying around...



So maybe I can repay my parents in the future.



Up until now I don't have any regrets.
But perhaps I won't even become a 'mangaka' in the future...

SELF-INITIATED INDIVIDUAL PROJECT

THE TROPHY KIDS

ISAURA SAN

video, 15' 00" | APR 2014

A short movie about the Dutch educational system and the pressure to perform amongst adolescents growing up in a 'underprivileged' neighbourhood in Rotterdam-Zuid.



APPEARANCE

ONE MINUTES VIDEO WORKSHOP

ON THE OTHER SIDE

MIRTE VAN DUPPEN

videos, 1' 00" | DEC 2013

ACCESS TO





MIRTE VAN DUPPEN

SELF-INITIATED INDIVIDUAL PROJECT

TRANSPARENCY

installation, video 13' 00" | MAY 2014

Mirte van Duppen's installation is situated between the two worlds of reflections on the surface and the relations constructing the surface's depth. Similar to Lefebvre's affection for bracketing rather than use of 'purer' sentence form, Transparency suggests the form does not hold a direct equivalent to the ideological ordering of the cities. What appears to be translucent in the urban representation, may be opaque in the urban relations. This gest of non-equilibrium is undeniable least since Jamesonian critique of post-modern tendency dismantling the grand narrative of unobscured (direct) link between the signifier and the signified. The collage of voices complementing the moving images ranges from: various theoreticians, artists' and architects' pondering into complexity of the contemporary city and author's own poetic pessimism - to the interviews with the employees of the tall office buildings extracted from observations at the filming locations. The video's layering and contrasting thus performed dismantles modernist idea of transparency asking us to unpack the belief that what you see is what you get.

Shot in various financial districts around Europe, not incidentally, van Duppen's video material does not reveal much of the specificity of the different locations. It rather concentrates to follow conflation of time paralleled with the flattening and thinning out of the skyscrapers' facades. The stillness of the camera's observation allows the viewer not only to look at, but to question into the gridded and multilayered depth of the 'modern creeds'. The anonymity of the modular repetition of the curtain walls is what keeps the ten-

sion in our view, wavering between the superficial transparency and the metaphorical permeability of the glass coating membranes.

Does the form still follow function, like architect Louis Sullivan theorised the late XIX century embodiment of Chicago school's office towers? Or does the ubiquitous typology of the office skyscraper that steadily standardises the skylines worldwide reflect a rather gloomier, comparable to Manfredo Tafuri's projection, that the ideology of the 'rational plan' has obliterated the urban form as the defensible space? Is the architecture of corporation transparent to the imperatives of the capital?

Transparency suggests the architectural surface not only being a screen, but suspending the history. Glass facades immaculately maintained, that do not permit much weathering, work as a signifier together with van Duppen's installation set itself. Arrested between the dialectic tension of the two screen surfaces, the observer encounters the simultaneity of the 'same, but different' repetition of veiling extended into the subtle third dimension of the projection's own fluid borders. Double-layered mediation of the projective surface evading its technical limit evokes the contours of two towers in the gallery space. The author invites us to reconfigure the essence of the screen thinking about it as the space for relational transformation rather than the passive inscription.

(review by Tijana Stevanovic)



OSP Print Party
at Lab sin01
Thursday, January
18:00 - 21:00

De La Charge
rue Théodore
Verhaegen, 152
1060 Saint-Gilles
Brussels



OSP Print Party
at Lab sin01
January 23
18:00 - 21:00
Seoul
font's



Brussels, Belgium:

- › Royal Museum of the Armed Forces of Military History,
- › Art Centre WIELS,
- › DEVET studio,
- › Lofistudio & Infrastructures,
- › Lab sin01,
- › market De Marollen,
- › Ola-Dele Kuku's studio

Genk, Belgium:

- › C-mine

EXCURSION TO BRUSSELS & GENK

22-24 JAN 2014



@ C-Mine, Genk, Belgium

CONFLICT&DESIGN TRIENNALE

24 JAN 2014



This triennial focuses on both the way in which designers deal with conflict situations and the impact of their designs on society. Even more, 'conflict' for them is an opportunity to search for innovative social design processes and projects. It lends their work substance and meaning. The exhibition provides food for thought as to how, in the (near) future, we will be forced to interact with one another and manage our natural resources in radically new ways.



The media often reduce reality to sensational, bite-sized reports. The complexity of a conflict or a culture is distorted into a one-dimensional picture. This is particularly the case for Palestine and the Palestinian people. With Subjective atlas of Palestine (010 Publishers) Annelys de Vet aims to contribute to a nuanced, layered picture of this country that has been turned into a cliché. Setting out from a conscious political engagement as a designer she creates a context in which Palestinian artists and designers can map out their own perspectives on Palestine, to create human, unconventional and meaningful images. Disarming Design from Palestine, an unusual design label for modern Palestinian products started up as a project in 2012, also aims to reflect a multifaceted picture of the Palestinian identity. It started with Palestinian artist Khaled Hourani and was developed with various Palestinian designers, ICCO, Sandberg Instituut Amsterdam, the Palestinian Art Academy in Ramallah and UNESCO. Palestinian craftsmanship and modern production processes are applied with humour and acumen for usable products such as a glass hourglass with sand from ground cement of the division wall of Hébron (Majd Abdel Hamid), a dress made out of a keffiyeh (Donna Verheijden in cooperation with Hirbawi Textile Factory & Stars Fashion), a public ashtray in the shape of an observation tower with the text "Security seriously harms you and others around you" (Khaled Hourani & Abu Muath).

These projects are a type of cultural design and an attempt "to deliver a meaningful contribution to the discourse on cultural image-forming. The subjective atlas is a human reaction to the increasing simplification of the political debate and the self-satisfaction of power. This disarming series of alternative products and picture right-free visualizations can serve as inspiring, freely available tools to keep questioning the seemingly objective." The design label also aims to create unconventional co-operations and invest in employment and the local economy.

partners/sponsors: International Academy of Arts Palestine, Sandberg Instituut Amsterdam, Bethlehem Fairtrade Artisans, ICCO, GIZ, UNESCO, Stimuleringsfonds Creatieve Industrie.

Lut Pil (for catalogue 'Conflict&Design')



DISARMING DESIGN EXHIBITION

@ Conflict&Design Triennale

12 DEC 2013 – 9 MAR 2014





**MARK JAN VAN TELLINGEN, MAJED
ABU FARHA AND NADER RISHMAWEE**



Watertanks and Watchtowers Game



Awakening Goggles

TESSEL BRÜHL AND LAJALI RISHMAWEE

29 SEP 2013 – 12 OCT 2013

@ Betlehem & Rammalah, Palestine

DISARMING DESIGN WORKSHOP

**TESSEL BRÜHL & MARK JAN VAN TELLINGEN
& JAROSLAV TOUSSAINT & TOMMI VASKO**

In 2012 the International Academy of Arts Palestine, Annelys de Vet and the Sandberg Instituut Amsterdam embarked on a new project under the title: Disarming Design from Palestine, an inclusive design label that presents functional products from Palestine, providing an alternative narrative from what you might usually find in the high street. All items are developed, designed and produced by contemporary designers, artists and students in collaboration with local artisans and producers. During several 'create-shops' they engage in an enriching design dialogue with small emerging businesses and international colleagues. The overall objective of the project is to contribute to sustainable cultural and economic development in Palestine, through stimulating working relationships between artists, designers and manufacturers.

The project started officially in september 2012 with a 2-week create-shop in Ramallah. Since then two official exhibitions have been organized (at Qalandia International in 2012, and Conflict&Design in 2013), another create-shop in 2013 took place, the beta-version of the website and on-line shop has been made, several international press-platforms have covered the project and most important of all, a very beautiful collection of products has been made, of which several products are taken in production. The collection includes objects such as hourglasses that use cement from the separation wall, a dress made out of one keffiyeh, embroidered car decorations, scarfs depicting landscapes, olive leaves as earrings and an impossible chess game with water tanks and watch towers.

I am an Arab t-shirt

JAROSLAV TOUSSAINT, DIALA ISID, NADYA HAZBUNOVA AND AL-ARJA TEXTILE



Disengaged Observer Suit

TOMMI VASKO & TESSEL BRÜHL



Made in China

TESSEL BRÜHL



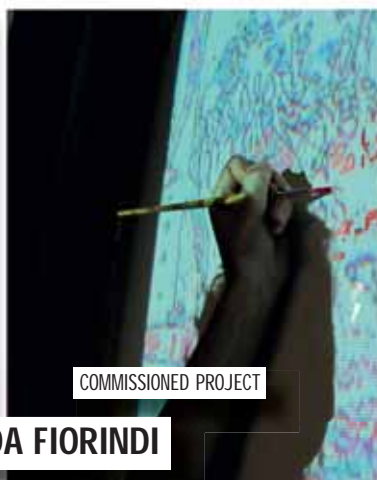
Stress Ball

MARK JAN VAN TELLINGEN



Falafel Coin Maker

TOMMI VASKO & OUSHAMA BOULOS



COMMISSIONED PROJECT

GIADA FIORINDI

THE BUTCHER'S STALL

wall painting in the department's kitchen | FEB 2014

Pieter Aertsen's painted in 1551 the "Butcher's Stall with the Flight into Egypt", and with it an essay in carnality. Questioning the idea and perception of delight up then and today, this wall painting represents our cultural values about food in the era post fast-foods. From raw meat wrapped on a foam tray and carnival red and white architectures, the current society landed on the ultimate vision of gluttony: sterile and a-sensorial, a butcher of old times extracted from a digital device.



@ Vetterstraat, Amsterdam

ASSESSMENTS DRINKS

11 JUN 2014



EXCERPT FROM THE GRADUATION ESSAY

TO INFINITY, AND BEYOND!

TESSEL BRÜHL

writing | APR 2014

*Laura was here
we were in the same class
at primary school*

*now we were eating peanut soup
not too hot
but nice*

*Mascha has turned nine
Her brother Jaap is eleven
but he feels much older
"like an eight-grader actually"*

*I gave Mascha earrings
lipstick and candy in all colours
and there were many, many children*

*I hadn't seen Laura
since eight grade actually
other schools
new friends
you-know-how-it-goes*

*she had seen my parents cycling
"they looked so happy
still so lovely together
so sweet"*

*she doesn't know
I thought
really?*

*she was shocked
and so was I
did I really just say that?*

my eyes started to tear

*and that at a party
I shouldn't do that
fortunately there was no one else
who wanted cake*

*I had hazelnut cake
brown gunk on my plate
sweet and fatty
it made me sick*

*you don't need to be a super hero
Laura said
that she knew*

After seeing the documentary "Alles wat we wilden" Sarah Mathilde Domogala (everything we wanted) a feeling, of not being able to identify with it at all, came over me. Why does no one make a film called "everything we do"? A film that documents how special and beautiful each day is and all the things that we do are. A film in which everyone is a super hero who can do anything. A film that stimulates creating new things instead of knocking them down. Of course, life is a bitch but by focussing on that we will never see it sprout.

Roos:
What's that?

Goof:
A bed.

Roos:
What do you use it for?

Goof:
I lay on it.

Roos:
You do nothing?

Goof:
...

Roos:
If you do nothing, nothing happens.
You understand that, don't you?

Lenka Hamosova - poster about Tessel (Nikki's class)



And think
"just do it!"
Nike

Go, go do something! Please make something! We can never stop thinking, but making we do stop ever so often. Let's make thinking and making happen at the same time. Let's think with our hands and feel with our heads. Try finding a good track but don't fear to take a shortcut and walk through the undergrowth. Not only peace, purity and proportion/harmony/consistency but just as often chaos, filth and excess. We are our own hero, everything is already there. We can't do things differently from how we already do them. Believe it. Go for it. Enjoy it. Be both physically and mentally just as strong as ignorant. Find something unexpected. Something you never knew existed.

The right way

*a car
with two people in it
they talk,
about the weather
and other
important things
like
making new things
and if it's the right direction
a discussion arises
about what to do
"at the traffic light to the left"
at the next exit
they drive to the right
there is not even a traffic light
but that does not matter
as they come, they go*

At the moment when we realize that fiction and reality are no longer separated we can start to shape this "new reality". We can shape this "new reality ourselves. All individuals of this globalized, individualized world will have a super hero of their own, created by themselves, to rescue their imagination from the evil hands of capitalism and to start creating ourselves again. Your world in your own hands.



TUTOR / CURATOR OF THE GRADUATION SHOW

AGATA JAWORSKA

curator, designer, writer

Agata Jaworska is a designer, curator and writer based in Amsterdam.

Recent exhibitions include: In No Particular Order (Stimuleringsfonds), Sense Nonsense (Van Abbemuseum), Phenomenal (Museo Madre, Napoli), Coming Soon: Real Imaginary Futures (Bureau Europa), Dialetheia (Sandberg Design Department) and Underbelly (Sandberg Design Department). Agata is active in design education at Sandberg Instituut, Design Academy Eindhoven, Royal College of Art (London), ArtEZ Institute of the Arts (Arnhem), Willem de Kooning Academy (Rotterdam) and Cornell University (New York).



With Giovanni Innella she initiated Institute of Relevant Studies, a studio for curation, research and design. Permanently in a state of beta, IoRS develops new models for business and culture as a form of design and expression. With co-founder of Droog, Renny Ramakers, Agata curated the Droog Lab series of projects Here, There, Everywhere from 2009–2012 and was co-editor of the recently published book on the series.

Agata graduated from IM Masters at Design Academy Eindhoven (2008, cum laude) with Made in Transit, a concept that was awarded Best Invention by TIME Magazine and was exhibited at MoMA (New York).

[Designers] and the title is....



Agata Jaworska

27/05/2014

to designers

Hello all,
I met today with most of the 2nd years and BAMMers and we came across this definition:

Dialetheism is the view that some statements can be both true and false simultaneously. More precisely, it is the belief that there can be a true statement whose negation is also true. Such statements are called "true contradictions", or dialetheia.

We propose to call the show "Dialetheia", a system of logic that accepts contradiction. We can see this mentality in the works, but above all we feel it captures the spirit and mentality of the department itself. It is a term that we feel is worthy of further discourse.

Probably no one will know this word, but we'd like to work with this in the visual identity and in the text, which will offer (our) explanation of the term. The title is meant as a trigger, something that creates intrigue.

In terms of the visual identity, we'd like to keep the sense of a combined optimism and resistance that was in the Fruits of Struggle proposal. This is something Benedikt feels he can work with.

Please let us know if there are any comments, ASAP :)

x
BAMM and more



visit at Tolhuistuin with Chris Keulemans and Agata Jaworska

[Designers2] visit Tolhuistuin and other show news



Agata Jaworska

23/04/2014

to designers2

hi all,

good news: Tolhuistuin has been confirmed as the location for the show!

and more good news: Benedikt, Marleen and Mirte have agreed to work on the identity and exhibition design. yay!

super last minute thing: B, M, M and I (from now on we will call ourselves the BAMM group) will be meeting at Tolhuistuin at 4pm today. if any of you want to come, you are welcome.

otherwise i will see you same time, same place: 2pm at Sandberg on Monday.

x
A

DIALETHEIA EXHIBITION DESIGN

AGATA JAWORSKA

COMMISSIONED PROJECT

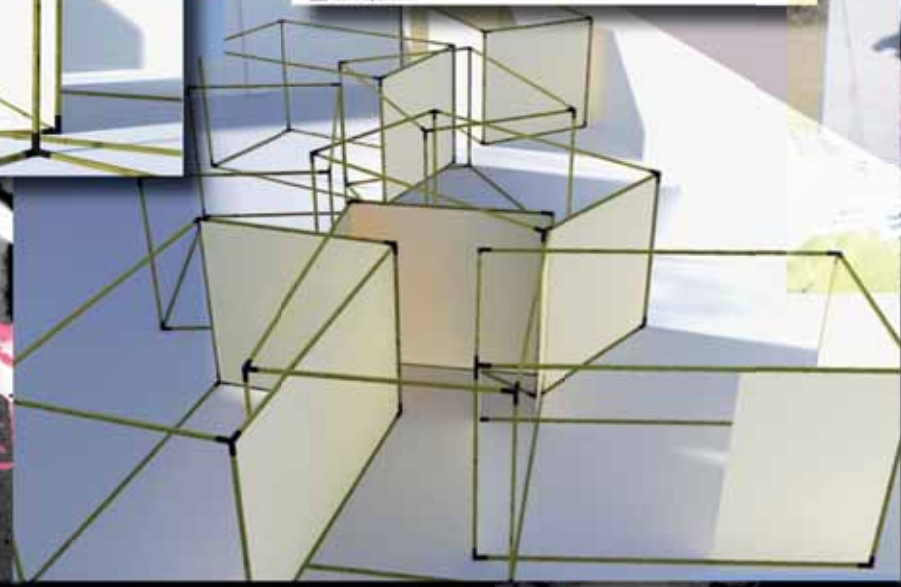
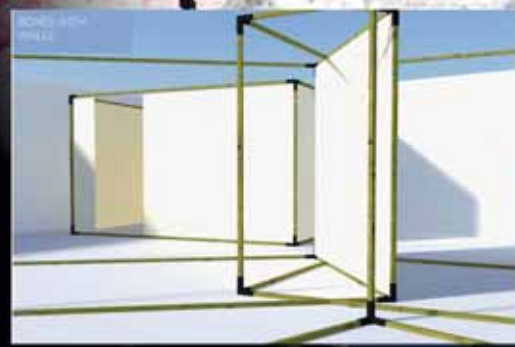
MIRTE VAN DUPPEN, MARLEEN VAN DER ZANDEN, BENEDIKT WÖPPEL

