

# open set

## dutch design summer school

Jan van Toorn  
Olia Lialina  
Åbäke

Joanna van der Zanden

Alice Twemlow

Young-Hae Chang Heavy Industries

Els Kuijpers

Max Bruinsma

24.07 – 06.08.2016  
Kunstblock, Rotterdam  
[www.openset.nl](http://www.openset.nl)

# Open Set Dutch Design Summer School 2016

The Dutch Design Summer School Open Set is a two-week thematic program consisting of a series of intensive one or three day workshops, symposiums and film screenings, led by Dutch and international designers, artists and researchers.

Our goal is to promote and enhance the social value of design by facilitating debates around the chosen theme from a rich diversity of perspectives, design trends, traditions, and cross-disciplinary cultural practices. The event aims to offer international participants a studio environment where they are inspired to step out of their comfort zone and question the conventional ways of working, experiment with different strategies, techniques, ideas and cross-sector collaborations in order to develop their own practices with confidence.

Open Set is aimed at international designers practicing in the broad range of creative sectors, artists and researchers, and it is also open to non-designers who are interested in the research topic and can contribute from their professional perspective.



*Workshops on:  
movement research,  
2015  
branding research,  
2013  
intuitive human  
approach, 2015*

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# Theme 2016

## Memories of the Future

The theme of Open Set 2016 (for both events in Seoul and Rotterdam) is 'Memories of the Future,' and it explores how the notion and perception of memory can be used to stimulate alternative approaches towards the future.

How are memory and the future connected? When we construct the future we are using the same process as when we reconstruct the past, because we can't imagine the future in a vacuum, separate from our own experience, and cultural and historical references. We re-contextualize our previous experience (as individuals and as collectives), give it new meaning based on the conditions of a present moment, and transform it into a future possibility.

We would argue, therefore, that memory should not be seen as an archive of references or stock of information, but rather as a verb, an action, a process, that helps us reach the future. But how do we activate memory? Is memory something set by our cultural frames of reference? Or are memory and heritage, as well as the future, concepts which can be brought to a public debate?

In this context, design and art can be seen as agents, while providing visual narratives, experiences or group actions, through which the future and memory can be observed and discussed by large audiences.



*Works by the Open Set's tutors:  
Roosje Klap  
Jan van Toorn  
Olia Lialina*

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# Speakers and Tutors 2016

**Åbäke** is a London based graphic design collaboration, international in membership and eclectic in interests. The four members – Patrik Lacey, Benjamin Reichen, Kajsa Stahl and Maki Suzuki – have been working together since 2000, after graduating from the Royal College of Art in London. Their tangible work includes posters, cd and record sleeve designs, furniture and installations in art galleries and public spaces. Their 'events' often involve film, dancing, eating, cooking and teaching. In addition to this they are also singers, painters, photographers, members of bands, curators, fashion designers and DJs. Åbäke is co-founder of the record and fashion label Kitsuné, the architectural production Sexymachinery, parasite restaurant Trattoria, the publishing structure Dent-De-Leone, museum project Victoria & alferD, investigation group Suzuki åffice and are agent of artist Charlotte York.

[www.abake.fr](http://www.abake.fr)

[www.dentdeleone.co.nz](http://www.dentdeleone.co.nz)

[www.kitsune.fr](http://www.kitsune.fr)

[www.sexymachinery.com](http://www.sexymachinery.com)

**Max Bruinsma** is an independent design critic, editor, curator and editorial designer. Since 1985, his critical writings have featured regularly in major Dutch art and design journals and in a range of international design publications. In 1997, he succeeded founding editor Rick Poynor as editor-in-chief of Eye, the international review of graphic design. He has been the editor of the Dutch design magazine Items, published and edited several books on graphic and new media design, and taught at the Gerrit Rietveld Academy and the Sandberg Institute in Amsterdam.

<http://maxbruinsma.nl/>

**Dr Sebastian Groes** is senior lecturer in English Literature at Department of English and Creative Writing, Roehampton University, UK. He specializes in modernist and contemporary fiction, has written on authors including Ian McEwan and Kazuo Ishiguro, and published *The Making of London*. He is the Principal Investigator of the AHRC and Wellcome Trust-funded *The Memory Network*. The Memory Network is a multi-disciplinary enterprise that brings together researchers, authors and artists, and organisations to provoke and fuel original thinking about memory in the 21st century.

**Els Kuijpers** (1958, ma art history at Leiden university, Netherlands) author and curator on graphic design and visual culture. Kuijpers sees writing as cultural, that is, value production. An interest that originates from the assumption that language (visual and textual) constructs meaning in dynamic, social processes.

