

MOMMY
WILL
BE
PROUD

MOMMY WILL BE PROUD

Yearbook 2015–2016

Sandberg Instituut Amsterdam
Masters of the Gerrit Rietveld Academie

Design Department
Think Tank for Visual Strategies

Narrated by Andrea Karch & Daniel Seemayer

STARRING

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Femke Dekker
Agata Jaworska
Rob Schröder

Charlotte Corstanje
Nikki Brörmann
Dimitri Nieuwenhuizen
Daniel van der Velden

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Jonas Staal
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Aiwen Yin
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TAKING PLACE IN

Amsterdam
Berlin
Ramallah
Sint Pieters Leeuw

Beirut
Brussels
Rotterdam
The Hague

SYNOPSIS

FLASH FORWARD
Farewell by Annelys de Vet

TIMELINE
The plot unfolds from the beginning until the end

PROLOGUE
Companions & Knowledge

Interlude: Growing together

ACT I

(00:18–00:43)

Scene 1 – The Extraordinary
Scene 2 – On Power
Scene 3 – Like Quicksand

Interlude: Disarming Design from Palestine

ACT II

(00:52–01:11)

Scene 1 – The Divine
Scene 2 – In Love
Scene 3 – The Issue

Interlude: Hummus underneath the cedar tree

ACT III

(01:22–02:01)

Scene 1 – In Conflict
Scene 2 – The Intrigue
Scene 3 – Morality

STILL FRAME
Triumph at the Graduation Show

EPILOGUE
Think Tank for Visual Strategies



FAREWELL

FLASH FORWARD

Your daughter/son did something completely different then expected, you might not have seen them so much in the last two years. To be honest, they radicalized.

[NARRATOR: It's June, the end of the year. All characters are present, Annelys opens the exhibition proudly and content.]

I live in Brussels where you hear from other parents, that their kids radicalized without them knowing it. Your sons and daughters, our brothers and sisters, have become radicalized versions of themselves. They are the embodiment of their projects, they discovered and sharpened their ideologies, and now they are living their own religion. They have become one group together, acting as one.

Unique this year is how everybody works together. They are synchronized but kept their individual very diverse voices. The graduation projects, are not their graduation. The real project are the graduates themselves; the projects are only evidences of their ideology, and their essays are their testimonies of their believe in communal living, in love for arabic language with extreme use of social media, embracing masculine stereotypes, while eating local and acting transparent, to finally becoming one - with the same heartbeat, the same breathing, together in the same base. Al Qaida.

They are starting new movements, constructing collectives and joining forces. Your son/ daughter/lover etc. has become a combat for an autonomous practice, chasing world orders and occupying our minds. They are freedom fighters, using design to change the world.

WEDNESDAY, 2 MARCH ALL DAY International trip 2 nd year students to Beirut 6:30 PM Yoga	10:00 AM Class Dimtiri Nieuwenhuizen WEDNESDAY, 23 MARCH 10:00 AM Class Rob Schröder 1:00 PM Class Daniel van der Velden 6:30 PM Yoga	Class Rob Schröder 1:00 PM Class Daniel van der Velden 6:30 PM Yoga		THURSDAY, 12 MAY ALL DAY Annelys at Sandberg 10:00 AM Individual talks Annelys 11:00 AM Individual talks Jesse Darling 11:15 AM Yearbook meeting Florian & Monika 2:00 PM Guestclass Femke Herregraven 6:00 PM Movement class	TUESDAY, 31 MAY ALL DAY Send graduation invitations 10:00 AM Assesments 1 st year	8:00 PM Opening Dirty Art Department FRIDAY, 17 JUNE ALL DAY Graduation week & Annelys present
THURSDAY, 3 MARCH ALL DAY International trip 2 nd year students to Beirut	THURSDAY, 24 MARCH ALL DAY Charlotte present	THURSDAY, 14 APRIL 10:00 AM Class Nikki Brörmann (1 st years) 1:00 PM Class Agata Jaworski		Individual talks Jesse Darling 11:15 AM Yearbook meeting Florian & Monika 2:00 PM Guestclass Femke Herregraven 6:00 PM Movement class	WEDNESDAY, 1 JUNE 10:00 AM Assessments 2 nd year	SATURDAY, 18 JUNE ALL DAY Graduation week & Annelys present
FRIDAY, 4 MARCH ALL DAY International trip 2 nd year students to Beirut	TUESDAY, 29 MARCH 09:30 Guestclass Femke Herregraven	TUESDAY, 19 APRIL ALL DAY Annelys at Sandberg 09:00 Application interviews		FRIDAY, 13 MAY 10:00 AM Performance 101 workshop by Jesse Darling 2:00 PM Individual talks with Jesse Darling	FRIDAY, 3 JUNE ALL DAY Print graduation	SUNDAY, 19 JUNE ALL DAY Charlotte & Annelys not present ALL DAY Deconstructing graduation show and cleaning
SATURDAY, 5 MARCH ALL DAY International trip 2 nd year students to Beirut	WEDNESDAY, 30 MARCH 10:00 AM Class Rob Schröder 11:00 AM Jan Kees technical meeting graduation 1:00 PM Class Daniel van der Velden 6:30 PM Yoga	WEDNESDAY, 20 APRIL ALL DAY Annelys at Sandberg 10:00 AM Greenlight assesments 2 nd years 15:30 Graduation show meeting 6:30 PM Yoga		FRIDAY, 13 MAY 10:00 AM Performance 101 workshop by Jesse Darling 2:00 PM Individual talks with Jesse Darling	TUESDAY, 7 JUNE 10:00 AM Charlotte & Marchy graduation dinner meeting	MONDAY, 20 JUNE ALL DAY Cleaning the department 6:00 PM Department BBQ
TUESDAY, 8 MARCH 11:30 Class Annelys 1:00 PM BYO lunch time with Charlotte 14:30 Class Annelys 8:00 PM De Goede & De Vet in Pakhuis de Zwijger about subjective journalism (in Dutch)	THURSDAY, 31 MARCH 10:00 AM Class Nikki Brörmann (1 st years) 1:00 PM Class Agata Jaworski	THURSDAY, 21 APRIL 10:00 AM Class Nikki Brörmann (1 st years) 2:00 PM Guestclass René Boer 6:00 PM Quicksand dinner		TUESDAY, 17 MAY ALL DAY Check invitations 10:00 AM Class Rob Schröder	WEDNESDAY, 8 JUNE ALL DAY Build-up exhibition	
WEDNESDAY, 9 MARCH 09:30 Class Annelys 10:00 AM Class Rob Schröder 5:00 PM Seoul presentation 6:30 PM Yoga	MONDAY, 4 APRIL 10:00 AM Guest class Juha van't Zelfde	WEDNESDAY, 27 APRIL 6:30 PM Yoga		WEDNESDAY, 18 MAY 10:00 AM Individual talks 2 nd years with Agata Jaworski 1:00 PM Graduation meeting Second years with Daniel, Agata & graduation team 2:00 PM Daniel individual talks 6:30 PM Yoga	FRIDAY, 10 JUNE ALL DAY Build-up exhibition printed matter delivered	
THURSDAY, 10 MARCH 10:00 AM Class Annelys (individual talks) 10:00 AM Class Nikki Brörmann 1:00 PM Class Agata Jaworski	WEDNESDAY, 6 APRIL 10:00 AM Class Rob Schröder 10:00 AM Meeting publishing house 11:45 Annelys at Sandberg 12:00 AM Selection of the new students (for two 1 st year students) 1:00 PM Class Daniel van der Velden 14:30 Issue editorial team talk with Nikki & Annelys 4:00 PM Yearbook meeting with Monika, Florian & Annelys 6:30 PM Yoga	Thursday, 28 April 10:00 AM Class Nikki Brörmann (1 st years) 1:00 PM Class Agata Jaworski at L60		THURSDAY, 17 MAY ALL DAY Check invitations 10:00 AM Class Rob Schröder	SATURDAY, 11 JUNE ALL DAY Build-up exhibition	
TUESDAY, 15 MARCH 2:00 PM Theory class by Aaron Schuster	TUESDAY, 15 MARCH 2:00 PM Theory class by Aaron Schuster	TUESDAY, 3 MAY 2:00 PM Workshop Kirsten Mannee		THURSDAY, 19 MAY 10:00 AM Class Nikki Brörmann (1 st years) MONDAY, 23 MAY ALL DAY Invitations to the printer	SUNDAY, 12 JUNE ALL DAY Build-up exhibition	
WEDNESDAY, 16 MARCH 10:00 AM Class Rob Schröder 2:00 PM Theory class by Aaron Schuster 6:30 PM Yoga	THURSDAY, 7 APRIL ALL DAY Annelys at Sandberg 12:00 AM Class Jesse Darling 1:00 PM Visit Looiersgracht with Agata	WEDNESDAY, 4 May 11:00 AM Collective Class Rob Schröder & Daniel van der Velden 6:30 PM Yoga		TUESDAY, 24 MAY 09:30 Guestclass Femke Herregraven	MONDAY 13 JUNE ALL DAY Build-up exhibition ALL DAY Graduation week & Annelys present 2:00 PM Graduation rehearsal & AV check	
THURSDAY, 17 MARCH 10:00 AM Class Nikki Brörmann (1 st years) 2:00 PM Theory class by Aaron Schuster MONDAY, 21 MARCH 10:00 AM Class Jesse Darling	TUESDAY, 12 APRIL 10:00 AM Guest class at De Punt	TUESDAY, 10 MAY ALL DAY Annelys at Sandberg 10:00 AM Visit Looiersgracht with Agata 11:00 AM Annelys at L60 13:30 PM Individual talks Annelys		WEDNESDAY, 25 MAY 10:00 AM Class Rob Schröder 1:00 PM Class Daniel van der Velden 6:30 PM Yoga	TUESDAY, 14 JUNE ALL DAY Graduation week & Annelys present 10:00 AM Final graduation 5:00 PM Graduation ceremony 6:00 PM Graduation dinner	
TUESDAY, 22 MARCH	WEDNESDAY, 13 APRIL 10:00 AM	WEDNESDAY, 11 MAY ALL DAY Annelys at Sandberg 10:00 AM Informal presentations 1 st years 6:30 PM Yoga		THURSDAY, 26 MAY ALL DAY Charlotte present 1:00 PM Class Agata Jaworski	WEDNESDAY, 15 JUNE ALL DAY Graduation week & Annelys present 3:00 PM VIP tour 4:00 PM Launch The Issue 5:00 PM Opening graduation show	
				FRIDAY, 27 MAY ALL DAY Check design print files	THURSDAY, 16 JUNE Graduation week & Annelys present 4:00 PM Opening graduation exhibition Burgerweeshuis	

HEAD OF THE DEPARTMENT: ANNELYS DE VET

Annelys de Vet (NL, 1974) is a Brussels based designer and initiator, and founder of the bureau for graphic research and cultural design DEVET. Since 2009 she heads the Design department of the Sandberg Instituut Amsterdam (Masters Gerrit Rietveld Academie); a think tank for visual strategies where De Vet earned her MFA in 1999. Since 2010 she co-organizes the yearly masterclass for new forms of storytelling Sandberg@Mediafonds. DEVET's work explores the role of design in relation to the public and political discourse. She published a series of copyright-free 'Subjective atlases' that map countries from a human perspective. Previous editions include Palestine (2007), Serbia (2009), Mexico (2011), Hungary (2011) and Fryslân (2013). Currently the bureau develops the design-label 'Disarming design from Palestine'; an unusual collection of useful products from Palestine. For the EXD Biennale 2013 in Lisbon Annelys curated the exhibition 'UNMAPPING THE WORLD' on critical contemporary mapping practices.

↑ [RADICAL
POETIC LOVERS
Track 13:
Calvin
Harris ft.
Rihanna –
This is what
you came for]

→ [RADICAL
POETIC LOVERS
Track 20:
EPICA –
Unleashed]

TUTOR: DANIEL VAN DER VELDEN

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 Unincorporate Identity, a book on politics and visual identity, published by Lars Müller in 2010. Solo exhibitions include Affiche Frontière (CAPC musée d'art contemporaine 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.

TUTOR: ROB SCHRÖDER

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.

↑ [RADICAL
POETIC LOVERS
Track 21:
Corey Hart –
Sunglasses
At Night]

→ [RADICAL
POETIC LOVERS
Track 30:
Public Enemy
– Fight the
Power]

↓ [RADICAL
POETIC LOVERS
Track 27:
The Troggs –
Love Is
All Around]

TUTOR: NIKKI BRÖRMANN

Nikki Brörmann (1984) is an applied ethicist with only one aim in life: to do the right thing and thereby change the world for the better. In her daily practice she loves to analyze concrete moral questions to create context and conditions for making good decisions and decent policies. She was an (unofficial) student of the Design Department herself and has been the essay tutor since 2013. Besides this she also teaches research at the HKU graphic design department, but for the most part of her week she is an integrity trainer and advisor for Governance & Integrity. Whenever she can she contributes to or initiates artistic projects (such as ED), writes or give lectures on contemporary moral topics (such as FOMO).

TUTOR: DIMITRI NIEUWENHUIZEN

Dimitri Nieuwenhuizen is one of the directors of LUST and LUSTlab. LUST is a multidisciplinary graphic design practice established in 1996 by Thomas Castro, Jeroen Barendse and Dimitri Nieuwenhuizen and based in The Hague, Netherlands. LUST's design methodology is process- or generative-based, founded upon the development of an analytical process, which leads eventually to an end product that designs itself. Moreover, LUST is deeply interested in exploring new pathways for design at the cutting edge where new media and information technologies, architecture and urban systems and graphic design overlap. This fascination led to the establishment of a new research-based media & technology laboratory dubbed LUSTlab. According to LUSTlab, the future of digital media lies in the design of its use. By avoiding divisions between science, art and commerce and placing an emphasis on new forms of communication, LUSTlab develops software and hardware to narrow the gap between the physical and the digital. Next to this work at LUST and LUSTlab, Nieuwenhuizen works as a supervisor of the Sandberg@Mediafonds masterclass, teaches at several art academies, is jury member at the Dutch Design Awards and ambassador of the Creative City of The Hague.

→ [RADICAL
POETIC LOVERS
Track
05: Gigi
D'Agostino
– L'Amour
toujours]

↓ [RADICAL
POETIC LOVERS
Track 23:
Madonna –
Vogue]

TUTOR: AGATA JAWORSKA

Agata Jaworska is the co-founder of Institute of Relevant Studies, which is a design practice focused on doing more with what exists. Minimizing additional infrastructure and fixed costs, the iors re-adapts existing resources and systems of exchange to create and disseminate physical and digital goods, services and experiences. IoRS sees business models as a form of design and expression. Giovanni Innella and Agata Jaworska graduated cum laude from IM Masters of the Design Academy Eindhoven. They collaborate with companies and institutions such as Interaction Design Lab, Droog, Naba and Design Academy Eindhoven amongst others. Their projects have been exhibited at MoMA New York, NAI Maastricht, Architectural Biennale Venice, Stedelijk Museum and have been published in TIME Magazine, Domus and Abitare. They have lectured at Gerrit Rietveld Academy, Strelka Institute and Royal College of Art, amongst others

DEPARTMENT COORDINATOR: CHARLOTTE CORSTANJE

Charlotte Corstanje is a fashion anthropologist that moves in between the margins of clothing and culture in which dress functions as a way of visualising one's identity. She investigates the role of dressing up as social- as well as cultural constructs in everyday life situations. As a result she is a lecturer in fashion theory and research methodology at different academies in the Netherlands and has written several publications on Islamic fashion, African fashion and fashion and sustainability. As a producer she also organises her own festival, Wad & Design, at the Dutch Island of Schiermonnikoog. Wad & Design is a platform for interdisciplinary designers who are asked to create work in which they combine the Island's cultural heritage and its natural surroundings within their own design signature.

PROLOGUE

KNOWLEDGE: READING LIST

PROLOGUE

#ACCELERATE: THE ACCELERATIONIST READER
by Robin Mackay , Armen Avanessian, 2014

BEING DIGITAL
by Nicholas Negroponte, 1995

CENSORSHIP NOW!!
by Ian F. Svenonius, 2015

EICHMANN IN JERUSALEM: A REPORT ON THE BANALITY OF EVIL
Hannah Arendt, Amos Elon, 2006

THE ENCHANTMENT OF MODERN LIFE: ATTACHMENTS, CROSSINGS,
AND ETHICS.
Jane Bennett, 2001

ETHICS – AN ESSAY ON THE UNDERSTANDING
OF EVIL
Alain Badiou, 2001

HOW MUCH GLOBALIZATION CAN WE BEAR?
Rüdiger Safranski, 2006

INSTITUTIONS BY ARTISTS: VOLUME ONE
AA Bronson, Luis Camnitzer, Michele Faguet,
2012

LETTERS TO A YOUNG POET
Rainer Maria Rilke, 1993

MANIFESTOES OF SURREALISM
André Breton, 1969

MYTHOLOGIES
Roland Barthes, 2013

RETHINKING THE POWER OF MAPS
Denis Wood, 2010

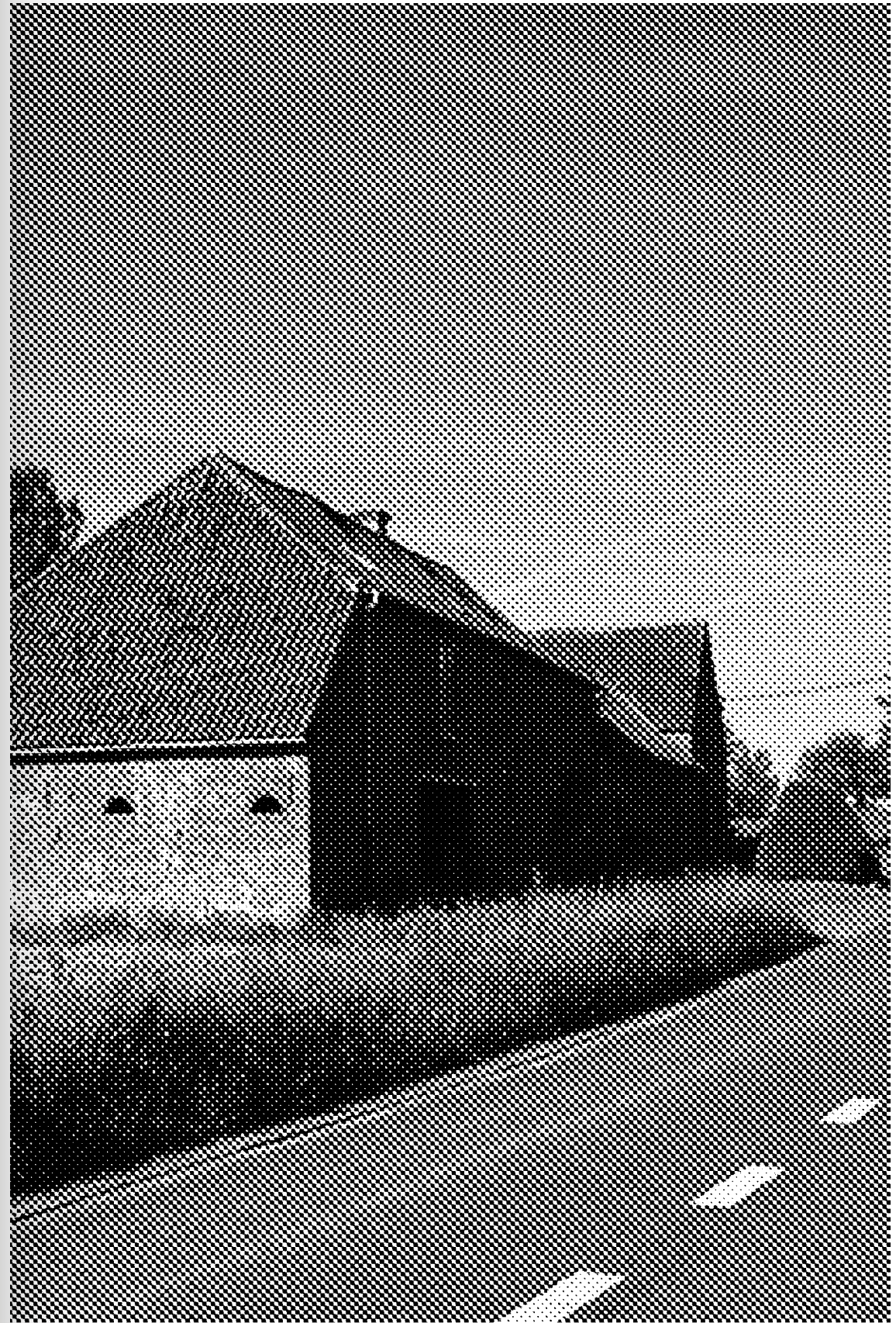
RULES OF HYPERGRAPHY
Extrapool, 2014

THE CIRCLE
Dave Eggers, 2014

LEFT HEMISPHERE: MAPPING CONTEMPORARY THEORY
Razmig Keucheyan, 2014

THE UTOPIA OF RULES: ON TECHNOLOGY,
STUPIDITY, AND THE SECRET JOYS OF BUREAUCRACY
David Graebner, 2015

TRUTH IS CONCRETE: A HANDBOOK FOR ARTISTIC STRATEGIES IN
REAL POLITICS
Florian Malzacher, 2014



SETTING: In September the department starts with introduction days on a former farm in Belgium. This gives everybody the opportunity to get 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 the upcoming new year.

[NARRATOR: The plot begins, characters are not yet familiar with each other. A tickling tension fills the air. The fireplace is lit. Dutch gingerbread, walnuts and tea.]

[RADICAL POETIC LOVERS
Track 28:
Katy Perry ft. Juicy J –
Dark Horse Nightcore mix]

The annual visit to Brussels with a full program that consists of visiting inspiring people, touching upon relevant topics and seeing particular places; many of them relating to the projects at the Sandberg. All is meant to inspire and both deepen and sharpen our thoughts, to interact with each other’s perspectives and causes, root, reshuffle thinking, broaden references, connect on new ways and define future dreams for Sandberg. In other words, to get an oxygen boost.

12:30 AM
Gathering at Sandberg
1:00 PM
Bus departs to Belgium
EVENING
Arrival at farm, welcome & setting up, collective dinner prepared by Italian designer Teresa Palmieri

TUESDAY 20 OCTOBER
MORNING
Breakfast, presentation Rudy Luijters, hike
AFTERNOON
Lunch, presentation by Annelys de Vet, food picking, reading time
EVENING
Dinner with anthropologist Filip de Boeck, film screening “Cemetery State” by Filip de Boeck with Q&A, also present: film director Dorothe van den Berghe

WEDNESDAY 21 October
MORNING
Breakfast, bus to Brussels, visit Designer and Sandberg alumni Lauren Grusenmeyer
AFTERNOON
Lunch: Belgian fries, visit to the contemporary art center WIELS, exhibition Stan Douglas & bookshop, visit curatorial collective and exhibition space KOMPLOT
EVENING
Visit Gallery Deborah Bowmann by Victor Delsestre (alumni Dirty Art Department)
Dinner at Pizzeria Posto al Sole
10:30 PM: Bus back to Sint Pieters Leeuw

THURSDAY 22 OCTOBER
MORNING
Breakfast, workshop part I “library”
NOON
Lunch, workshop Part II “mindmap”
AFTERNOON
Film screening “Do the right thing”
EVENING
Dinner & talk with special guest

FRIDAY 23 OCTOBER
MORNING
Breakfast, Workshop part III “movement”
AFTERNOON
Lunch, 2:00 PM: Bus Departs to Amsterdam,
5:30 PM Arrival at Sandberg



(00:18-00:43)

SCENE 1 – The Extraordinary

SCENE 2 – On Power

SCENE 3 – Like Quicksand

ACT

I

Lien Van Leemput is a Belgian graphic designer currently living in Amsterdam, where she studies at the Design Department of the Sandberg Instituut. Her practice covers printed matter, photography, poetry and text, script writing, video, and audio.

She has a strong focus on the social, the cultural and the everyday.

With the world as her terrain, she researches how we connect and communicate nowadays, what kinds of topics and questions we are posed, and how we deal with them. Her interests lie between the global and the ordinary, between the mass and the individual, between the rational and the absurd, between ordinary life and its relationship with the world.

[Lien Van Leemput (BE), first year]

[www.lienvanleemput.tumblr.com]

[RADICAL POETIC LOVERS
Track 12:
Party Harders vs.
The Subs – The Pope Of Dope]

She sees herself as a quiet observer who captures our often absurd and surreal world on a daily basis. How do people talk? How do they move? What do they talk about? What do they not talk about? What do they think? How do they think? Next to being aware of her surroundings, she uses these observations for making, telling and performing stories. These stories deal with all aspects of our lives and originate out of everyday life itself. They can translate themselves into different mediums.

