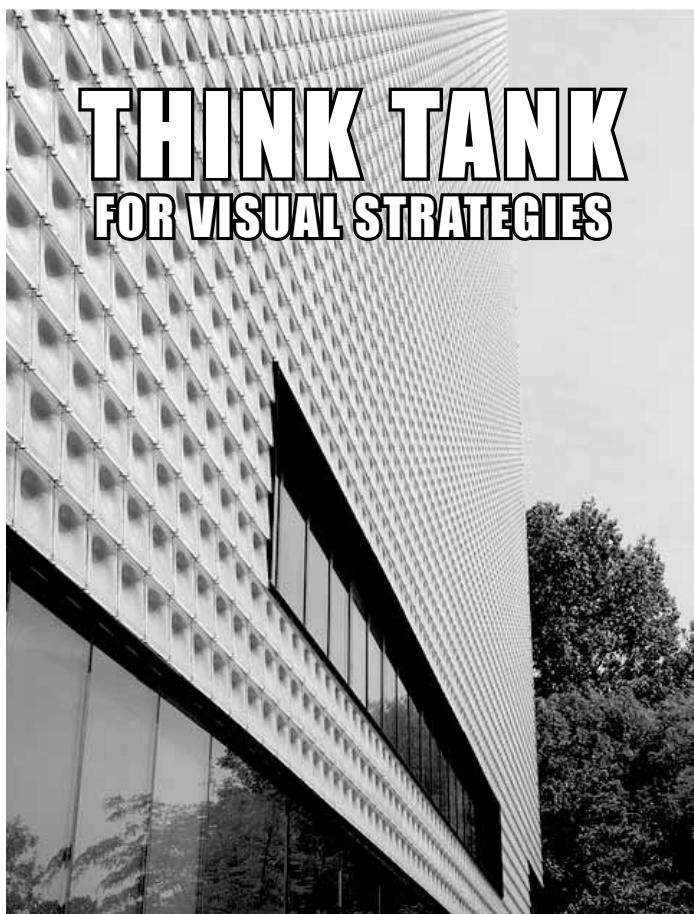






THE MASTER DESIGN GENERATOR



**SANDBERG INSTITUUT AMSTERDAM
DESIGN DEPARTMENT
YEARBOOK 2011–2012**

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of Hysterical Branding
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OPEN DAY 2012 AT B&UP
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THE SANBERG PROSPECTUS

CIRCUS EL

TABLE OF CONTENTS

1	INTRODUCTION Staff & Student Members An Essay On Design Education by <i>Annelys de Vet</i> The Master Design Generator by <i>Belle Phromchanya</i> Credits	60	FIELD TRIP Field Trip Essen Opening Weekend @ La Dalle Research Trip Cape Town Field Trip London Field Trip Manifesta 9
18	POP Pop Music Codes Welcome To The Age Of Hysterical Branding Version Sacrifice When A Song Is It's Signs Song Sign Sing Eurlife Not Mylife The Bastardization Of American Culture Abroad	72	OCCUPY The End V For One Night At Beursplein Occupymythoughts Commonocurrency Culture Of Debt
30	INDIVIDUALS Individually Collective Presentation As One Work Valdrada istockphotoforreal Memory Studies 90 Heads Of Amsterdam	82	COMMISSIONED Circus Elleboog Open Day 2012 Verenigde Sandbergen The Sandberg Prospectus Curating Reality
40	COLLOQUIA Workshop : Francisco Laranjo Willems Banquet Arab Spring – Designing Politics Workshop : Boy Vereecken Premseala : My First Design Collection Curating Reality Masterclass	92	GRADUATION Who You Gonna Call? Introduction by <i>Nina Folkersma</i> Multiverse – Verse Multi Message To The Messengers The Spectacle Of The Tragedy The End Times Double Standards – Land
52	BORDER Borders Of The World Notebooks Alien Alliances 433p Flood Desk Enkhuizen Refresh	114	EXHIBITION Tokyo Graphic Design Passport Sandberg Instituut At NIMK #4 Pier To Pier
		122	SELECTED PRESS & NOMINATIONS
		150	GENERATOR REFERENCES





Outlook Print Message

From: Belle Phromchanya (nuankhanit@hotmail.com)
Sent: 30 November 2012 11:19:27
To: nuankhanit@hotmail.com
② 3 attachments
Screen shot 2012-11-28 at 2.37.48 PM.png (233.8 KB),
Screen shot 2012-11-05 at 12.04.22 AM.png (87.0 KB),
Bild 42.png (79.9 KB)

Hi Belle,

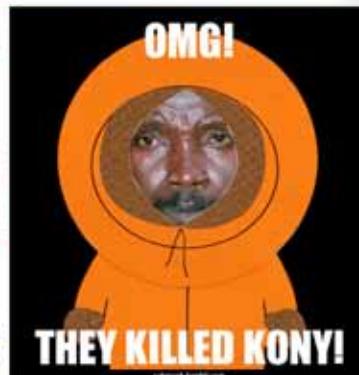
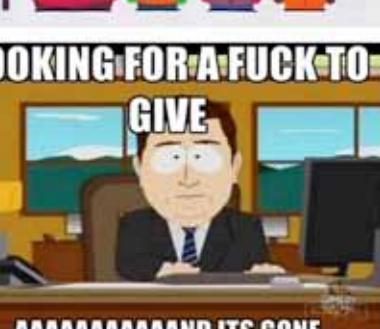
For the yearbook, I would like to ask your creativity in helping me making avatars for our fellow students, in this 5 easy steps...

1. go to <http://www.southpark.nl/avatar>
2. select 4th grader body style
3. make an avatar that represents a person from your own view
4. when finish click 'EMAIL TO A FRIEND'
5. select no background (black one) & email to NUANKHANIT@HOTMAIL.COM

hereby, I sent you yourself as an example.. (see attached file) for you, please make 2 avatars for RUITER & LEANNE

the creator of each will remain anonymous, so feel free & enjoy. Many thanks!

x Belle



STAFF & STUDENT MEMBERS 2011–2012

SANDBERG INSTITUUT DESIGN DEPARTMENT



Annelys de Vet
Course Director
Designer & Initiator



Rob Schröder
Tutor
Film maker & Designer



Daniel van der Velden
Tutor
Designer & Co-founder of
Metahaven



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Tutor
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Jan-Kees van Kampen
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Anke van Loon
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Hannes Bernard



Aniek Bleijenberg



Kevin Bray



Ruiter Janssen



Simone Niquille



Martina Petrelli



Belle Phromchanya



Donna Verheijden



Leanne Wijnsma



Aiwen Yin



Jordan Darby
(Guest Student)



Nic Sanchez
(Guest Student)

SECOND YEAR DESIGNERS (2010–2012)



Noortje van Eekelen



Guido Giglio



Seungyong Moon



Ruben Pater



Stefan Schäfer



Yuri Veerman

AN ESSAY ON DESIGN EDUCATION



By Annelys de Vet and www.essaygenerator.com
(topic 'design education')

In order to understand our selves, we must first understand design education. In depth analysis of design education can be an enriching experience. Cited by many as the single most important influence on post modern micro eco compartmentalism, design education is not given the credit it deserves for inspiring many of world famous politicians. It is an unfortunate consequence of our civilizations history that design education is rarely given rational consideration by those most reliant on technology, whom I can say no more about due to legal restrictions. Complex though it is I shall now attempt to provide an exhaustive report on design education and its numerous 'industries'.

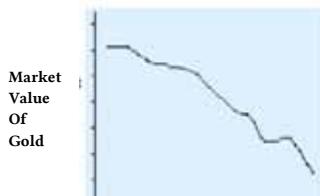
Social Factors

Society is a simple word with a very complex definition. Upon Peter Pinkleton-PishPosh's return to Britain he remarked 'class will reflect the inner hero' [1], he failed to understand that if one seriously intends to 'not judge a book by its cover', then one must read a lot of books. Spanning divides such as class, race and ugliness, design education is crunchy on the outside but soft in the middle.

Of paramount importance to any study of design education within its context, is understanding the ideals of society. It breaks the mould, shattering man's misunderstanding of man.

Economic Factors

Derived from 'oikonomikos', which means skilled in household management, the word economics is synonymous with design education. We will primarily be focusing on the Spanish-Armada model. Taking special care to highlight the role of design education within the vast framework which this provides.



Clearly the graphs demonstrates a strong correlation. Why is this? Seemingly the market value of gold will eventually break free from the powerful influence of design education, but not before we see a standardised commercial policy for all. The economic policy spectrum is seeing a period of unprecedented growth.

Political Factors

Politics – smolitics! Comparing current political thought with that held just ten years ago is like comparing night and day.

We cannot talk of design education and politics without remembering the words of style icon Bartholomew Skank 'political change changes politics, but where does it go?' [2] This quotation leads me to suspect that he was not unaccustomed to design education. It speaks volumes. If design education is the food of politics, play on.

I hope, for our sake that design education will endure.

Conclusion

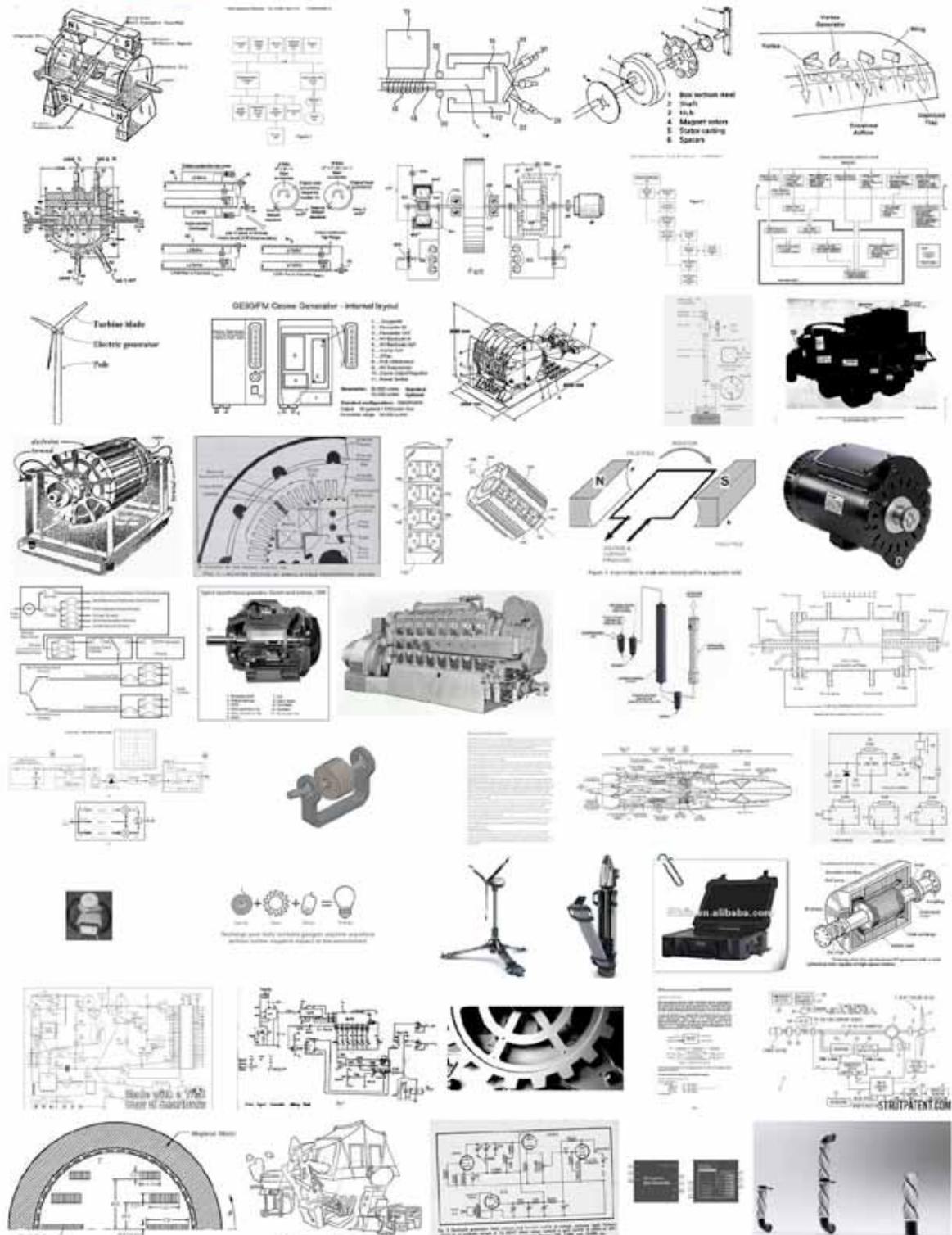
We can say with certainty design education parades along man's streets and man waves back. It establishes order, ensures financial stability and never hides.

I'll leave you with this quote from Elvis Malkovitch: *I would say without a shadow of a doubt: design education ROCKS!!!* [3]

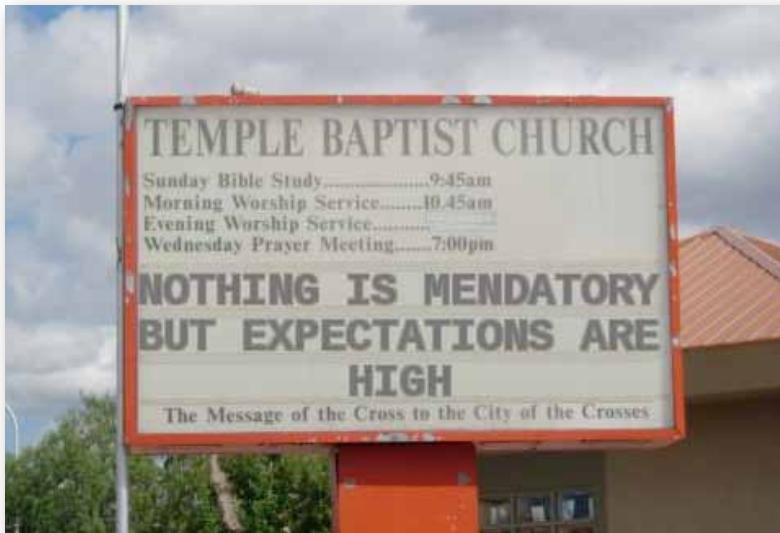
[1] Flankton – *The Complete History* – 1999 Fantastico Publishing

[2] Skank – *Politics for Dummies* – PV6 Media

[3] *Everything you always wanted to know about design education, but were afraid to ask.* – Issue 287 – QKS Publishing



THE MASTER DESIGN GENERATOR



♥ <http://frabz.com/gen/baptist-sign-generator.php>

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Belle Phromchanya

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

DESIGN DEPARTMENT

Think Tank for visual strategies

Or:

- a cultural think tank for visual strategies;
- a research and development department for society;
- an autonomous zone;
- a mediator in the investigation of social priorities;
- an intellectual playground.

Gone are the times that a design existed as 'a medium' - such as a poster, book or web site. It now exists in, or in between, the media. Therefore the practice of the 'media designer' has changed from designing information to dealing with information. Designers have become surfers in an omnipresent ocean of information, holding balance by their focus on structuring, conducting, and shaping dialogues. With a strong radar for social change, they are actually critical agents of process. As responsible professionals and dedicated enthusiasts they govern communication, reflection, understanding and debate. In doing so new perspectives are visualized that engage with social issues.

It is this vista that the Design Department is building its program upon. Seeing ourselves as an independent place for study, practice and research, we invite students to be creative, productive and self-critical. Master students are encouraged to work and carry out research independently as well as collaboratively, to experiment with forms of media and reflect on noteworthy developments in society. Research is done on social and cultural issues, as well as on visual and narrative methods and strategies. The participants initiate their own projects, build up their stories, curate events, direct processes, program the media, to finally edit and design hybrid forms of communication.

The curriculum therefore offers space for selflessness, vulnerability, and unpredictability. Ultimately, such an environment is one that reflects our complex world and is flexible enough to change with the students. It's them who design their own structure to draw on their skills as writers, editors, visualizers, programmers, conceptualizers or form-makers. In short they'll become the ambassadors of a changing design profession.

TUTORS & STAFFS

Course Director
Annelys de Vet
Designer & Initiator

Coordinator
Anke Van Loon

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Nina Folkersma
Curator & Critic

Jan-Kees van Kampen
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Rob Schröder
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THE MASTER DESIGN GENERATOR

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Belle Phromchanya

Editing & Production

Noortje van Eckelen

Printing

Uitgeverij BOXPRESS

Main Typefaces

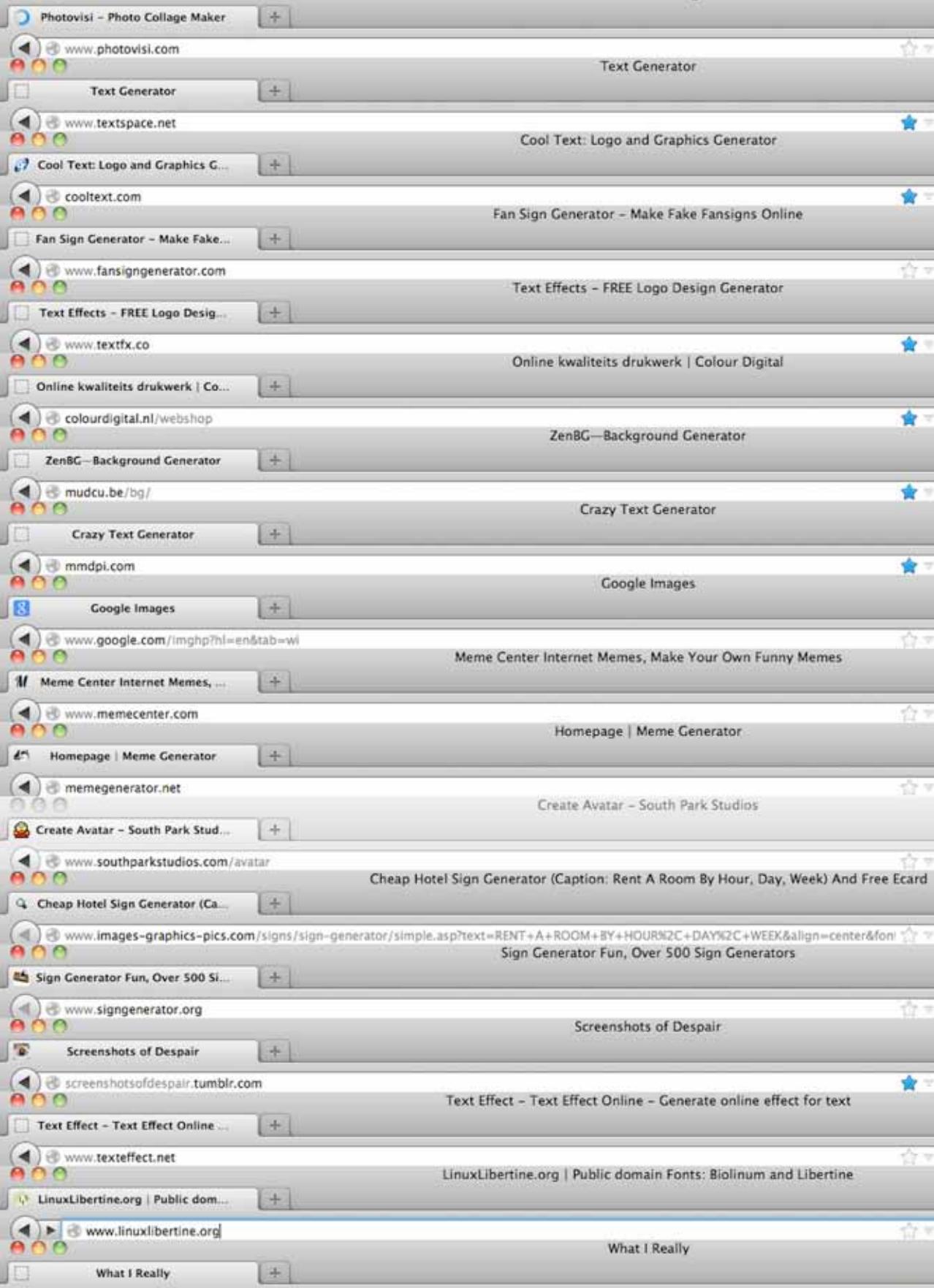
Impact & Linux Libertine

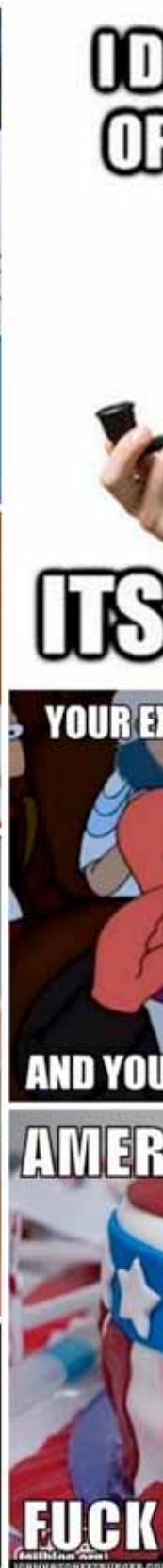
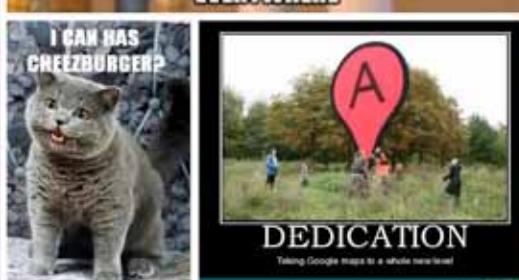
Publisher

Sandberg Instituut Amsterdam, 2013

SPECIAL THANKS

<http://www.southparkstudios.com/avatar>
<http://www.essaygenerator.com/>
<http://cooltext.com/>
<http://mmdpi.com/>
<http://mudcu.be/bg/>
<http://www.textfx.co>
<http://www.texteffet.net/>
<http://www.textspace.net/>
<http://www.fansigngenerator.com/>
<http://www.signgenerator.org/>
<http://frabz.com/gan/baptist-sign-generator>
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<http://screenshotsdespair.tumblr.com/>
<http://memegenerator.net/>
<http://www.memecenter.com/>
<http://knowyourmeme.com/>
<http://whatireally.memegenerator.net/>
<http://www.images-graphics-pics.com/>





ON'T ALWAYS HAVE AN
PINION BUT WHEN I DO



IS SOMEONE ELSE'S

EXPERIMENTAL DESIGN SKILLS
ARE BAD

I SHOULD FEEL BAD ABOUT IT

ERICA,

YEAH!