She was head of the research centre and editor academic publications at the Jan van Eyck Academy, Maastricht. Currently she teaches design history and theory at the Royal art academy in The Hague and exhibition design at the Academy for art and design in Zwolle. She has lectured at several other art schools in the Netherlands and abroad, and curated exhibitions for the Kunsthal Rotterdam and the Museum voor communicatie, The Hague. She regularly writes on graphic design for several design magazines and weekly's, a.o. Creative review, Étapes, De Groene amsterdammer and Items.

Recently author of the monograph *Ootje Oxenaar, designer + commissioner, Rotterdam 2011*. and *Strategies in communication design, Eindhoven 2015*.

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**Olia Lialina** has been active as a net.artist for over two decades and she is one of the net.art pioneers. She is a co-founder of Geocities Research Institute that contains One Terabyte of Kilobyte Age, a collection of restored web-pages from Geocities, a free hosting service that was closed in 2009 by Yahoo. She studies the visual lexicons as well as the relations of the members in these internet communities. Next to her Online art practice she writes on new media, Digital Folklore and the vernacular web, and curates experimental film and video. She's also Professor at Merz Akademie in Stuttgart, Germany.

**Jan van Toorn** (1932, dr hc Royal college of art London) studied graphic design at the Institute of arts and crafts in Amsterdam where he maintains a practice in communication design since 1957. The emotional charge and open character of van Toorn's design work stems from his interest in investigating visual meaning and the social role of the profession in the media as opposed to purely practical requirements.

Jan van Toorn for many years taught graphic design and visual communication at various academies and universities in The Netherlands and abroad, including Gerrit Rietveld academy, Amsterdam and the Department of architecture of Technical university Eindhoven. As associate professor at Rhode Island school of design, Providence Usa, for many years he taught in the MA programme of design. From 1991 until 1998 he was director of the Jan van Eyck academy in Maastricht, international postgraduate centre for fine art, design and theory.

Jan van Toorn and Els Kuijpers currently work together in editorial projects of visual communication that focus on the dialogic character of the message. The recently published the experimental publication *And/or extended: on contradiction of the work of Jan van Toorn* (nai010 publishers Rotterdam 2013) as the result of close collaboration between the author and the designer: the complex text with its many excursions and digressions resembles Van Toorn's visual project; the layered structure of the design follows Kui-

jpers' literary undertaking. In order to bridge theory and practice of design [in thinking and making] they together conduct seminars and workshops on communicative design addressing the staging of messages by investigating media, strategies, method and language use of communication.

**Alice Twemlow** is the founding chair of the SVA MFA Design Criticism and SVA MA Design Research, Writing & Criticism programs. She writes about design for publications including *Design Observer*, *Eye*, and *The Architect's Newspaper*, is the author of *What is Graphic Design For?* (Rotovision, 2006), and has recently contributed essays to *Iconic Designs: 50 Stories about 50 Things* (Berg, 2014,) *Lolita—Story of a Cover Girl: Vladimir Nabokov's Novel in Art and Design* (Print, 2013) and *The Aspen Complex* (Sternberg Press, 2012). She has directed several design conferences, including "Voice: AIGA National Design Conference 2002," and "Being Here: Craft and Locality in Graphic Design," held in Berlin in 2004, and has co-directed "Looking Closer: AIGA Conference on Design History and Criticism." She frequently moderates and lectures at seminars and conferences, including "Blunt: Explicit and Graphic Design Criticism Now," the MoMA R&D Salon series, Design Academy at Eindhoven, and VCU Qatar. Twemlow holds a PhD in the History of Design from the Royal College of Art/V&A Design History program.

<http://designresearch.sva.edu/faculty/alice-twemlow/>

**Young-Hae Chang Heavy Industries** is a Seoul-based Web art group consisting of Young-hae Chang and Marc Voge. The group formed in 1999. Young-Hae Chang, is a Korean artist and translator with a Ph.D in aesthetics from Universite de Paris I. Marc Voge is an American poet who lives in Seoul.

Their work, presented in 20 languages, is characterized by text-based animation composed in Adobe Flash that is highly synchronized to a musical score that is often original and typically jazz. In 2000, YHCHI's work was recognized by the San Francisco

Museum of Modern Art for its contribution to online art. The group uses "Monaco" as the font for all their work, because they liked the way the name sounded. In 2001 the group was awarded a grant from the Foundation for Contemporary Arts Grants to Artists. Their solo show, "Black On White, Gray Ascending", a seven-channel installation, was part of the inaugural opening of the New Museum of Contemporary Art, New York, in 2007. They are 2012 Rockefeller Foundation Bellagio Creative Arts Fellows.

