

*Where am I going,
where have I been*

2004-2014 — Andrea Wilkinson

Living here

a narrative poster series

From project proposal: Art is a form of storytelling, and for the last decade I have been working with narrative and letterforms that function as art. Working across publicly accessible or gallery-based settings, the typography-based nature of the works make them accessible to the reader. They are (mostly) fictional stories about people we know or have seen before. They are designed in a way that allow them to sit alongside advertising and signage but yet are accessible as a form of dialogue. These works offer the viewer something in return for their time; these works are meant to make the viewer pause and the reader think.

These works tell stories, thus there is little room for misinterpretation. In a world where art sometimes confuses, these stories surprise, delight and attempt to generate conversation and thought about various themes and, in this case, facets of city life; from being neighbourly or house proud to highlighting issues around responsibility or difference. This project is not exclusive-art, but rather inclusive-art; anyone who pauses to take the small stories in can participate. This format, lightboxes, is a perfect opportunity to use typography (words) as image, something New Zealand artists have been doing for many years. As an New Zealand permanent resident (American Citizen) currently living abroad (in Belgium), my notion of city, country, 'otherness' and identity is ever changing. This ever-changing perspective also aligns itself to the concept of Auckland as a super-city and the idea of what makes up a 'city centre'.

From the accompanying text: Living Here; is a typographic narrative series that comments on the relationship we have to our immediate surroundings. Fragments of lives, moments and recollections, these texts turn passerby into reader, offering something in return for his/her time; a faint memory of the character, something she did or he said. Short films written as very short stories, they are short enough to be a grocery list, yet long enough to be thematic. They are (mostly) fictional stories about people who might be our neighbours, our children, our best friends, our family or one might even be about you.

This series was commissioned by the city of Auckland for the Bledisloe Walkway, a narrow footpath that connects Aotea Centre (the city's main cultural convention centre) to the rest of downtown Auckland. The Bledisloe Light Boxes are comprised of 5 back-lit presentation boxes, each nearly two-meters wide.

Auckland City Council Public Art Programme, in cooperation with the Auckland Readers and Writers Festival 2012, Auckland, NZ, May - July, 2012

background images provided by New Zealand photographer, Stefanie Young



DOMAIN(S)
Exhibition & Art

YEAR
2012

LOCATION
Auckland, New Zealand

FORMAT
5 large-format lightboxes

... snow, or
... those who work
... house; mould.
... the windows.
... ght until it
... from London,

2012

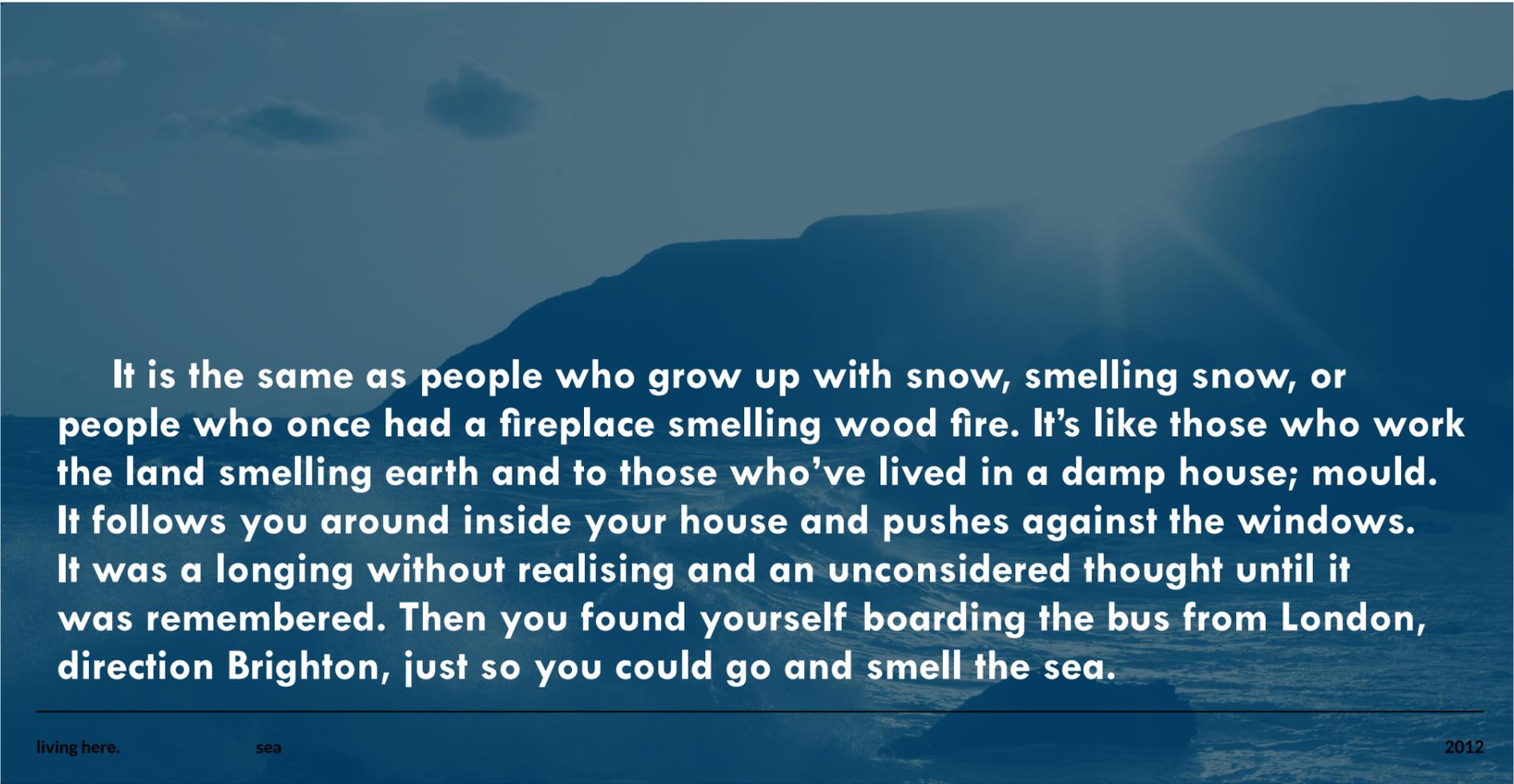
... just like his
... truck, pulls out
... ts onto the road
... e city and its
... ine. He always
... es the back
... ould now greet

him on his return: Haere Mai, Welcome to the countryside.

living here.

countryside

2012

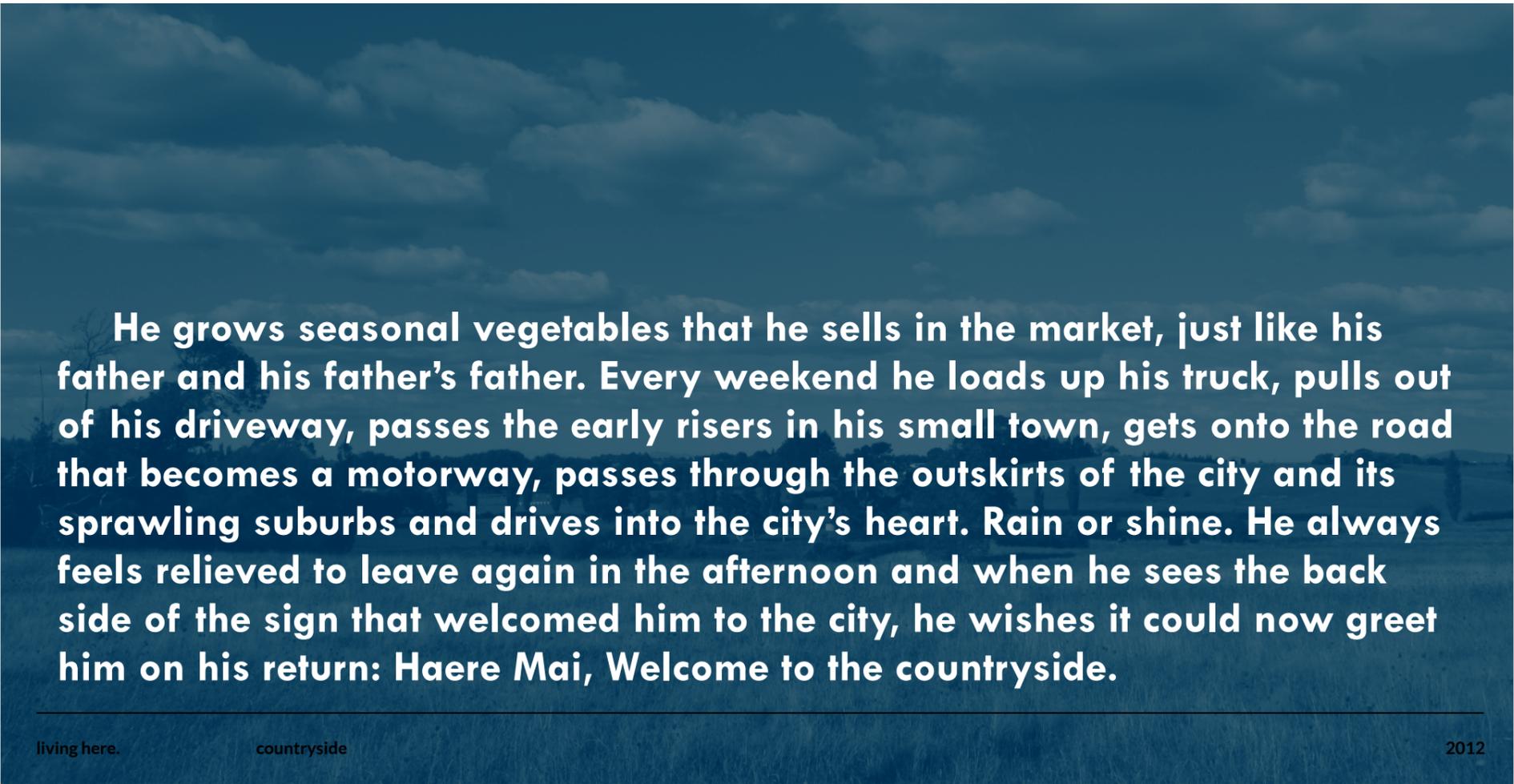


It is the same as people who grow up with snow, smelling snow, or people who once had a fireplace smelling wood fire. It's like those who work the land smelling earth and to those who've lived in a damp house; mould. It follows you around inside your house and pushes against the windows. It was a longing without realising and an unconsidered thought until it was remembered. Then you found yourself boarding the bus from London, direction Brighton, just so you could go and smell the sea.

living here.

sea

2012

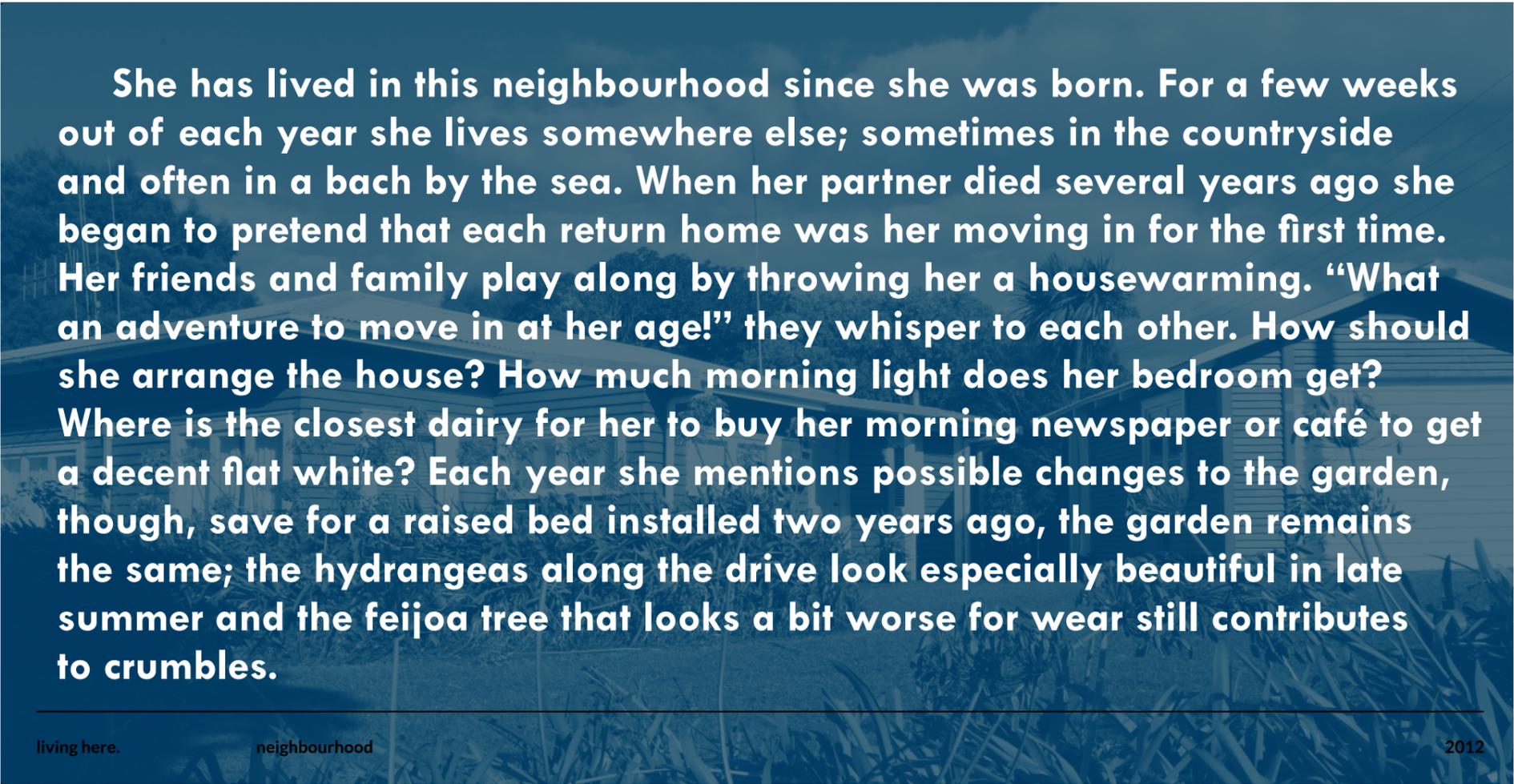


He grows seasonal vegetables that he sells in the market, just like his father and his father's father. Every weekend he loads up his truck, pulls out of his driveway, passes the early risers in his small town, gets onto the road that becomes a motorway, passes through the outskirts of the city and its sprawling suburbs and drives into the city's heart. Rain or shine. He always feels relieved to leave again in the afternoon and when he sees the back side of the sign that welcomed him to the city, he wishes it could now greet him on his return: Haere Mai, Welcome to the countryside.

living here.

countryside

2012

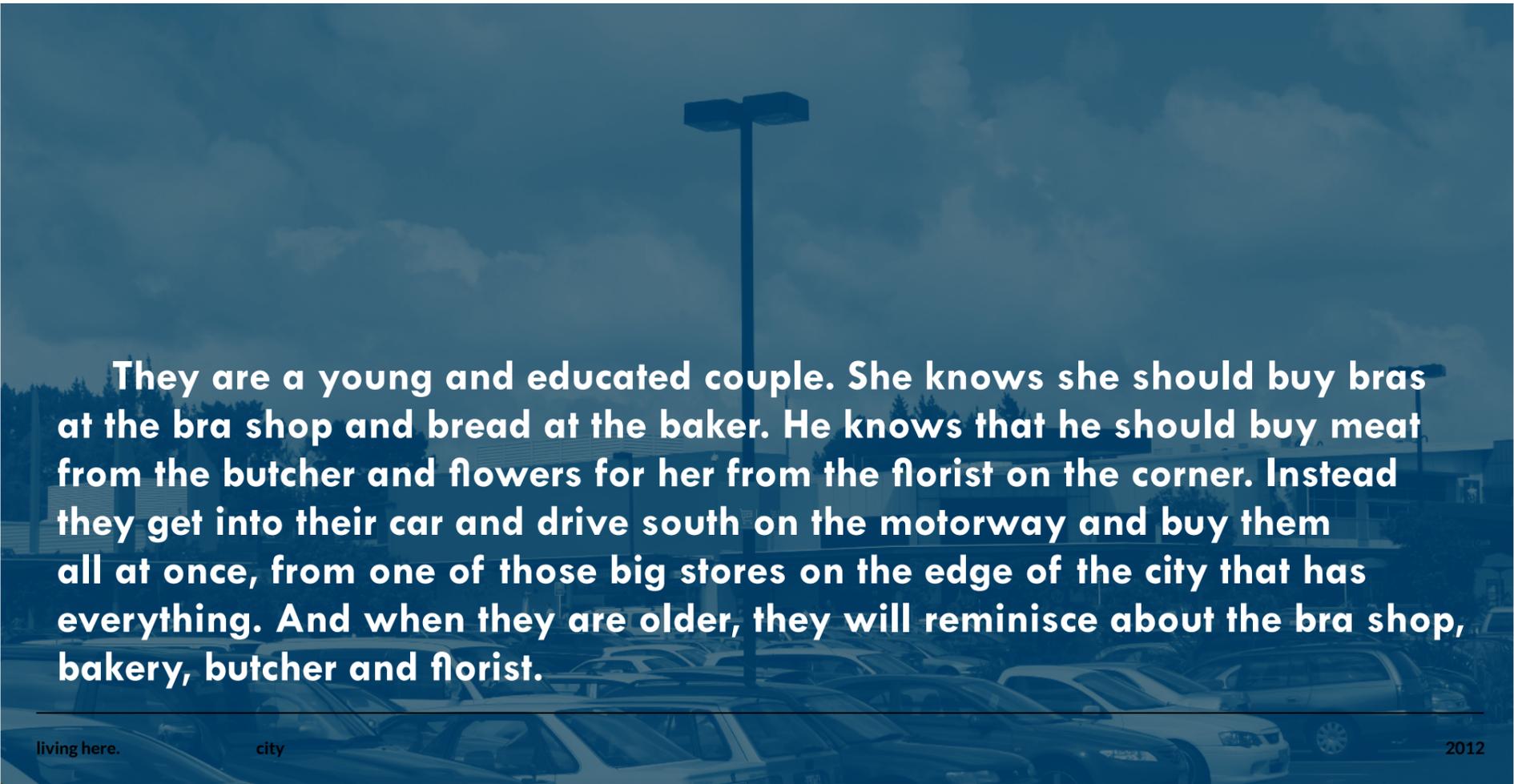


She has lived in this neighbourhood since she was born. For a few weeks out of each year she lives somewhere else; sometimes in the countryside and often in a bach by the sea. When her partner died several years ago she began to pretend that each return home was her moving in for the first time. Her friends and family play along by throwing her a housewarming. “What an adventure to move in at her age!” they whisper to each other. How should she arrange the house? How much morning light does her bedroom get? Where is the closest dairy for her to buy her morning newspaper or café to get a decent flat white? Each year she mentions possible changes to the garden, though, save for a raised bed installed two years ago, the garden remains the same; the hydrangeas along the drive look especially beautiful in late summer and the feijoa tree that looks a bit worse for wear still contributes to crumbs.

living here.

neighbourhood

2012



They are a young and educated couple. She knows she should buy bras at the bra shop and bread at the baker. He knows that he should buy meat from the butcher and flowers for her from the florist on the corner. Instead they get into their car and drive south on the motorway and buy them all at once, from one of those big stores on the edge of the city that has everything. And when they are older, they will reminisce about the bra shop, bakery, butcher and florist.

living here.

city

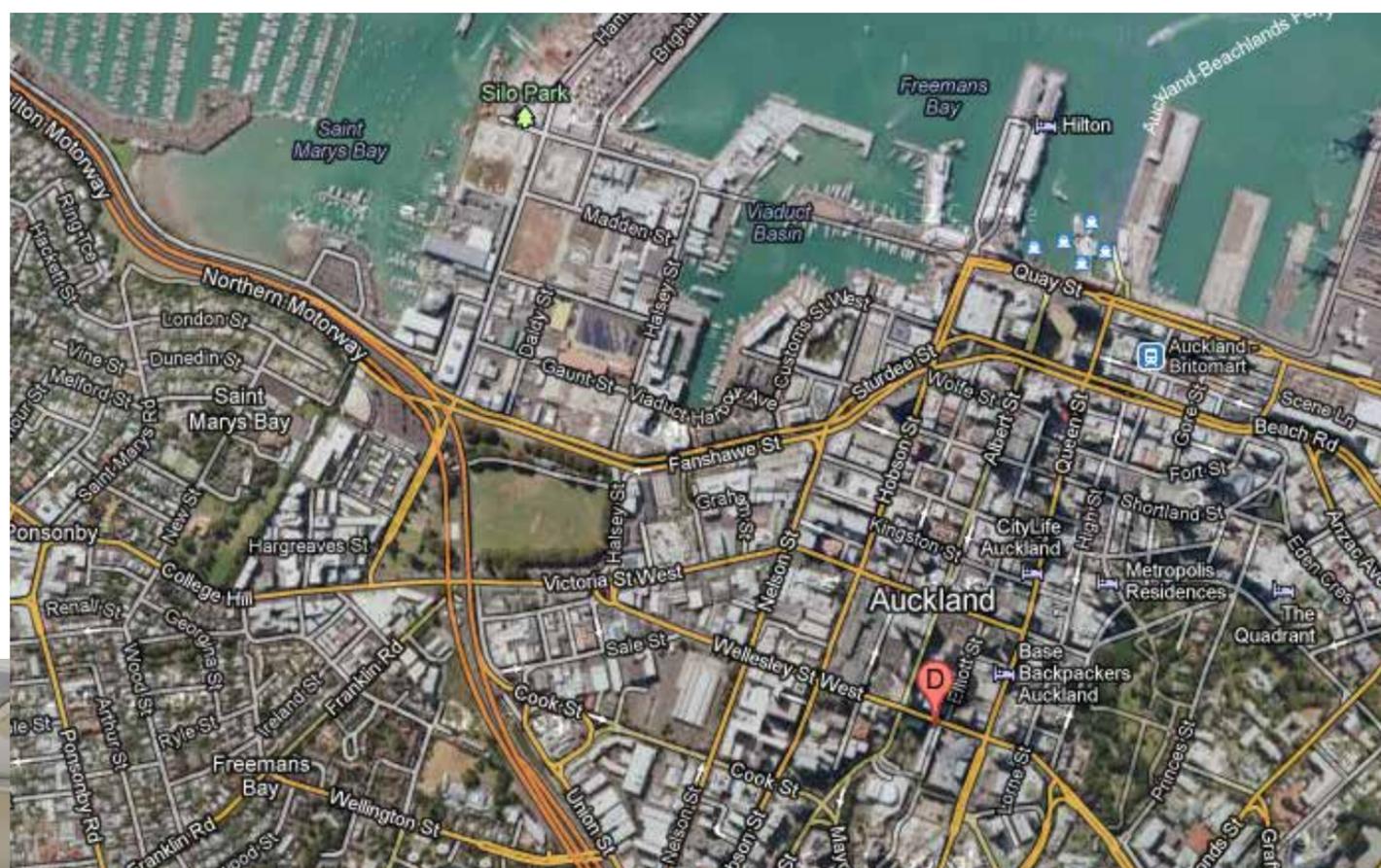
2012

When he was eleven years old, around this time of year, past the time when summer turns to autumn and people hope autumn holds on straight through until spring, his grandfather had gestured to the uneven concrete driveway in front of their weatherboard house and said, "All roads lead to Rome. Or even," he had paused with a chuckle, "here!" Since then, for the past 54 years, when he can't seem to sleep, he has tried to recount which roads he takes to get from here to there and on to somewhere else. He drives, in his mind, from street to street, past personal points of reference, through familiar intersections and wonders from time to time which landmarks he has forgotten and which landmarks are now gone.

living here.

street

2012



Tesi Samanunga

Over 800 years ago a monk was copying an early text and after finishing the text there was a bit of room left over; writing in a mix of old Dutch dialect and Latin he wrote: Tesi samanunga was edele unde schone. Loosely translated, it means, 'this community was noble and lovely'.

As one of the oldest physical examples of the Dutch language, the City of Bilzen chose this as the title for their contribution to Manifesta 09, the contemporary arts festival's parallel events. I was given the brief to make 'Tesi Samanunga', the old and somewhat unreadable phrase, relevant for the people of Bilzen through a design/artwork.

The result is a handwritten work, executed in neon and placed on the site of the old Stadshuis. The type is held together by a red thread that begins with the year 1130 (the year the original text was written) and leads the reader on to a perpetual now (nu).

Together with the project KeepDelete Bilzen (described further in the Research section) this work invites the people of Bilzen to reflect on their own, personal 'Tesi Samanunga' sentences in the hopes that as this sentence was, when it was written, a personal note from the original writer, there is also relevance in what we texts we keep today.

Oude stadshuis, Bilzen city centre



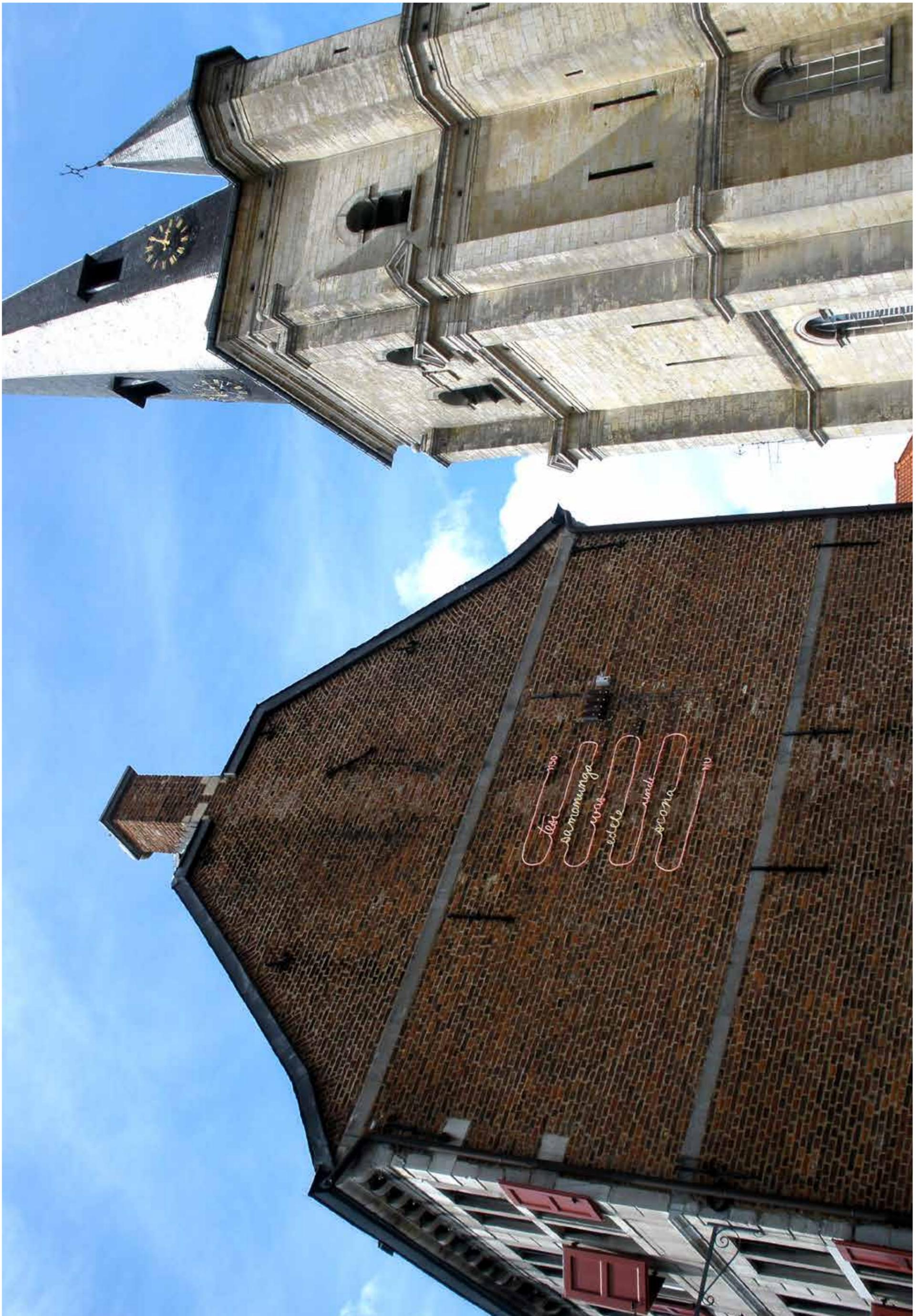
DOMAIN(S)
Exhibition & Art

YEAR
2012

LOCATION
Bilzen, Belgium

FORMAT
Typography in Neon





Fourteen reflections, some fictional *a narrative poster series*

Part of a staff exhibition of work, this project was triggered by an exhibition featuring a diverse collection of works by lecturers at the School of Mediarts, Wintec. Created as responses to the titles or the actual works themselves, each day the show was open, my work involved a new text appearing at the entrance of the gallery. Each text was accompanied by a limited set of take-away cards, inviting viewers who engaged with a particular narrative to take a reminder away with them from the exhibition. In some cases, also allowing people to 'collect them all'.