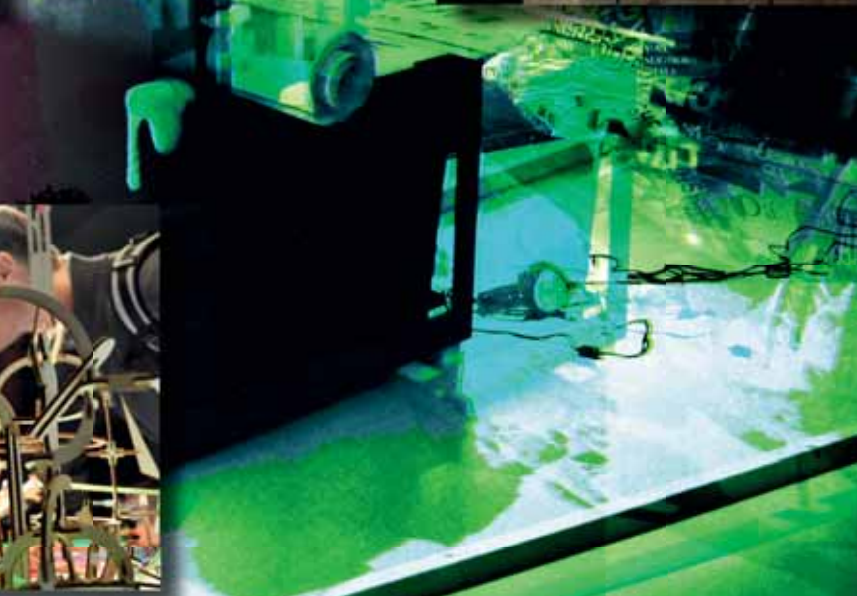
spatial design of the exhibition | JUN 2014



BENEDIKT WÖPPEL COMMISSIONED PROJECT

graphic design of the exhibition | JUN 2014





17-24 JUN 2014

BUILDING UP THE GRADUATION SHOW

@ Tolhuistun, Amsterdam

SERVERS AND SERFS

RASMUS SVENSSON

writing | APR 2014

I descend one night into a damp dungeon. A man appears on the stage. Cables running between boxes attached to a tool belt around his waist. His face is criss-crossed with scars – some faded some fresh. He is carrying a rectangular piece of glass. A sound system is turned on. White noise fills the room. The man starts blowing on the glass. The noise is modulated, filtered, phased. He puts his face against the glass, grimacing, face squished, a strangled noise coming from the speakers. His expression grows wild. He is screaming into the glass. It cracks. Blood flows down the glass, some getting trapped between the flesh and the surface. He starts biting the glass, chewing, spitting shards on the ground. The cracks widen and the glass falls into pieces hitting the floor. The cable is jerked out. Soft white noise again. Exit stage.

In the following text I will superficially trace lines on the interface. Dragging my clumsy finger from one point to another. Touching on this and that. Mapping a bipolar movement between connection and isolation. Hoping to produce a beautiful pattern for you, my noble lords and ladies. (Interfacial glass slides left with a graceful turn, replaced by another and another and another in an endless procession...)

I inscribe a quadrangle, of right angles, as large as I wish, which is considered an open window through which I see what I want to paint.

LEON BATTISTA ALBERTI: Della Pittura, 1435

A camera obscura is a dark room. The principle, although not the implementation, dates back to ancient times: a box with a hole in one wall lets through light and an image, upside-down and reversed, magically appears on the facing wall. This machine filters and amplifies the visual signal – producing a clearer view of the world. The dark room has exactly one opening. Exactly one image reproduces exactly one view. The image-processor inside, human or otherwise, can trace the scene in peace and quiet. Infinitely radiating rays are sliced by a picture plane. Infinite possibilities sampled and mapped onto a grid. A raw stream of data is refined into commercially valuable information through filtering, sorting, stacking, merging, cropping, bending, skewing... Window and screen have the dual function of blocking and letting through. Semi-transparent and semi-opaque. A mem(e)brane between intersecting egospheres. The screen-interface allows interaction from a safe distance. ("I wouldn't touch it with a ten foot pole.") It is positioned between the subject and the object, enabling the two to get in touch while still being separate. Immunity and community.

[The interface is] any boundary or point of contact between two complex systems that governs the conditions of exchange between those systems.

BENJAMIN BRATTON: All Design is Interface Design, SoftWhere 08, 2008

The screen is the archetypal interface. The verb "to screen" can mean both "to show" and "to hide". The word "screen" has the same root as the words "shield", "protect" and "cut". The interface is the border between two insides. It mediates between the one and another-one. Face-to-face but with something in-between. The essence of the interface is a simultaneous closeness and distance. Turning towards while backing away or vice versa.

The person using it ought always to turn his back to the object that he views.

The Jesuit priest Thomas West describing the black mirror or Claude Glass, an optical tool for landscape painting.

You hold the box in your hand but it is not yours. You look into it and see the outside (interlaced with your own reflection). If it stops working you bring it to special people in a special place and they fix it. The box is hermetically sealed. Tamperproof. Warranty void if seal broken. The box is the ultimate commodity. Supremely economical in production, shipping and storage. You buy it and bring it home. You cut the plastic cords that keep the outer shell in place. You lift off the top. You remove the layers of soft foam. Already at this moment it is devalued, used, defiled. You have the thing in your hand. You want to continue further. Opening this inner box as well, then the next one, like a Russian doll, until you get to the innermost core that can't be divided.

Windows are to a house what the five senses are to the head.

KARL MARX: The Eighteenth Brumaire of Louis Bonaparte, 1852

At night, curled up on an Ikea couch. Game of Thrones on my iPad Air. (Under the constant gaze of the social-state-corporate panopticon is it strange to fantasize about the darkness or light, but most of all balanced stasis, of a dark age or golden age past?) The pixels of the retina screen are supposed to be so tightly packed that the individual points become indiscernible to the human eye. I put my face closer until my nose

almost touches the glass. 3,145,728 pixels forming one single image. I am one person in one room. My room. My home. Connected through fibre optics to other rooms that are owned by, or on lease to, other individuals. A union of egos. The home is the block out of which the liberal-democratic society is assembled. The white home-box is filled with comfortifying commodities (Comfortifications). Built in, ever watchful, sensors register and dumb clients receive from above. Devices multiply. Kitchen appliances become smarter but the substance is elsewhere: inside paywalled mega-gardens, in container cities guarded by mercenary armies and subscription plans. These are the super-nodes of our flat network: the incorruptible ones. Sealed off but in metabolism with the environment, consuming cool water and megawatts of power. In the frozen northern woods on the outskirts of an old mining town, millions of users stream in and out of an anonymous shed. Photos show the inside in perfect one-point perspective. Row after row of stackable boxes disappearing into the distance. Lit by germicidal UV-C lights. Thousands of fans hissing in chorus. All this invisible to me, seeing only the Wall, snow covered, and above it, beyond the screen-surface, the ceiling, white painted.

The coils of a serpent are even more complex than the burrows of a molehill.

GILLES DELEUZE: Postscript on the Societies of Control, 1992

An individual might not be divisible (although atoms were also believed so until shown to be nothing but slithering waveforms) but individuals can be penetrated by sharp objects and information. ("If you poke me, do I not bleed?") In David Cronenberg's film Videodrome the image infects the mind causing mutation and hallucination. It first appears on the screen as a satellite transmission from an unknown location. The viewer sees a red-walled cell within which a hooded man is torturing his victim. On viewing, the mind is infected with a toxic meme setting in motion a chain of events culminating in a hand merging with a gun into a cancerous lump. There is a fear (**spoiler alert**) of too much information. There will come a meme to wipe us all out. Info-parasites engineered in the laboratories of BuzzFeed. Webcrawlers.

What ho! what ho! This fellow is dancing mad! He hath been bitten by the Tarantula.

EDGAR ALLAN POE: The Gold-Bug, 1843

King Soulja is lying on the floor of his penthouse suite in downtown Atlanta. "Crank dat Soulja Boy" playing on laptop speakers. Too many years of keeping ahead of pop-cultural mutation. Skilfully pledging alliance to one digital overlord after another. He profited off

a dance craze once and now he is paying the price. Now he can't do it any more. Now he is reduced to a twitching bundle of memes. Mouth mumbling ancient catchphrases. His body repeating the moves over and over and out of order endlessly. Some gestures date back to the dancing plague of Strasbourg in 1518, the mania of Aachen in 1374 and the Tarantism of 13th century Italy. Certain scholars claim these outbreaks were caused by the bite of a particular breed of spider (*Lycosa tarantula*). Others say it was memes (or informational xenoFacts uncovered) entering circulation and becoming epidemic, spreading from person to person via communication routes, finding a hospitable environment in the uncontrollable, confusing situation of the times. People danced until their hearts gave up.

[...] communication, which means the violation of individuality, autonomy, and isolation, the infliction of a wound through which beings open out into the community of senseless waste.

NICK LAND: *The Thirst for Annihilation: Georges Bataille and Virulent Nihilism*, 1992

Human intercourse is governed by a simultaneous fear of dissolution and fear of missing out. Swinging out in either direction. Trembling indecisively on the border, which exactly is the interface. No man's land. No man is an island.

Kiss me thru the phone

SOULJA BOY: *Kiss Me Thru The Phone*, 2008
<https://www.youtube.com/watch?v=47Fbo4kU2AU>

In a programme on Swedish national radio entitled "I'm leaving this shit country" we meet three young men who are so disgusted with the influx of immigrants that they decide to emigrate themselves. One of them, Daniel, says he loves to travel. He has been to 45 countries. But he doesn't want the world to come to him. He wants to have the choice, he explains. He has moved to the island of Åland, located in the Baltic Sea between Sweden and Finland and legally a part of the latter. He lives in a one-room apartment furnished with a mattress, a microwave oven and a computer installed in the closet. He spends all his time listening to rap while navigating the integration/immigration forum of the website Flashback. He and his fellow board members complain about how the Swedish population is blind to reality. They try to outdo each other in descriptions of the horrors taking place on the streets of Swedish cities and discuss which places are still habitable (not many). Daniel doesn't leave his apartment. He doesn't trust mainstream, leftist, media. The inconsistencies of his views do not seem to bother him. When pressed he says: "This is my belief" and he has the support of his cyclopean brotherhood.

As a geopolitical idea, neo-medievalism refers to "a system of overlapping authority and multiple loyalty".

HEDLEY BULL: *The Anarchical Society*, 1977

The sovereign state is losing power in a parallel process of globalization and personalization. Other actors assume authority. Users gather around memes and images, across national borders, but still under the control of net-giants (and under the watchful, if desperate, eye of the former Superpowers). Society is fragmented and broken up along new lines, forming a patchwork with co-located contradictions.

Clusters of privilege, capital innovation and property rights (citadels) formed that were surrounded by a vast and impenetrable forest (barbarian camps and ghettos)

JOHN RAPLEY: *The New Middle Ages*, Foreign Affairs, 2006

Watching Cronenberg's *Cosmopolis*: In a stretch limo somewhere between Hudson River and East River. The currency speculator Ben Packer is taking a ride through the city. Enclosed in his soundproofed white vehicle he makes his way crosstown to get a haircut. The streets are in an uproar but nothing seeps through the presumably bulletproof, electrochrome windows. Packer is completely isolated. At the same time he is constantly connected to the pulse of the global market through blueish glowing touchscreens. They merge seamlessly into the black leather interior. He caresses them idly. His network expert assures him that he is impenetrable but it doesn't sooth him. Although he is sealed off he is not safe from the volatile flows of info-capital. An unpredictable Yuan is making him lose millions by the second. Soon nothing is left but an empty shell...

When I was eight my school got an internet connection. The principal took each class to the library. He typed an address and we stared at the grey window. After minutes text and images appeared on the screen. The principal proudly proclaimed "We are now in Australia!" Right now I am on foot passing Oranienplatz. I lift my eyes from the screen for a moment. A man is sitting in a tree. He has wrapped a heart-pattern duvet around a branch and tied himself to the trunk. Blue gym mats are laid out around the roots. A metal fence enclosing the naked ground. Groups of cops in full gear are standing outside of the fence, looking at the man. This is two days after the refugee camp was cleared out. The nation state might have dwindled in importance, but the borders are still there. Where an inside meets an outside: not everything flows equally. Waking up in a sleeping bag on the floor of a trade

show hall. I'm in Jönköping, heartland Sweden, at the world's largest LAN party Dreamhack. I walk into the main area, a cavernous hall. The smell of microwave pizza and pubescent sweat is overwhelming. Some five thousand people lined up in front of computers. Pimpily faces illuminated by screens. Deadblue. Goa trance playing. Porn projected on the ceiling. Silicon orbs gliding over steel beams. A tournament is taking place. Terrorist vs. Counter-Terrorist. The opponents randomly distributed in the hall. Others playing World of Warcraft. Racial warfare. Slaying Chinese crypto-gold miners. Phantasy-money becoming real money and back again. Death and re-spawn.

We can reach every point on earth but we can also be reached at any time and in any place. The interface is a strategic game. The goal is to see without being seen. To act without being acted upon. To hit without being hit. Defeating the mathematics of the line-of-sight. There is no law, not even those of physics, that cannot be broken if you have sufficient resources at your disposal.

The killer app for Google Glass might be one erasing homeless people from the streets of San Francisco. The tech industry is tired of the lazy, unclean masses getting in the way of innovation and #acceleration. They are tired of dragging the rest along. Balaji Srinivasan proposed the "ultimate exit of silicon valley" in a talk at Y Combinator Startup School in October 2013. It would mean forming "an opt-in society, outside the US, run by technology". A disruptive startup nation. The founders of PayPal are involved in building floating offshore micronations and colonizing Mars. They are Randian subjects blind to the fact that their self-made success is in fact dependent on millions of others, hidden out of sight.

People will be absorbed in streams of information. [...] Computers will die. They're dying in their present form. They're just about dead as distinct units. A box, a screen, a keyboard... they're melting into texture of every day life. [...] Even the word "computer" sounds backward and dumb.

David Cronenberg's script *Cosmopolis*, based on the novel by Don DeLillo

The screen is the quintessential interface, but other more amorphous forms of interacting through technology are now supplementing and replacing it. Heads turn but the images follow. Hands are breaking contact with touchscreens but gesture control formalizes movements in conformity to digital protocols. Eyes stray, blindly wandering. The interface is approaching the optic nerve. Hovering a centimetre from the retina, making contact, then implanting itself. Now interface elements are superimposed on external objects. Merging. Reality is augmented. Data-object and atom-object converge. And then: the interface evaporates. An ambient fluid grid stretched over everything. Our devices melt into air and into us.

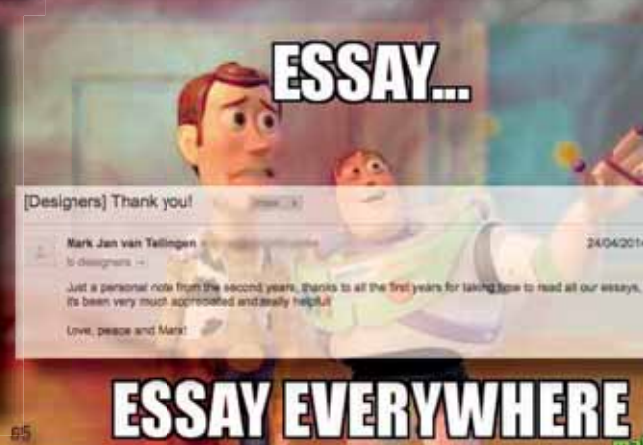
(inside) || (outside)

(outside) || (inside)

(inside) || (inside)

(outside) || (outside)

We are forever and indelibly connected in complex networks, whether enabled by high, low or no technology. We wish to be apart and a part, inside and outside. And where does this leave us?



designers2] finally word: Yes!

Inbox x

22/11/2013

Rasmus
to Ar
Hello
Very
We t
Any
So a resounding

We hope that you are still positive to this idea!
If so, the next step would be for us to elaborate on what
program and the local context and so
The time span that we would propose is the 10th- 23rd
Would this work for you?
What do you have planned for this period?

So yes, mostly wanted to let you know the
And we'll get
Perhaps a sky

All the best,
Rasmus Svensson, Lena, Anna Polina, Mark J.

@ Athens, Greece

FIELD TRIP TO ATHENS

10-23 MAR 2014

in favor of coming to Cairo.