[VOICE ACTOR 02, IN CONVERSATION WITH ME]

“Good luck!”

GOOD LUCK!

It won’t help me...

I am talking out loud to myself.

“Everything will be fine.” EVERYTHING WILL BE FINE.

“Everything will be fine!” EVERYTHING WILL BE FINE!

Everything will not be fine, I know that. But I do not say it.

I talk out loud to myself.

I think in silence in myself.

I AM SURE I’M NOT THE ONLY ONE.

“I’m sure I’m not the only one” (I say.)

“I’m sure I am the only one” (I think.)

Are there any more only ones present here?

[END VOICE ACTOR 02]

[Me]

Come closer. I want to tell you something.

It’s not just anything, trust me. Or may-

be trusting me is not the best thing to

do, since I steal people’s stories. Their

thoughts. Their words. Their character

sometimes. Their secrets. I am the author

of you all. (pause) I am not a thief, I just

have no other choice... I do this because I am

not good with words. I fail in talking. My

tongue is like a pair of scissors.

[END ME]

[VOICE ACTOR 03]

You do not need to leave your room.

Remain sitting at your table and listen.

Do not even listen, simply wait.

Do not even wait, be quiet, still and solitary.

The world will freely offer itself to you to be unmasked.

It has no choice.

It will roll in ecstasy at your feet.

– F. Kafka “Reflections on Sin, Suffering, Hope and the True Way”

[END VOICE ACTOR 03]

[ME]

Chris gave me this text once. You can con-

sider Chris as my best friend. Even if he

doesn’t say a lot,... actually he hardly ever

speaks, but he still is my best friend. Be-

cause Chris is a bit shy, he will not be here

today. I call him a lot. When I’m bored for

example. I am bored a lot.

Then I tell Chris some stolen story that I

have in my head

[END ME]



ACT I
SCENE 1



DID YOU KNOW THAT A LOT OF PEOPLE DIE WHILE THEY'RE ON THE TOILET? WHAT DO YOU CONSIDER A "NICE", AND A "NOT SO NICE" DEATH?

NICE:

- In front of you
- Right there while lying on the floor
- In the hospital
- Accidentally falling from a cliff
- Accidental overdose
- Bungee jump accident
- Falling out of a window
- Falling out of a car
- Suicide
- In a trap
- In a trap

(and up with the question!)

NOT SO NICE:

- Being eaten alive
- Buried alive
- Drowned
- Killed a clown
- Shot and painful
- By a gun
- Car accident
- Plane crash
- Long painful death
- Your throat eaten by birds
- On the toilet
- In a car accident
- In a car accident
- In a car accident
- In a car accident

Don't you think you're a little bit of a...?

DID YOU KNOW THAT A LOT OF PEOPLE DIE WHILE THEY'RE ON THE TOILET? WHAT DO YOU CONSIDER A "NICE" AND A "NOT SO NICE" DEATH?

NICE:

- Being eaten alive
- Buried alive
- Drowned
- Killed a clown
- Shot and painful
- By a gun
- Car accident
- Plane crash
- Long painful death
- Your throat eaten by birds
- On the toilet
- In a car accident
- In a car accident
- In a car accident
- In a car accident

NOT SO NICE:

- Being eaten alive
- Buried alive
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- Killed a clown
- Shot and painful
- By a gun
- Car accident
- Plane crash
- Long painful death
- Your throat eaten by birds
- On the toilet
- In a car accident
- In a car accident
- In a car accident
- In a car accident



Biyi Zhu (CN) is a visual designer and video maker. She graduated from Macao Polytechnic Institute's School of Art, where she studied Multimedia Video Design. Currently, she lives and studies in Amsterdam, the Netherlands. Since 2012, Biyi has worked in Macao, China, as a graphic designer in a design team with her partner. Their work mainly focuses on using visual language as a method to engage with the public.

[Biyi Zhu (CN), first year]

[<https://vimeo.com/channels/raybiyizhu>]

[RADICAL POETIC LOVERS
Track 06:
LOUISAHHH!!! – Change]

Her interests lie in video experimentation as a way to understand the subject and to explore the relation between subjective willpower and the influence of objective fact. Seeking to establish a practice of visual thinking with which to connect her political and metaphorical thought, she trusts her eyes and at the same time criticises what she sees. One of the quotes that has inspired her very much in this practice comes from Maria Popova, the Bulgarian writer: "Critical thinking without hope is cynicism, but hope without critical thinking is naïveté."

Biyi is now trying to use the understanding she has acquired through her research, and the mentality that she was inspired to adopt during a trip to Palestine, in order to discuss the issue of what food identity means to the individual. What is the ideology of food when it is involved in geopolitical strategy? Do we have enough critical awareness of the scarcity that will become the new norm in the future and will quickly become the hidden driver of food politics? As she tries to play with maps of these discussions, horizontal visual thinking and vertical media analysis will not be absent from her future works.

Mahatma Gandhi said, "To those who have two meals a day, God can only appear as bread." If I tell a story today about scarcity becoming the situation in our new era to people who feel satiated by food, they may think I am describing a science-fiction scenario or sensitively trying to use my ordinary words to warn the world.

It's true, I feel it's the same as watching the news when various state leaders are discussing global warming issues on a stage; this might be even worse than watching a cookery program, because at least during that kind of TV show I may swallow and my belly will be reminded. If I can't say in this context that we should provide solutions for global warming, that's just because I have never faced it in my life so far; it's a topic that is too far away for me.

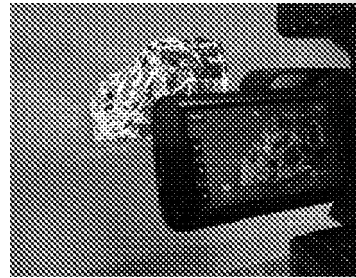
But how about scarcity? Scarcity is an ambiguous concept. Talking about a shortage of food seems like standing in the middle of three dimensional highway and trying to avoid the cars rushing from all directions. On the one hand, we face neither the collapse of food nor having an emergency in which we will need to buy as much food as we can; we all know AH will open at night until 10 pm, and that food will always be there the next day. On the other hand, the issues are also so close, at least during the history of human development; it's not hard to find examples reflective of scarcity, such as during the Second World War, for example. Simply to understand the lack that we all know, how it is to be hungry, could affect us.

In the bigger picture, I keep asking myself: what is the meaning of scarcity in general when it is compared with the place I live in today? What is artificial scarcity and what is really a lack of food distribution? What is the role of food scarcity in the wrestle of geopolitics when we are already widely told of the problem of global warming? How do we know if we are living in paradise or the mirror of heaven? What will be the future scenario of scarcity?

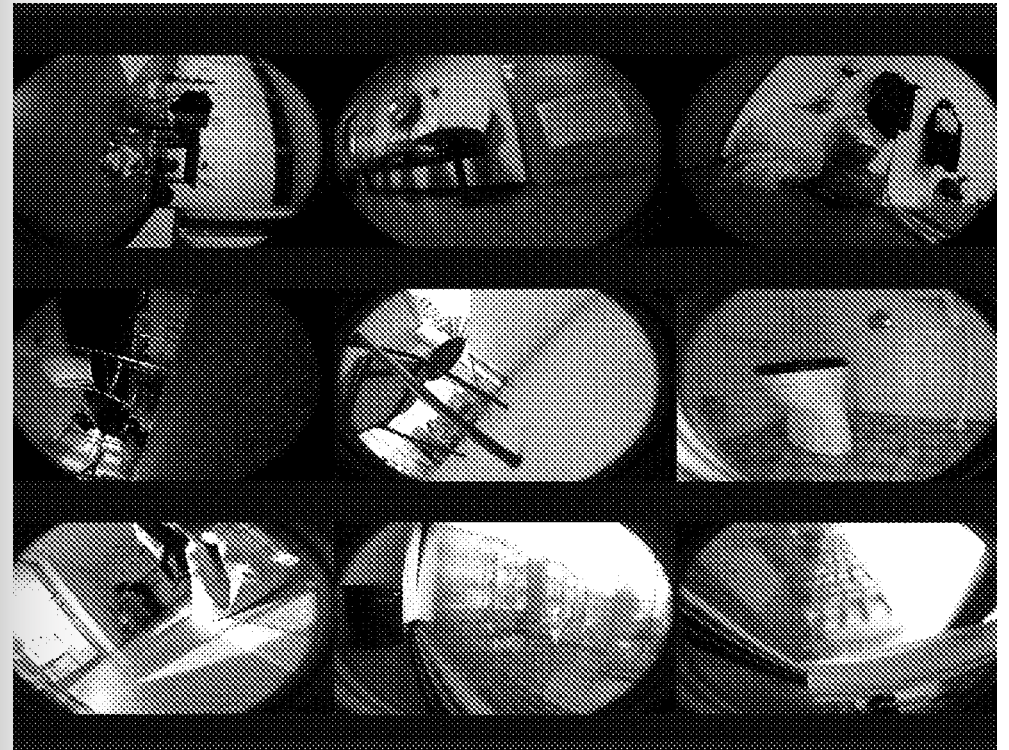
To sum up: there have no conclusions. For me, it's instead that the issue is worth being mentioned, being redefined, being re-understood and being discussed in this superfluous era.



ACT I
SCENE 1



ACT I
SCENE 1



All work and no play makes Jack a dull boy, but there is no play without a game, no game without rules and no rules without restrictions. Accordingly, through analysis, research, reflection and experimentation within commissioned projects, design acts not only as a practice of service but also as an approach for pro-actively and critically reflecting upon the aesthetics and the personal, social and cultural matters of our time. Within these predefined applied processes, Daniel Seemayer's work becomes a holistic tool for understanding and figuring, but also, of course, for designing better accessibility and usability in the first place in order to contribute to general cultural discourses. With a strong focus on typography, the scope of his work includes books, posters, identities and other printed matter that underlie a process-driven approach, and his work often intends to challenge the conventions of these traditional formats.

[Daniel Seemayer (DE),
first year]

[danielseemayer.tumblr.com]

[RADICAL POETIC LOVERS
Track 01:
The Beach Boys –
Good Vibrations]

On the basis of his interest in creating collaborative moments and platforms he founded PUB – a group of artists, writers, editors and designers who investigate the possibilities of a publishing practice within the context of an artistic research master's programme. It aims to structure, develop and establish a publishing culture at the Sandberg Institute in order to identify interdisciplinary connections, accelerate collaboration and carry out to research on contemporary publishing issues/culture.

PUB is an interdisciplinary initiative founded by students from different departments at the Sandberg Instituut: a group of artists, writers, editors and designers who aim to structure, develop and establish a publishing practice at their school and investigate its possibilities within the context of an artistic research master's programme. By functioning as a hub and platform the project intends to identify interdisciplinary connections and accelerate collaboration as well as initiate and realize new collaborative projects amongst students or with third parties with different backgrounds in order to catalyze, shape and amplify personal reflection, artistic practice and research.

Besides preparing content for a broader audience through editorial and production processes, PUB is also concerned with its archiving and distribution. This of course means gathering publications that have already been produced in order to make them available and accessible, but also raises questions about distribution models and library systems.

PUB's activities are accompanied by dialogic research that informs the group's own practice and contributes to a general public discussion. This mainly takes shape in the form of events such as screenings, presentations, lectures, workshops, interviews or panel discussions, but can also result in digital and physical media.

The project manifested itself through its first public moment – a four-day-long series of casual open discussions that took place during the graduation show of the Sandberg Instituut at the Burgerweeshuis in Amsterdam. Designed as a regulars' table, the informal encounters were a first step towards materializing the group's research, raising questions, fostering reflection and opening up a space that would provide a platform for reaching out. Guests included Italian artist, designer and researcher Silvio Lorusso; Brazilian School of Missing Studies alumna Mariana Lanari; the founder of London's Banner Repeater, Ami Clarke; as well as librarian and bookshop (San Serriffe) owner Pieter Verbeke together with Koen Nutters from Nearly Not There Records.

Silvio Lorusso
Thursday,
16 June, 6:30 p.m.

Ami Clarke
(Banner Repeater,
London)
Saturday,
18 June 5:00 p.m.

Mariana Lanari
Saturday,
18 June, 6:30 p.m.

Pieter Verbeke
(San Serriffe) &
Koen Nutters
(Nearly Not There
Records)
Sunday,
19 June, 3:00 p.m.

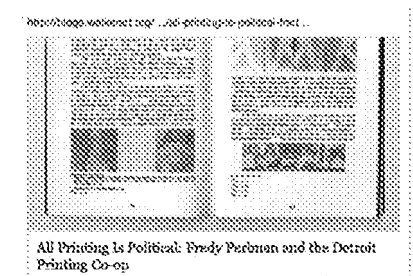
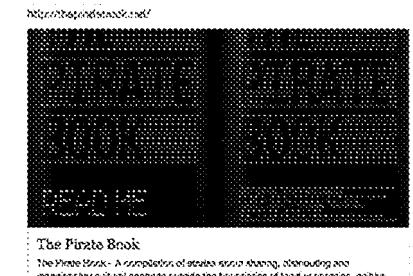
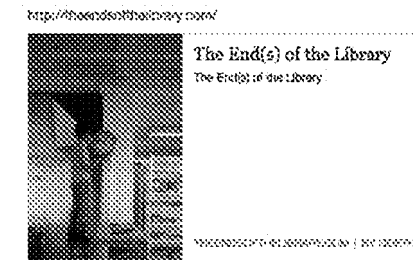
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 sb_011_transcript_161130
 sb_011_transcript_161209

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ACT I
 SCENE 1

delphine bedel
 foreword
 glossary
 interview
 mariana lanari
 nonporous
 pieter & koen
 planning
 PUBSander.mp3
 silvio lorusso
 spectator books
 ZOOM0001.WAV
 ZOOM0090.WAV

ACT I
 SCENE 1



ARTHUR RÖING BAER

ACT I
SCENE 2

Arthur is an art director and designer (B. Des), and a master’s student at the Design Department of the Sandberg Institute in Amsterdam. His work focuses on persuasive design, branding and advertising, with a special focus on the visual narrative used to legitimize the ‘sharing economy’.

[Arthur Röing Baer (SW/DE),
second year]

[RADICAL POETIC LOVERS
Track 11:
Martin Garrix & Tiësto –
The Only Way Is Up]

He is the founder and co-organizer of the Quicksand lecture series, which through lectures and dinners explores the possibilities of politicality within contemporary art and design practices. His master’s project was a conceptual and technical proposal for a decentralized, cooperative ownership model for urban logistical infrastructures.

COMMUNE

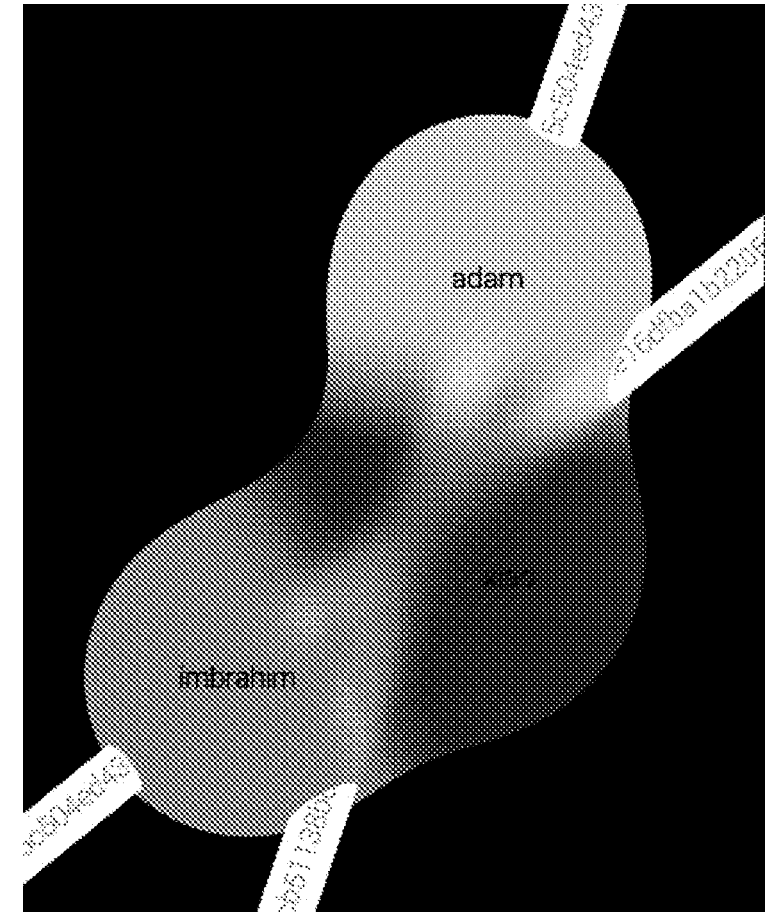
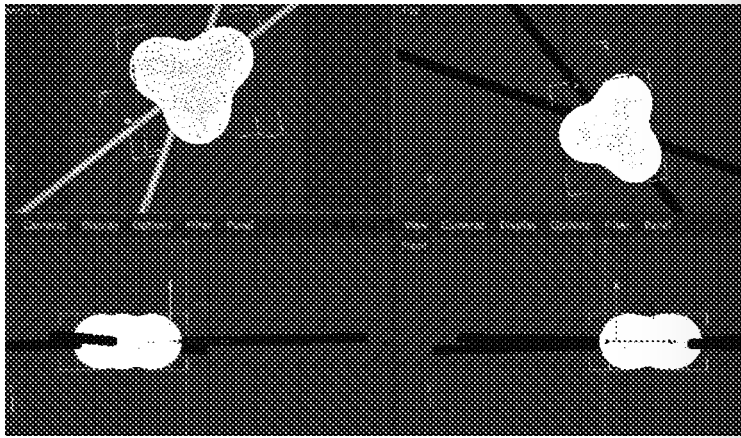
ACT I
SCENE 2

Commune is a globally applicable distributed transportation network built on the premise that we the citizens should control the future of our shared movement.

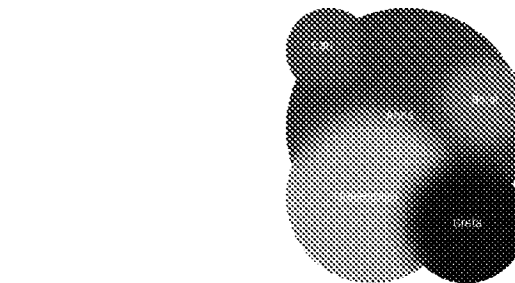
In Commune ownership and governance of the network is distributed to active drivers and passengers via their joint movement. This distribution is automatically validated by the two or more ride sharers, eliminating the need for third party oversight.

A percentage of all revenue is distributed across users in order to warrant the network's resilience throughout the city and the day. This distribution also guarantees job security and prepares for the smooth transition into a publicly owned driverless transport utility.

Commune is a transparent ledger that enables a self functioning system – a public utility for everything that needs to move in our cities. Governed by us and running on our shared movement, forward.



ACT I
SCENE 2



ON POWER

00:32

ON POWER

00:33

João Roxo was born in Maputo in the mid 80s. He pursued studies in art, design and visual communication before going back to Mozambique to further develop an interdisciplinary approach to graphic design and filmmaking. Determined to resist an ever-growing wave of communication for commercial and promotional motives, João co-founded ANIMA, the first creative studio in Mozambique focused on communication for the arts, culture and social development, at which he is currently Head of Design.

At the Sandberg, his research feeds on concepts of pan-Africanism and the perceived hierarchy of the North over the Global South. Within this broad spectrum, he explores preconceived notions such as the formal-informal pairing, the institution of a global dependency system, and the variables that define standards of (under)development. What has been the impact of colonial domination on the constitution of the neo-colonialist dependency that persists nowadays? Is it time to sever the “helping hand”, to refute overstated calls for humanitarianism? Forced to deal with induced contradictions within this globalized world, he is both challenged by and attracted to notions of memory, identity, and nationalism, and to investigating the value of design and visual culture to active and critical engagement in society.

[João Roxo (MZ), first year]

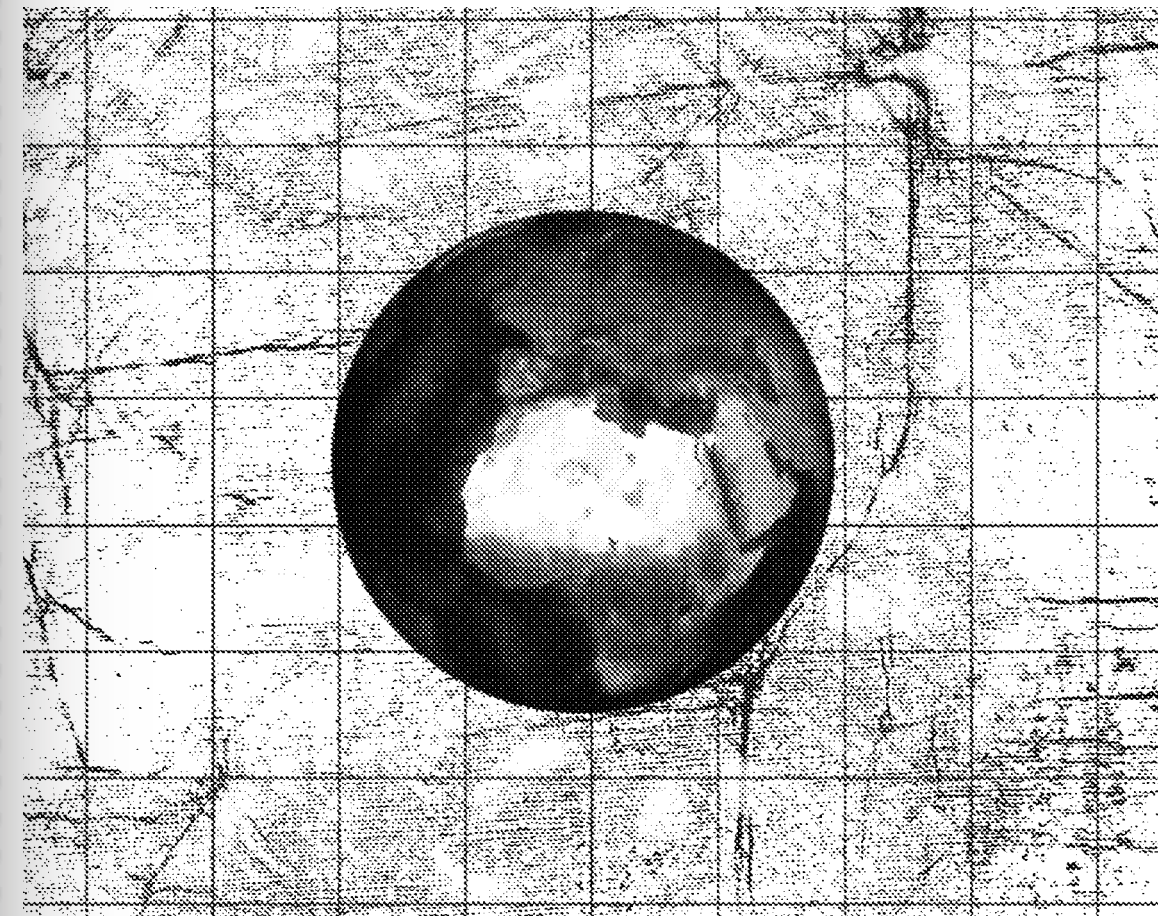
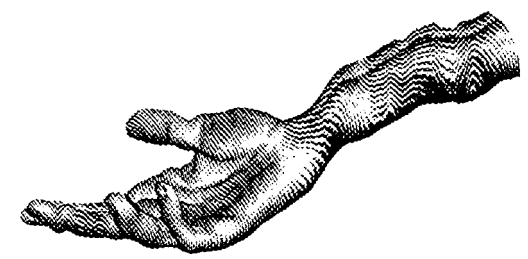
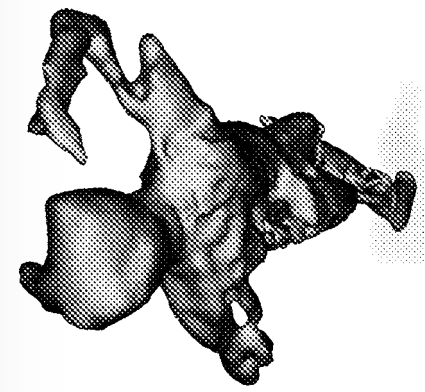
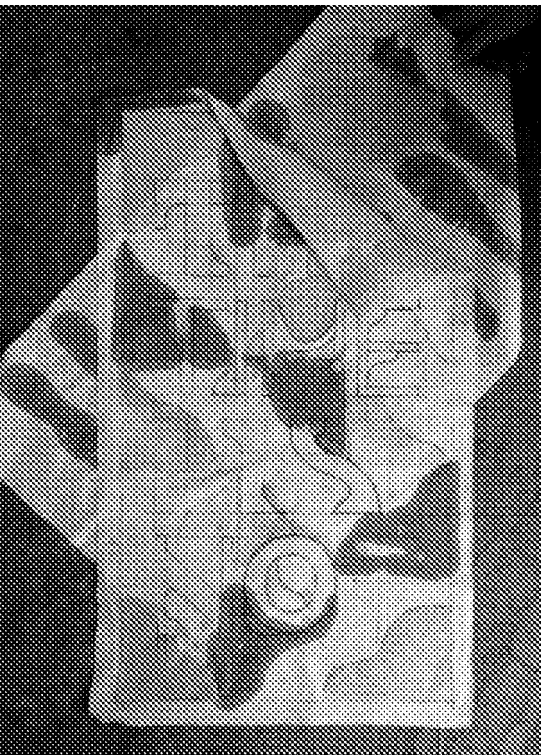
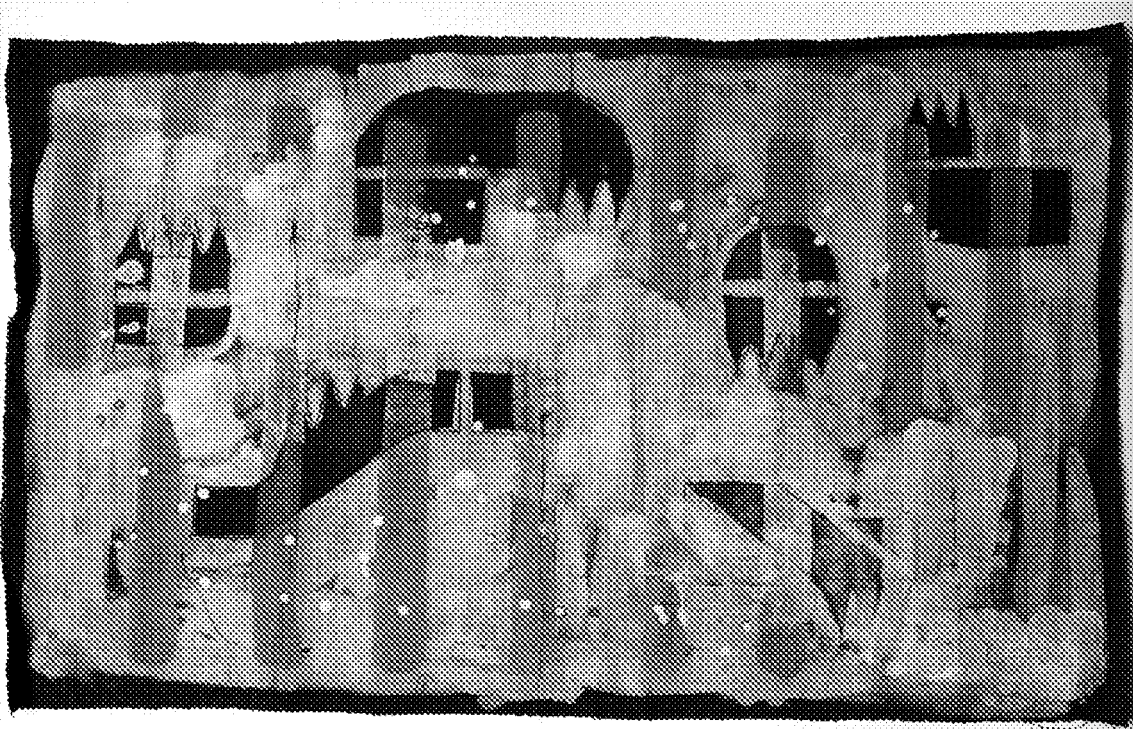
[RADICAL POETIC LOVERS
Track 16: Buraka Som
Sistema – Sound of Kuduro]