Tell personal story



in every class



MEANWHILE...

IN AMERICA



IN SOVIET RUSSIA

JOBS QUITS YOU

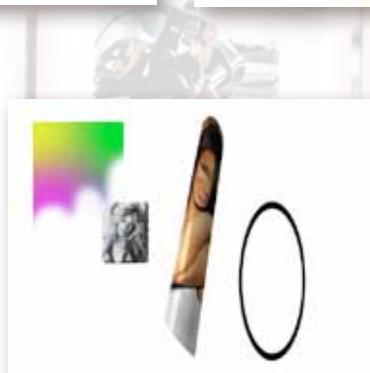
IF I'VE EVER OFFENDED YOU,
JUST KNOW THAT FROM THE BOTTOM OF MY
HEART, I REALLY DON'T GIVE A SHIT.



POP

POP MUSIC CODES

▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>



[://Kévin-Bray.fr/](http://Kévin-Bray.fr/)

Radio and TV are media where the user is passive. Following a program where he/she is not in control and whose content is sometimes questionable. While the internet through hypertext is a medium that requires the user as active, searching for his information and creating it. The internet is not only to create information but also to communicate it. Graphic Design is not only the work of graphic designer but also a medium which wants to be heard. A “popular” creation as it was understood in the past (the creation of people) is not dead, but

moved in part to the internet. The internet is a form of media where all levels of culture can exist in opposition to TV and Radio in which creative forms are, mostly, those of the market.

The opening of the art exhibition of Office ABC, Marie Clement Welles and Arnaud Deffos created an opportunity to make my first Vjing seeking to criticize the image of popular music (music market) using the aesthetic of folk internet (the voice of the people).

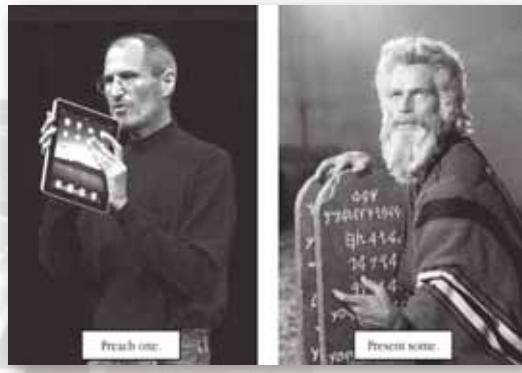
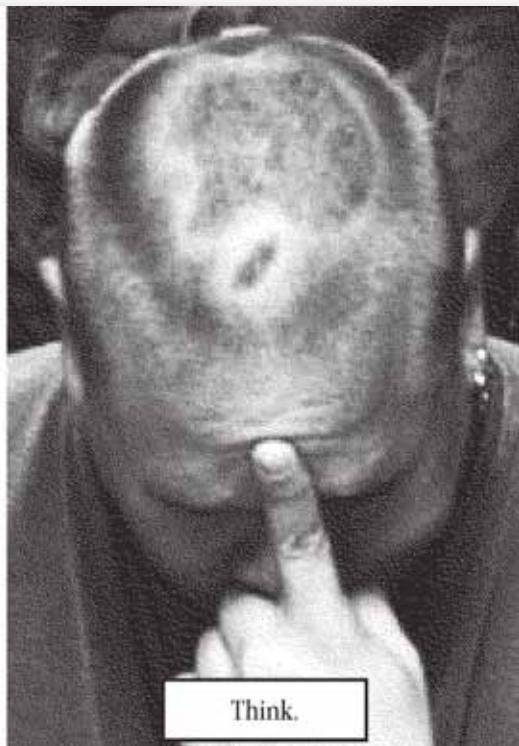
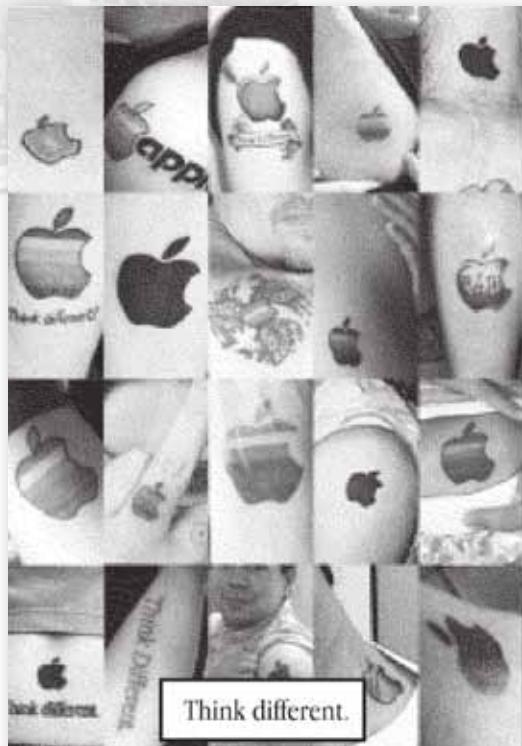
Welcome to the Age of Hysterical Branding

▼ Text Effects – FREE Logo Design Generator – <http://www.textfxs.co>

://Simone-Niquille.ch/

Welcome to the Age of HystericalBranding

Come to where
the flavor is.



“In community we are united from the moment of our birth with our own folk for better or for worse. We go out into society as if into a foreign land.”
(Ferdinand Tönnies, Community and Civil Society, 1887).

“You can choose your friends but you sho’ can’t choose your family.”
(Harper Lee, To kill a mockingbird, 1960)

Well, let's substitute, subsidize and franchise the hell out of family and community then!

Here we go, 21st century, it is happening!
Welcome to the Age of HystericalBranding!!!

Brace yourself.
Get your Speedos and Lifesavers,
your 24hr Energy and Powerbar,
your Energizers and Trojans.
But most of all lest never forget: Slimfast & Livestrong!

We are all going
down ultra strong totally
down. But not like
down under
down, more like
down
down
down.

Because We Can.
Oh, Oh, Ooooh.
Because We Can!

Time for NeonTribalism! ClassLess
LoveFull IdentityEnsured FullOn
CommunityThinking FuturePerfect!
HystericalBranding will lead the way!

I am lost will become We are found.

Personalizing with internationally worldwide products totally individually chosen through a neutral non hierarchical pyramidal structure, all easy all in. It's everywhere you want to be. An array of choices, swallowing the initial feeling of commune whilst afterwards being comforted through

the screen saver of shadowing brothers and sisters, oh likeminded people, oh thy greatness that is! Equally chanting “Just do it!” with this all knowing serene smile of leaving you alone letting you be while fully engulfing and consuming what is left of I. Because you're worth it. Fata morgana they called it in the old world. Rapidly changing superior thermal mirage thingies. Making you believe A whilst knowing B. Although there is always C = Connecting people, that's what they say. Where do you want to go today? Have it your way. Keep moving. Have a break. Define yourself with the same embellishments as everyone and their mom, but no worries, you are you. Christmas in stores in October? Be early, get the first choice limited edition special piece unique fabrication one of a kind hand crafted production goodness just for you. SALE SALE SALE they yell. Me? No no I don't do that I am first. I am unique. I am alone. Hey, what can I say, Life's Good. (right?)

Impossible is nothing. That's what mamma learned me daddy preached me.
The choice of a new generation. Is it in you?

Reach out and touch someone. Expand beyond yoself. Expand beyond the known. The power to be your best. The menace to be your self. Adorning is so 1st quarter 2011. Jeez. Surpass adorn Move deep. Don't just buy into it buy for it. Commit your whole self. Allow yourself to the fullest. Let's make things better. Just for you. Let's focus on you. Just for you. This is how we do it:

- 1) buy
- 2) buy
- 3) buy
- 4) buying

I'm loving it. Moving at the speed of business. Always worth it. Has it changed your life yet? Commit believe engulf outrage let go. Taste the rainbow. See what we mean. Float drift soak drown trust happiness euphoria hysteria. He keeps going and going going going. His master's voice. Snap, Crackle, Pop. I melt into you.

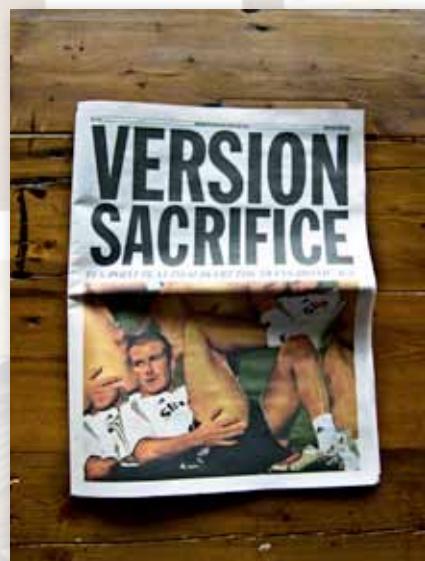
VERSION SACRIFICE

▼ Text Effect – Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>



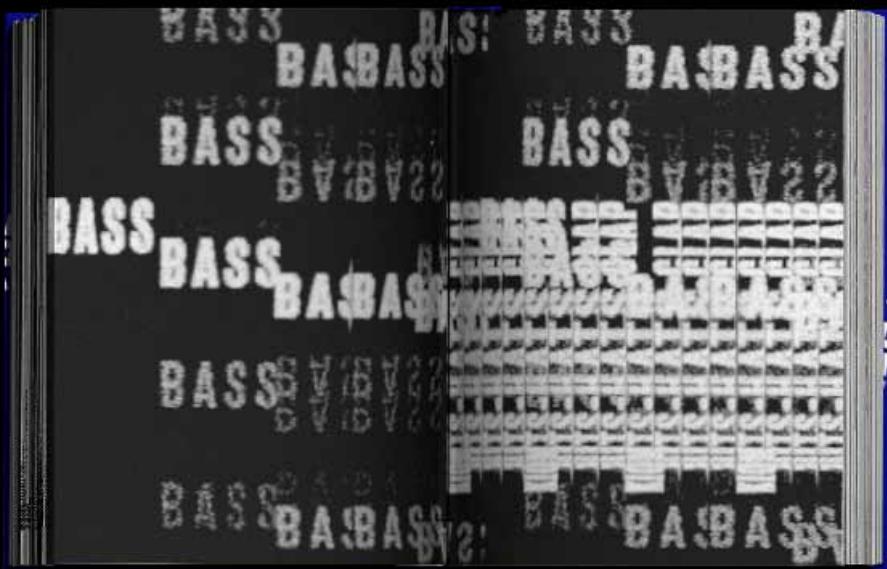
//Jordan-Darby.us/

This project for me was about the exploration of what it's like to live in a 'trans-ironic' society, where our culture has seemed to affix a filter of irony through words, images, sounds and movements that permeate everything. This publication was a bit of inhaling that product and breathing out a re-configured world, drawing connections and new visuals through such a twisted – and to me, unrelated – cultural landscape.



WHEN A SONG IS IT'S SIGNS

▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>



[://Kévin-Bray.fr/](http://Kévin-Bray.fr/)

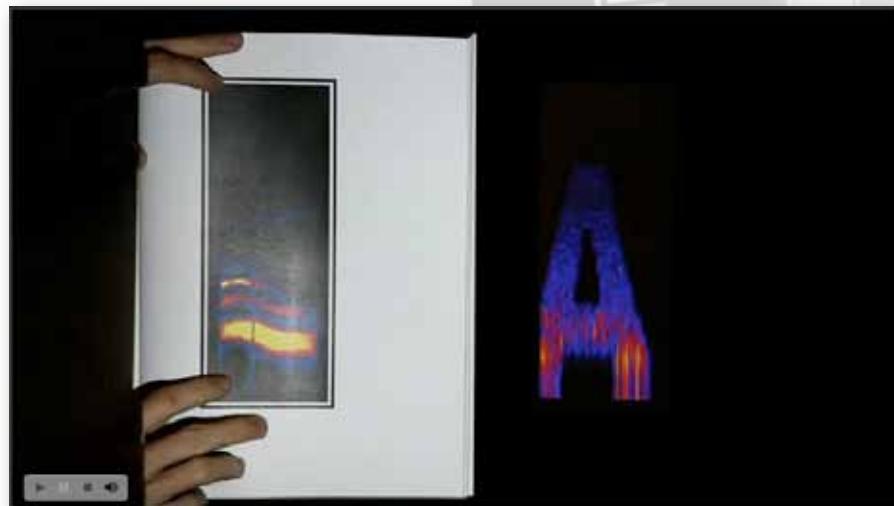
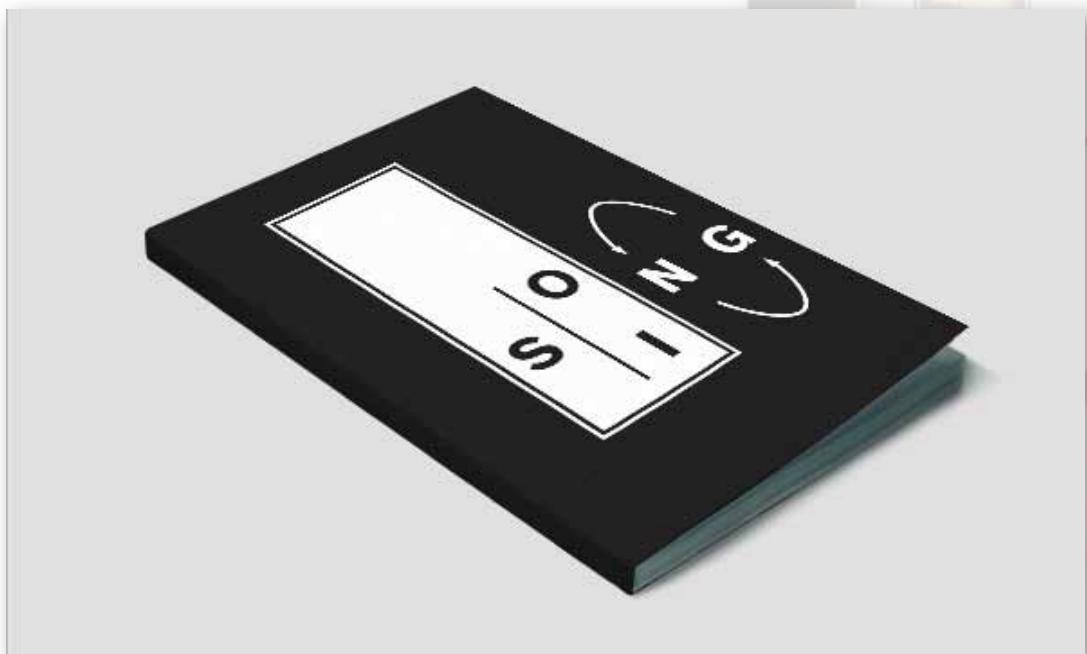
I took a midi file, a file with the musical scores of each track of a music. I opened this file on a musical composition software and for each track I applied a "sampler". In this sampler I charged the "sound image" of the name of the track, for example, for the bass track I loaded into the sampler the sound of an image with the word "bass". Then the sample is played by this track as a sound that come from a instrument.

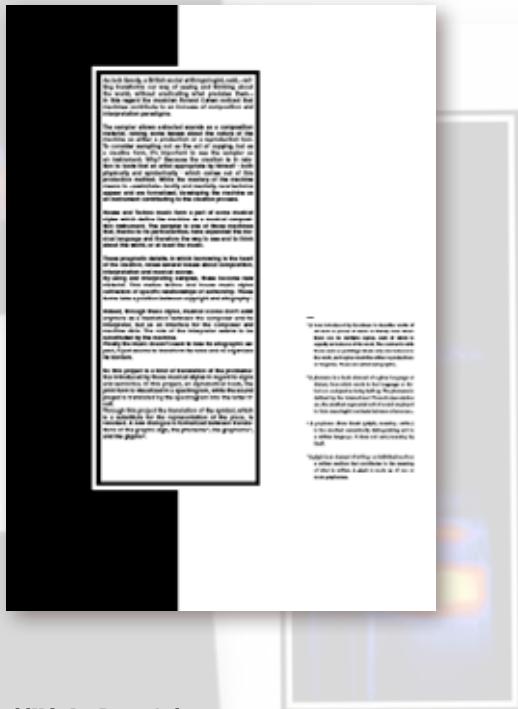
Thanks to this manipulation, the music exists only through its notation. The notation language is also the language of the interpretation.

This music has been interpreted through a spectrogram and then printed in a book, in order to develop language and to analyze how a specific medium in a specific support can react on another support.

Song Sign Sing

▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>





//Kévin-Bray.fr/

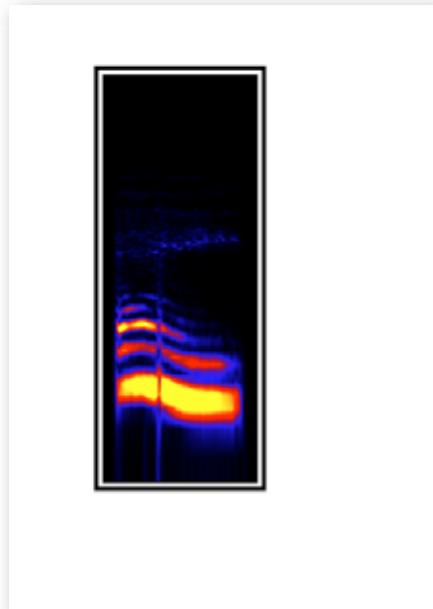
We are in a world of images. Images take possession of objects that we communicate. They influence the judgment that we should have on the creation of which we communicate. Graphic DëSIGN is no longer a bridge, a medium, but a result.

My project is then looking for a match, a truth and transparency. Images are sounds. What is created as a song is what we create as an image.

In this project “*song, sign, sing*” I develop a medium between image and sound. The image is translated into sound. When the sound is played through a spectrogram the image becomes readable again.

House and Techno music form a part of some musical styles which define the machine as a musical composition instrument. The sampler is one of those machines that, thanks to its particularities, have expanded the musical language and therefore the way to see and to think about the world, or at least the music.

These pragmatic details, in which borrowing is the heart of the creation, raises several issues about composition, interpretation and musical scores.



By using and interpreting samples, these become new material. This makes techno and house music styles cultivators of specific relationships of authorship. These forms take a position between copyright and allography 1.

Indeed, through these styles, musical scores don't exist anymore as a mediation between the composer and its interpreter, but as an interface for the composer and machine data. The role of the interpreter seems to be substituted by the machine. Finally the music doesn't seem to lose its allographic aspect, it just seems to transform its rules and reorganizes its borders.

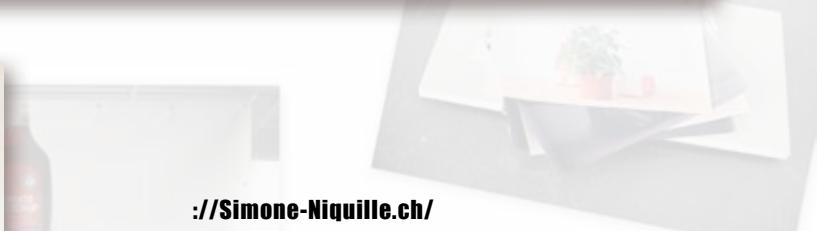
So this project is a kind of translation of the problematics introduced by these musical styles in regard to signs and semiotics. In this project, an alphabetical book, the print form is visualized in a spectrogram, while the sound played is translated by the spectrogram into the letter itself. Through this project the translation of the symbol, which is a substitute for the representation of the piece, is reversed. A new dialogue is formalized between translations of the graphic sign, the phoneme 2, the grapheme 3, and the glyphe 4.



EURLIFE
NOT MYLIFE



♥ Cool Text: Logo and Graphics Generator – <http://cooltext.com>



[://Simone-Niquille.ch/](http://Simone-Niquille.ch/)

EurLife not MyLife is a visual research project on particular daily consumption and unifying geographic confusion as constituted through the Union. It consists of seven A2 prints, mirroring a weekly calendar, paired with three overarching vinyl banners as glorifying 'poster children'. The visuals are inspired by 17th-century Dutch Golden Age still-life painting.