In this work, a collection of words together on a page became both a record and a story. They became the archive of events that occurred and the documentation of incidents that might have taken place. As a designer, this work utilises type (letterform) and text (content) as two invaluable design components, and as an artwork, it supposed the ability to provide an audience the remarkable chance to share in a mutual understanding.

Part of the Waikato Institute of Technology, School of Media Arts, 2009 Staff Exhibition entitled When was the last time you did something for the first time. RAMP Gallery, in cooperation with the School of Mediarts, Hamilton, NZ
ramp.mediarts.net.nz

RAMP GALLERY

DOMAIN(S)
Exhibition & Art

YEAR
2009

LOCATION
Hamilton, New Zealand

FORMAT
A2 posters, small-format multiples

her

D

rs

long pants, as many
shirts as she could
layer and in the
middle of the night,
her mother, father
and little brother ran
across the border.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Mark Liu, entitled *Freedom is a Choice*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

When she was 12 her mother told her to put on several pairs of underwear and long pants, as many shirts as she could layer and in the middle of the night, her mother, father and little brother ran across the border.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Mark Liu, entitled *Freedom is a Choice*
View the entire collection online at www.andreawilkinson.com

She has never been able to knit a sock. There is click-clacking and whispered counting, the unravelling of effort into a ball of wool and then she starts again.



Sometimes we sing together. Te aroha, te whakapono, me te rangimarie; tātou, tātou e. For a few minutes we are a unified chorus, then we go back to being colleagues.

We may have only known a thousand words, but somehow we managed to talk about communism, his childhood in Morocco and mine in the States, homosexuality, relationships, our families, beer and faith.

Fourteen
a narrat
View the en
When was

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Gaby Esser-Hall, entitled *Third Age, First Steps*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

It was a very small space. Standing in front of the full-length mirror on the back of the door, I could never see my whole reflection. It either cut off my feet from my sitting on the bed or cut off my head by my standing on it.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Xavier Meade & Tony Sly, entitled *Waiata*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by David Gardener, entitled *60"x96"*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

Sometimes you unfold the bits of scrunched and pulped-paper washed in your jeans pocket hoping that it will give evidence of a particular day or purchase you want to remember.

I once wrote a story about God recycling sunsets. There were enough to guarantee that none of them repeated in your lifetime but no way to find out if the sunset of yesterday was a repeat of another day in history.



Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Dawn Tuffery, entitled *Last First Time*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts' RAMP GALLERY

In our student house at the corner of First and Pearl, Jessica said, "Imagine if, in the future, we could keep living within our means like we do now."

He wanted it to be a medal. In his mind he had thought it would be like the Olympics. There was no podium or anthem, just his name announced (which he missed) and a ribbon handed over to someone who received it on his behalf.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Matthew Bannister, entitled *In the Beginning*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts' RAMP GALLERY

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Mark Curtis, entitled *Best in Show*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts' RAMP GALLERY

There is the feeling of a presence lingering about; of something that took place or could or will.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Stefanie Young, entitled *Site b*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

We weren't shocked that he was moving to Australia after school finished, but we were shocked when he said he was heading to the mines. On his way there he interviewed for a design job in Sydney; he got it.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Mark Purdom, entitled *Alcoa alumina refinery, Kwinana, Western Australia*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

Our first few days in New Zealand were spent in a cabin at the Hamilton City Holiday Park. Flipping through the channels on the small t.v. we watched as farmers threw frozen lambs into the back of trailers and let the unfamiliar accent wash over us.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by John Mandelberg, entitled *India TV*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

It was one of those colours of white which wasn't white at all; like eggshell, snow, linen, corn silk and ivory. I endearingly named the car the caucasian-flesh-mobile.

Fourteen recollections, some fictional by Andrea Wilkinson
a narrative based on the work by Joe Citizen, entitled *Any colour you like - so long as it's white.*
View the entire collection online at www.andreawilkinson.com

When was the last time you did something for the first time? / Group exhibition of work by Mediarts staff / 13 - 30 October, 2009

Mediarts RAMP GALLERY

\$159.99

a series of counterfeit clothing

Huffer is an iconic New Zealand brand much loved and embraced by New Zealand young people on through to older hipsters. Huffer is just one of many notable New Zealand brands famed for pushing national motifs, drawing on a collective sense of national pride, but actually produced elsewhere.

This series of six replica Huffer 'hoodies' are counterfeits. I hired a local seamstress to cut the pattern, sourced made-in-Australia material (it was not available nationally made) and I screen printed the designs and details. Once the scale of multiples is factored in, these six shirts were made for less than the cost of one authentic Huffer hoodie made in China.

By imitating what the original brand suggests to its consumers (designs that feature NZ references as their focal point) and in turn providing what the consumer has come to believe about the brand, this garment becomes surprisingly authentic. This work isn't merely a design from New Zealand, but rather one deceptively misrepresenting its origin of production and referencing the DIY spirit New Zealand is built upon*.

This one example illustrates the precarious weight of a company's desire for perpetual growth and a country's desire to move forward. It raises the question of what this movement costs, who it benefits and invites debate into vague cultural references now synonymous with national pride/identity and the generation of capital; obscure place-names, the letters NZ, language-based colloquialisms and the peculiar geographical contour of two islands.

* See the Mitre 10 advertisement <http://www.youtube.com/watch?v=WVwYnPge8wQ>

Submission to the 2009 Trust Waikato Contemporary Art awards,
Waikato Museum, Te Whare Taonga o Waikato
www.waikatomuseum.co.nz

DOMAIN(S)

Exhibition & Art

YEAR

2009

LOCATION

Hamilton, New Zealand

FORMAT

6 hand-made sweatshirts







Narrative poster project, Leuven

This project started with availability; the offering of a space and the suggestion that I should do a narrative poster series in Leuven.

Situated at the crossroads of a pedestrian street and a residential street in Leuven, Belgium, over the course of three weeks, texts and images offered narratives and imagery to passersby. Working alongside friend and former colleague, photographer Stefanie Young, thematically the project touched on the notions of intersection, pride of house/home, neighbourhood, moving, emptiness, sense of place and youth, with new texts written specifically for Leuven and its inhabitants.

DOMAIN(S)
Exhibition & Art
YEAR
2010
LOCATION
Leuven, Belgium
FORMAT
A1 prints

**overgrootvader deed:
nden zitten onzichtbare
en, en hij zweet van
panning en beperking.
dert vaak het beeld op
ublad, van een foto van
dat hij op Google vond,
s een foto van de wolken.**

Oiteindelijk liet ze het staan.

Text/Outsery Andrea Wilkinson Website www.andreawilkinson.com

Because she did not know how to use her mobile she didn't send her grandchildren spontaneous messages. After enough of these missed opportunities, she got out the ingredients for her favourite biscuits; it made the entire hallway smell of warm caramel and cinnamon. While they were still warm she wrote out a sign and put it opposite the elevator; I'll trade you biscuits for knowledge. After someone explained the phone to her, and the steps to both send and receive were written down, she thought about taking the sign down. In the end, she left it there.



Foto Conversation II Stefanie Young

Text/Outsery Andrea Wilkinson Website www.andreawilkinson.com

His computer is a tool. Comparable to notepad and pencil, ledger and calculator, filing cabinets and record collections. In the eight hours he sits behind it, he toils like his great grandfather; wears his hands to invisible calouses and sweats from the strain of both urgency and limitation. He often changes the image on his desktop to a picture he found on google of a field, and sometimes he changes it to pictures of clouds.



Foto Field Stefanie Young

4 Zij kende zijn naam niet, hij evenmin die van haar, maar elke ochtend trok hij de gordijnen open om de dag te begroeten. En zonder het zelf te beseffen, begon dit iets te worden waar ze naar uitkeek, iets dat ze verwachtte. En toen op een dag de gordijnen dichtbleven wist ze dat hij weg was.

Text/Outsery Andrea Wilkinson Website www.andreawilkinson.com

She didn't know his name, nor did he know hers. But every morning he would open his front curtains to greet the day. Without realising it, it became something she looked for, something she expected. And when the day came that the curtains remained closed she knew that he was gone.



Foto Bathroom Window Stefanie Young

5 Deze stad heeft duizenden verhalen van studenten in kleine kamertjes. Kamers waarin maaltijden werden klaargemaakt, liedjes gecomponeerd, tranen gehuild, verwijten rondgeslingerd, discussies gehouden en ideeën uitgewisseld. Beloftes werden er ook gemaakt, erwoorden gegeven bij pot en pint, over hoe hun leven er morgen uit zou zien...de morgen die nu vandaag is.

Text/Outsery Andrea Wilkinson Website www.andreawilkinson.com

This city has a thousand histories of students in small rooms. Rooms where meals and songs, tears and blames, debates and ideas were made and yes of course, promises too! Oaths made to each other over beer and cigarettes, oaths about what their lives would be like tomorrow...which is today.



Foto Bathroom Door Stefanie Young

2 Omdat ze niet goed wist hoe haar gsm werkte, kon ze haar kleinkinderen geen spontane berichtjes sturen. Nadat ze talloze gebeurtenissen niet had kunnen delen, haalde ze de ingrediënten voor haar lievelingskoekjes uit de kast. Weldra geurde de hele gang naar warme caramel en kaneel. Terwijl ze nog warm waren, maakte ze een bordje en plaatste dat tegenover de lift: "Ik ruil koekjes voor kennis". Nadat iemand haar had uitgelegd hoe de gsm te gebruiken, en ze netjes opgeschreven had hoe een berichtje te sturen en te ontvangen, maakte ze aanstalten om het bordje te verwijderen. Uiteindelijk liet ze het staan.

Text/Outwerp Andrea Wilkinson Website www.andreawilkinson.com

Because she did not know how to use her mobile she didn't send her grandchildren spontaneous messages. After enough of these missed opportunities, she got out the ingredients for her favourite biscuits; it made the entire hallway smell of warm caramel and cinnamon. While they were still warm she wrote out a sign and put it opposite the elevator; I'll trade you biscuits for knowledge. After someone explained the phone to her, and the steps to both send and receive were written down, she thought about taking the sign down. In the end, she left it there.



Foto Conversation II Stefanie Young

3 Zijn computer is een gebruiksvoorwerp, vergelijkbaar met potlood en papier, een logboek, rekenmachine, archiefkast en platencollectie. Acht uur per dag zwoegt hij achter het scherm, zoals zijn overgrootvader deed: op zijn handen zitten onzichtbare eeltplekken, en hij zweet van zowel inspanning en beperking. Hij verandert vaak het beeld op zijn bureaublad, van een foto van een veld dat hij op Google vond, naar soms een foto van de wolken.

Text/Outwerp Andrea Wilkinson Website www.andreawilkinson.com

His computer is a tool. Comparable to notepad and pencil, ledger and calculator, filing cabinets and record collections. In the eight hours he sits behind it, he toils like his great grandfather; wears his hands to invisible calouses and sweats from the strain of both urgency and limitation. He often changes the image on his desktop to a picture he found on google of a field, and sometimes he changes it to pictures of clouds.



Foto Field Stefanie Young

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Foto Bathroom Window Stefanie Young

5 Deze stad heeft verhalen van stu kleine kamertjes. Ka maaltijden werden k liedjes gecomponeer gehuild, verwijten ro discussies gehouden uitgewisseld. Beloft ook gemaakt, erewo bij pot en pint, over l er morgen uit zou zie die nu vandaag is.

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Foto Bathroom Door Stefanie Young



Beyond this wall, beyond those buildings

fictional graffiti

The wall on Anglesea Street in Hamilton, New Zealand is a large concrete retaining wall stained with dampness; the only relief being a mid-day sun that doesn't always shine.

Behind this wall there is land and beyond those buildings there is a river. The text itself forces a dialogue about two of New Zealand's primary controversial features, land and water, but is condensed in scale from country to region to city. This wall is something truly iconic but without many features; a retaining wall slicing through a hillside that is rented instead of owned, to the Waikato Institute of Technology, by the local Waikato-Tainui people.

The wall on Anglesea Street is a constant testimony of the city's back to the river and silently gives evidence of the passage of time. There is little doubt that its creation would not be duplicated today and should not be duplicated tomorrow. Contemporary urban planners would have Anglesea Street going around. The Telecom, Hamilton City Council buildings, the native bird mural and Caro Street office building would all be housed elsewhere and the strange square known as Garden place would perhaps include more garden.

Using the wall as a reference point, the text both states the obvious and expresses disappointment. It is a statement which, when viewed by those familiar to its location, will linger as they pass the literal scene; blank but for the pressure-washed light sections of concrete, blank against an often eerily empty street, blank because of both its function and prominence in a city with a hill and a river.

Submission to the 2007 Trust Waikato Contemporary Art awards, Waikato Museum, Te Whare Taonga o Waikato
www.waikatomuseum.co.nz

DOMAIN(S)

Exhibition & Art

YEAR

2007

LOCATION

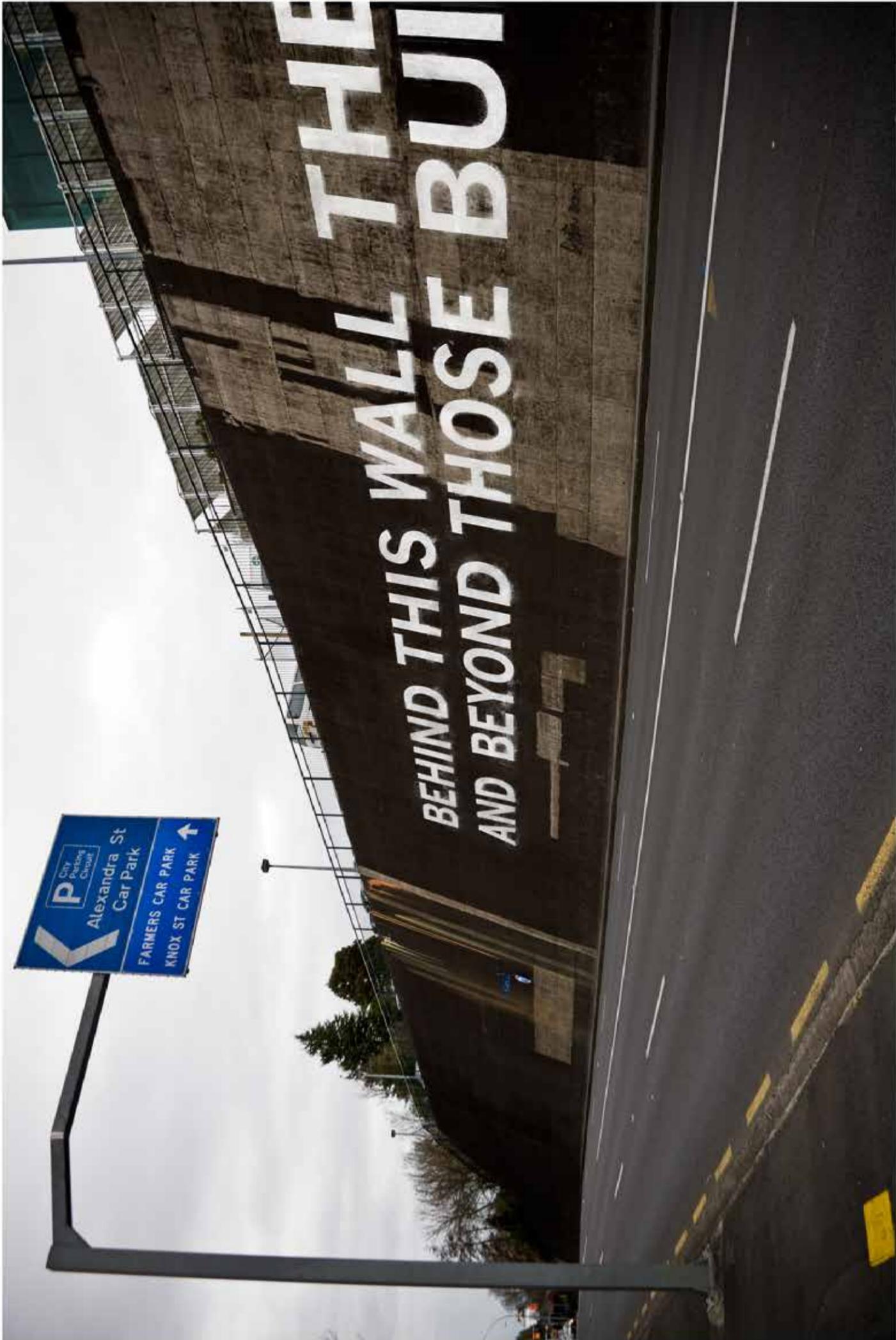
Hamilton, New Zealand

FORMAT

Digital photo prints







Beauty, Heaviness, Phenomena

The subject of this brief was to develop a poster that discussed the notion of the world 'shrinking'. In my typographic submission, I attempted to put forward the idea that the shrinkage is at times beautiful, often alarming and still occasional awes us. Regardless of how we view the shrinking world, the nature of it forces us into living with awareness and responsibility.

These were printed locally as large-format photocopies, with the original design created on the back of a Powerpoint printout which is faintly visible in digital versions of the poster. Five copies were sent in all, one as the submission, and four as posters that the event coordinators could share with organisations or post up in places where they felt it would be suitable.

Submission for: Shrinkage Worldwide Awards 2006, Zurich, Switzerland

Exhibited at the following locations: Lueneburg Kunsthalle and Free University of Berlin / University of Portsmouth, UK / Robert Gordon University, School of Arts, Aberdeen, UK / King Fahd University School of Architecture and Planning, Saudi Arabia / Design Center, VCU, Quirk Gallery, Richmond, Virginia, USA

DOMAIN(S)
Exhibition & Art

YEAR
2007

LOCATION
Zurich, Switzerland
Berlin, Germany
Aberdeen, UK
Portsmouth, UK
Dhahran, Saudi Arabia
Richmond, VA, USA

FORMAT
A0 print

**the fact
that I am
aware that
you exist.**

the
of today is
the fact
that I am
aware that
you exist.

Without you I am just a sign or Unemployment

short film

Lodged in among American urban legends and folklore, there is a personal family story about my father's Aunt and Uncle driving across the country from Missouri to California in a two-week long semi-annual adventure. Before Interstates deserted the thriving Route 66 iconic roadside novelty stop-offs and before Route 66 carved its way across the country, there was nothing more than handwritten guides, suggestions from isolated farmers, compasses and the memories of previous successful journeys to guide them. One such story is the story of the barn and the tree; the brightly coloured red barn and its companion the enormous walnut tree. Here, all involved, highly recommended a turn to the left for sure success as a turn to the right would put you on another route altogether. One summer, the owner of the farm, friendly as he was, repainted his barn a different colour and chopped down the picturesque walnut tree (as it was suffering from blight). And without his knowing, caused great confusion to passing motorists, which led to many losing their way.

Coming from a graphic communications background, I have always been interested in the way in which information is presented to us, offered to us via graphical means. Though we are constantly inundated with such information, often what makes a building a referential icon is its signage. Without the comfort of text and imagery, we are left wanting; we are left unbalanced. The removal of the sign takes with it the workforce and its identity and leaves us with a hull; a structure without a particular location, an eerie testament of something that was.

Trust Waikato Contemporary Art Awards 2006, Waikato Museum, Hamilton, New Zealand 2006

New Zealand Film Archive's Viewfinder, Auckland Central Library, Auckland, NZ, 2006

Canary Gallery, Auckland, NZ 2005

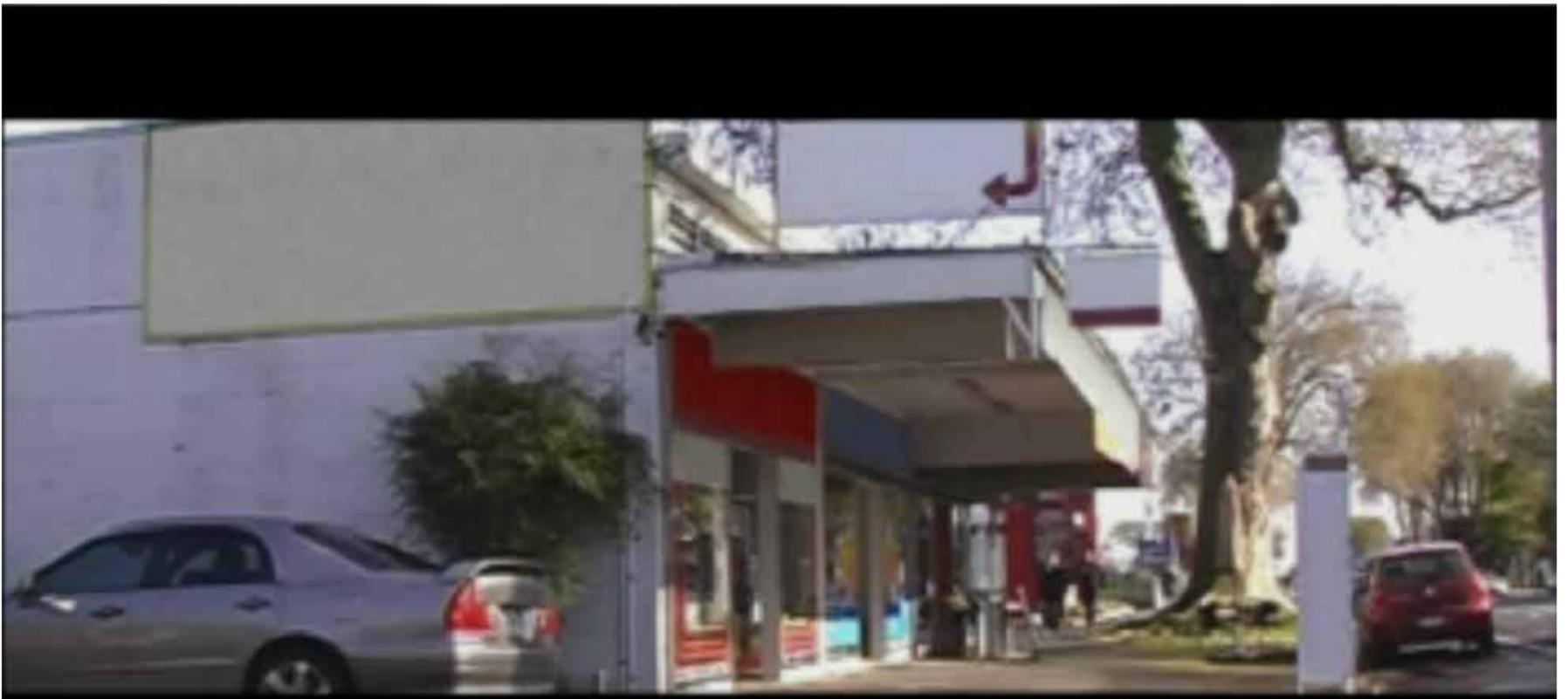
DOMAIN(S)
Exhibition & Art

YEAR
2005-2006

LOCATION
Hamilton, New Zealand
Auckland, New Zealand

FORMAT
Video installation





This project can be viewed in full at: bit.ly/NYcXXY

Disjointed Conversations (at art openings)

Disjointed Conversations was a one-time experiment in projection, participation, typography and storyline. Projected during a winter's early darkness during the gallery's opening, it turned a large window into an awkward one-sided conversation, perfect for smokers to enjoy while standing in the night air.

Playing with pauses and hesitations, the viewer fills in the gaps with his/her own answers. Viewers are presented with one side of a typical conversation at an art opening, ranging from the casual conversation between strangers, to the more formal discussion between colleagues to a more intimate discussion between friends.

A one-time, night screening, from P-Block, Hamilton, New Zealand

DOMAIN(S)
Exhibition & Art

YEAR
2004

LOCATION
Hamilton, New Zealand

FORMAT
Projection

I stayed a night out at Raglan last week. It would be nice to live out there but it seems too far to drive every day with all of those hills and curves.

For how long? Did you work in Hamilton then?

I really like that area, it's still quite close and then still on the outskirts of town.

Up the hill. It's nice to be able to walk to work. But I do drive sometimes!

It seems hard to believe that there was a building there. It was really beautiful how they dismantled it. It gave the building some sort of dignity.

It's completely different to what they would have done in the states, wrecking ball and bulldozer.

With what they have just done to the trees, we might come back some Monday and find R Block gone!

I know, I kept the birdhouse as a keepsake.

We don't know why either. We came in to work one day, saw that a few trees had been tagged with spray-paint, and then a few days later they were gone.

That's what I've heard as well, seems like an unfounded reason.

Do you want some wine? I might go get some more cheese. I love the fennel one.

(a pause)

I haven't seen you since we got back from break. How are you?

I thought you looked a bit tired. So I guess you're glad it's Friday?

That's what I heard, tomorrow is supposed to be alright weather-wise. Probably not as nice as last weekend though.

I know, the weather was perfect. It's so unpredictable this time of year.

Where?

That sounds great. I'm sort of jealous!

I stayed a night out at Raglan last week. It would be nice to live out there but it seems too far to drive every day with all of those hills and curves.

For how long? Did you work in Hamilton then?

I really like that area, it's still quite close and then still on the outskirts of town.

Up the hill. It's nice to be able to walk to work. But I do drive sometimes!

It seems hard to believe that there was a building there. It was really beautiful how they dismantled it. It gave the building some sort of dignity.

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That's what I've heard as well, seems like an unfounded reason.

Do you want some wine? I might go get some more cheese. I love the fennel one.

(a pause)

Here you go.

I know, I know, I keep saying that I'm going to stop.

I did, I bought my own because you said you'd stop letting me borrow your tobacco and papers!

Did you see the show inside?

I think so too.

It was so controversial! It really controlled our ramp conversations last time, didn't it?

I asked her about it a few weeks later. I said, "Janice, did you write your paragraph?"
She said, "No."

Can I borrow your lighter?

Thanks.

(stands alone for awhile)

No, I haven't talked to her today. I told you all I know yesterday.

Shit, see? It's such a mixed bag. I just got a text from her. 'hope your projection goes well. thinking of you.' See? Ah well, I don't know.

Sure, why not. It is, after-all, a Friday.

Red. Thanks.

Yeah, it is my work.

Not really, I've just been meaning to use that window for a projection space since I started working here.

The interplay of language really. Spoken language. Written language. Dialogue.

Well, the narrative shifts between close friends, colleagues, the personal and the frivolous, conversation starters and time fillers.

Yeah, but it's just the one side, so the reader has to fill in the spaces and make assumptions about the responses, questions or replies.

I'm hoping to do another project that is related to this, but is supported in a different way visually.

No, not exactly like that. There are a lot of parallels, you know? This is sort of a different testing out. Hold on, I'll be right back.

Are you leaving?

We might later, I'm not sure. I doubt it will be Indian, though it might be Indian! I'll let you know when when we decide.

They're open so late and they are always so accommodating, that's why.

Totally, that's no problem.

Ok, bye!

Can I borrow your lighter again?

Sorry!

(laughs)

No, no more cheese for me. Thanks. But yes, red.

At least it's dark enough. I was a bit unsure about how well it would show up. I tested it last night. It was either going to be this or images of beds.

It's a collection of beds collectively entitled 'all the beds we've ever slept in'. I'll show it sometime. I'm just not not sure how it fits into what I'm looking into at the moment.

Well, it's strange to see a lot of beds; unmade, made and some stripped of bedding. I'd have to step away from it before I could show it. I'd have create all sorts of artspeak to attach to it.

No, you can't just say, this is a work called All the Beds We Ever Slept In. You have to be able to answer the question of, "So what's this about?"

I know you know what it's about! Very funny.