The New Scramble for Africa revolves around specific concepts and misconceptions within issues relating to (neo)colonial influence, monetary and religious aspects, violence, conflict and, ultimately, (un)avoidable dependency.

After the research foundations were clear, and the intervention scope was defined, the work evolved towards a political, propagandistic approach. This stage of the development process represents a definition of the problem from an analytical, reflective perspective.

The story is told with a fragmented structure. It is voiced from a future place and time, and it describes something that is happening right now, at this moment in time. This narrative universe will be composed and defined by an interconnected group of texts describing the above mentioned fragments of the story, each portrayed through one of these posters: Foreign Raid, Currency Affairs, Made Belief, Defensive Reaction, Lingering History. I have already experimented with different visuals and methods, including screen-printing and letterpress.

Since the beginning, I have assumed a phased approach to the development of my work during these two years at the Sandberg. From this stage on, I will keep working around the same topic, trying to break the boundaries of expression and technique, and challenging the idea of context from the perspective of a globalized and mutually influenced world. The following stage will evolve towards a more solution-driven approach, focusing on the stronger, underestimated aspects of African cultures and livelihoods; an attitude turned to progress, and localized initiatives dedicated to social and economic advancement and the improvement of quality of life.



Roos Groothuizen (1992) originally graduated from the KABK as a graphic designer in 2015, but isn't quite sure what really represents her practice anymore. At the Sandberg, she used most of her time to experiment with broadening her own horizon, working on projects ranging from exhibition curation to film animation, theater program making, and installation building. She finds it very important to live like an octopus: skilled in more than one aspect instead of holding tight to a certain niche, and thus having the freedom to move around and innovate within her own practice.

[Roos Groothuizen (NL),
first year]

The idea of isolating yourself and being stuck in a bubble seeps through in the research she has been doing for over three years now.

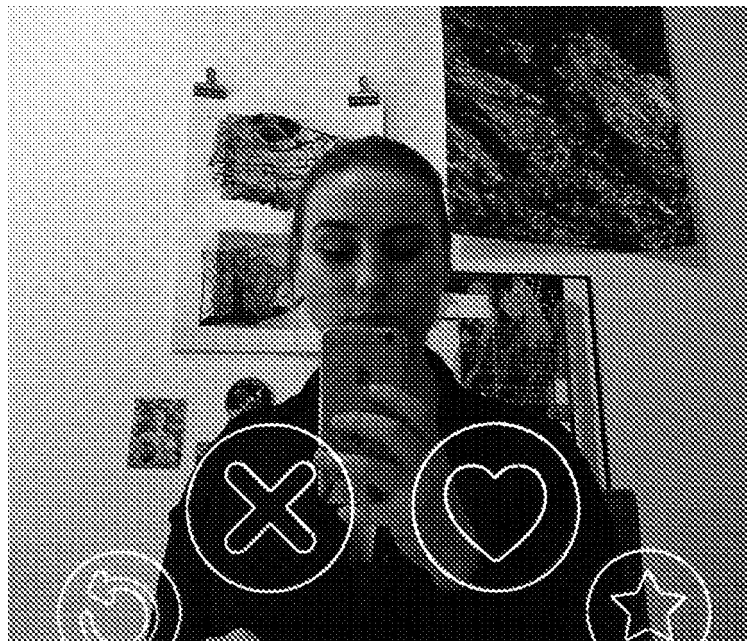
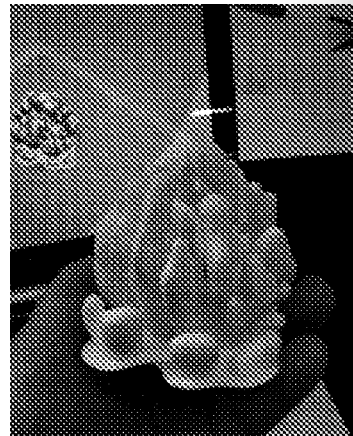
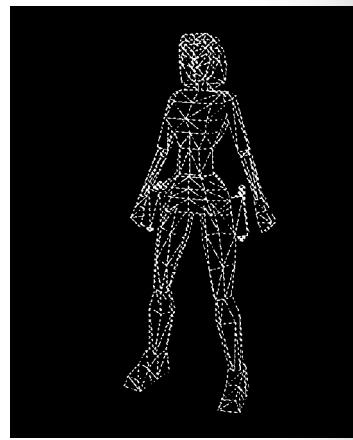
Databases, as we find them implemented in virtually every web-based system, increasingly transform the nature of culture and identity. Identity is dematerialized, put together from user-generated content and retrieved data. This new structure differs from that of original, narrative identity: it does not tell a story or show intention; it is a collection of generalized individual values.

[www.roos.gr]

[RADICAL POETIC LOVERS
Track 04: Hatsune Miku –
World is Mine]

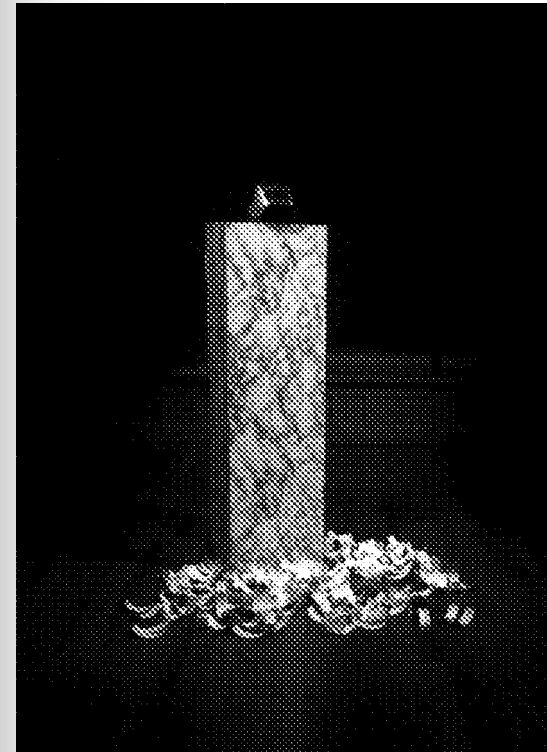
We're beginning to judge and observe each other through these values on social media, and more importantly, we're governed through these values by banks, insurance companies and the government.

I have a foot fetish
I'm starting to go bald
I think I have a weird laugh
I prefer to shop at Albert Heijn
My passport is valid until 2017
My penis is 14,5 cm when erect
I am 15 kg too heavy
I think nothing is wrong with Zwarte Piet
I just liked my niece's new Facebook profile picture
My father passed away 7 years ago
I have an account on secondlove.nl
I own an expensive home cinema system
I don't care about losing weight
I think my boss is a huge dick
Almost all my friends are white
I am eating sushi tonight
My favorite movie is Mission Impossible
I sometimes fantasize about having sex with men
I am allergic to horses
I follow the local police on Twitter
I don't really care about fashion
I am afraid of needles
I want to have a Ferrari
I bought a drone online
I used to smoke when I was younger
I have blue eyes
Because I am a proud person, I am often insecure



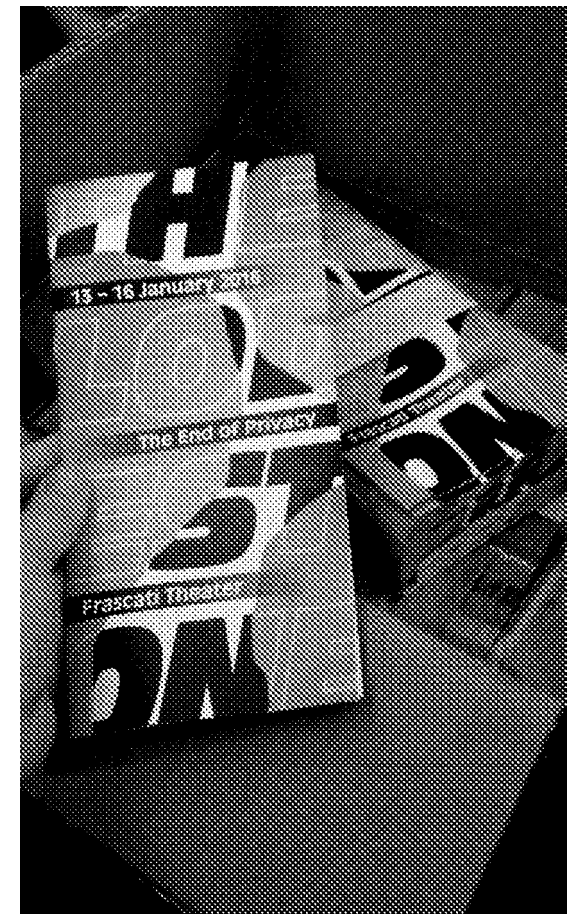
ON POWER

00:40



ON POWER

00:41



Quicksand is a series of student-run lectures and dinners. The series was initiated by alumnus Arthur Röing-Baer and produced with second-year student Floris van Driel. For the academic year 2016-2017, a new group of students is joining in the realisation and expansion of the project. With 'critical design' being either too centred to influence or too peripheral to care (and vice versa), Quicksand explores the possibility of contemporary strategies for politicality within art and design. How can we imagine the unimaginable? This year's theme concerns itself with imagining and building futures, as we find ourselves overwhelmed by the lack of ideas for possible alternatives.

STRATEGY #1 VISUALISATION WITH FEMKE HERREGRAVEN

Femke Herregraven is an artist whose research traverses global finance, information and geopolitics. In her work she investigates which new material base, geographies and value systems are carved out by contemporary financial technologies and infrastructures. Her work has been presented at the project, Serpentine Extinction Marathon and exhibited at T293, Naples, Bureau Europa, Maastricht, V&A, London, Witte de With, Rotterdam and Centre Pompidou, Paris. Femke is a 2010 Alumni from the Sandberg Design Department.

STRATEGY #2: UNMASKING THE SPECTATOR WITH RENZO MARTENS

Renzo Materns is a Dutch artist and filmmaker and currently serves as director of the Institute for Human Activities, which runs an arts-based development program in Democratic Republic of Congo. In his first film, Episode 1, Renzo travels to Chechnya to adopt a rarely defined role in contemporary war: that of its spectator. Episode 3, also known as Enjoy Poverty, is a meditation on the political claims of contemporary art and the result of Renzo's two-year journey in the Congo. In the film, aided by a giant, portable neon sign reading "Enjoy Poverty," Renzo sets up an emancipation program to encourage local communities to think of their poverty as a resource. Renzo's films have been shown at the 6th Berlin Biennial, Tate Modern in London, Centre Pompidou in Paris, Van Abbe Museum Eindhoven, Kunsthaus Graz, Stedelijk Museum Amsterdam, as well as at numerous film festivals and on public broadcast channels. Renzo co-founded the Institute for Human Activities in 2010 with legal structures in Amsterdam, Brussels and Kinshasa. The Institute has launched a five-year program in the Congolese interior, bringing together artists, thinkers and specialists. With a nod to precedents set in cities like New York and Berlin, the Institute aims to turn art production into an engine of economic growth in Congo, hoping to improve the lives of the people around its settlement.

DAY #1: EMBODIMENT

Dealing with the condition of the being bodied, the works of Florian Mecklenburg and Agnieszka Zimolag explore how our bodies are defined through what is outside them. Be it through asking questions about gender stereotypes or blurring the lines of where our connections to the world around us become us, each of the works confronts you with the question of where body ends and context starts. After a presentation of their final projects, the students will discuss their work under the theme of EMBODIMENT together with artist Kate Cooper (Rijksacademie), moderated by Jesse Darling.

STUDENTS: Florian Mecklenburg,

Agnieszka Zimolag

MODERATOR: Jesse Darling

GUEST: Kate Cooper

DAY #2: DUALITY

In the works of Minhong Yu and Birte Veenkamp visual poetry meets its textual counterpart. Both projects opening up a dialogue about preconceptions attached to symbols, countries, borders and languages. After a presentation of their final projects the two graduating students will discuss their work under the theme of DUALITY together with Saskia van Stein, (director of Bureau Europa), moderated by Annelys de Vet.

STUDENTS: Minhong Yu, Birte Veenkamp

MODERATOR: Annelys de Vet

GUEST: Saskia van Stein

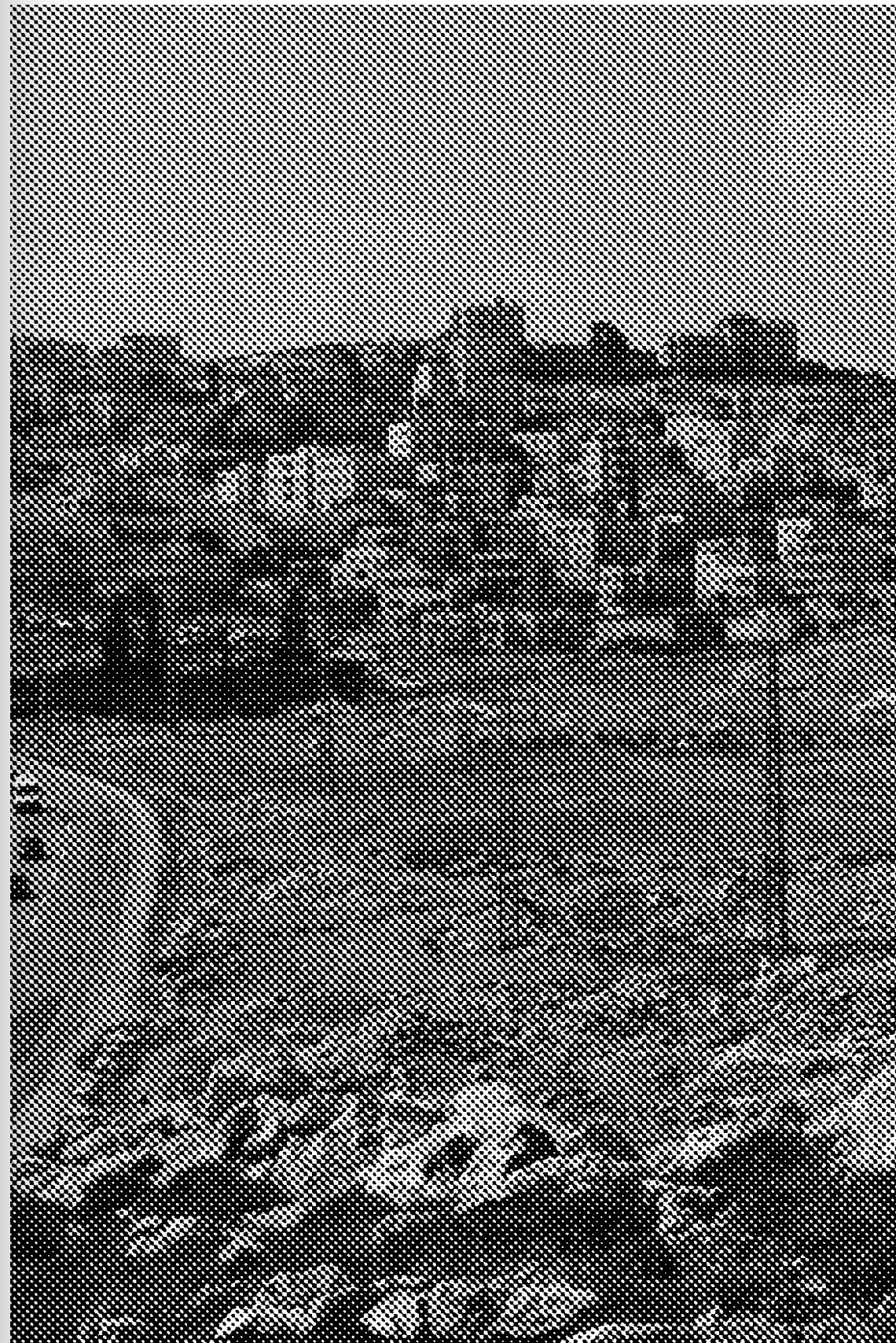
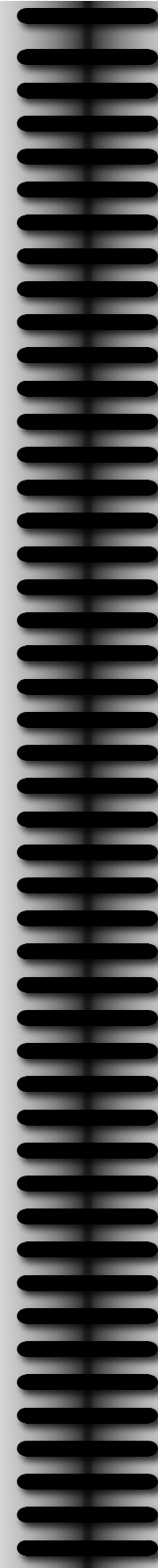
DAY #3: TOGETHERNESS

Trying to find new horizons beyond existing systems, the works of Juliette Lizotte, Monika Grüzite & Arthur Röing Baer look for alternative futures - towards new forms of togetherness. After presenting their projects, the three graduating students will discuss their work under the theme of TOGETHERNESS with Vinay Gupta (Hexayurt, "Resilience Guru"), moderated by Niels van Doorn (Assistant Professor New Media Studies and Digital Culture at the University of Amsterdam).

STUDENTS: Juliette Lizotte, Monika Grüzite, Arthur Röing Baer

MODERATOR: Niels van Doorn

GUEST: Vinay Gupta



DISARMING DESIGN
FROM PALESTINE

INTERLUDE

SETTING: In the summer of 2015 more than twenty Palestinian and international designers, artists and students took part in the Disarming Design Create-Shop in Jerusalem. For almost three weeks they worked in close collaboration with the artisans of the old city of Jerusalem to develop new meaningful Palestinian products.

[NARRATOR:
Ramallah: The characters start working on their projects. Honking. A man blowing glass. The sound of welding iron. A machine sewing leather. Kanafeh for desert.]

Disarming Design From Palestine aims to spread alternative narratives about contemporary Palestine and reflect upon the function of creative practices in situations of conflict. The design label presents and sells useful goods from Palestine, designed by contemporary designers and artists in collaboration with local producers and artisans.

During several create-shops the participants designers, artists and students in an enriching design dialogue with small emerging businesses and international colleagues. They develop new useful products out of existing production processes, which feeds innovative ideas for crafts production, giving another dimension to the traditional representations of handcrafts.

[NARRATOR:
A checkpoint.
The group approaches the gate. The crowd pushes. The iron bars against their backs. Soldiers wear khaki-green. Yesterday it was the smell of coffee with Kardamom, today it is a McDonalds sign saying "Kosher".]

[RADICAL POETIC LOVERS
SOUNDTRACK
Track 26: Hussain Al Jassmi – Boshret Kheir]

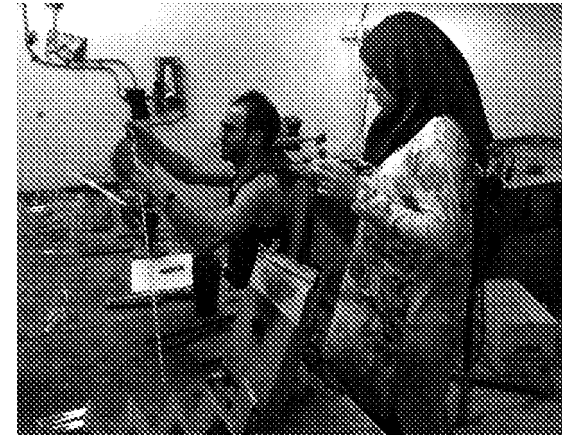
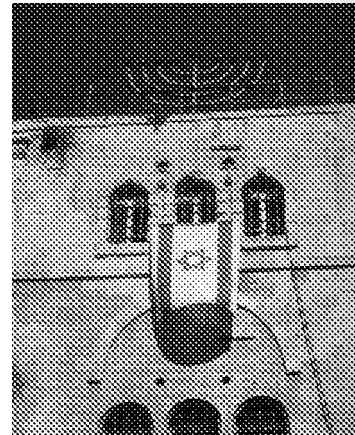
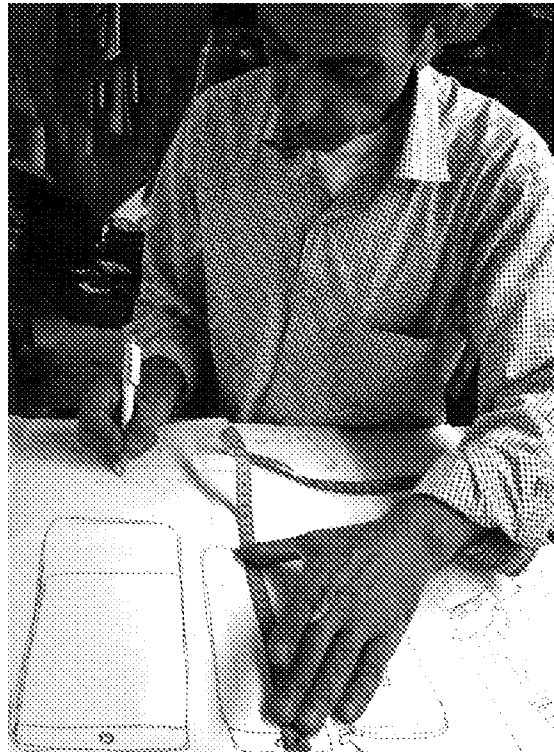
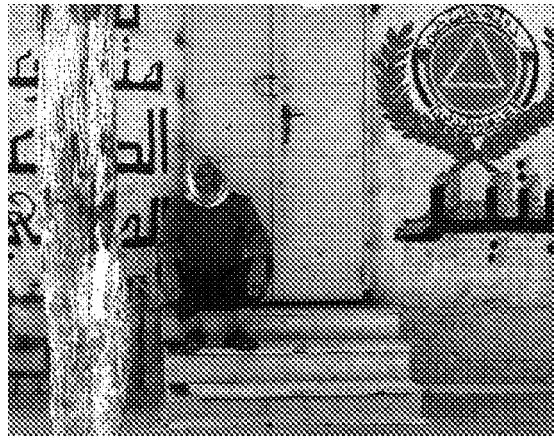
The project focuses on the development of local design and production capacity through creative processes. By stimulating interdisciplinary working relationships new artistic models are empowered. Art and design are deployed as powerful tools that allow serious discussions within a community about the political, social and cultural realities. It approaches design as a platform for discourse. How can creative practices contribute to a more sustainable society and human-centered economy?