Three Vinyl banners and one houseplant, 7 A2 Prints

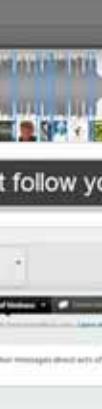
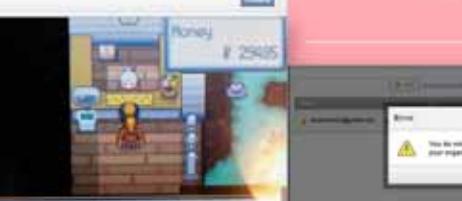
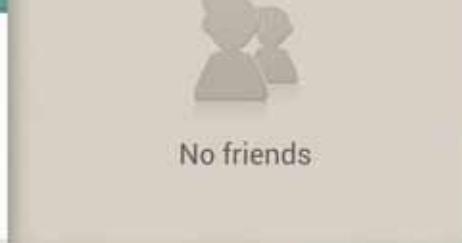
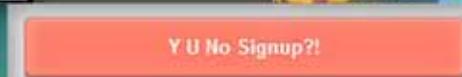
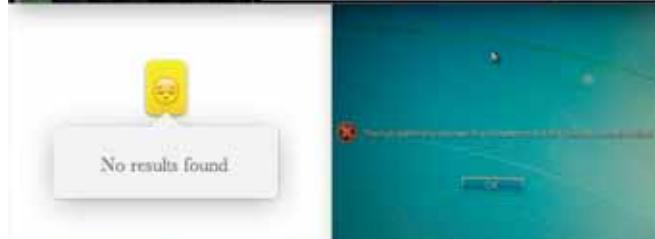
The Bastardization of American Culture Abroad

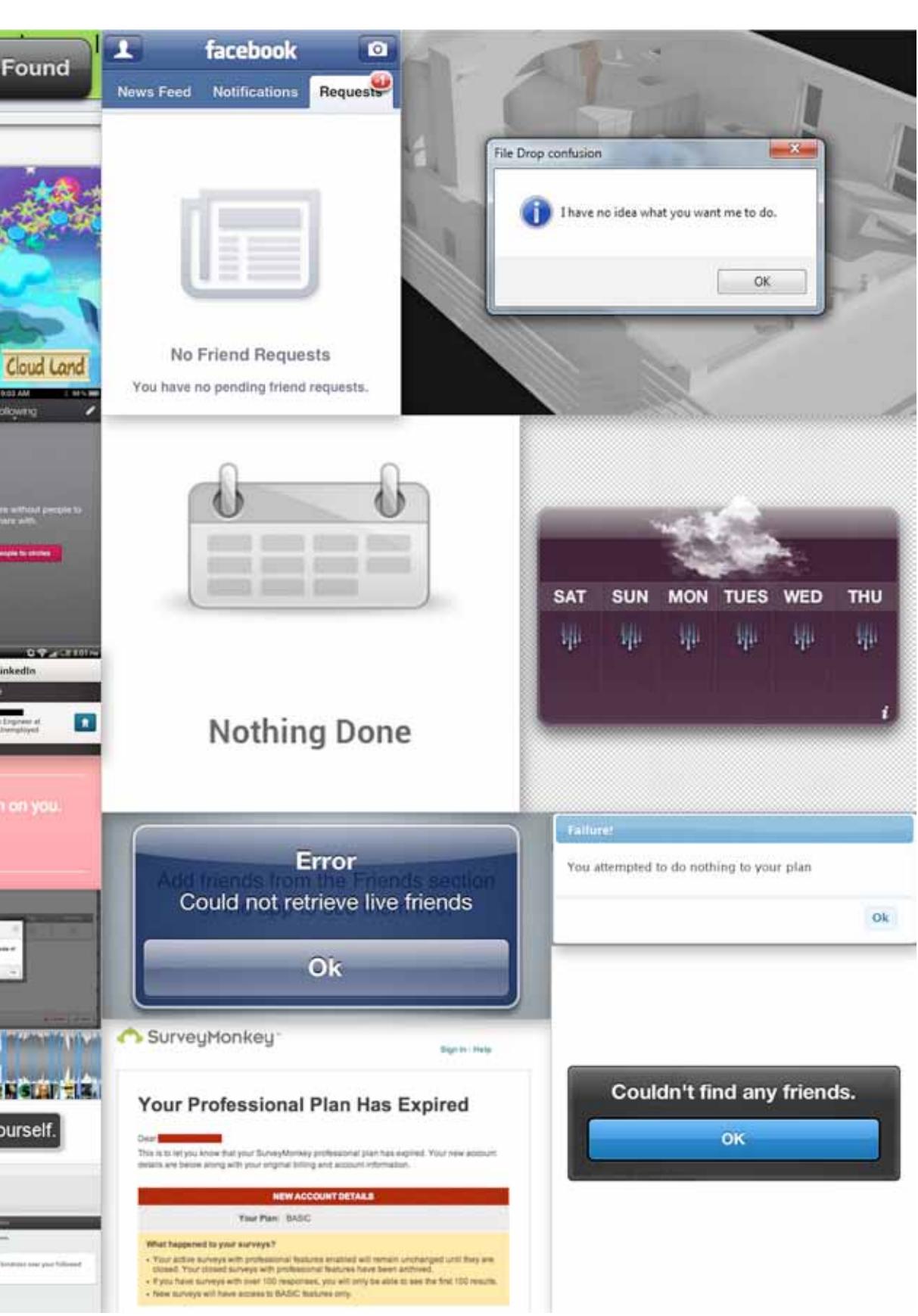
▼ Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>

[://Nic-Sanchez.us/](http://Nic-Sanchez.us/)

By viewing the world through an America-colored lens, *The Bastardization of American Culture Abroad* sought to examine just what is The United States main export: culture. As the rate of job-loss rises, as corporations are given more power than citizens, and as American political discourse devolves into a polarized shouting match, a vapid, substance-less, mass marketed idea of 'Americanism' is used to sell products to an unsuspecting global-populace. This notion that does not exist in actuality. This American Frite Saus.







INDIVI DUALS

Individually Collective

▼ Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>

//Belle-Phromchanya.th/

During the beginning of 2nd semester at Sandberg Instituut, I encountered a state of dubiety regarding my position within the group. Even though I was at the studio, greeting fellow students, joining reading classes, participating in workshops; I discovered that, in fact, I had been living in my own island called 'Nuankhanit B. Phromchanya'. A personal territory with rather unusual name, and somehow separated from the 'Mainland Sandberg'.

With a desire to get out of this destructive loop, the very first conclusion I could came up with is to talk to people more; socializing, being involved with fellow students in any possible way. Using this semester in exploring other individuals, implementing myself into the Mainland, with the hope to finally blend in or become a part of it.

The collaboration with 9 other students during February – April of 2012 was disguised as a mean to reach the person, to be in communication and socialize, within the context of learning from one another.

*To be individual, to be different,
to be the true self.
To get connected,
to be a part of, to belong.
What to be and how to be.
Still, go on.*



Lost in Details:
A confession of falling in love, confessing how love can make one's eye out of focus, and lost the sense of reality, based on the personal experience of Yin Aiwen.

100 Hours without Computers:
A documentary of a 5-days performance, collaborate project with Belle Phromchanya. To experience the flipped side of her computer addicted life, Yin Aiwen perform a life without computers in a computer based environment, at Sandberg Instituut.

We Guarantee It's All True:
A video mix of a news report of Occupy Movement, scenes of disaster film, and a campaign advertise of George W. Bush, therefore to question the trust worthy of images and montages.

Presentation as One Work

▼ Cool Text: Logo and Graphics Generator - <http://cooltext.com>

://Yin-Aiwen.cn/

A montage video which is used to present the projects made by Yin Aiwen, it is an attempt to make a presentation into one piece of work, therefore 'let the works speak for themselves'. It connects three projects into a narrative story and summarize most of the discussions as the background behind the projects, by using recorded Google Voice to read texts in the gap of projects presented.

This presentation is intentionally made in a 'inner language', by using some of the significant words at daily discussions at Sandberg Instituut, therefore to interact with the audience(tutors and students), then to balance the sense of alienation which caused by the absent of presenter.

Valdrada

♥ Cool Text: Logo and Graphics Generator - <http://cooltext.com>



[://Donna-Verheijden.nl/](http://Donna-Verheijden.nl) and [/Martina-Petrelli.it/](http://Martina-Petrelli.it)

Valdrada is one of the cities described by Italo Calvino in his book “The Invisible Cities”.

Approached as an exercise in the process of making, the purpose of this photo series was to create space for the hazard during the production of images.

The series – produced with a disposable camera – is an attempt to stage *Valdrada*’s dynamics of reflection.

Valdrada has been the starting point of the collaboration between Donna Verheijden and Martina Petrelli.

• Cool Text: Logo and Graphics Generator - <http://cooltextr.com>

[://Stefan-Schäfer.de/](http://Stefan-Schäfer.de/)

Class society of images

istockphotoforreal is the translation of *istockphoto*'s digital watermark into a physical object. *istockphoto* is an image bank for stock photos and stock videos. The digital watermark appears on each stock photo preview to avoid the free, or more to say, pirate usage of the photo. After buying the photo, the watermark is removed. The watermarked photo is so to say less valuable in the image economy.

In the class society of images, the watermarked photo takes the role of the poor image while at the same time, the non watermarked photo takes the role of the flagship(1). By translating the digital watermark into a physical object, the watermark becomes a definitely part of the image, which defines the preview-stock photo as a self standing image.

Short summary of stock photos' history

In the history of stock photos, the setting to create a photo can be compared to a stage setting of a hollywood movie shooting. Photos were created with huge efford and a big crew of professionals, from actors and screenwriters to the photographer, of course. The images showed a perfect world and were mainly used in advertisements to sell products(2).

Stock power – the image as perception

The power of stock photos lies in it's contextual adaptiveness, as Matthias Bruhn points out in his text "Visualization Services: Stock Photography and the Picture Industry" (3). It is not about the image as such, but about the image as perception. A crucial role play the photo's description, or tagline, as well as the categories they are stocked in by stock photo agencies.

Professionalism and Amateurism

On the website www.stockingisthenewplanking.com, which was just shut down in summer 2012, people imitated existing stock images and wrote their own tagline underneath their photos. The site shows examples of that with the original, watermarked version of the stock photo, placed on the left, and the imitated version including a new tagline, on the right. The digital watermark



www.stockingisthenewplanking.com



*istockphoto*forreal, Stefan Schäfer, 2012
screenprint on Plexiglas, 100 cm x 50 cm

is what made the stock photos official. And though they are (mostly) done more professional, the watermark brings them on the same level like the imitations, they are both for free(4).

References

- 1: "In Defense of the Poor Image", Hito Steyerl
- 2: "The New Heraldry: Stock Photography, Visual Literacy, and Advertising in 1930s Britain", Helen Wilkinson
- 3: "Visualization Services: Stock Photography and the Picture Industry", Matthias Bruhn
- 4: www.stockingisthenewplanking.com
(till summer 2012)

MEMORY STUDIES

▼ Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>

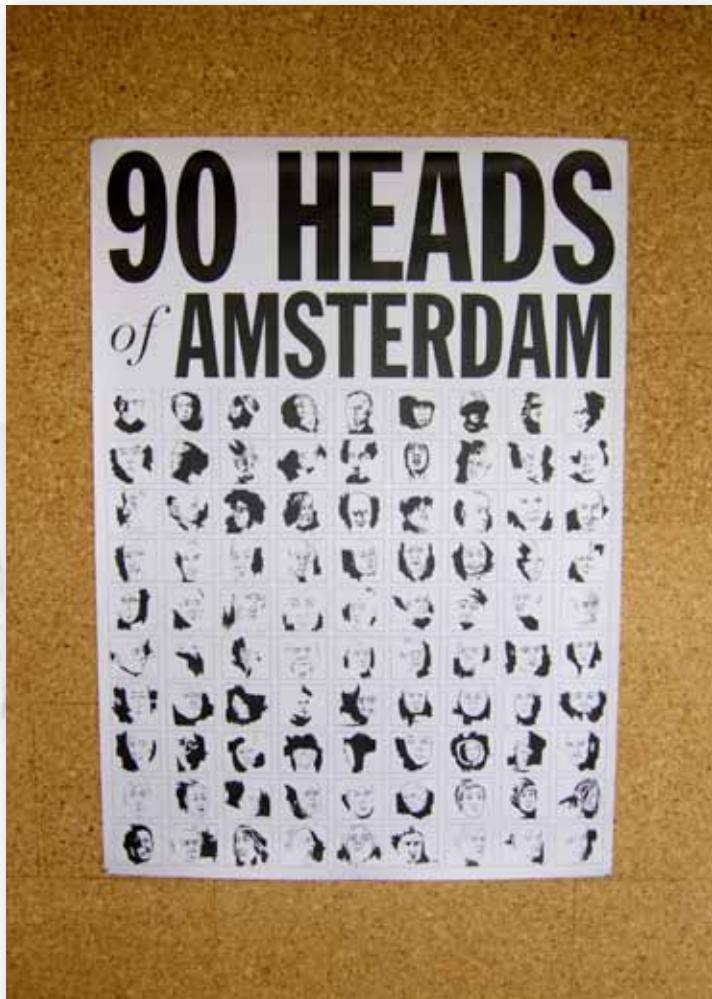


://Nic-Sanchez.us/

Memory Studies seeks to explore the notion of an imperfect, ephemeral memory, as fleeting as a moments' thought. Specifics are lost, generalities are what remain.

90 HEADS OF AMSTERDAM

▼ Text Effect – Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>



[://Jordan-Darby.us/](http://Jordan-Darby.us/)

90 Heads of Amsterdam

To bide my time in between class and projects over the Spring, I committed to quickly sketching out different heads I encountered through the city, the local papers and television news. This was compiled as a poster/trinket to give my wife in return for letting me embark on such a crazy journey abroad.



GRAPHIC DESIGNER



What my friends think I do.



What my mom thinks I do.



What I think I do.



What my friends think I do.



What my mom thinks I do.



What society thinks I do.



What society thinks I do.



What my clients think I do.



What I really do.



What my boss thinks I do.



What I think I do.



What I actually do.

ARTIST



What my friends think I do.



What my mom thinks I do.



What society thinks I do.



What younger tourists think we do.



What older tourists think we do.



What other Europeans think we do.



What my art professors think I do.



What I think I do.



What I really do.



What soccer fans think we do.



What we think we do.



What we really do.

Graphic Designer



What my parents think I do.



What Society thinks I do.



What my Highschool Teachers thinks I do.

GRAPHIC DESIGNER



What my friends think I do.



What my mom thinks I do.



What I think I do.



What my Clients thinks I do.



What I think I do.



What I actually do.



What society thinks I do.



What my clients think I do.



What I really do.

Studying Abroad



What my friends think I do.



What my mom thinks I do.



What my dad thinks I do.



What my friends think I do.



What my mom thinks I do.



What I think I do.



What my relatives think I do.



What I think I do.



What I really do.



What society thinks I do.



What I really do.

Designers



Graphic Design



what society thinks I do



what my friends think I do



what clients think I do

DISEÑADOR GRÁFICO



what my mom thinks I do



what I think I do



what I'm actually doing

GRAPHIC DESIGNERS



WHAT OUR FAMILY THINKS WE DO



WHAT SOCIETY THINKS WE DO



WHAT OUR COWORKERS THINK WE DO



What my friends think I do



What my Mom thinks I do



What society thinks I do



WHAT OUR FRIENDS THINK WE DO



WHAT WE THINK WE DO



WHAT WE ACTUALLY DO



What my professors think I do



What I think I do



What I actually do

GRAPHIC DESIGN



What my friends think I do



What my friends think I do



What society thinks I do

Graphic Design Student



What my friends think I do



What my mom thinks I do



What society thinks I do



What I think I do



What non-designers think I do



What I actually do



What my teachers think I do



What I think I do

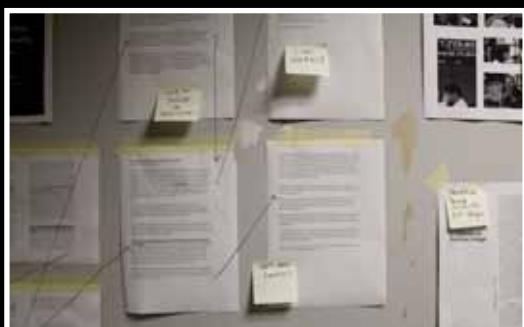


What I actually do

COLLO QUIA

WORKSHOP : FRANCISCO LARANJO

@Design Department / October 11–13 / 2011



Presentations on critical graphic design

DéSIGN that lacks critical awareness of the situations in which it operates can only be a compromised activity. Critical design suggests aims and methods that are different in some fundamental ways from the norm. Poynor, Rick; (2008) Critical Omissions, Print Magazine

You are expected to present up to 2 of your projects you consider as falling under the category of 'critical d3sign'. During your presentation, I would like to ask you to contextualise your work, explaining how you have initiated it and what lead the project to be 'critical' (e.g. critical of what?). The tools and methods you've used to achieve your goals should also be mentioned. Presentations can have up to 10 minutes of duration.

Purpose

The main purpose of these presentations is to discuss the criteria through which we define 'critical d3sign' and to share with your peers your research tools and methods.



WILLEMS BANQUET

@Castrum Peregrini / December 15 / 2011



Plato wrote 'The Banquet' to praise love. Here, the students initiated a banquet to express love. The banquet's dialogical structure created the right circumstances for the deconstruction of their own words and a movement towards a new vocabulary. In a consciously designed setting, the students debated their relation to crisis, whether global, economic, environmental or personal. Leanne Wijnsma and Simone Niquille commented: "We know it's going on, but what is it exactly, this crisis? Does it have two hands and feet? Or a tail? Or is it more like that smell in the air you can't quite pinpoint and keep trying to name but get into an argument over – there is no agreement, there will be no agreement, everyone experiences smell differently and there is no way or need to change that." A pre-programmed voice hosted the guests throughout the full 12 hours of the banquet, structuring the discussions and group rotations, calling participants by their numbers, and providing input in the form of quotes.



ARAB SPRING – DESIGNING POLITICS

@Ulm, Germany / November 30 / 2011





Review by *Ruben Pater*

What was it?

Lecture series and workshop on *design* and the Arab Spring.

Where was it?

The hauptschule für gestaltung Ulm, a famous art school in the south of Germany. A beautiful complex in the hills built in 1953 by Max Bill. It was founded by the latter, Inge Aicher-Scholl and Otl Aicher with tremendously ideological pretense. The HfG was one of the most progressive educational institutions of design and has had a great influence on d35!n up to date. In 1968 disagreement over the curriculum caused the local government to stop funding and the school was closed. Today it houses the archive of the school and events such as this. Organisers Regula Stampfli, Ruedi Bauer and our own Daniel van der Velden reside in the board of the school's foundation.

What was it?

First there was a short 'ideas-on-post-it-notes' session on a big board with choices between 'Design can do something for the Arab spring' and 'DëSIGN can not help the Arab spring'. After were lectures from Ruedi Bauer from Switzerland, and from Sven Anwar Bibi from Cairo. Ideas and opinions varied from a romantic view of the Egypt protest, to street graffiti and vote leaflets in Cairo. Q & A afterwards went from 'Can we export *design* tools to the middle east?' to 'What can the Arab Spring do for *design*?' After a break there were four different workshops ranging from an Egyptian family role play to plans to invade Tahrir square with *design* students. Afterwards was the necessary great food and music.

Why it sucked

The title 'DëSIGN can do something for the Arab Spring' is a wish rather than an actual topic. We are talking about 27 countries with different types of political situations which cannot be dealt with in such general terms. The notion that dëSIGN has something to 'solve' is an assumption that is more a fascination with certain events than anything else. The different reactions and ideas could therefore only end up as being too general and either too politically correct or downright exotic. Despite many different viewpoints and great ideas the event could only result with abstract ideas of an abstraction of a situation that is very real and important.

Why it was awesome

Participants from many countries was a pleasant mix of young/old, commercial/art, intellectual/practical which proved to be quite fruitful. There were *designers* involved in medical equipment and researchers/philosophers. People were from Egypt, Germany, Lebanon, Switzerland, UK, and Tunisia etc. It showed different viewpoints can result in very productive thinking, rather than having the same type of people together. Also it turned out many problems and solutions that were addressed were rather global then only specific for the Middle East. If the topic would have been more specific and the lectures more informative it could have been extremely succesful.

Also we were invited to see the archives of the hfg Ulm which was very impressive, with works by Otl Aicher, Dieter Rams, Max Bill. Visit there if you are in the area. Oh yeah and the food was great. Thanks Annelys for inviting us!

WORKSHOP : BOY VEREECKEN

@Design Department / January 9–13 / 2012



Photo _Ruitier Janssen

Initial Briefing by Boy Vereecken

In preparation workshop; students please read the following texts :

– *Journal of design History*, vol. 21 nr 4, 2008 (Oxford Press) Gerry Beegan & Paul Atkinson *Professionalism, Amateurism and the Boundaries of Design*

– William Morris, *News from Nowhere and selected Writings and designs* (William Morris – designed by Graeme Shankland)

– *The Object Reader*, (Fiona Candiru and Raiford Guins) Elizabeth Edwards: *Photographs as Objects of memory*

Monday 9th Talk + Film screening : Jos De Gruyter and Harald Thys, Das Loch. To bring by each student : object, film fragment, in relation to the texts above.





PREMSELA – MY FIRST DESIGN COLLECTION

@Dësign Department / January 14 / 2012



Photo_Belle Phromchanya

Premsela, the Netherlands Institute for Design and Fashion, held the 2011–12 *My First Design Collection* course in Amsterdam, Arnhem and Rotterdam for beginning collectors of design objects. The eighth course meeting, which focused on young talent, took place at the Gerrit Rietveld Academie and Sandberg Instituut.

Participants received an introduction to the Rietveld and the work of its international student population, followed by a tour of the studios and workshops, where work was on show. In the afternoon, Sandberg students provided participants with a “lunch experience”. Afterwards, a few students briefly presented their work, and participants had an opportunity to buy low-priced design objects as souvenirs of a memorable afternoon.