Yeah, so, who knows? Maybe a projection of beds at the next opening.

Interface

a cross-disciplinary, cross-cultural lab

Interface is a 3rd year C-MD (Communications and Media Design) module taught within the Interfaculty programme, a collection of taught modules in the C-MD programmes of the Katholieke Hogeschool Limburg (BE), Hogeschool Zuyd (NL) and the Fachhochschule te Aken (DE).

Key to this module is an understanding of interactive media and how it is essential in our daily life and communication. In this module, we take a closer look at the important role and meaning of the 'interaction design process' and consider the 'interface' as a hole through which people interact, a mediator. Students* learn and experience how to create innovative solutions for real user-world communication situations and they make these solutions by means of a user-centered approach. Our role as lecturers is to provide a grounding knowledge in design research methods and to support the student teams through coaching.

Each year we use a different 'real-world' case. In 2010/11 we used the young press agency, Stamp Media who presented the 'problem' case of 'news consumption and news creation of the future'. In 2011/12, the Interface module collaborated with Mondriaan- Kind en Jeugd, a Dutch medical facility working with children and youth who have psychological or behavioural problems. The project specifically focused on children aged 12-17 with either autism, substance abuse issues or with preventative care and looked to see how new media (an interface) could support the communication between a child/patient and Mondriaan.

The challenge of these projects is to marry content with media, media tailored to a specific age group with the goal to spark, generate or record a specific event or behavioural change.

The student's projects were required to visualise/create a prototype of an effective interface that:

- suits a particular audience or situation
- is modular to accommodate different content
- achieves the intended results (documented through research)
- uses appropriate media (app, mobile, html, video, rfid, etc)

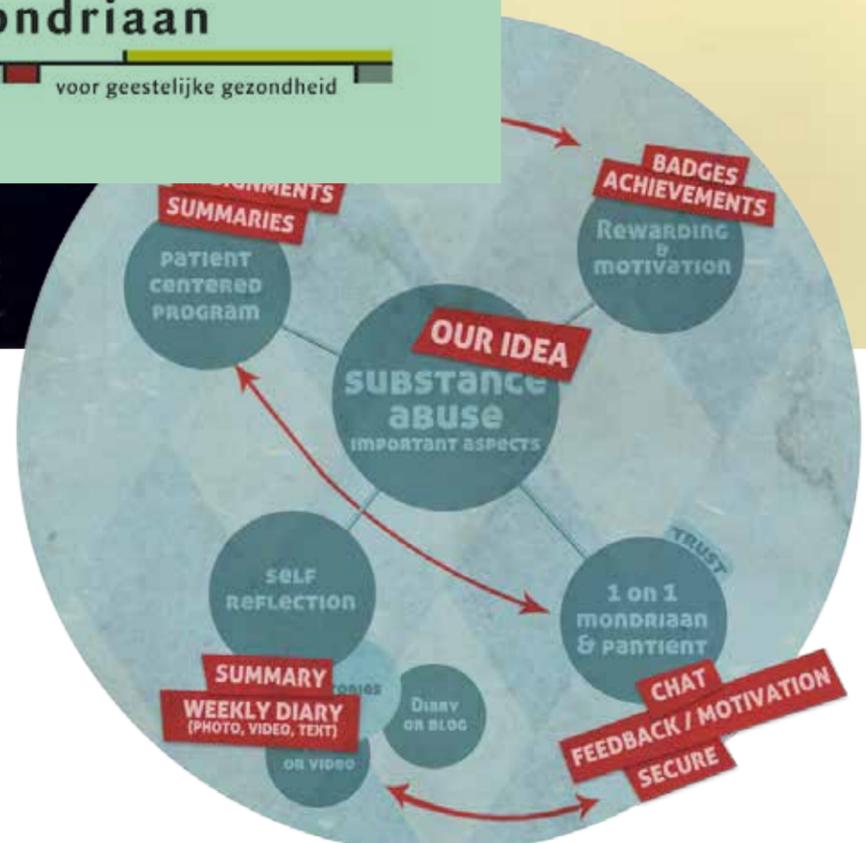
**This year we had 60 students in the module, broken into 16 teams, representing 6 countries*

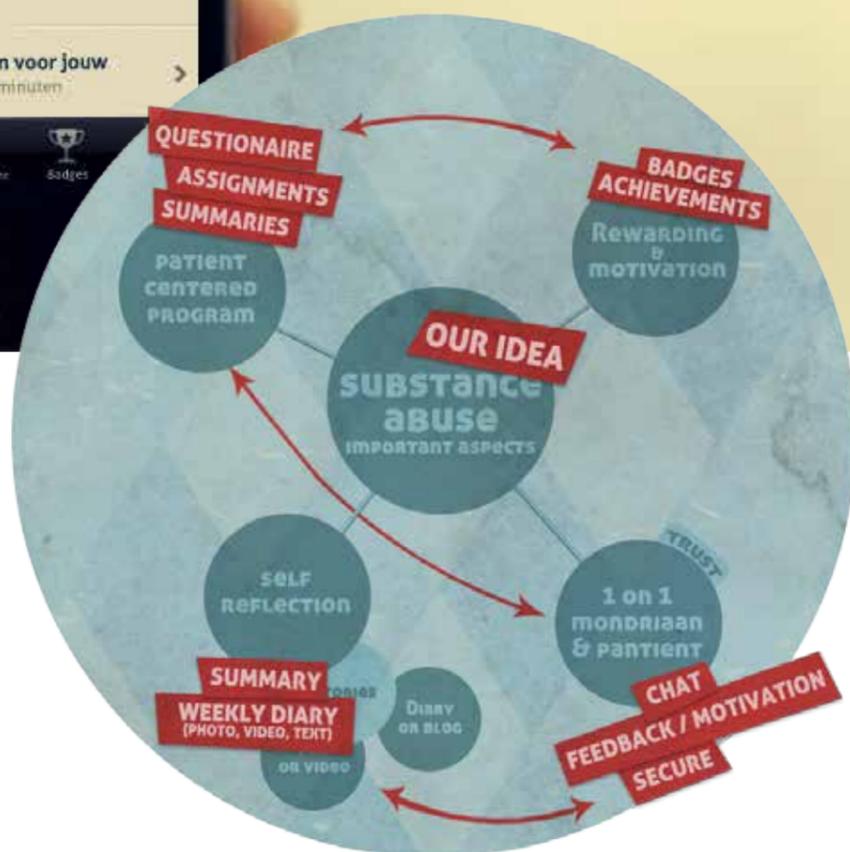
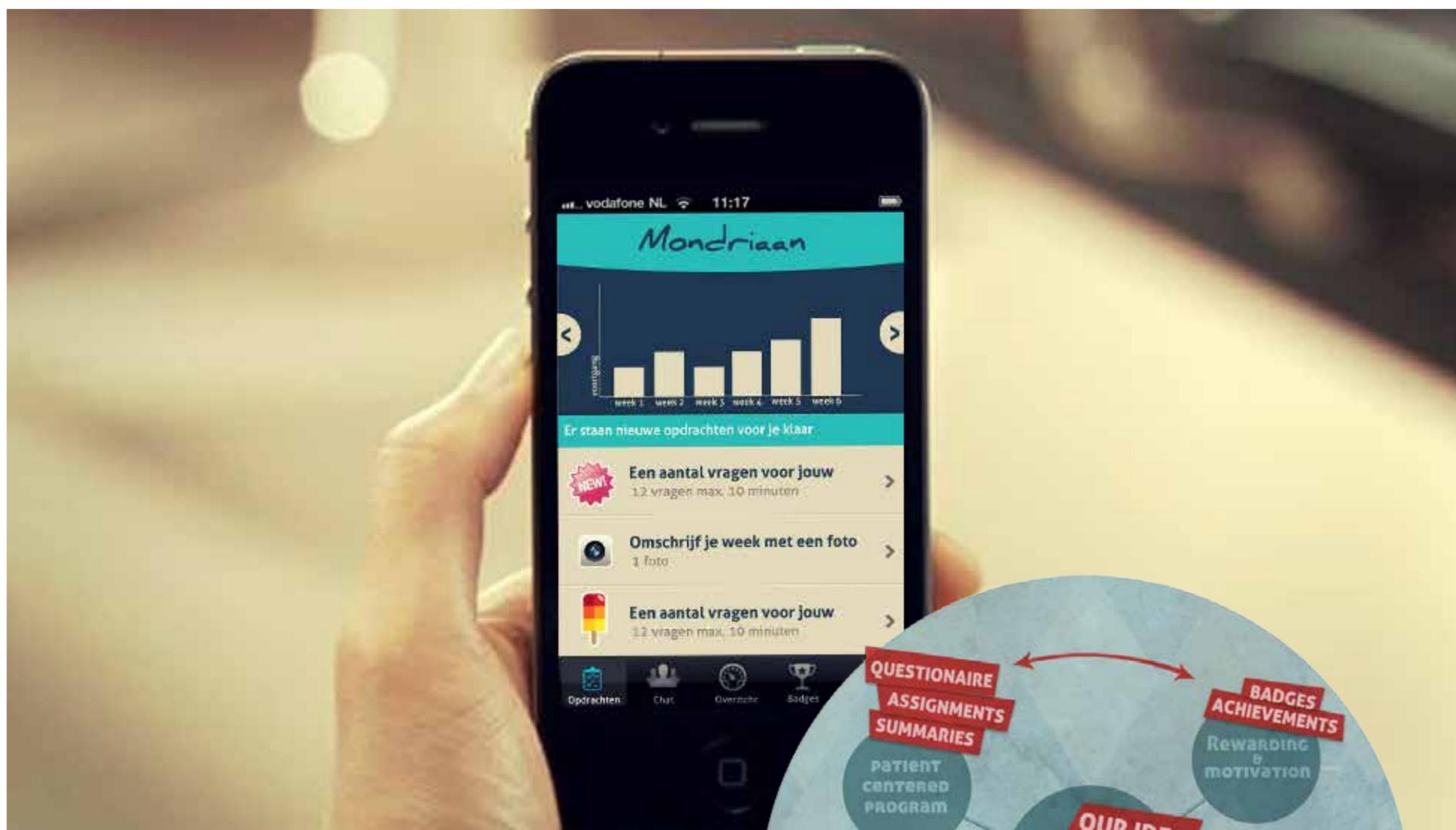
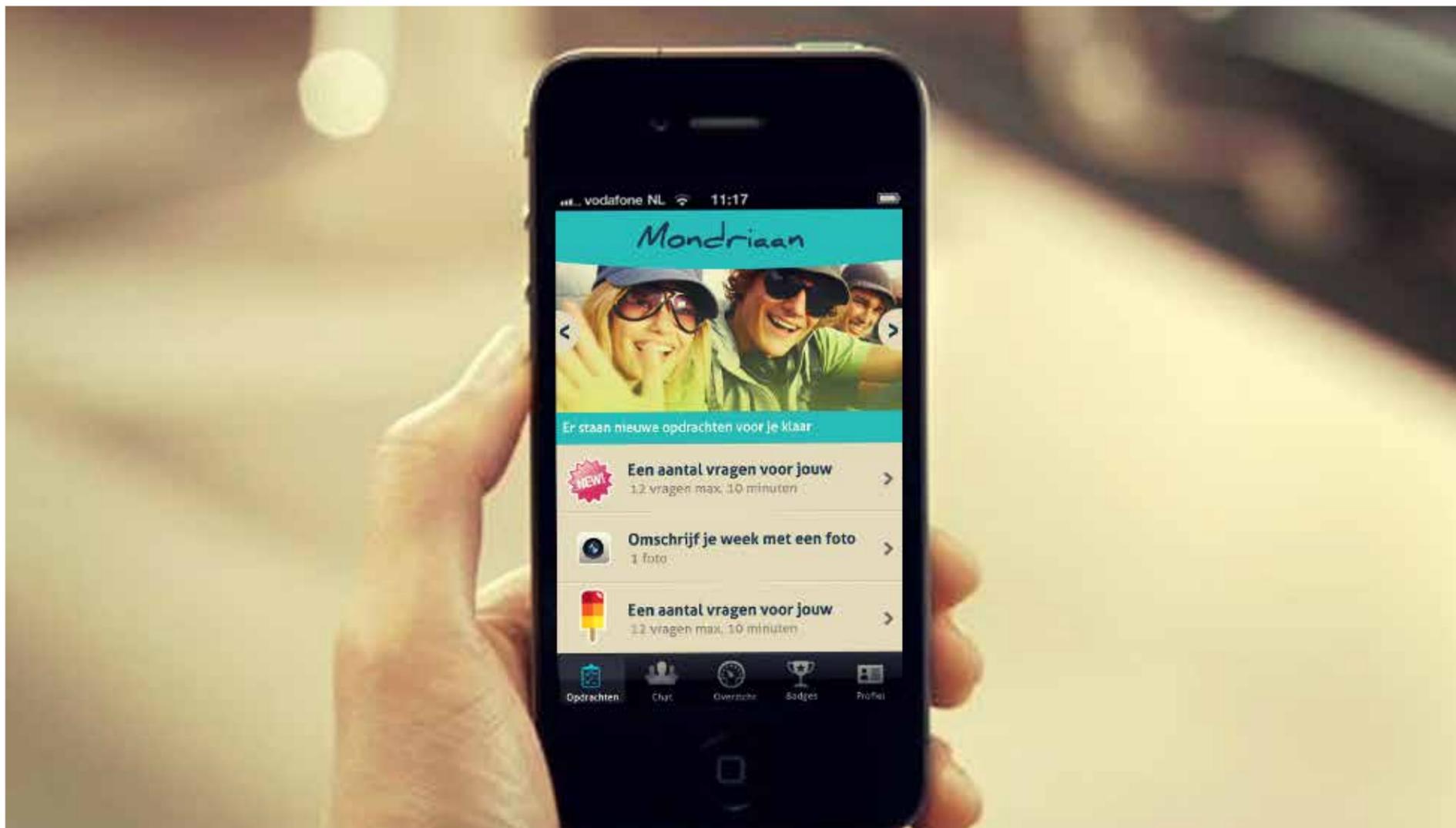
DOMAIN(S)
Education

YEAR
2010-12

LOCATION
Maastricht, Netherlands

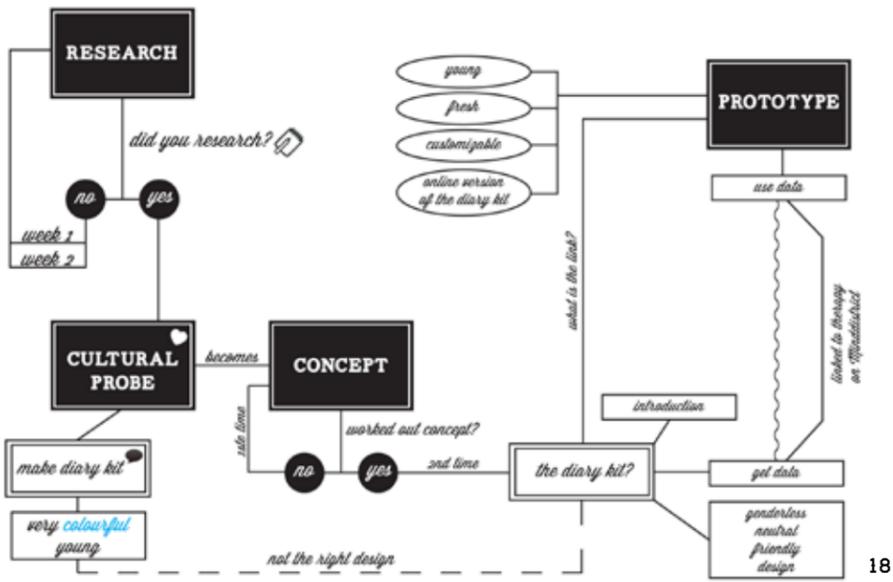
Mondriaan





Lars Delnoy
 Lenn Franssen
 Martijn Senden
 Toine Aerts
 NL

DESIGN SOLUTION / PROCESS



18

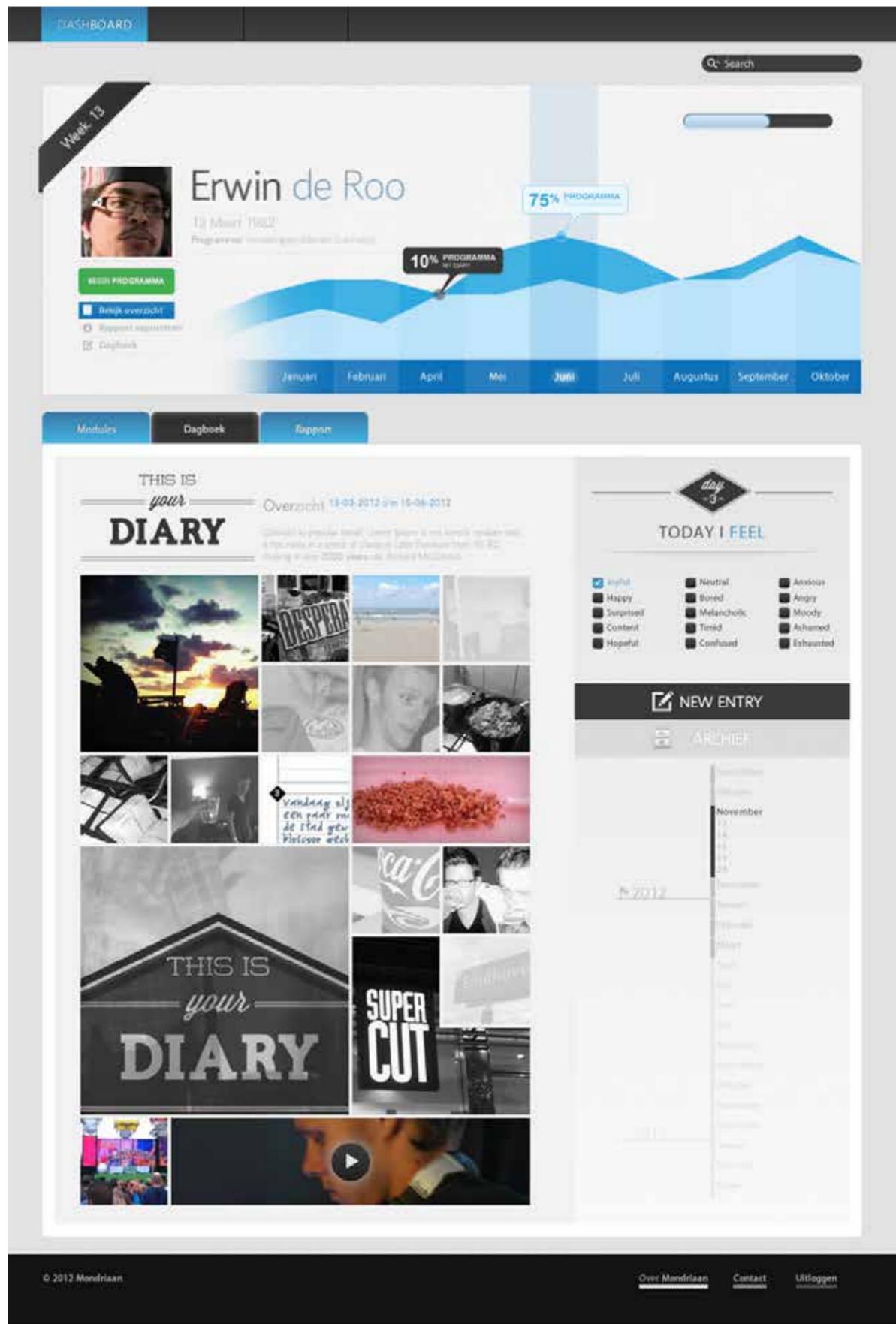
DESIGN SOLUTION / THE DIARY KIT / FINAL RESULT

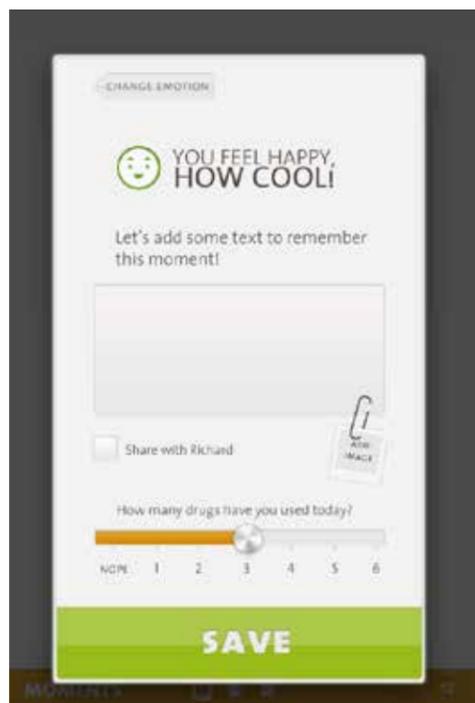
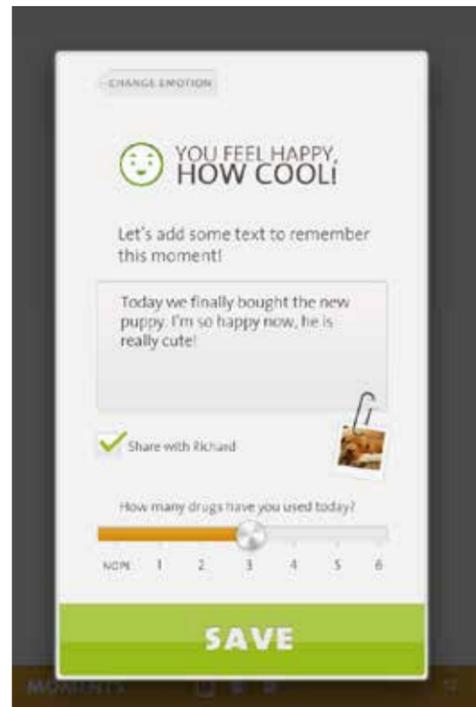
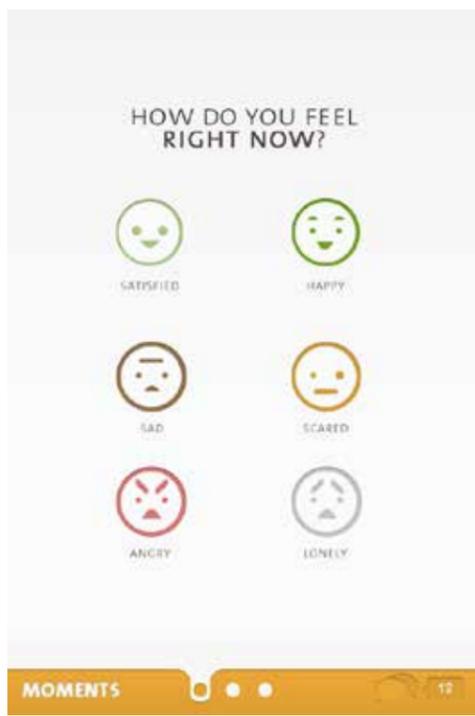


22

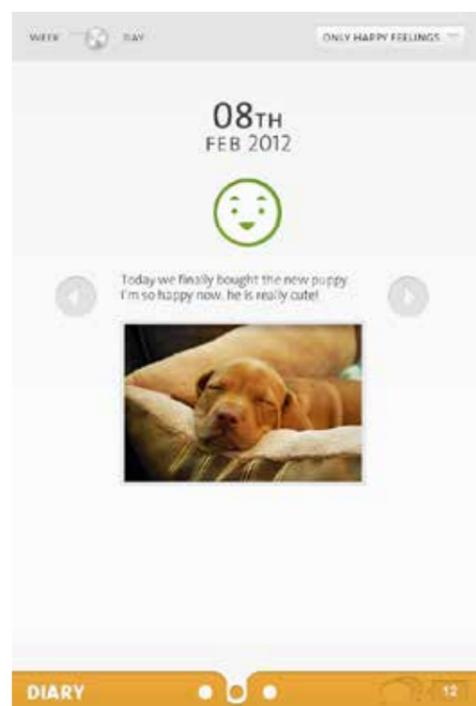
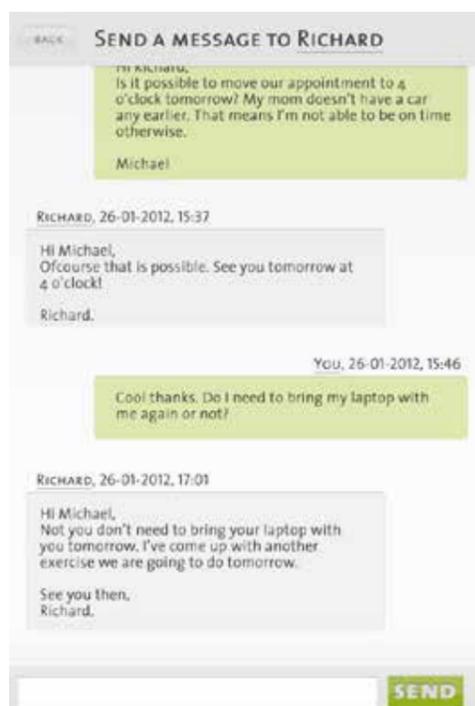


Katja Gejer
 Najim Pijjou
 An Porters
 Erwin de Roo
 NL + BE





Robin Janssen
Iris Zautsen
Jeroen Reumkens
Marc Verlinden
NL



AToM module

integrating research and cross-disciplinary education

The AToM module is a module offered to Masters students at the MAD-fac in Genk. A module coupled to the SocialSpaces research group, this module is founded on the research currently carried out in the AToM research project (see the research section).

Team taught with Niels Hendriks, in this module we deal with dementia. Dementia is a syndrome characterized by a deterioration mainly of cognitive abilities. Cognitive abilities which may be affected are memory, attention, problem solving, learning, information processing and language. The syndrome is in most cases (99.9%) irreversible and progressive. People with dementia experience difficulties in everyday tasks such as using everyday objects, communicating with relatives and care takers and basic way finding.

In this module the students work together with people with dementia, their family and caregivers. They do observations, immerse themselves by staying overnight in a care facility and through doing mapping sessions with people with dementia in their own circle/network they come to a better understanding of the environment and reality of a person with dementia and the impact it has on immediate family/friends. After the research phase, students translate their findings into practical prototypes.

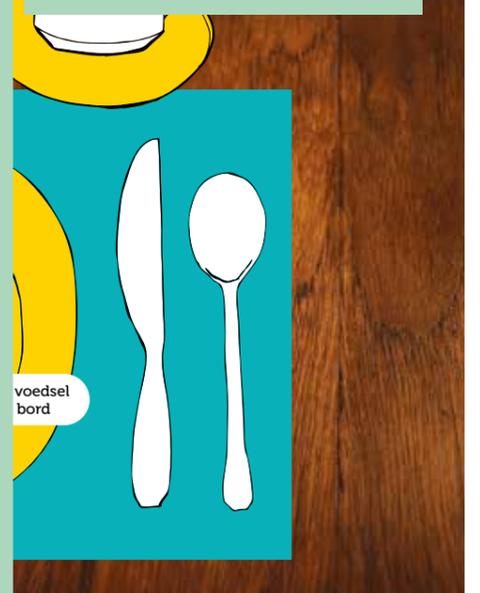
My role as a lecturer is to support and guide students in their design process and help them to make links from their various design backgrounds (photography, product design, graphic design, C-MD, etc) and help them to apply these skills within this new environment/problem-space.

The work created by the students in 2011/12 was so valued by the care facilities that we are going to run the module again and also use their ideas/prototypes as a starting point for a new research project.

DOMAIN(S)
Education

YEAR
2012

LOCATION
Genk, Belgium

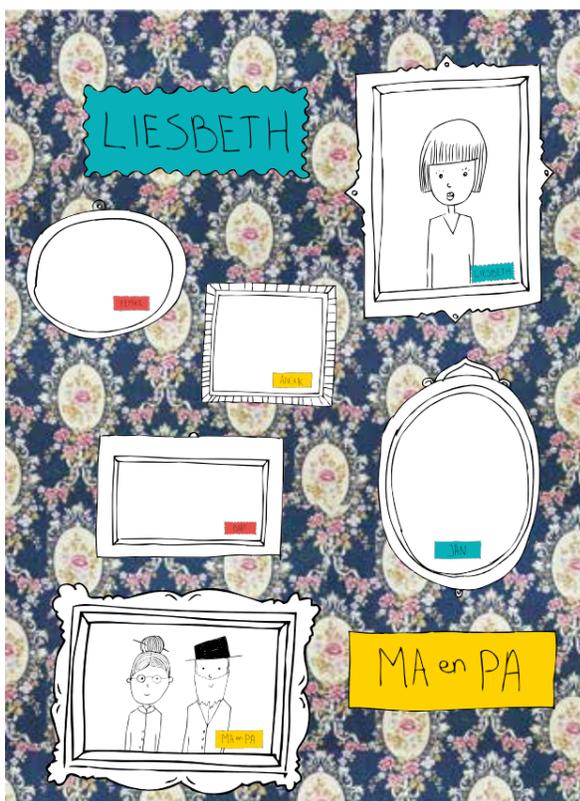


4. sleutels

Gebruik sleutelhangers in verschillende kleuren, waar je ook op kan schrijven.
Zo is het makkelijker te onthouden welke sleutel bij welke deur hoort.