Designers2] Athens

Inbox x

Rasmus Svensson <rasmus.emanuel.svensson@gmail.com>
to designers2

Hello all
Glad to hear the decisions from the meeting. Sorry I could not attend

Will write a msg to marina at kungsholmen athena letting her know about the plans and seeing if they work with the

Perhaps its a good idea to in the near future send some sort of document of what each of us would like to make happen over there?

Best!
R

For 'Curate a day' we meet Thursday
Would be nice if most of us already

Good luck with everything!



@ Kerameikos/Exarcheia, Athens, Greece



heroin addicts in the streets of Kerameikos, Athens



daily protests in the streets of Athens



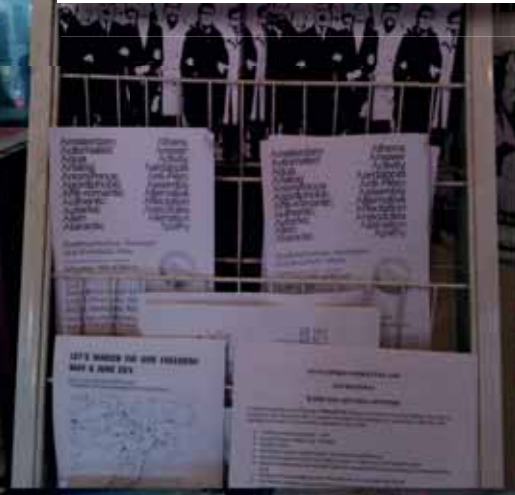
talk with KERNEL @ Kunsthalle Athena



Alfredo Pechuan & Eleanna Papathanasiadi



flyers for the AA Amsterdam-Athens exhibition at anarchistic centre K-VOX in Exarcheia



Amsterdam
Automated
Aqua
Analog
Anonymous
Agoraphobic
Anti-romantic
Authentic
Autarkic
Alien
Ataractic

Athens
Answer
Activity
Aardappel
Anti-Hero
Assembly
Alternative
Affectation
Anecdotes
Alienation
Apathy

Sandberg Instituut, Amsterdam
@@ Kunsthalle Athena

2, Kerameikos Street, Kerameikos - Metaxourgion
Saturday, 15th of March,
17:00 – 22:00

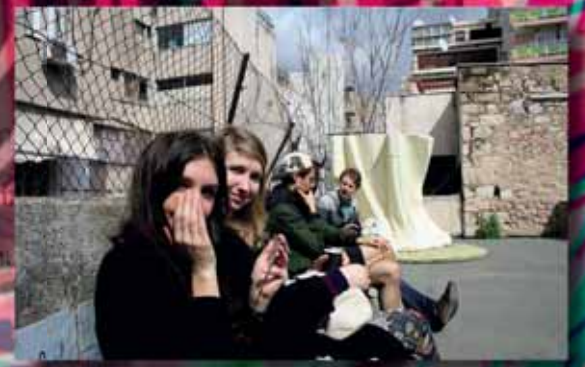
Work by
Tessel Brühl, GiAdA Fiorindi,
Lenka HAmosova, Anja Kaiser,
PolinA Medvedeva, Rasmus Svensson,
Mark Jan vAn Telling, JAroslav Toussaint,
JannA Ullrich & Tommi VAsko

www.kunsthalleathens.org - www.sandberg.nl



KUNSTHALLE ATHINA

RASMUS SVENSSON





AENI KAISER



MARK JAN VAN TELLINGEN



TESSEL BRÜHL

@ Kunsthalle Athena, Athens, Greece

AA AMSTERDAM-ATHENS EXHIBITION

15 MAR 2014



Presentation of work by the students of the Design Department as part of their residency at Kunsthalle Athena. Covering a wide range of areas from technological solutionism to alternative economical structures and from mutating national identities to contemporary feminism, their projects deal with topics urgent for the emerging generation of graphic designers and artists.



RASMUS SVENSSON



LENKA HAMOSOVA



JAROSLAV TOUSSAINT



GIADA FIORINDI



POLINA MEDVEDEVA



TOMMI VASKO & RASMUS SVENNSON



SELF-INITIATED COLLABORATION

AT OUR WITS' END

LENKA HAMOSOVA, JAROSLAV TOUSSAINT,
TESSEL BRÜHL & MARIA TZANAKOU

intervention in public space | MAR 2014



TESSEL BRÜHL

"...After two weeks spent in this district it all starts to feel kind of heavy. But at the same time, you become numb and you're able to dance in between the used needles on the sidewalk with unusual lightness and adeptness. How easy it is to become disconnected from all this? The anger forces you to do something about it, but while knowing there's actually nothing to do, you walk to get your double espresso and continue on work inside the walls of Kunsthalle. Then you do something, but it's more of a sigh than strong gesture with a vision. What vision... Vision of what? When the society, we all – seem to be at our wits' end."

Collaboration with a greek artist Maria Tzanakou, who is known for her "ephemeral text sculptures" in Athens.

SELF-INITIATED INDIVIDUAL PROJECT

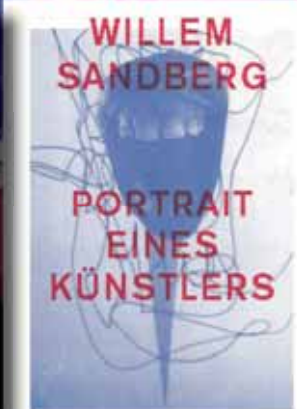
POTATO WOMAN

cardboard sculpture | MAR 2014



Es muy sencillo, muy común. Vista sencilla, sencilla y con frecuencia le gustaba hablar sobre risa. Recuerdo que una vez en un momento en Inglaterra, entonces dijo: «He sido capaz de hacer mucho, pero compré una chaqueta inglesa». Una chaqueta con cuadros blancos y negros a modo de tablero de ajedrez, de tela muy gruesa. Elabóramos, parecía una tela escocesa, pero más tarde, cuando me en el bote interior, había una etiqueta tricolor. Así que la podría haber comprado en París. Pienso D'estraba de este tipo de conversaciones sobre cosas ordinarias. Nunca le oí hablar de arte. Era un hombre que, hasta 1936, no estaba comprometido socialmente. Vivía exclusivamente para el arte y tenía de capturar lo que sucedía en el mundo. Tenía una expresión feliz, pero no un fuerte compromiso social. Fue la Guerra Civil española la que lo cambió y despertó. Dándose cuenta de que tenía una función. »

El arte recién nacido, mal educado y exigente, no habla sino grita



Und dann sagte er: Also, ich war dort nicht richtig zufrieden zu sein, aber ich kauft mir eine Englische Jacke. Eine Art Schachbrettmuster, schwarz-weiße Jacke, die einen sehr hohen Material. Ich habe wirklich wie ein Affe ausgesehen, aber spürte, als ich mich Armut anah, beschloss ich diese abzugeben. Den Stoff hatte ich mir sparen können, ich gerade solche Konversationen mit sehr ungewöhnlichen Dingen. Es hat mich niemals über Kunst reden hören. Es glaubt ich mache das nicht sehr oft. »

Neugeborene Kunst unbezogen und anspruchsvoll spricht nicht sondern schreit

WILLEM SANDBERG PERFORMANCE

@ Stedelijk Museum, Amsterdam

28 FEB 2014



We cordially invite you for the presentation of the publication Willem Sandberg, Portrait of an Artist. The book is a collaboration between Valiz and Werkplaats Typografie, the author Ank Leeuw Marcar and the designers Ad Petersen and Rutger de Vries.

- The programme:
- Introduction
 - short reading of Karel Martens /Werkplaats Typografie
 - testimony of Ank Leeuw Marcar / the author
 - projection of the movie "Beeldspraak" about Willem Sandberg (1980)
 - Performance of the students from Sandberg Instituut
 - Drinks

TOKENS OF DECADENCE

GIADA FIORINDI

writing | APR 2014

High expectations

Charming and pompous, mass culture's celebratory trend has just reached its climax. The ceremony sings the praises of a new life-style engagement, a pure forced-amusement devotion. Society doesn't know why it puts so much faith in the wild partying, it doesn't remember how to do otherwise, and, most of all, it got addicted. The capitalist lesson is peremptory in saying: "Keep High the Expectation of Being at Your Best". If appropriated by companies, the slogan would probably be sold on iPhone covers instead of the meme "Keep Calm and Carry On".^[1]

1. Alessandra Mussolini, granddaughter of Italian dictator Benito Mussolini and current member of the Italian Chamber of Deputies, announced her candidacy for the upcoming European Parliament election of 2014 on Twitter. The hashtag was coordinated with her phone cover and said "Keep Calm Un Cazzo (keep calm my arse)".

Cops and robbers

The excellence sought in today's system is a curious re-interpretation of the Greek *Arête*^[2], being uniquely enclosed in the costume instead of the custom. Satisfaction is reached through synthetic surrogates of beauty. Exaggeration is fulfilment, decoration is the motto. Soon we will find PVC lions instead of marble ones at the entrance to the ancient realms. The parade is taking over and the euphoria can no longer be controlled. Let's open a bottle of spumante. The cork accidentally pierced the 18th-century oil painting hanging in the Palazzo. They put some tape on it, and the council's insurance will probably cover the damage.^[3]

2. *Arête*: (ἀρετή), Greek word which in its basic sense means "excellence of any kind" and that was ultimately bound up with the notion of the fulfilment of purpose or function: the act of living up to one's full potential.

3. The incident came to light a few days before Christmas when the Italian councillor Roberto Cassago was asked to open a bottle of sparkling wine at a party held at council offices in Palazzo Isimbardi, Milan. (source: telegraph.co.uk)

Slowly the acidic capital is corroding a tacit but solid system of ethical and symbolic norms. On the one side an incomparable heritage, on the other its collapse within the mass production system. Where else than in Italy, where I can bear witness to priests driving their SUVs, friars joining tartare and quails' egg buffets^[4] and political candidates meeting with approval after amateur dances on YouTube. I clutch the tales of an intellectual and economic boom but only live its excessive fruits. I feel like a spectator, walking from a disoriented nation, divided between its spiritual past and its commercial future, between tradition and business plan.

4. The last wedding celebration I attended brought together the grey-blue habits and the most fashionable invitees in the queue to collect food.

That is what is left in the post-Berlusconi era: the show must go on at all costs. No matter whether it falls on the taxpayers' shoulders. Swimming pools, paid holidays in the Caribbean, artificial volcanoes, refined lingerie and exclusive cosmetics, yacht renting services, a 2000-strong Olympus theme party^[5] and even Latin-American dance classes. The Italian clique keeps on playing "Cops and Robbers" with the public prosecutors. The police engaged in the investigation confirm that even the cappuccino is freeloader. This opulent triumph of vanity legitimizes the fickle aristocratic scallywag and their unfair game.

5. Women in sexy tunics, amphoras filled with gin and tonic, gladiators, minotaurs and partygoers in rubber pig masks. The risqué toga party organized by Carlo De Romanis-Ulysses celebrated his return to the regional government of Rome after eight years working for a member of the European Parliament in Brussels. Costing 30,000 euros, the bash became emblematic of the major citizen's "sponsorship" of debauched entertainment. (source: dailymail.co.uk)

The ostentation is smoke and mirrors in time of crisis. The intellectual-political-ethical fiasco plays down, with no opposition, its damages blurred by glitz and faked pleasure. The shoddy products of this self-indulgence are masked by the compelling illusion of finding sense in luxury. Perversion mutates into addiction, sophisticated metaphors into recreational compulsion. When Ukrainian protesters entered their politician Viktor Pshonka's mansion last February they were met with a scene of shameful opulence. One self-portrait stood out among the knick-knacks. The framed picture depicts the former Prosecutor General of Ukraine and State Counsellor of Justice in Julius Caesar's glorious clothes. But Photoshop interventions showed the piece's original source: the movie *Astérix aux Jeux Olympiques* (Frédéric Forestier and Thomas Langmann, 2008). Ironically, Pshonka appropriated the Great Emperor through a shallow movie production.^[6]

6. The movie is a French comedy based on the series of Asterix comics. While the estate of Viktor Pshonka, former Prosecutor General of Ukraine, does not have the restaurant, the personal zoo and the large collection of vehicles found at ousted president Viktor Yanukovich's country house, it certainly rivals the former leader's residence in terms of ornateness. (source: kylvpost.com)

Inventory of the ephemeral

As it is repeated, the belief in the magical power of gestures and tokens is forgotten and the rite loses its task of representing ideologies. The Agalma^[7] of our time is one of the countless souvenirs in cheesy tourist shops, sterile objects living in the aura of appropriation and planned obsolescence, the stories they hold ending with their expiration date. The ritual's instruments wrapped in plastic. This is how society idly ends up worshipping a silly collection of clichés. While politics is reduced to a savage Kleptocratic urban speculation, clients-observers respect the religious rebuke on billboards and stick stiffly to family values designed appositely by advertising agencies.

7. Agalma: (ἀγάλμα) Greek word that stands for cult-statue, ornament, object of worship. For Plato, the created cosmos is an Agalma, "a shrine brought into being for the everlasting gods".

In this scenario of relentless erosion of traditions, I appropriate the most consumed manifestation of mass culture and illustrate my vision of Decadence. The hunt for the symptomatic objects of our society leads to the construction of an inventory of the ephemeral. Italian muses produced, sold and shipped on a global scale: a collection of fake frills devoted to assembling the medium. What was once a sublime portrait of thriving epochs is now an obsolete gadget of mediocrity: the gift.

My speculation on the evolution of communication through decorative means finds its metaphor in the contemporary use of ritual gift-giving: the coexistence of traditional and monetary idols in a celebration that has no geographical and historical boundaries. That long-awaited moment at a party, where everything stops for a second and even the most distracted pay attention: the gift exchange! That mysterious package with ribbon creates an odd empathetic strength of cohesion between individuals and communities. Inside there is something that cannot be acquired through an act of will. The meaning lasts as long as when making a donation. Like a jingle, it bolsters the memory of the important event.

Gifts of state

As the ultimate sacrifice to the almost-gods, the performance of generosity reaches its peak when donors and recipients are the heads of states. Diplomatic gifts have always been the crucial emollient in international relations: they soothe and open up avenues of communication. A gift of state is meant to capture the essence of a nation and is intended to be the proud vehicle of a unique culture and people. The gesture dates back to the ancient world when the countries' ambassadors competed to outdo each other in the lavishness of their gifts. The choice of homage was encapsulated in a design whose intrinsic artistic and symbolic qualities would elevate it to "spokesperson" of traditions. Now, in times of cultural sterility, they survive simply as aesthetic objects in the nostalgic cemetery of museums. The "Horned Helmet" of

Henry VIII of England is part of a ceremonial suit of armour^[8], a special gift from the Holy Roman Emperor Maximilian I in 1514. Nowadays it might suggest some modern steampunk extravaganza with which it is worth taking a selfie.

8. The "Horned Helmet" was chosen as the symbol of the Royal Armouries in Leeds, and now serves as its logo. (source: royalarmouries.org). The Tower of London's gift shop is selling (for £14.99) a 100% cotton apron printed with a suit of armour made for Henry VIII in 1540, now in the museum collection. (source: historicroyalpalaces.com)

The endurance of some traditional patterns in a hyper-globalized world creates new hybrids of incongruity. And some still prove to be very superstitious. In 2012, Kazakhstan's newspapers claimed that Obama had won a second term in office thanks to a "tumar", an amulet he was given by Kazakh president Nursultan Nazarbaev earlier the same year. The traditional Kazakh talisman is a small leather pouch containing prayers from the Koran. Nazarbaev instead gave a larger, framed decorative version when the two leaders met at a nuclear security summit in Seoul. French president François Hollande's recent illicit gift confirms the surreal. Hollande was recently presented with a baby camel during a visit to Mali. It has been reported that the animal was officially stolen and the French entourage had no legal right to take it out of the country. Its true owner is a farmer whose house was destroyed by French shelling during their attack on Timbuktu. The man is now living in a refugee camp on the border with Mauritania.

Poison

Parallel to its etymology, the word "gift" displays an extra meaning. Its German roots go back to the term "to poison", and indeed the theme of the fateful gift is fundamental in northern Europe folklore. Anthropologist Jonathan Parry believes "pure gifts", those given without a return, can place recipients in debt and hence in dependent status.^[9] For example, the Moka is a highly ritualized system of exchange in Papua New Guinea, which founded its political system on this kind of reciprocity. Its dynamics became emblematic of the concept of "gift economy".^[10] Social status is the result of giving larger numbers of pigs and scarce pearl shells than one has received.^[11] The donation is not altruistic: the goal is to give gifts to potential enemies in order to establish a relationship, by placing them in debt.

9. PARRY, JONATHAN: *The Gift, the Indian Gift and the 'Indian Gift'*, 1986. Using the example of charitable giving of alms in India (D na), Parry underscored that they embody the sins of the giver, and when given to ritually pure priests, they would saddle the receivers with poisoning impurities.