<http://myfirstdesigncollection.nl>

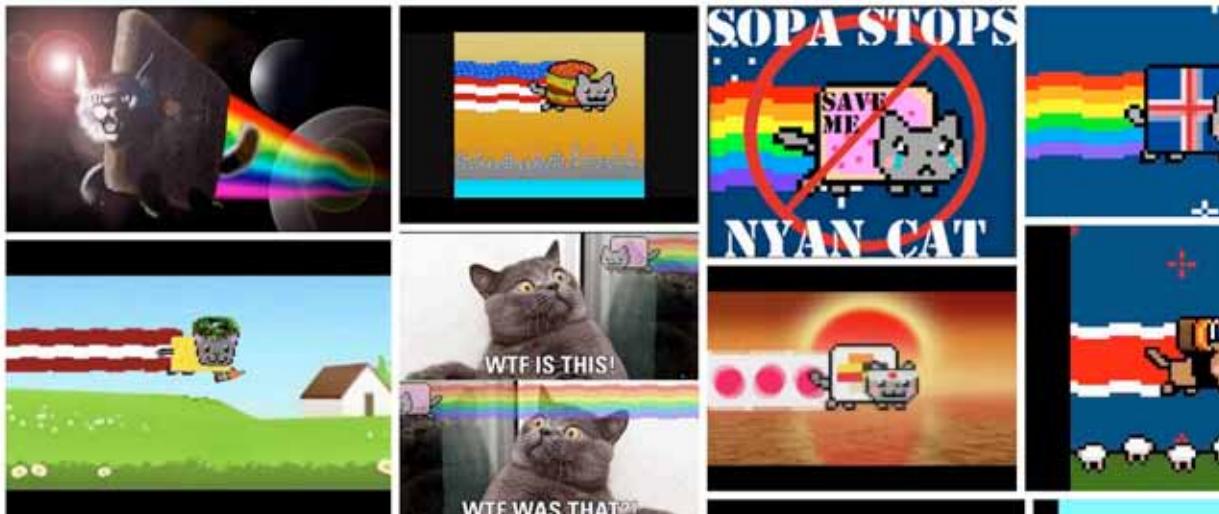
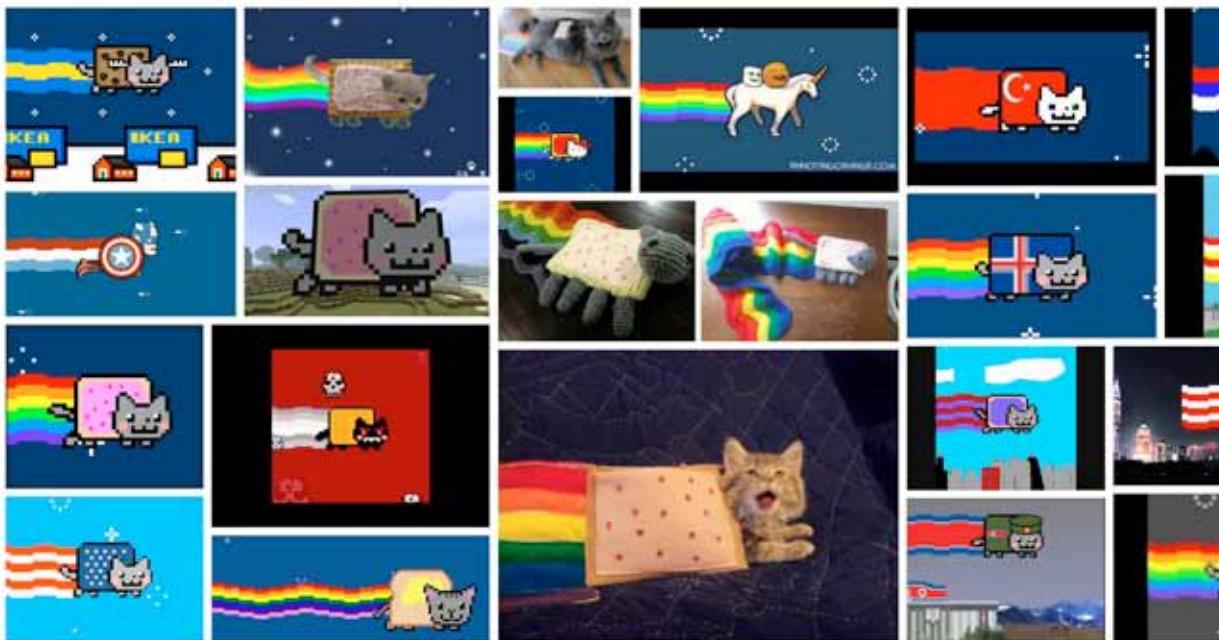
CURATING REALITY MASTERCLASS & CONFERENCE

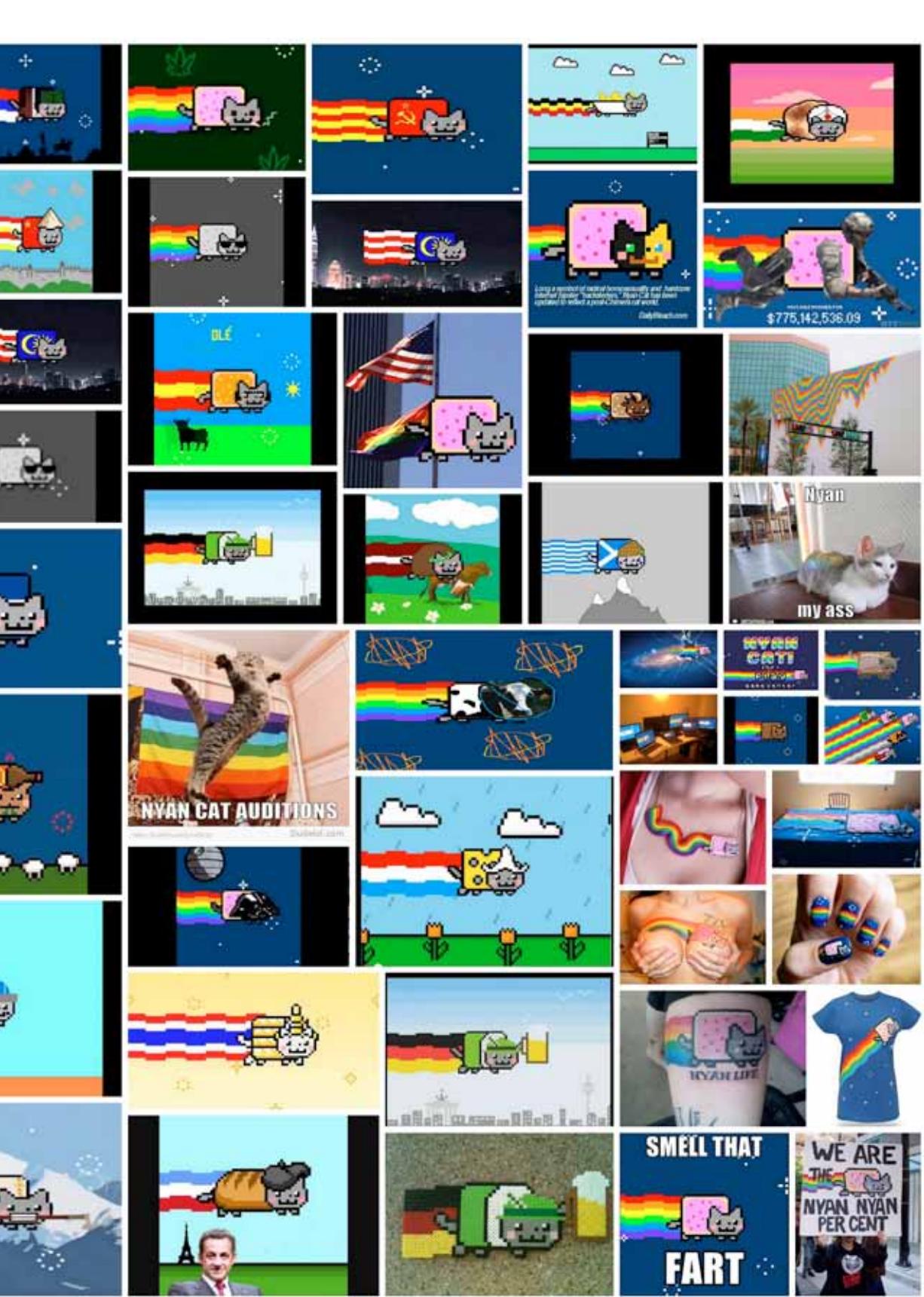
Sandberg@Mediafonds / February 9–June 7 / 2012



Today, we have more means than ever of gathering, interpreting and disseminating information. New forms of reporting, such as data journalism, crowdsourcing and social networks, are becoming increasingly important. Though it is often suggested that journalism is in crisis we are witnessing an explosive increase in journalistic practice and strong innovation in the field, thanks to a vast range of new possibilities.

The Sandberg@Mediafonds 2012 conference and masterclass will concentrate on new forms and applications in investigative journalism resulting from technological advances. How can we use new media to better practise investigative journalism? How can we make the most of the shifting relationship between journalists and their audience, and of readers' and viewers' newly active role in producing and distributing stories? And how can technology be used to better keep an eye on the powerful, and to tell meaningful stories about the complex, fast-changing world we live in today?



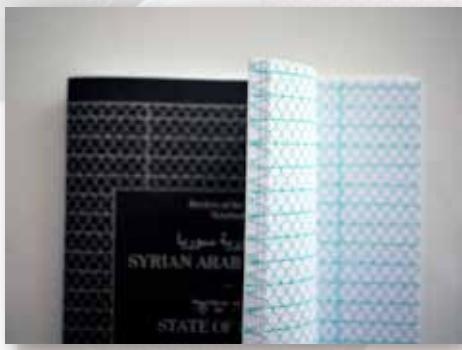


B
OR
DE
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Borders of the World Notebooks

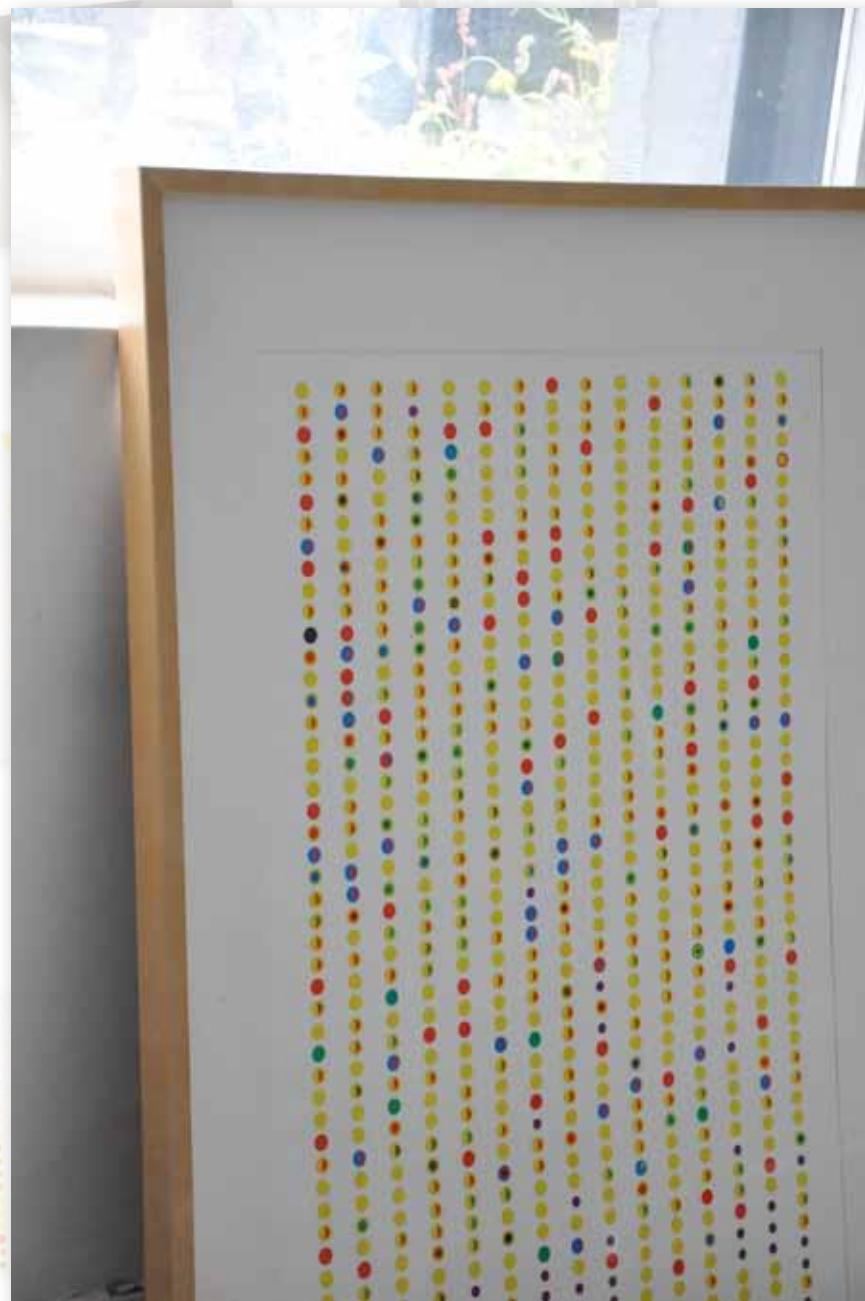
[://Ruben-Pater.nl/](http://Ruben-Pater.nl/)

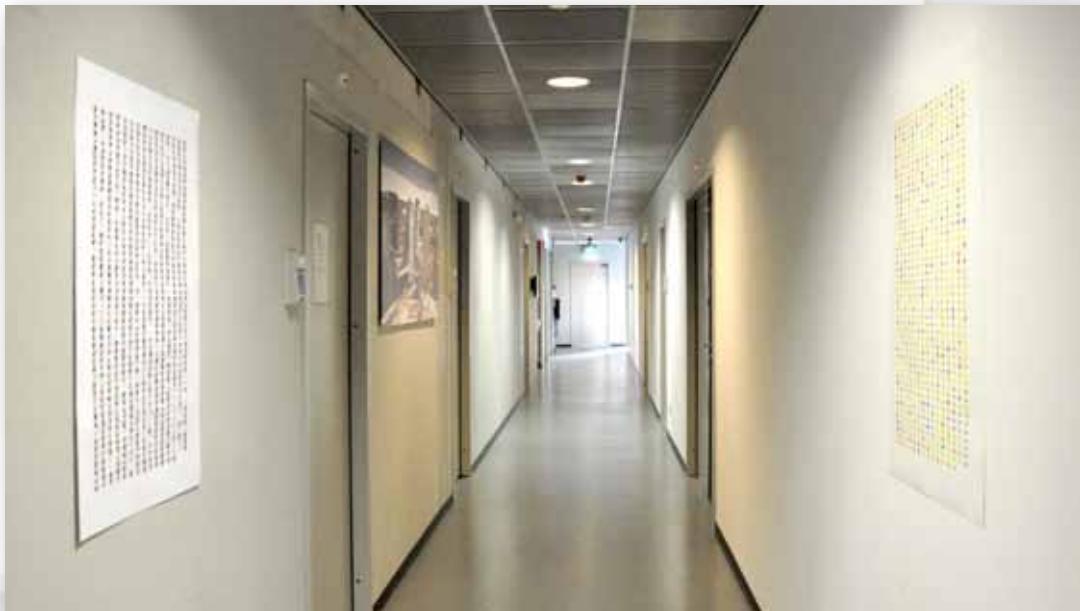
The world knows many heavily guarded borders, divisions between those who have and those who have not. When we look closer at these walls of the world, the fences create distinctive patterns, different for every part of the world. I decided to recreate the patterns of three borders into cheaply printed notebooks. So everyone can be inspired by them or see them merely as a backdrop for your ideas.



ALIEN ALLIANCES

▼ Text Effects - FREE Logo Design Generator - <http://www.textfx.co>





[://Belle-Phromchanya.th/](http://Belle-Phromchanya.th/)

As a person who currently holds an immigrant status in Europe, and once in a while gets frustrated by circumstances around it. *Alien Alliances* is made as an attempt to investigate for those with the same 'alien status' within my own personal cycle. The 738 friends on Facebook are printed out as small icons, then using a manual way of identifying the immigration status of each by going through each person's Facebook page and putting the colored sticker coding on top. (yellow – Thailand, red – Asia, blue – Europe, green – America, white – Australia, brown – Africa)

The big dot is where their origin is, and the small dot are to identify the period of time they spend abroad; half dot is 1–2 years, full dot is 2–5 years, full dot with black dot inside is those who currently settled in that particular continent.

The visualization has made explicit that from all my 'Facebook friends', generally people from this generation, the middle-class from a developing country; more than half of them has flown to another part of the world and at least once in their life to spend a period of time in the continent that they were not originally from.



433P

▼ Cool Text: Logo and Graphics Generator - <http://cooltextr.com>



[://Leanne-Wijnsma.nl/](http://Leanne-Wijnsma.nl/)

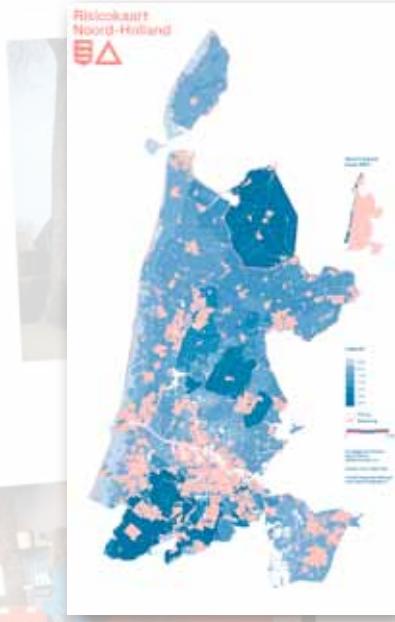
John Cage wrote the composition 4'33" as an experiment in how silence effects the ears. In the book 433p, the blind composer Ruder Glavurtic explains how silence effects the eyes.

FLOOD DESK ENKHUIZEN

▼ Cool Text: Logo and Graphics Generator - <http://cooltext.com>



The Flood Desk can be visited from 10.00-17.00 hrs, from March 31 to October 23 in the Zuiderzeemuseum in Enkhuizen.

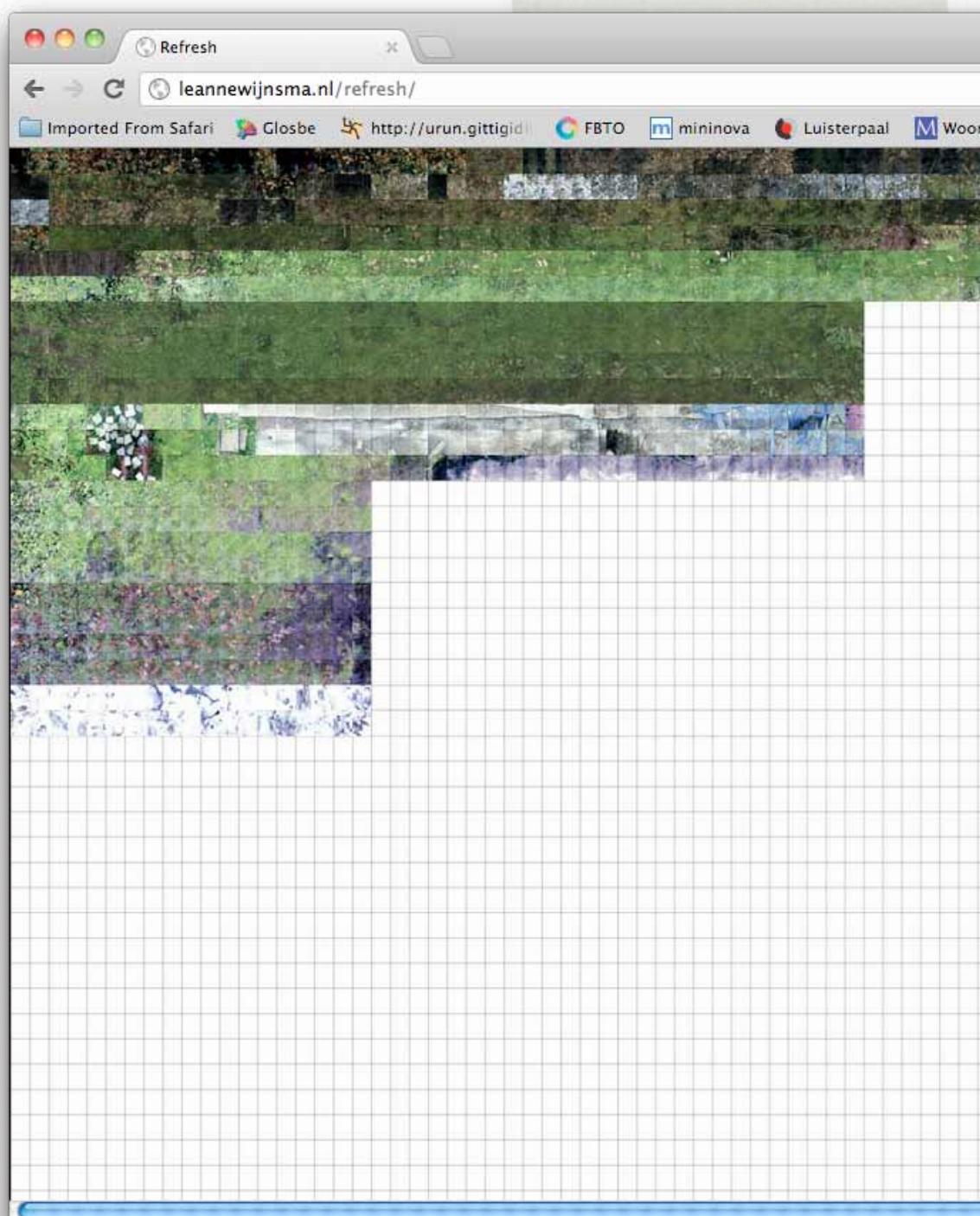


[://Ruben-Pater.nl/](http://Ruben-Pater.nl/)

Flood desk Enkhuizen is an initiative to inform citizens in the North of Holland and beyond about the risk of a flood and how to be better prepared. We supply free instructions, maps of risk areas and audio instructions on what to do during a flood, and how to be prepared.