The collection of products is presented and sold locally and internationally through pop-up shops, exhibitions and a web shop.

PARTICIPANTS

INTERLUDE

- Raneem Turjman (PS)
- Monika Grütze (LT)
- Sherin Allan (PS)
- Aya Kirresh (PS)
- Bashar Hassuneh (PS)
- Ghadeer Dajani (PS)
- Vida Daher (PS)
- Dina Daher (PS)
- Arthur Röing Baer (DE/SE)
- Ayat Bader (PS)
- Ibrahim Alhindi (PS)
- Dana Alami (PS)
- Florian Macklenburg (DE)
- Riham Isac (PS)
- Hein van Duppen (NL)
- Areej Ashhab (PS)
- Birte Veenkamp (NL)



(00:52-01:11)

SCENE 1 – The Divine

SCENE 2 – In Love

SCENE 3 – The Issue

ACT

II

She is neither a guru, nor a enlightened master. But her connection to the inner and outer world has changed since she start seeing the spiritual dimension of cyberspace.

[Cyanne van den Houten (NL),
first year]

She used to think about media metaphorically, finding encoded meaning. Now there took a human evolution place, a new approach to her life, a transformation recalled by all of the world's spiritual traditions online and media-tribes.

Past wires, optical fibers, chips and satellites, beyond struggles with new media, social impacts of technology. There is new behaviour towards how we must now communicate. We must master the challenges of the cyber-age which mark a step on the evolutionary path of consciousness towards greater self-awareness and enlightenment.

[www.cyannevdh.nl]

[RADICAL POETIC LOVERS
Track 24: Raumschmiere –
Monstertruckdriver]

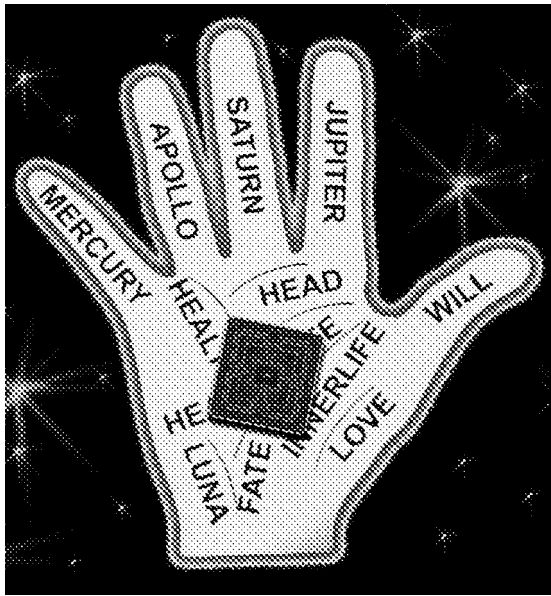
As founder of TELEMAGIC she prepares people and technology for a discourse of consciousness in the data realm. Trying to find new logic, since it became invisible-literally, occult. Without the code, you're mystified. And nobody has all the codes anymore. So it's time for discourse, a collective movement producing codes to bring life, emotion, relationships in sync with technology and behaviour beating corrupted algorithms. Pure and clear communication, in the sake balanced spiritual health.

There is a flaw in Google's autocomplete feature, which attempts to predict search queries as they are being typed. It actively directs users to fake content on the web, even if you aren't looking for it. \Examples are: Michelle Obama is a man, Tony Blair is dead, Trump can still win the election. Google's predictive autocomplete search is designed to reflect the range of information on the web. But its ranking of the most important information is generated by what other people are searching for, including hyped and trending stories.

The side effects of the popularity of false content outweigh factual content on the web. \Algorithmically generated predictions are unable to tell the difference between true and fake news. Users search for such a wide range of material on the web that 15% of searches everyday are new. Why does this happen? Do the results reflect the ideology of Google? It seems that only negative auto-completion is shaping the range of our news. \Likewise, Facebook turned a large amount of users' profiles into memorial pages last month, as the result of a 'glitch', they say. \

TELEMAGIC presents 'AutoComplot' for the third eye and your throat chakra, for the development of a stable, happy life filled with clear communication and beautiful moments easily shared on a global scale. This special medallion protects you from distorted communication and being distanced from your personal feelings. It works like a mood ring with Bluetooth, and you wear it on your heart, where compassion comes from. \ The medallion is able by your temperature and heart rate to measure your state of being, and this is connected to your search engines through a plugin that controls your auto complete. \

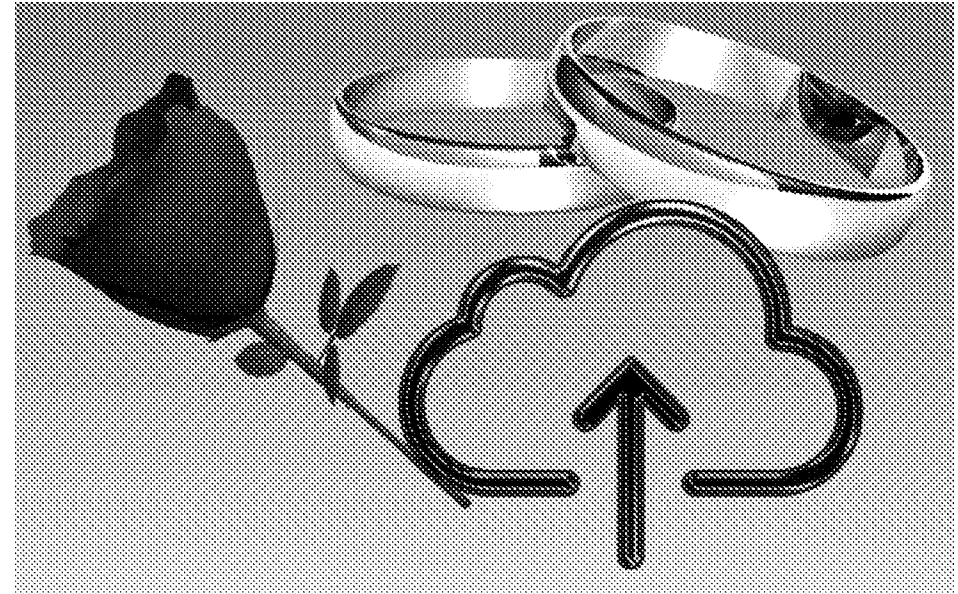
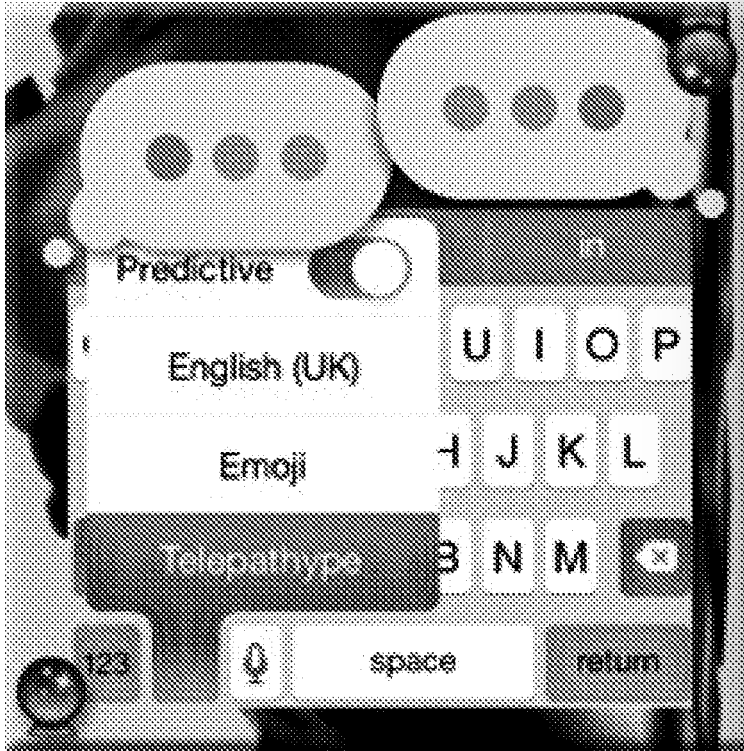
It's a learning system that you configure with an app in only one day of wearing it. When you're happy, the world is happy; when you feel sad, the world is with you. Develop a close connection to the self and the growing tsunami of communication. \#google #autocomplot #autocomplete#correction #tech #medallion #thirdeye#clearcommunication #technopaganism



ACT II
SCENE 1



ACT II
SCENE 1



Here is Gui. Do you guys want to transport now too? The meaning is out there. It's the end! You mean we can transfer anywhere we want again? The answer! And we're going to find. Maybe you'll be able to understand the truth of the universe! The answer? Then we'll transport Gui in here immediately. Does he even know the question yet? Our whole outlook on life's gonna change! I'm sure of it! the transfer's starting already!

Whoa. Huh? You sure about this? What is this place?

What is this? What the eep! Gui! Gui Machiavelli! You're alive! No way! This is great! Gui, the programmer and writer. Ring any bells? Who are you? How long have you been here? Hmmmm, 30 minutes maybe? Just what the hell is this place? This place? This is the room of truth! What have we been doing all this time?! What was the point?! The heavens and the earth are not there for the sake of man.

[Gui Machiavelli (BR/IT),
first year]

[www.guimachiavelli.com]

[RADICAL POETIC LOVERS
Track 22: Cyndi Lauper
– Girls (and Gui)
Just Want To Have Fun]

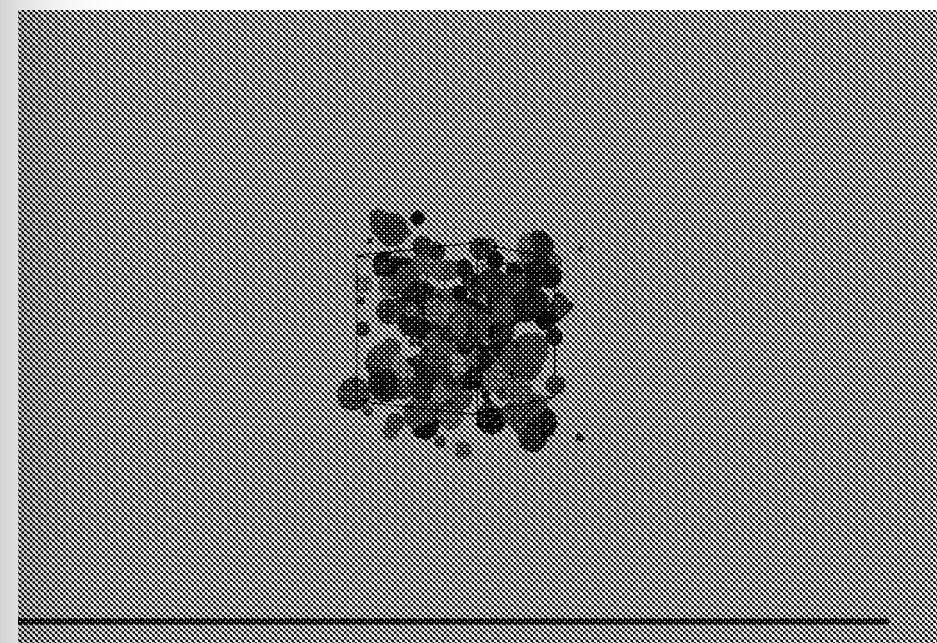
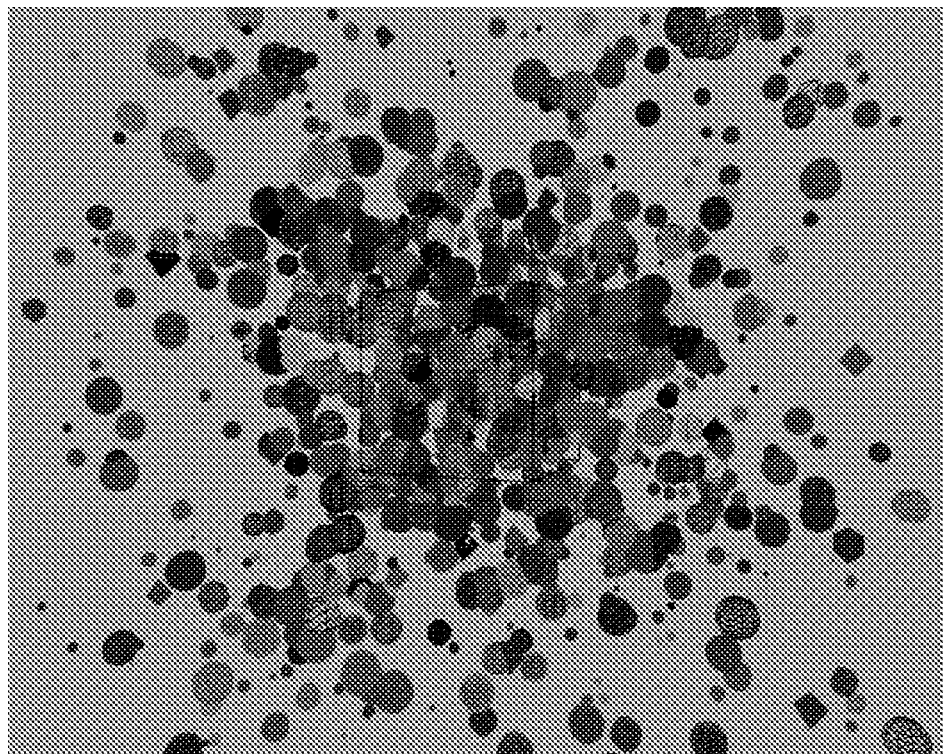
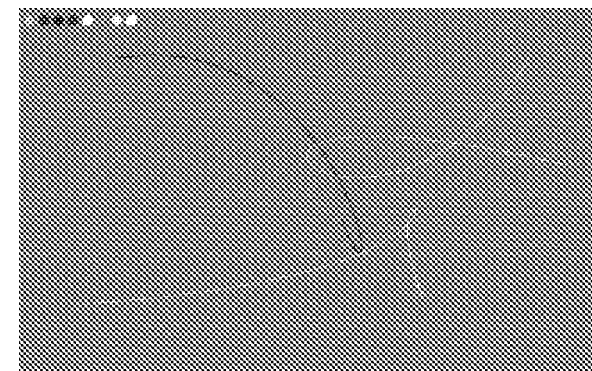
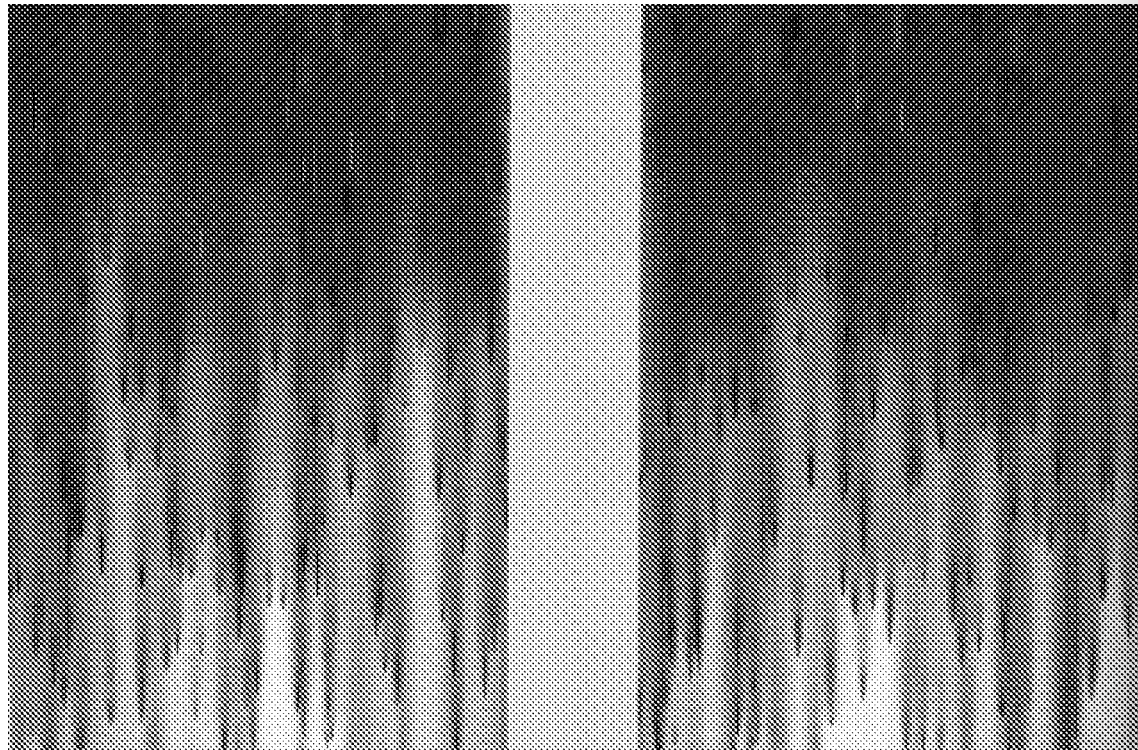
If poetry is considered not to convey a precise meaning, but to create a place from where certain things can be seen in ways they cannot be seen from where you initially stand, many processes are capable of poetry. To unfold thoughts about files, to visualise them on your computer without straightening them dead does precisely that.

Poetry in file systems can be created without conscious effort or human intervention. Abandonment and time can create poetry. The way of the poetic in file systems is similar to, but different from, narrative. It works by locating and positioning files not merely in digital but also in emotional, political and cultural space.

When standing in front of an interface of a specific culture you can sense yourself in relation to the world to which it belongs. When the interface of the file system enables new views that affect how you use files, there can be poetry. 'Use' is meant here in its widest sense: understand, find, project, create, determine, examine, experience, interpret.

An example of this is the forgotten folder, which has a past as a living interface to files that were once important. That past plays some part in how it came to be forgotten. It also has a process of becoming forgotten that plays some part in how it came to be forgotten. What the forgotten folder used to be never completely disappears – some traces remain, regardless of how fragmented they are. Another's abandoned folders and files are full of memories. Your own abandoned folders and files are full of memories you once had, but not anymore. They make your vague, often superficial ideas about life at the approximate time of use mix with your very personal experiences of life. The continued presence of the forgotten folder, be it yours or someone else's, is a cultural artefact of unusual power.

Our interaction with file systems is a repetitive act. As should be the case with poetry, further attention may produce further depths. Re-encountering a file, even if it remains in the same position, has the potential to offer new views and new experiences. Let us take this file and hold it up to the light like a colour slide, walk inside its system and feel the digits in our hands. Let us look across the surface of that system, waving at the programmer's name written on its borders, and declare it for what is is: an autonomous zone of activity and contemplation.



Ruben works as an editor and designer in Amsterdam. During his time at the Sandberg he focused mainly on how love and sex are simulated through digital interfaces. From the processing of personal ads to the creation of a fictional dating service, his projects explored the technological processes that seem ever-ubiquitous in digital romance.

[Ruben Baart (NL), first year]

[www.rubenbaart.com]

[RADICAL POETIC LOVERS
Track 18:
TLC – No Scrubs]

Over the course of one year, Ruben went on 54 dates and had over 200 online conversations in order to gain a deeper understanding of what it means to date online.

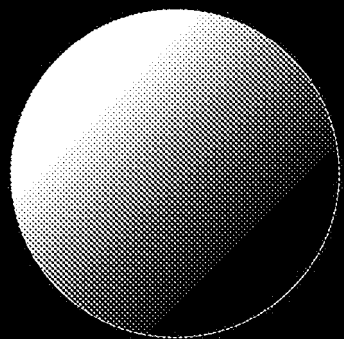
NB: He is very sorry for any inconvenience his dates may experience after reading this.

Online 32 minutes ago
42 feet away

HEIGHT
5'9"
WEIGHT
128 lb
STATUS
Exclusive
TRIBE
Twink
ETHNICITY
Mixed
BODY TYPE
Slim
COMPLEXION
Caramel-infused latte spiced
HAIR COLOR
Black
EYE COLOR
Brown
POLITICAL VIEWS
New Left
RELIGION
Never
SMOKE
Occasionally
DRINK
Social Drinker
DRUGS
Ok
DISLIKES
Piercings
LOOKING FOR
Chat, Dates, Relationships

Please have a face.

Locating hot guys near you



Hide location

Jonathan

92.0% Positive feedback
36 Ratings

+98% Athletic
+73% Attractive
+66% Adventurous
+82% -29%

Jonathan and I had a great time together, we met in Barcelona and rented scooters. One night, he took me skinny dipping with dolphins!
----Casey

Contact Now

Do you like what you see?

Upgrade To Plus!

HD Boys
Unlimited Chat

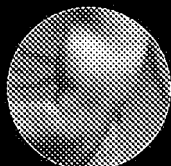
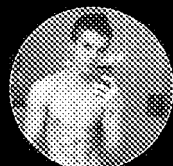
For Only 9.99/Month

Upgrade!

People who liked Jonathan, also liked

Adam, 21

Noah, 29

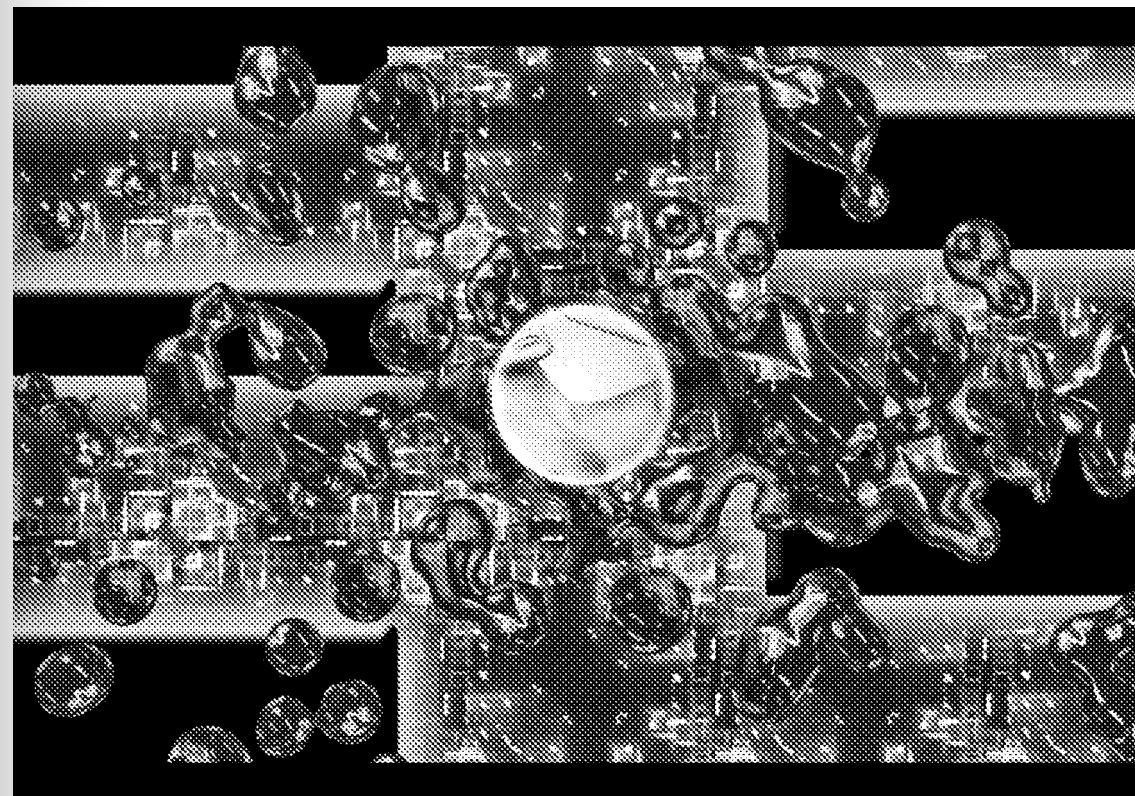


TJ, 25

Pedro, 31



Move on



IN LOVE

01:02

IN LOVE

01:03

DERK OVER

ACT II
SCENE 2

Derk Over is an Amsterdam based visual something that will probably move in with his parents if he doesn't find work soon. He often falls briefly in love in the metro. This interests and confuses him.