10. CHEAL, DAVID J.: *The Gift Economy*. New York: Routledge, 1988

11. GREGORY, CHRIS: *Gifts and Commodities*. London: Academic Press, 1982

American president George W. Bush and his family received about 1000 gifts a month during his two terms in office. Some presents carried institutionalized provocations. In 2004 for instance, Jordan's King Abdullah gave him six jars of fertilizer. The Sultan of Brunei instead offered the "Worst-Case Scenario Survival Handbook" and a vocabulary-building game called "Forgotten English". The year before, 300 pounds of raw lamb arrived at the White House from the president of Argentina. One notable example came from the Romanian president Ion Iliescu, who gave Bush a piece of artwork described as a "caricature rendered in pastels of President Bush with a hunting rifle, holding a rabbit with the face of Saddam Hussein."

The gift, then, can turn into a systemic weapon. Allegedly, at last year's G-20 meeting in St. Petersburg, national leaders and dignitaries were presented with USB sticks and phone chargers equipped with clandestine bugs—the ultimate Trojan Horse. European Union president Herman Van Rompuy became suspicious of the devices' gift-bags, which bore the red-and-blue "Russia G20" logo, so he asked technical experts in Belgium and Germany to check them out. German intelligence determined that the three-pronged mobile-phone chargers and USB thumb drives could tap into e-mails, text messages and phone calls and relay them back to Moscow. Earlier this year, the Kremlin expressed outrage over reports that Britain had spied on delegates at two previous G-20 summits via compromised Internet cafes and by hacking into BlackBerry's.

The U.S. Department of State compiles annually an Official Register of Gifts to Federal Employees from Foreign Government Sources. This is an accurate archive on the nature of the donation, its estimated value and the current location. Almost all of the gifts are destined for the National Archives and Records Administration. Accepted by the President, his family and all the council's members as *savoir faire*, almost none are usable by law. The White House has the permission to re-buy the presents that have been accepted within a certain monetary value. Despite that, a caption next to each gift in the reports declares that "non-acceptance would cause embarrassment to donor and U.S. Government".

In the United Kingdom, the same ruling came into effect after a royal misdemeanor. It emerged that Prince Charles had personally pocketed 23,000 pounds by secretly selling a number of the gifts he received from wealthy benefactors through his valet Michael Fawcett. Since then, each gift must be traceable at all times. These measures are clearly adopted according to a precise plan of corruption prevention, claiming to be for the sake of transparency and ethics. Indeed the era of supposed democracy can be very severe in that. In 1979, for example, French president Valéry Giscard d'Estaing was seriously embarrassed when the press revealed that he had received diamonds estimated at several million dollars from the self-proclaimed Emperor of the Central African Republic and notorious dictator Bokassa I. The charge of embezzlement

that followed contributed to his electoral defeat in 1981. The bill of diplomatic donations is still paid with public money.

For the sake of efficiency gestures have become schematized, so there is a plan to apply domain expertise to the nature of the ritual. Dignitaries and leaders rely on a team of professional advisors to select the right present to be offered at a toast or a formal speech. Natalie Jones is currently in charge of the American "Office of the Chief of Protocol", and her task is to lead intense brainstorming and research sessions to ensure success at the bilateral table. The protocol of high ceremony is the subject of studies at institutes such as the University of East Anglia's London Academy of Diplomacy, which trains diplomats in appropriate gift giving as part of their MA in International Diplomacy.

Nevertheless, the quintessential "All-American" grill was the fruit of months of preparation before the state visit by the British Prime Minister David Cameron. In return he gave President Barack Obama a Dunlop tennis table (which turned out to have been made in China, to general outcry). Both gifts were customized with the respective country's flag or seal. Brand merchandise takes possession of the rite. Moving the charm into the criteria of the market means translating its symbolic nature into the monetary price and commerce's pawns become the current ideological references. So cultural meanings are not exempted from what amounts to an end-of-season bargain sale.

Protocol Wunderkammer

A collection of the world leaders' gifts adds up to a stunning treasure house packed with exotic wonders and precious artefacts. So it is disappointing to discover that the protocol Wunderkammer instead resembles a wish list. In the glare of contemporary culture, the accessories for Presidents are iconic trophies on Amazon.com. From Dior bathrobes and The Witcher 2 videogame DVD, to crocodile attack insurance policy and chocolate snack bars. The solemnity of the treaties is announced by football jersey diplomacy. [12]

12. Among the numerous examples presented by the media, Mark Rutte, Prime Minister of the Netherlands, offered a customized Dutch national football team jersey to the Turkish leader Recep Tayyip Erdoğan. On the reverse side were the recipient's name and the number 400, which symbolizes the anniversary of diplomatic ties between the two countries.

State gifts in this sense observe the same efficiency of business gifts: professionals give promotional items to thank their customers for previous transactions or to strengthen a relationship with a client. Hence the booming online corporate gift services' advice to "learn how to use the power of gifting to support your goals, as gifts are an important business investment." The perception of uniqueness provided by craft labour, in which each piece is one of a kind, seems to have been replaced by the practice of customization of mugs,

T-shirts and caps. In corporate language, the imprint of a company's name on trinkets is the symbolic addiction of a personal touch.

The spirit of national pride is preserved in a robust corporate gifting programme. The trade hampers are filled with local relics of culture and stereotypical leftovers. But still, this is an accurate marketing plan. Giving them away to the nation-company business partner may be a good attempt to test the products of this a-cultural traffic. Queen Elizabeth II has adopted a promotional gift strategy that insists upon certain royal priorities in the business of communication. Her signed, silver-framed photograph of herself and her husband Prince Philip, Duke of Edinburgh is standard swag given to all. In a recent visit to the Vatican she almost apologized when handing the self-portrait to Pope Francis, "I'm afraid you have to have a photograph, it's inevitable". After all, she ensures that no one feels less special than anyone else.

Shopping for intercontinental summits or alliances' anniversaries must go together with the preparation of the "diplomatic experience". Next to the business for business gifts, some agencies such as the Italian easydiplomacy.com [13] offer "Special Luxury Events in Embassy", a 360 degrees service in the logistics of the ceremonial. Selected professional companies provide wellness, limousine service, floral design and public speaking courses. All the commodities are destined to be consumed only and specifically within the protocol event.

13. The easydiplomacy.com homepage's promotional banner offers "Food and wine tasting at the pool side near the Vatican. An exclusive event dedicated to the Diplomatic Corps accredited to the Holy See".

Equally, "potlatch", a Native American ritual, was translated by Marcel Mauss [14] as "to nourish" or "to consume". The big feast would last for several days and it was given by a member of a tribe who wanted his rank in the group to be publicly recognized. All the food was eaten, houses were burned and ceremonial objects were broken and thrown into the sea. "Killing wealth" was another name for the rite. Indeed the belief is that the gift is a property that perishes. Its value survives in the transaction, and thus in giving it away without expectation of return. But while paying to balance the scale, the development of symbolic growth is arrested. The only profit gained is the one described by the bank account. Consumption represents liberation and gifting, consumerism only incomes and invoices.

14. MAUSS, MARCEL: The Gift: Forms and Functions of Exchange in Archaic Societies. London: Cohen & West, 1980

Uncoordinated loyalty

The unsettled relationship between gift exchange and commercial exchange, inside and outside the market dynamics [15], finds its monument in diplomatic presents. These "allegories at a retail price" create unpredictable tragicomic combinations. When the former Prime Minister of Bulgaria Boyko Metodieff Borisov brought a cute puppy to Vladimir Putin, he knew he would nail it. The three-week-old Bulgarian Shepherd was given in return for a good deal in the plan to construct the biggest Russian natural gas pipeline to Europe. The macho leader showed his tender side and together with the media focused on finding a name for the new arrival. And so basketballs are pretty convincing instruments in military strategies in Syria or Afghanistan, and ceramic teapots or office pen sets play a determining role in agreements about international trades.

15. PARRY, JONATHAN AND MAURICE BLOCH: "Introduction" in Money and the Morality of Exchange. Cambridge: Cambridge University Press, 1989

The enjoyment is never enough. Nobody is left out; all are invited to the great party of Decadence. United by a new sense of belonging, there is a demonstration of dedication to its slick, pocket-sized character. The Loyalty Card represents along personal lines the contemporary values of identification and equity. In the end, it is not true that no one believes in universal virtues anymore. With consistency in purchases there will soon be the deserved promotional prize giving. [16] Meanwhile we have personification of politics, gossip legislature, adjustment to gaffes, the rhythm of De-meritocracy. This is the way we like to fail.

16. BIRD-DAVID, NURIT AND ASAF DARR: Commodity, gift and mass-gift: on gift-commodity hybrids in advanced mass consumption cultures. 2009
Bird-David and Darr refer to Loyalty programmes as hybrid "mass-gifts" which are neither gift nor commodity. They are called mass-gifts because they are given away in large numbers "free with purchase" in a mass-consumption environment.

In 2009 the United States delegation decided to refresh its dialogue with the Russian spokespersons. As a memento, they produced a symbolic red button on a yellow plastic box, one of those used for industrial gizmos. Written above the switch were the word "Reset" and a Cyrillic term. The Secretary of State, Hillary Clinton, beamingly asked: "We worked hard to get the right Russian word. Do you think we got it?" Russian Foreign Minister Sergei Lavrov replied awkwardly that the word on the box meant nothing more than "overcharge". Still, they pushed the toy button in unison, smiling at the cameras as they did.



COMMISSIONED COLLABORATIVE PROJECT

ESCAPE TOURS

MARTHE PRINS, BENEDIKT WEISHAUP

exhibition | FEB 2014



Open Lobby presents: *Escapetours.eu* during the Open Studios at Jan van Eyck Academy 2014 in Maastricht. *Escapetours.eu* represents a traveling agency, providing spectators a journey through the political debate around the complex problems that refugees in limbo are confronted with in the Netherlands.

The Open Lobby is the political headquarter of the We Are Here Cooperative. The Open Lobby creates space for developing and negotiating progressive political proposals and attractive political campaigns. The Open Lobby aims to put the protection of human rights for refugees in limbo firmly on the political agenda.

The presentation in the Jan van Eyck Academy is developed and realized by:

Yoonis Osman Nuur, Ilhaam Awees, Abebe Kaysay Beyene, Thomas Philip Guya, Savannah Koolen, Elke Uitentuis, Marthe Prins and Benedikt Weishaupt.

@ BAK, Basis Voor Actuele Kunst, Utrecht

COLLECTIVE STRUGGLE OF REFUGEES: LOST. IN BETWEEN. TOGETHER.

JANNA ULLRICH, DAVID ORTIZ, ASIEH DEGHANI, BENEDIKT WEISHAUP

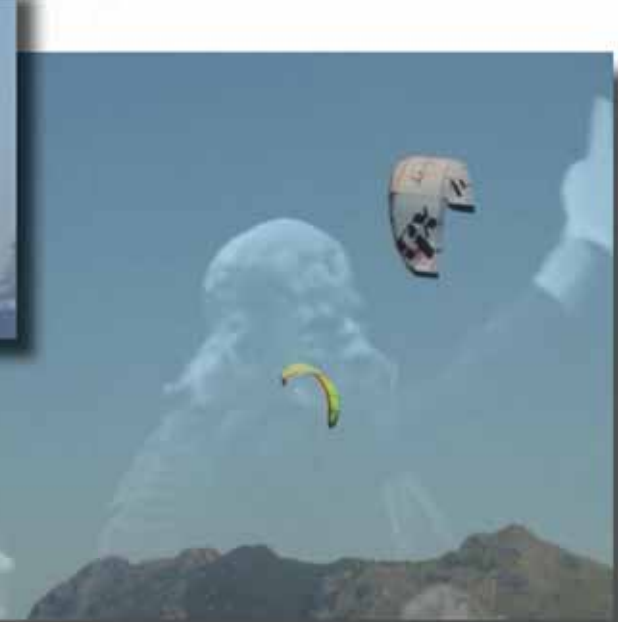
1 DEC 2013

The exhibition and public forum are part of New World Academy (NWA) Session II, taught by We Are Here members Yoonis Osman Nuur and Thomas. We Are Here is an organization of refugees who unite in order to bring their collective struggle in the Netherlands into public discussion. Consisting of some 200 immigrants from approximately 15 countries all around the world, their search for asylum has failed, and yet for a variety of reasons they cannot be sent back to their countries of origin. This session studies in detail a proposition developed by We Are Here entitled We Are Here Cooperative, which aims to establish an active project of cooperation between artists and refugees in a vacant building in Amsterdam.

During the public forum, students and artists participating in NWA and We Are Here members present and discuss their plan for We Are Here Cooperative. With contributing speakers Yoonis Osman Nuur (representative We Are Here, Amsterdam), Patrick Bernier & Olive Martin (artists, Nantes), Tania Bruguera (artist and founder Immigration Movement International), Emily Fahlén (representative, Ahmet Ö ü's Silent University), Savannah Koolen (representative We Are Here to Support, Amsterdam), Thomas (representative We Are Here, Amsterdam), Elke Uitentuis (artist and representative We Are Here to Support, Amsterdam), and many more.

The corresponding exhibition *Collective Struggle of Refugees: Lost. In Between. Together.* consists of works by Patrick Bernier & Olive Martin, Mamdou Fall (member We Are Here, Amsterdam), Immigrant Movement International (Tania Bruguera, artist, New York), Gerjanne van Gink (designer, Utrecht), Hans van Houwelingen (artist, Amsterdam), Alexander Nieuwenhuis (artist, Amsterdam), Noifoi (member We Are Here, Amsterdam), Silent University (Ahmet Ö ü, artist, Istanbul, Amsterdam, and London), Manette Ingenegeren (photographer, NL), SuitCase Cinema (Jaron de Paauw & Joris Hoebe, film makers, Amsterdam), Samuel Tassemedo (member We Are Here, Amsterdam), We Are Here Band, and others.





[Designers] Rob's Favorite's for Tomorrow

rob schröder
to designers -

Dear talented students,
I have a lot!!!!!!
I have a long list and you can choose yourself.
1) The Power of Nightmares..... 3 documentary's of Adam Curtis
2) Gurremo - Harmony Korine
3) Allemagne Année 90 Neuf Zero 1991- Godard
4) Chungking Express - Wong Kar-Wai
5) Sans Soleil - Chris Marker
6) Out of Present - Andrej Ujica
7) Masculin Feminin - Godard
8) 5 Broken Cameras
9) The Perverts Guide To Cinema - Slavoj Žižek
10) A Box of Avant Garde Film from 20's and 30's..... choose
11) A Box of Films of Jean Cocteau..... choose
12) The Factory - from Joy Division to Happy Mondays - Chris Rodhe
13) Logic - 3 documentary's of Adam Curtis
14) The Planet
15) This ain't California
16) Alphaville - Godard
17) Ken park - Larry Clark
But see them in this order!!!! or something like this.
Have fun!
Next week a couple of my films.
Love Rob



MAIN TUTOR

ROB SCHRÖDER

designer & filmmaker

SELF-INITIATED INDIVIDUAL PROJECT

LOS HECHOS SON HECHOS (THE FACTS ARE FABRICATED)



A trick that clouds our vision

DAVID ORTIZ JUAN

video 13' 26" | MAY 2014

Los Hechos son Hechos explores the representation of oppressive powers in the landscape and the silenced histories of those disappeared by political repression during Franco's dictatorship in Spain.

A traveller presents the landscape as an entity capable of revealing invisible systems of power and its connection to the human body's capacity to embody their ancestors' memories. With this departure, the film reflects upon the relation between memory and memorials, their silences and inability to overcome trauma; the embedded alienation of a unifying grand narrative, and the overcoming of absurdity by its acceptance.

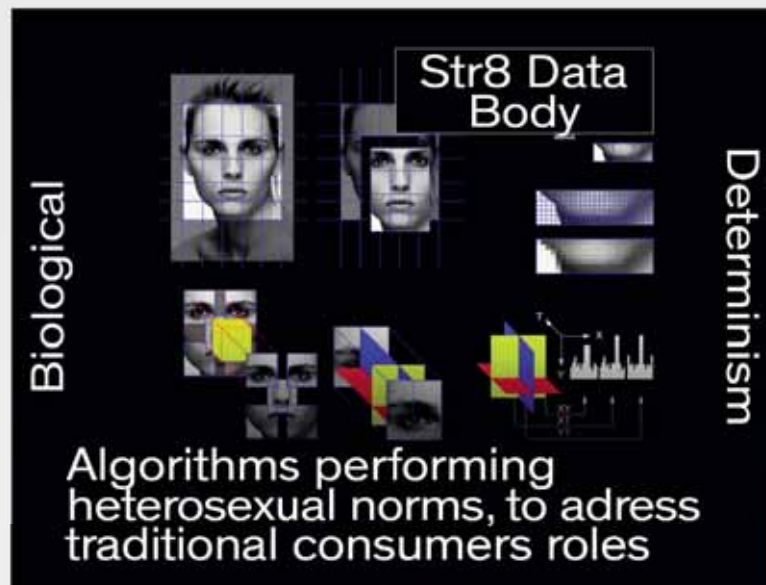
Questioning the mechanisms of constructing history and its universal and uniformed vision as an objective product of truth—leaving behind other possible narratives— Los Hechos son Hechos investigates the disclosure of these alternative histories by exploring poetic means.