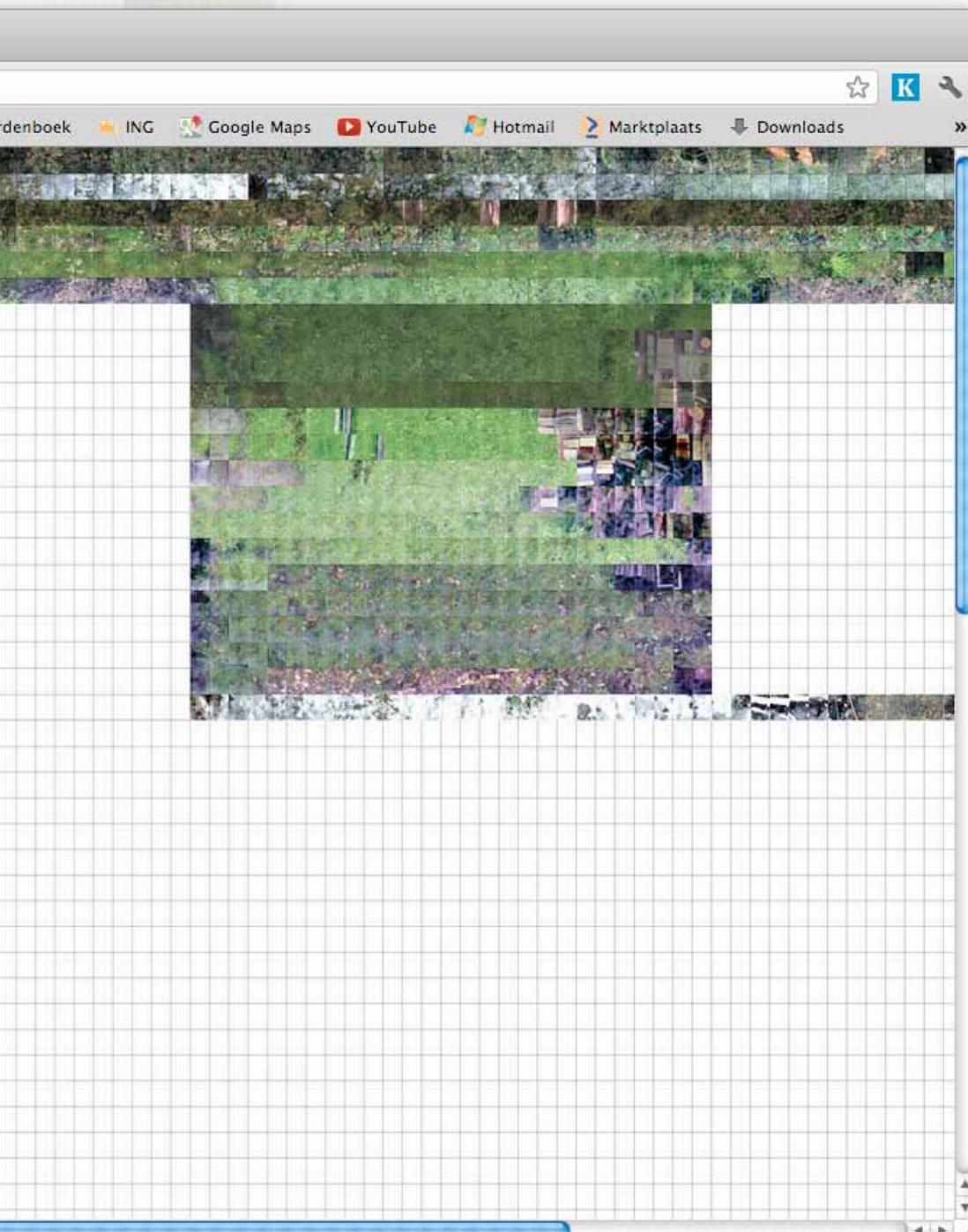
⌚fresh

▼ Text Effect Online - Generate online effect for text - <http://www.texteffect.net/>



[://Leanne-Wijnsma.nl/](http://Leanne-Wijnsma.nl/)

Visit *leannewijnsma.nl/refresh* for a regularly updated 1:1 garden conservation from my second house in the woods. Refresh to Refresh!



FIELD TRIPS

FIELD TRIP ESSEN

@Essen_Germany / September 28 / 2011



New Year Opening Excursion

Folkwang Museum, a great collection of modern art and including a special exhibition of the american artist Joel Sternfeld.

Zollverein Essen, a former industrial complex (mining industry) In the Zollverein there are several museums, like the design museum, the Ruhrgebiet museum and outdoor sculpture installations.

The new building of the Folkwang Art Academy, a very spectaculair design by the Japanese Architecture group, Sanaa.

Photo_ Yuri Veerman

OPENING WEEKEND @ LA DALLE

@La Dalle_Belgium / September 23—September 25 / 2011

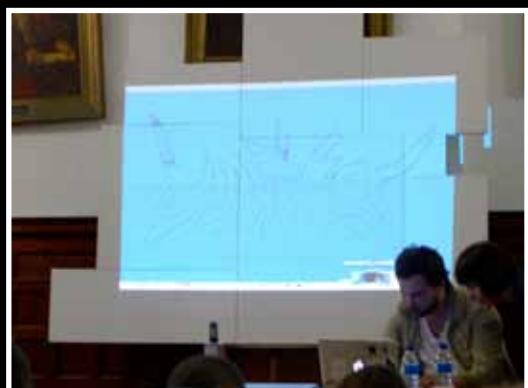




RESEARCH TRIP CAPE TOWN

@Cape Town, South Africa / March 28 – April 9 / 2012

Photo_ Stefan Schäfer & Yuri Veerman









FIELD TRIP LONDON

@London_United Kingdom / May 23—May 25 / 2012



Wednesday

- 08:55 Flight Schiphol—London
- 11:30 Visit Serpentine Galery
- 12:15 lunch at Institute of Contemporary Arts
- 13:15 Visit Institute of Contemporary Arts
- 15:00 Visit Tate Modern
- 16:30 Meeting with *Chris Dercon* (director Tate Modern)
- 18:00 Opening @ Pace Gallery
- 20:30 Dinner

Thursday

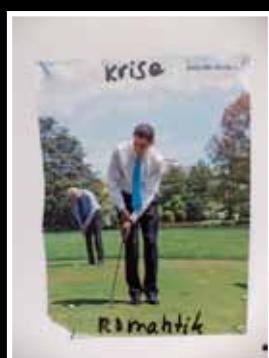
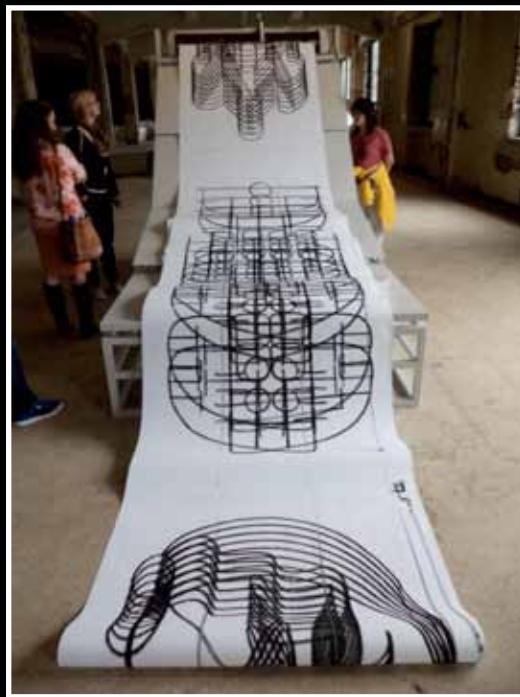
- 09:00 Visit AND
<http://www.andpublishing.org/>
- 13:00 Visit White Chapel Gallery
- 16:00 Studio visit Abake
- 16:45 Studio visit Mind Design
- 17:30 Visit Broadway market
- 18:30 Dinner with
Francisco Laranjo
@ THE GUN
<http://www.thegundocklands.com>

Friday

- 10:00 Visit Victoria & Albert Museum “British Design”
- 18:40 Flight London—Schiphol

FIELD TRIP MANIFESTA 9

@Genk_Belgium/June 2/2012



AS THE FATHER AS THE CHILD
SEES

AS THE MOTHER
SEES

NOT A QUIDDITCH WORKSHOP?

SOMEBODY ELSE SIGNS FOR ME

WHAT'S THAT DARK PLACE IN THE SHADOWS?

STARE INTO MY EYES FOR ONE MINUTE.

YOUR CAT SCAN IS NOW COMPLETE!

JULIE: KIDS
MOV

I'm fa
faceb

THAT'S STUART'S SPSS WORKSHOP SIMBA, YOU
MUST NEVER GO THERE!

Photos & Funny Pics FRABZ.COM

YO DAWG ! I KNOW YOU HAVE
15 WORKSHOPS

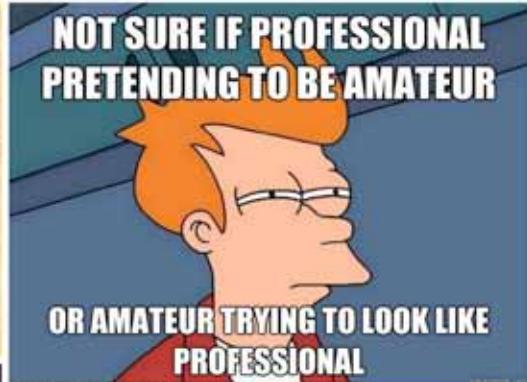
SO I ORGANISED A WORK
ABOUT WORKSHOP



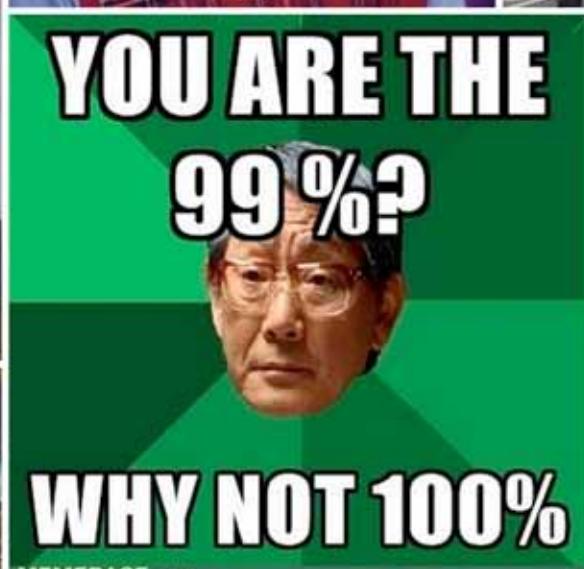


TO HOST

WORKSHOP
S



Jared Gnam 2011 ©



MEMEBASE.com

99% OF THE WORLDS COOKIES ARE CONSUMED BY 1% OF THE MONSTERS



AMATEUR DIFFICULTY: TOO EASY
PROFESSIONAL DIFFICULTY: TO HARD



OCCUPY



▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>

The End

[//Donna-Verheijden.nl/](http://Donna-Verheijden.nl/)

The End is made within the context of a video workshop given by The One Minutes Organisation. After making this short film, the medium of video became more and more present in my practice.

THE END



♥ Cool Text: Logo and Graphics Generator - <http://cooltext.com>

ALTER EGO
ALTER NATION
ALTER NATIVES



://Stefan-Schäfer.de/

The Guy Fawkes mask became an alter ego for participants of the global occupy movement in 2011. The movement was in search for alternatives of our capitalist society. "V FOR" is a one minute motion image collecting images of the occupy movement in 2011 from google images (searching

for "occupy wallstreet", "occupy world" and "occupy everything"). The collected images are generated into a dynamic, typographical statement "Alter Ego, Alter Nation, Alter Natives", with the use of the application MacOSaic.

Motion image, duration: 1:00 minutes, 2012

ONE NIGHT AT BEURSPLEIN

▼ Text Effects – FREE Logo Design Generator – <http://www.textfx.co>



[://Yin-Aiwen.cn/](http://Yin-Aiwen.cn/) and [/Belle-Phromchanya.th/](http://Belle-Phromchanya.th/)

A series of short films documents three nights at Beursplein, the occupy movement in Amsterdam. November 10th, 2011, the first night Yin Aiwen and Belle Phromchanya went to the site. Through the lens, they discover the hidden side of the great movement, ideals and worries seems bound to be together. The next 2 episodes they invited Yuri Veerman and Hannes Bernard, both with

contrasting point of view towards the movement, to join the conversation at Beursplein. The documentaries offer alternative prospectives about the movement, and point out a series of possible fundamental problems, which are not only toward occupy movement but may toward social movements in a broader sense.

Do I believe
"fair trade" is
really fair?

Well, I care that
the environment
isn't destroyed

Crisis means
change, so
maybe I need
to change
myself to
make a
difference

I don't know
What do
you think?

Why is thinking
about this
important?

WORKSHOP / JONATHAN PUCKEY
WEBSITE

Change
into what?

What I
need a
job and I
get offered
Shell

I'm too
small to
make a
difference

The bankers are
responsible!

What if I
need a job,
and I get one
offered at
Shell?

If I really
need the
money...
I mean, it's
really hard to
find a job!

NO!
They are
ruining our
planet and I
don't want to
be part of
them!

Thanks to the
internet there is
an incredible
amount of
information
available

Yes, it makes
people more
active.

What should
be solved
next?

♥ Cool Text: Logo and Graphics Generator - <http://cooltext.com>

occupymythoughts

[://Aniek-Bleijenberg.nl/](http://Aniek-Bleijenberg.nl/)

Occupythoughts.nl is an interactive website about thoughts, doubts, questions and answers. A visualization of the mind in times of "crisis". It forces you every time to pick between two answers, which will reveal a new thought or question with new answers. It loops, has no end, just like thoughts

come back in your head. It shows a lot about the subject: thinking about the (financial) crisis causes a lot of doubts, moral dilemmas and a need for (re)action. It is not about picking the right answer, it is about questioning a subject and letting your ideas flow.

commoncurrency

♥ Cool Text: Logo and Graphics Generator - <http://cooltextr.com>

Economy through the eyes of the currency

The Dollar USA Follow @Dollar_Talks	The Euro Europe Follow @Euro_Talks	The Yen Japan Follow @Yen_Talks	The Pound UK Follow @Pound_Talks
Weakness me.	Born in a ripe to choose currencies, I'm going through quite a difficult phase to my left right now.	Fairly flat in water if placed correctly.	The most important thing in life is: staying true to yourself, no matter what other currencies tell you.
Battling from a 'stiff' hangover. http://t.co/ATZUH9yg #sunday12 Thu, 09 Aug 2012 10:58:39 +0000	Barriers of my strength: http://t.co/WG2Jhka Tue, 10 Jun 2013 07:00:00 +0000	Experts say my weakness is a double edged sword: http://t.co/ps0u1fH4 Tue, 27 Dec 2012 10:58:46 +0000	I'm a heavyweight. http://t.co/MPV1T0 Tue, 09 Dec 2012 10:58:46 +0000
Just the kind of self fulfilling prophecy I need: statistical evidence that tells me I'm doomed. http://t.co/62t2KfN9 Sun, 18 Dec 2011 10:11:08 +0000	Barro says Italy would be forced to leave me. http://t.co/27LJhka Tue, 27 Dec 2012 10:58:46 +0000	Just how low will I go? http://t.co/GQzv1Ctw Tue, 27 Dec 2012 10:58:46 +0000	I'm not showing signs of strength. http://t.co/4uL3hka Tue, 11 Dec 2012 10:58:46 +0000
What happens to gold if I don't collapse? http://t.co/4KysuMN Sun, 10 Dec 2012 10:18:58 +0000	Will I survive if Greece and Catalonia leave me? http://t.co/04034b56 Tue, 11 Dec 2012 10:58:46 +0000	Where do I go from here? http://t.co/2W9sPH Tue, 11 Dec 2012 10:58:46 +0000	I'm back in action. http://t.co/As0000 Tue, 09 Dec 2012 10:58:46 +0000
Analysis: if U.S. goes over fiscal cliff, I could be http://t.co/P53cJ4R Tue, 25 Dec 2012 00:00:00 +0000	I will blow up Europe, instead of bringing it together. http://t.co/0k429fV Tue, 01 Mar 2013 07:00:00 +0000	I'm next week's loser. http://t.co/wP9kyME Tue, 24 Dec 2012 10:58:46 +0000	Driving home prices gives me a boost! http://t.co/4C7TPu5p Tue, 14 Mar 2013 07:00:00 +0000
Do I perform better after a Democrat or Republican win? http://t.co/5GfYiAj Tue, 26 Dec 2012 00:00:00 +0000	war, I'm still invincible, aren't I? http://t.co/86K3P3d Tue, 02 Feb 2013 07:00:00 +0000	Am I corrected? http://t.co/pQQuR Tue, 26 Dec 2012 10:58:46 +0000	I'm still under pressure. http://t.co/As0mF4Q0 Tue, 29 Apr 2013 07:45:26 +0000
I'm at my most vulnerable. http://t.co/57X0q4C8 Tue, 10 Dec 2012 10:58:46 +0000	Myths about my birth. http://t.co/uf5dyk Tue, 08 Mar 2013 07:00:00 +0000	Barry is overvalued, give me conditions. http://t.co/4uWj Tue, 22 May 2012 06:04:19 +0000	J.P. Morgan says I'm weak. http://t.co/4QCP84 Tue, 20 May 2013 07:37:58 +0000
What my base tell would do to commodity prices. http://t.co/4uHnF Tue, 12 Aug 2012 14:24:26 +0000	The Swiss will boost me. http://t.co/2tVPh Tue, 07 Feb 2012 10:58:46 +0000	Colonel Sanders says my weakness is temporary. http://t.co/2ReusYQCI Tue, 21 Feb 2012 06:04:04 +0000	Two falls, two falls, Harry's not http://t.co/4t24 Tue, 11 May 2013 07:00:00 +0000
Gold and silver shine of my weakness. http://t.co/4mtrv Tuesday 10 Decem	My heading for a permanent state of depression. http://t.co/3uMNP96 Wed, 05 Feb 2012 06:00:00 +0000		It's what's behind the strength of mine! http://t.co/4mwsak Wed, 10 May 2012 22:48:46 +0000

//Yuri-Veerman.nl/

Common Currency: The World Economy through the eyes of the currency by Yuri Veerman. Money is the one 'thing' we can all relate to. We all understand Dollar, Euro, Yen or Pound, but only few of us can read the AEX, the S&P500, or the DOW Jones.

On *commoncurrency.net* the economic discourse has been scaled down to a personal level. Meet 'Lucy the Dollar', 'Alex the Euro', 'Misaki the Yen' and 'Harry the Pound'; read about all their ups and downs based on the latest headlines of the big financial websites.



Culture of Debt

▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>



[://Ruiter-Janssen.nl/](http://Ruiter-Janssen.nl/)

The amount and the depth of study loans in the Netherlands almost doubled in the last four years. The former secretary of education Mark Rutte even said: 'students have to get rid of their fear to loan.'

The growth of study loans can be considered a symptom of the international financial crisis.

This landscape of data visualizes the campaign of the government to loan money versus the greed of students. It creates context for students to survive in this culture of debt.





ONE DOES NOT SIMPLY
BE COMMISSIONED

I DON'T ALWAYS
LIKE TO GET PAID

BUT WHEN I DO, I
APPROVE MY TIMECARD

YOU'LL NEVER GET A GOOD
JOB
WITH A HAIRCUT LIKE
THAT

I PAID YOU
IN CASH

I WONT WORK FOR
MONEY
I'LL MAKE MY OWN PAYCHECK

BOSS ASKS YOU TO WORK
ON SATURDAY
EAT HIM

HOW TO GET A JOB WITHOUT
EXPERIENCE?
HOW TO GET EXPERIENCE WITHOUT A
JOB?

WELL?
PAY THE SPIDERMAN

OURS DESIGNING
ON COMMISSION



PAID WITH FREE
T-SHIRT

BESTLOGO.COM

s job



under the refrigerator

ONE DOES NOT SIMPLY

RESTORE A 19TH CENTURY FRESCO

Image: Daugherty Frescoes Chicago
Caption: Restoring the frescoes at the Art Institute of Chicago
Source: Instagram / [@artinstchicago](#)

GO TO THE OLYMPICS THEY
SAID



IT'LL BE FUN THEY SAID

NEED EXPERIENCE FOR
JOB



NEED JOB FOR
EXPERIENCE

GET CAUGHT MAKING
MEMES AT WORK



MEMEBASE.COM

ROMNEY CREATES JOBS



CHINA, SINGAPORE AND INDIA

NO TIME TO EXPLAIN



Commissioned Artist



How my parents see me



How my clients see me



How I see myself



What I actually do

I JUST WANT TO TEACH
CHILDREN SHAPES



THANKS



THAT'S ALL

MEMEBASE.COM

COMMIS SIONED

Circus Elleboog

Text Effects -FREE Logo Design Generator- <http://www.textfx.co>



[://Ruiter-Janssen.nl](http://Ruiter-Janssen.nl)

A multidisciplinary team of the Sandberg Instituut designed the interior of *Circus Elleboog*.

All the activities of the kids, parents and personnel are staged in the interior. It challenges the user to change the role from spectator to performer and the other way around.

The ground floor consists out of three moveable walls which can be pushed back and forward. Every wall has its own function: to play, work and wait.

The first floor has a more horizontal set up. The stage in the middle is build up by different parts which can slide out to create more sitting space.