According to the artists, their piece Dakota "is based on a close reading of Ezra Pound's Cantos I and first part of II." Their pieces are characterized by speed, references to film, concrete poetry, etc. Their work is sometimes called digital literature or net art, but there is no consensus.  
[www.yhchang.com/](http://www.yhchang.com/)

**Joanna van der Zanden** works as an independent curator and creative director on cross-disciplinary (social) design projects. She is particularly interested in the exploration of cultural formats where the public at large gets involved in the curatorial process of research, questioning and making. It is her view that contemporary cultural centres should—at the best—function as catalysts to stimulate critical and creative thinking and making and enlarge time and space for experimentation. Till January 2010 she was Artistic Director of Platform21, the incubator of a new design centre in Amsterdam. For 2011 and 2013 she was appointed artistic director of the Rotterdam Design Prize, a bi-annual Dutch design award that aims to stimulate debate on the role of design in a cultural and social context. An exhibition in Museum Boijmans van Beuningen in Rotterdam is part of this award, as well as a Public Prize. An international jury appoints the winner.  
<http://www.throwingsnowballs.nl/>

**Roosje Klap** owns a studio for visual communication, mainly graphic design. The studio researches the experimental boundaries of custom fit design. With Roosje Klap a letter type can be unreadable, a book can turn out

to be a sculpture and a stamp can become a drawing-by-numbers-drawing.

Roosje Klap mainly works for a clientele in the cultural field: museums, galleries, art publishers and artists. For her design of the Encyclopedia of Fictional Artists and for her Rijks Academy Year report 2011 she received a European Design Award.

Next to her work as a designer Roosje works as a tutor at The Royal Academy of Art in The Hague, and at the Jan Van Eyck Academy.

She is also the member of Design Displacement Group collective, which claims imaginative fictional design territory, and wants to open the field of design (thinking) as well as conservation of graphic design today.  
<http://www.roosjeklap.com/>  
<http://www.designdisplacementgroup.com/>

# About Open Set Foundation

Open Set is a design and education platform located in Rotterdam, the Netherlands, that operates internationally. It was initiated as an independent summer school in 2012.

Our organization applies design thinking to education, while facilitating collaborations, knowledge, exchange of experience and building new networks of young creatives.

Open Set's programs introduce participants to different schools of design as well as broader cultural fields: from graphic design to performance art, urbanism, media art, curation and also academic research on literature, cinema, media, sociology, ethics and history. Through this the programs aim to create bridges between the debates inherent in the subjects of its annual investigation.

We see design as one of the cultural agents which shape and structure the world we live in. Design (wether it deals in imageries or processes) does this by first of all influencing relationships – between individuals, groups, environments, institutions and systems.

Open Set offers a perfect opportunity for young talented people to work closely with international multidisciplinary groups and challenge their definitions of contemporary design practice and their visions for its future.

## Organizers and partners

The independent summer school Open Set was initiated in 2012 by Vlad Butucariu and

Irina Shapiro, both co-founders and designers at Studio Squash. Open Set has the legal status of Foundation (Stichting in Dutch), with the following board members: Max Bruinsma (chairman), Joanna van der Zanden, and Vlad Butucariu.

## Team

Irina Shapiro – initiator and artistic leader  
Susana Pedrosa – production manager  
Adrien Borderie – graphic designer  
Sarah Louise Lancelin – project manager

Open Set 2013-2016 was generously supported by Creative Industries Fund NL and from 2014 by the cultural institutions which form Kunstblock Rotterdam. During its 4 years Open Set has established collaborations and partnerships with international educational, professional, media organizations and institutions, too name a few: Graphic Design Festival Breda, Eye, Etape, Slanted, CA Korea, Dafne, Dutch Design Daily, Fontanel, RGD (International association of registered graphic designers), Australian Graphic Design Association, Kookmin University, The Book Society (Seoul), Leeum Samsung Museum of Art, and others.

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industries  
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GRAPHIC  
DESIGN  
FESTIVAL  
BREDA



Graphic  
Design  
Festival  
Scotland

KMU  
DESIGN



Leeum

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RGD

Association of  
Registered Graphic Designers

Association des  
graphistes agréés

CA

SLANTED

étapes:  
Design et Culture visuelle

Dutch  
Design  
Daily

DAFNE





# Past Editions 2012-2016

During the last four editions we were honored to host workshops by 37 tutors.

## Editions in the Netherlands

### 2012 theme Utopia

With the theme Utopia we investigated the questions: what is the relationship between design and utopia, in history and nowadays? How does design reflect Utopia and how is it influenced by it? Is graphic design an idealistic idea? And should it be idealistic anyways?