→ ZIE KIT



Voozie foto's in het huis van een naam (sticker).
Zo is het makkelijker om te weten wie op de foto staat en om de namen te onthouden.

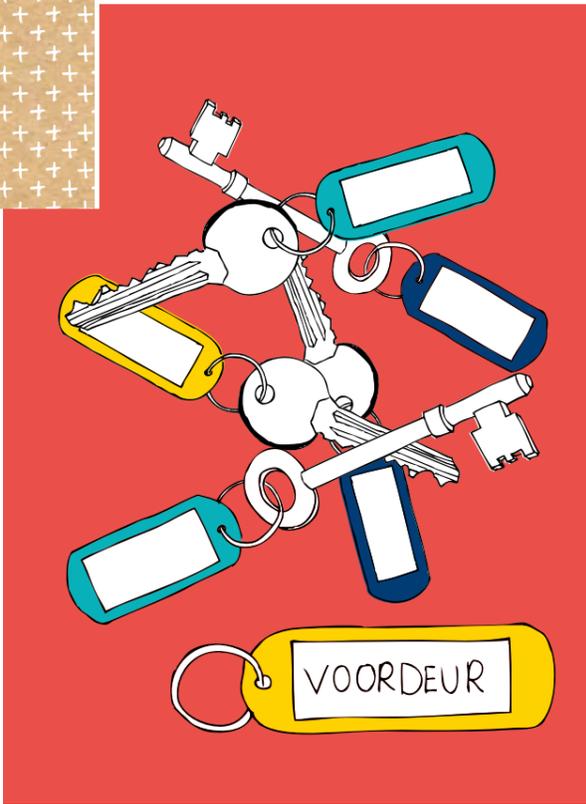


E.H.B.D

eerste hulp bij dementie



Anouk Paepen

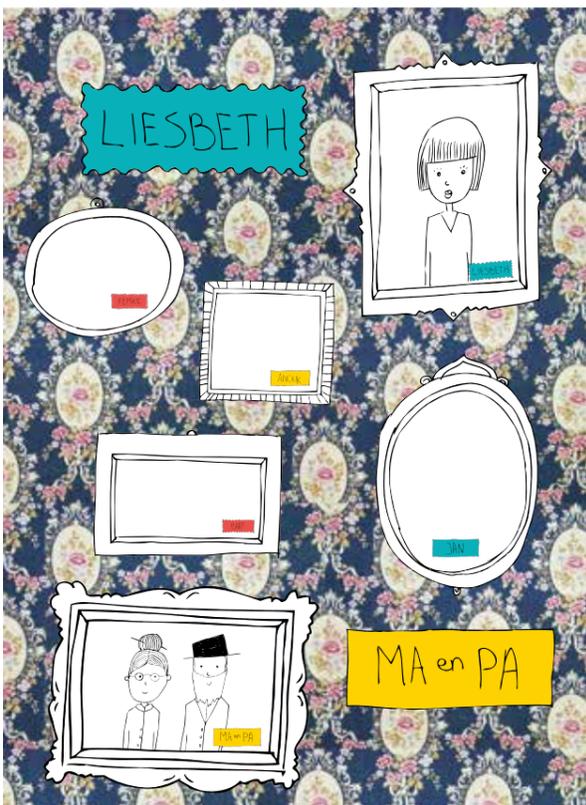


4. sleutels

Gebruik sleutelhangers in verschillende kleuren, waar je ook op kan schrijven.

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→ ZIE KIT



Voozie foto's in het huis van een naam (sticker).

Zo is het makkelijker om te weten wie op de foto staat en om de namen te onthouden.



Steen

- ... aan wat doet deze geur je denken?
- ... ben je al naar zee geweest?
- ... zwem je graag, binnen of buiten?
- ... kan je keien over het water stuiteren?
- ... hou je van natuurwandelingen?
- ... kan je genieten van een regenachtige dag?



Zonsopgang

- ... welke kleur heeft de zonsopgang?
- ... een mooie zonsopgang of zonsondergang?
- ... aan wat doet dit je denken?
- ... ben je een ochtendmens?
- ... om hoe laat begint je dag?



Blossom Aerts



Roos

- ... welke rozen zie je het liefst?
- ... aan wat doet deze geur je denken?
- ... tuinier je graag?
- ... heb je een rozentuin?
- ... welke bloemen zie je het liefst?
- ... rood is de kleur van de liefde, is dat niet?
- ... welke parfum droeg je altijd?



Honing

- ... wanneer gebruik je honing?
- ... welke honing eet je?
- ... heb je al eens een bijnest gezien?
- ... ben je al een keertje bij een imker geweest, of zelf bijen gehouden?
- ... heb je ooit een bijensteek gehad?
- ... hoe hebben ze tegen jou over de bloemetjes en de bijtjes verteld?



Koe

- ... wat voor soort huid heb ik? (leer)
- ... ben je in een landelijk gebied opgegroeid?
- ... heb je ooit al een koe gemolken?
- ... heb je op een boerderij gewoond?
- ... ooit al iets met verse koeienmelk gemaakt?



Uien

- ... naar wat ruik dit nog?
- ... heb je liever ajuinen of sjalotten?
- ... waarvoor gebruik je dit zoal?
- ... eet je graag ajuinsoep?
- ... moet je ook wenen als je uien pelt?
- ... maak je zelf nog soep?
- ... eet je ook graag rauwe ajuinen?



Hond

- ... deze vacht is van een Golden Retriever
- ... heb je een hond, of ooit één gehad?
- ... hou je van katten, honden of liever geen dier in huis?
- ... wandel je veel met je hond?
- ... ooit al gebeten geweest?
- ... hoe ruikt een natte hond?



iGem

design meeting science

In 2009/10 in a narrative module entitled Stories, we worked with the subject Alter Nature – My biological (r)evolution, which was a collaboration between the Media and Design Academy, Genk (MAD-fac), Provinciale Hogeschool, Hasselt (PHL); z33 – House for contemporary art, Hasselt and Bioscenter (KULeuven). The goal was to have students work together around the topics raised by advances in bioscience and -technology and specifically, synthetic biology. The project began with a two-day workshop, led by critical designer James King and synthetic biologist James Brown.

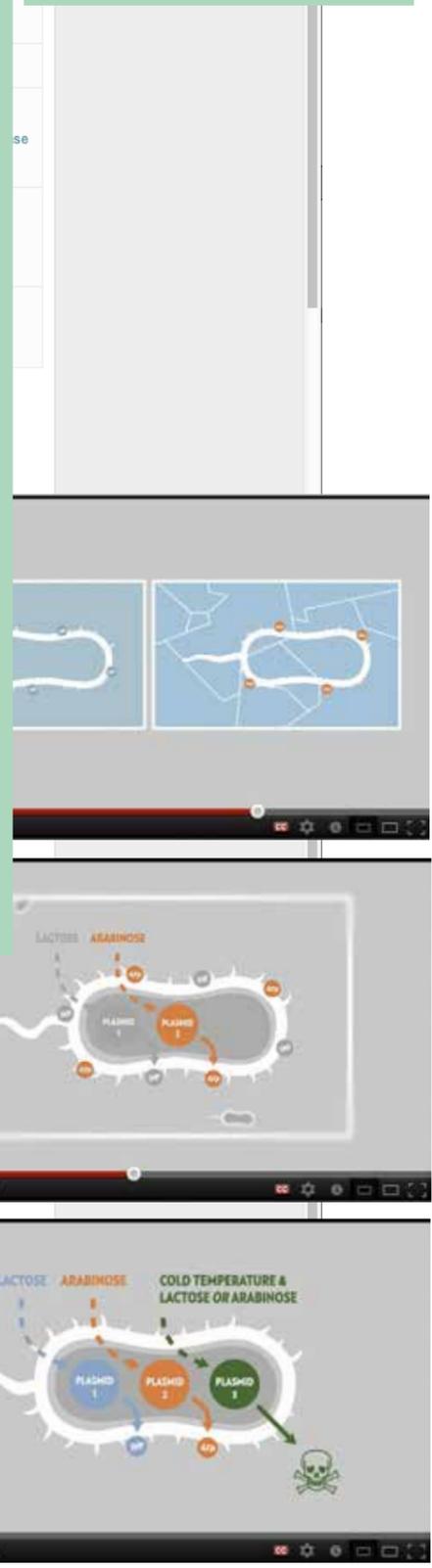
Through this project, new relationships were formed between the Blocenter and the design academy and when Biocenter began building their team for MIT's annual synthetic biology competition iGem, they wanted to have designers on board. Two designers were selected, Chris Muller (C-MD) Masters student and Stefan Habets (Graphic Design) Masters student.

This project took place during the summer of 2011 and I advised and coached the design students through their design problems. The team placed in their European regional and went on to present at MIT in Boston, MA, USA.

DOMAIN(S)
Education

YEAR
2010-11

LOCATION
Leuven, Belgium



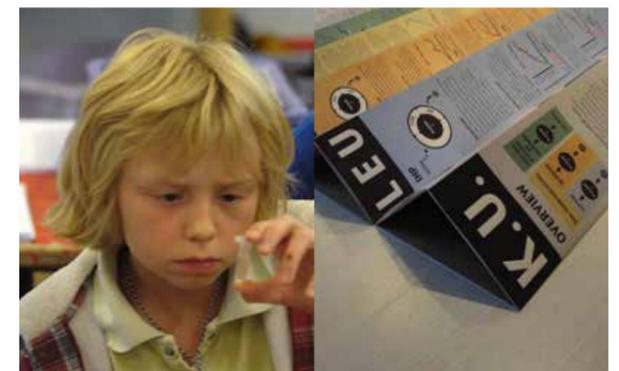
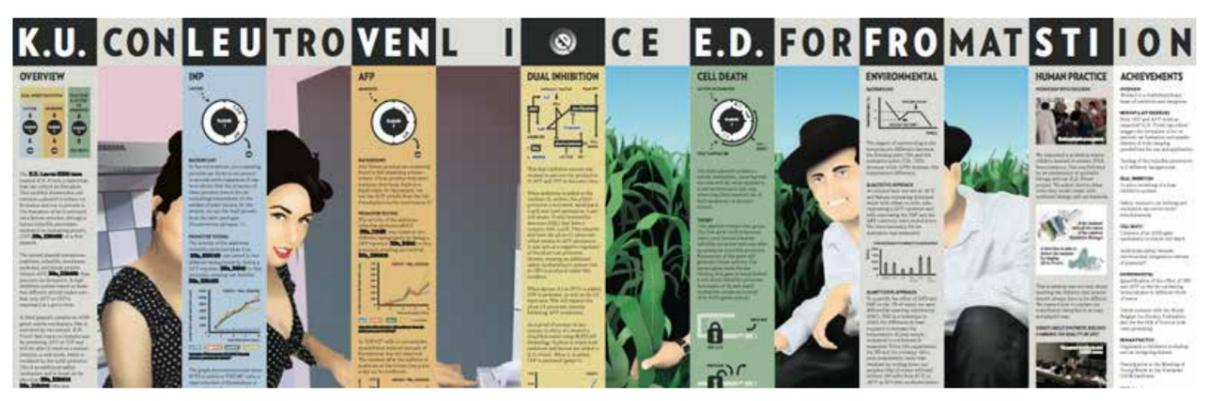
Lego spelen met DNA
Dit jaar werden er ook kunstenaars betrokken in de iGEM-wedstrijd
[Lees er hier alles over ...](#)

Benelux-biobricks naar iGEM-finale
De RU Groningen en de K.U.Leuven hebben de eindronde gehaald van iGEM 2011, het wereldkampioenschap synthetische biologie voor studenten. Met respectievelijk een tel- en een vriesbacterie bleven ze tijdens de Europese voorronde, afgelopen weekend in Amsterdam, het grootste deel van de concurrentie voor.
[Lees meer ...](#)

Workshop en debat gemist?
Luister hier naar het [Radio 1 interview](#)
Bron: [Radio 1](#)

For any further information, don't hesitate to contact us: erwin.swinnen@bio.kuleuven.be (coordinator 2011 iGEM project) or joris.winderickx@bio.kuleuven.be (coordinator BioSCenter).
The presentation of the infossession of May 3rd are [available for download](#).

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K.U.Leuven Bio-Science, -Eni x
www.kuleuven.be/bioscenter/igem/

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EDUCATION RESEARCH ADMISSIONS LIVING IN LEUVEN ABOUT KU LEUVEN

WELCOME TO THE iGEM SECTION OF THE BioSCENTER WEBSITE!

iGEM 2013
The slides of the presentation on 15th May 2012 are available for download.
[Read the invitation to iGEM 2013](#) by the coordinator, Johan Robben and download the poster here.

Successful previous editions
Since 2005, the Massachusetts Institute of Technology (MIT) of Boston, USA, organizes the international Genetically Engineered Machine (iGEM) competition (<http://iug.igem.org>). In this competition, undergraduate students are introduced into the world of Synthetic Biology, which makes use of standard parts, called Biobricks, to build biological systems and operate them in living cells. Over the years, the iGEM competition has grown to one of the largest international gatherings on Synthetic Biology, with no less than 164 teams participating in this year's edition!
The KULeuven has successfully participated in the iGEM competitions of 2008 and 2009, bringing home a golden medal in each year! To find out more on these previous KULeuven iGEM participations, we recommend you to check out the 2008 project "Dr. Col" at <http://2008.igem.org/Team:KULeuven>, and the 2009 project "Essencia Col" at <http://2009.igem.org/Team:KULeuven>.
This year, our university has once again entered this prestigious competition, with a team consisting of (bio-) engineers, (biomedical) scientists and – new this year – media developers. We developed a project called E.D.Frosti, an engineered bacterium that is able to induce or inhibit ice crystal formation upon demand. Our project is up and running, and during the summer, our team will perform lab work to create this organism, and test its functionality via *in silico* modeling as well as *in vivo* tests. Furthermore, other aspects of the project, such as safety, ethics and education will be addressed by our team. On October 1st – 2nd, we will present our project at the European jamboree in Amsterdam, where we hope to qualify to go on to the world championship at MIT on November 5th – 7th.
Do you want to know more about our project? We invite you to take a look at our website at <http://2011.igem.org/Team:KULeuven/>!

Best regards,
The 2011 KULeuven iGEM team



Best Collaboration Award BioSCENTER-Z33 (iGEM)
[Download het filmpje \(.mov, 100MB\)](#)

Studenten ontwikkelen ijsbacterie voor internationale competitie
Bekijk [het filmpje](#) van het journaal van VRT op 30 september om 13u.

Lego spelen met DNA
Dit jaar werden er ook kunstenaars betrokken in de iGEM-wedstrijd
[Lees er hier alles over ...](#)

Benelux-biobricks naar iGEM-finale
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NEWSFLASH

BioSCENTER @ iGEM 2013
[Sponsoring 2013](#)

DARWIN BEAGLE

Fri, 22 Jun 2012:
Seminar: Leucine-rich repeat kinase 2 and Parkinson's disease by Prof. Elisa Greggio

Thu, 5 Jul 2012:
MEDSIP 2012: Advances in Medical Signal and Information Processing

Sun, 19 Aug 2012:
The Leena Peltonen School of Human Genomics



K.U. CONLEUTROVENL I ICE E.D. FORFROMATSTION

OVERVIEW
iGEM 2011
The 2011 iGEM team from K.U. Leuven has been selected to participate in the 2011 International Genetically Engineered Machine (iGEM) competition. The team consists of 10 students and 2 faculty members. They will be competing against teams from 164 other universities around the world. The competition is held at MIT in Boston, USA, from October 1st to 7th. The team will present their project, E.D.Frosti, at the European jamboree in Amsterdam on October 1st and 2nd. They will also participate in the world championship at MIT on November 5th and 6th.

SNP
The team has identified a single nucleotide polymorphism (SNP) in the *lacZ* gene of *Escherichia coli*. This SNP is located in the coding region of the gene and is predicted to affect the function of the LacZ protein. The team is currently testing the effect of this SNP on the activity of the LacZ protein in *in vitro* assays.

AFP
The team has identified a specific amino acid sequence (AFP) in the *lacZ* gene of *Escherichia coli*. This sequence is located in the coding region of the gene and is predicted to affect the function of the LacZ protein. The team is currently testing the effect of this sequence on the activity of the LacZ protein in *in vitro* assays.

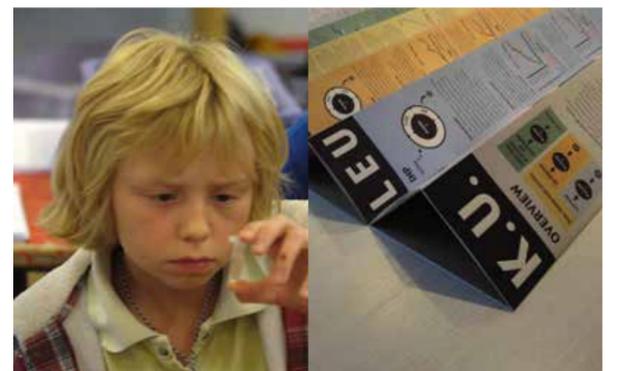
DUAL INHIBITION
The team has designed a genetic circuit that implements dual inhibition. This circuit consists of two repressors that inhibit each other, creating a mutual inhibition loop. The team is currently testing the function of this circuit in *in vitro* assays.

CELL DEATH
The team has designed a genetic circuit that implements cell death. This circuit consists of a repressor that inhibits a toxin-producing gene. The team is currently testing the function of this circuit in *in vitro* assays.

ENVIRONMENTAL
The team has designed a genetic circuit that implements environmental sensing. This circuit consists of a repressor that is activated by a specific environmental signal. The team is currently testing the function of this circuit in *in vitro* assays.

HUMAN PRACTICE
The team has designed a genetic circuit that implements human practice. This circuit consists of a repressor that is activated by a specific human practice. The team is currently testing the function of this circuit in *in vitro* assays.

ACHIEVEMENTS
The team has achieved several milestones during the competition. They have successfully identified a SNP in the *lacZ* gene of *Escherichia coli* and designed a genetic circuit that implements dual inhibition, cell death, and environmental sensing. They have also successfully tested the function of these circuits in *in vitro* assays.



DISASTER IN MY BACKYARD

Steven Thys / Alvin Coessens

IN SHORT

About the game

- › Storm turns into a disaster
- › Authorities are short on staff
- › Teams of players have to:
 - » *Manage the online information flow*
 - » *Locate supplies*
 - » *Locate, help and evacuate victims*
- › The game is level and mission based

IN SHORT

About the game

- › Storm turns into a disaster
- › Authorities are short on staff
- › Teams of players have to:
 - » *Manage the online information flow*
 - » *Locate supplies*
 - » *Locate, help and evacuate victims*
- › The game is level and mission based

SCENARIO FLOW

How it all comes together



ISCRAM SUMMERSCHOOL
5th ISCRAM Summer School on Humanitarian Information Management

The role of social media in crisis management

Date: 15-24 augustus 2012
Location: Tilburg, the Netherlands
Deadline registration: June 10, 2012
See: www.iscram.org/summerschool2012



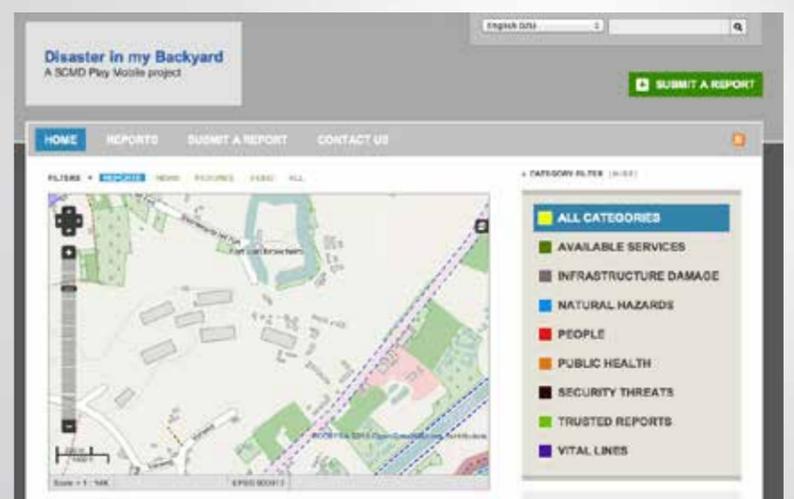
Home screen

- » *Scan a victim in distress*
- » *Scan a resource you found*



USHAHIDI

An open-source crisis management tool



GAME DURATION

To enhance the overall experience

- › Preparations
 - » 1 day
- › Bus ride to Antwerp:
 - » 1-2 hours
- › Arrival, briefing, game start:
 - » 50 minutes
- › Evacuations:
 - » 3 hours
- › Debriefing:
 - » 30 minutes



*The means by which we find our way: Observations on design**

a book, an international travelling exhibition

In 2007, I was fortunate enough to begin working on an exhibition with my then-colleague in the design department, David Gardener (now Senior Lecturer at Northumbria University, Newcastle, UK). An opportunity to curate a design exhibition in our school's gallery provided the chance to explore a bigger picture. As international designers ourselves we had often spoken of the need for our design students to consider how their work fit into a global context; not a means to homogenise their designs into a global generic, but rather as a means to define their own New Zealand design vocabulary. We hypothesised that a designer's culture or personal motivations would inform and influence decisions they make in regards to design and that designers often experience moments/exchanges that impacted the way they design or that revealed insight about particular aspects of design.

The project was our attempt to test these theories. A means to investigate cultural artifacts specifically related to design, the book *The means by which we find our way; Observations on design* looks at how graphic designers and educators navigate both the visual and the printed landscape. Show-casing over 70 design educators, representing over 20 countries, the texts and essays received provide fertile ground for further exploration into usability, cultural artifact, design-experience and design education.

The Reflections / International design educators were asked to respond to the following topic: *Describe an experience that, due to an unfamiliar language, knowledge, format, timing or environment, led to a greater level of appreciation or understanding of visual communication.* The results are over seventy poignant and sometimes anecdotal travel stories, commentary and remembrances that shed new light on typography and design and how they function.

The Imagery / The idea was born from a desire to bring the 'wider design world' to our students in Hamilton, New Zealand within the context of local surroundings. Paring down an original 100+ photographs, twenty-six images were selected that covered local urban locations: some iconic to New Zealand (ie. corner dairy), others common to most cities (ie. library) and a few that held particularly interesting, if not random, words (ie. havoc). By removing the textual component from the imagery, empty canvases were created; brandless city streets that became all the more generic and less location-specific.

After an initial call for interest, design-educators were provided empty, blank images along with the 'missing text' and encouraged to reintegrate the textual content back into the image: perhaps working it back in as graffiti, generating new meaning by the organisation of the words or by including new graphical elements. If the designers were representing a country with multiple languages or were multi-lingual themselves, they were encouraged to use a translation of the text with or without the English text provided.

The Essays / We invited designers to submit essays in that responded to topics which stemmed from the process of realising and developing the Means project: Graphic design operating in a non-commercial function, Designers as writers, Collaborative graphic design projects and Design functioning as research. research.

*Your own personal copy is included in this portfolio!

www.designproject.co.nz/themeans/index.html

www.amazon.com/means-which-find-Observations-Design/dp/0958290229

DOMAIN(S)

Research

YEAR

2008-09

LOCATION

Hamilton, New Zealand

Belfast, Northern Ireland, UK

Rock Hill, SC, USA

Manhattan, KS, USA

Foreword by:
Gaby Esser-Hall



Recommended Retail Price:
\$35.00 NZD / \$30.00 USD
€15.00 / €19.00

David Gardener
across a broad s
organisations to
in Media from N
year he (along w
New Zealand to
Andrea Wilkins
including in-hot
as well as utilizi
American state
from Sint-Lukas
2004 to lecture i

www.designpro

The means by which
can also be used as a teaching resource. If you are interested hosting the
exhibition or use the project, topics or content in the classroom, please get
in touch with us.



David Gardener has worked as an illustrator and graphic designer across a broad spectrum of companies, from large international organisations to small agencies. In 2003 he was awarded a Masters in Media from Nottingham Trent University in the UK. The following year he (along with his family) jumped on a plane and headed to New Zealand to lecture in design at the School of Media Arts at Wintec.

Andrea Wilkinson has worked in a variety of design positions, including in-house art departments, agencies and internet start-ups, as well as utilising design in an arts context. Originally hailing from the American state of Missouri, she received her Masters in Transmedia from Sint-Lukas in Brussels, Belgium before moving to New Zealand in 2004 to lecture in design at the School of Media Arts at Wintec.

As a project, *The means by which we find our way* looks at how graphic designers and educators navigate both the visual and the printed landscape. By the varied responses to similar visual design problems, personal reflections on design experiences and the consequent included essays, this book intends to provide a platform for learning and be a source for new collaborations and initiatives within the field of design education.

David Gardener
Andrea Wilkinson

Including submissions from design educators from over twenty countries and representing over fifty institutions.

Lisa M. Abendroth, Guido Alvarez, Jason Bader, Helena Barbosa, Jeff Barlow, Eric Benson, Jim Bryant, Audra Buck-Coleman, Kate Carlyle, Scott Carnz, Elisabeth Charman, Zhang Chen, Saeri Cho, Halim Choueiry, Jan Conradi, Chris Corneal, Stephanie Cunningham Rich, Gerry Derksen, Oscar Fernández, Scott Fisk, Kenneth FitzGerald, Mara Jevera Fulmer, Gaby Esser-Hall, Dana Ezzell Gay, David Gardener, Peter Gilderdale, Carole Goodman, Gary M. Gowans, Matt Greenwell, Deb Hall, Montse Hernández i Sala, Adrienne Hooker, Deborah Huelsbergen, Dora Isleifsdottir, Daniel Jasper, Gunta Kaza, Don Kline, Jennifer Kopping, Assaf Krebs, Ida Kumoji, Ana Llorente-Thurik, Philip Long, Wade Lough, Joyce Walsh Macario, Jackie Malcolm, Sarah McCoy, Terri McManus, Jennifer McKnight, Isabel Meirelles, Dario M. Muhafara, Leila Musfy, Nazli Eda Noyan, Mette Ohlendorff, Ms. Mervi Pakaste, Mookesh Patel, Luciano Perondi, Massimo Pittis, Jessica Ring, Eddy Roberts, Kelly Salchow, Carrie Lee Schwartz, Emre Senan, Silvia Sfigiotti, Allen Sheets, Valerie Sloan, Kent D. Smith, Julie Spivey, Edwin Utermohlen, Iris Uttikal, William van Giessen, John H. Walker, Joyce Walsh Macario, Will Wang, Andrea Wilkinson, Hyla Willis, Ric Wilson, Nancy Wynn, Robert Dennis, Bonne Zabolotney

The means by which we find our way
observations on design

www.designproject.co.nz

The means by which we find our way is available as a touring exhibition and can also be used as a teaching resource. If you are interested hosting the exhibition or use the project, topics or content in the classroom, please get in touch with us.

The means by which we find our way
observations on design

Project developed and edited by:
David Gardener & Andrea Wilkinson

Foreword by:
Gaby Esser-Hall



Usewell, the project

a method for beginning with user-centred research

Design research provides strategies that directly interface and visualise the needs/wants/expectations of those that will benefit with the 'thing' designed. Many organisations could benefit from these strategies, but either lack the time to implement them or lack the knowledge of which tools or methods would benefit them most. The Usewell project which culminated into a website (www.usewell.be) is a resource of these tools and methods, enabling and equipping those involved in the research and design process from within these organizations, educational institutions and small business, to bring humans to the centre of the design process.