OPEN DAY 2012

▼ Text Effect Online - Generate online effect for text - <http://www.texteffect.net/>

OPEN DAY
SANDBERG
INSTITUUT
FEBRUARY 16
14 - 20 HRS

**FINE ARTS, APPLIED ARTS, DESIGN,
INTERIOR ARCHITECTURE, VACANT NL**

DEADLINE FOR ADMISSIONS APRIL 1, 2012
MORE INFO WWW.SANDBERG.NL

SANDBERG
INSTITUUT
AMSTERDAM
MASTERS RIETVELD ACADEMIE

OPEN DAY
SANDBERG
INSTITUUT
FEBRUARY 16
14 - 20 HRS
FINE ARTS
APPLIED ARTS
DESIGN
INTERIOR
ARCHITECTURE
VACANT NL

OPEN DAY
SANDBERG
INSTITUUT
FEBRUARY 16
14 - 20 HRS
FINE ARTS
APPLIED ARTS
DESIGN
INTERIOR
ARCHITECTURE
VACANT NL

APPLIED ARTS, DESIGN,
ARCHITECTURE, VACANT NL
OPEN DAY
SANDBERG
INSTITUUT
FEBRUARY 16
14 - 20 HRS

[://Noortje-van-Eekelen.nl/](http://Noortje-van-Eekelen.nl/)

DešígJl for the Open Day of the Sandberg Instituut
Amsterdam, Masters of the Gerrit Rietveld Academie.

Verenigde Sandbergen

♥ Cool Text: Logo and Graphics Generator - <http://cooltext.com>



://Simona-Kicurovska/

Concept, Design and typography for *Verenigde Sandbergen*, the irregularly published magazine of the Sandberg Instituut in Amsterdam. Issue # 070, is designed for the Open Day 2012.

The departments of the institute are redefining the changing role of the autonomous artist / applied artist / designer / interior architect, both within their own field, as well as in relation to society.

This idea was translated into the design of the booklet. The layout is based on a versatile grid that each department fills in a different way. This creates a dynamic and changing format that defies the status quo.

Cover: Noortje van Eekelen



THE SANDBERG PROSPECTUS

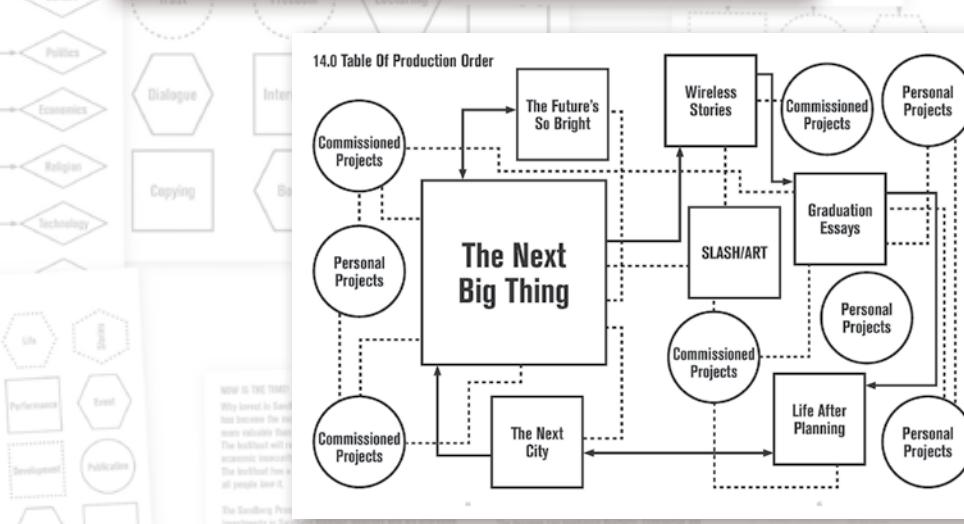
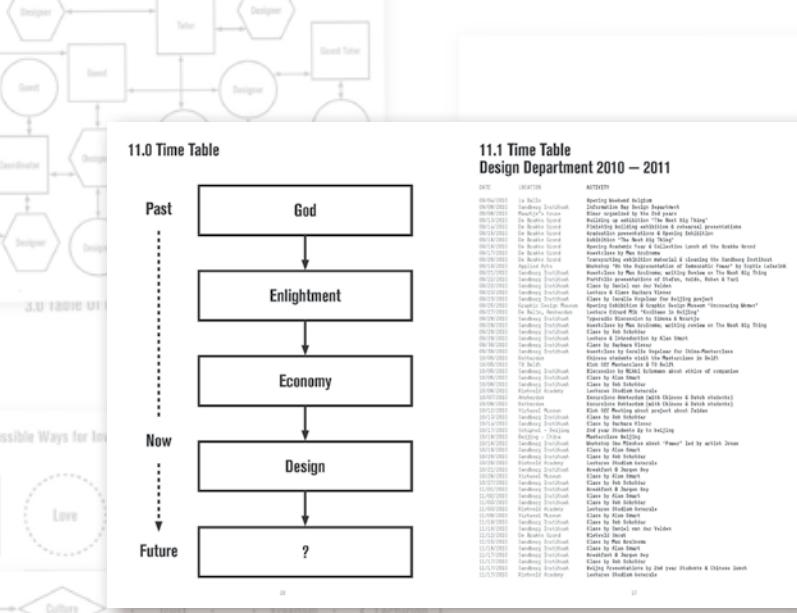


[://Noortje-van-Eekelen.nl/](http://Noortje-van-Eekelen.nl/)

In times of crisis we offer you an alternative way to manage your investments; interesting and unique solutions with low risk and high return. We hereby introduce an opportunity to invest in the Sandberg Instituut Amsterdam. Why invest in Sandberg Instituut Amsterdam? Design as wealth has become the most important aspect of the new society – more valuable than materials and gold. Even financial capital. The Instituut will retain its value at times of political, social and economic insecurity, as well as war and natural disasters. The Instituut has a universal value and world wide appeal; all people love it.

The Sandberg Prospectus contains general information about investments in Sandberg Instituut. Investors who are interested in The Sandberg Instituut specifically state that financial risks are involved. Investors are therefore advised to read this Prospectus carefully and take note of its full content. The information contained in this Prospectus may not be regarded as investment advice. Each investor should consider their own individual circumstances before acquiring shares in The Sandberg Instituut. For all references of expected returns, the Prospectus states the value of shares fluctuate. Past results are no guarantee for future results.

The Sandberg Prospectus 2010 – 2011





▼ Cool Text: Logo and Graphics Generator – <http://cooltext.com>

Index of /curatingreality.nl/

07-02-2012 — Fotoverslag — De vindpresentaties van de masterclass Curating Reality Sandberg@Mediafonds in EYE Amsterdam.

Rijpger — De verbaleerde kritiek van kule maritieme data: de scheepvaart als digitale boom voor onderzoeksjournalistiek.

//Aniek-Bleijenborg.nl and Ruiter-Janssen.nl

Aniek Bleijenborg and Ruiter Janssen designed the identity for the conference *Curating Reality*, organized by the Mediafonds and the Sandberg Instituut. The conference is about new ways for investigative journalism.

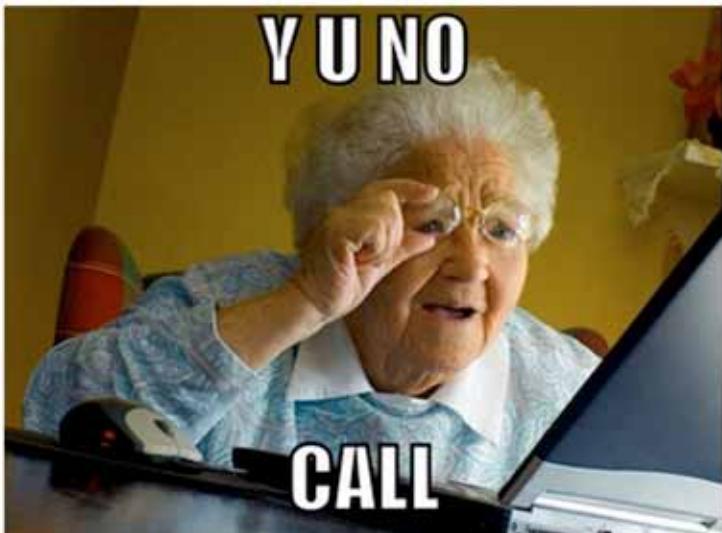
CURATING REALITY

New Tools for Investigative Journalism

Sandberg@Mediafonds 2012 conference

Thursday, February 9th







MY PHONE CALL



YES. THIS IS
PHONE



GRADU ATION

WHO YOU GONNA CALL?

@the former Filmmuseum in the Vondelpark / Amsterdam / July 11 – 15 / 2012



Graduation events of the Masters of Design students of the Sandberg Instituut Amsterdam,

It's a great pleasure to introduce to you the graduation events of the Design Department of the Sandberg Instituut in Amsterdam – a think tank for visual strategies where designers commit themselves to various cultural, political and researchbased projects. In this place of study, practice and research, participants are invited to be creative, productive and self-critical.

In our department, the students' own critical sensibility is placed at the centre of everything we do. Students are encouraged to work and carry out research both independently and collaboratively. This results in projects that are analytical and reflect on noteworthy developments in society. They conduct research into social and cultural issues as well as visual and narrative methods and strategies. Many works arise in collaboration with experts, such as philosophers, musicians, authors and programmers and thus become hybrid forms of communication. These interactions draw on the students' skills as writers, editors, visualisers, programmers, conceptualisers and form-givers. In their graduation projects, this year's six master designers exhibit a keen sense for defining social priorities. Equipped with a critical analytical ability, commitment and a capacity for well-organised action, these designers – often in collaboration – process the things that happen around and between us. They analyse authorities and standards and deploy skills of communication, debate, reflection and cross-fertilisation.

In short, these graduates can be positioned as ambassadors of a changing design profession. Who are they going to call? We're not sure, but the call will be local and long-distance – that is, global. Wait, see and hear!





PUBLICATION
BY THE DES
DEPARTMENT

—LAND

PRIME MARKETING

THE END
WALL

THERE'S
SOMETHING
STRANGE
IN YOUR
NEIGHBORHOOD

WHO YOU
GONNA CALL?



GOOD

WHO YOU
GONNA CALL?

WHO YOU GONNA CALL?

Graduation events of the Masters of Design students of the Sandberg Instituut Amsterdam, at the former Filmmuseum in the Vondelpark in Amsterdam, from July 11–15, 2012

It's a great pleasure to introduce to you the graduation events of the Design Department of the Sandberg Instituut in Amsterdam – a think tank for visual strategies where designers commit themselves to various cultural, political and research-based projects. This year's graduation exhibition tells a story of ghosts, spectres and chimeras. It is set in an abandoned building in Amsterdam's Vondelpark. Once known as the House of Illusions, this empty pavilion now serves as temporary accommodation for a group of six ghost hunters. As the spirits of dead film stars haunt the cellar, the ghost hunters take aim at a number of contemporary myths on the first floor.

They are the six talented final-year students of the Sandberg Instituut: *Noortje van Eekelen (NL), Guido Giglio (BR), Seungyong Moon (KR), Ruben Pater (NL), Stefan Schäfer (DE), Yuri Veerman (NL)*

From the 11th to the 15th of July 2012, these six Masters of Design, together with ten first-year master students, will take up residence in Amsterdam's former Filmmuseum. They will take visitors on a journey through a number of prominent contemporary societal developments: the crisis in Europe, global economic power relations, the influence of digital networks, the myth of the free market (who said there were no grand narratives anymore?). With intellectual precision, these designers cleverly tear down a number of contemporary illusions.

The exhibition is playfully titled **Who You Gonna Call?**, in a nod to the idea of designers as problem-solvers. The Sandberg Instituut's designers are not under the illusion that design can make the world a better place, but they do believe their designer's eye allows them to help people understand social trends and to draw meaningful connections within those trends.

*We're looking forward to welcome you!
Nina Folkersma, Jan Kees van Kampen, Rob Schröder,
Daniel van der Velden, Anke van Loon and Annelys de Vett*

BOO!

This is a story of ghosts, spectres and chimeras. It is set in an abandoned building in Amsterdam's Vondelpark, a peculiar pavilion with domed towers, round-arched windows and fluted Ionic half-columns. Once known as the "House of Illusions", this empty pavilion now serves as temporary accommodation for a group of ghost hunters. As the spirits of dead film stars haunt the cellar, the ghost hunters take aim at a number of contemporary myths on the first floor.

Allow me to introduce them.

First, we have **Stefan Schäfer** (also known as "Germany"), who grew up in a mining area in the Ruhr in a family of Jehovah's Witnesses and assumed a new identity with the help of black metal and grindcore. This "strange, German, rational, romantic punk rock guy" goes after the chimeras of visual representation. We create images of ourselves and unleash them in a digital space where we no longer have control over them. Who are these men and women who have our faces but not our souls? Are they anything more than ghosts trapped in a digital shell?

Next is **Seungyong Moon** (or "Korea"), a former South Korean army conscript who became a skilled graphic designer through stealing and sampling material from the Internet. Moon chases the inscrutable ghost of intellectual property. When a record cover designer takes inspiration from the same cartoon Roy Lichtenstein used in a famous painting, is the Designer violating Lichtenstein's copyright, as his attorneys claim? But how did Lichtenstein arrive at his own image? Original and copy, authorship and creative commons, copyright and copyleft – this ghost appears in many forms.

Number three is **Noortje van Eekelen**, the only female hunter in the party. With analytical precision and a subtle sense of humour, this young designer unmasks the political and economic leaders who were at the helm during the euro crisis. Merkel the Mistress, Sarkozy the Butler, Bunga Bunga Berlusconi and Rutte the Clown – the main characters in the Europe Show all seemed to have their own secret agendas, but those who look closely, like Noortje van Eekelen, see that the "spectacle of the tragedy" unfolded in the full light of the cameras.

Next, we have **Guido Giglio** ("Brazil" for short), trained as an architect in the Brazilian modernist tradition, fascinated by Greek philosophy and strongly influenced by a Marxist political background. Giglio describes a spectre that is haunting Europe – a spectre called Austerity. Europe is gradually turning into a Third World continent, with poor regions that provide cheap labour, low-tech production and attractive tax rates for the richer ones. Let us not fear this ghost, Giglio says, but rather embrace it. Austerity could offer a way out to a different, daring, ingenious future. In Austerity, we will finally encounter each other.

Then there is **Ruben Pater**, who read encyclopedias as a child and still loves immersing himself deeply in a subject. Now, he sets his sights on global trade, pirates, hijacked cargo ships, false flags and ghost nationalities, and all the juicy stories behind them. Hundreds of

IF THERE'S
SOMETHING
STRANGE
IN YOUR
NEIGHBORHOOD

WHO YOU

IF THERE'S
SOMETHING
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DON'T LO
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warships ply the waters around Somalia, defending international freight shipping against the country's pirates. The majority of cargo ships travel under false flags to avoid taxes and environmental regulations. And the warships that shadow them aren't afraid to use military violence against the pirates. Who are the wrongdoers here?

Finally, we have **Yuri Veerman**, Dutch activist modernist, "our man at the barricades", and the man behind several disruptive websites. Like a palmistry expert, Veerman studies and analyses the lines and signs in our society. But while a palm reader sees your past and future in the lines in your hand, Veerman chooses to view lines as lines, separate from the meanings, interpretations and symbolic values we ascribe to them. He sees things as things. A flag, a logo, a national anthem, a country's border: what do these objects think of the way they are used to represent nationalities and ideologies? Do they feel misused?

There you have them: the six talented final-year students of the Sandberg Instituut in Amsterdam. For one week in July 2012, the six future masters of design, with ten first-year students, will take up residence in Amsterdam's former Filmmuseum. They will take visitors on a journey through a number of prominent contemporary societal developments: the crisis in Europe, global economic power relations, the influence of digital networks, the myth of the free market (who said there were no grand narratives anymore?). With intellectual precision, these d35!9ners cleverly tear down a number of contemporary illusions.

In fact, their stories are about loss: the loss of identity, authority, rules and laws. Who's in charge? Who bears responsibility? Who will fix things for you? And so this exhibition is playfully titled *Who You Gonna Call?*, in a nod to the idea of designers as problem-solvers. The Sandberg Instituut's designers are not under the illusion that design can make the world a better place, but they do believe their designer's eye allows them to help people understand social trends and to draw meaningful connections within those trends. And make no mistake: their stories of loss are not sob stories. Rather, these designers have discovered the freedom that can result when we look outside the frames.

Introduction by Nina Folkersma, tutor and curator
published in *Who You Gonna Call? 2012*





://Ste-fan-Schäfer.de/

We express ourselves, we show ourselves, we share ourselves. We create images of ourselves. We design ourselves. We identify ourselves with images.

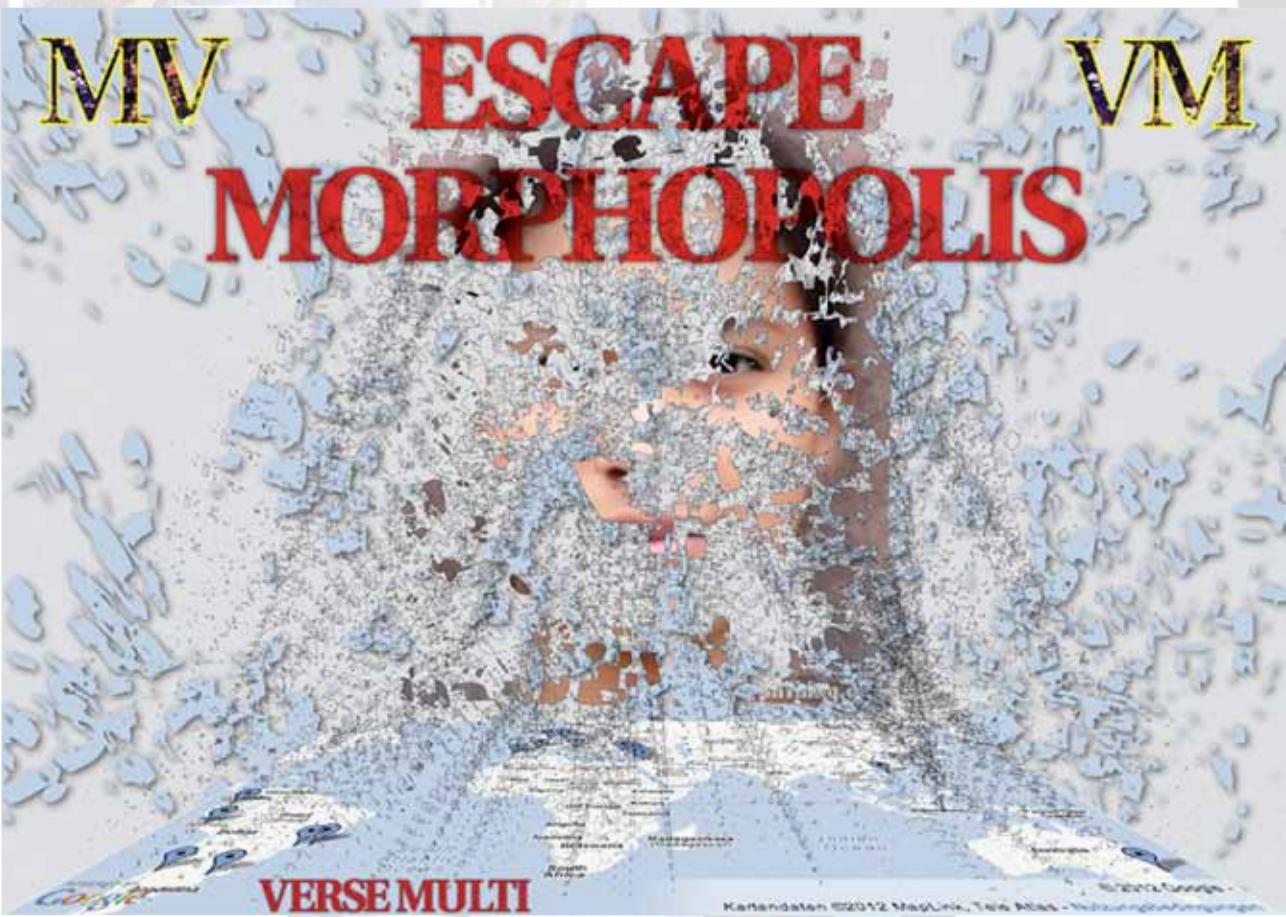
Due to digital technology, these identifications change rapidly. Once we upload our image, we have no control over it anymore. Our image can be downloaded and edited by everyone, and be uploaded again. Identification turns into participation. Once

thrust into the digital arena, our image transforms into a chimera; the origin is not identifiable anymore. But chimera is still written with an "i". What does this "I" imply?

Fact is that our self is shattered and spread into the space of digital uncertainty. With this in mind *Multiverse – Verse Multi* is about finding a path through the multiverse of the shattered self.



MV ESCAPE VM VERSE MULTI MORPHOPOLIS





TWITTERCORE

▼ Cool Text: Logo and Graphics Generator - <http://cooltextr.com>

://Ste-fan-Schäfer.de/

TWITTERCORE is the world's first 140 character realtime grindcore band (1), so to say the Napalm Death of social media (2). **TWITTERCORE** is merging the social engine twitter and the music genre grindcore. Both combined create a grotesque, bluetiful nightmare. This nightmare is relieving that kind of emotions, that are flattened through social media, as Geert Lovink states in his book "Networks Without a Cause – A Critique of Social Media". In social media we can

only act and behave positive, which works as "deliberate self-deception, including a constant effort to repress or block out unpleasant possibilities and 'negative' thoughts", as Barbara Ehrenreich points out in "The dark side of Positivism". Reckless optimism rules out the very possibility of questioning the rules. **TWITTERCORE** is about the total participation of the audience, who's tweets determine the lyrics, the beats and the lenght of each set. Each set of **TWITTERCORE** consists

of 140 bars that count down to zero. Each new tweet generates a blast beat which will turn back to a fixed slow tempo beat after the tweet is sang. All beats are midi files and are connected to the whole system through a Max patch, which is written by Christoph Scherbaum, and customized by Errico De Lisi.