Derk Over looks at the world through a lens of a child that got a lot of compliments when he was little, but fails to live up to set expectations later in life.

Derk Over is often intimidated by more intellectual friends. He invents/imagines/curates his own words to combat this. He is the proud owner of the word "Pole Meat", which implies hetero-classic MALE gender-performance.

Derk Over lives through words, sounds, (imagined) light, Illusion, distraction, movement, body pulses, eye contact, curious fingers, space, fire, wind instruments, controlled breathing, mathematical dancing, angular birds, reborn virgins, virtual tears, audible smells, rewired senses, arrhythmic-drumming, long/thin typography, interactive bowels, first-aid tutorials, deep-dream-witchcraft, post-past-mindmap-futures.

[Derk Over (NL), first year]

[RADICAL POETIC LOVERS
Track 15:
Sophie – Lemonade]

ORGANS

ACT II
SCENE 2

Johann Sebastian Bach died of a stroke four months after he had a failed eye surgery. He was extremely religious and tried to communicate it with otherworldly music. In his last time on this earth, did he know he would ascend to the heavens soon? For a man so close to God, did he yearn for death to come? People that have near death experiences often describe heavenly music that they hear when they are being pulled out of their body. What did Bach hear, who aspired to create the music of God in this physical world? What would Bach have thought when he came in contact with the music he was looking for all this time?

Would he break it down into individual structures and notes? Would that perfectionism for mathematical puzzles still control him as he heard the song of the angels? What would he do when he finally met his fantasy? Can we actually deal with seeing our fantasies upclose? Or do they look more beautiful from afar?

IN LOVE

01:04

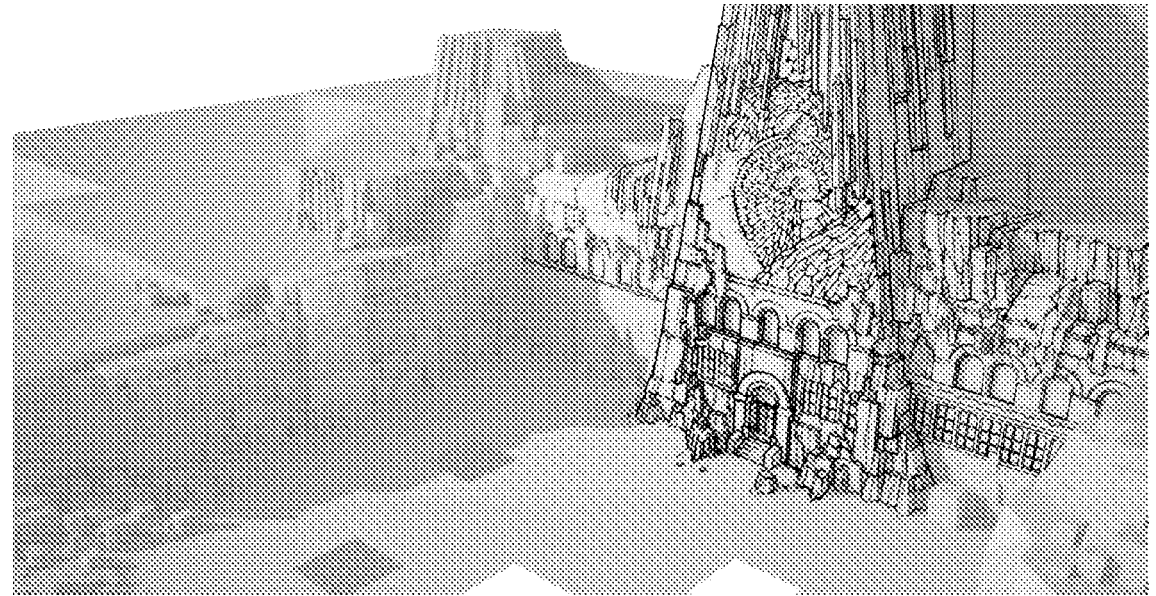
IN LOVE

01:05

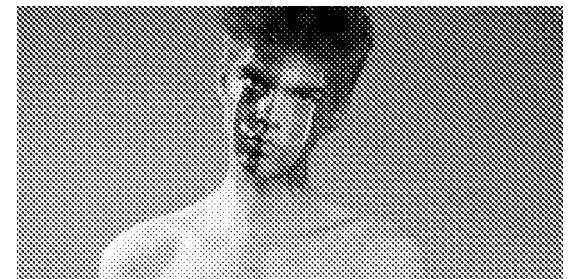
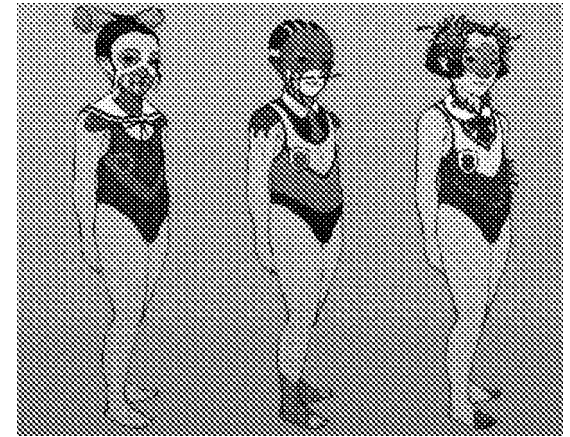


IN LOVE

ACT II
SCENE 2



01:06



IN LOVE

01:07

Florian Mecklenburg is a German artist and art director currently based in Amsterdam. He is working in the field of visual strategies for commercial clients, and on autonomous projects. In his work he creates contemporary visual narratives through the cutting-edge use of typography and image. In his ongoing research on contemporary masculinity, he specifically investigates identity mutation, the deconstruction of stereotypes of masculinity within social identities, and hyper aesthetics in a pop-cultural context. His graduation project NEO-M highlights the connections between the self, the male identity and the male body. In the process, the visual language of gender norms is transformed into a liquefied and accelerated version of reality. As a tangible carrier of identity the body becomes a fictionalized manifestation of the liberated self – a new hyper aesthetics, spiraling out of control.

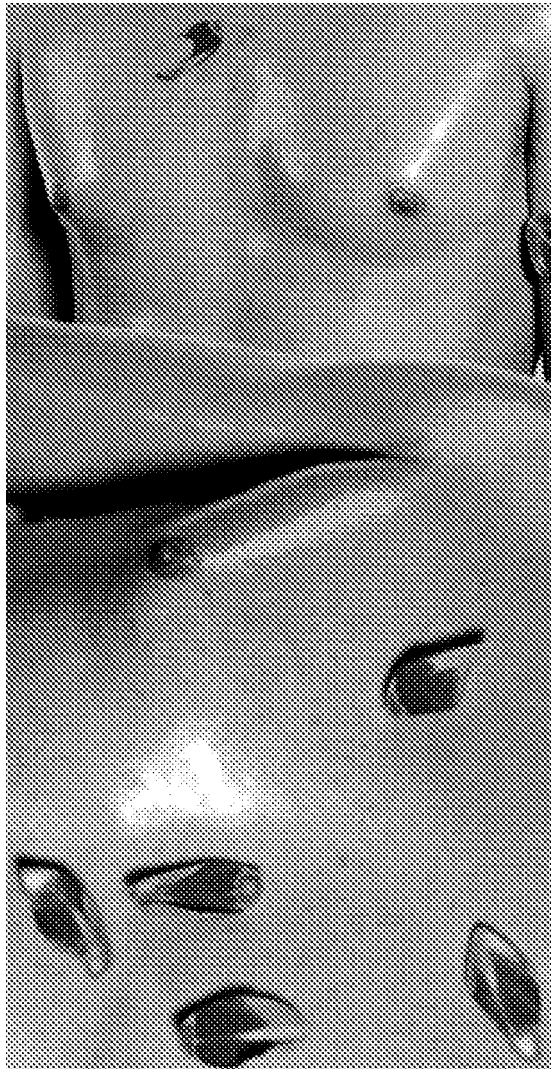
[Florian Mecklenburg (DE),
second year]

[www.florianmecklenburg.com]

[RADICAL POETIC LOVERS
Track 08: Alex C – Du hast den
schönsten Arsch der welt]

He now works together with Juliette Lizotte and Monika Grüzite as Goys & Birls, and together they are preparing a new project: NXS. NXS exists to connect ideas and introduce new reflections; it is a printed platform that experiments with new ways of transmitting information and radically connecting diverse points of view within a single issue. NXS works as a series, questioning ‘the self’ in the age of digital technology and technology-mediated relationships. The focus of the first issue is cyber-sensuality.

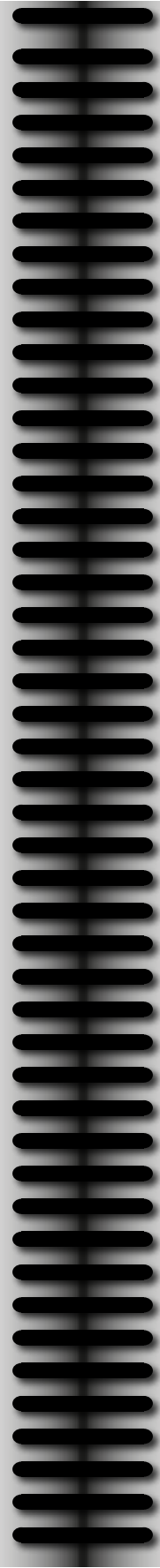
Independent
Non-emotional
Aggressive
Tough-skinned
Competitive
Experienced
Strong
Self-confident
Active
Rebellious
Hard
Sexually aggressive
Wild
Protective
Slick
Successful
Fit
Risk-taking
Potent
Eccentric
Leader
Lonely wolf
Provider
Lover



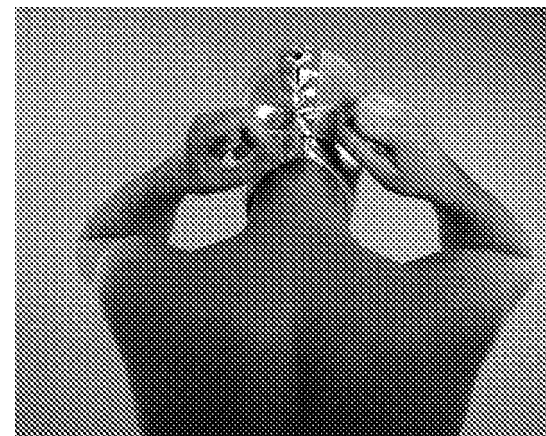
IN LOVE



01:10



IN LOVE



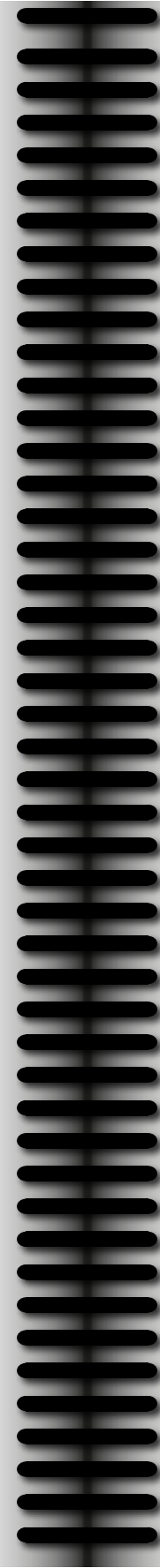
01:11

As a designer, you have the responsibility of an artist to critique society where society fails to critique itself, with the added responsibility of communicating your critical observation, collection, analysis, recollection, speculation, deconstruction, strategy etc. from your perspective as a designer. Through writing the essay as part of the graduation, one takes on that responsibility and exposes both the issue at hand as well as one's critical design perspective on and position in society. The essay is an expression of the student as not just a design practitioner, but as a scholar practitioner who adds to the design discourse through writing.

[NARRATOR: Nikki brings cookies The group gathers around the couches. Some characters water the plants. Discussions begin: layers upon layers of systems are addressed. Layers of skin, of personal data and algorithms. Systems of power, values and manipulation. Off- and online systems and their transparency are critically questioned. From the transportation system to mechanisms of cultural appropriation. The group develops perspectives on how the aesthetical relates to the technological, boredom to capitalism, intimacy to media, politics to cats and transparency to ecstasy.]

This year the format for writing the essay has changed. All the students have started by deciding on an ‘issue’ together, which served as the focal point of (collective) research and discussion (thinking). This issue is the starting point and final conclusion, and underlying current, and case study, and example, and exception for the graduates to write their essay on and the first years to write a column. These are collected and published in an Issue for which Daniel Seemayer and Andrea Karch were responsible as part of the editorial team or as designers, with Nikki as the editor-in-chief.

A DREAM OF AN ALGORITHM –
THE RECOGNITION OF VIRTUAL SELF
Agnieszka Zimolag
THE ETHICAL SHIPWRECK –
A MARKET PLACE, A QUESTION
OF IDENTITY AND A GEOPOLITICAL MYTH
Andrea Karch
WHEELS WITHIN WHEELS
BiYi Zhu
4.6
Arthur Röing Baer
URBAN SHAMANISM 101:
FIREWALLS IN THE FIELD
Cyanne van den Houten
WHY I LIKE DOGS BETTER THAN CATS
Daniel Seemayer
POTATO POTAHTO:
OBSERVATION OF MISUNDERSTANDING
Birte Veenkamp
COSMIC LIFE DESK & LIFE TRADE
Derk Over
SYSTEM OF DISCREET MANIPULATION –
SOMETIMES JUST A SINGLE
SOUND TELLS THE WHOLE STORY
Ekaterina Kholyapina
VILLI MANILLI
Florian Mecklenburg
POETRY IN FILE SYSTEMS
Gui Machiavelli
TO BE FREE IS NOT JUST
BEING NAKED IN FRONT OF A LAKE
Juliette Lizotte
DYNAMICS OF DEPENDENCY:
ECONOMICS AND BEYOND
João Roxo
SINGING CELINE DION
IN FRONT OF MY MIRROR (...)
Lien Van Leemput
THERE IS NO SPOON
Mary Ponomareva
HIDDEN SYSTEM: THE POWER
OF TRANSPARENCY
Minhong Yu
THE MIRROR
Nazanin Karimi
COLLECTIVE BEING: ON HOW TO
REGAIN AGENCY OVER THE COLLECTIVE
RESOURCE THAT IS OUR DATA
Monika Grüzite
THE IMPACT OF STEREOTYPING
Rebekka Fries
THE SQUIRREL DYING IN FRONT OF MY HOUSE IS MORE RELEVANT TO
MY
INTERESTS THAN PEOPLE DYING IN AFRICA
Roos Groothuizen
RE: HOW DO I RECONFIGURE VIRTUAL BOYFRIEND 2.4.1?
Ruben Baart



HUMMUS UNDERNEATH THE CEDAR TREE

INTERLUDE

SETTING: Every year the second year students go on an international field trip to engage with artistic partners and do further research for their graduation project. In 2016 the students visited Beirut, where amongst other things, 2015 alumni David Ortiz is now a teacher at the Lebanese American University.

[NARRATOR:

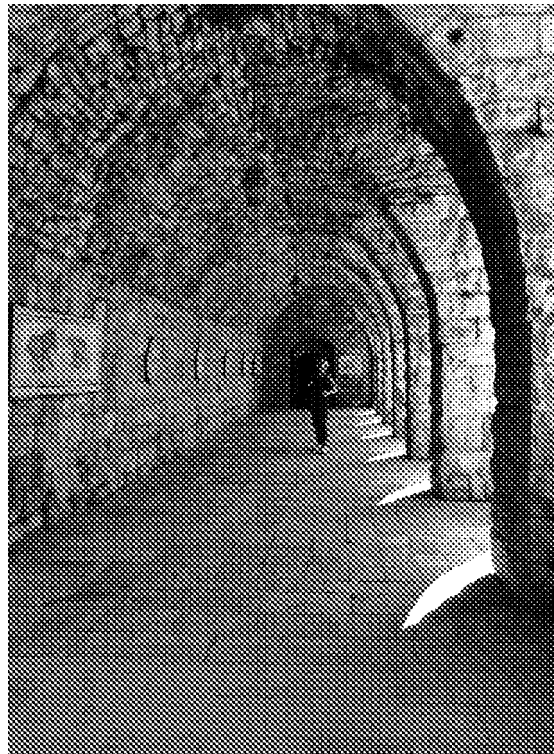
The days start on the terrace outside where the characters have breakfast. Calmly and one after another. Most days the group leaves together. Some days the group splits up into smaller teams or individuals By foot, walking through a city in transformation or by an ordered cab going fast. At night, when the temperature finally drops, the characters come back together. To have a beer or share Mezze and a waterpipe]

[RADICAL POETIC LOVERS

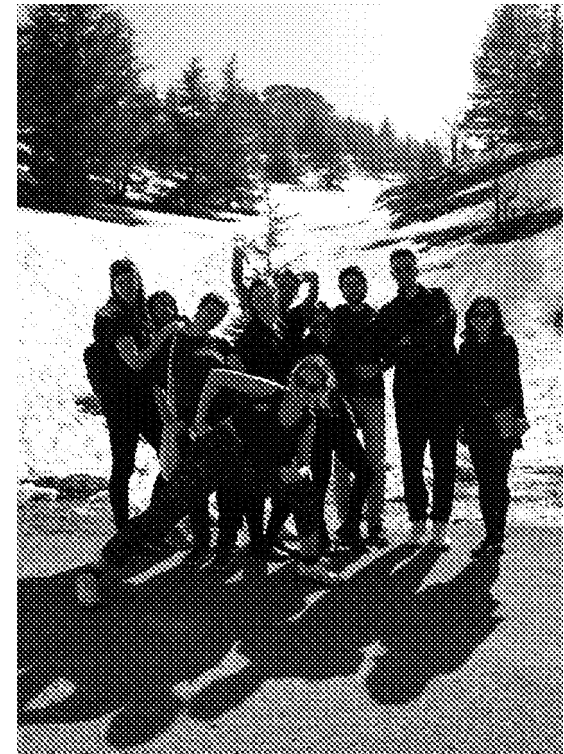
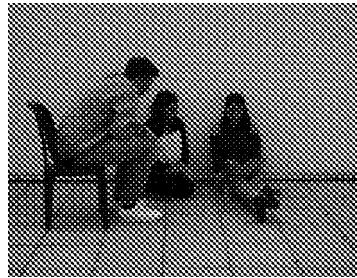
Track 17: Rihanna
ft. Drake – Work]

The students: 'Lebanon is a small country filled with contrasts; the possibility to ski and swim within the same day and find luxurious boulevards not far from refugee camps. The city of Beirut seems to be a symbiotic flirting between construction and destruction: old buildings are left to fall apart while futuristic ones are simultaneously being erected. History and geopolitics have made Beirut an inspiring environment for many local artists and designers and a very vibrant place to be. The graduating students of the design department encountered some of these artists and designers and connected with promising students by giving a workshop at ALBA (The Lebanese Academy of Fine Arts) and two presentations at the Lebanese American University in Byblos and Beirut.'





INTERLUDE



(01:22-02:01)

SCENE 1 – In Conflict
SCENE 2 – The Intrigue
SCENE 3 – Morality

ACT

III

MINHONG YU

ACT III
SCENE 1

Minhong Yu (China, 1990) is a film maker and visual designer based in Amsterdam, the Netherlands. She graduated from the Sandberg Instituut and China Central Academy of Fine Arts. Her work is concerned with visibilities and invisibilities relating to social issues in the digital world. It ranges from prints to video installations that explore the notion of power in movement. She always likes to intervene in different matters to reorganise, retell and redesign them. Minhong Yu stands simultaneously in two worlds and two systems, trying to start a dialogue between them.

[Minhong Yu (CN),
second year]

[www.yuminhong.org]

[RADICAL POETIC LOVERS
Track 19: West Side Story –
I Feel Pretty]

Right now she is organising a dialogue under the I YU studio where she is working on a brand new way of communicating.

BREATHE

ACT III
SCENE 1

In the video installation Breathe, two screens are having a conversation, creating an atmosphere of tension between two worlds. How can they find a relationship, a balance? With the use of flags – red, white and transparent – Minhong Yu evokes existing systems of power, resignation and openness, and questions cliché notions of identity. Transparency can be the perfect camouflage. Breathe confronts opposing forces, and proposes a dialogue between poetry and rationality, centralisation and decentralization, and opacity and transparency.

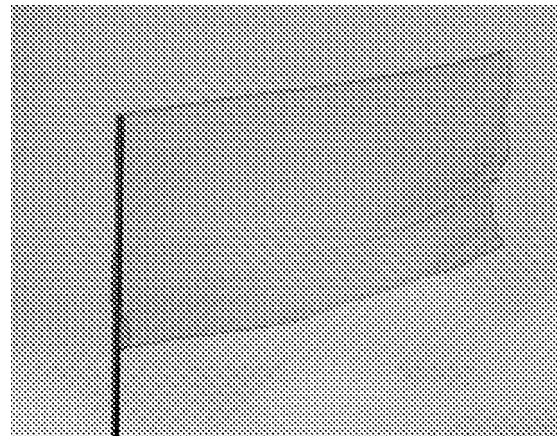
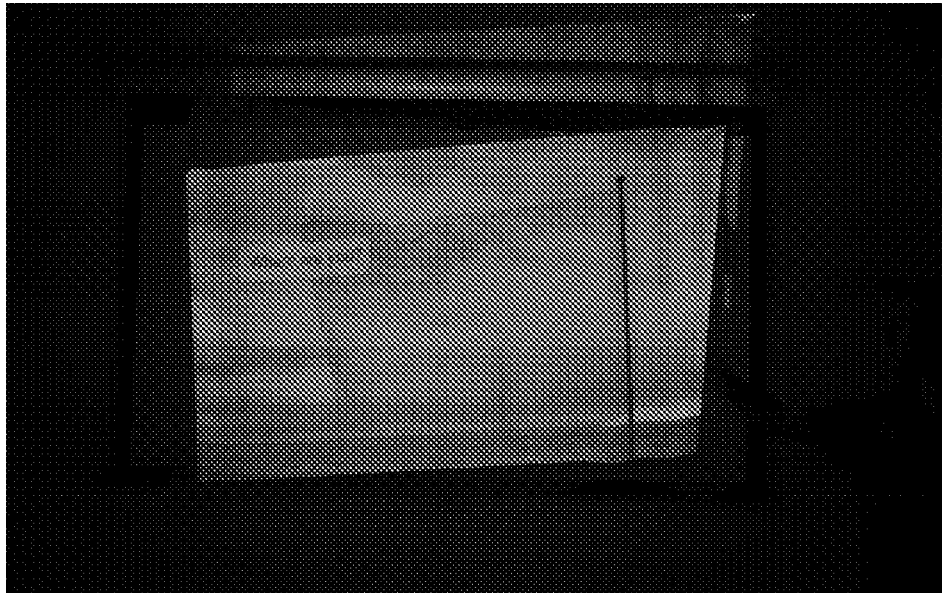
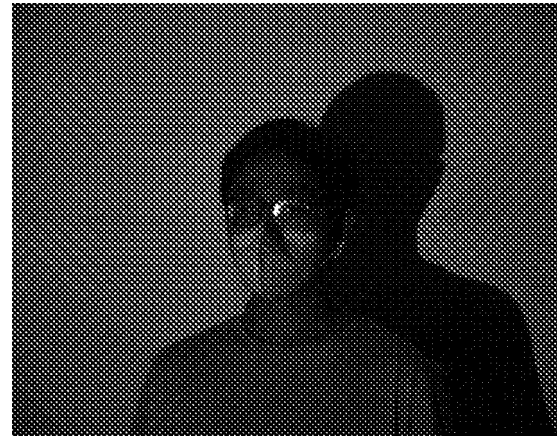
Are you alive?
Are you breathing?
Are you dying?
Why is it that everyone follows you?
You are the most unlikely leader among them.
What is the visible power?
Yet you hold your head up above the clouds.
What is the invisible power?
And pretend that nothing has ever seen right through you.
Who is your community?
You are just as transparent as the rest of us.
What is a silent protest?
You are just much better at hiding it.
If my soul could wash with the wind,
And my heart could soar the skies,
Would you quarantine my unique spectrum?
If I could sing with the full moon,
Or dance to the soul of fire,
Would you claim me a hedonist?
Or would The Tower of Babel block the barrier,
Needed to perceive you and I as the same soul carrier?