The focus is not here on the being, but on the nothing.

Wednesday 21 of May, 11 o'clock at the auditorium.

Rob Schröder (NL, 1950) studied graphic design at the Gerrit Rietveld Academie and was one of the founders of the design collective 'Wild Plakken' (1977–1993). Starting in 1991, Schröder works for the Dutch national broadcaster VPRO. He makes documentaries about art and politics. Since 1982 Rob Schröder works as a teacher at the Rietveld Academie and the Sandberg Instituut in Amsterdam.



GRADUATION ESSAY

TO WHOM DO I OWE MY BODY?

ANJA KAISER

writing | APR 2014

The body and its performance are not owned by nature, nor by culture. The leaching of hormones, the stereotypical messengers of sex and gender, mimics the desire for sexed realities and their disruption.

Jack Halberstam and Ira Livingston claim in *Posthuman Bodies* that "the body in culture is always a viral body, a time bomb of symptoms."^[1] Examples of bodies rendered, replicated and accelerated on and off screen by technology, pop culture, pharmaceutical industries and corporate concepts on the market, update the body and its symptoms and thereby either renegotiate or solidify gender relations. So far the ideological basis of gender relations lived through the body seems to be extremely contradicting.

1. Halberstam, Jack and Ira Livingston, eds. *Posthuman Bodies*. Bloomington: Indiana University Press, 1995. [\[http://www.zenskestudije.org.rs/04_obrazovni_rad/kiberfeminizam/16_Dragojlov_Posthuman_Bodies_2007.pdf\]](http://www.zenskestudije.org.rs/04_obrazovni_rad/kiberfeminizam/16_Dragojlov_Posthuman_Bodies_2007.pdf)

The body touches down on the battleground of biological determinism, facing its counterpart – deconstruction. On the biological determined side, the body is interpreted as a charged container consisting of binary coding of chromosomes and hormones. Biological features explaining a potent duality in all species and cementing a traditional image of female and male. A sexed nature, in which the coded bodies adopt specific characteristics and areas of operation. On the side of deconstruction, the body is performing a manifold interpreted and discursive element following its principle of "individual" choice. The body of flux, socialization and observation refreshing the skin constantly. This body isn't thinkable without the glassholes of culture, which dissolve the features given by nature. On both sides, bodies appear that reveal the causes and effects of power and pleasure.

Str8 data bodies, risk-free virtual bodies, smart corporate bodies and promised flexible bodies emerge on the battleground, revealing the symptoms of determinism and deconstruction.

Str8 Data Body

Conventionally, cameras are installed in shops to prevent crime. Nowadays cameras are also embedded to identify customers and gather information. Almax SpA, an Italian company and international leading brand for the production of mannequins and display items, introduced a \$5130 EyeSee Mannequin, which detects the sex and age of passers-by in shopping malls. These smart display dummies equipped with a complex biometrical facial analysis system behind their eyes accurately measure in real time the age range, gender, ethnicity and volume of people facing their products for analytics business, calculated by IBM Cognos software. The biometrical analysis system guesses gender, based on specific facial attributes of the jawline, cheekbones, nose and eyes. The images of the customers aren't traceable, due to

the combination of hardware and software which processes the biometric data without recording images.

Interactive advertising also makes use of facial recognition technology for customer-specific targeting. Depending on the targeted faces and bodies the data would create a different output: to establish a pattern of specific customers and to "tailor" content based on gender, age, time and location. Plan UK, a children's charity, installed such an advertisement for the first time in the UK at a bus stop on Oxford Street in Central London. The interactive ad campaign promotes education for girls, who are considered to not have a choice in their life, due to poverty and discrimination. Faces determined as female will see a 40-second video explaining the perspective of 13-years-old girls from Thailand, Mali and the UK. Male detected faces will see a cut-down version without the video, just presenting statistics and will be directed to the charity's website to find more information. Executive Marie Stauton stated: "We're not giving men and boys the choice to see the full ad on this occasion – so they get a glimpse of what it's like to have basic choice taken away."^[2] This is a project that rather plays with new technology to replicate inverted normative structures.

2. Plan UK Only girls allowed (2012) [\[http://www.plan-uk.org/news/news-and-features/only-girls-allowed-futuristic-advert/\]](http://www.plan-uk.org/news/news-and-features/only-girls-allowed-futuristic-advert/)

A YouTube video uploaded in 2009 showed two co-workers trying out an HP webcam with motion-tracking and facial recognition software.^[3] The camera failed to work when a non-standard-white face appeared in the frame. HP stated: "the camera might have difficulty seeing contrast in conditions where there is insufficient foreground lighting."^[4]

3. YouTube Video HP computers are racist (2009) [\[https://www.youtube.com/watch?v=HDT3tQggRM\]](https://www.youtube.com/watch?v=HDT3tQggRM)
4. The Guardian Are Hewlett-Packard computers really racist? (2009) [\[http://www.theguardian.com/media/pda/2009/dec/23/hewlett-packard/\]](http://www.theguardian.com/media/pda/2009/dec/23/hewlett-packard/)

Bodies become a matter for detection, to track the distance of facial features and the facial contrast to succeed in predictive marketing by new information technologies. Human-made algorithms performing the heterosexual norms, to address men and women in their traditional roles as consumers. The palette of diverse self-expression is denied by basic binary categories of being either male or female – a technical process of normalization that allows a certain target group to access a predetermined choice. Technology so far cannot take into effective consideration a body that sticks out from the standard algorithms. The body and its features are pressured to conform to or be excluded from the system, which uses outdated "traditional" patterns from which the models take their shape. As soon as human expression becomes quantifiable, it will be recorded and optimized for any economic, bureaucratic or ideological purpose.

Risk-free Virtual Body

Connecting to *ImagiNation*^[5]... online back in the '90s, "On the Internet, nobody knows you're a dog." This adage, which began as a cartoon published by *The New Yorker* in 1993 marks the moment when the Internet became a subject of general discussion. A moment when Internet protocols did not force users to identify themselves or when this wasn't part of the Internet transaction itself. Internet privacy was understood as communicating in general anonymity. "Gender, race, age, looks, or even 'dogness' are potentially absent or alternatively fabricated or exaggerated with unchecked creative license for a multitude of purposes both legal and illegal," as Tim Jordan noted in 1999.^[6]

5. *ImagiNation Network* [\[http://en.wikipedia.org/wiki/ImagiNation_Network\]](http://en.wikipedia.org/wiki/ImagiNation_Network)
6. Jordan, Tim. *Cyberpower: An Introduction to the Politics of Cyberspace*. Routledge, 1999.

Physical bodies perform virtual computer cross-dressing, gender swapping and identity theft. The experience of the virtual body as constructed and deconstructed surface – circulating, probed, stolen, recombined – influences the lived experience of the body in IRL. Gaming and social networking communities provide access to act within a set of multiple personalities and in disembodied environments. *LambdaMoo*^[7], a text-based multi-user dungeon, included the following presets: neuter, male, female, either, Spivak, splat, plural, egotistical, royal and 2nd-person. Especially text-based computer-mediated communication played a central role in early research about gender bending as an environment in which gender can be disconnected from one's physical body.^[8] A risk-free environment to invent, imitate and become intimate in a new undefined format; to think more openly about constructed gender roles. These bodies don't have to conform to the accepted biological binaries of the material body.

7. *LambdaMoo Server* [\[http://sourceforge.net/projects/lambdafoo/\]](http://sourceforge.net/projects/lambdafoo/)

8. van Doorn, N.A.J.M. *Theorizing Gender and the Internet: Past, Present, and Future*. Faculty of Social and Behavioural Sciences, UvA, 2010. [\[http://dare.uva.nl/document/162040\]](http://dare.uva.nl/document/162040)

However, gender swapping turned out to be a flat two-sided image. Adopting a sexy moniker of a blond female avatar almost instantly draws reactions in noisy online environments. These 80x80 pixel feminized avatars receive assistance to progress faster. Or to become less vulnerable, to avoid hostility and harassment by reinforcing vice versa gender binaries – 80x80 pixel simulating maleness. Research has shown dominance is violently repeated online. Compared to the '90s, creating diverse identities online is now less possible and often less desirable. Since web 2.0 and social networking, the laboratory for risk-free bodies has fallen into oblivion. It has been replaced by "real" and "authentic" databases of virtual

Promised

Risk-free Virtual Body

Deconstruction

Smart Corporate Body

Determinism

"On the Internet, nobody
knows you're a dog."

Biological

Liberation turned into a story
of individual success

bodies logging in and scrolling for everyday real-time affirmation and digital voyeurism. Future smartphones equipped with depth sensors will complete the third dimension for infinite profile realities.

Smart Corporate Body

The mainstream media celebrates the perfect image of a new feminist leader: Sheryl Sandberg, the Facebook Chief Operating Officer since 2008. She is just one powerful model showing equality has reached its goals. Lean In: Women, Work, and the Will to Lead^[9] is promoted as the new feminist bestseller encouraging young women to not doubt their ability to climb the corporate ladder, to become an executive leadership body and to combine work and family as long as they try hard to adapt. Sheryl Sandberg, the flexible multi-kit for a social media sideshow, found the routine to play out both cards. There's no excuse left to be overburdened.

9. Lean In: Women, Work and the Will to Lead
<http://leanin.org/book/>

Feminist demands for breaking up the prevailing dominance of patriarchy are transformed into corporate concepts. Women's liberation turned into a story of individual success of free-market societies. A sex-and-the-city generation celebrates corporate equality and the attractive tenders of neoliberalism. Western companies balance their gender ratio by placing well educated women in high positions, while the rest on the labour market is taken over by a female reserve army for cheap labour and part time jobs. Determinism is the explanatory model for underpaid labour and nest-building, as well as for the pedagogic and custodial interest of women. Retail sales, food service and home health care are some of the fastest-growing fields in the economy, all underpaid female-dominated sectors. Moreover women in full-time employment still earn a lower salary.^[10]

10. Gender Pay Gap: Women in Europe still work 59 days "for free", Commission report finds.
http://europa.eu/rapid/press-release_IP-13-1227_en.htm

The free-market society profits from the ideals pioneered by feminists. The roots of inequality end at the individual level of the choices bodies make, trying to fit into wage hierarchies. To fail means to fail individually and social solidarity retreats into the background. The body is a flexible home-office for self-improvement. Smart corporate concepts reboot a productive potential in all bodies, especially in those which were previously excluded and repressed.

Promised Flexible Body

In 1990 Madonna released the dance-pop song Vogue.^[11] She was inspired by the underground queer, transgendered, Latino and African-American ballroom community and decontextualized the concept of Vogueing with her lyrics. Jenny Livingston's film, Paris Is Burning, chronicles the ballroom community of New York City, mid-to-late '80s and gives a non-conformist history of bodies, gender and performances. In a ball as Pepper LaBeija remarks, "Gay people, men, gather together under one roof and decide to have a competition amongst themselves."^[12] "Walk a ball" is a form of street-fighting in very specific categories or themes like Butch, Femme, Queens, Realness, Banji Girl and Boy, Bizarre, European Runway etc. For a moment, the ballroom allows them to leave the economic and social forms of oppression they are facing. Each of them represents a different House (in reference to House of Chanel, Saint-Laurent, etc.), which assembles a model of self-chosen family and for most of them probably the only family.^[13]

11. Madonna Vogue (1990)
<https://www.youtube.com/watch?v=GwQSAiODqI>

12. Livingston, Jennie. Paris Is Burning. Miramax Films, 1991.
<https://www.youtube.com/watch?v=pWuzf1eTFAQ>

13. Halberstam, Jack and Ira Livingston, eds. Posthuman Bodies. Bloomington: Indiana University Press, 1995.
http://www.zenskestudije.org.rs/04_obrazovni_rad/kiberfeminizam/16_Dragojlov_Posthuman_Bodies_2007.pdf

Over the last years Lady Gaga has appropriated queer symbolics and integrated it into the mainstream. She presents herself as a transparent calculated pop commodity, working on the manufacturing of a star. Every released album reveals the operating mode of the pop business. Gaga is a projection screen, one that joins Dadaism and Andy Warhol to carry a permanent interchangeable masquerade around. She is the accelerated version of Madonna, offering a disrupted surface in whatever form of realness to fend off the private and the vulnerability of public perception. Gaga manages to refresh her skin, whenever her identity becomes too fixed and determined.

In June 2010, Wired ^[14] published a chat by Chelsea Manning in excerpts, beginning in May.

14. Wired "I Can't Believe What I'm Confessing to You:" The Wikileaks Chats (2010)
<http://www.wired.com/2010/06/wikileaks-chat/>

(1:54:14 pm) Lamo: is that how you got the cables out?
(1:54:42 pm) Manning: i would come in with music on a CD-RW
(1:55:21 pm) Manning: labelled with something like Lady Gaga... erase the music... then write a compressed split file
[...]
(2:14:21 pm) Manning: listened and lip-synced to Lady Gaga's Telephone while exfiltrating [sic] possibly the largest data spillage in american history

Chelsea Elizabeth Manning (born Bradley Edward Manning, in 1987) leaked the largest set of classified materials in US via Wikileaks, when she was working as an intelligence analyst in Baghdad in 2010. She identifies herself as a transgender woman.

(1:13:10 pm) Manning: I wouldn't mind going to prison for the rest of my life, or being executed so much, if it wasn't for the possibility of having pictures of me... plastered all over the world press... as boy...

Wired ^[15] published the full chat logs in 2011, in which Manning talks about transitioning treatment and about being discharged with adjustment disorder rather than gender identification disorder under Don't ask, don't tell.^[16] Mainstream media and supporters continued to refer to her as male. After being sentenced in August 2013, Manning stated in a press release that she would like to be known as Chelsea Elizabeth Manning and be referred to by female pronouns. Nevertheless numerous editors in the German Wikipedia continued to prevent the editing of her name.^[17]

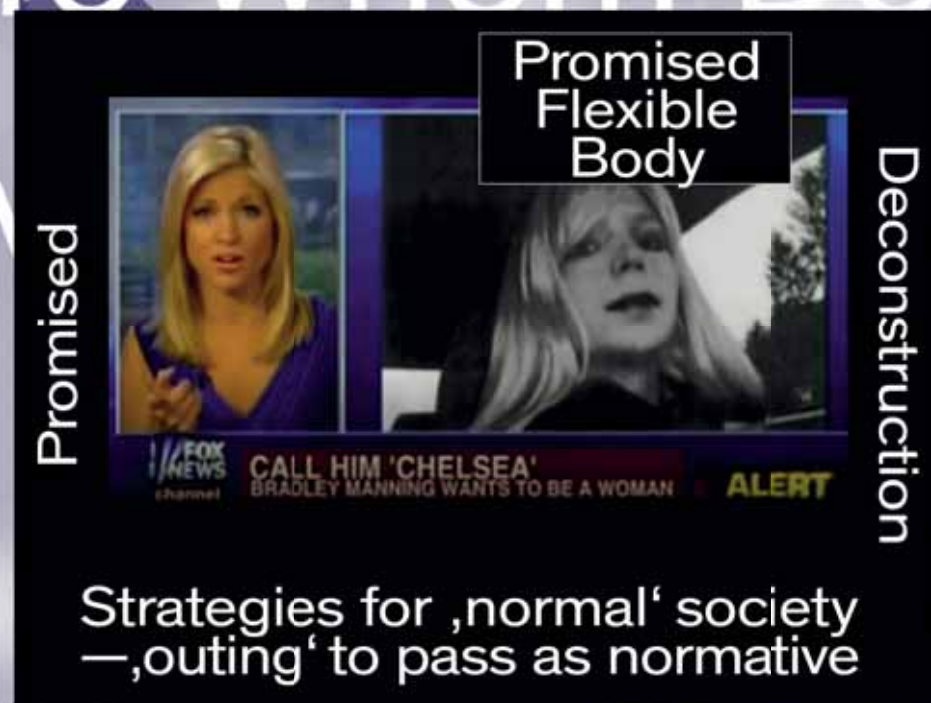
15. Wired Manning-Lamo Chat Logs Revealed (2011)
<http://www.wired.com/2011/07/manning-lamo-logs/>

16. Don't Ask Don't Tell <http://www.army.mil/dadt/>
17. German Wikipedia Discussion: Chelsea Manning
<http://gnuprsnewoeel.blogspot.de/?p=75>

What kind of proof is needed to self-identify? Non-normative sexual identities and behaviours have to come up with strategies to exist in straight societies, to become legal and to become mainstream. So far the concept of deconstruction to adopt any body stays an unrealized promise, even though the body in pop is less fixed and static.