- (1) very first tweet @TWITTERCORE, 23.02.2012, by @mthvn
- (2) tweet @TWITTERCORE, 24.02.2012, by @mthvn

MESSAGE TO THE MESSENGERS

▼ Cool Text: Logo and Graphics Generator - <http://cooltext.com>

://Seungyong-Moon.kr/

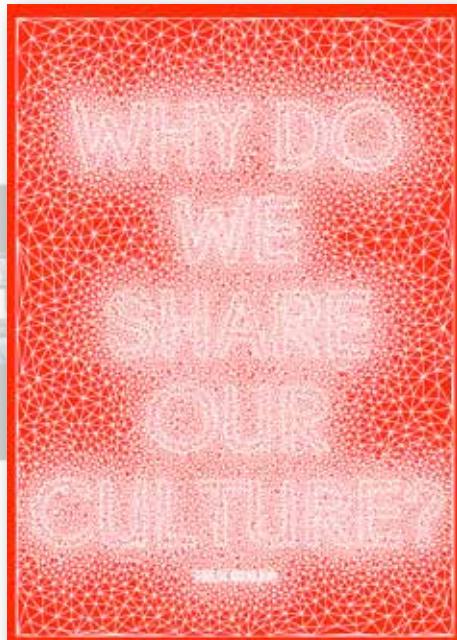
With the advent of the Internet, our notion of creativity has changed. It has shifted from the idea of creativity as a solitary act to the idea that it occurs when we communicate with each other. Today, people generate new meanings by using and sharing others' work and the information that circulates on the Internet.

Seungyong Moon raises the question of what this means for our perspective on intellectual property. Copyright and intellectual property are sensitive issues for designers. However, more and more, d35!9ners also see the benefits of the commons: resources owned by and shared among communities as opposed to individuals. In *Message to the Messengers*, Moon suggests that rather than creating artificial boundaries, we should give the public free access to creative material so that they can use, reproduce and generate new meanings from it.

"If you have an apple and I have an apple and we exchange apples, then you and I will still each have one apple. But if you have an idea and I have one idea and we exchange these ideas, then each of us will have two ideas."

George Bernard Shaw





on one side, exploitation of

THE SPECTACLE OF THE TRAGEDY

Text Generator - <http://www.textspace.net/>

The German French Affair



The Spectacle of the Tragedy

Welcome to the Visual Database of the *European Show* and its *Leading Actors*

About Contact Follow via Twitter Wednesday July 25, 2012

The Girls of Berlusconi

#31 Giorgia Rizzo, 28, Italian, *Stile*, *Success*

#32 Eleonora Manno, 28, Italian, *Success*, *Business and Industrial News*, *Success*

#33 Belén Rodríguez, 25, Argentine, *Success*

#34 Maru Martínez, 27, Italian, *Success*

#35 Federica Lai, 24, Italian, *Success*

#36 Federica Lai, 24, Italian, *Success*

#37 Federica Lai, 24, Italian, *Success*

#38 Federica Lai, 24, Italian, *Success*

#39 Federica Lai, 24, Italian, *Success*

#40 Federica Lai, 24, Italian, *Success*

[://Noortje-van-Eekelen.nl/](http://Noortje-van-Eekelen.nl/)

The Spectacle of the Tragedy – a website about the European Show and its leading actors by Noortje van Eekelen

The Spectacle of the Tragedy tells a visual story about the politicians navigating the euro crisis. It shows us what is happening behind their political smiles and gives us an insight into their irresponsible behaviour.

The euro was devised to bind countries, but today it seems rather to divide them. Strong countries do not want to pay for weaker countries in the south. Our European leaders seek to secure an economically and politically unified system. To them, this seems the best way to create European trust and keep the

economic engines running. However, the current political elite fails to involve citizens in its unclear system or to realise the kind of fire it is playing with.

Noortje van Eekelen has collected and repurposed images taken from fragmented and fleeting news articles about the financial crisis to create a database that presents itself to the public as a website. This website is a compilation of information about The European Show and its leading actors; at the same time, it tells the story of the unmistakable destruction of the euro as a result of obscure financial operations and human failure.

www.thespectacleofthetragedy.eu

Merkel's Style – The Blazer

X



THE END TIMES

► Text Effect Online – Generate online effect for text – <http://www.texteffect.net/>



[://Guido-Giglio.br/and/
Hannes-Bernard.za/](http://Guido-Giglio.br/and/Hannes-Bernard.za/)

The End Times is an economic report on cultural production in the Southern hemisphere. The newspaper investigates the relationship between the economies of cultures vs the cultures of economy – how societies that rely on informality and uncertainty find solutions & alternatives to austerity through the wealth of gestures.



Double Standards

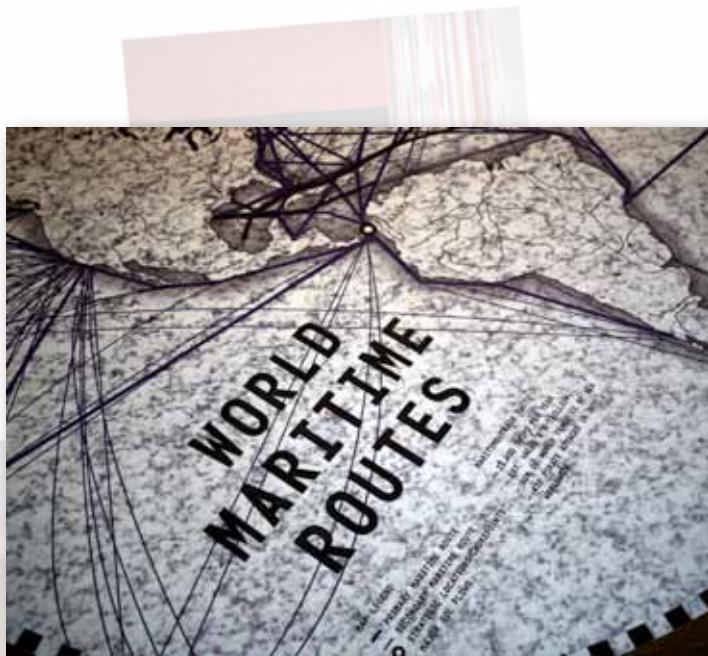
▼ Cool Text: Logo and Graphics Generator - <http://cooltextr.com>



**[://Ruben-Pater.nl/](http://Ruben-Pater.nl/)**

The world is waging war against the pirates of Somalia. Ninety per cent of the world's goods are transported by sea, so imagine the threat piracy poses to the supply chain of the global economy.

In *Double Standards* we see a different side to the stories about piracy, the seajacked ships and the companies behind them. The book and installation show us how the ships that were seajacked between 2010 and 2012 have their own ways of defying the law. Using flags of convenience, the ships defy environmental laws and labor regulations. Ships involved in illegal fishing, fraud and financial trickery demonstrates the double standards of the countries using military force to fight piracy. A lawlessness not so different from that of the pirates themselves.





▼ Cool Text: Logo and Graphics Generator - <http://cooltextr.com>



://Yuri-Veerman.nl/

If a country doesn't stop where a river starts but where a line is drawn, that means the map holds more authority than the actual territory. While every nation is a construct, an attempt to shape a shared identity, the Netherlands seems to stand out when it comes to standards.

At a time when the composition of most countries is changing rapidly, it seems that the will to hold on to standards is only getting stronger. And while every group needs its own signifiers so its members can hold on to who they are, the question is whether static representations like flags and anthems are adequate ways of representing something as dynamic and organic as a nation.

In his project *-Land*, Yuri Veerman dissects the existing signifiers of a nation to see if the colours, sounds and shapes they consist of can bring us new insights about the land they represent.

Meanwhile in another *-Land* Two other projects will be presented parallel to *-Land*. *Free-tshirts.info* holds the world's biggest collection of free T-shirts and will show part of its collection offline for the first time. Stardust, a unique substance made of real euros, will launch, selling for an introductory price of just €1.



**EXHI
BITION**

TOKYO GRAPHIC DESIGN PASSPORT EXHIBITIONS

@Gallery Arts Chiyoda / October 28—October 31/2011



Exhibition of the Sandberg Instituut (Design Department) at Tokyo Graphic Passport. Organization and lecture by Annelys de Vet. Projects by Pinar Demirdag, Viola Renate, Katja Novitskova, Michèle Champagne, Janneke de Rooij, Lauren Grusenmeyer, Maartje Smits, Anja Grotens, Camila Bustamante, Matthias Schreiber, Annelou van Griendswen, Femke Herregraven, Matthias Schreiber, Chris Lee, Henrik van Leeuwen, Mikko Oustamanolakis, Briget van den Berg, Nikki Brörmann & Simona Kicurovska. DëSIGN booklet and exhibition of the Sandberg Instituut (Design Department) by Noortje van Eekelen.

TRANSITIONS: SANDBERG INSTITUUT AT NIMK #4

@NIMK Amsterdam / January 20–February 10 / 2012



↑ Your Message Was Successfully Sent
by Leanne Wijnsma

'Hi, I am the internet. Tell me what you want to say and I show you how free you are.'

In the entrance hall of the NIMk visitors were greeted with sporadic prints whirling to the floor as by an invisible hand. The collection of A4's on the ground read messages like "I disagree with organic food & euroshopper", "I want to share: well not my life story with someone like you." to "I would hide my keys". The personal but partly also mocking messages have been collected through a computer located in the staircase of the NIMk, prompting visitors with various questions and beginnings of sentences to enter information at their own will.



The fourth instalment of the Sandberg Instituut's showcase event at the Netherlands Media Art Institute will open on January 20 2012. Students from all departments of this post-graduate school will be presenting new work (Fine Arts, DeSÍgJ, Interior Architecture and Applied Arts). Transitions of perception. Transitions of meaning. Transitions of long-held positions. Transitions of momentum and influence.

The opening night will include performances by Stef Meul, Alonso Vasquez, Yosuke, Kroot Juurak, David Bernstein/Sander van Wettum. The exhibition will feature installation work by current students Sabine Ruitenbeek & Iris Bijvelds, Wonjung Shin/Diana Band, Daniela Bershan, Diego Tonus, Kevin Bray, Leanne Wijnsma, Simone Niquille. The exhibition will be up for three weeks from Friday January 20, closing on Saturday the 11th of February.



↑ C me Center
by Simone C. Niquille

A commentary on the paradox of congregating in a space together with people of communal intentions only to embark on activities of sole self indulgence and subsequent seclusion. The community center relocates to the consumer center, human interaction

1:56 single loop animation w/ audio
iPhone 1st Gen, iPod, 2 Speakers

↓ Flyer image: 'celebration'
by Kevin Bray

<https://www.facebook.com/events/132056083572794/>



PIER TO PIER EXHIBITION

@Toffie pop Culture Festival, Cape Town / March 30—April 1/2012



As part of the 2012 *Toffie Pop Culture Festival* in Cape Town, students created a pirate-trading installation inspired by the seafaring history of the two countries. USB drives full of pirated design resources in open formats were attached to a system of ropes, pulleys and weights. The first Dutch settlers were sent to the Cape to establish a halfway station to provide fresh water, vegetables, and meat for passing ships traveling to and from Asia. The settlers brought with them trade from Europe and bartered with the locals for their sheep and cattle. As such, the Cape has been instrumental as a point for exchange between the Netherlands and South Africa for centuries. The Dutch delegation's *Pier to Pier* project aims to re-establish a relation of exchange by trading d35!n resources from the Old World. Bring your laptops, lower the digital cargo and enjoy free-trade from our pirate-ships.

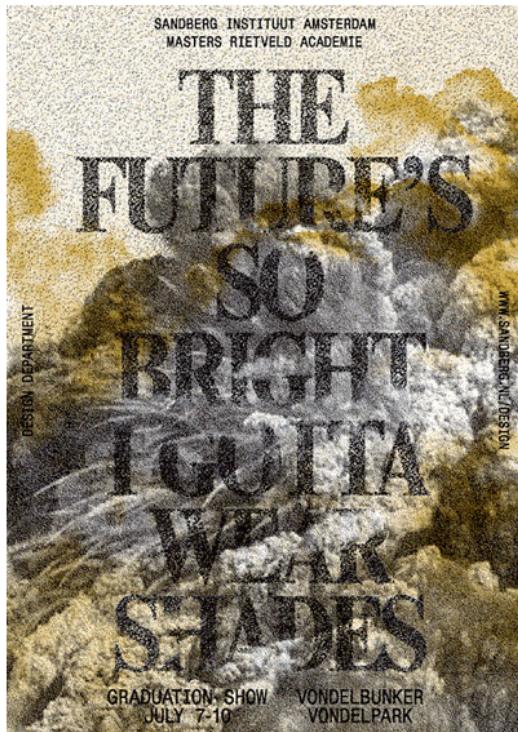






SELECTED PRESS & NOMINA TIONS

THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES



THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES

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

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

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

Master students: Michèle Champagne*, Noor van Eekelen, Lauren Grusenmeyer*, Guido Giglio, Anja Grotén*, Brigiet van den Berg*, Simona Kicurovska*, Seungyong Moon, Ruben Pater, Janneke de Rooij*, Stefan Schäfer*, Maartje Smits*, Yuri Veerman (* graduates)

July 7-10, 2011
Vondelbunker, Vondelpark, Amsterdam

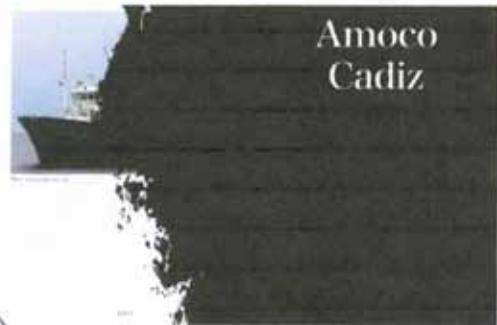
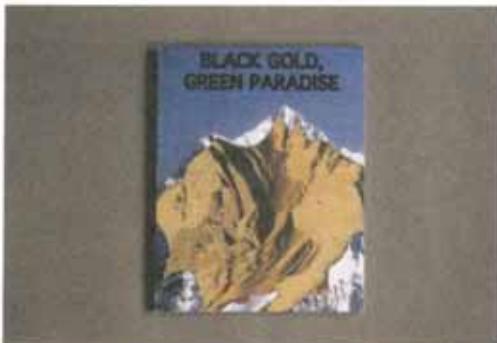
The screenshots display the following sections of the website:

- Top Screenshot:** Shows the homepage with a large image of a wooden spoon, a search bar, and a 'BROWSE CATEGORIES' link.
- Second Screenshot:** Shows a spread of the magazine with the title 'The Next Big Thing' and various articles and images.
- Third Screenshot:** Shows a spread of the magazine with the title 'The Next Designers' and various articles and images.
- Bottom Screenshot:** Shows a spread of the magazine with the title 'The Next Big Thing' and various articles and images.

Aniek Bleijenberg Black Gold, Green Paradise Graphic Design, ArtEZ Arnhem

Aniek Bleijenberg vond een manier om in één keer al het beeldmateriaal op de websites van energiebedrijven Shell, BP en het Russische Gazprom te downloaden. Een selectie hiervan, grotendeels idyllische beelden van prachtige natuurgebieden, werd door haar geordend en langs een tijdlijn vanaf 1975 gezet. Het gecombineerde beeld van deze groene wereld doorsnijdt ze met beelden van de grootste olierampen van de afgelopen decennia. Op een grafische manier laat Bleijenberg de olie ook overvloeien naar de andere pagina's. De 'schone' beelden raken besmeurd en slibben letterlijk dicht met zwart, waardoor het geheel een onheilspellend en dreigend karakter krijgt. De optimistische bedrijfslogans ('A victory for fuel efficiency'; 'Shaping the future of energy'; 'Let's go!') klinken bepaald cynisch in deze context. Een schone en groene wereld met genoeg betaalbare energie voor iedereen, het beeld waar de oliebedrijven ons zo graag in willen doen geloven, lijkt in *Black Gold, Green Paradise* helemaal ver weg.

aniekbleijenberg.nl



—Advertorial—

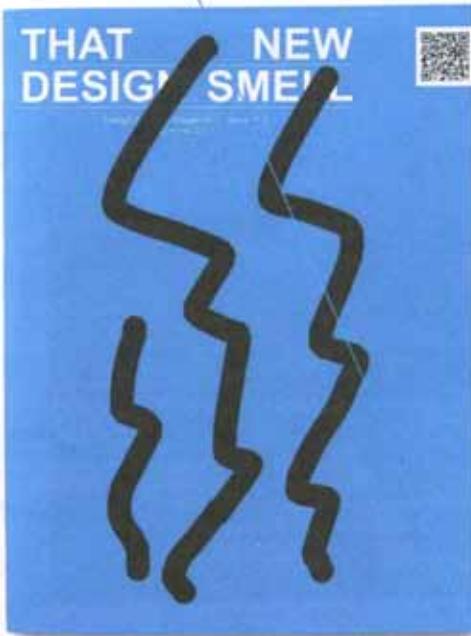
WE ARE WORKING HARD TO RESTORE TRUST IN OUR ABILITY TO OPERATE RESPONSIBLY WHEREVER WE DO BUSINESS

1976

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

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

thatnewdesignsmell.net
michelechampagne.com



L'AVANT-GARDE DE LA NOUVELLE GÉNÉRATION DE DESIGNERS

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



© Anja Grotens, 2011

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

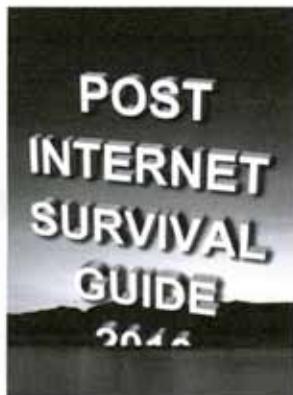
Mais avant toute chose, nous avons vu émerger une nouvelle génération – une génération se servant de sa créativité, de son talent et des technologies de son époque afin d'appeler de ses vœux un gouvernement incarnant leurs espoirs et non leurs craintes; un gouvernement qui répond à leurs aspirations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

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

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



© Femke Herreman, China Lin, Henk van Lintveld, Katri Novak, Mihai Ciurea, 2010, Sandberg Instituut, Amsterdam



© Kalle Novotnykova, 2010

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

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

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

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

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

SANDBERG INSTITUUT AMSTERDAM

MASTERS RIETVELD ACADEMIE

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

Pour plus d'informations, consultez www.sandberg.nl/design



Kévin Bray

Né en 1989
<http://kevin.bray.free.fr>

École : ESAAB, Nevers
Diplôme : DSAA

Enseignants : T. Chancogne, A.-M. Faucon,
T. Machuron, S. Kaczorowski

INTERPRÉTATION DE LA FRÉQUENCE DES COULEURS



UP

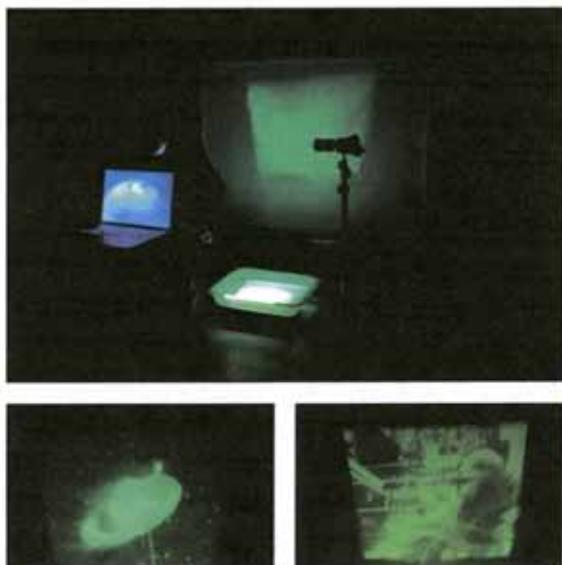


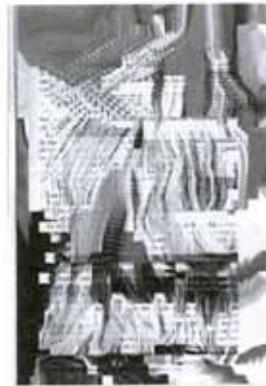
DOWN



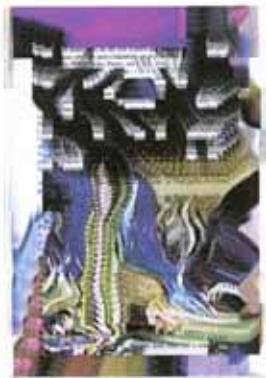
À la base de la démarche de Kévin Bray, sa pratique musicale et un intérêt pour les outils modernes de composition. L'élève regarde notamment la technique du sampling ("l'échantillonage") et son rôle fondamental dans l'histoire de certains courants musicaux. Il constate que la production graphique puise de manière similaire dans des éléments extérieurs (typographies, images...) ce qui le conduit à relier musique et graphisme à travers le fragment, il envisage celui-ci comme un matériau, le questionnant en tant qu'objet, source d'inspiration, citation et référence. L'échantillon est vu comme une matière extraite d'un ensemble pour en créer un autre. C'est l'emprunt d'un certain "savoir-faire", avec son esthétique et ses connotations qui est transcende dans le processus final. Pour l'adapter à la production graphique, il met au point des étapes inspirées par la manipulation du sample : choix, modifications,

et traitement du fragment musical sont transposés au nouvel objet graphique. Se pose aussi la question de la temporalité et de l'emploi du fragment dans ce cadre, notamment à travers la vidéo. Pour débuter son expérimentation, il choisit alors un titre phare de la musique house, *Pump up the volume*, de Marrs, premier morceau constitué de samples. Avec une utilisation détournée des utilitaires vidéo, il agit sur la structure même de celle-ci, bouclant non pas des séquences, mais les mouvements des pixels eux-mêmes, poussant le processus à son paroxysme. La boucle, structure de la musique, finit par transformer l'image. La question de la temporalité est aussi appliquée à l'objet imprimé. Dans sa production éditoriale, Kevin joue avec les échantillons, les articulant dans un protocole de répétitions, de déplacements et de transformations donnant lieu à des fresques denses et rythmées. MP.