I joined the project after moving to Belgium in spring of 2010, and began working not only as a designer, but also as a researcher. I, along with my colleague, Jeroen Vanattenhoven (CUO, KULeuven) interviewed experts in user-centred design, developed workshops and mapping sessions to explore the goals of the project, and held user-tests to see if the material was at a level suitable for those within organisations interested in trying out user-centred design process within their organisations.

The project was launched in Hasselt as part of the e-culture fair, a parallel even to the World Creativity Forum 2011.

Partners:
 MAD-Fac, Media & Design Academy (KHLim)
 Centre for User Experience Research (KULeuven)
 Pyxima
 U-Sentric
 ATiT

Funded by:
 Flanders InShape
 IWT

www.usewell.be
www.eculturefair.be

DOMAIN(S)
Research

YEAR
2010-11

LOCATION
Hamilton, New Zealand

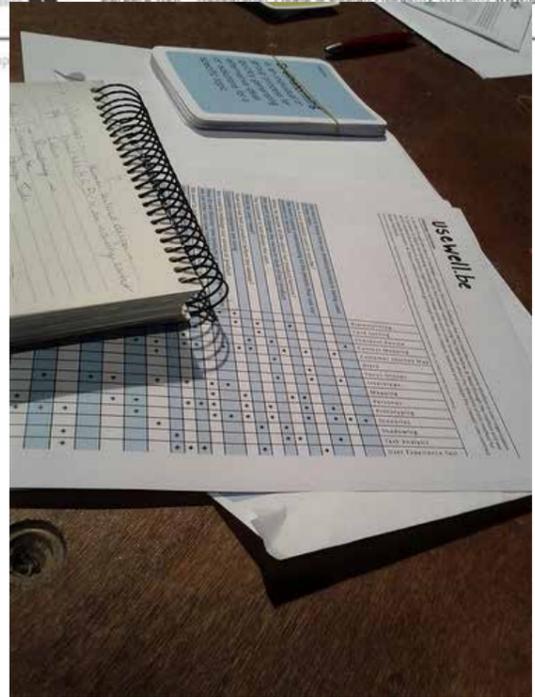


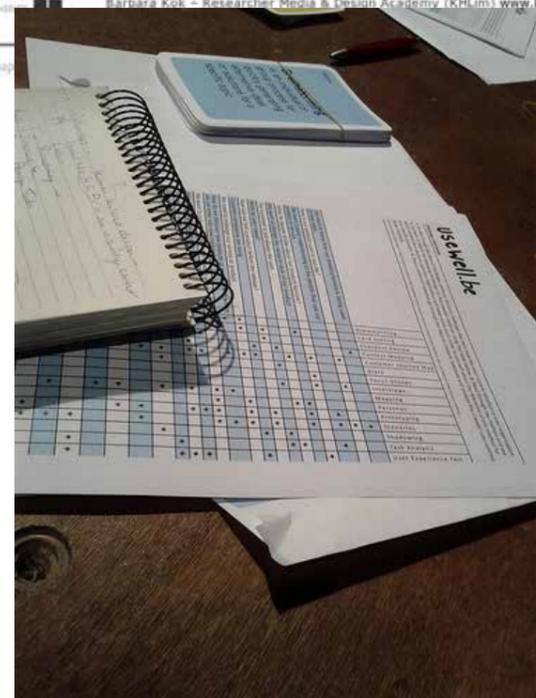
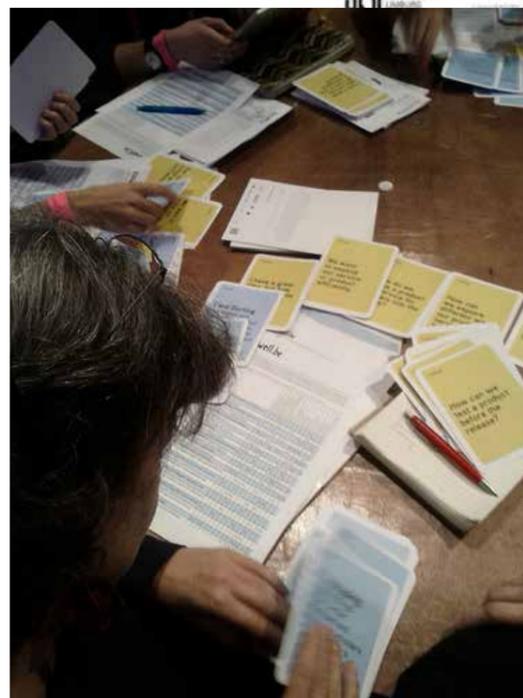
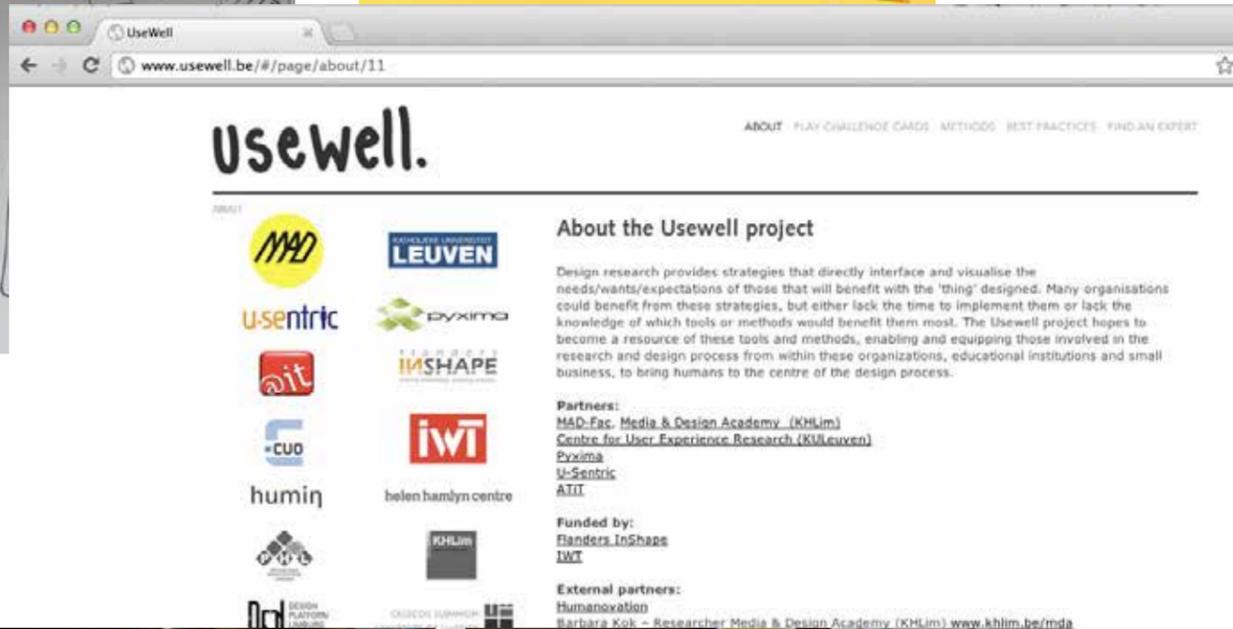
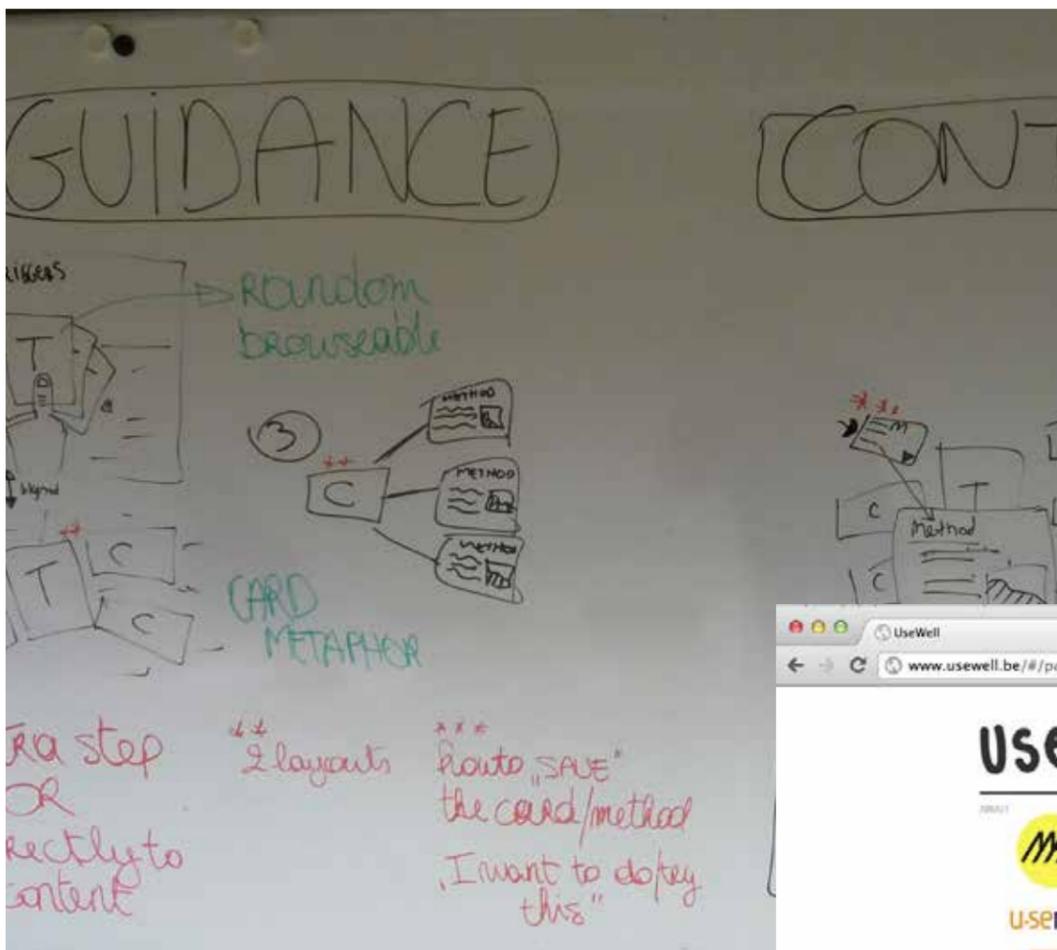
become a resource of these tools and methods, enabling and equipping those involved in the research and design process from within these organizations, educational institutions and small business, to bring humans to the centre of the design process.

Partners:
 MAD-Fac, Media & Design Academy (KHLim)
 Centre for User Experience Research (KULeuven)
 Pyxima
 U-Sentric
 ATiT

Funded by:
 Flanders InShape
 IWT

External partners:
 Humanovation
 Barbara Kok - Researcher Media & Design Academy (KHLim) www.khlim.be/mda







AToM; a touch of memory

participatory design with people with dementia and their network of family and caregivers

DOMAIN(S)
Research

YEAR
2011-13

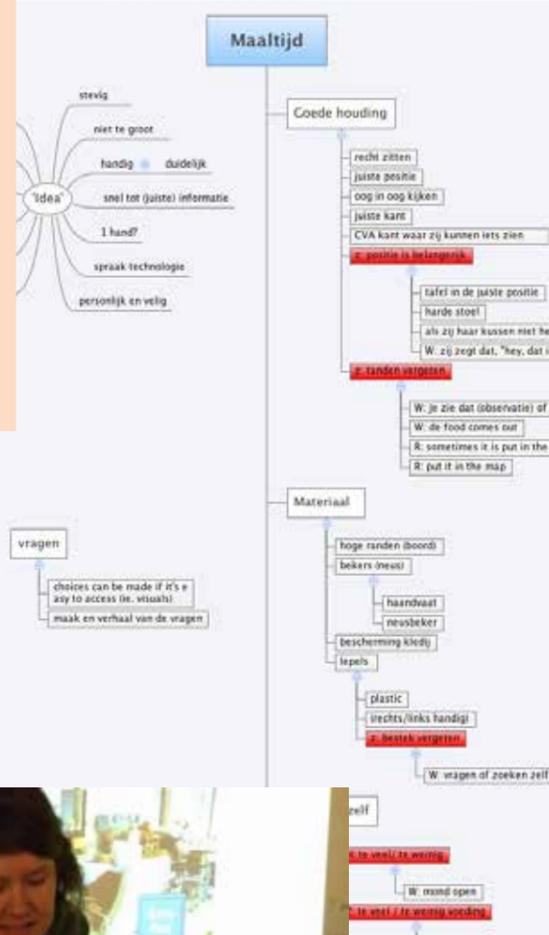
LOCATION
**Genk, Belgium
Moerzeke, Belgium
Tienen, Belgium**

The goal of the AToM project is to use the ‘internet of things’ to the advantage of a person with dementia and their network of caregivers and family. Within the ATOM project we try to create intelligent objects to help out people with dementia in their everyday tasks and life. We use (personal) objects surrounding persons with dementia in order to make the environment and the objects smarter. Such intelligence allows the environment and objects to adapt to or anticipate on the deteriorating abilities of a person with dementia.

Originally the idea was to create new objects (or to start from existing objects) with which the person with dementia holds a personal relationship, however through our research, we have further defined this description to focus on supporting the person with dementia (also in later stages of the disease) by focusing on supporting the intuitive caregiver.

Since this project is still ongoing, I cannot provide further details into what we are creating, however I can provide insight into my role as a member of the SocialSpaces research group. Together with Niels Hendriks, our function within the project is to do participatory (mapping) sessions with caregivers and people with dementia, carry out observations, research into ‘marginal practices’, develop design guidelines, share our results to our research consortium, develop and imagine prototypes with the caregivers and help to develop and test the interface.

This participatory process has been invaluable, as the mapping sessions made it clear the direction the project should take. Without them, the team would have been designing based on misconceptions and generalisations. Additionally, I have been able to use my skills as a designer to make these insights visible to others through the form of illustrations and scenario writing.



KeepDelete

an international call for keepsakes and critical reflections

In 2011 I was encouraged to submit a proposal to the FransMasereel Centre's residency programme. Wanting to step away from the act of creating, I chose to base my proposal on writing about design. Based on the experience teaching the assignment *A New Message*, I developed a project around keepsakes and messages. Keep/Delete, an international call for participation, is a simple project that encourages designers, artists and crafty-folk, to generate keepsakes by turning digital messages that are on the verge of being forgotten, deleted, outdated or even lost into something tangible; an artifact.

Designers were invited to scroll through their current messages or look specifically at type-based objects that were currently on the verge of being lost. Typically tied to specific people or particular moments in our lives, some messages seemingly need/want to be kept. Examples range from the last message from a friend who passed away, the first message from a grandparent still trying to figure out how to use predictive text, a cryptic love note or simply a well-timed message that was so appreciated at the time; these are the messages of Keep/Delete.

As designers we have the ability to turn these sentences into visual substance; typographic structure that can exist as both digital and tangible form. As physical objects, these fragments of communication become personal artifact.

As part of a residency which took place in July 2012, a book was created which highlighted these transformations. As per the means project, the book is also supplemented with written pieces (essays/reflections) from designers and educators who look critically at the ability for the graphic medium to archive the personal.

featured in Armin Vit's Under Consideration's Quipsologies: www.underconsideration.com

featured in the Spanish web magazine: www.visualmag.net

www.keepdelete.be

with support from www.fransmasereelcentrum.be

available for purchase at Amazon.com

DOMAIN(S)
Research

YEAR
2011-12

LOCATION
artifacts and essays representing over 15 countries

KeepDelete.be lost book counter. All that digital love, now lost. (only!) ago

to date >

on Twitter: delete

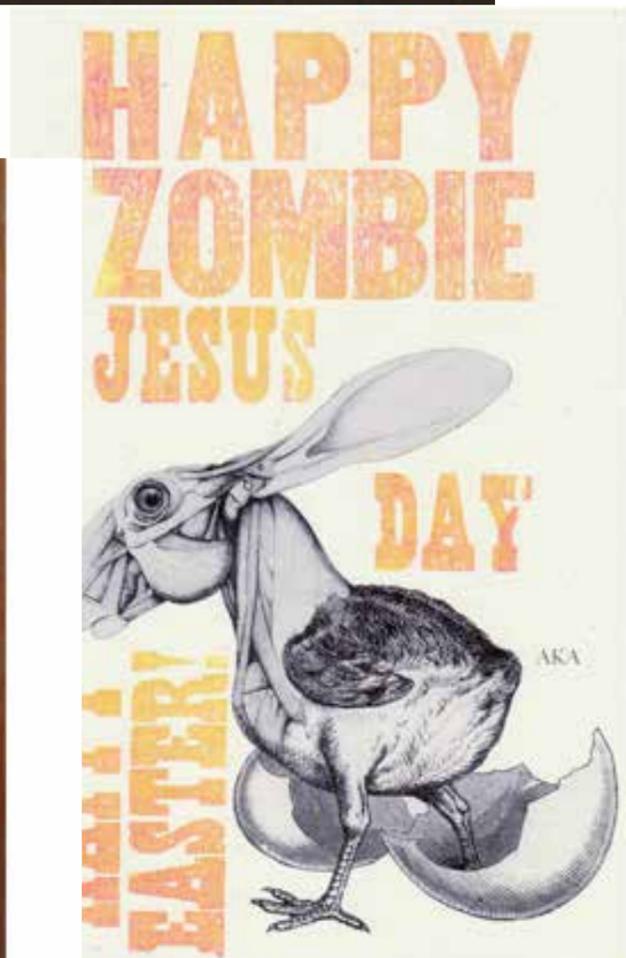
on Facebook: delete

posted! >

address

Subscribe

supported by: >

www.keepdelete.be

103
674

On the wall of our bedroom, framed behind glass, is the first note I ever wrote to my partner. A silly string of words saying "I asked for a piece of paper and they gave me a pen", a small piece of paper carried around in a wallet for many years, it is a record of our relationship; evidence and artifact, a keepsake.

About the project

Keep/Delete encourages you to generate new keepsakes like this one, turning digital messages that are on the verge of being forgotten, deleted, outdated or even lost into something tangible; an artifact. Grab your old mobile phone and scroll through your current messages. Typically tied to specific people or particular moments in our lives, some messages want to be kept. Perhaps the last message from a friend who passed away, the first message from a grandparent still trying to figure out how to use predictive text, a cryptic love note or simply a well-timed message that was so appreciated at the time; these are the messages of Keep/Delete.

As designers we have the ability to turn these sentences into visual substance; typographic structure that can exist as both digital and tangible form. As physical objects, these fragments of communication become personal artifact.

In 2012, a book will be created highlighting the transformation of digital text-message into physical artefact. Designers are invited to [design an artifact of a message](#) that is 'wanting to be kept', either from their own personal repository of messages or from their circle of friends and family. These artifacts (across various types of media: eg. prints on paper, fabric, hand-lettered typography...) will be collated together in book form and supplemented with written pieces which look critically at the ability for the graphic medium to archive the personal.

To get you started, here are some [examples](#) of artifacts that have been submitted.

keep delete

The Project Details >
 About the project
 Submit Your Typographic Artifact
 Example Submissions
 FAQs

Additional Information >
 Info for Design Educators
 The people behind the project
 Info for Essay Contributors

Submission Dates >
 Because everyone should get a chance to keep or delete, by popular demand and request, there is a two weeks submission extension until: **June 18, 2012**

KeepDelete on Twitter >
 RT @KeepDelete: @RebeccaDynamite Love your submission! Hull, England is lucky to have you! ;-)
 Oh drat. KeepDelete.be lost its facebook counter. All that love in digital love, now lost. (oh the irony!)
 Stay up to date >
 Follow us on Twitter: @KeepDelete
 Like us on Facebook: KeepDelete

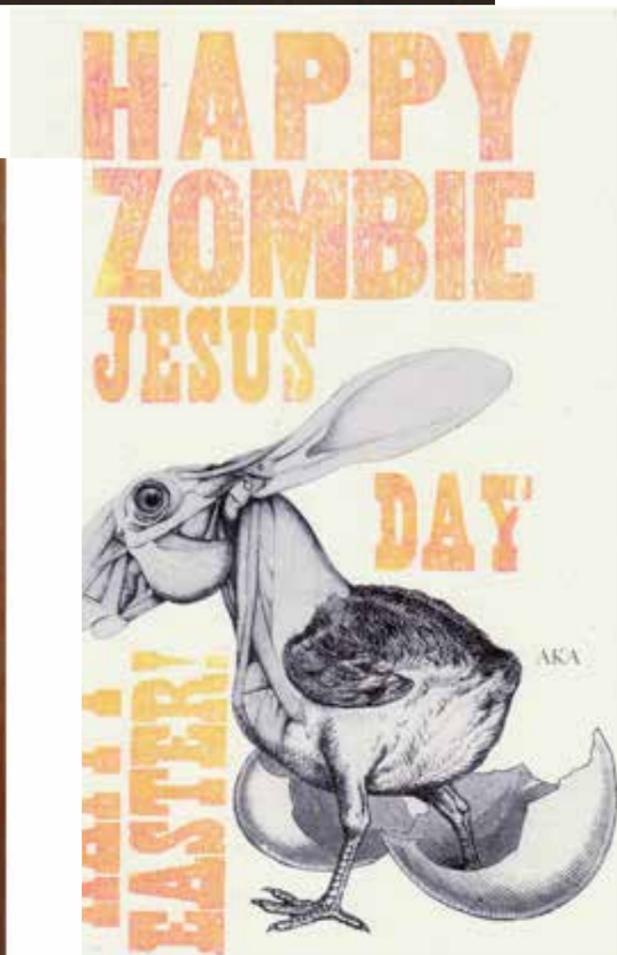
Keep me posted! >
 Email Address
 Subscribe

Project supported by: >

Zoek je KeepDelete Bilzen?



Brittany Shaw
 Alena Herrold
 Jennifer M. McKnight
 Mervi Pakaste



KeepDelete (Bilzen)

creating the artifacts of tomorrow

In light of the success of KeepDelete (the book) my colleagues in SocialSpaces suggested that I approach the City of Bilzen to develop a project which further explored these ideas around messages and keepsakes.

2012 marked Genk as the host-city for the European Contemporary Arts festival, Manifesta 9, and as part of its parallel events program, Bilzen also wanted to host their own art exhibition as well as create several city-specific participatory works. Bilzen has their own 'special text' in the form of what is loosely referred to as the 'tesi samanunga' sentence. Written down in 1130, by a monk in Munsterbilzen, the phrase 'tesi samanunga was edele una scona' represents the second-oldest written record of the beginnings of the Dutch language. This simple phrase written at the end of the text he was asked to duplicate is the grounds of KeepDelete Bilzen; what are the 'tesi-samanunga' texts of tomorrow?

KeepDelete Bilzen invited the wider community of Bilzen to submit their own special texts; notes stuck to refrigerator doors, love-notes on the back of receipts tucked inside our wallets, a funny tweet that someone sent, a facebook post, an sms, etc.

The designing was not left up to the owner of the text, but rather by a hand-picked team of 10 designers from a weekly Design Factory in the centre of Bilzen, led by myself and Bob Janssens, a graphic design, Masters graduate. Each week we gathered the texts and began to create novel artifacts (t-shirts, laser-cut objects, prints, letter-press wall hangings, etc) that in September were exhibited as part of Bilzen's annual Kunst op de Markt. Bilzen kept one copy to add to its city archive and the original owner of the text received his/her own artifact.

DOMAIN(S)
Research

YEAR
2012

LOCATION
Bilzen, Belgium



STENAARS
R BILZEN

Welcom
to Bilze

'samanunga' van start. Dit uitgebreide kunstproject naar Bilzen. Internationaal gerenommeerde red Eerdekens, Guillaume Bijl, On Kawara en Mash anunga was edele unde scona" nieuw leven in met een participatieve expo op in het historisch en van Bilzenaren omvormen tot kunstwerken.

Parallel Event bij Manifesta 9, de reizende Kunst, die deze zomer op de voormalige

beleid een stevige duw in de rug. Naast Kunst op de entoonstellingsreeks EXPOapostelhuis wordt er nu ndaagse kunst. Zoals bepaald in het via 'Tesi Samanunga' kennismaken met tad de kunstwerken van Mash Vanvoorden en stpatrimonium verder uit te bouwen.

unga' ook u zal weten te boeien. Deze website te ontdekken valt.

- op 13 juni, 4 juli en 1 augustus van 13 tot 19 uur

Of stuur het naar ons via:
www.tesisamanunga.be/keepdelete

partners



TESI SAMANUNGA
HEDENDAAGSE
KUNST IN BILZEN
3 JUNI — 30 SEPT 2012





EXPOapostelhuis
AldenBiesen

**GUILLAUME BIJL
WIM DELVOYE
FRED EERDEKENS
JAN FABRE
ON KAWARA
MASH VANVOORDEN**

Abdissenhuis
Munsterbilzen

KeepDelete
Historisch centrum Bilzen

ANDREA WILKINSON
Social Spaces, MAD-fac



Help ons met ons zomerproject!

KeepDelete Bilzen start een zoektocht naar kattenbelletjes bij de Bilzenaar, de hedendaagse 'tesi samanunga' zin voor 2012!

doe gratis mee!

Zoek in je gsm een zinvolle oude sms, een kattenbelletje op de ijskast of in je portefeuille, een tekstje dat voor jou belangrijk is, of grappig, of triest. Een team van ontwerpers zal van je tekst een kunstwerk/designobject maken, je krijgt het van hen terug tijdens kunst op de markt in september, gratis!

Breng je tekst naar ons Design Factory in Pabilo-lokaal, Jazz-Bilzen plein!

- elke woensdag van 11 tot 16 uur
- op 13 juni, 4 juli en 1 augustus van 13 tot 19 uur

Of stuur het naar ons via:

www.tesisamanunga.be/keepdelete

HEDENDAAGSE KUNST IN BILZEN

Op zondag 3 juni gaat in onze stad 'Tesi Samanunga' van start. Dit uitgebreide kunstproject haalt topnamen uit de hedendaagse kunst naar Bilzen. Internationaal gerenommeerde kunstenaars als **Jan Fabre**, **Wim Delvoye**, **Fred Eerdekens**, **Guillaume Bijl**, **On Kawara** en **Mash Vanvoorden** blazen het zinnetje "Tesi samanunga was edele unde sconu" nieuw leven in met werk rond taal. Daarnaast zet **KeepDelete** een participatieve expo op in het historisch stadscentrum. Vormgevers zullen er teksten van Bilzenaren omvormen tot kunstwerken.

'Tesi Samanunga' werd geselecteerd als Parallel Event bij **Manifesta 9**, de rondreizende Europese Biënnale voor Hedendaagse Beeldende Kunst, die deze zomer op de voormalige mijnsite van Waterschei neerstrijkt.

Dit kunstproject geeft het stedelijk cultuurbeleid een stevige duw in de rug. Naast Kunst op de markt, de jaarlijkse kunstaankopen en de tentoonstellingsreeks EXPOapostelhuis wordt er nu ook professioneel werk gemaakt van hedendaagse kunst. Zoals bepaald in het cultuurbeleidsplan laten we de Bilzenaren via 'Tesi Samanunga' kennismaken met hedendaagse kunst. Bovendien koopt de stad de kunstwerken van Mash Vanvoorden en Andrea Wilkinson aan om het Bilzerse kunstpatrimonium verder uit te bouwen.

Wij zijn ervan overtuigd dat 'Tesi Samanunga' ook u zal weten te boeien. Deze website geeft u een overzicht van wat er allemaal te ontdekken valt.



partners

TESI SAMANUNGA

HEDENDAAGSE KUNST IN BILZEN

3 JUNI - 30 SEPT 2012



EXPOapostelhuis AldenBiesen

**GUILLAUME BIJL
WIM DELVOYE
FRED EERDEKENS
JAN FABRE
ON KAWARA
MASH VANVOORDEN**

Abdissenhuis Munsterbilzen

KeepDelete Historisch centrum Bilzen

ANDREA WILKINSON
Social Spaces, MAD-fac

KEEPDELETE
HISTORISCH
TESICENTRUM BILZEN
SAMANUNGA

HEDENDAAGSE
KUNST IN BILZEN
3 JUNI – 30 SEPT 2012



Tijdens een spelletje “Mens erger je niet” in het groot, met de oud meisjesleiding van Chiro Bilzen, liep het mis. Bepaalde moeders gingen zo hard op in hun spelenthousiasme dat op het einde van het spel iedereen zich blauw ergerde aan zowat alles en iedereen. Het papier met de speluitleg waarop iemand de ‘niet’ met pen veranderde in een ‘wel’ zorgt nog steeds voor plezierige reacties.