Tutors: Max Bruinsma, Thomas Castro (LUST), Liza Enebeis (Studio Dumbar), Petr van Blokland Location Breda, the House of Visual Culture.

### 2013 theme Commonomy

During the 2016 program we questioned the role of "Autonomy" in a totally designed culture and its influence on social values. We assembled this idea under a single term called "Commonomy". The starting point of the discussion is the critical role of the designer within the cultural, political and technological contemporary conditions and the designer's influence on social changes. We focused on what design can bring into the life of a community and on how design can be influenced by social processes. Is there a place for the traditional meaning of Autonomy within the field of design or should it be redefined?

Tutors: Jonathan Barnbrook, Petr van Blokland, Max Bruinsma, Binna Choi, Dennis Elbers, Martijn Engelbregt, Daniel Gross, Wilfried Hou Je Bek, Geert Lovink, Joris Maltha, Christian Nyampeta, Marleen Stikker, Jan van Toorn, Annelys de Vet Location Breda, the House of Visual Culture.

### 2014 theme Social Game

The theme "Social Game" centered on the role of the designer in processes of public engagement with cultural production and distribution. The processes we addressed and their consequences are directly connected to current global economical, technological, and social changes. The rise in new creative and decentralized forms of economy is reshaping working design conditions and relationships with clients and end users.

We see that we are part of a new type of cross-disciplinary collaboration, which deals better with the complex and ever-changing requests from the public. Working in an era of technological boom, therefore, requires increased attention to the digital medium and the ability to adapt and build our own design tools

This societal context positions the designer not as executor or producer, but as creator of strategies, facilitating the conditions for social processes and even provoking new ones. Open Set examined this theme by focusing on existing reactions from the creative industry to new social requirements—a focus informed by designers who create participatory and interactive experiences, act as journalists building visual stories, and initiate social processes and digital platforms.

Tutors: Andy Altmann, Max Andrews, Max Bruinsma, Mariana Cánepa Luna, Jeanne van Heeswijk, Richard Fussey, Cuby Gerards, Andreas Gysin, Els Kuijpers, Karin Langeveld, Annelys de Vet, Richard Vijgen, Karel van der Waarde Location Rotterdam, Kunstblock

### 2015 theme Designing Experience:

#### Moment – Stage – Memory

This edition examined creative strategies of designing experiences and their power to provoke and influence the construction of individual and collective identities. We considered two meanings of the term Experience: experience as the here and now, and experience as gathered knowledge, heritage, culture. The international group of participants investigated the meanings, ethics and strategies of designing new experiences and what impact those have on contemporary society.

Tutors: Max Bruinsma, Christine Boshuijzen - van Burken, Florian Cramer, Anab Jain & Jon Ardern (Studio Superflux), Prem Krishnamurthy (Project Projects), Emily Smith, Jan van Toorn, Ricardo O'Nascimento, Caroline Nevejan, Bruno Listopad, Martijn Engelbregt, Jacqueline Heerema, Annette Krauss, Laura Pardo, Füsün Türetken, Els Kuijpers, Dennis Elbers

Location Rotterdam, Kunstblock

### Open Set Edition Abroad

#### Dutch Design Seoul Sessions 2016.

Theme: Memories of the Future, location: Seoul, Kookmin University South Korea

Tutors: Max Bruinsma, Sulki Choi and Min Choi, Karen Lancel (Lancel & Maat), Annelys de Vet (bureau DEVET), Peter Bilak, Jeroen Bardese (Studio LUST), Koert van Mensvoort (Next Nature Network), Jinyeoul Jung & Nathalie Shin (TOTAL Museum), Moon Kyungwon and Jeon Joonho, René Boer (Failed Architecture), Jihoi Lee (Imagining New Eurasia Project)

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# Audience & Reception

During the last 4 years we have been growing. Over time we have had more than 210 participants from 35 countries, such as: Italy, Portugal, Scotland, USA, Singapore, Ireland, Germany, Greece, Georgia, Australia, Spain, Taiwan, Russia, Romania, Canada, South Korea, Italy, Serbia, Scotland, Netherlands, Japan, Austria, UK, France, Germany, Switzerland, Spain, Ukraine, India, Portugal, Czech Republic, Brazil, Lebanon, Chile and Sweden.

"Open Set is not intended to teach design, but to provide an opportunity for experts of design or visual arts to experience interdisciplinary combination and cooperation. For the people who try to make 'good' design despite the risk of failure, rather than people who want to make 'trendy' design following the trend, I recommend participating in Open Set."