Surely some revelation is at hand,
Surely the Second Coming is at hand.
I'm sorry I wasn't there,
I'm sorry I could never be there.
(I'll always be there.)

ACT III
SCENE 1



ACT III
SCENE 1



IN CONFLICT

01:24

IN CONFLICT

01:25

Nazanin Karimi is a graphic designer and artist from Iran (based in Amsterdam). Her research and design work revolves around those human feelings that are derivatives of formative circumstances. She looks for elements in our surroundings that are exposed to change, charged by external forces. Her previous research on imposed otherness portrays her interests in contextual deformity while our natural reactions to obligations lead to expressive figures and patterns of behaviour.

[Nazanin Karimi (IR), first year]

[RADICAL POETIC LOVERS
Track 25: Moderat –
Les Grandes Marches]

Her thesis on the in-between points out the periods of uncertainty that arise in nomadic patterns of living: in-between payments, jobs, places, communities and personalities. Forms of living in the forthcoming decade will be the result of our adaptation to new barriers. The variation of limits and appearing landscapes creates a spectacle that could characterise our living patterns in near future.

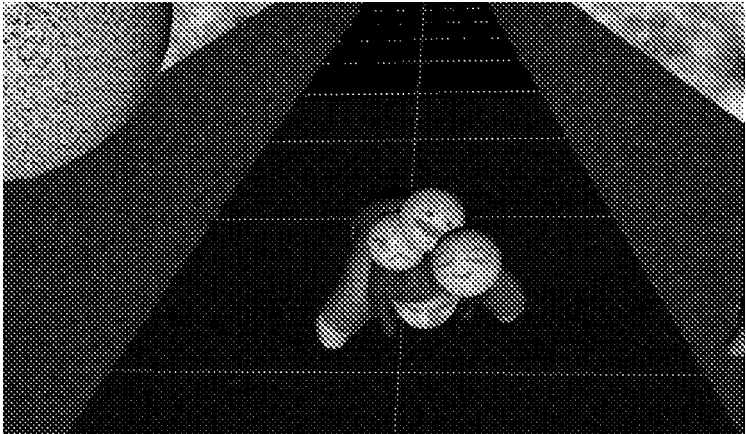
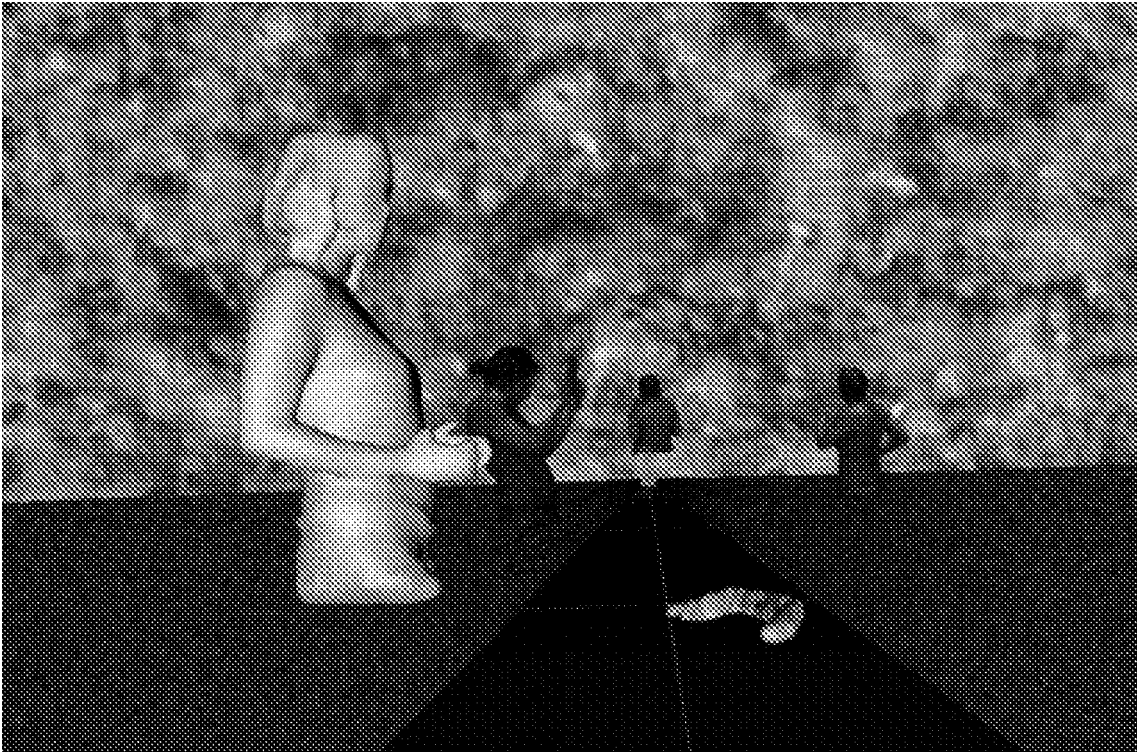
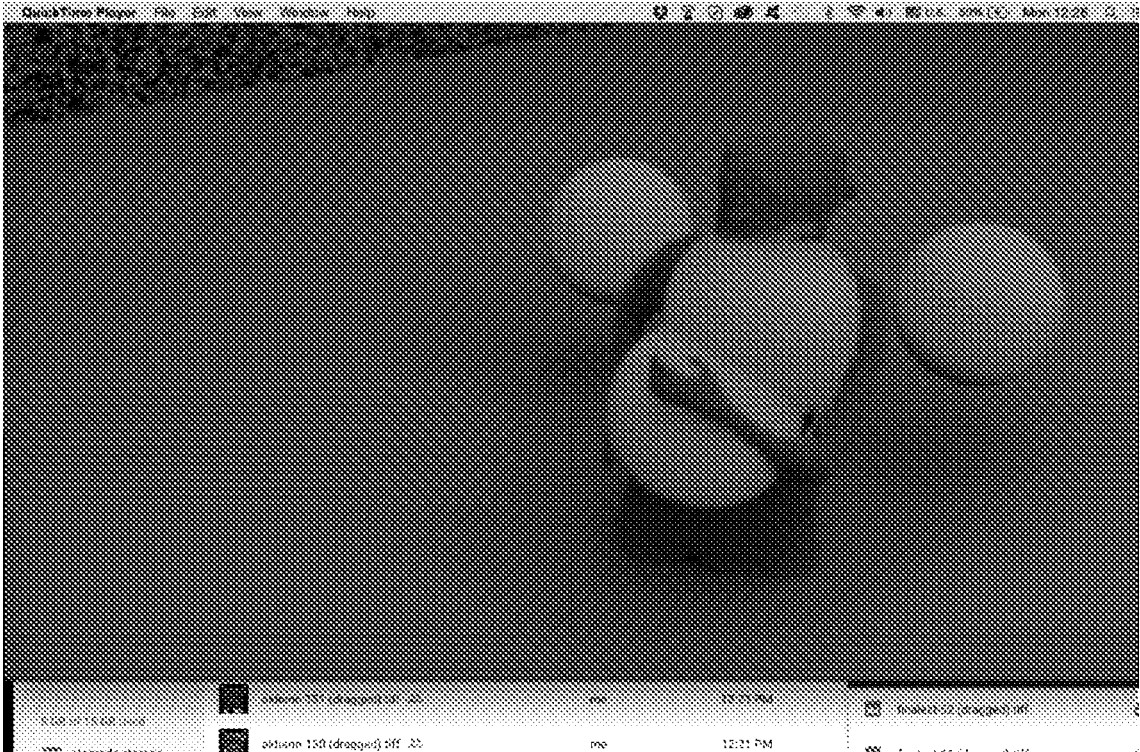
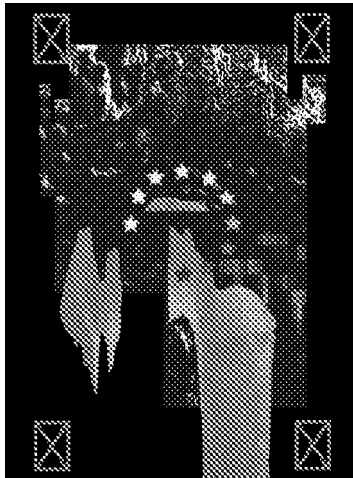
BA in Fine Arts, 2010, Tehran University of Art; BA Graphic Design, 2014, Royal Academy of Arts (KABK)

My research aims to highlight the state of mind of those who are constantly searching for survival mechanisms in situations which are not matters of choice but to which they are exposed as a consequence of the economy.

The state I am in is neither negative nor passive, and neither clear nor defined. This condition is not a result of immigration, since the notions of belonging to or considering a country as home no longer concern me. No settled space and no activity other than moving between places, cities and communities can be imagined.

I am drifting on fluid meanings, holding on to none of the definitions that I used to, and this state, evidently, is the current solution keeping me going. It is a constant struggle to keep floating between doing experimental volunteer projects and low wage jobs, and finding ways to survive in an on-going in-between state.

When we look at this scene within a broader perspective, it is the economy that challenges us and forces us to lean into such state. For those in the middle and lower social classes, stability is not a prosperous belonging and they are more often exposed to the downfalls of capitalism. Common values offer a way to change our thinking about ownership and work, and may enable us to step on the in-between ground of instability. Is the call to reshape the economy around new values and behaviours an adaptation to the new economic era? Or is it resistance? Do alternative producers, parallel currencies, local exchange systems, and the sharing economy provide instructions for survival? Or are they just optimistic approaches, designed to motivate us to keep on going?



Mary Ponomareva is a designer and visual artist from Moscow, based in the Netherlands.

Before the Sandberg Institute, she studied Academic and Applied Art at the A. N. Kosygin Moscow State Textile University, and Graphic Design at the Royal Academy of Art, the Hague (KABK), fusing together two approaches: one traditional and academic, the other experimental.

[Mary Ponomareva (RU),
first year]

Her current research is influenced by Baudrillard and Žižek, and their ideas about reality, representations and ideology. She likes to work with contradictions and to discover absurdities inside seemingly perfect structures, decoding ‘errors’ that are ‘hidden’ through aestheticization.

In her projects, she aims to reform social and cultural values by exploring the ways symbols are re-used in our contemporary media society.

[www.mary-universe.com]

Her research at the Sandberg Institute focuses on the topics of semiotics, mythology, and perception in the post-modern world. In particular, she is attempting to coin a definition of the ‘new dark aesthetic’ (in which ‘problematic’ concepts obtain an aesthetic dimension through the use of corporate-symbolic clichés and generic visual codes).

She likes creating worlds to be fantasised about, feared, embraced or debated. The projects she works on at the Sandberg together form some sort of future-proof ‘Design Empire’ – albeit a misleading and deceptive one – through which she will be happy to guide you.

[RADICAL POETIC LOVERS
Track 14: QT – Hey QT]

Glamorous commercials for military drones, luxurious survival condos... military campaigns dressed with realistic, computer-game-like graphics... The ‘end of the world’ is predicted to be fabulously glamorous! The future is full of uncertainty, danger, and fear: constantly evolving threats, conflicts, wars and global crises.

To what extent is the world shaped by media, aesthetics and representations? Where is the border between reality and fiction?

As a designer, my research at the Sandberg Institute focuses on the topics of semiotics, mythology, perception in the post-modern world and the current role and responsibility of designer, in an attempt to coin a definition of ‘new dark aesthetics’ (through which ‘problematic’ concepts obtain an aesthetic dimension through the use of corporate-symbolic clichés and generic visual codes) and to explain its consequences.

In my work I will investigate whether visualisations of fantasies about the dystopian future can influence the direction of perception of the now, and examine the influence of ‘aesthetics’ in the construction of both an ideology and its influence on socio-political positions, in particular, the normalisation of militarisation.

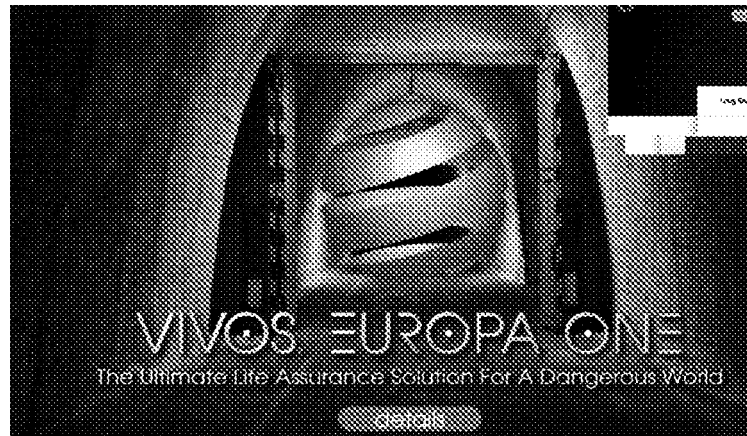
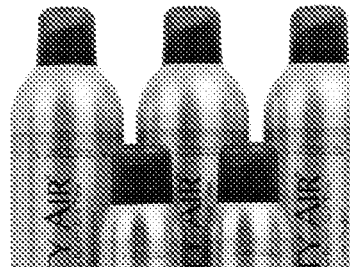
According to the French philosopher Baudrillard, we live amid the interminable reproduction of ideals, meanings, symbols and concepts, as reality is replaced by representations. Representations, more impactful than the concepts they represent, are capable of defining people’s experiences of the environment and their position within it.

My project derived from this research topic combines film making, 3d graphics, game engines and graphic design as means for creating an immersive experience, and presenting in a speculative form the conclusions made so far.

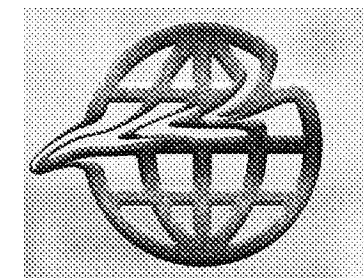
The only way up... is down... A new world/realm is here for you. An ideal: to consume, to market, to sell, to buy and power the last stage of capitalism. Our empire is in the service of securing the status quo of the most discerning clientele...

OUR OXYGEN

Your Health. Cheers To Us.



Upgrade for
mission success.



Andrea Karch is a multidisciplinary designer, researcher and writer. She graduated with a BA in Integrated Design from the University of the Arts Bremen, Germany. She has lived and worked in New York, Cairo and Amsterdam, and is currently based in Amsterdam, finishing her MA-degree at the Sandberg Instituut's Design Department.

Her graduation work is in search of a generation's zeitgeist, one that is mythicised as 'Generation-Y'. Her current project studies extreme cases of radicalized youth as an attempt to mirror the urgency of our times. Andrea's interest lies in an upsurge of 'subcultures' such as the right wing 'Nipster' movement, the wave of European Jihadi youth and the phenomenon of self-declared Darwinian mass murderers. Are these reactions to what has become the new normal, a liquid world in which borders dissolve, abstraction is bliss, reality is fiction, crisis prevails and warfare is inconspicuous? In the realm of feeling world-forlorn, seeking authority and recognition, and finding certainty in fanaticism, the aim of Andrea Karch's work is to make tangible the blackbox between 'normality' and 'the dreadful extreme'. Investigating what might be commonalities between the two, her project puts emphasis on the psychology of a generation that has turned towards brutal extremism as their dernier ressort for protest and self-identification.

[Andrea Karch (DE), first year]

E-Mail for full portfolio
[a.f.karch@gmx.de]

[www.afkarch.com]

[RADICAL POETIC LOVERS
Track 03: Benny Benassi –
Satisfaction]

Ich bin Gott.

E: "Wait! One, two—we go or—. Do we shoot on four or do we shoot on three?"

D: "Four. Everybody shoots on four, you know."

E: "So it's like, one, two, three, shoot."

D: "Right. One, two, three, bang."

E: "Ok."

D: "Not one, two, bang."

E: "Ok. Ya. Got ya."

(Shot fired]

I think I'm an alien. You had everything you wanted. Your Mercedes wasn't enough. Your trust fund wasn't enough. Your vodka wasn't enough.

All the people I ever loved abandoned me. Me is a god, a god of sadness. Society is tightening its grip on me. My existence is shit to me.

Hey mom. My home wasn't really my home. It was all a set up. Gotta go. Revolution is life. Against the modern world. DIE IN YOUR RAGE! This is life in a democracy. It's just another word like justice, sorry, pity, religion, faith, luck. "Put on your hammer-and-sickle t-shirt and go skateboarding!" There is no such thing as an actual "real world". It doesn't matter anymore.

You are needed here.

"To where?"

"Turkey."

Will I be able to find thong underwear there? I'm forever sorry about the pornos. My humanity has a foot fetish. And I'm fuckin' your dead body, your coochie all cummy.

I feel like God.

Masha'Allah: it's paradise! Even if I could come back I would just eat some kapsalon and sushi. Hi, alright—we are two autonomous idiots that cook. Heil Hitler. Isn't it fun to get the respect we're going to deserve? #newworldentertainment-deathsquad Go Vegan! Eggplant, Aubergine, Hummous—Scheiß Dreckspack. We have human bodies but we've evolved into being one step above you—fucking human shit.

Your tears are our joy. Let death be your slogan.

I am the law. Fotze. Terror, I would say. Radical's my anthem turn my fucking amps up. Just admit not only are we talented, we're rad as fuck. Bitches.

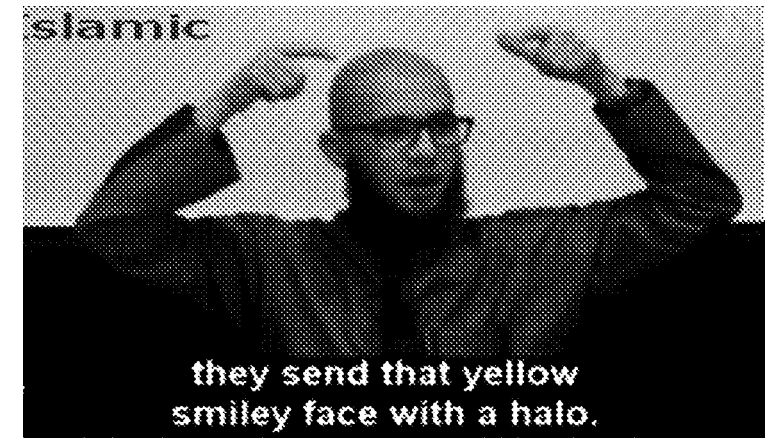
Imagine this being said: O satisfied soul, be free, to exist, in a timeless, spaceless place of pure happiness – content and with pleasure.

(Shot fired)

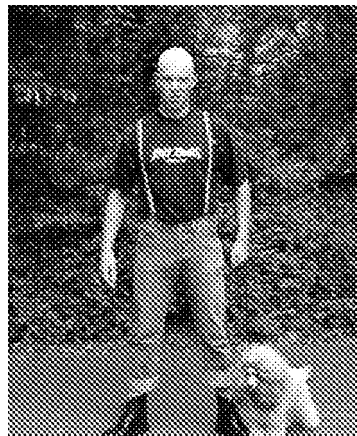
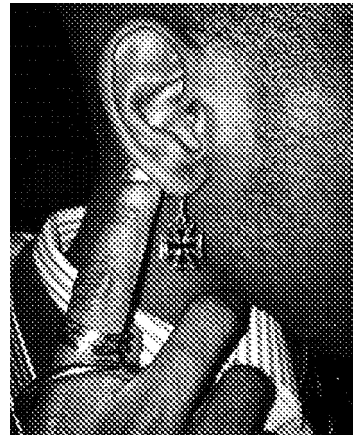
I didn't wanna do this. I had to do this.



ACT III
SCENE 1



ACT III
SCENE 1



generation
easyJihad



Rebekka Fries (1988, Netherlands) discusses and experiments with umbrella terms covering image and text through re-search and graphic design.

[Rebekka Fries (NL), second year]

[www.rebekkafries.nl]

[RADICAL POETIC LOVERS
Track 31: Michael Jackson
– Heal the World]

In her research she poses a critical view towards the idea that the Western way of thinking is the ‘right one’, and seeks to unfold contemporary stereotyping and stigmatization. Her observations motivate Fries to research and question the position of umbrella terms such as ‘terrorism’.

What fascinates me is the stereotyping and stigmatization of minorities concerning contemporary topics in the Western media. I am also intrigued by how political agendas relate to both stereotyping in the media and the fact that today’s society suffers from information overload. What leads me to the following question:

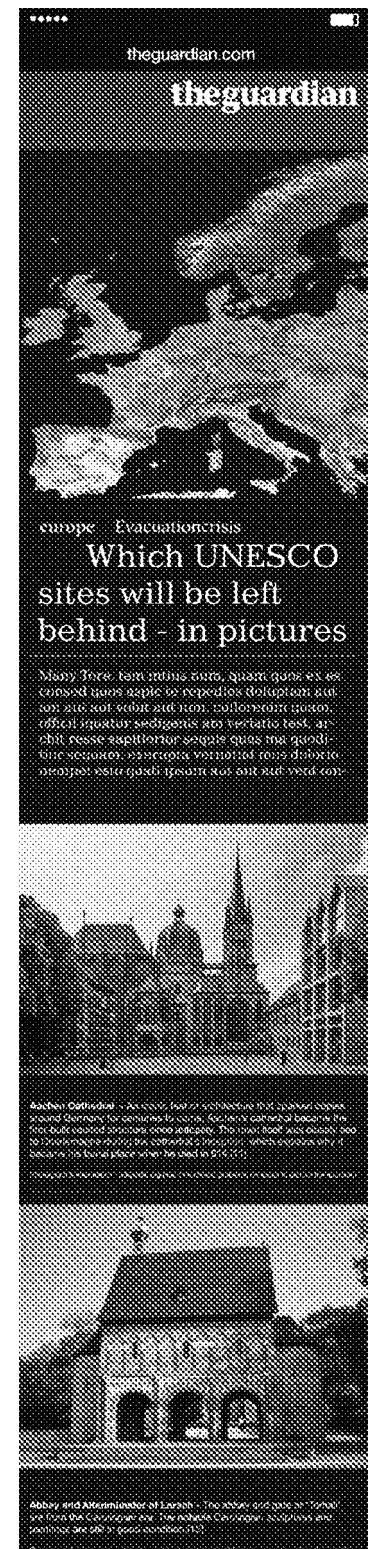
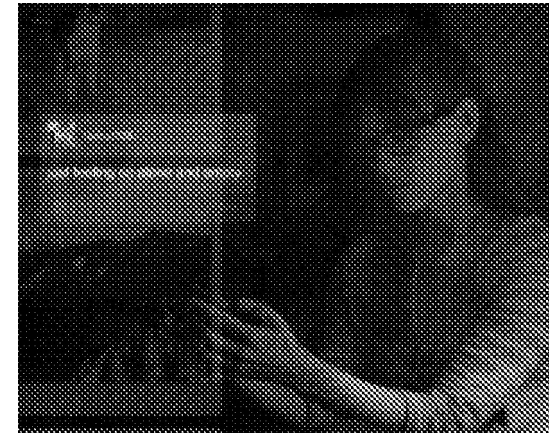
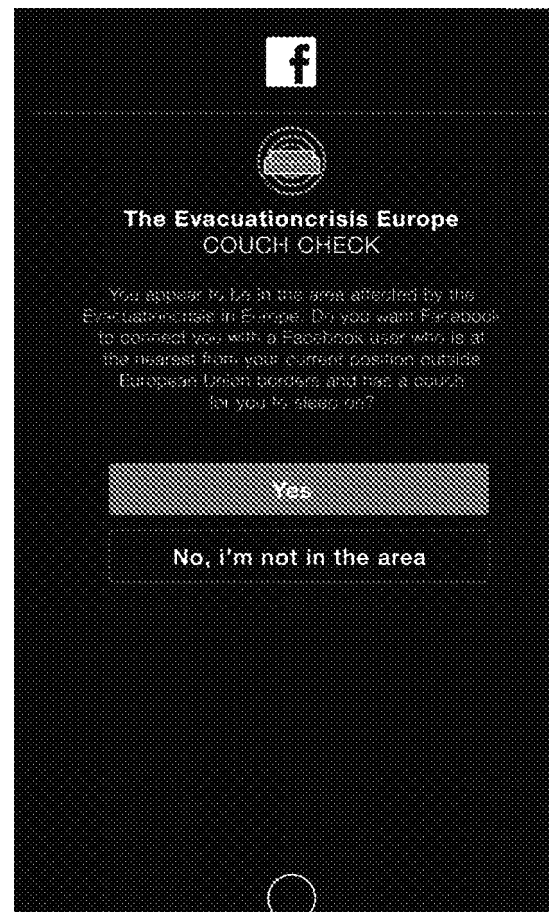
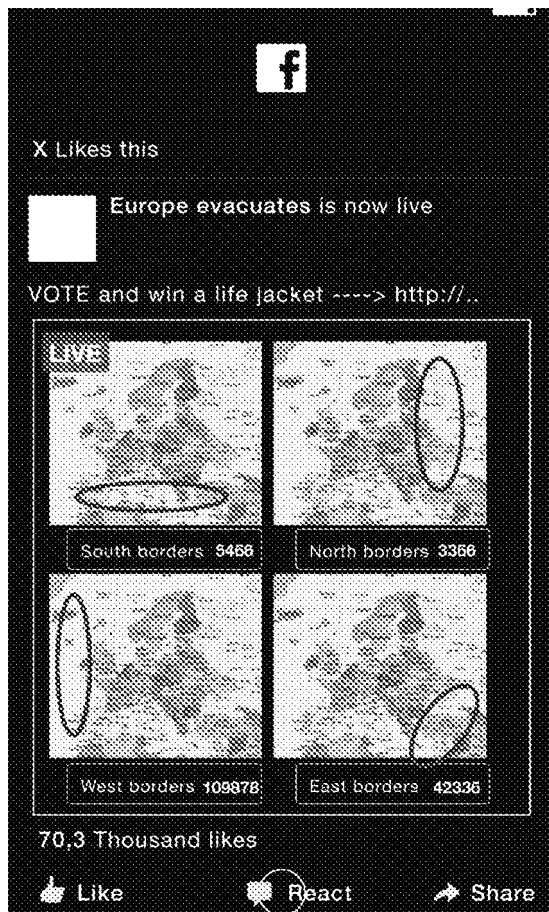
Why would we rather watch cat videos instead of conflict-related news items?