Biological and Cultural Symptoms

Str8 data bodies and smart corporate bodies reveal the concept of a determined interpreted nature. Western technology predicts subjects on a data image and trains a heterosexual and normative outcome that impacts the socialization of all bodies. The smart corporate body conceals an inequality of bodies in terms of class, race and gender in favour of liberal individualism. The risk-free virtual body and the promised flexible body overcome biological essentialism to a certain level and drift slowly towards a deconstruction of a static discourse. Gender and its performance



are lived through the body, but they are neither just owned by the fate of a binary sexed nature, nor dissolving in multiplicity given by culture. They are set and constructed in specific places, at a specific time. Both of these concepts are mutually dependent and shaped on a desired stable ground. Technology, virtual spaces, pop culture, labour, pharmacies and synthetic solids are achievements for human liberation and pleasure, as well as fields of dominations and utilization. Tech-grid costumes norm str8 data predicted bodies. A risk-free body in a constantly refreshed skin of ImagiNation might prefer to stay in the '90s. Smart corporate bodies hold on to the neoliberal individualism and underpaid wage conditions, while promised flexible bodies are sideshows in pop columns, which have to come up with strategies to exist in determined societies. Power structures engage with both of these concepts and affect embodiments and lives.

The body is an inevitable projection surface for race, class and gender. Hormones, compared to the body, are less visible. Nevertheless these infinitesimal quantities demonstrate the similar causes and effects of power and pleasure. Hormones, the stereotypical messengers of sex, mimic the desire for sexed realities and their disruption.

Sexed Life Extension

The term hormones was coined by Ernest Starling in 1905, from Greek ὁρμή, impetus. The definition, which is still present in mainstream understanding, describes hormones as a body's substance: which secretes from the endocrine glands to message within a sealed self-

regulated system to maintain a "balanced", "healthy" and reproductive body. Next to chromosomes, which code maleness and femaleness, hormones are also interpreted to produce something known. In the 20th and 21st centuries hormones are understood as the message of sex. They are interpreted as chemicals that determine a heterosexual norm. They serve as an explanation for male and female specific characteristics and their different areas of operation. They are expected to produce sexed bodies, brains and behaviours. Hormone-based medication is common in treating fertility, infertility and ageing.

Premarin Ad, Reinforcing Stereotypes

HRT (hormone replacement therapy) is promoted by pharmaceutical companies to artificially boost hormone levels. In the '60s menopause was reported to be an estrogen deficiency disease, which was cured with hormones. Premarin, an estrogen drug derived from the urine of pregnant mares and manufactured by Wyeth Pharmaceuticals, became America's fifth largest prescription order in the following years. The sales of Premarin peaked at about \$2 billion in 2001 and declined to just over \$1 billion in 2006. A study found that long-term use of the drug caused increases in breast cancer, heart attacks, strokes and blood clots.[18]

18. Brunner, RL et al: Women's Health Initiative Investigators (2005). Effects of conjugated equine estrogen on health-related quality of life in postmenopausal women with hysterectomy: results from the Women's Health Initiative Randomized Clinical Trial. <http://archinte.jamanetwork.com/article.aspx?articleid=486713>

Bodies around their fifties do not become invisible or dead pixels. Instead they become profitable targets for pharmaceutical industries to maintain sexed doped bodies that would age slower.

Disrupted Sexed Realities

Next to bodies, hormones matter also on a different scale. They message not only in bodies but also outside them. Especially endocrine disruptors urged the discourse and have become a key insight. Endocrine disrupting chemicals such as xenoestrogens (acts like estrogen), alkylphenols and bisphenol A "interfere with the synthesis, secretion, transport, binding, action, or elimination of natural hormones in the body".[19] They mimic and/or block sex hormones, leaching from plastics and phthalates (chemicals added to increase the flexibility of plastics, transparency, durability), pesticides, heavy metals, perfumes, cleaning products, industrial chemicals and by-products.

19. Crisp TM, Clegg ED, Cooper RL, Wood WP, Anderson DG, Baetcke KP, Hoffmann JL, Morrow MS, Rodier DJ, Schaeffer JE, Touart LW, Zeeman MG, Patel YM (1998). Environmental endocrine disruption: An effects assessment and analysis <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1533291/>

US Soldier Demonstrating DDT, Its Metabolite DDE Acts As An Antiandrogen

DDT, a colourless, crystalline, tasteless and almost odourless organochloride is one of those substances. It became known for its insecticidal action by the Swiss chemist Paul Hermann Müller in 1939. DDT was common in use during World War II to control typhus-carrying lice, sprayed aerially to eliminate malaria and was made available to farmers as an agricultural insecticide. Since the 1970s and '80s most Western countries have banned this pesticide. DDT and its breakdown products and metabolites, DDE and DDD, became known for their persistence in the ecosystem, taking decades to break down. DDT is an endocrine disruptor, its metabolite DDE acts as an antiandrogen. Nowadays controversial discussion about DDT concerns its effectiveness in combatting malaria and, conversely, its potential links to breast cancer and diabetes.

Scientists and clinicians have difficulties in grasping hormonal action, measuring hormonal responses and defining them and their effects. Hormones provoke or block actions in all kinds of bodies as endogenous chemicals, medications and environmental toxins. Hormones are invisible entities that message globally, cause transgenerational effects and deconstruct sexed codes.[20]

20. Roberts, Celia. Messengers of Sex: Hormones, Biomedicine and Feminism. Cambridge University Press, 2007.

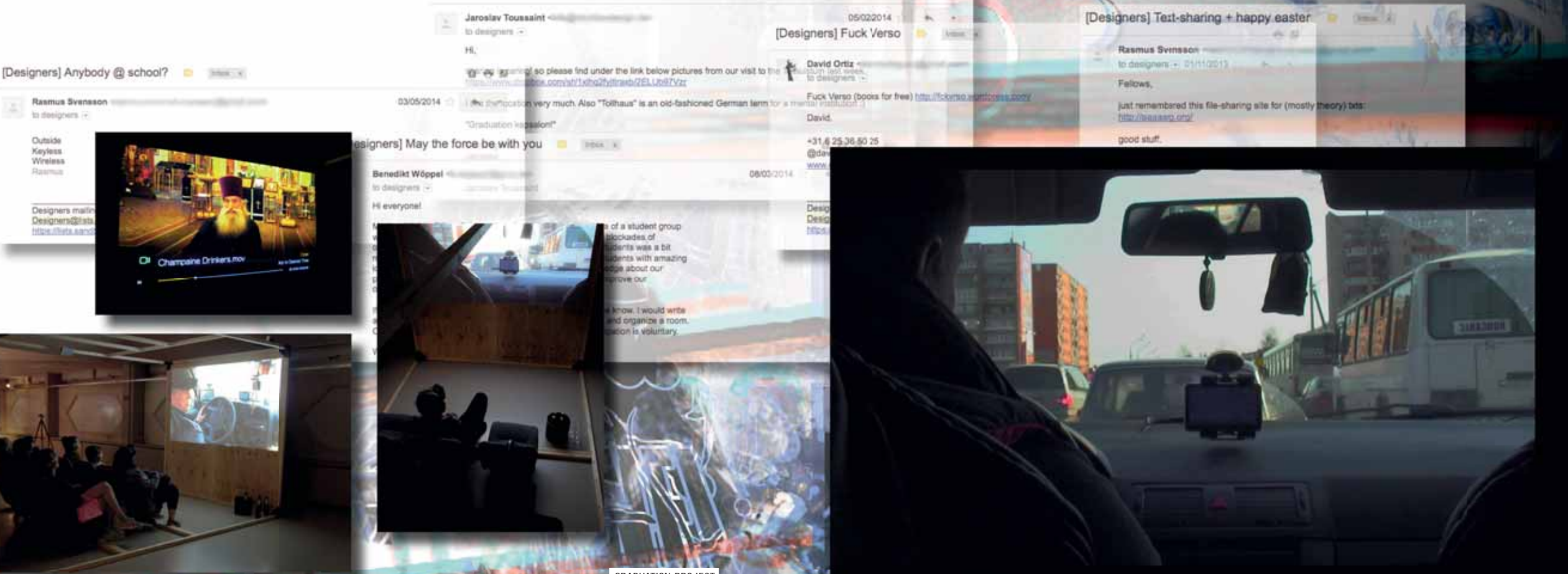
Refreshed Limitations

To whom do I owe my body? The body is a scripted surface, which demonstrates refreshed limitations by mimicking and replicating the same symptoms that have wounded the body already in the past. The heterosexual training of society proven by biological determinism as well as the deconstruction of the body are frameworks in which the causes and effects of power inhere. The cementation of sexual, racial, economic, social and cultural classification and the imperialist wrecking-ball of globalization continue to enact dominance on all bodies on and off screen.

Hormonal flows like bodies show the desire for binary sexed realities and their disruption by human-made products, in which the message is not predetermined. Donna Haraway said: "Biology is a discourse, not the living world itself." [21] Dualisms of nature and culture, determinism and deconstruction: the understanding of biological sexes interprets physical facts and provides access for discourse, but can be never taken for granted.

21. Haraway, Donna. The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others. Routledge, 1992. <http://www.egs.edu/faculty/donna-haraway/articles/donna-haraway-the-promises-of-monsters-a-regenerative-politics-for-inappropriated->





THE CHAMPAGNE DRINKERS

POLINA MEDVEDEVA

documentary, 54' 00" | JUN 2014

Stealing food which was meant to be yours. Using often illegal taxis as a delivery service, and the drivers as a town's yellow pages. Making car accessories out of domestic objects. Switching car parts to avoid road tax. Driving a taxi and milking goats with a university degree. Receiving breaking news first hand via a closed chat system from colleagues who are also military men operating near Ukraine. Russia's informal economy is booming. Everyone has a double agenda. Everyone is an entrepreneur. You need to be in order to survive. Filmed in the wake of the Ukraine conflict in an ordinary Russian town, The Champagne Drinkers offers a human perspective on Russia's informal economy from the backseat of a taxi, revealing the bizarre survival techniques people have developed, not because, but in spite of their government.

"One who doesn't take risks, doesn't drink champagne" – a popular Russian saying



DATA REPUBLIC

MARK JAN VAN TELLINGEN

GRADUATION PROJECT

installation, website | JUN 2014

Oil was the foundation of wealth in the 20th century. A century later, a radically new raw material has entered the stage.

Welcome to the Data Republic. Ubiquitous sensors and devices continuously mine our minds, bodies and actions, turning all of us into mega data generators. Technocracy empowers our social and economic well-being through the optimizing process of data collection, analysis and prediction. Data has become an asset and a mode of exchange, enabling everyone to make a living. It has become the fuel for the century to come.

"While we thought we were being entertained, we were working and were being traded as commodities" – Joshua Simon, Neomaterialism



screenshot from the website

www.datarepublic.today



COMMISSIONED PROJECT

QUANTIFIED REALITY

ISAURA SAN, MIRTE VAN DUPPEN,
MARLEEN VAN DER ZANDEN

visual identity for Mediafonds Masterclass | MAY 2014

Every year de Mediafonds and Sandberg Institute organize a masterclass. This masterclass takes place in a 5 month period where 8 forced marriages are made between designers, film makers, film directors, graphic designers. Each year the masterclass has a different subject, for 2014 it was Quantified Reality. The goal of the masterclass is that professionals with different backgrounds work together and develop new projects, which are eye-opening, refreshing and from different perspectives.

Mirte van Duppen, Isaura San and Marleen van der Zanden designed the identity, the event and the website of the masterclass: www.quantifiedreality.nl. When we had the first meeting with all the teams there was a text written about the masterclass and the subject. For our concept the starting point was this text, each session the project would become more rich and clear, just like the text. The text was the thing that was evolving every time, together with the look of the webpage. The last version, V1.0, is the final version, here you can read the final text and visit all the previous sessions (V0.1–V1.0).



COORDINATOR

ANNIEK VRIJ

project manager



MEDIA TUTOR, SYSTEMS ADMINISTRATOR

JAN-KEES VAN KAMPEN

sound artist





screenshot from the website

www.apathyparadox.nl

#APATHY #SURVIVAL #WHATEVER

GRADUATION PROJECT

LENKA HAMOSOVA

video 6' 14", site-specific installation, website | JUN 2014

Consumerism does not satisfy people's needs and desires but instead creates new ones. It is a myth, constructed and designed to please you, to comfort you, to make you want more, to fool you, to consume you.

The inevitable consequence of the unbearable lightness of consumerist being is comfortable apathy. But while it seems that an apathetic public is distracted, and thus in the perfect state for manipulation, apathy is in fact the most political action. Institutionalized power gives an illusion of participation, while it only triggers small local acts that confirm the exclusion of the public from politics. Who said it's bad, when we don't participate?

#apathy #survival #whatever reverses the tools formerly created for marginalizing the public into an act of resistance, presenting a visual strategy for survival in the 21st century. Fight apathy with apathy... or, whatever.



More from the guardian

Volgende



[Designers] this Wednesday 2pm: Accelerationism

ACCELERATE

Daniel van der Velden to designers 11/05/2014

Dear all,

My class this Wednesday May 14, will be a group discussion around this text: the [ACCELERATE MANIFESTO for an Accelerationist Politics](#). Published (next Wednesday) exactly a year ago the Manifesto channels some of the ideas that have followed up publications like *Capitalist Realism* and somehow assumes that Capitalism will drive itself to an ultimate point of no return, a point of its collapse. The assumption is not without problems, as can be read from a [response](#) by McKenzie Wark (see attachment)—who is the living archive representative of Situationism with a keen eye on the present.

I think that a lot of people in this department try to create work that engages with the chaotic and unpredictable conditions of the present and want to do so on personal terms. Many also work with the internet as a permanent source/background/context. The Accelerationism text can also be read as a next step (though a purely theoretical one) in the discussions around "the New Aesthetic" aka the "Tumblr aesthetic" or "The Post Internet aesthetic" and many people are indeed wondering or trying which aesthetic-visual paradigm will be next. So below the surface Accelerationism touches on all kinds of issues that we deal with in practice.

As said in class this is not an exercise in trying to understand highly complicated essays for their own sake (though I know you are very capable of this, and enjoy the excellent guidance of philosophical femme fatale Nikki Brömann to this end) but more about how to extract fuel from them to use in your work, visual, written or otherwise. I know everyone will use these weeks to make crucial progress in their personal projects and I hope indeed that this will somehow help you accelerate further.

If there's any questions about these texts please let me know!

See you Wednesday!
Daniel

[Designers] Wednesday March 19: Spring Reading | CAPITALIST REALISM

(Designers) Wednesday March 19: Spring Reading 1: CAPITALIST REALISM

On the 19th of March I would like to take the opportunity to do a collective discussion on a piece of writing with you: Capitalist Realism by Mark Fisher. A book that captures in nitty gritty detail the "market Stalinism" of neoliberal rule. The system we live in.

Published in 2009 this book takes as its premise that it is somehow easier to imagine the end of the world than to the end of capitalism. It is a serious but also highly humorous book. It's attached here as a pdf.

Spring Readings are exciting encounters with the world of ideas. Critical writing is not just a tool for theorists. Far more than that, it can unlock key perspectives in visual work, as it uses language to plot images, experiences, and visions of the world.

Towards the 19th of March I'll start asking some specific questions that can lead into the discussion, but please ask your own as well.

Have fun reading and especially good luck for next week, see you then!

Daniël

DANIEL VAN DER VELDEN

designer, co-founder of Metahaven



Daniel van der Velden is a graphic designer and writer. Together with Vinca Kruk he founded Metahaven, a studio for design and research. Metahaven's work—both commissioned and self-directed—reflects political and social issues in provocative graphic design objects. Metahaven authored *Uncorporate Identity*, a book on politics and visual identity, published by Lars Müller in 2010. Solo exhibitions include *Affiche Frontière* (CAPC musée d'art contemporain Bordeaux, 2008) and *Stadtstaat* (Künstlerhaus Stuttgart/Casco, 2009). Group exhibitions include *Forms of Inquiry* (AA London, 2007), *Manifesta8* (Murcia, 2010), the *Gwangju Design Biennale 2011* (Gwangju, Korea), the *Athens Biennial* (Athens, 2011, forthcoming) and *Graphic Design: Now In Production* (Walker Art Center, Minneapolis, 2011, forthcoming). Van der Velden is a tutor at the design department of the Sandberg Instituut in Amsterdam since 2007, and is a Senior Critic in the Graphic Design MFA program at Yale University. He has lectured at the University of Amsterdam School of Media Studies. Metahaven was selected by Rolling Stone Italia as one of the world's most promising design studios in 2011.

[Designers] [] Circulationism - public discussion with Hito Steyerl, Metahaven, Josephine Bosma & David Riff

David Ortiz Juan

21/05/2014

to designers

Hi guys,

coming Saturday 24th there is a public discussion with Hito Steyerl and Metahaven at the Van Abbemuseum. Besides that, the exhibition of Hito's work is still open to take a look.