— Desiree Niu (TW/USA)

"Open Set is not about creating pretty images, but about creating value by designing. The great amount of workshops gave us a variety of perspectives on designing experiences."

— Brigitte Jansen (NL)

"Open Set was extremely surprising and refreshing. I have not experienced any design workshop close to it. I would recommend for participants to come with an open mind and high standards."

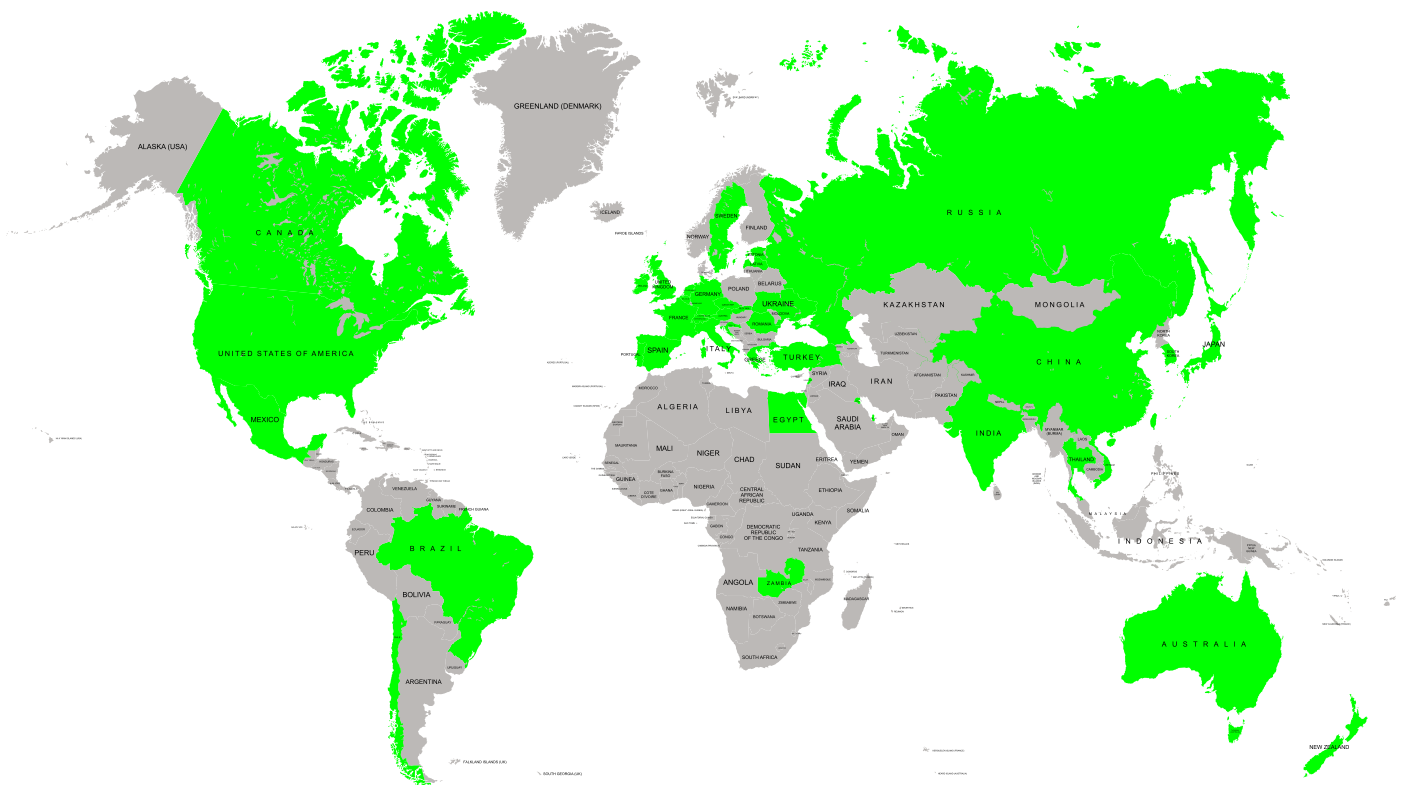
— Joanna Cheung (S.KR)

"We live in a design bubble [...] Design, always about design, for designers. [...] Thank you for showing me that there are designers that actually care about the real world and its real problems, and also for showing me that, [...] design can, and should, infiltrate itself into the non-designer world."

— Margarida Botelho (PO)

"It was really mind blowing meeting such professionals and being able to meet so many great people was the perfect addition to it. I feel inspired and very enriched on many levels. Congratulation for giving life to such thoughtful project."

— Francesca Merlo (IT)



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