1. Water installation
Installation expérimentale ou Klein pousse son questionnement. Lors de sa présentation, il manipulait les images en direct, à la manière d'un DJ.



2. Gris optique
Le processus de mise en bouteille est appelé au fil de des pages de texte sont scannées puis déstructurées par le traitement voxel par voxel. Les fragments de page et de lettres deviennent les échantillons de la construction d'une nouvelle image.



THE NEXT STUDENT IS THE NEXT DESIGNER

The Interview as a Natural Vaccine

未来学生是未来设计师 天生疫苗_访谈

Annelys de Vet

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

Amsterdam, 2011

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A Report from the Place Formerly Known as Graphic Design

By Rick Pynor

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

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

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

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



PHOTO ILLUSTRATION BY KATE O'CONNOR



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

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

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

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

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

More than anything, these distinctions are devices of disciplinary convenience. There was a period from the 1930s to the 1990s when the idea of the "graphic designer" as a term of professional self-definition and identity took hold and flourished. This required graphic designers to argue, often vehemently, that design was something quite different from art.

Strong as the case might be, it was never entirely convincing because many designers continued to produce work that couldn't be so neatly classified. Even so, the legacy of this drive to construct graphic design as a discipline can be seen in the ubiquitous support structure of professional organizations, competitions, magazines, history books, and conferences, and the vast number of degree courses offering instruction in how to become a graph-

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

ic designer. Plenty of designers still do something recognizable as this job description, but everyone's workload is broader now, and design's vanguard has moved to a more open and less definable location—a place that

looks more like what we see going on at the Sandberg Institute.

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

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



Michèle Champagne



Sandberg Instituut, Amsterdam

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

That New Design Smell
Tijdschrift
Online forum



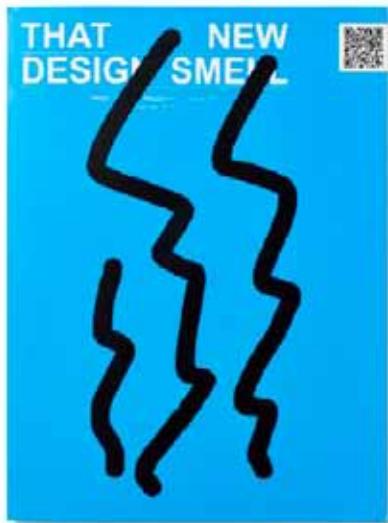
WHAT DOES IT MEAN TO DESIGN?
THE POLITICS OF AESTHETICS



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Michèle Champagne, Studentenprijs 2011



★ *That new design smell - Tijdschrift*

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design!nl

Sandberg Institute wins Be Open award in Basel

New media design / Awards / Exhibitions



Proud of Holland is the title of Yuri Veerman's winning entry: the Dutch national anthem sung in Moroccan accompanied by a wall-mounted head scarf, which is on show during Design Miami/Basel.



By Cassandra Rizzo / 15-06-2012

From six renowned European art academies, the Sandberg Institute won the first Be Open Inside the Academy award in Basel this week. The prize is a chance to fly a number of international speakers and organize a series of lectures at the institute, something that will be beneficial to the entire school.



Be Open is a Russian foundation which acts as a creative think tank, aiming to stimulate innovation by looking towards design education. At Design Miami/Basel an exhibition and talk present and discuss the current state of art education, focusing on innovation, design research and its core values especially.

Dutch design critic Lucas Verweij moderated a talk at Design Miami/Basel featuring head of the jury Ron Arad, jury member Daniel Chamy and Jürgen Bey of the Sandberg Institute. 'Just a week ago at DMV Berlin, I was part of an expert meeting with thirty educators', says Verweij. 'The Basel talk was a great way to continue discussing these matters.' During the lively debate the creatives discussed various matters concerning design education such as 'how do designers think', 'what is their position today', 'what is expected of teachers' and 'what can students expect from design education'.

Living in North-Western Europe we are fortunate to have some of the best design schools around – the Netherlands being no exception.



According to Verweij it's our understanding of our own qualities and weaknesses which sets North-Western Europe apart from other parts of the world. Students look mostly to themselves for answers and are motivated, "and our focus is towards the art academies".

He continues: "In the Netherlands, we gain some two to three new Master courses a year (from which typically just five people graduate). But looking at new economies such as China, India, Russia and Brazil, they have an enormous growth in bachelor courses, mostly to European education models, it's turning places such as Taiwan from production state into design state."

With a lot of design stepping away from the traditional art academies and into the spheres of management and development courses, do the speakers feel at all threatened by this shift? No is the answer, for design is not only focussed towards the traditional artistic side of the spectrum dealing with creative problem solving. Nowadays there are many different forms of design which won't necessarily profit from art education.



Back to the award winner now and Yuri Veerman's video of a woman singing the Dutch national anthem in Moroccan. A very socio-political statement lies within the entry as it poses the question whether the way certain ideas and rituals are presented or performed, can change their meaning.

"I am happy these two projects were nominated", says Veerman. "They are good export products for the Netherlands."

The video is accompanied by a headscarf (*The Third Dimension*), a common symbol for Islamic culture, displayed unfolded as an ordinary piece of fabric, hung on the wall. Isn't it great that a headscarf travelled all the way from Amsterdam to Basel to be shown in an exhibition? I like to uncover things through simple actions; all I did was nail a headscarf to the wall."

Veerman continues: "After all the debates about headscarfs, it was good to go to a market and actually buy one. If you delve a little deeper into the culture, you'll see how it isn't a one-dimensional thing. The same goes for the national anthem. Nobody would have minded if it was translated to say, French. I'm sad people have reacted negatively to something so beautiful."



From the six participating schools, Sandberg showed the most artistic and publicly accessible display along with the other two entries *Untitled (Model for a Floating Forest)* by Jorge Bakker and *Manon van Trier's Bubble Gum Wallpaper*.



Finally, we asked Verweij whether he feels students have a rightful place at fairs such as Design Miami/Basel.

"It's not so much the students as the schools who present themselves and it's part of their branding. Where you present yourself – Basel, Milan, Berlin – is an important factor, but every school needs to attract new students. As Ron Arad said, the most important part of the year is 'choosing student portfolios'. But to be able to pick the best students, you need excess submissions. Fairs seem to be the best place to recruit new students."

Other participating schools were the Swiss Ecole cantonale d'art de Lausanne (ECAL), Hochschule für Gestaltung und Kunst (HfG) (Germany), Konstfack University College of Arts (Sweden), Crafts and Design, La Cambre (Belgium) and Glasgow School of Art (Scotland).

Main image: *Proud of Holland* by Yuri Veerman
Other images: 1. Exhibition overview 2. Jorge Bakker 3. Manon van Trier 4. Ron Arad 5. Jorge Bakker 6. Yuri Veerman

Movies

"Burgers zijn onvoorbereid op een overstroming"

Nederlandse burgers zijn niet voorbereid op een overstroming. Ontwerper Ruben Pater bedacht daarom het handboekje 'Bescherming tegen overstromingen'.

Waarom dit handboek?

Nederland loopt veel gevaar op overstromingen. Dat gevaar wordt groter met de klimaatverandering. Maar de overheid vertelt haar burgers niet wat ze moeten doen als er een overstroming is. Dat vind ik gek.

Maar we zijn toch goed beschermd?

Door onze waterkeringen zijn we beter beschermd dan veel Aziatische landen. Maar als het mis gaat, gaat het goed mis. Er wonen 9 miljoen mensen onder zee niveau. Het merendeel van ons nationaal inkomen wordt hier verdienst. Burgers realiseren zich niet dat een overstroming zich pas kort vooraf aankondigt, dat dan ook alle wegen onder staan en dat je dan niet zomaar even een paar miljoen mensen evacueert.

Wat is jouw expertise? Je bent kunstenaar.

Ik heb mijn informatie van openbare bronnen, van websites. Punt is: websites draaien niet als bij een overstroming de elektriciteit uitvalt. Ik heb opgeschreven: hoe bereid je je voor op een overstroming, wat je moet doen als er een is en wat we doen in het geval dat half Nederland permanent is overstromend. NIELS RIGTER



Ruben Pater. LEADING ENR RIGTER

NEDERLANDSE OVERHEID MOET BURGERS BETER VOORBEREIDEN OP EEN OVERSTROMING



De overheid vertelt de burgers niet wat ze moeten doen als Nederland onderloopt. De Nederlandse burger is zo niet voldoende voorbereid op een overstroming stelt kunstenaar Ruben Pater.

Ruben: "Nederland loopt veel gevaar op overstromingen. Dat gevaar wordt groter met de klimaatverandering. [...] Door onze waterkeringen zijn we beter beschermd dan veel Aziatische landen. Maar als het mis gaat, gaat het goed mis. Er wonen 9 miljoen mensen onder zee niveau. Het merendeel van ons nationaal inkomen wordt hier verdienst. Burgers realiseren zich niet dat een overstroming zich pas kort vooraf aankondigt, dat dan ook alle wegen onder staan en dat je dan niet zomaar even een paar miljoen mensen evacueert."

Om Nederland wel goed voor te bereiden bedacht Ruben het handboekje 'Bescherming tegen overstromingen'. Het boekje is van papier: websites draaien namelijk niet als de elektriciteit uitvalt door een overstroming.

Naast het voorbereiden van burgers moet Nederland extra maatregelen nemen tegen overstromingen door extreme weersomstandigheden zegt Peter-Jules van Overloop, universitair hoofdsociaal operationeel waterbeheer TU Delft: "Buitengewone weersituaties zoals die van afgelopen week, gaan door de klimaatverandering steeds vaker voorkomen." Volgens de hoogleraar zal Nederland zich tegen de klimaatverandering moeten wapenen door bijvoorbeeld nieuwe pompen te bouwen om extra neerdag te verwerken.



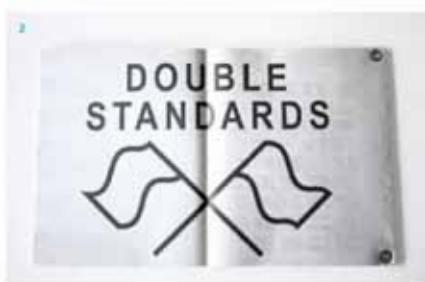
Ruben Pater

Né en 1977
www.unfold-stories.net
École : Sandberg
Institut, Amsterdam

Diplôme : Master
Enseignants : Annelys
De Vet, Rob Schröder,
Daniel Van der Velden

Alors qu'il enquêtait sur le **piratage** opérant sur les côtes somaliennes, Ruben Pater découvre que de nombreux navires attaqués enfreignent aussi la loi. Abusé par le nombre de **fraudes en tout genre**, la pêche illégale, l'**évasion fiscale** massive et par l'absence d'information aux populations, il décide de faire de cette question le sujet de son diplôme. En tant que designer, je crois que nous pouvons assumer le rôle du citoyen critique et utiliser nos compétences de communicants pour traiter des questions importantes, dont personne ne parle et qui profitent à certaines entreprises, lobbyes ou gouvernements. Le livre contient toutes les informations sur les navires, les données de base sur leur cargaison, leur propriétaire, mais aussi des articles de presse sur les **armateurs milliardaires** qui profitent

leur équipage en dessous du **salaire minimum**, les sanctions de l'**ONU**, la **pollution**, l'**esclavage**. Telle est la réalité de la façon dont nous pouvons acheter des produits à des prix qui sont **inroyablement bas**. Pour Ruben, le projet a pour vocation de nous faire comprendre aux gens les contradictions du monde dans lequel ils vivent. "Double Standards" fait référence aux normes doubles, aux deux poids, deux mesures. Standard peut aussi signifier "drapeau" en anglais, se référant ainsi aux navires battant pavillon double. En couvant ensemble les drapeaux, il évoque le monde caché de la marine marchande. Les couleurs font référence à la **violence** et au sang des attaques, mais aussi aux cargaisons liquides des pétroliers et des transporteurs de produits chimiques. MA





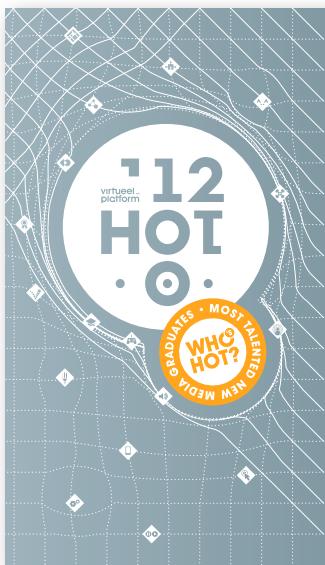
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PROJECTEN

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Altijdseventje project The Spectacle of the Tragedy

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The Spectacle of the Tragedy
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De geschiedenis van de
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LICHE TE BRENGEN.

Noortje van Eekelen voltooide dit jaar haar masterstudie Design aan het Sandberg Instituut te Amsterdam. Als ontwerper heeft zij zich tijdens deze periode toegelegd op het ontwikkelen van een maatschappelijk geïngageerde onderzoekspositie, met als doel complexe vraagstukken met behulp van design voor een breed publiek toegankelijk te maken. Een van de voorbeelden hiervan is haar afstudeerproject *The Spectacle of the Tragedy*. Dit is een virtuele database waarbij de nadruk ligt op de wijze waarop de politieke leiders die de hoofdrol spelen op het Europese toneel door de media in beeld gebracht worden en hoe zij de beeldvorming omvatten hun persoon en de eurokritik mantelzorgen. *The Spectacle of the Tragedy* heeft zowel online als in de (internationale) gedrukte pers en op televisie veel aandacht gekregen.

Noortje wil in de toekomst meerdere projecten tot stand brengen waarbij de aandacht uitgaat naar het realiseren van een kritische combinatie van design en journalistiek, met als doel om complexe maatschappelijke vraagstukken voor een groot publiek toegankelijk te maken, waarmee ze de maatschappelijke rol van design een nieuwe betekenis geeft.

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Young Talent 2012: Noortje van Eekelen

The Spectacle of the Tragedy

Welcome to the Visual Database of the *European Show* and its *Leading Actors*

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Willem van Riel (16 July 2012) | Interview | 100 pagina's | 11 begevende

Het tweede Fontanel Young Talent is al veelbesproken rondom haar afstudeerwerk 'The Spectacle of the Tragedy': ze staat op de voorpagina van de grootste tabloid van Duitsland en wordt gebeld door mensen uit Portugal en Italië voor interviews.

Noortje van Eekelen studeerde af als Master Graphic Design aan het Sandberg Instituut Amsterdam. Noortje vertelt over haar afstuderen, hoe ze terugkijkt op haar opleiding en de alle wereldwijde positieve reacties op haar afstudeerproject.

Vertel eens wat over je afstudeerwerk

The Spectacle of the Tragedy vertelt een visueel verhaal over de leiders die betrokken zijn bij de eurocrisis. Het laat ons zien wat er gebeurt achter hun politieke glimlach en geeft ons een inzicht in hun onverantwoordelijke gedrag. De euro is opgezet om landen te binden, maar vandaag de dag ligt het landen juist uit elkaar te drijven. Sterke landen willen niet betalen voor de zwakkere landen in het Zuiden. Onze Europese leiders proberen een economisch en politiek unifornsysteem te garanderen. Voor hen ligt dit de beste manier om Europees vertrouwen te creëren en de economische motor draaiende te houden. De huidige politiek niet slaugt er echter niet in om de burgers te betrekken in hun onduidelijke systeem en ze realiseert zich niet met wat voor vuur ze speelt.

Voor het project heb ik beelden en nieuwsartikelen over de financiële criës verzameld en opmaken gerangschikt in een database die zich presenteert als een website. Die website is een compilatie van informatie over de 'European Show' en haar 'hoofdrolspelers'. Tegelijkertijd vertelt het een verhaal van de onmoeilijke neergang van de euro als gevolg van onduidelijke financiële transacties en menselijk talent.

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Tijdens de Dutch Design Week in Eindhoven, van zaterdag 20 oktober tot en met zondag 28 oktober, presenteert *Items* de nieuwe generatie ontwerpers.

Al dertig jaar geeft *Items* een jaarlijks Eindexamennummer uit: het overzicht van de beste projecten van afstuderende jonge ontwerpers in Nederland en Vlaanderen. Dit jaar kun je een deel van de selectie ook in het echt zien tijdens de Dutch Design Week in Eindhoven. *Items* vormgevers **Almanak** werken samen met het architecten collectief **De Nieuwe Generatie** aan de inrichting van de tentoonstelling.

Beeld: The Spectacle of The Tragedy. Noortje van Eekelen, Design, Sandberg Instituut, Amsterdam



Pas afgestudeerde ontwerpers uit alle disciplines, van product en grafisch ontwerp tot games en textiel design, geven een voorproefje van hun talent. Zo presenteert Noortje van Eekelen een visuele database rondom de Eurocrisis waarbij beelden die afzonderlijk niet echt om te lachen zijn, in veelvoud ineens verschrikkelijk grappig worden. David Laport toont stukken uit zijn *Discomforting* modecollectie, die is afgeleid van de vraag waarom vrouwen soms kiezen voor ongemakkelijke kleding en Wies Preijde laat fris en poëtisch werk zien op het raakvlak van vormgeving en kunst: een huisje van alleen draden en linten.

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Previous

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Angela Merkel's jackets: many colours but just one look

The German chancellor opted for a green blazer for her visit to Greece. But, as this natty Pantone chart shows us, Merkel has found a fashion formula she likes, and she's sticking to it



The many colours of Angela Merkel (click to see the full spectrum) (Photograph: Noortje van Eekelen/Spectacle of the Tragedy)

For her visit to Greece, Angela Merkel's soft green jacket should have been just the right colour choice to convey a sense of calm. That is, if it wasn't the very same one the German chancellor wore to celebrate Germany's victory over Greece during Euro 2012. But with fashion not coming to her as naturally as economics, Merkel has got her formula and she's sticking with it. Her signature look comprises three-button blazers, often from German designer Bettina Schöenbach, in a huge range of colours. Dutch graphic designer Noortje van Eekelen even created a Pantone chart of the look for her website The Spectacle of Tragedy. From black to beige to a very on-trend purple, it runs to an impressive 80 shades. That's one for every situation Europe's most powerful woman might find herself in.

Posted by
Lauren Cochrane
Tuesday 9 October 2012
16.32 BST
The Guardian
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Fashion
Women's suits

World news
Angela Merkel

Life and style

Series:
Shortcuts

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Fashion
Women's suits

World news
Angela Merkel

Series:
Shortcuts

Guardian Fashion on Twitter

The latest tweets from the Guardian fashion team

 **helenseamona:** "@G_Whizz: If #Fashion is your bag, great pix by Heather Fawcett in @ObsMagazine Imma styled by @jonesfashion http://t.co/5BwY6E2P" about 2 hours, 24 minutes ago

 **almonchilvers:** Mrs Chilvers on a £1800 Prada evening coat in @guardianweekend "Is that a dressing gown?" Well, it is in the eveningwear section #fashion about 9 hours, 13 minutes ago

 **GuardianFashion:** The Measure: what's hot and what's not: <http://t.co/HpAcA6ff> #fashion about 22 hours, 48 minutes ago

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A collage of six screenshots from various online tools for generating signs and graphics. 1. Top-left: A 'DPI' website for 'Upside Down Writing', showing a text input field and a preview area. 2. Top-center: A 'Photo Art Prints' website for 'Sleep Hotel Signage (Change The Text)', showing a 'HOTEL' sign graphic. 3. Top-right: A 'Sign Generator' tool showing a 'HOTEL' sign graphic. 4. Middle-left: A 'www.EssayGenerator.com' website for generating signs, showing a 'DEEP & DOPE CLASSICAL' sign with a portrait of a man. 5. Middle-center: A YouTube video player for 'DEEP & DOPE CLASSICAL' by 'jaBig', showing the same sign graphic. 6. Bottom-left: A 'MEME GENERATOR' website showing various meme templates. 7. Bottom-right: A 'Sign Generator' tool showing a 'Boys getting new clothes' sign with a cartoon illustration of a boy and a chair.

A screenshot of the LogoTwist website. The main heading is 'Create Your Logo and Graphics Online'. Below it, a banner for the '2013 FORMULA 1 PETRONAS MALAYSIA GRAND PRIX' is displayed, featuring the text 'BULAN LUMPUK 12.12.13 (RABU) 00.00' and a small image of the Malaysian flag. The central part of the page is titled 'Choose a Logo Style' and shows a grid of 25 logo templates. One template on the right is highlighted with a red border and labeled 'LogoTwist'. To the right of the grid, there is a large image of a Canon EOS 600D camera with a red box containing the text 'Canon EOS 600D with 18-55mm IS STM 20,990'. At the bottom, there is a 'LogoTwist' logo with the tagline 'Logo & Graphics Online'.

A screenshot of a web browser showing the Photovisi Photo Collage Maker homepage. The page features a large, decorative collage at the top with a central heart shape. Below the collage is the Photovisi logo with the tagline 'Photo Collage Maker'. A prominent orange 'Start Creating' button is centered below the logo. At the bottom of the page, a green-bordered box displays the text 'Congratulations!' and 'You Have Won a Complete Force Trading Beginner Package' along with a 'Claim your Benefit' button.