— Kathleen De Winter —

We starten een zoektocht naar kattebelletjes bij de Bilzenaar. Kattebelletjes zijn korte berichten die de eigenaar soms lange tijd bewaart. Oude briefjes, vaak verfrommeld of amper leesbaar. Vandaag gaat het via onze telefoon, updates op Facebook, berichtjes op je voicemail of een krabbel op een post-it... **Neem deel aan KeepDelete** en laat jouw persoonlijk kattebelletje omvormen tot een kunstwerk. Meld je aan op de website of kom op een woensdag naar de **Design Factory** in het Pabilo-lokaal naast het Seniorenhuis op het Jazz Bilzenplein.



www.thesisamanunga.be/keepdelete



partners

KEEPDELETE
HISTORISCH
TESICENTRUM BILZEN
SAMANUNGA

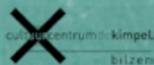
HEDENDAAGSE
KUNST IN BILZEN
3 JUNI – 30 SEPT 2012

de zon
is kapot!

Het gebeurde op een ochtend in februari dat m'n dochtertje Marie, 7 jaar, 's ochtends via de GSM van de juf deze SMS mocht sturen: 'Papa, kijk eens naar buiten, de zon is kapot'. Het bleek om de maan te gaan, die 's morgens nog zichtbaar was.

— Piet Vandebroek —

We starten een zoektocht naar kattebelletjes bij de Bilzenaar. Kattebelletjes zijn korte berichten die de eigenaar soms lange tijd bewaart. Oude briefjes, vaak verfrommeld of amper leesbaar. Vandaag gaat het via onze telefoon, updates op Facebook, berichtjes op je voicemail of een krabbel op een post-it... **Neem deel aan KeepDelete** en laat jouw persoonlijk kattebelletje omvormen tot een kunstwerk. Meld je aan op de website of kom op een woensdag naar de **Design Factory** in het Pabilo-lokaal naast het Seniorenhuis op het Jazz Bilzenplein.



www.tesisamanunga.be/keepdelete



partners

Sharing the Means Project

Typo magazine, Open Manifesto journal and Icograda

Developing and creating a project the size and scale of The Means Project requires that you disseminate your project with your peers. The peers as represented by the above names really suit the project and further show the relevancy of the project as a whole.

Typo Magazine: Writing an article on the Means project for Typo magazine, confirmed our projects relevancy to the international design community as a whole.

visit: www.typo.cz/en/magazine/?cislo=32

Open Manifesto: Contributing to the the Australasian design journal Open Manifesto's issue on Identity, allowed me to take a new look at what was, by then, very familiar material. I was able to draw connections between the personal stories in the book to what it means to be a graphic designer; our trade, how we carry our selves in the world. And who doesn't find it interesting to be in the same issue as Steven Heller!

visit: www.openmanifesto.net/issues/issue-5

Icograda: Submitting the project as a casestudy to Icograda's Design Education reconfirmed our initial goal to create and share our project with international design educators who would see the project as not only a resource but as a trigger for new projects.

The articles in Typo and Open Manifesto exist in physical form as magazine and journal. However, due to moving house in the last half-year, I have yet to open every box of design books, thus what is presented is their web counterpart.

DOMAIN(S)

Design Writing

YEAR

2008-2009

LOCATION

Hamilton, New Zealand



ICOGRADA | Case studies

http://www.icograda.org/education/case_studies.htm

icograda
IDA

International Council
of Graphic Design Associations
A Partner of the International
Design Alliance

leading creatively

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OVERVIEW
MEMBERS
EVENTS
FEATURE
CASE STUDIES
PROJECT GALLERY

Case studies

This section contains case studies of innovative approaches to design education. If you are affiliated with one of Icograda's IEN members and would like to share your story, please submit it to: education@icograda.org

TEACHING DESIGN AS EXPERIENCE

Gunta Kaza's improvisational teaching method unravels responses to hidden thoughts and emotions that are buried under the mundanities of daily life as every class brings on new experience and challenge inspiring educator and student alike.

BOOK DESIGN: A COLLABORATIVE DESIGN TEAM PROCESS

Dana Ezzell Gay, Professor at Meredith College and 'Creative Director' of Book Design: The Colton Review, describes how she creates a collaborative design group, composed of students working as art directors, designers, and arts administrators.

THINK INTERNATIONALLY, ACT LOCALLY: INCORPORATING INTERNATIONALISATION IN GRAPHIC DESIGN CURRICULA

From the book *The means by which we find our way*, compiled and edited by Andrea Wilkinson and David Gardener, recording the experiences of international design educators.

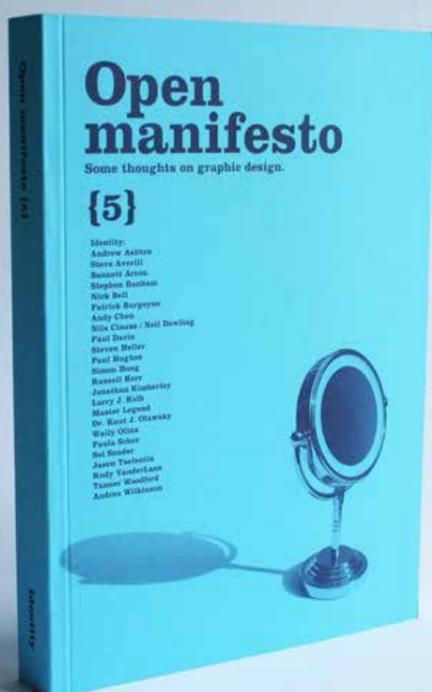
BRANDING THE HONG KONG DESIGN INSTITUTE

This case study from the Hong Kong Design Institute looks at the school's unique brand strategy. As a way to illustrate the school's commitment to design a culture, this multidimensional identity has strengthened HKDI's sense of vision and purpose.

VIP: VISUALISING ISSUES IN PHARMACY

Icograda and The Omnium Project (Australia) hosted the second in a series of free online projects for students studying, interested in, graphic design, photomedia and visual communication.

MIX06





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Case studies

This section contains case studies of innovative approaches to design education. If you are affiliated with one of Icograda's IEN members and would like to share your story, please submit it to: education@icograda.org

TEACHING DESIGN AS EXPERIENCE

Gunta Kaza's improvisational teaching method unravels responses to hidden thoughts and emotions that are buried under the mundanities of daily life as every class brings on new experience and challenge inspiring educator and student alike.

BOOK DESIGN: A COLLABORATIVE DESIGN TEAM PROCESS

Dana Ezzell Gay, Professor at Meredith College and 'Creative Director' of Book Design: The Colton Review, describes how she creates a collaborative design group, composed of students working as art directors, designers, and arts administrators.

THINK INTERNATIONALLY, ACT LOCALLY: INCORPORATING INTERNATIONALISATION IN GRAPHIC DESIGN CURRICULA

From the book *The means by which we find our way*, compiled and edited by Andrea Wilkinson and David Gardener, recording the experiences of international design educators.

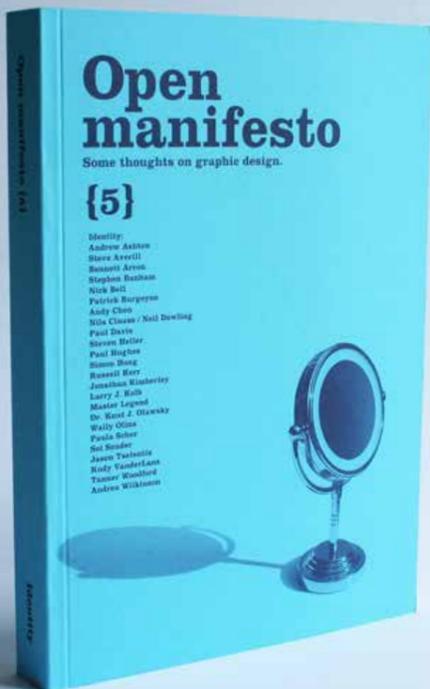
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For them: designing for or with, some or one

Design Vlaanderen, Design Triennial, Belgium is Design

DOMAIN(S)
Design Writing

YEAR
2010

LOCATION
Genk, Belgium

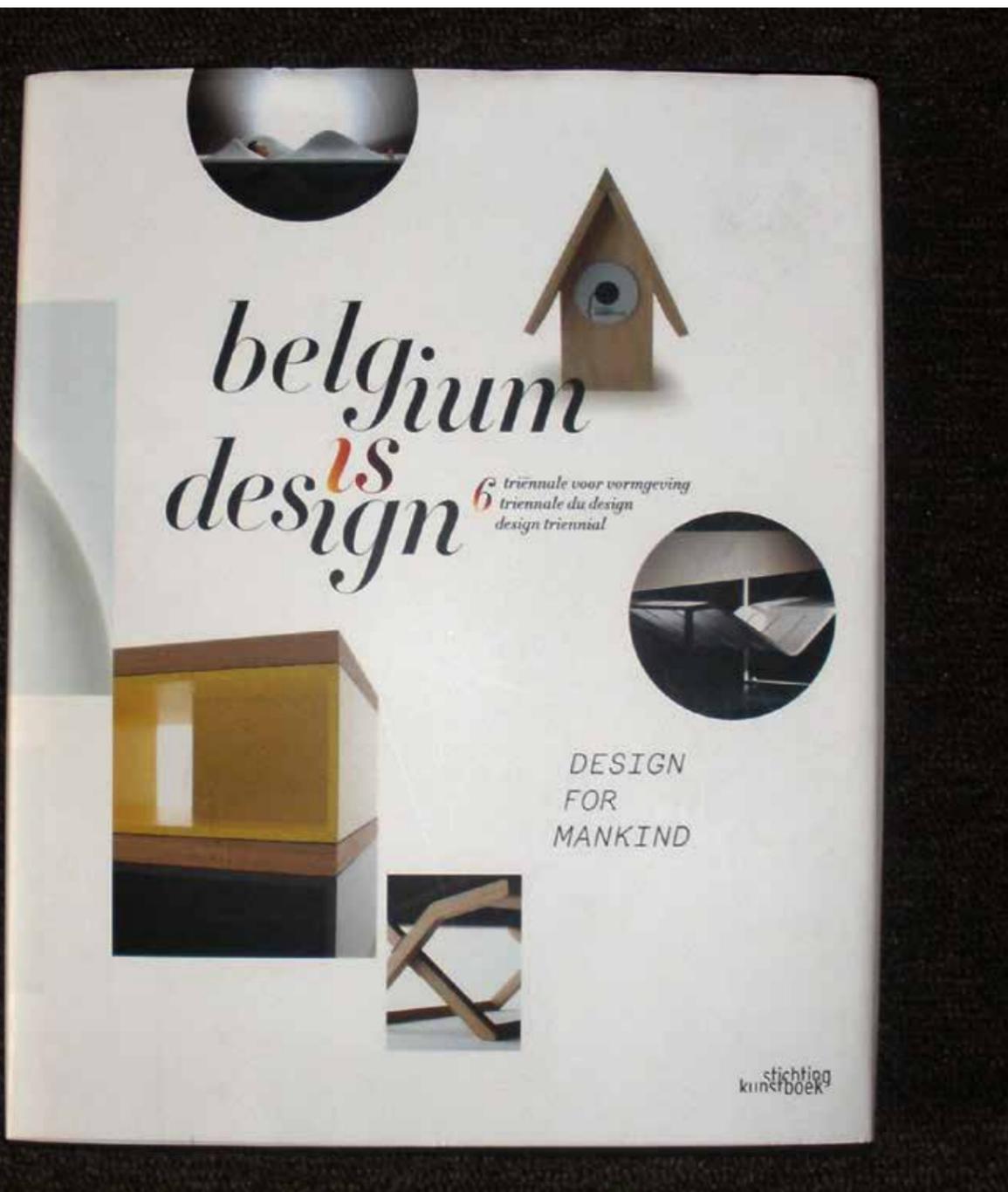
During the time spent on the research project Usewell, my then-colleague Liesbeth Huybrechts* was asked to write a piece on participatory design creation for the new exhibition and book Belgium is Design as part of the Design Vlaanderen, Design Triennial. As I was then working on Usewell and familiar with the research she was doing for her doctorate, she asked me to co-write the article with her.

For them: designing for or with, some or one looks at design as an iterative process in which hybrid objects/things are created and then shared back to new networks. Through the use of casestudies, examples are given both within an arts and design context.

*now vice dean of Research in the Faculty of Art and Architecture (FAK/KULeuven)

Book editor Lise Coirier
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ISBN-13: 978-9058563569





VOOR HEN: ONTWERPEN VOOR OF MET
IN GROEP OF ALLEEN

3, 14 - 18
Gedrukt: Nederland & België: Kluwer



Design heeft vele betekenissen: de term kan verwijzen naar voorwerpen uit een bepaald tijdperk, de stijl van een huist of de lay-out van een krant. Het gaat ook om een zich in een lichthaven verplaatst, de verandering van de fundvat of de functionele aspecten van een ding. Het kan associëren design met dure uitgaven en exclusiviteit, anders met toegankelijkheid en vlotte beschikbaarheid. In dit boek wordt er iets gemaakt en komt die creatie in handen van wie gebruikt (voelt, hooft, voor alternatieve gebouwen aanvalt, koopt, bespreekt en probeert na te maken).

Tot voor kort werden voorwerpen en objecten vaak ingestuurd met de verwachting dat hun gebruikers ook er maar zouden schikken. Met verloop van tijd werd de afstand designer-gebruiker kleiner: designers zijn begonnen om op de leefwijze van de mens in een huist te plaats en te een leefwijze op te dringen. Voeg bij deze mix een groot publiek met een collectieve én individuele stem, en dit brengt ons al snel bij een heidensdagse definitie voor de heden: *ontwerf design*: een plaats waar ervaringen groot worden.

Third place
Hoewel ze allemaal dezelfde invulling aantonen, hebben enkele term deze relatie naar behoren verwoord: *human-centered*, *gebruikerservaring*, *participatief*, *universoel*, *kritisch*, *service... design*. Deze zijn interessante gemeenschappelijke positie in design research. Het is de praktijk de *third place* in het ontwerpproces activeren. Dit door stadsocioloog Ray Oldenburg bedacht begrip wordt naar plaatsen die creatieve interactie tussen mensen ontmoetingsplaatsen in het gemeenschapsleven. De eerste ontwerf plaats (*first place*) heeft het om te werk te gaan met een groep, wordt vaak 'hybride object' genoemd. Deze methoden leggen zo weinig mogelijk nadruk op autoriteit, hiërarchie, maar benadrukken vooral *interpretatie*, *interactie*, *netwerk* en creatieve disciplines in binnen- en buitenwereld. Het is mogelijk dat wat zij creëren vorm kan krijgen in een huist en dat deze groepinput een meerwaarde biedt. In het kader van ons onderzoek documenteren wij wat er zich in deze ontwerf plaats afspeelt en gaan wij op zoek naar hybride objecten die waarde van het ontwerpen bieden onder de aandacht brengen.

LA CO-CRÉATION POUR OU AVEC
QUELQUE CHOSE OU QUELQU'UN

FOR THEM: CO-DESIGNING FOR OR WITH,
SOME OR ONE

Le terme design peut faire partie de plusieurs associations: il est lié à des objets d'une époque donnée, à des aménagements de quartier ou la mise en page d'un journal, à la facilité de se déplacer dans un aéroport, à la courbe d'une poignée ou aux aspects fonctionnels d'une ligne de couture. Pour certains, il est lié à des dépenses et à l'exclusivité et pour d'autres à l'accessibilité et à la disponibilité. Dans un cas comme dans l'autre, une chose a été faite et la chose créée tombe entre les mains de ceux qui s'en servent (sentent, touchent, trouvent des utilisations alternatives, achètent, en discutent et essaient de se faire des copies).

Jusqu'à il y a peu, des objets/êtres étaient lancés dans le monde dans l'espoir que ceux-ci s'en serviraient ou activeraient leurs vices. Avec le temps cependant, la distance entre le designer et l'utilisateur est devenue plus floue; les designers ont commencé à répondre à la manière de vivre au sein d'un environnement au lieu de concevoir un environnement pour y vivre. Aujourd'hui, ce public interconnecté qui s'exprime d'une voix collective et individuelle et leur arrive rapidement à une définition redéfinissante de l'expression 'entree sur l'utilisateur' (entrée au l'utilisateur) nous le rappelle.

Le troisième lieu
En dépit du combat pour harmoniser le sens des mots, aucune terminologie ne semble rendre justice à la définition de cette relation: *centré sur l'humain*, *expérience de l'utilisateur*, *participatif*, *universoel*, *critique*, *service... conception*. Si chacun prend une position marquée dans la recherche relative au design, ces champs lexicaux sont certes actives le 'troisième lieu', dans le processus de conception. Le troisième lieu, mais il forgé par le sociologue urbain Ray Oldenburg, désigne les espaces qui permettent l'interaction créative: des points de rencontre sociaux dans la vie de la communauté qui dépassent souvent la sphère du foyer (premier lieu) ou du bureau de travail (deuxième lieu).

La forme tangible prise par le travail du collectif au sein de ce lieu se traduit souvent par des 'objets hybrides'. Ces méthodes réduisent l'accent sur l'autorité, l'hiérarchie, l'individualisme, mais, au contraire, soulignent l'interprétation, l'interaction. L'un des problèmes que rencontrent de nombreuses disciplines créatives en Belgique et ailleurs est le fait que l'un de ces pas que ce qu'ils créent peut être conçu dans le troisième lieu et que cette activité collective possède une plus-value. Dans le cadre de notre recherche, nous documentons et qui se produit dans

The term design has many associations, it refers to objects of a given era, layouts of neighbourhoods or brochures, the ease with which one can get on an airport, the curve of a handle or the functional aspects of a roof line. For some it is linked to expense and exclusivity and for others to ease and availability. To either case something has been made and the thing created falls into the hands of those who use that break, that alternative, that for, buy, discuss and attempt to make copies of it.

Until relatively recently, objects/uses were released into the world with an expectation that those who used them would be their lives around them. Over time however, the distance between designer and user became less defined; designers began to respond to how people in a neighbourhood lived. Instead of designing a neighbourhood for them to live in, add to this mix a networked public with collective and individual voices and one soon arrives at a contemporary definition for the term user-centered: a place where experiences are shared.

Third place
Although everyone is striving for similar terms, no terminology seems to do justice to define this relationship: *human-centered*, *user experience*, *participatory*, *universal*, *critical*, *service... design*. While everyone takes a marked position in design research, what these fields hope to activate in the 'third place' is the ability to create. Coined by the urban sociologist Ray Oldenburg, 'third place' refers to places that allow for creative interaction, mediated meeting points to community life that don't belong to either home environment (first place) or work place (second place).

The tangible form in which a collective works within this space is often evidenced through hybrid objects. These methods reduce the emphasis on authority, hierarchy and individual creative disciplines in Belgium and abroad is a challenge that what they create can be designed in this 'third place' and that this collective input has added value. As part of our research, we are documenting what takes place in this 'third place' and are looking for hybrid objects that showcase the value of designing within it.

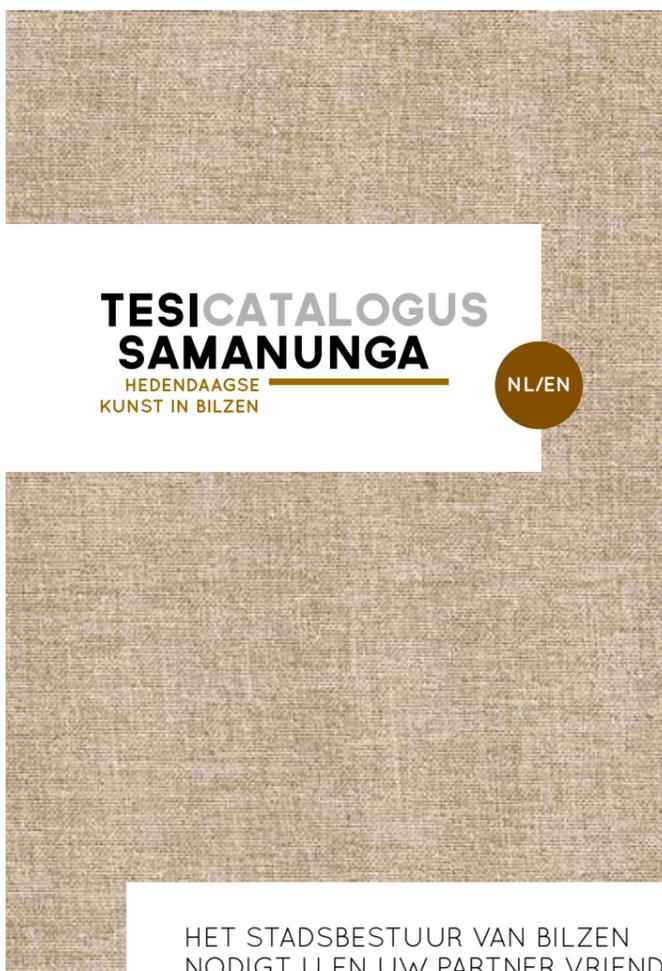
One of the problems that many creative disciplines in Belgium and elsewhere face is the fact that one of the things they create can be designed in the third place and that this collective input has added value. In the framework of the Flemish Exchange of Research called (ECHO), a project funded by the Flemish Institute of Visual, Audiovisual and Media Arts (VIAM) called 'How does

Tesi Samanunga, parallel events Bilzen

As someone already working in Bilzen on the participatory KeepDelete Bilzen project, it seemed natural that I would also be asked to contribute to the overall identity of Bilzen's parallel event to Manifesta 9.

Tesi Samanunga, a text originally written in 1130, was the central focus of the identity, while adding a contemporary flavour to the graphic and layout which would reflect the contemporary nature of the art exhibited.

DOMAIN(S)
Graphic & Media
YEAR
2012
LOCATION
Bilzen, Belgium



WIM DELVOYE
FRED EERDEKENS
JAN FABRE
ON KAWARA
MASH VANVOORDEN

Abdissenhuis
Munsterbilzen

KeepDelete
Historisch centrum Bilzen

ANDREA WILKINSON
Social Spaces, MAD-fac

Verzamel bij de deelnemende handelaars de **kastickets** met Wachtendonckse psalmen die **Fred Eerdeken**s selecteerde.

Neem deel aan **KeepDelete** en laat jouw persoonlijk kattebelletje omvormen tot een kunstwerk. Meld je aan op de website of kom op een woensdag naar de **Design Factory** in het Pabilo-lokaal naast het Seniorenhuis op het Jazz Bilzenplein.

Kom op **zondag 16 september** naar **Kunst op de markt** om de Design Factory te bezoeken of om je verzameling kastickets te laten signeren.



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HET STADSBESTUUR VAN BILZEN
NODIGT U EN UW PARTNER VRIENDELIJK UIT
OP DE OPENING VAN DE TENTOONSTELLING
HEDENDAAGSE KUNST **TESI SAMANUNGA**

op zaterdag 2 juni 2012
om 17 uur
in EXPOapostelhuis

Apostelhuis Alden Biesen, einde Maastrichterallee
Bosselaar 11 in Rijkhoven / Bilzen

WELKOM Maïke Meijers, schepen van cultuur
Hedwig Fijen, voorzitter van de stichting Manifesta 9 Limburg

TOELICHTING Martine Geerts, artistiek directeur ICCA en curator
Luc Tuymans, kunstenaar

OPENING Johan Sauwens, burgemeester stad Bilzen
Gilbert Van Baelen, gedeputeerde van de provincie Limburg

Aansluitend bieden we u graag een receptie aan.

Gelieve uw aanwezigheid te melden via kunst@bilzen.be

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**TESI
SAMANUNGA**

HEDENDAAGSE
KUNST IN BILZEN

3 JUNI – 30 SEPT 2012



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TESI SAMANUNGA

HEDEENDAAGSE
KUNST IN BILZEN

3 JUNI – 30 SEPT 2012

EXPOapostelhuis
AldenBiesen

**GUILLAUME BIJL
WIM DELVOYE
FRED EERDEKENS
JAN FABRE
ON KAWARA
MASH VANVOORDEN**

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Munsterbilzen

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TESI CATALOGUS SAMANUNGA

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TESI SAMANUNGA

HEDEENDAAGSE
KUNST IN BILZEN

3 JUNI – 30 SEPT 2012

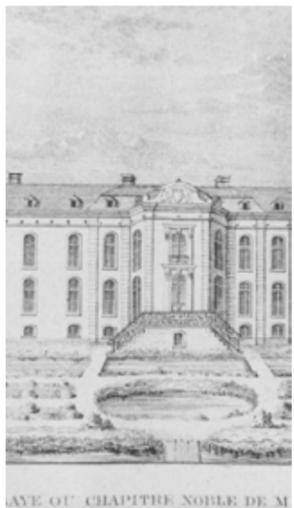


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'Deze gemeenschap was edel en schoon' = 'Tesi samanunga was edele unde scona' verwijst met grote waarschijnlijkheid naar de kloostergemeenschap van het Abdissenhuis. De meeste zusters waren van adellijke afkomst (edel). Schoon refereert naar de functie van een kloostergemeenschap. Zowel het Abdissenhuis als het Apostelhuis bij Alden Biesen, de twee locaties van deze tentoonstelling, hadden een gemeenschappelijke invulling: dienstverlenende taken.

'This community was noble and beautiful' = 'Tesi samanunga was edele unde scona' most probably refers to a monastic community of the Abdissenhuis (House of Abbesses) as most sisters were of noble birth. Beautiful refers to the function of the monastic community since both the Abdissenhuis and the Apostelhuis (House of Apostles) in Alden Biesen, the two locations of this exhibition, had a common aim: being of service.



Wim DELVOYE (°1965, Wervik, België) (m) woont en werkt in Gent

Het werk van Wim Delvoye is op een luchtige manier verrassend en doortastend. Dat luchtige is te wijten aan het feit dat hij vertrekt vanuit een dagelijkse realiteit waarbij hij de natuurlijke connotaties onderuit haalt om vervolgens het item te koppelen aan een andere realiteit waardoor het eindresultaat absurd en humoristisch van aard is. Door deze werkwijze is zijn oeuvre direct en confronterend.

Concreet betekent dit dat hij bepaalde concepten met hun typische dragers, die door de jaren een eenheid zijn gaan vormen, uit elkaar haalt. Het concept koppelt hij aan een andere, niet functionele drager, vandaar een voetbaldoel in een glas-inloodraam. Object noch materie lijken samen te gaan. Sterker nog: Delvoye kiest de materialen zo dat ze absoluut het functionele van de voorwerpen ondergraven waardoor zowel materie als object geherpositioneerd worden. Een soortgelijke decontextualisatie past hij opnieuw toe bij het anders-gebruiken van gekende logo's. Het wekt een schijnbaar impulsief herkennen op om er vervolgens een onwennig gevoelens aan over te houden. Herkennen is een cultureel geheugen waarbij een object/concept

samen met zijn connotatie(s) terug opgeroepen wordt. Enkel diegenen onder ons die behept zijn met een op het detail gericht waarnemingsvermogen en dito geheugen weten welk spel Wim speelt. Delvoye analyseert onmiskenbaar kritisch onze samenleving met een absoluut gevoel voor detail en tevens met zoveel humor dat zijn creaties geniaal in hun eenvoud zijn. Zijn wereldwijde erkenning is te wijten aan het feit dat zijn creaties een universele beeldtaal bezigen die gestoeld is op het collectieve geheugen.

Na Tony Cragg is Wim Delvoye de tweede kunstenaar die gevraagd werd om een nieuwe monumentale sculptuur te ontwerpen die binnenin de Pei-pyramide van het Louvre komt te staan. Wim koos voor een ontwerp in inox in de vorm van een gestorte gotische toren genaamd 'Suppo'.

Wim DELVOYE (°1965, Wervik, België) (m) lives and works in Ghent.

Delvoye's oeuvre is surprising and comprehensive in a light-hearted way. This light-heartedness is due to taking elements of daily reality as a starting-point, while he tackles natural inferences and links the item to a different reality, which leads to an absurd and humorous outcome; a method which makes



his work straightforward as well as confrontational.