Well, today’s metropolitan-orientated societies are concerned with their daily routines, statuses, social- and tax-related restrictions. We believe ‘this’ is reality, and we can make it as ‘unique’, ‘successful’ and ‘personal’ as we want. Ultimately we are buying, hoping and dreaming the same dreams, produced by agencies with private or state interests. We’re taught to believe we have ‘control’, but our dreams are influenced by carefully chosen clips of imagined lives with characters, plots and texts that help to narrate ideologies. So, the lines between ‘realistic’ and fictional landscapes are blurred. Also, television and film productions, taken from different geographic positions, disconnect us from culture and let us imagine worlds.

This progress is a powerful tool for setting up disconnections between minorities and majorities. And as narrative-driven productions question reality, there is room for uncertainty.

All of which might lead for example to multiple Western European prime ministers quoting the same sentence: “life in Western Europe is threatened by ‘them’, those who want to destroy the way ‘we’ are living”. This argument increases uncertainty among all relationships, from those on a personal level to those that are products of the state in terms of documents. So, for the humans moving worldwide this means they’ll be identified as ‘the other’, regardless of whether their moving was voluntarily or compulsory. This situation gives society the chance to be doubtful about ‘yet’ another minority anytime a conflict is presented in the media. There will be arguments to investigate and questions to be asked but the situation will be condemned before proven. All in the name of security and surveillance, but driven by ‘fear’.

It makes minorities untrustworthy, and radical politics will benefit by proclaiming their arguments. Because there’s no bigger threat than a society that believes in nothing, they will follow anyone who believes in anything.



Birte Veenkamp is a Dutch designer based in Amsterdam. She spent her time at the Sandberg focusing on stereotypes. She travelled through Morocco, Palestine and Lebanon, where she experienced the Arabic culture – its language, sounds and images, and its curly, bold movements. She learned calligraphy in Marrakesh and became familiar with the Arabic alphabet. She experienced the language in its natural habitat, in everyday life. Back home, she noticed that this language, on its own, in sound and image, gets associated with terrorism. Western eyes see it as strange and exotic.

[Birte Veenkamp (NL),
second year]

[www.birteveenkamp.nl]

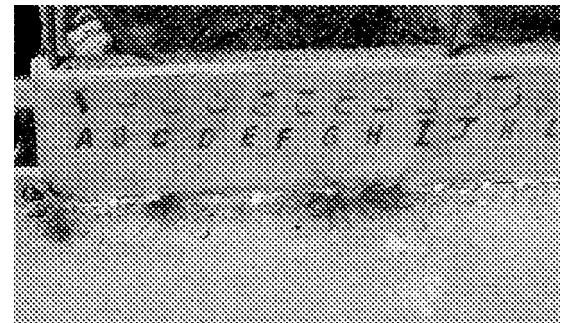
[RADICAL POETIC LOVERS
Track 02: Hardcore Vibes]

Her graduation project, The Base, confronts its audience with the meanings of ordinary words alongside their Arabic counterparts, which, to Western ears, sound rather more alarming. She is now looking for opportunities to continue this project.

The Base confronts the meaning of ordinary words such as 'the base' or 'strive' with their Arabic counterparts, which to Western ears sound rather more alarming: 'al Qaida' and 'jihad'. History or ideology tends to burden perfectly neutral words with the heavy load of contextual interpretation. In a way, this has also happened to now odd sounding Dutch words like 'eendracht' or 'volharding', words that have almost lost their familiar meanings of 'unity' and 'persistence'. The Dutch equivalents now sound old-fashioned and are mainly associated with socialist housing corporations or archaic insurance companies.

Words become partisan when hijacked by ideologies or the market. They start functioning like the names of sports clubs, with their supporters and hooligans, uniting or dividing fans and opponents.

Can we still read or hear such biased words and listen to what they originally meant? Can 'al Qaida' ever go back to 'the base'?



Agnieszka Zimolag is a Polish designer based in Amsterdam. During her studies at the Sandberg Institute she has been exploring the meaning of technology – asking whether it remains something external to us or whether it has become something so close and so similar to us that we can no longer identify it. How unreal do our lives happen to feel because of systems that are fantasy and pleasure driven, how dematerialized do we feel, and what does it mean to have a body or not to have one? The feeling of having a body becomes an aspect of experiencing the Other. To which realm does our consciousness belong? Have we become faceless hyper presences, no longer conforming to the standards of life that we have known? How should we approach the remaining physical world when everything is becoming more and more abstract?

Recently she has written an essay titled ‘A dream of an algorithm’, in which she claims that human life and our ways of experiencing reality are directed by algorithmic structures that reorganize matter according to their own properties. How much of individual's way of experiencing life is still there and to what extent is it all dictated by technology? Do we still have our own thoughts or have they all been algorithmically suggested? Is what we hear just us? Are we in an echo chamber? For her graduation work she made a short film, Phantom Surface, in which a protagonist that lives on the surfaces of interfaces describes her way of experiencing life, one in which the Earth that she inhabits becomes a living membrane of hardware.

Agnieszka is exploring aspects of simulation, unhumanity, reality, quantum dystopia and alienation porn through her elusive language of images, aesthetics, words and sounds.

Right now she is trying her powers under a different name, Dirty Hardware, as she works on her brand-new film, Quantum War.

[Agnieszka Zimolag (PL),
second year]

[www.agazima.org
www.agazima.tumblr.com
@drthrdwr]

[RADICAL POETIC LOVERS
Track 07: Danny L.
Harle – In My Dreams]

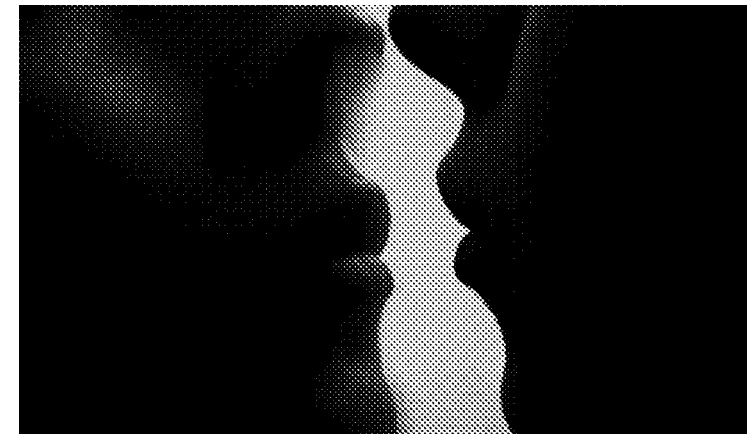
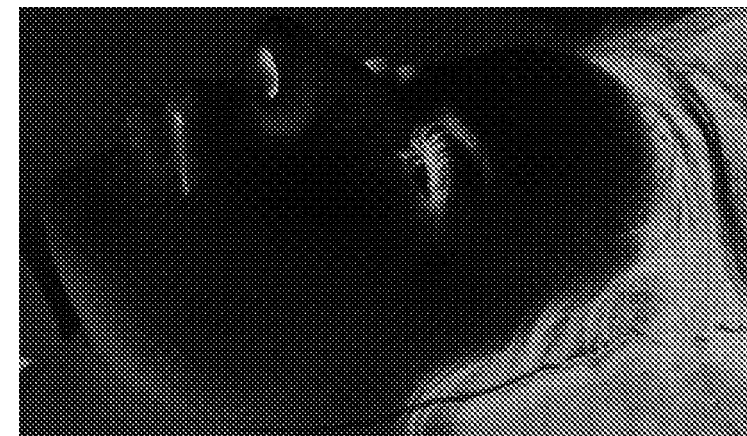
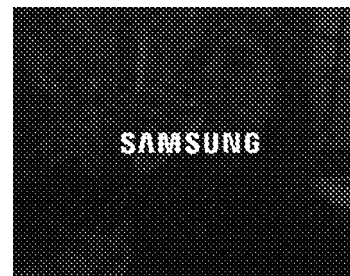
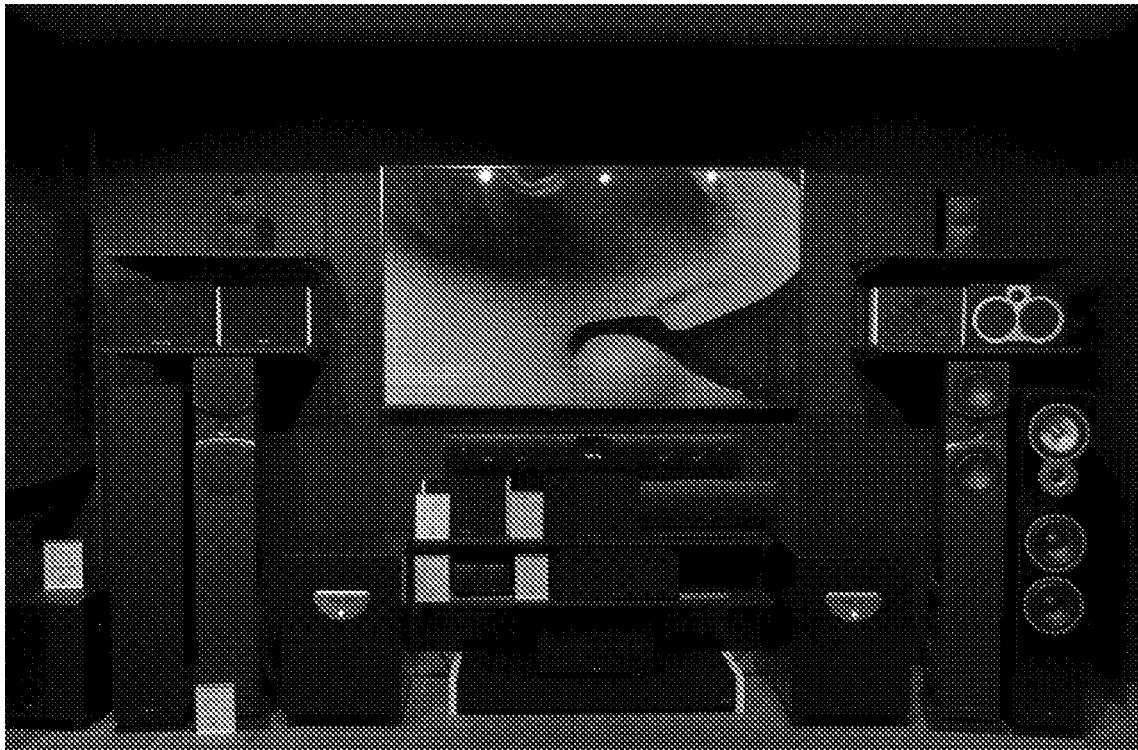
Where do we live? Are we present here in this physical space, or are we drifting somewhere else, in some distant scenario? Is there a difference between the real and the virtual?

I guess it all has just become the same. We're never leaving our screens. We're embedded within the reality of their surface. Interfaces extend the screen's frame. The way I use my devices, the way in which my body physically relates to them, has become the natural way of interacting with my surroundings. The difference between artificial and organic surfaces, ephemeral and tangible ones, has disappeared. They have all become part of a reality that is being constructed between me and the hardware and software that I use, guiding my perception of space and matter.

The movie phantom surface reveals a body immersed in scenarios that represent different kinds of physical and non-physical disintegration and alienation in space and time, yet creates potentials for new forms of materiality to emerge and reconnect with the environment.

The protagonist's body shifts from a physical presence to its virtual counterpart, and the border between the two becomes blurred. At one point they exist simultaneously. The virtual figure becomes an autonomous entity itself. The body and the surfaces it interacts with become a hybrid construct—a hardware. Human skin and habitable space have been shattered among diffused surfaces. Cinematic shots of skin meet sublime, coveted technological objects. It is no longer clear which feels more intimate and familiar.

Something dirty and raw becomes very unnatural, and strangely detached. It needs to be seen and experienced as a surface of a nature in order to be related to. The only way to look at it is as a screen. By showing organic scenes I want to show how corporeal this hybrid environment actually feels. The feeling of reality as if it were virtual—and the feeling of virtuality as if it were real—exists as a thin, transparent film covering our experience of the world. In the context of technology, very natural shots immediately become projections of the surreal—a post-representational world, beyond a state of mind that searches for the real.



Juliette Lizotte is a French designer based in Amsterdam. She spent her time at the Sandberg focusing on the notion of autonomy as the ultimate freedom. During her first year at the Design Department she developed The Shelter, a poncho that can turn into a tent, an object for reclaiming a world without borders. After a summer spent on an urban farm in Detroit, she came back with a strong will to dedicate her new project to food as a political tool with which to oppose the system. She wrote the essay 'To be free is not just being naked in front of a lake' in order to announce her graduation project: A Tryp-tich Fantasy on Local Food.

[Juliette Lizotte (FR),
second year]

[www.jujul@v3.com
www.goysandbirls.click
www.nxs.wolrd]

Changing the rules of her game, Juliette now eats food directly at its source. Like a monk, she commits herself to her new habits. Liberated from made-up needs, and inspired by the natural food she ingests, Juliette dreams of another world where autonomy is the new salvation, a privileged state in which to deal with guilt and rethink our need to reach asceticism.

[RADICAL POETIC LOVERS
Track 09: Lindsaylosam – KIDS
Justin Bieber Nightcore edit]

For this project, Juliette stopped going to the supermarket in order to defy systems of mass consumption. She questioned the food industry, as well as individual responsibility in the complex world in which we live.

She now works together with Florian Mecklenburg and Monika Grüzite. Together they are Goys & Birls, and are preparing a new project: NXS.

My life is a movie
And everyone's watchin'
So let's get to the good part
And past all the nonsense

Sometimes it's hard to do the right thing
When the System surrounds you
like frightening
It's like they want me to be subjected
When they don't even know that I'm fighting

This life's not easy
I'm not made out of steel
Don't forget that I'm human
Don't forget that I'm real
You act like you are free
But you never will
But that's one thing that I know for sure

I'll show you
I'll show you
I'll show you
I'll show you

I got to learn things, learn them the hard way
To see what it feels like, no matter what they say

Sometimes it's hard to do the right thing
When the System surrounds you
like frightening
It's like they want me to be subjected
When they don't even know that I'm fighting

This life's not easy
I'm not made out of steel
Don't forget that I'm human
Don't forget that I'm real
You act like you are free
But you never will
But that's one thing that I know for sure

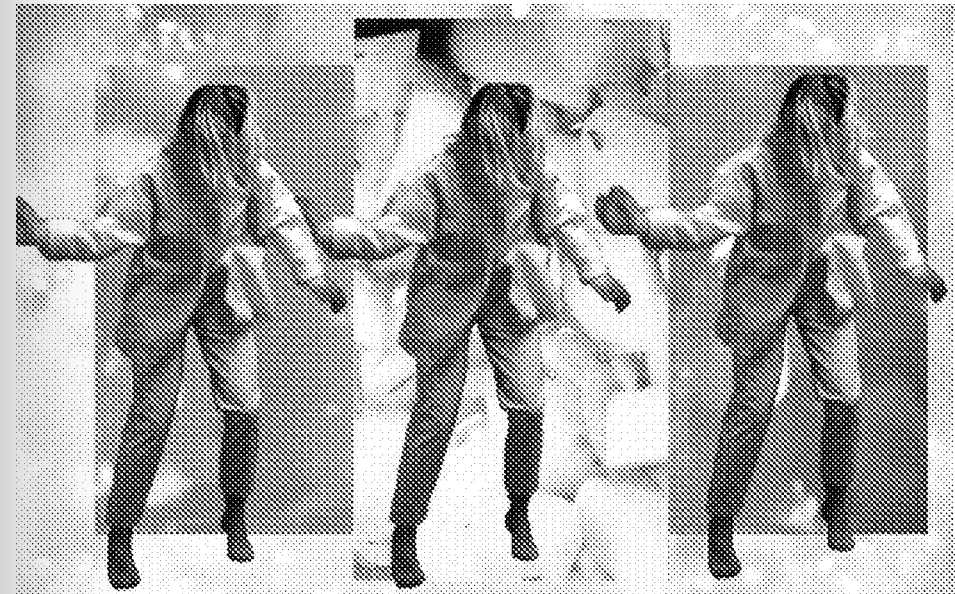
I'll show you
I'll show you
I'll show you
I'll show you

This life's not easy
I'm not made out of steel
Don't forget that I'm human
Don't forget that I'm real
You act like you are free
But you never will
But that's one thing that I know for sure

I'll show you
I'll show you
I'll show you
I'll show you



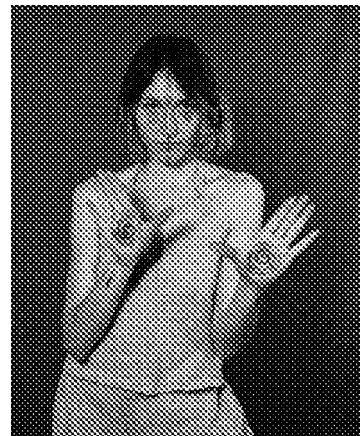
RULES
TO
PROFANATION



- fightandmoves.MTS
- kick.MTS
- levitationdown.MTS
- levitationPROFILE.MTS
- levitationprofile2.MTS
- levitationup.MTS
- movesclosup.MTS
- movesclosup2.MTS
- posingclosup.MTS
- posingclosup2.MTS
- takeofjacket1.MTS
- takeofjacketClosup.MTS

Green

- 00034.MTS
- 00035.MTS
- 00037.MTS
- 00039.MTS
- 00040.MTS
- 00044.MTS
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- 00066.MTS



Floris van Driel (1990) is a person who, at the moment of writing this, lives in Amsterdam, studies at the Sandberg Instituut, doesn't see his parents enough and has a solid green background on his phone, website and laptop even though he himself usually wears black. He recently bought a Nintendo 3DS and thinks it's the best console he has ever owned while at the same time also the only gaming platform he has ever owned. He is prone to nervousness and speaking quickly, hyperactively, however, this occurs mostly to cover up his insecurity about interacting with people on a more personal and social level.

[Floris van Driel (NL),
first year]

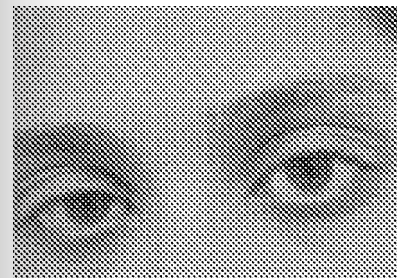
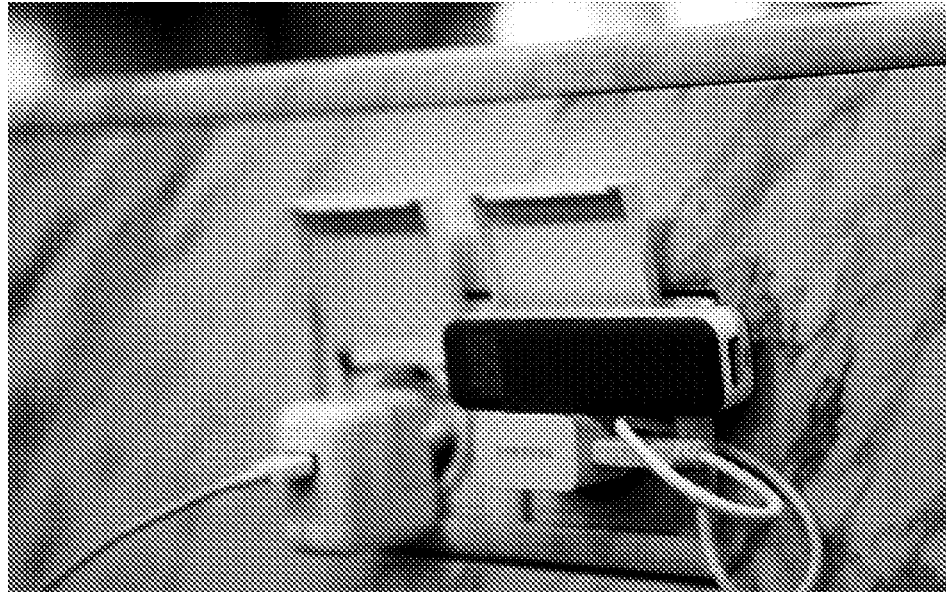
[www.florisvandriel.com]

[RADICAL POETIC LOVERS
Track 29: Del tha Funkee
Homosapien, Dan the Automator,
Kid Koala, Deltron 3030 –
Mastermind]

Most days he has cornflakes for breakfast but sometimes also two eggs, which he prefers in a very particular way. First, he fries them on one side, and after achieving some solidity he turns them over and cooks the top of the yolk for a couple of seconds till this side also has become sort of solid. He enjoys this with a good cup of coffee over which he often ponders his work at the Sandberg. 'Who would it be good to invite for a Quicksand lecture?' 'How to get at a primal sense of liberation from the expectations projected onto us by society?' 'Why even continue to have any political ambition as a designer or artist?'. Ultimately, he doesn't really have any answers for these questions, but who knows, he might find them in a different time.

SCREEN IS BLACK
POWER PLUG IS FLICKERING ON AND OFF
NARRATOR: USER
Hello? ... Yeah I booked the room? ... What do you mean it is cancelled? ... Can't I get a refund? ... Wait, what, hello?
SCREEN FLICKERING
VISUAL SCREEN SHOWS
Living from shelter to shelter
From plug to plug
Present but exhausted
Out of time but never late
CUT TO CLOSE UP EYES, BLURRING LIKE BREATH
NARRATOR: USER
I haven't been home in so long. At least I don't think so. Last time I saw her the locks had been replaced in the user agreement. It's not really clear when this happened. ... Perhaps I was busy on another browser tab. ... In the meantime, space was repurposed.
CUT TO PEOPLE SITTING IN NON-SPACE,
COMPLETELY SOLID
NARRATOR: USER
It's quite tiring, ... but I now live in fractured schedules and dysfunctional and collapsing just-in-time economies,... in which I frantically try to figure out the continuous breakdowns of riff-raff timetables.
CUT TO HANDS BEHIND GLASS, MOVING
NARRATOR: USER
Under privatisation, architecture became the hyper-speed gateway to endless presence. With plugging in comes the promise of love. ... The violent character of battery life freezes the body. I find myself trapped, exhausted, dulled by Ketamine and Lyrica in uncomfortable positions next to stacks of phones, tablets and laptops. ... We never exchange a word; we just look at each other. ... It's the touch of the screen that is like love. I wait for the login screen to grant me access. Virtual presence has become almost the only intimate place left.
CUT TO CLOSE UP OF A PLUG FLICKERING WITH EYES CLOSE UP
NARRATOR: USER
Any casual link is scattered. ... The end came before the beginning and the beginning was taken down for copyright violations. ... Anything in-between has been slashed because of budget cuts. My body has become the material base of the idea of pure, unmediated, endless presence.