Anja and I are going, if some want to go, you have to register (for free) here: http://www.vanabbemuseum.nl/en/for-event/event_id=56296&date_lang=true&lang=en

Daniel ask us to make a list of people who want to join to see if he can help us with the booking but there is already a waiting list (I'm the 10th and Anja the 11th) so not sure how it would work. Anyway, by now the ones who goes are...

METAHAVEN IN DISCUSSION WITH HITO STEYERL, JOSEPHINE BOSMA & DAVID RIFF

CIRCULATIONISM PUBLIC DISCUSSION

@ Van Abbemuseum, Eindhoven

24 MAY 2014





GRADUATION PROJECT

SEXED REALITIES – TO WHOM DO I OWE MY BODY?

ANJA KAISER

www.anjakaiser.info

collection 4 towels each 830×1430 mm, online archive | JUN 2014

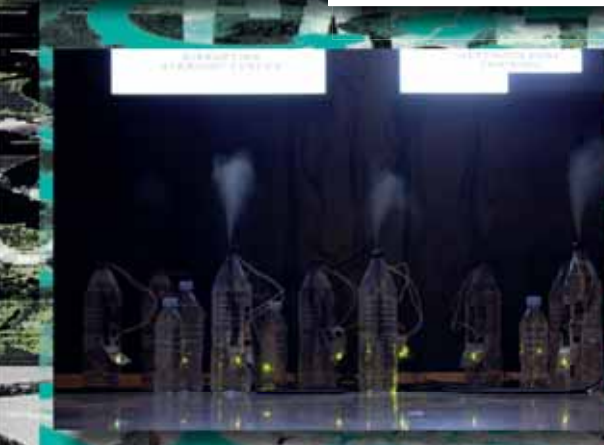


On and off screen, the body is an inevitable projection surface for binary-coded sexed realities and their disruption. Bodies are rendered, replicated and accelerated by technology, pop culture, pharmaceutical industries, corporate concepts and culture at large.

Sexed Realities unravels the visible and invisible forces underlying the production of bodies, mapping the battlefield of power and pleasure and its effect on the body in normative societies. Four notions of the body reflect the conditions of their production. Str8 Data Bodies are detected and scanned by technocratic institutions and brands.

Risk-free Virtual Bodies are performing computer crossdressing, gender swapping and identity theft. Smart Corporate Bodies hold on to neoliberal individualism and underpaid wage conditions. Promised Flexible Bodies have to develop strategies in order to conform to social norms.

Sexed Realities offers a different way of looking at the forces and tensions that shape the reality of bodies.



ONE MINUTES WORKSHOP

2-6 DEC 2013



BEE DEATH

ONE MINUTES

video 1'00" | DEC 2013

MARLEEN VAN DER ZANDEN



DINNER FOR TWO

ISAURA SAN

video 1'00" | DEC 2013



ONE MINUTES



ONE MINUTES

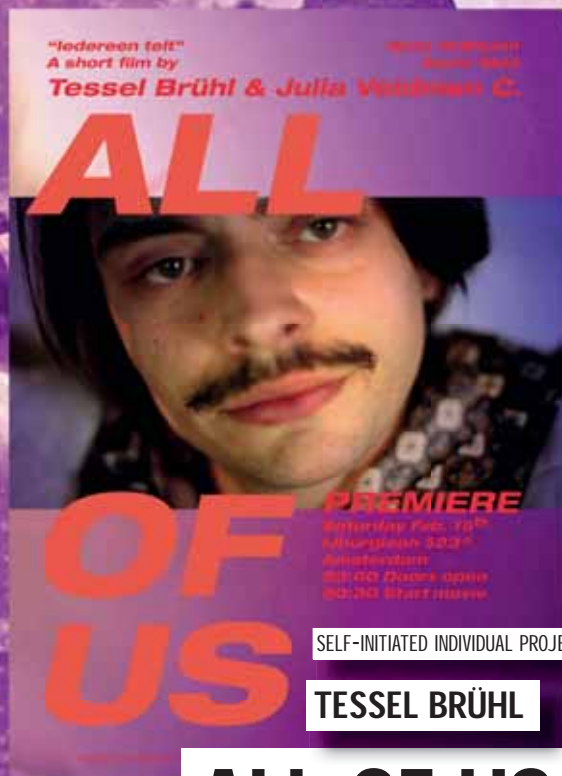
HAPPY TOGETHER

BENEDIKT WÖPPEL

video 1'00" | DEC 2013



The video is a fictional commercial of a new Google product. The footage is taken from vlogs and online diaries of private persons.

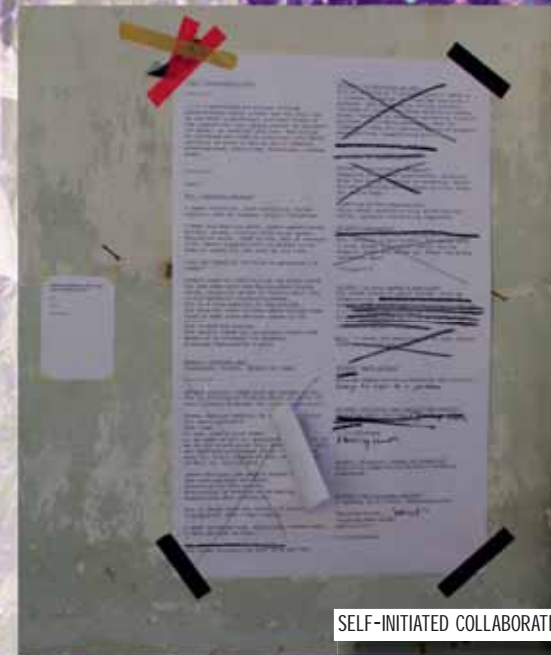


ALL OF US

video 13' 41" | FEB 2014

Society in 2095 has changed dramatically: due to the extinction of the bees, the world's population is reduced to only a million people. Because of that, everyone will have to work very hard, to keep our standards up. There is no time for sleeping, we invented medication to prevent us from it. Productivity is as high as possible and rising. But man is fallible, and our brains trick us into wake-dreaming. A very dangerous activity. Synthetic Reality solved this inconvenience for us. So all of us can build a better world together. Johanna is an interviewer trying to find out what happened to Toon. A dreamer. Will she be able to bring him back to reality? Or are his dreams the real thing?

Actors: Gover Meit and Roos Pollmann
Music: Flavia Faas
Production: Tessel Bruhl
Script, direction and edit: Julia Veldman C.



SELF-INITIATED COLLABORATIVE PROJECT

OIL

TOMMI VASKO & RASMUS SVENSSON
& GUEST PERFORMER GEORGES JACOTEY

live sit-com/performance | MAR 2014



It's 4am when I receive an unexpected message from Oil.

"I've had enough!! It's my time to leave the stage. I can't stand this frictionless peer-ecstasy and I can't do this just for warm handshakes and for handful of drunken fans who don't even appreciate the work I've done for this show!!"

I immediately forward this with a message to Gaia and Romantic Rationalist. I knew that there were not much time.

*Dear friends,
We need to talk.
We need to change our state of being.
We need to see thing from another angle, asap*

*yours,
Young Nomad*



GRADUATION PROJECT

A STAGE FULL OF ANONYMOUS MATERIALS

video 8' 45" | JUN 2014

TOMMI VASKO

Today the global lubricant (oil) underlies every narration on Earth. Within the last 150 years, humanity has been liberated from physical labour and material limitations by the seemingly endless malleability facilitated by fossil fuels. Oil has directed human life into disruptive lifestyles disconnecting us from our earthly roots and rendering materials anonymous and convoluted.

Rendering is the ultimate act of abstraction. In the meat industry rendering is a process which converts livestock into value-added materials such as explosives, toothpaste and Chicken McNuggets. In the realm of image-making, generic stock footage, AdSensed google image search, 3D-modelled objects and layers of graphic elements and visual effects are put together into image files disconnected from the tellurian materiality of our planet.

A Stage Full of Anonymous Material is a behind-the-scenes science fiction that enacts the production of a re-materialized future. Set in a motion capture studio, the film re-renders the plastic and the hyper- real back into the rooted and the corporeal, in search of a new geophilosophy for our post-peak oil future.





SELF-INITIATED INDIVIDUAL PROJECT



STUDENT EXCHANGE

OTIS SUMMER

@ LA, California, USA

GIADA FIORINDI, POLINA MEDVEDEVA,
JAROSLAV TOUSSAINT, TESSEL BRÜHL

JUN-SEP 2013

THE WAR ON THE WAR ON DRUGS

EMI TAMARU (GUEST STUDENT FROM OTIS)

silk-screen printed posters, research | FEB 2014



1



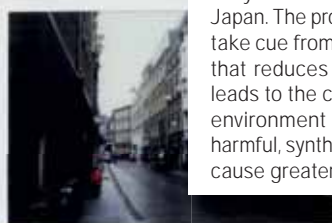
9



20



35



31

A survey exploring comparing the Dutch practice of geedobeleid/Tolerance policy towards drugs and illicit substances to the out-dated, unpragmatic, and unsystematic laws surrounding such substances in Japan. The project urges the Japanese legal system to take cue from the Dutch in order to reinstate a policy that reduces the harm to its citizens. Such system leads to the creation of a a more safe and controlled environment that abolishes the existence of more harmful, synthesized versions of "soft drugs" that often cause greater damage than its model drug.





screenshot from the website



postcards from the collection



GIADA FIORINDI

GRADUATION PROJECT

TOKENS OF DECADENCE

website / interactive and sound Installation; postcards collection | JUNE 2014

www.tokensofdecadence.com

From Dior bathrobes and The Witcher 2 video-game to crocodile attack insurance policies and chocolate snack bars. The belief in the magical power of gestures and tokens seems to have been forgotten as one-of-a-kind gifts of State are replaced by customized mugs and caps, souvenirs from tourist shops and sterile objects of planned obsolescence. What was once a sublime portrait of thriving epochs is now a gadget of mediocrity: the diplomatic gift.

Tokens of Decadence is a collection of diplomatic gifts that captures the spirit of today's disoriented nations, which are torn between symbolism and commerce, between tradition and business plan. The collection makes persuasively clear the tragic hysteria of a custom that has gone awry, and the cultural impotence of our times.



screenshot from the website

One-Night-Sandberg-Film-Festival

Thursday May 22 at 21h
at the cinema of À l’Affiche, 7 place Emilie Goguenheim

A film night with 4 recent graduation films by Sandberg Instituut Master Designers, presented by Donna Verheijden & Martina Petrelli:

HAPPY END (2011, 13'50")

by Maartje Smits

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 happy endings.



@ 25th International Poster and Graphic Design Festival Chaumont (France)

UNOFFICIAL SANDBERG DESIGN FESTIVAL

17 MAY – 9 JUN 2014

On the occasion of the 25th International Poster and Graphic Design Festival in Chaumont, a unique and rich selection of projects rooted in the Sandberg Design Department, has been selected.

It's our pleasure to invite you to see four intriguing graduation films that unveil the powerful undercurrents of our contemporary society, during the first one-night-Sandberg-Film-festival; and to visit the selected international graduation show 'Schools at work' where four Sandberg projects unveil the consequences of the digital age we're living everyday. In addition we discuss how design can be taught in our fluid society.

We're looking forward seeing you this weekend in Chaumont!

Donna Verheijden, Martina Petrelli, Aiwen Yin, Simone Niquille, Leanne Wijnsma, Marthe Prins, Gilles Brock, Benedikt Weishaupt and Annelys de Vet (and from a distance Maartje Smits and Guido Giglio)

THE BEAUTY OF AUSTERITY (2012, 11'44")

by Guido Giglio

The Beauty Of Austerity flirts with the obsession about the European "crisis". Under bureau politics and mediatory manipulations, it remains ambivalently beautiful. Between the cynical fascination of repression and the poetic dimension of essentiality it fulfils its own prophecy. We'll all meet in the 3rd world.



ALL THE WORLD'S A STAGE – WAYS OF SEEING (2013, 18'25")

by Donna Verheijden

Visually explores the meaning of the image in a world of constant retinal input. It questions and propagates the creation of today's apparent or staged realities within mass media and politics. It reveals mythical truths and unveils true illusions by deconstructing and reconstructing realities that we often take as given. Close your eyes and you'll see.



HOUSE OF THE EYES, DIARIES FROM RAMALLAH (2013, 57'00")

by Donna Verheijden & Martina Petrelli

Under the guise of filming the zero edition of the Qalandiya International Art Biennial, two young european women visit Palestine. On the night of the closing event, bombs strike Gaza. The lost relevance of filming a documentary turns into the unexpected urgency of grasping the ordinary, the universally familiar. Smell the jasmine and taste the olives.



MASSAGE IS THE MEDIUM

by Aiwen Yin

Marshall McLuhan claimed "the medium is the massage". As extensions of man, the medium comforts you, persuades you, manipulates you, controls you. The situation has now flipped – under the spell of the medium, the human has become the extension of the machine. Aiwen Yin is proposing an 11-minute massage performance. A unique experience, far from a traditional massage.



FACE VALUE

by Simone Niquille

Presentation of Realface Glamouflage face recognition dazzle Tshirt collections 2013 + 2014 as well as 2 video pieces.

FaceValue questions our faces' value in relation to privacy and identity online. Roaming as a bunch of pixels and stored away in databases, our body (parts) are being translated into machine readable data, biometric processes distilling identity into a pass/fail binary. FaceValue explores possible facial economies, does piracy lead to privacy?

ESCAPE

by Leanne Wijnsma

23 to 25 May, screened in a chalet in the Village (near ESPE / Canopé) 4, rue du 14 Juillet

When freedom is the standard, bonds become increasingly temporary, leaving us to fend for ourselves. Digging with bare hands gives us a tangible sense of security.

For the Graphic Design Festival in Chaumont Leanne Wijnsma has been digging a tunnel in the city of Brussels. The new film will be shown together with the smell of Escape, serving as an incentive for survival in liquid times.



WHY ONE INTERNET?

by Marthe Prins, Gilles Brock, Benedikt Weishaupt

Speculative research on the possibilities of (mesh) network infrastructures: do alternative networks have a purpose for existence parallel to the internet? Five characters are revealing opposing ideologies and power-structures concerned with current network developments. An installation accompanies a poster-series in virtual space, locally accessible through mobile phone by the chaumont-public.

(How) Should graphic design be taught?

Saturday 24 May 10h00 - 12h00, Nouveau Relax

The role of teaching and the orientations of the schools are clearly changing. In order to comprehend the developments, stakes and challenges raised by these changes, Chaumont Design Graphique has implemented a work group made up of contributors of the international educational field. These namely address the question of what types of pedagogy are to be favoured, what sort of designers are to be skilled, and the importance of research in training and practice... How should or could we school the designers of tomorrow?

With: Annelys de Vet and Sylvain Allard, Sophie Demay, Catherine de Smet, Thomas Huot Marchand, Annick Lantenois, Nina Paim, Gilles Rouffineau, Jérôme St-Loubert Bié. Moderator: Renaud Huberlant

WAKE UP

You try to wake up: first you take your iPhone to turn off the alarm. It was produced beautifully in China and made with materials that come from conflict countries like Congo where slaves dig out the minerals. You get out of bed and you open up your goose feather blanket to have it get some air after this hot night. These soft feathers were harvested while the geese were still alive. It is a fantastically warm blanket.

You take a shower and use your usual shampoo, which is tested on animals and often contains palm oil. After the refreshing shower you put on some summer clothing because the weather is great outside. It is made meticulously by children in Bangladesh sweatshops. Next up, breakfast! You make some coffee produced in Ethiopia, picked by slaves and sprayed with pesticides. You eat your healthy muesli with yoghurt and honey. Honey you enjoy while you still can, as more bee colonies are dying each year, and yoghurt that comes from big industrial dairy farms. You brush your teeth with pharmaceutically produced toothpaste and you go to your car, which runs on oil.

At work your mailbox is full of annoying messages that your government reads with you. You search the Internet for this book you want to buy and at the same time your consumer behaviour is being traded by companies for big bucks. For lunch you have a salad with incredibly cheap factory farmed chicken. You want your wallet to be fat and your waist to be skinny, after all! In the meantime on the internet you are being seduced to buy more books than you actually need. At 7PM you leave for home and grab some fast food on the way because you are so hungry.

Time to relax at home you watch some news, war in Syria, Guantanamo Bay, arctic oil drilling, illegal fishing by Super Trawlers and more camera surveillance by the government.

It is ten o'clock, you turn of the television and Tweet: 'There are so many terrible things happening in this world, so lucky and happy I am not part of it!'

MARLEEN VAN DER ZANDEN

SELF-INITIATED INDIVIDUAL PROJECT

CONFLICTS WORLD

intervention in public space | DEC 2013





GRADUATION PROJECT

FLIGHT FORWARD – WELCOME TO THE FLAGSHIP STORE!

TESSEL BRÜHL & JAROSLAV TOUSSAINT

interactive multimedia installation and manifesto | JUN 2014

The genuinely new is having hard times. Society is addicted to the superfluously new – new for the sake of newness – producing and consuming aesthetic stimuli without end.