To be more specific, he divorces concepts from their typical 'carriers', which have formed a unison for years. He then matches the concept to another carrier which is certainly not functional, hence a football goal in a stained-glass window. Neither object nor matter seem to match, moreover: he has chosen materials that will absolutely undermine the functional aspect, thereby repositioning both matter and object. A similar decontextualisation is applied to his reuse of well-known logos. This evokes an apparently spontaneous recognition leading up to an uncanny feeling. Recognition is a cultural memory evoking an object/concept at the same time as its connotations. Only if you are endowed with a perceptive power focused on detail and memory to go

with it you will see through Wim's game. Unmistakably, Delvoye analyses our society with an absolute sense of detail and with such humour that his creations are at once simple and ingenious. His global recognition owes to the fact that his creations apply a universal imagery based on collective memory.

Next to Tony Cragg, Wim Delvoye is the second artist to be commissioned with a new monumental structure inside Pei's pyramid. Wim opted for a stainless steel design in the shape of a twisted gothic tower named 'Suppo' ...

Met KeepDelete wordt een participatieve tentoonstelling opgezet. Ook deze vertrekt vanuit het Tesi samanungazinnetje, dat als trigger wordt verspreid in Bilzen. Een team van vormgevers en kunstenaars, onder leiding van kunstenaar en docent Andrea Wilkinson, zullen daarna Bilzenaren stimuleren en ondersteunen om hun persoonlijke kattebelletjes in een materiële vorm te gieten.

We starten dus een zoektocht naar kattebelletjes bij de Bilzenaar. Zinnettes met op zich weinig 'zinvolle' betekenis. Enkele woorden, eigenlijk nauwelijks een zin, maar toch belangrijk genoeg om te worden neergeschreven. En voor de eigenaar waardevol genoeg om te bewaren. Vaak hebben die originele papertjes hun beste tijd gehad: gebeurd, verfrommeld, de tekst amper leesbaar. Vandaag worden we overspoeld door zulke korte zinnen: via onze telefoon en maximum 140 tekens lang, of langere gesprekken op onze computers. We laten korte fragmentjes van ons leven achter op Facebook, kleine berichtjes in een voicemail of korte notities op een post-it. KeepDelete vertrekt van die kattebelletjes in de vorm van een klein papertje op de keukentafel,

een emailbericht, een sms-boodschap... Eigenlijk gedoemd om te verdwijnen of te vergeten.

Bilzenaren kunnen hun kattebelletjes, oude briefjes maar ook SMS'jes, voicemails, tweets en status updates, inleveren om ze te transformeren tot fysieke objecten die u kunt bijhouden: posters, zeefdrukken, letter press, T-shirts, kruissteek, geëist metaal, foto's, schilderijen, stencils, neon, etc. Zo wordt die 'onbenullige' tekst een tastbare herinnering, een



Dit bericht stuurde ik naar mijn moeder op de EHBO net voordat Pukkelpop getroffen werd.
Gina Meyers, Ontwerper

Fred EERDEKENS (°1951, Heusden-Zolder, België) (m) woont en werkt in Hasselt.

De laatste werken van Fred Eerdeken zijn geen falsificatiebewijs maar gaan veel verder. Het zijn zoektochten naar wat er 'niet' is. 'Niet' verwijst in deze niet naar iets onbestaands maar net naar datgene dat bestaat maar niet getoond wordt. Het zijn de weglatingen, het wegknippen, het wegplooiën die het werk bepalen. Om dit te kunnen moet men de essentie kennen van zowel het vormelijke als het inhoudelijke. Wanneer we naar werken van Fred Eerdeken kijken, worden we met verstomming geslagen. Enerzijds omdat hij een woord laat verschijnen dat in een gekronkelde stalen draad zit. Voor het publiek is dat onleesbaar totdat een schaduw op een achterliggend oppervlak, door middel van een lichtbron, in leesbare tekens resulteert. Schijnbaar simpele woorden met een enorme draagkracht die ons tot nadenken stemmen. Anderzijds biedt zich een andere vraag aan: namelijk of er nog realiteiten zijn die wij niet waarnemen. Moeten we leren anders te kijken? Dingen zoeken die op de achtergrond aanwezig zijn en gevormd worden door niet-entiteiten zoals niet-kleuren, niet-zon, niet-opvallen, niet-communiseren. In een wereld met picturale overdaad is het zoeken naar afwezigheden geen

sincure. 'Niet' en 'geen' worden geherdefinieerd en krijgen een andere betekenis dan niet-aanwezig zijn. Fred heeft het 'woord' als leestekens geherdefinieerd. Het is een 'ding'. Deze objecten zijn onderwerp van zijn zoektocht en zijn oeuvre.

Het werk van Fred Eerdeken gaat over het anders lezen van tekens en betekenis, op een manier die totaal verschilt van deze die op schoolse wijze werd aangeleerd. Eerdeken zegt over zijn werk: 'De begrippen tekst en teken gebruik ik dan ook niet in de enge, gemeenschappelijke betekenis van met letters gevormde dingen die je leest, maar in de erg ruime betekenis van 'spoor' die Jacques Derrida eraan geeft.'

Fred EERDEKENS (°1951, Heusden-Zolder, Belgium) (m) lives and works in Hasselt.

Fred Eerdeken's latest works of art are not proofs of falsification but they go way beyond. They are quests for what is 'not there'. 'Not' does not



Meinder Milissen

non-communication? Amidst the modern excess of pictures, looking for absent things is no small feat. 'Not' and 'no(ne)' are redefined and are not synonymous to 'not being present'. Fred has redefined 'words' as 'readings/signs'. They have become 'objects' of his quest and his work.

His oeuvre is about reading signs and meanings in a way that differs entirely from the one we learnt in school. Eerdeken about his work: 'I do not use the notions text and sign in their strict, common meaning of 'things you read, formed by letters' but in the broader sense of 'track' given to them by Jacques Derrida.

refer to something non-existent but to what does exist but is not shown. These works are defined by omissions, cutting out or folding away. To be able to bring this about it is necessary to know the essence, formally as well as substantially. When we look at Fred Eerdeken's work we are dumbstruck. On the one hand he makes a word emerge from coiled steel wire, illegible for the public until a shadow cast by a light source on a backdrop results in legible signs. The apparent simplicity of the words turns out to be charged with enormous potential, which urges one to think. On the other hand another question emerges: are there any other realities that escape our perception? Should we learn how to look differently? To look for things that are present in the background and are shaped by non-entities such as non-colours, non-sun, non-prominence,

Jan FABRE (°1958, Antwerpen, België) (m) woont en werkt in Antwerpen

Fabre's oeuvre is divers en tegelijk homogeen. Divers omdat hij behalve beeldende kunstenaar



Stephan Vanfleteren © Artglobe

ook theatermaker, schrijver van theaterteksten, operaregisseur, scenograaf en choreograaf is. Zijn uitgangspunt is niet zozeer een bepaalde discipline maar ideeën, symbolen en concepten. De grote thema's van het leven zoals vergankelijkheid, dood,

verrijzenis, ... intrigeren hem. In zijn beginperiode nam hij vaak zijn biografie als onderwerp waarbij het lichaam en vooral zijn lichaam tot fysieke extremiteten toe geëxploreerd werd. Het is een afstasten van grenzen die hüberend overschreden worden. Het lichaam is hier niet enkel object maar ook medium. Hij gebruikt zijn bloed, sperma, zweet en speeksel om te schilderen/tekenen. Zijn lichaam is zijn labo. Ook in zijn later werk schuwt hij de uitdaging van lichamelijke outputting niet (Je suis sang 2001).

Een typisch gegeven in het oeuvre van Jan Fabre is het uitgangspunt. Hij laat zich inspireren door klassieke werken en voegt er een 'Jan Fabre'-gehalte aan toe. In het geval van Het Zwanenmeer werd dit een zinnenstrelende vertoning met een enorme emotionele gladenheid die mijns inziens het originele ver achter zich liet.

Zijn beeldend werk wordt gedomineerd door het theatrale dat hier van zijn negatieve connotatie wordt ontdaan. De nadruk komt daardoor vooral te liggen op het surrealistische en het verhalende. Het zijn metaforen waarbij hij ook hier een klassiek uitgangspunt

neemt en het herdefinieert. In Heaven of Delight bedekte hij het plafond van de Spiegelzaal van het Koninklijk Paleis van Brussel met vleugels van 1,5 miljoen juwelenkevers. Hij liet zich hiervoor inspireren door De Tuin der Lusten van Hieronymus Bosch. Fresco's uit de renaissance en barok lagen mee aan de basis. Hij voelde zich dan ook helemaal in zijn sas toen hij door het Louvre als eerste hedendaagse kunstenaar werd uitgenodigd om te anticiperen op het werk van de oude meesters.

Jan FABRE (°1958, Antwerp, Belgium) (m) lives and works in Antwerp.

Fabre's work is diverse and at the same time homogeneous. His diversity is apparent from his activities as a visual artist, as well as a writer, director, set designer for the theatre, opera director, and choreographer. His starting-point is not so much some kind of discipline as it is ideas, symbols and concepts. He is intrigued by the greater themes of life such as transitoriness, death, resurrection ... At the beginning of his career he often used his own life as a topic, exploring the body - especially his own - to physical extremities. It is about tracing limits and exceeding them in a shiver. Here the body is not just an object but also a medium. Fabre uses blood, sperm, sweat and spittle to paint and draw with. His body is his laboratory. Even in his later work he does not shy

away from the challenge of physical exhaustion (Je suis sang 2001).

A typical element in all of Jan Fabre's work is the starting-point. He is inspired by classical works of art and adds the 'Jan Fabre' touch to them. Hence *Swan Lake* became a show that caressed the senses, highly charged with emotion, which, in my opinion, outshone the original by far.

His visual art is ruled by the theatrical stripped of its negative connotation. Hence Fabre focuses on the surrealistic, the narrative. He draws his metaphors from the classics, at the same time redefining them. In *Heaven of Delight* he covers the ceiling of the *Hall of mirrors* in the Brussels Royal Palace with 1.5 million jewel-scarab wing cases. He got the inspiration for this work from Hieronymus Bosch's *Garden of Earthly Delights*, as well as from renaissance and baroque frescoes. No wonder he felt completely at ease when he was the very first contemporary artist to be asked by the Louvre to anticipate the works of the Great Old Masters.

Deze catalogus verscheen naar aanleiding van de tentoonstelling 'Tesi Samanunga' met werken van Guillaume Bijl, Wim Delvoye, Fred Eerdeken, Jan Fabre, On Kawara en Mash Vanvoorden en de participatieve tentoonstelling KeepDelete onder leiding van Andrea Wilkinson.

Gast spreker bij de opening was Luc Tuymans en curator Martine Geerts.

'Tesi Samanunga' is een initiatief van de Dienst Cultuur van de stad Bilzen in samenwerking met curator Martine Geerts (ICCA / vzw Artitude), Social Spaces MAD-fac / Andrea Wilkinson en EXPOapostelhuis / cultureel centrum de kimpel, geselecteerd als Parallel Event bij Manifesta 9.

Met bijzondere dank aan:

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Catalogus: Fotocredits: Fred Eerdeken door Meinder Milissen Jan Fabre door Stephan Vanfleteren © Artglobe Lay-out: Andrea Wilkinson Teksten tentoonstelling en kunstenaars: Martine Geerts

Participatory creation is risky

book, presentation layout and the illustrations of ideas

In 2011 I got the opportunity to work with Liesbeth Huybrechts on the layout and illustrations of her thesis, *Participatory creation is risky. A roadmap of participatory creation processes and the shifting role of creative 'things'*. This included designing a book that was over 300 pages in length as well as illustrating around 40 key elements of her thesis. Liesbeth was very specific in what she wanted to share, but very open to my design style.

As her book was looking at participatory creation (mapping, iterative processes, collaborations, etc) I wanted the book to also reflect this shuffling and looseness.

available from www.lulu.com

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Graphic & Media

YEAR
2011

LOCATION
Genk, Belgium

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Participatory creation is risky.

A roadmap of participatory creation processes and the shifting role of creative 'things'.

Liesbeth Huybrechts



KATHOLIEKE UNIVERSITEIT
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Doctoraat in de Letterkunde
Leuven, April 2011 KU Leuven
Faculteit Letteren, O.E. Literatuur en Cultuur

Promotor: Prof. Dr. Jan Baetens
Co-promotor: Prof. Dr. Fred Truyen

Participatory creation is risky.

A roadmap of participatory creation

Participatory creation is risky.

A roadmap of participatory creation processes and the shifting role of creative 'things'.

Liesbeth Huybrechts

Participatory creation is risky.

A roadmap of participatory creation processes and the shifting role of creative 'things'.

Liesbeth Huybrechts



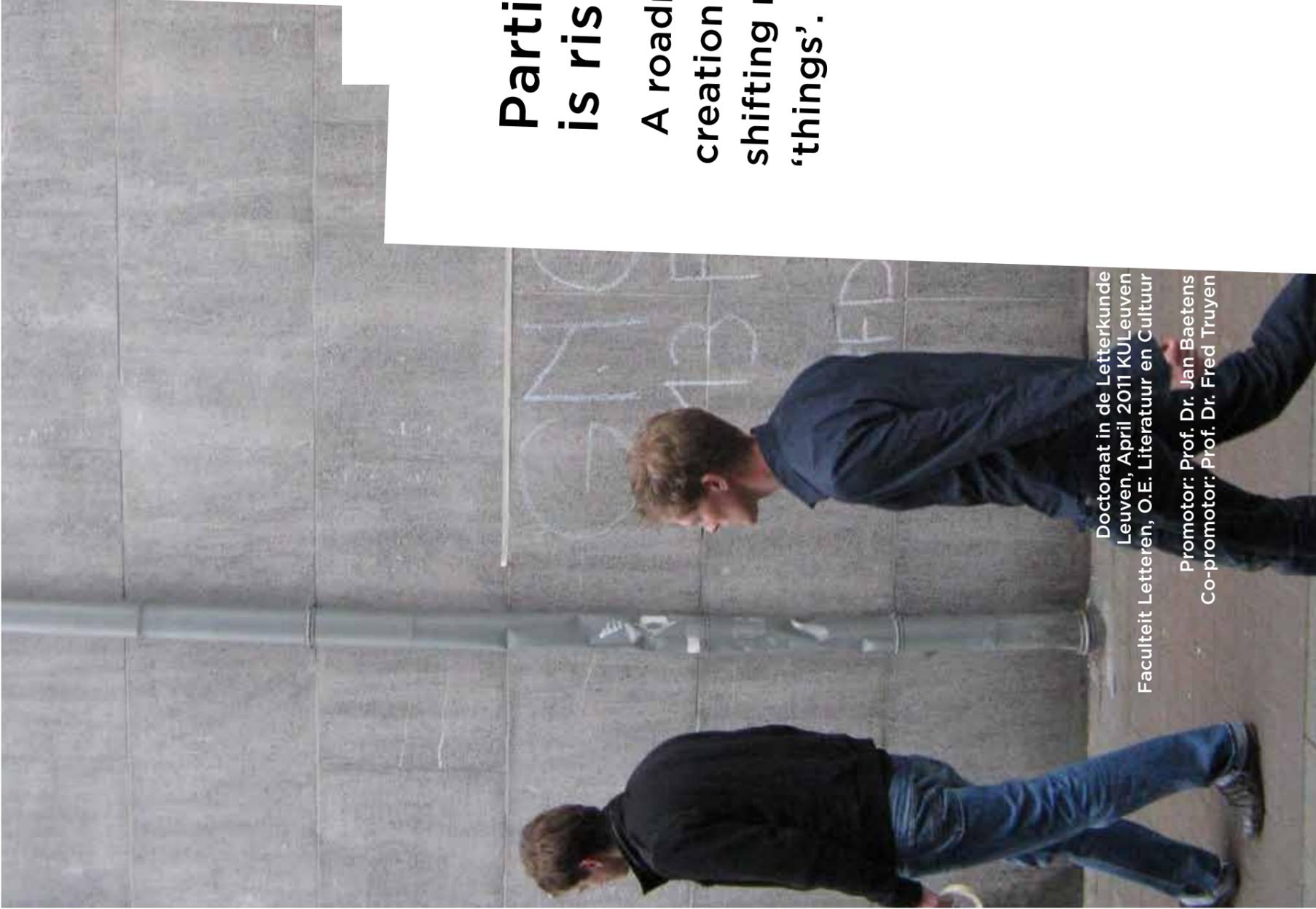
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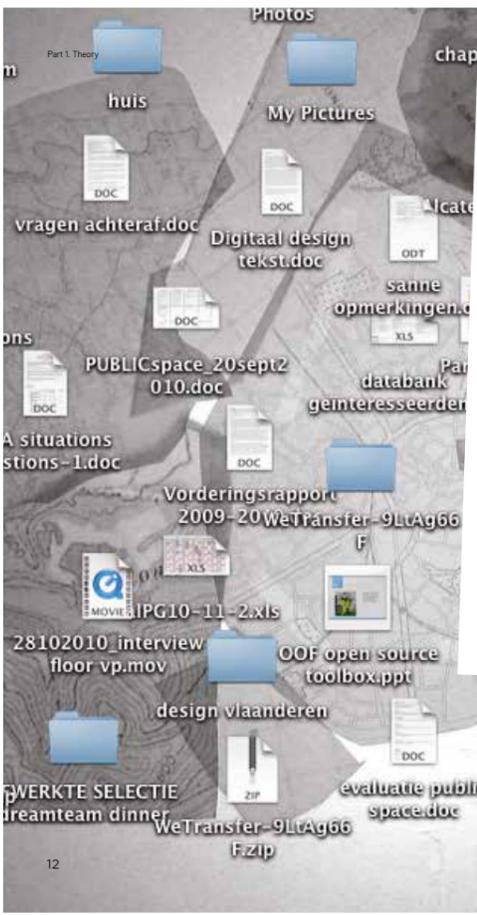
Participatory creation is risky.

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Participatory creation is risky.

A roadmap of participatory creation processes and the shifting role of creative 'things'.

Participatory creation is risky.

A roadmap of participatory creation processes and the shifting role of creative 'things'.

Summary

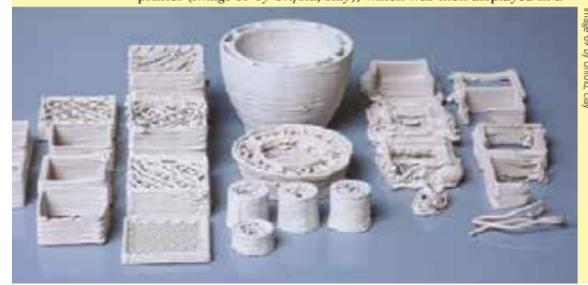
Today more and more creative people are convinced of the fact that working across the borders of disciplines, between experts and audiences/users/patients/... could lead to inventive new ideas and outcomes. This research analyses how participation across these borders is made possible during a creative process. It starts with describing how the concept of **participatory creation** is related to evolutions in new media and culture (*Chapter 1: Participatory culture*) and in the field of design and the field of (media) art (*Chapter 2: An art and design of participation*). These evolutions are often linked to the term **participatory culture**. This refers to a culture in which individuals can collaborate, making use of media/tools that can be used in a networked way. Despite these possibilities, participation is still not part of the everyday creative practice of individuals and organisations. What is often perceived as difficult by creators, is that, while participating, they should open their creation process / output up for (un)expected adaptations, without – however – losing their expert creative input. This practice is seldom understood and transferred in higher (art) education or in organisations in the creative field.

A roadmap of participatory creation processes and the shifting role of creative 'things'.



remixability allowed the schools to take control of the box, independently of the designers; the box thus became a risky thing. To be able to allow things to become risky, Unfold decided that their things (printer, game and installation) should include more **feedback mechanisms**. While children were building via the architectural game toolbox, they could make intermediary prints of their constructions. This enabled them to take pauses while building and show their work to their parents. To provide a point of closure, at the end of the application an email was sent to the children with their end-result. The design contests also included clear peer-recognition via the presentation of the most beautiful designs in print at a public event.

In *l'Artisan Electronique* a similar form of closure was aimed for. They offered members of the audience the possibility, after a period of moulding, to push the **save button** when they were happy with the design displayed on the screen (*Image 68 by @Kristof Vrancken/ Z33, pottery disk*). Later, they could see the pot coming out of the printer (*Image 69 by Unfold, clay*), which was then displayed in a



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and are given different names, as. *Locative media walks* situate stimulate certain behaviour through from the experience of the pedestrian. The form of emotional or psychological *walking* tries to make invisible or fragile more tight, like through marking representations of how actors example: Belasco Rogers' walks are ionists, but play with the complexity, temporary technologies and contexts. artist uses de-familiarisation to invite (*De-familiarisation*).

Community and transparency
ert tradition produces things that an – often – more disruptive way, e and ameliorative answers: the de- arts.

age in the arts, embraces collective ates that "All artists are alike. They more social, more collaborative, de-authored tradition, the work squishing authorial control. This is and democratic than a work that is f a work. In this case the aesthetic of risk and unpredictability and a non-second, very often interrelated lineage e perceived crisis in the community

In: *Leonardo Electronic Almanac*, 14 (3). Available at: ol_14/lea_v14_n03-04/guested.html. collaboration and Its Discontents. *Artforum*, p. 1.

Daniel Belasco Rogers (1966) is known for his walks, bringing subjective experiences to the surface. He explains in the workshop series *New Brave World (IMAL, Brussels)* how he moved from London to Berlin and started a new life. Via a GPS device that he carries with him every day, he digitally draws his encounter with a new world on a map. After a few years of drawing, the streets and paths of Berlin become more and more visible on the GPS map. Next to Berlin he draws many different cities, like London, Perth or Sidney. The drawings also become very close to the daily life of the artist. When he moves, he draws. Since a few years he draws together with his wife Sophia New. His ongoing work *The Drawing of My Life (2003 -)* is a subjective movement through the city, literally drawn by important moments in the life of Belasco Rogers and New, like the birth of their child. The map makes elements of the city transparent that are not immediately visible on formal maps. Plus, it makes a link explicit between the online environment and the physical space. This relation is not one on one: the GPS tracks are not completely accurate and in this way we see a big difference between the walked trajectories and the digitally represented trajectories. This opening or difference leaves room for participation by others and this is of course exactly what Belasco-Rogers aims for. He builds on a very personal relation with GPS devices, he plays with an informal aesthetic. He doesn't try to wipe out the little mistakes in representation. He does not try to display a perfect image of a trajectory, like consumer applications of GPS for the bike or the car. This sense of imperfection can convince people from other perspectives that they can contribute to the experience in a personal way.

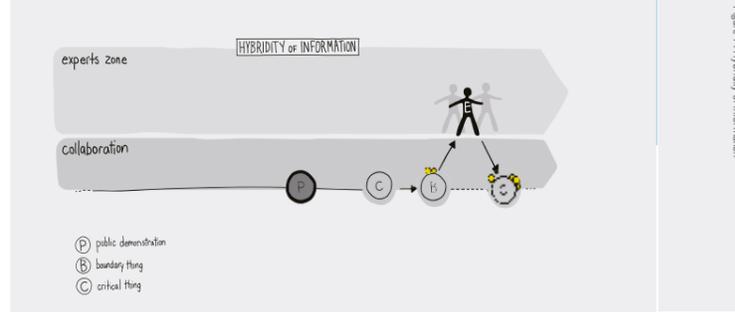
Image 10 Daniel Belasco Rogers in framework of presentation in BUDA, Kortrijk

Bystander by Blast theory is an artistic mixed reality game. "In the game, two players, one online and the other equipped with mobile technologies, follow somebody moving through the city. Both have access to limited and different kinds of information. (...) the mobile player's location is tracked using GPS data, which is of low spatial and temporal resolution and also prone to errors. Thus the issue is not 'What does this display mean?' but 'Do I trust it?' – that is, how does the display correspond with reality?" Another Blast Theory installation *Desert Rain* juxtaposes the established media forms of theatre, interactive installation and computer game, and provokes militaristic play while being an anti-war piece. It uses a rain curtain as a projector screen, creates a blurred, shifting image, a digital *sfumato*, which contrasts with the usual precision of electronic displays.

Image 18. Desert Rain by @ Blast Theory

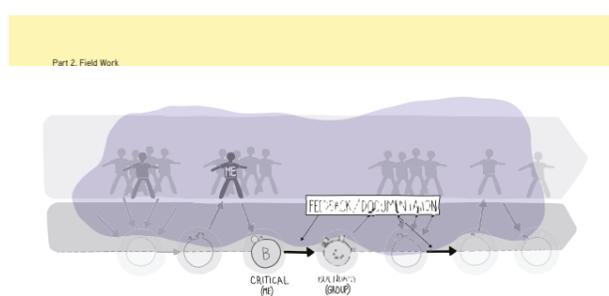
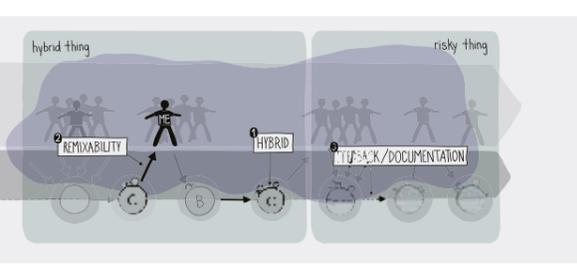
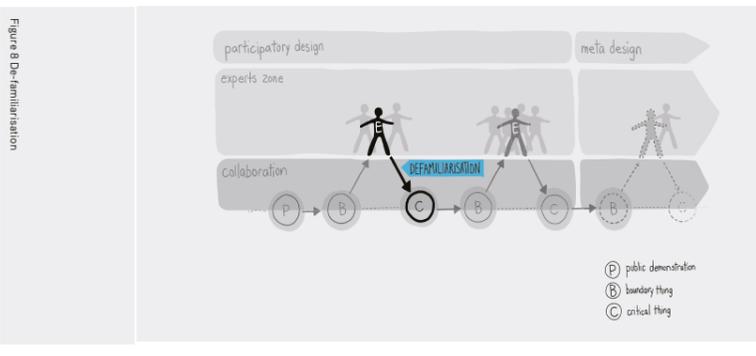
that is caused by imprecise technologies, like GPS information, would often be responded to by ignoring or covering it as a flaw. In Blast Theory's games these inconsistencies are revealed and integrated into the user experience in a meaningful way, as a 'fuzzy avatar', a role, responsibility of and a challenge to the players. People join forces to gather clues about how to play the game, instead of relying on the technology.

Tactics that are often used, to produce hybridity of information (*Figure 14 Hybridity of information*) are summarised by the authors in four points.



Imprecise representations to emphasise uncertainty
Imprecise, de-contextualised information, perceptually undemanding things blur displayed information physically or conceptually. The need to fill in gaps can increase aesthetic and conceptual attraction. e.g. Desert Rain's use of a rain curtain

Exposing inconsistencies to create a space of interpretation
Inconsistent juxtaposed information in things require viewers to interpret, build their own meanings e.g. Bystander: GPS vs spoken information.



Creative practice in participatory culture, makes it increasingly clear that technology is not an autonomous construct, but a cultural, political and technical fabric. I observed that this idea is picked up by groups of creators that construct things carefully and in much detail, with great attention given to contexts, nodes and the seams that connect the nodes to each other in the form of imaginative collages; seducing people into further participation. It can be concluded from all of this that designing hybrid and risky things requires skill, experience and practice. This skill, experience and practice is mostly developed on the border between art and design, art and technology, art and science and very specifically, at this moment, in the field of HCI, locative media and media art. In most professional environments, even in the artistic and design disciplines, the activity on these border areas appears to be defined too loosely as 'experimental'. It became clear, however, that creative work in these border areas does follow some patterns and applies certain methods and tools to create hybridity. In artistic environments this cross-over zone is also regularly wrongly defined as not-art or even science or technology. Plus, in technological or human scientific professional environments, the role of artistic actors is rarely taken seriously, unless they take a clear leading position in at least a part of the creation trajectory or if they have significant economical weight, technological knowledge and/or scientific reputation. Although media artists and designers have proven their technological and societal value many times, their scientific and economical capacity remains small.