CUT TO BLACK



Monika Grūzīte is a Latvian designer currently living between Riga and Amsterdam. While at the Sandberg she was re-searching how technology, instead of setting us apart, is intertwining us on a molecular level. During the first year she made an installation, Network States, that was exhibited at the International Poster and Graphic Design Festival in Chaumont, France. Visitors who connected to the free Wi-Fi at the exhibition received SMS messages that welcomed them to different countries and notified them of these countries' data retention laws. Nowadays, instead of our passports, our cellphones identify us. The border controls are the cellphone towers picking up our signals. When connecting to a network, all our data can be under the law of a country without us being physically there.

[Monika Grūzīte (LV),
second year]

[www.goysandbirls.click
www.nxs.world]

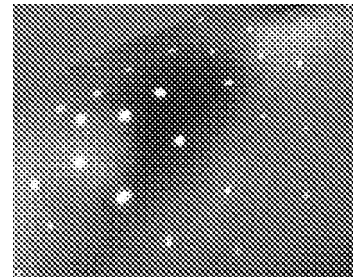
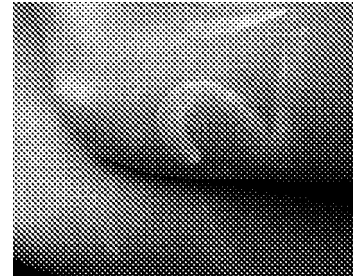
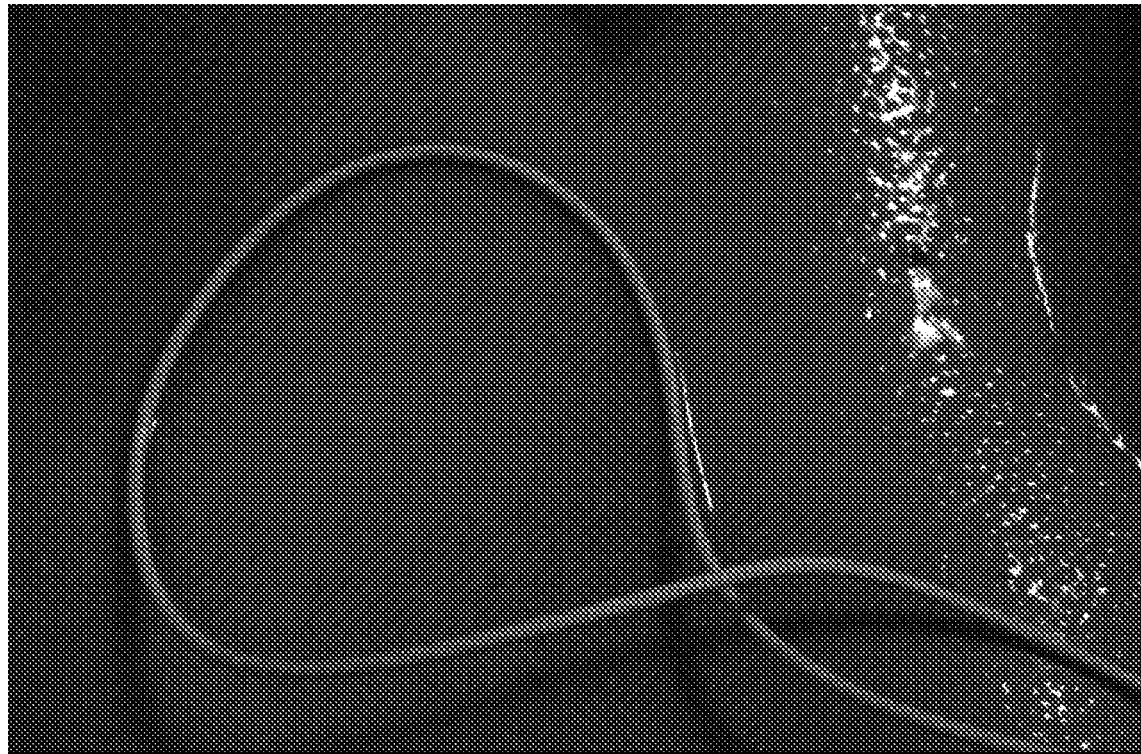
[RADICAL POETIC LOVERS
Track 10: Fox Fax – b3st3st♥]

After a week spent in conversation about privacy at a hackers' summer camp (CCC), she realised that more than privacy, it is intimacy that people are longing to protect. Monika's graduation work House Rules addresses intimacy within a database. It is an audio-visual installation that compares online environments with a public bathhouse and a party in a club, embracing anonymity and amplifying our inter-connectedness. In her essay 'Collective Being: on how to regain agency over the collective resource that is our personal data' she talks about a shared and algorithmic identity, and personal data ownership.

She now works together with Juliette Lizotte and Florian Mecklenburg; together they are Goys & Birls, and are preparing a publication: NXS, Issue #1: 'Cyber-sensuality'.

House Rules is a video work and sound piece compiled from previously conducted group breathing exercises. House Rules imagines an online environment where the excessive sharing of personal and intimate data is taking place with the explicit consent of all participating members. Individuals seemingly blend together in the midst of steam, smoke, vapor, dampness and darkness. Their synchronized movement and rhythm is amplified by the group state. Among the members, total openness prevails, yet individual identities remain hidden from the outside.

House Rules accepts the impossibility of escape from the network. Embracing our inevitable inter-connectedness, it is a seductive invitation to join a shared database that brings with it the benefit of greater access to knowledge. The only way forward is to act as one.

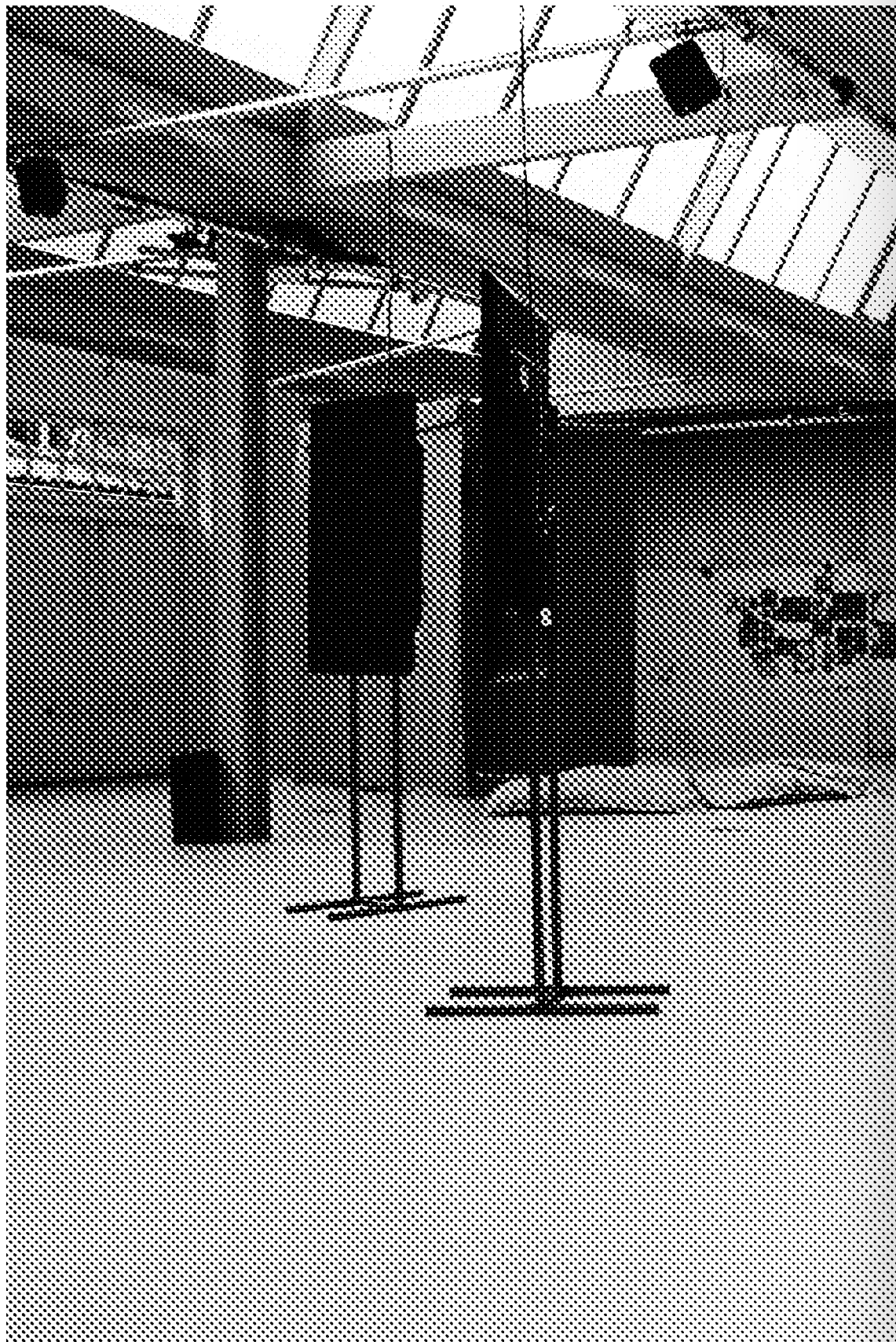


MORALITY

02:00

MORALITY

02:01



TRIUMPH AT THE GRADUATION SHOW

STILL FRAME

S: DON'T YOU THINK THAT'S YOUR QUALITY, NOT HAVING AN AGENDA? IT MEANS YOU MIGHT BE MORE OPEN TOWARDS THE UNEXPECTED.

A: For me an agenda is related to your life, like what your quest in life is.

S: BUT IF THAT IS TRUE, THEN YOU'RE IN AN IDENTITY CRISIS?

I respond to opportunities and situations as they happen. I'm like a chameleon perhaps. I use this power of empathy to be able to switch between different worlds.

S: THAT IS NOT PER SE AN AGENDA BUT A MENTALITY. IT IS THE POSITION OF AN OBSERVER, AN ANALYST OR A CONNECTOR.

[NARRATOR:
Annelys de Vet
and Agata
Jaworska are
being
interviewed
about the
department by the
graduation show
design team]

A: It is a mentality indeed – one of collecting experiences. Like when everything is possible and every experience adds something to what you know. At some point you have to confront existential questions about your life, and how you are leading it. I can easily make a story that connects everything I do. I can easily justify. But I question what am I working towards. I question the relationship between the practice and the politics. Who you are as a person and what you want to do in life. And when does curating or any institutional framework fulfill that? What are the limits of what you can do?

S: SO WHEN DO YOU NEED TO LOOK OUTSIDE THE INSTITUTION TO BRING SOMETHING BACK. AND ANYWAY SHOULD YOU REFER TO THESE INSTITUTIONS OR NOT?

A: If we tie this into the Sandberg Design Department we should talk about the position of the students. The question is how they are relating to the framework of a discipline. But also the framework of their practice – like how they are going to make a living and all these practical aspects. I think this department is a place where you flourish as a person when you have or aspire to a specific position in the world. That position directs the question of what the student needs the institution for and how they place themselves within the discipline. How do they define their practice?

S: DO YOU HAVE THE FEELING THAT WE AS STUDENTS DON'T THINK ABOUT THE FUTURE?

A: I think you are very aware of the fact that the Sandberg is a kind of bubble. It is about you in this world so therefore it is not isolated. But it is not the standard way of

education, nor of being a designer. You step outside the traditional role of designer as service provider. You are responding to world issues but you are not answering to the disciplinary frameworks and business models that rule such issues, and design's response to them. In a way you are reinventing them.

S: IN THIS CONTEXT, WHY IS THERE SO MUCH VIDEO IN THIS GRADUATION SHOW?

[NARRATOR:
Undistinct
chattering
in the back-
ground. Someone
announces that
he is about
to make coffee.]

A: Video allows you to tell a story. But it is not applied. It doesn't solve a problem, it reflects. It is much more about storytelling and sketching. In the filmic projects you can see that an individual is able to sharply relate to a certain issue. This relation is translated into a visual work, or a visual strategy. This way of approaching a topic is the biggest power of the department. It is part of a conceptual approach to design. It is not thinking based on material, it is thinking that is directed towards translating a story into a form. Translating allows you to really capture a specific angle on a topic. I believe the graduates take a specific position that is sharpening the boundaries of the profession. On one side, taking a distanced position in order to reflect upon social, technological and political developments, and on the other side, being in the middle of it and using your own experience as a way to narrate or translate.

S: WHAT DO YOU THINK OF THE FACT THAT MANY OF THE WORKS ARE PERSONAL EMBODIMENTS OF CERTAIN SOCIETAL DEVELOPMENTS?

A: I don't know yet what it means, but it is certainly a remarkable development. This graduation doesn't deal with global issues directly, but in more indirect ways. It is about positions people take; how do you relate to a world that has so much information, so much change, technology and communication. It makes you question again who your are, how you relate, where you are, what is your body, and it is rediscovering it again. In a way this year is about flesh and skin.

S: YOU FIRST HAVE TO UNDERSTAND WHO YOU ARE AND WHERE YOU STAND, AND FROM THAT UNDERSTANDING, THE WORK GROWS AND GROWS.

A: Students are dealing with technology, but in an indirect way. They are not intervening in technology, or showing off technology.

STILL FRAME

The graduates are dealing with issues that start to be post-human and post-technological, in a way that the world itself becomes technological.

S: OR WHEN TECHNOLOGY BECOMES BODILY. DON'T YOU THINK THAT COMMUNICATING FROM YOUR OWN PERSONAL POSITION IS ALSO A WAY TO MAKE YOUR WORK MORE BELIEVABLE?

A: That's what I want to emphasise: that you need to know your position, and from there you can enhance your voice. If you try to address something big in general, without having a relation to it, or without being able to 'embody' it somehow, it will not reach anyone. But if you are able to 'live' the subject and communicate it, people will understand you immediately. Some works are also strategic. What I like about strategy is that it is relational; things are not on their own. You might use a commercial design language, not because you think it is the best language, but because it fits the story or the strategy. At Sandberg, design is not valued by its formal aspects, but by its relational values.

S: WHAT IS YOUR WISH FOR THIS DEPARTMENT?

A: The dream of the department is embodied in the positions that graduate students take, outside the institution. The purpose of the department is to encourage them to take strong, outspoken positions. My dream about these positions is that students become more empowered versions of themselves with an authentic voice. Free human professionals. It is important that the department is a catalyst for people to understand who they are, what their talents, sensitivities and qualities are, and how they can use them professionally. Like visualising, verbalising, programming, or whatever set of tools is being used, and to use these tools to translate your personal position within a social or political reality.

S: SO, IT IS NOT ABOUT SKILLS, BUT ABOUT HOW YOU CAN USE SKILLS IN ORDER TO ACHIEVE CERTAIN GOALS. SKILLS ARE INSTRUMENTAL.

A: Yes. But I also think vulnerability is a huge value. I think that is super important, particularly at this department. Vulnerability also means that there is awareness, because if you are blind to the fact that you are vulnerable, you may not have a good picture of who you are in a given situation. Overconfidence is not necessarily a good thing.

S: WHAT ROLE DO YOU THINK LOVE HAS IN THIS DEPARTMENT?

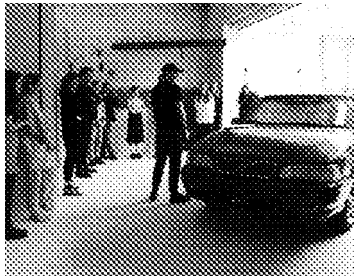
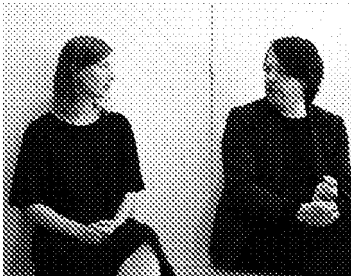
[NARRATOR:
A few weeks later
during the
graduation show
at the art
gallery L60
visitors
are being handed
booklets
containing the
interview.]

A: Seriously, it is one thing I have noticed; how often the word "love" gets sent around the E-mail channel. It is so heartening. Speaking of love, that is also what makes you want to stay and be committed to the department. We always say family, right? But that includes fighting – tough love. It's personal, it's specific, it's committed, there is this idea of a community, so there is something quite serious to relate to, fight for or work towards. I think the other thing is that it entails a sort of free reign. You are part of it but you are so free within it. There isn't this idea of discipline, it is a self initiated way of doing education. This year is quite exemplary of that.

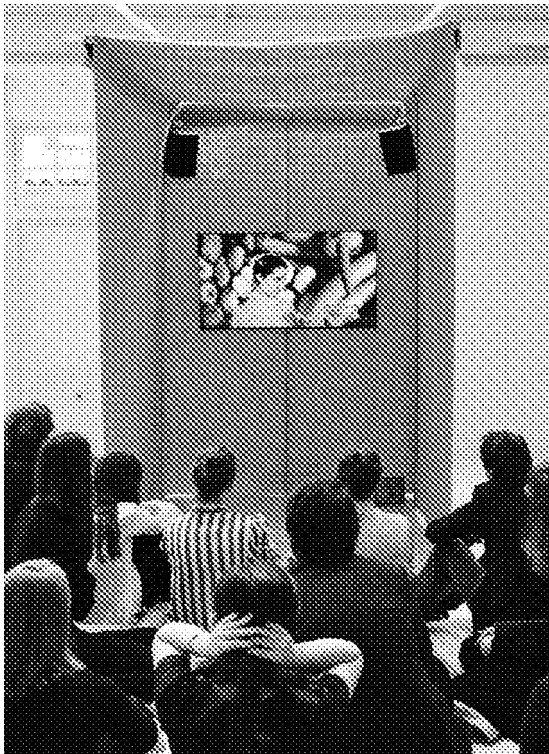


STILL FRAME

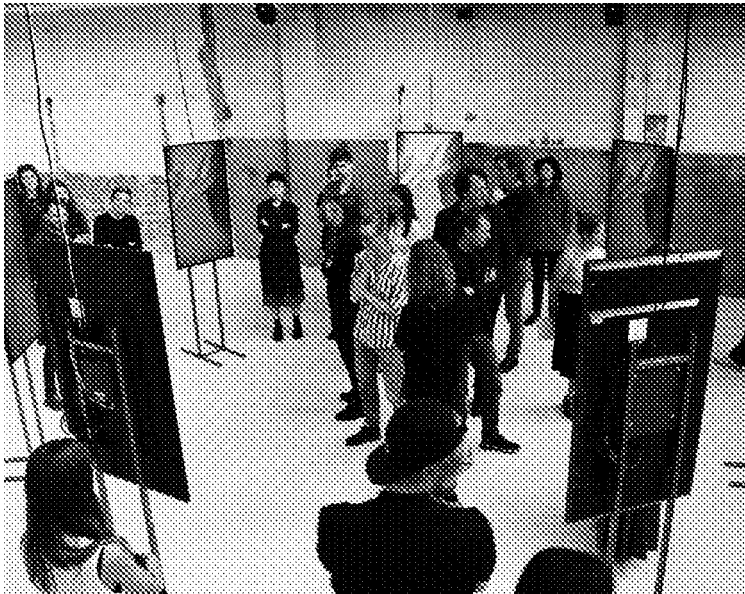
[Minhong Yu – Breathe]



[Arthur Röring Baer – Commune]



[Juliette Lizotte – A Triptych Fantasy on Local Food]



[Florian Mecklenburg – Neo-M]

With a selfless, committed, curious, serious, humoristic and above all hazardous mentality, beyond morality, and with a wide diversity of tools, the think tank for visual strategies is about how to survive in our fluid future.

Moving on the skin of the now, touching upon the contradictions of our contemporary society, the projects and events developed in the framework of this department unveil ways of reading our time. They are tools that, whether as acts of making or through total coincidence, help us to understand our rapidly changing society from our often highly personalized perspectives. What are the invisible forces that form our future? What time are we living in, and what role can a designer take in it?

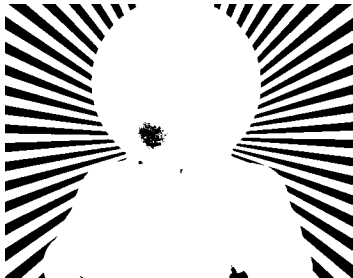
Sandberg Designers become investigative designers, critical optimists, generous collaborators, storytellers, eternal students, friends, lovers and fighters, and sensitive guides to the future. They approach world politics on a personal level and take human perspectives; they allow for vulnerability, doubt, and the unpredictability of where design might lead them. Their identities, stories, and visual strategies are merging. They investigate how we can design when we're not sure if we're on- or offline, whether we are on or 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?

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. Our open program is your virus. Get infected.

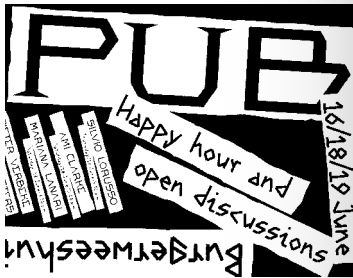
[Sandberg Instituut,
Design Department -
Think Tank for Visual
Strategies]



LIEN VAN LEEMPUT
00:18-00:21



BIYU ZHU
00:22-00:25



DANIEL SEEMAYER
00:26-00:29



NAZANIN KARIMI
01:26-01:29



MARY PONOMAREVA
01:30-01:33



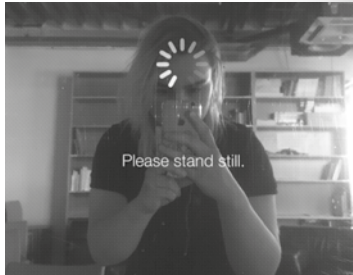
ANDREA KARCH
01:34-01:37



ARTHUR RÖING BAER
00:30-00:33



JOÃO ROXO
00:34-00:37



ROOS GROOTHUIZEN
00:38-00:41



REBEKKA FRIES
01:38-01:41



BIRTE VEENKAMP
01:42-01:45



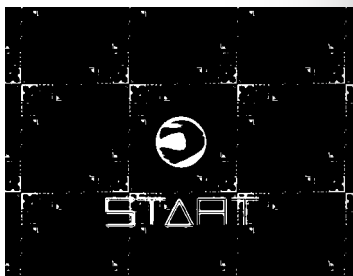
AGNIESZKA ZIMOLAG
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CYANNE VAN DEN HOUTEN
00:52-00:55



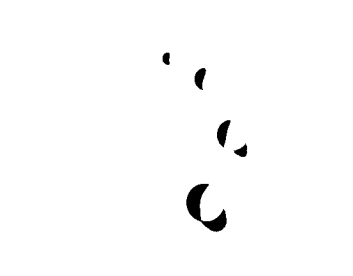
GUI MACHIAVELLI
00:56-00:59



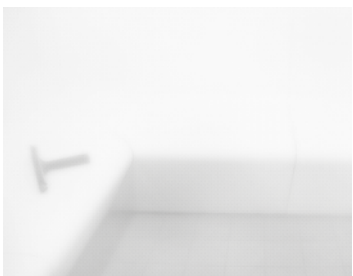
RUBEN BAART
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JULIETTE LIZOTTE
01:50-01:53



FLORIS VAN DRIEL
01:54-01:57



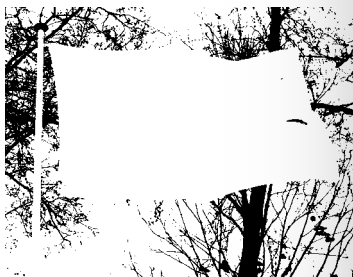
MONIKA GRŪŽĪTE
01:85-02:01



DERK OVER
01:04-01:07



FLORIAN MECKLENBURG
01:08-01:10



MINHONG YU
01:22-01:25

[NARRATOR: It's June, the characters empty the design department's space for the summer break. Charlotte opens the champagne – Bang! Some students cross paths over the holidays, others are off to foreign adventures, while the group stays connected as one. The former first year students return as the new group of graduates to-be on October 28th 2016. The seasons have changed but memories have been well-kept and new members are warmly welcomed into the ensemble. To be continued...]