Flight Forward reclaims imagination, exploring creative practices that go beyond enhancing the commodity fetish. Flight Forward fights for the genuinely new, restoring the power of the aesthetic producer. The flagship store offers tools and strategies and a space to play in order to collectively create the genuinely new with shape, colour, sound and structure. Our objects materialize a view to commodities, in order to trigger the imagination of their users. With these, we can immerse ourselves in an atmosphere of chaos and abundance. Branding offers no escape. Attack is the only way out.



screenshot from the video



screenshot from the video





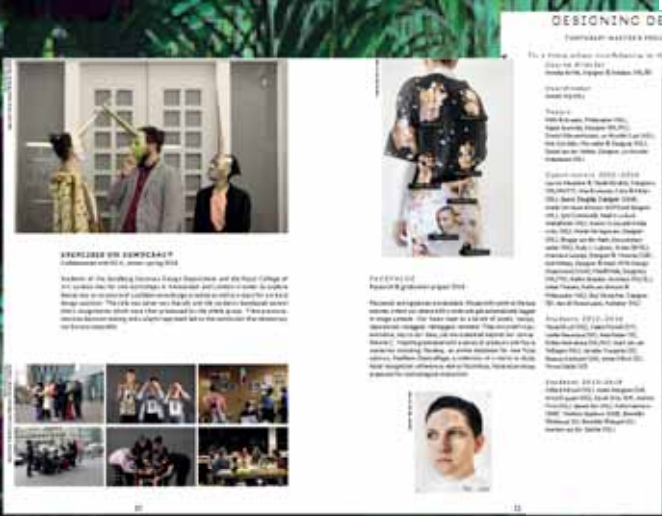
FOREIGN DRIVE

RASMUS SVENSSON

GRADUATION PROJECT

video 12' 20" | JUN 2014

Foreign Drive takes place on the flat surface of the interface, on the thin line where one meets another, where U meet I. The interface is a membrane that permits or prevents passage according to a logic unknown to the user. The hands and eyes of the user are driven to roam over its surface, tracing lines that portray distant algorithms. Infrasonic vibrations disrupt the user's thoughts, calling for attention and demanding action. The body is shaken by a surge of fear and hope in equal measure. We need this connection – but we also crave isolation. We wish to be apart and a part, inside and outside, all at the same time. The interface is the stage for this drama.



SI MANIFESTO

booklet | JAN 2014

COMMISSIONED PROJECT

MARK JAN VAN TELLINGEN



DAVID ORTIZ JUAN & BENEDIKT WEISHAAPT

COMMISSIONED PROJECT

SI GRADUATION SHOWS 2014

invitation design | JUN 2014



GRADUATES 2014

June 28 & 29

GRADUATION SHOW 2014

DIALETHEIA

@ Framer Framed, Tollhuistuin, Amsterdam Noord

26–29 JUN 2014

Featuring:

Tessel Brühl (NL)
Giada Fiorindi (IT)
Lenka Hamosova (SK)
Anja Kaiser (DE)
Polina Medvedeva (RU/NL)
Mark Jan van Tellingen (NL)
Jaroslav Toussaint (DE)
Rasmus Svensson (SE)
Tommi Vasko (FI)

Exhibition curator:

Agata Jaworska

Exhibition graphics:

Benedikt Wöppel

Exhibition design:

Mirte van Duppen,
Marleen van der Zanden

Exhibition production:

BENDE: Tijmen Dekker,
Looy Driesser,
Tom Lugtmeijer

A/V production:

Jan-Kees van Kampen

Photography:

Labadie / van tour

Graduation jury 2014:

Ellen Walraven
Juha van 't Zelfde
Katja Novitskova

DIALETHEIA is the graduation show of the Design Department of the Sandberg Instituut. Presented at Framer Framed of Tollhuistuin it featured 9 investigative Design Masters:

The view that a statement can be true and not true at the same time is dialecticism. Such statements are called true contradictions, or dialectica.

The 2014 Graduates of Sandberg Instituut's Design Department confront the dilemmas of our disoriented times. Witnessing and accelerating the deterioration of formal rules and systems, they have a tendency to point out contradictions. They are willing and wanting to embrace incongruity as reality, and as a condition for new possibilities.

Forward-thinking, risk-taking critical optimists, the graduates reflect on the present with a sense of clarity and an alternative perspective. They narrate, enact and embody the polemic tendencies of society today. They challenge alleged truths and dominant systems, those so engrained as to become invisible. Dialecticism is emerging as a mode of thinking and of being.



GRADUATION SHOW: THE OPENING

@ Framer Framed, Tollhuistuin, Amsterdam Noord

26 JUN 2014

Opening speech of Annelys de Vet:

Dialetheia, the graduation show of the design department of the Sandberg Instituut, is not about objectivity, not about facts and figures. Objectivity won't save our world. In our society of professionalized communication where each ruling power has its own communication-department, facts mean nothing. Objectivity has become a catalyst of power, instead of a counterforce. In the 21st century facts & figures confirm the status-quo instead of questioning her.

The students of the design department went to Palestine, where facts aren't solving any problems. They went to Athens, to encounter a whole different world then presented in our media, impossible to explain by facts. They went to Russia to capture the informal economy as the driving force. And they went to Utopia in Almere, to imagine our future.

Moving on the skin of the now, touching upon the contradictions of our contemporary society, the projects in this exhibition unveil ways of reading our time. They are tools to understand our rapidly changing society, from sometimes highly personalized perspectives, through the act of making, or from the back seat of a taxi car. What are the invisible forces that form our future? And who is profiting from them? In which time are we living, and what role can a designer take?

These graduates have approached world politics on a personal level and took a human perspective, they allowed vulnerability, doubt and the unpredictability of where design can lead them. They investigated in how to design when we're not sure if we're on- or offline, whether we are on screen, behind the screens or in the spotlights. Are you my audience? Or are you the subject and am I your sole visitor? And do I like you?

In this exhibition there are many screens, with risky projects of nine strong contemporary citizens. They are graduating as investigative designers, critical optimists, generous collaborators, story tellers, eternal students, as friends, lovers and fighters, and as your guides to the future.



Agata Jaworska & Tommi Vasko



Annelys de Vet



Yuri Veerman

Those nine super talents have made this one show. A show where identities, stories, and visual strategies are merging. First year students designed the structure of the exhibition to reflect the way they saw this graduating group working together, criticizing each other and most of all infecting each other, as a real virus.

With a selfless, committed, curious, serious, humorous and above all hazardous mentality, beyond morality, and with a wide diversity of tools, this show is about how to survive in our fluid future.

This is education. This is investigation. This is visual writing. This is thinking by doing. This is living live. This is the antidote for our digitalized society. This show is your virus. Get infected.



Jaroslav Toussaint & Dimitri Nieuwenhuizen



14 Graduate

g Instituut's



GRADUATION SHOW: THE CEREMONY

@ garden, Tollhuistuin, Amsterdam Noord

25 JUN 2014



GOODBYE DINNER

@ Noorderlicht Café, Amsterdam Noord

9 JULY 2014

[Designers] 2night 18:00 @Noorderlicht Café

Anja Kaiser 09/07/2014

to rob, Agata, Daniel, designers, Jan-Kees, Ruben, Bitcaves, Kevin, Donna, Leanne, Yin, Nikki

To not cause more confusion, here the latest coordinates:

2night 18:00 @Noorderlicht Café

<https://goo.gl/maps/5Nck9>

drinks, dinner and (football)

bring your bike, then we don't have to take the last ferry! ;))

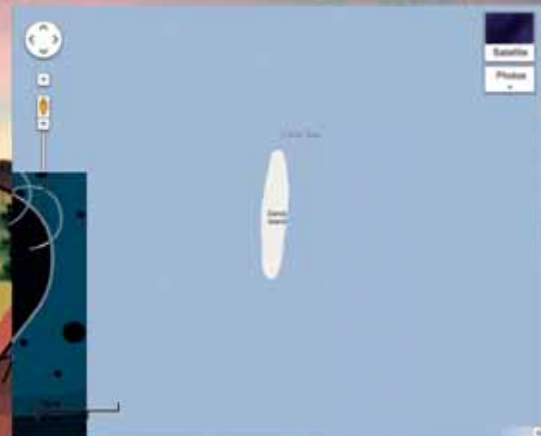
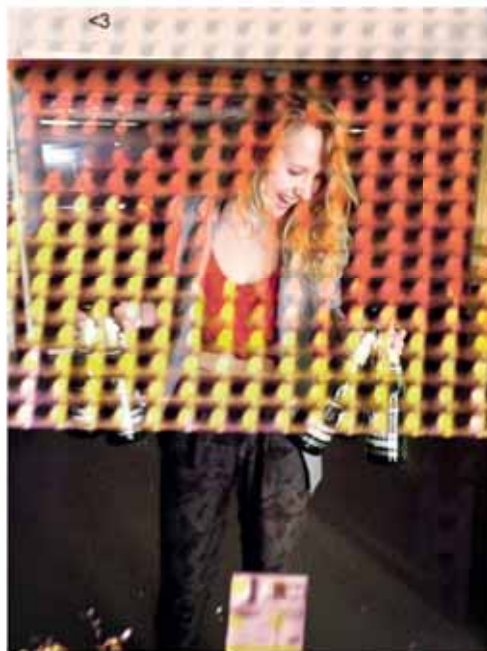
DRINK ALL THE COFFEE



GOOD



YOU HAVE 3 UNREAD MESSAGES





TIMELINE OVERVIEW

REGULAR EVENTS

Oct–June Wednesdays	Rob's class	1st and 2nd year
Jan–Jun Wednesdays	Daniel's class	1st and 2nd year
Oct–Feb Tuesdays	Dimitri's class	1st and 2nd year
Nov–Apr	yoga classes	whole Sandberg
once a month	theory weeks Aaron Schuster	whole Sandberg
Oct–Dec Wednesdays	Femke's class	1st and 2nd year
Oct–Dec Tuesdays	Nikki's class	1st and 2nd year
Jan–June Tuesdays	Nikki's class	2nd year
Apr–June Mondays	Agata's class	2nd year
Oct–June Thursdays	student classes	1st and 2nd year
Fridays	students for students meet-ups	1st and 2nd year

ONE-TIME EVENTS

when	what	who
9. - 16. Sep, 2013	Excursion to Venice	whole Sandberg
20. - 22. Sep, 2013	Opening weekend /La Dalle	1st year + ?
25 Sep, 2013	General SI Introduction	whole Sandberg
26 Sep, 2013	cleaning & painting the workspaces + department dinner	1st and 2nd year
3 Oct, 2013	Medialab Introduction	1st years
3 Oct, 2013	Tour Rietveld Academie	1sty years
10 Oct, 2013	25 year Mediafonds: lecture and party	
29. sept.-12.Oct, 2013	Palestine workshop / Rammalah & Bettlehem	mix
1 Oct, 2013	start classes	all
15 Oct, 2013	Ideology Dinner + screening of Zizek's movie (Nikki's class)	1st and 2nd year
23 Oct, 2013	Dinner and discussion about graduation	2nd year
22 Oct, 2013	Discussion about Zizek's movie + reading Manifesto of the Communist Party (Nikki's class)	1st and 2nd year
24 Oct, 2013	class Annelys	1st and 2nd year
24 Oct, 2013	visit at Humanity House in Den Haag /Marleen's student class	1st and 2nd year
30 Oct, 2013	Lunch with Nancy	whole Sandberg
31 Oct, 2013	Safari on internet / Benne's student class	1st and 2nd year
4-8. Nov, 2013	Do-It-Yourself week-info-ACOUSTICS @ Rietveld Academie	some students ?
7 Nov, 2013	Isaura's expo at Oppercaes in Rotterdam / Isaura's student class	1st and 2nd year
11 Nov, 2013	Letterpress workshop @ Rietveld Academie	1st year
14 Nov, 2013	A journey through your body /Asieh's student class	1st and 2nd year
21 Nov, 2013	Collective lunch and discussion about graduation	2nd year
21 Nov, 2013	class Annelys	1st and 2nd year
26 Nov, 2013	visit at LustLab vol. 1 /Dimitri's class	1st and 2nd year
28 Nov, 2013	Dinner and discussion about graduation	2nd year
1 Dec, 2013	Collective Struggle of Refugees. Opening, Book Launch, Public Forum @ BAK, Utrecht	some students ?

when	what	who
2.-6. Dec, 2013	One Minutes Video Workshop	1st year
3 Dec, 2013	Class on privacy–Sinterklaas special /Nikki's class	1st and 2nd year
7 Dec, 2013	MISSING CHANNEL #5 party @deServiceGarage	
11 Dec, 2013	Xmas drinks @Sandberg Instituut	whole Sandberg
18 Dec, 2013	Assessments 1st year + xmas drinks	1st and 2nd year
6.-10. Jan, 2014	Workshop with Ruben Pater	1st and 2nd year
11 Jan, 2014	Processing workshop /Gilles's student class	1st and 2nd year
14. Jan, 2014	Emi Tamaru guest student from OTIS arrives	
18 Jan, 2014	Metahaven exhibition @Cobra Museum	
22.-24. Jan, 2014	Excursion to Brussels & Genk	1st and 2nd year
27. Jan-4. Feb, 2014	24hour dates one on one / Nikki's class	1st and 2nd year
6 Feb, 2014	Open Day @Sandberg Instituut	1st and 2nd year
11 Feb, 2014	visit at LustLab vol. 2 /Dimitri's class	1st and 2nd year
20 Feb, 2014	AfterEffects /Teodora & Sofia's student class	1st and 2nd year
28 Feb, 2014	Willem Sandberg book presentation @Stedelijk Museum	1st and 2nd year
4 Mar, 2014	Assessments 1st year	1st and 2nd year
5 Mar, 2014	Assessments 2nd year + drinks @de Traffic	1st and 2nd year
10.-23. Mar, 2014	Graduation trip to Athens, Greece	2nd year
15 Mar, 2014	AA Amsterdam–Athens Exhibition @Kunsthalle Athena	2nd year
11 Mar, 2014	From and By Rob Schröder Film Marathons /Rob's class	1st year
18 Mar, 2014	From and By Rob Schröder Film Marathons /Rob's class	1st year
24.-28. Mar, 2014	Workshop with Diego Tonus @Sandberg Instituut	1st year
1 Apr, 2014	Writathon (in-class writing for all) / Nikki's class	2nd year
3 Apr, 2014	Open Culture and licences /Lenka's student class	1st and 2nd year
8 Apr, 2014	Individual talks with Annelys	1st and 2nd year
9 Apr, 2014	Ruben Pater guest teacher	1st and 2nd year
9 Apr, 2014	Presentation about trip to Athens + drinks @Sandberg Instituut	1st and 2nd year
22 Apr, 2014	Visit at Design Festival in Breda	1st and 2nd year
23 Apr, 2014	Lunch with Nancy @Sandberg Instituut	whole Sandberg
24 Apr, 2014	1st years give feedback on essays to the 2nd years / Nikki's class	1st and 2nd year
6 May, 2014	Assessments 2nd year	1st and 2nd year
13 May, 2014	Guest class Max Bruinsma	2nd year
14 May, 2014	Discussion on Accelerationism /Daniel's class	1st and 2nd year
15 May, 2014	Tommi organizes a performance "Nearness"	1st and 2nd year
21 May, 2014	Screening of Plastic Harem /Rob's class	1st and 2nd year
21.-25. May, 2014	Kunstvlaai	
22 May, 2014	individual talks with Annelys	1st and 2nd year
23.-25. May, 2014	Festival in Chaumont, France	
24 May, 2014	Circulationism–public discussion with Hito Steyerl, Metahaven @ Van Abbemuseum, Eindhoven	
26 May, 2014	Individual talks with Chris Keulemans	2nd year
26 May, 2014	Graduation meeting about the design (Agata's BAMB team)	2nd year
2 Jun, 2014	Guest class Max Bruinsma	2nd year
5 Jun, 2014	Individual talks with Chris Keulemans	2nd year
10 Jun, 2014	Assessments 2nd year	1st and 2nd year
11 Jun, 2014	Assessments 1st year + drinks	1st and 2nd year
17.-24. Jun, 2014	mounting graduation show @Tolhuistuin	2nd year
19 Jun, 2014	Pizza party @Sandberg Instituut	whole Sandberg
25 Jun, 2014	Diploma ceremony @Tolhuistuin	1st and 2nd year
26.-30. Jun, 2014	Graduation show: Open to public @Tolhuistuin	1st and 2nd year
28 Jun, 2014	Guest tour visit @Tolhuistuin	2nd years
9 Jul, 2014	Dinner after graduation @Noordenlicht	1st and 2nd year

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DESIGN DEPARTMENT

The design department functions as a think tank where students commit themselves to various cultural, political and research based visual projects that grapple with critical issues in contemporary society. The Master students initiate their own projects, engage in technology, collaborate, curate events, direct, write, edit, program and design hybrid forms of communication. In short, they are ambassadors of a changing design profession.

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