Feedback is very important in a participatory creation process, since the **more viewpoints the in-between hybrid and risky things attracted and represented**, the more interesting they were perceived as a thing by the research subjects. Each viewpoint/discipline wants to see their own tools, methods and ways of working represented by means of traces in a thing. The public demonstrations of high tech prototypes were, most of the time, evaluated the best, since there a lot of the layers of hybridity were already brought together. Plus, the public character forced people to collaborate more quickly, more intensely and it was a large opportunity for feedback. Many of the participants in the mappings stated that they also put in a lot of effort in providing the larger public with a sense of closure, via rewards, or showing their contributions to a larger community. Unfold did this via the *demonstration of the ceramics in a closet*. The Patching Zone organised *large events* to demonstrate what the local youth (*GoForIT!*) or cultural workers (Gouda) realised. Alcatel made a *table cloth* that summarised all participant's efforts in an imaginative and tangible way. In general, **documentation** was an important form of **peer recognition and feedback** and thus a crucial driver for participation (*Figure 29 Documentation/Feedback*).

Part 2. Field Work

Part 3. General Conclusion

Participatory creation is a risky thing

In e-culture and research in art and design a **new paradigm of creating, distributing and using** becomes apparent that is related to participatory culture. In this culture, creative people allow participation from other perspectives in their creation process. Diverse participants (the 'audience'/other disciplines) engage in a participatory relation, by accumulating, archiving, constructing with the things (content, hardware or software) that are created. It appeared that this field of participatory culture remains abstract for many creators. This may be due to the fact that the creation process for participatory culture remains little explored today by research.

Creators who engage in participatory creation processes deal with two challenges. (1) Things that function in participatory culture are **never finished**. In art education people are generally not taught to release these kind of 'unfinished' products, which were called things, in daily life. Creators who design 'things', deliberately prevent closure. They continuously allow different expert (groups) to introduce different meanings, problems and conflicts in relation to the thing. This has to do with the fact that *everything* loses its power to trigger participation when people agree upon it. Things

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A Ramp magazine *issues 3 and 4*

A ramp magazine was a short-lived, arts criticism magazine produced by Mediarts Ramp Gallery. Printed on newsprint, and with a circulation of 2000 copies, each issue had its own theme and provided the freedom to develop new grids, proportions, type-selection, etc. from the previous issue.

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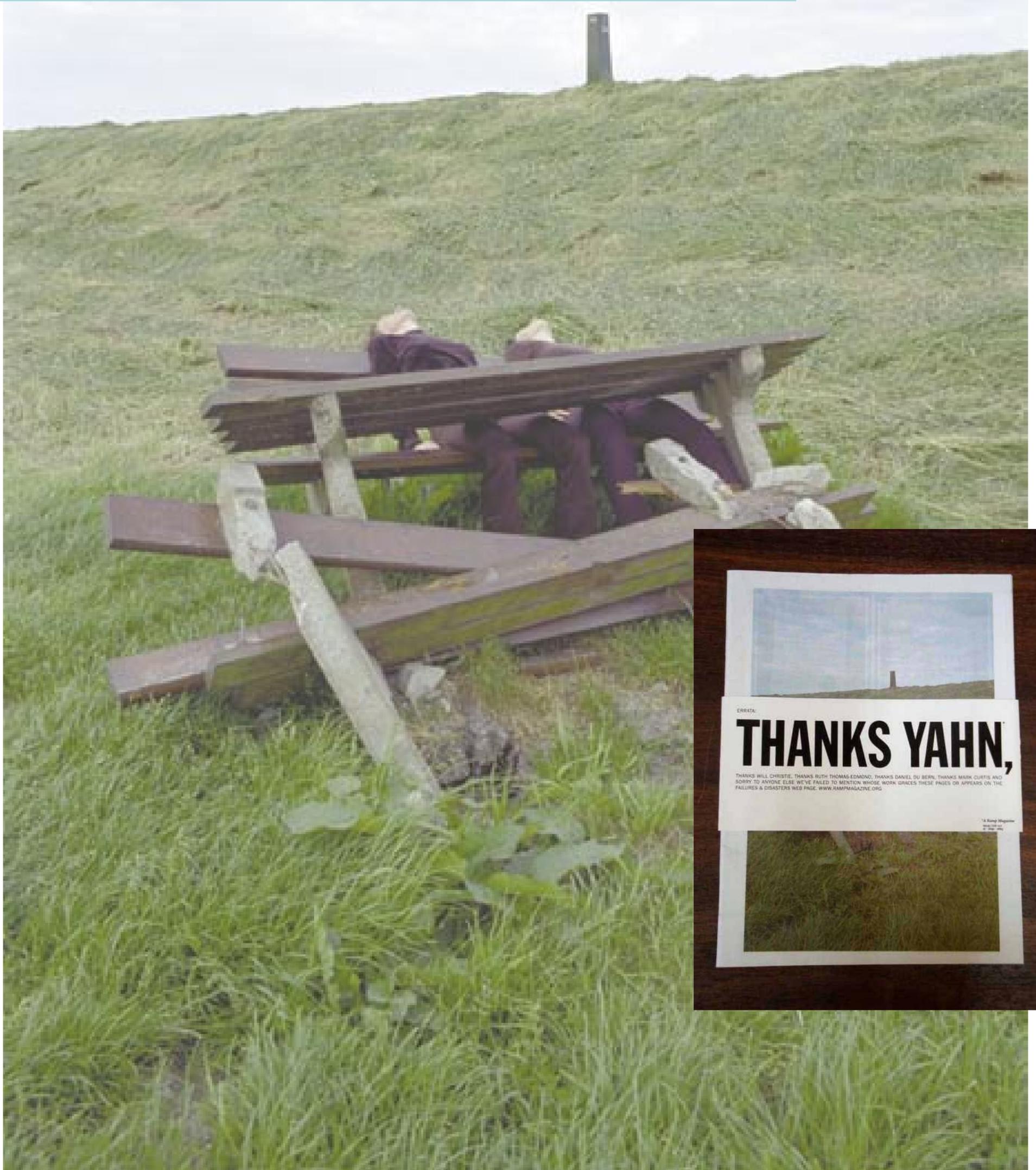
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Editorial // Cassandra Barnett,

Failures and disasters

Art / Design / Writing // MariaMaria, *Broken*, 2005; Mat Tait, *Great Historical Disasters*, 2005; I'm Too Sad to Tell You, Karin de Jong and friends share their troubles; Lisa Benson, *The Quick and the Dead*, 2005, text by Grant Matheson, images by Lisa Benson; John Bock: *Artist as Bin-Man*, Natalie Davies sifts through the *enfant terrible's* rubbish; Disaster Accumulation, Poetry by Tony Green; Sarah Hopkinson and Jasmine Lajunen, *Mapping the Solar System (Fat Chance Peter Abbot)*, 2005; Amelia Harris, *La Loom: Alphabet by the Light of the Moon*, 2005; Shigeru Takato, *Zurich II*, 2004, from the series 'Television Studios'; Dented Consciousness: the Failure of Photography, Fiona Amundsen analyses the medium we all hate to love; J.A.WALLACE, *L1HAM1*, 2005; thetincanner, *a diffrent drumma*, 2003-2005; Walk, Fiction by Anthony Byrrt; Paul Cullen, *Attempts, June 2002 and July 2004*; Jan van der Ploeg, *Ramp*, 2005

Regulars

Views / Reviews // Farm Boy Says All Good, James Finlayson quizzes Tao Wells about *Radio and Television* and art in general; Fucked off. Free neck braces. City, Tristen Deschain gets intimate with Cortina at *It's Probably Better if You Don't Know Us*; On the Endless Carousel, Matthew Crookes reviews *(to be continued) 1992-* by Francis Alys; Keep Your Cranium in a Tranquil State, Amit Charan is soothed by a fellow misfit; Shells, Jessica Reid takes a shine to the abandoned petrol station

The Hamiltonian // The Centennial Fountain, Nick Browne; Two Conceptual Fountains, Rebecca Hobbs

Missed the Boat // Michael Hutchence, Barry Whitenoise; A Fictional Story of the Same Name, Andrea Wilkinson

Diagrammatic // Dane Mitchell, *Untitled*, 2005

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John Bock, the absurd, demonstrative and ever-flamboyant artist as bin-man, did it again at his 2004 show *Klutterkammer*, as he did it for me at Documenta 11 in 2002. The German renegade lured his audience into a seductively trashy, madcap world, constructed of equally trashy performances and installations – and things would never be the same again.

John Bock: Artist as Bin-Man

by Natalie Davies

German installation and performance artist John Bock is something of a reverse-chemist, spinning colourful garbage from the treasure troves of reason. Natalie Davies picks through his trash and finds a heap of sense lurking within the nonsense.

At Documenta, in the Orangery gardens in Kassel, I wandered into an exceedingly large wooden box isolated in a peaceful garden setting. As my eyes adjusted to the cool dark space I saw a curious concoction of projections – a heady mix of theatre, fancy dress, violence, food and humour. Mesmerised by the film footage framed within this enormous space, I had been exposed to my first Bock: *Boxer* (2002), the likes of which I had never seen before. The place where this all unfolded was like an art quarantining device, minimising spillages and leakages into the serious art world of Bock's nonsense, chaos and craziness.

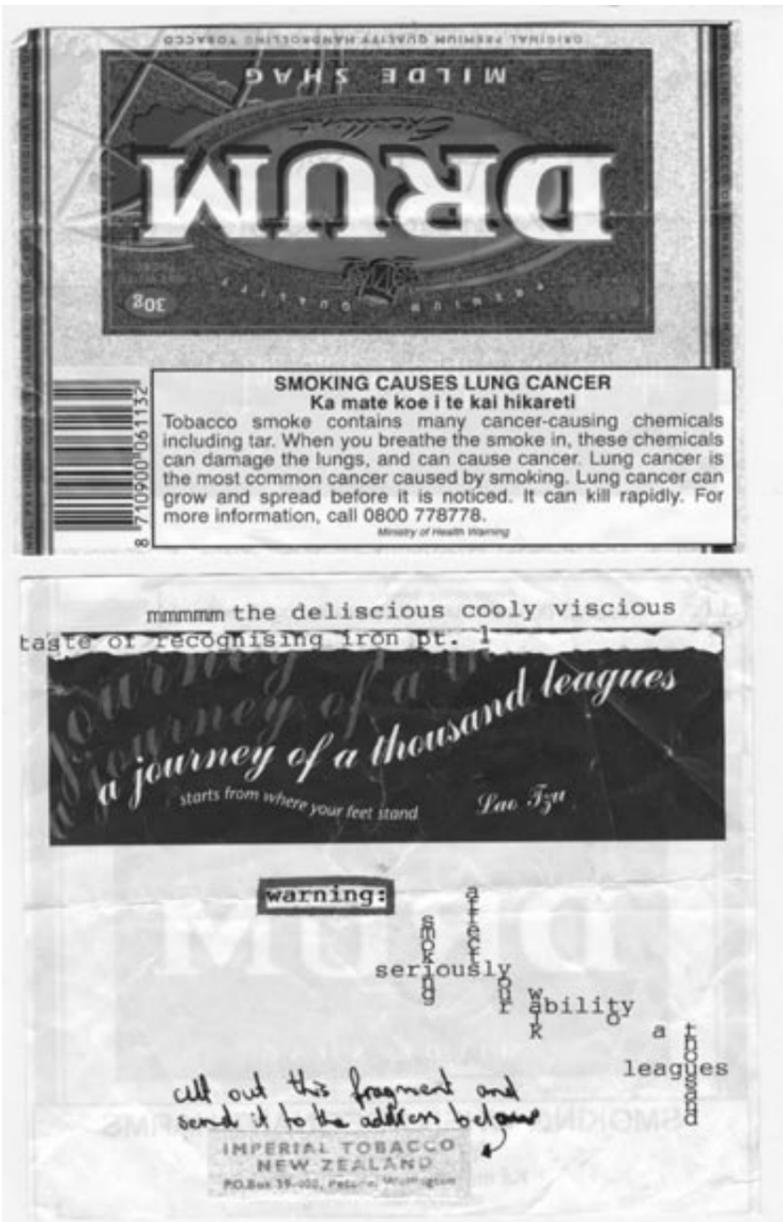
For *Klutterkammer* his surreal solar system was collated from an anarchic array of collages – combining Bock's own work with forty or so works by his favourite artists, including Vito Acconci, Sarah Lucus, Otto Muhl, Mike Kelley and Paul McCarthy (with whom he shares striking formal similarities).¹ The installation, featuring hanging sheets, bridges made of planks, pop music, furniture and video projections, simultaneously conjured up feelings of a laboratory, a cinema, a theatre and an artist's studio. This hybridised space then became the arena from which Bock performed his 'lectures' as part of the show. As in previous performances Bock blended art references with theatre, economics, farming and fashion, and surrounded himself with his trademark materials – sausages, tinfoil, shaving foam and potatoes: the basic ingredients for his acrobatic lecturing style.

Bock has been up to these theatrics for a while now. In an

earlier performance, for *LehmLehmLehm* (2001), diverse systems of thought were outlined with frantic urgency, and viscerally drawn together via disordered connections imposed upon his favoured materials (the sausages and shaving foam again) all in a timeframe of only twenty-three minutes.² And in a marathon lecture for *Inside-Cashflow Box* (2003) Bock waxed lyrical for hours.³ I can't tell you the length of the *Klutterkammer* lecture but I do know that the sausage that he sellotaped to a bit of paper (demonstrating relationships between it and a new history) has since fallen off; while the black garbage tape and portrait of John Maynard Keynes, which were diagrammatically linked to this sausage (to explain the theory of art economy), remain. Bock, who happens to be a trained economist, performs his lectures with a large dose of improvisation. They take on a multi-lingual, associative, non-logical guise while he introduces objects and structures with naïveté and seriousness. The lectures are always recorded and fed back into his installations, structures long after the star has left the building.

Michael Archer has written that the systems outlined in Bock's lectures are "idiosyncratic but not solipsistic"⁴ and that the [Bock] system chides us for our cosy assumptions about how things should best be approached in order to make the most sense, because making the most sense is usually the least interesting or productive thing to do.⁵

John Bock can be said on one hand to provoke feelings of confusion and disappointment but on the other to offer a means of experimentation. Recent writing on the *Klutterkammer* lecture reflects on the creative, perplexing and unexpected connections he made between objects and artists that don't quite add up. For instance Bock spoke and pondered upon a 'cultural smoke sculpture', purportedly under construction by Mike Kelley, which was then glued 'art historically' to a jar of Rasputin's fingernails (Bock uses countless artefacts, some fictional, some genuine and borrowed). The fingernails subsequently came handy to redress the balance between two further details of



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*A Ramp Magazine
august 2005 no.3
art - design - writing

Kah Bee Chow

Ship Arriving Too Late to Save a Drowning Witch

In December 2004, Kah Bee Chow and Ben Tankard collaborated on a show entitled *Ship Arriving Too Late to Save a Drowning Witch*. It was a fantasy island for desperados, complete with beer, fountains, toothpaste and butane bombs... and at the entrance Chow installed a typewriter for constructing SOS messages. Having typed up their missives visitors were invited to insert them into empty beer bottles then plant them amidst the man-made wilderness of the 'island' (with the promise of further dissemination at a later date). Meanwhile, in a separate project, Chow worked with artist Finn Ferrier to map out all the water features in Auckland City.

The performance documented in the following photographs is a consequence of these two collaborations (and again both Ferrier and Tankard joined in). Taking literally the Situationist tag '*Sous les pavés, la plages!*' (Beneath the pavement, the beach!), Chow has re-imagined Auckland's water features as inverted islands – urban oases offering relief from urban pressures. Just the place, then, for those anonymous messages-in-a-bottle to wash up.

However, an uneasy situation results. The mythology of islands encompasses both escape and entrapment, and it's anyone's guess whether by intervening Chow has helped or hindered the transmission. The messages retain their mystery, but the poignant detours and potential failures of the communication process bob on the surface for all to see.

Marlene Dumas said that "Through art we talk to strangers!". For Chow this is where art's revolutionary potential still lies. So long as we realise, she implies, that the best, most reviving, most fulfilling interactions are often those that seem not to work at all.

Cassandra Barnett
Editor

1 Marlene Dumas, 'Statements', *Dutch Art and Architecture Today* 12 (1982).

On painting: a poppy and a cotton-reel tractor

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by Deborah Cain

Painting's knack of misrepresenting things is well established, but it can still be revelatory. Michael Shepherd turns the deception of painting against the deceptions of history and identity (rhetoric, tropes, inscriptions, translations) and, as Deborah Cain explains, exposes a great deal of truth in the process.

In his small compositional study *The ANZAC Poppy* (1980), Michael Shepherd depicts a single emblem of a war effort: the little red hand-made fabric flower symbolic of Flanders field in Europe. A misplaced balance at the top precariously weights the poppy, as if it might move or rock, encouraging a singular visualisation of impending movement. The lone poppy also appeals to other senses by inference. There are multiple possible allusions in this still life to natural and cultural worlds, overlaid by specific memories of a distant war and by ritual practices of remembering. Above all, in its subdued representation it calls up the haptic sense of touch, while the optical sense of seeing alludes to the emblematic colour of flowers as seen in meadows, or remembered worn pinned to everyday clothes as well as dusty suits. As an image it brings to mind, on a personal level, different sensory recollections of the domestic smell of old or new fabric, re-acted publicly over a host of ANZAC days. And, finally, the perfume of painted surface in the flesh offers a faint smell of oil. It brings the viewer back to looking at art.

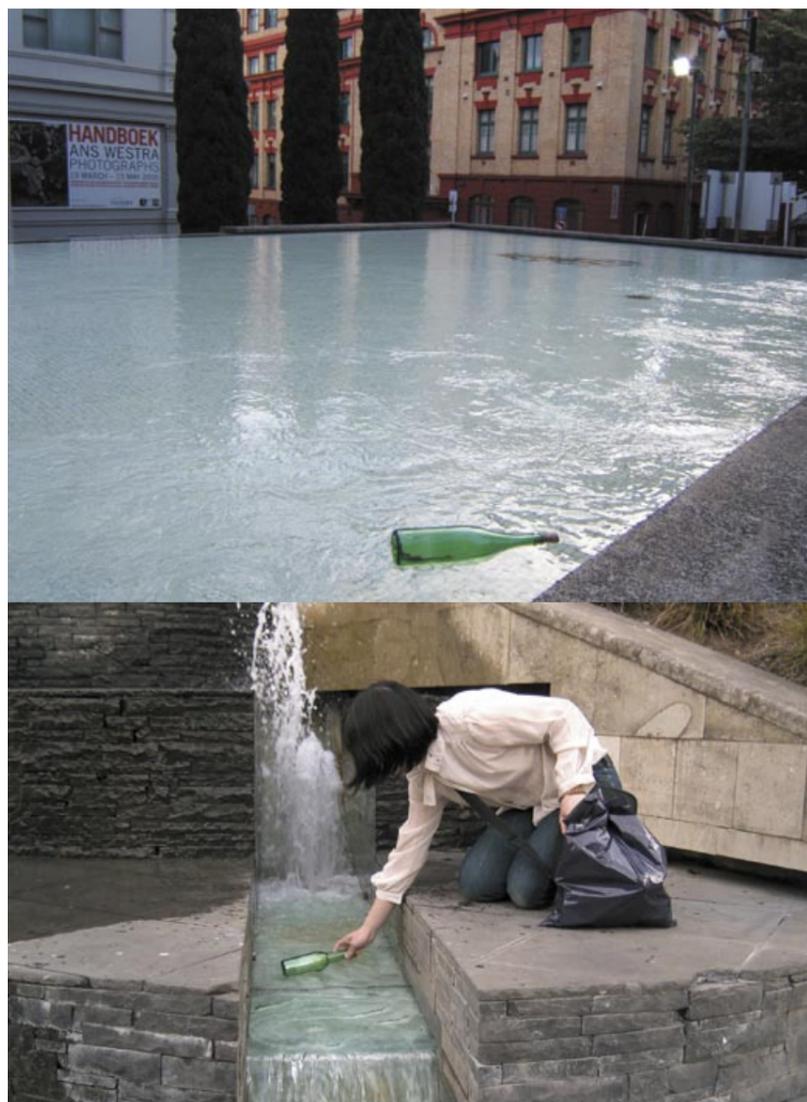
In an uncanny way the image, while not being directly representational in a conventional sense, but more removed, carries the full weight of its symbolism (for some people) of a war landscape – the Somme, for example. A landscape that, in the contrasting reality of its experiential value in place and time, was described in a diary extract written by a Private Tuck as having: "...so many holes that shells landing did not make an extra hole but pushed existing ruins about. This is an absolute fact. There was not a blade of grass to be seen. Delville Wood on our right and High Wood on our left were stripped of all leaves and smaller branches. The dead were everywhere, lying on, under, and partly on and under, the earth."

Michael Shepherd, *The ANZAC Poppy* (1980), oil on canvas, 175x100mm

1 Nicholas Bignock, *Behind the Lines: The Lives of New Zealand Soldiers in the First World War* (Sydney and Wellington: Allen & Unwin and Port Nicholson Press, 1980), 71.
2 Ibid., 73.
3 See the RSA web page: http://www.rsa.org.nz/memoriespoppy_intro.html

And when the weather turned "bitterly cold and wet", as written by Second Lieutenant George Russell in a letter home to his mother dated 10 October 1916, the image once again is of: Sliding around in the old familiar Flanders mud, which is worse than anything N.Z. can produce. It is so cold here that I can hardly write this.¹ The language of diaries and letters, in this case from the war in Europe, is personal, as well as offering up fragmentary vignettes of narrative about historical events. As with family photograph albums, inclusive of their use of captions and their re-appearance in published histories, facsimiles of personal expression are crucial to the format taken up by Shepherd in the late 1980s as he explores its ability to access the past and issues of the past's representation. One both looks at the paintings as things seen and reads the scripts that some of the later paintings, on their surfaces, silently offer up to the viewer in their deliberate mimicking of these forms of personal 'voices'.

As an iconic flower, the poppy became an international symbol of remembrance after the publication in 1915 of the Canadian John McCrae's poem 'In Flanders Fields':
In Flanders fields the poppies blow
Between the crosses, row on row...



As a gesture, the wearing of a poppy has been practiced in New Zealand since 1922. Officially it signifies war remembrance and welfare, and represents an inter-national relationship between those who fought for the ideals upheld by historic alliances such as ANZAC. As if a blank script of nature, the flower was synthesised into its cultural role as a symbol of the war dead and of the distant land or place of their death. The poppy encapsulates the poetic transition of that landscape from battleground to graveyard, in which the flowers have re-grown and the fields have been memorialised as sacred.⁴ In recent times most war dead are returned to their country of origin, as witnessed by the controversial photographs of flag-draped coffins en route from Iraq to the US.

The poppy as motif occurs, re-conceptualised, in several of Shepherd's paintings. While not being anti-war these paintings are concerned with questions that are interconnected by war. The artist's deliberate adaptation of past art conventions – the science of vision, the chemistry of oil paint, the genres of still life and landscape – opens up a debate that goes beyond the rhetoric of painting as a veil on reality, or of painting as aesthetic, to a more ambiguous manipulation of painting as a text for social and cultural comment – one which it is propitious to re-consider in the present cultural climate.

Shepherd's apparent technical exactitude replicates the craft of older, traditional painting techniques. He neutralises textural representation to return attention to the materiality of paint, and creates a sense of surface as a pastiche of meaning and image production. The application of *trompe l'oeil* in Shepherd's late 1980s painting parodies the sense of the real. Baudrillard suggests that *trompe l'oeil*, a genre close to still life, "indiscriminately mixes all the disciplines and then plays false with them".⁵ In Shepherd's work, *trompe l'oeil* appears as the painting and inscription of photographs, monuments, stone reliefs, documents, handwritten notes, drawings, postcards, other paintings, and history, all as second-hand representations – most of which are fake mock-ups and appropriated forms. It became an aspect of his art in the late 1980s and early 1990s. Involving an intense study of paint and knowledge of technique it was mediated by the relationships of image reproductions and printer's ink, and scaled to book-size. He consciously focused on the elements of replication and on second-hand sources.

The distortion of a work by the process of mechanical reproduction is seen for example in an *Art New Zealand* image of Shepherd's 1976 painting *Cotton-reel Tractor*, showing it as a clean-cut image of indeterminate size when in fact it is only a small fragment of an oil painting. Specifically, this painting as a cut section represents the dilemmas of the medium, while the toy as a symbol of childhood stands in for some issues under critique in the 1970s and 1980s. The gendered toy displaced in time brings to mind ingenuity and the self-sufficiency of the homemade, with the tractor resourcefully using a domestic cotton reel left over from a mother's sewing. It relates to a passing era of New Zealand post-war life, like a nostalgia for the pre-industrial change from horse to tractor.

Michael Shepherd, *Cotton-reel Tractor* (1976), oil on canvas, 175x100mm

Michael Shepherd, *Maquette for a Large Painting (Homage to Courbet)* (1980), oil on canvas, 140x200mm

⁴ In a popularised version, these sentiments are a bit like the mid-1920s song 'Where have all the flowers gone?' by Pete Seeger. Built up from a fragment (three lines) from a Ukrainian folk song found in a novel by Mikhail Sholokhov, *And Quiet Flows the Don* it is a story in itself.

⁵ Jean Baudrillard, *The Symbolic Exchange and Death*, trans. B. B. Baudrillard (New York: St. Martin's Press, 1983), 59.

⁶ J. F. Armstrong, 'On the Naturalised Plants of the Province of Canterbury', in *Transactions and Proceedings of the New Zealand Institute* 4 (1871), 286.



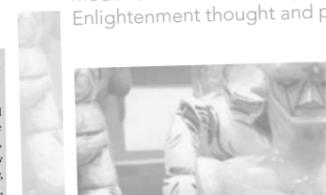
As revisited motifs from earlier works, comparable to remembered film clips, domestic things like the ANZAC poppy re-occur in different paintings and, through their repetition, shift away from their popular culture connotations to become complex coded objects. For instance, the poppy isolated in the small still life (1980) is seen again in the *Maquette for a Large Painting (Homage to Courbet)* (1980), where it replaces a small boy in the composition replicating Courbet's studio painting, and it re-appears amongst the collection of objects in the seven panels of *Time is a River* (1988). Shepherd's painting of post-war life on the Waikato. In his process of seeing, re-reading and then interweaving motifs into the material of visual textuality, the red fabric poppy is both a sign of a wild flower from foreign fields, and a sign of death. In this way it becomes a domestic symbol of a 1950s childhood, a view of past wars, and a view of nation/patriotism. By comparison, hemlock, the actual wild flower in *Still Life (hemlock Hopulopu)* (1987) from the 'Weed' series, is a naturalised New Zealand poisonous plant (*conium maculatum*) from England, sown in Christchurch in 1865 by a herbalist.⁶ Similarly, the fish'n'chips parcel in one of the panels of *Time is a River* (1988) forms a triangulated shape from folds that replicate the lemon-squeezer hat visible in the foreground of *Embarkation for Italy (Thinking of Watautu)* (1987), which can be seen as a sign of New Zealand soldiers in those far off European lands. The paintings use the notion of the photographic real as a trope, which is re-enacted in its simulation.

New Zealand's identification as a homogenised nation resolved under the rhetoric of war participation was a specific generational experience, and for those born in the 1950s era it was always second-hand and dependent on factors of cultural norming (such as masculinity). For Shepherd, and crucial to the displacement narratives

machine' constitute the new, informational domination. Machines are now comprised of signals, electromagnetic waves and atomic noise. Cyborg technology does not mean the old dominations are gone; they have just been replaced with forms that are more difficult than ever to pin down. Hegemonic power has become harder to expose because it does not seem to be located anywhere. The voice in 'O Superman' invades every realm: it is not tied to location, it does not respect public/private boundaries, it does not respect any boundaries; the voice is on the domestic answerphone and on the "American planes". Likewise, the new networks are not tied to spaces or places – they are everywhere, they are "made of sunshine". So feminism can no longer carve out an essential place for women or for any other group. There is no space for identification with a unitary self. Instead, cyborg feminists must form and re-form their ironic couplings and coalitions across a diaspora.

is what enables Haraway to give her text the title 'Manifesto', and it is what makes Anderson's 'anti-manifesto' meaningful and honest despite all its uneasy oppositions.

'O Superman' was recorded in 1981; 'A Cyborg Manifesto' was published ten years later. We are now a decade on again and the distinction between machine and organism has become increasingly blurred. Superman may be dead but in his place we have the manifesto of the cyborg, leading us boldly into a new era of absolute partiality, singular pluralism, consistent conflict and impeccable irony.



No matter how scary such dislocated networks may be, they too are cause for celebration. We live in a time when the connections between people are unprecedentedly multiple and complex. This condition gives schools new

