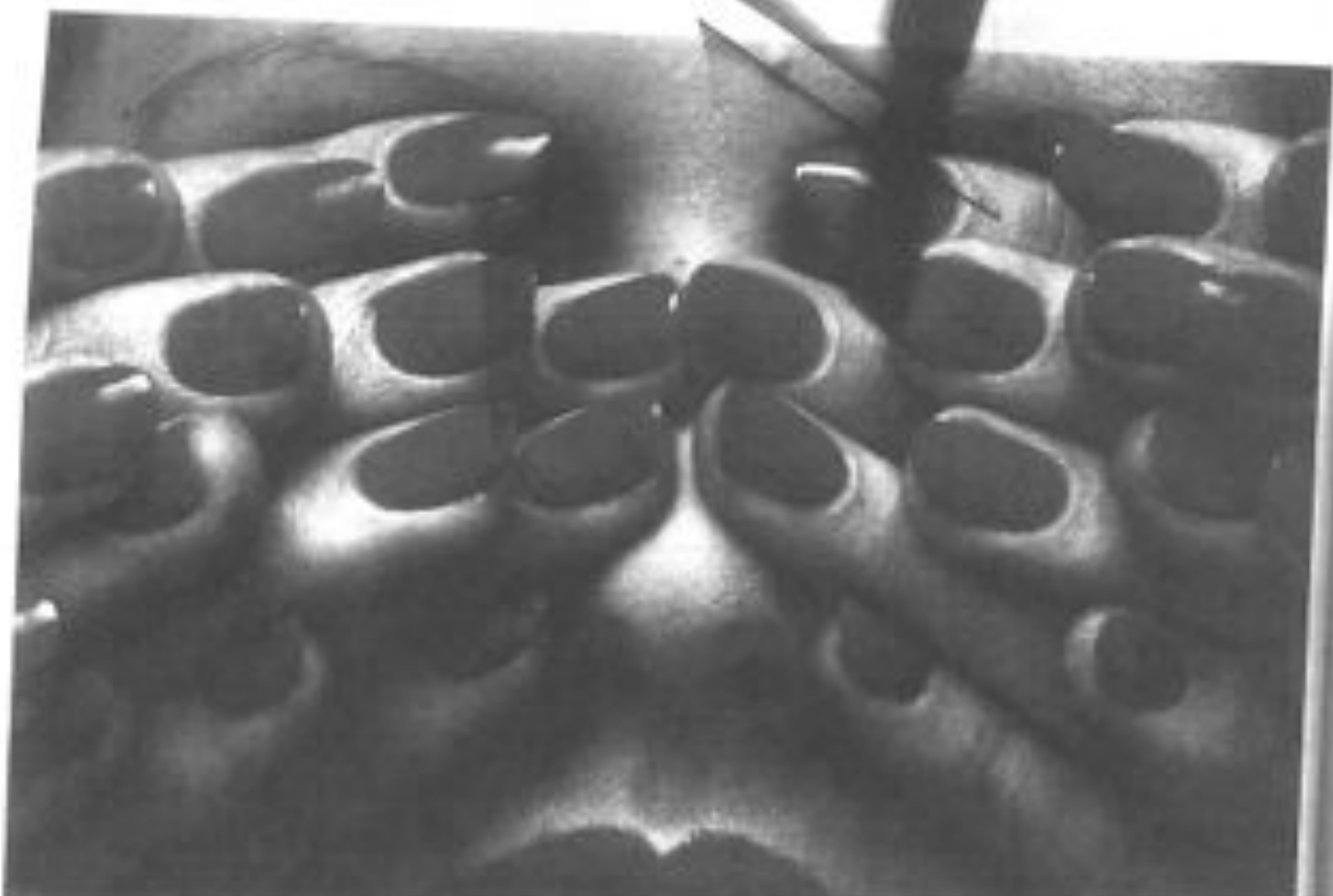


AND THE LOOK DESIGN

With Creative Maps made by Annelys De Vet, and Van Den
Martijn, Elbregt, Koer, van Mensvoort, A. Suddenbaum
Gerritzen, Meta Haven, Stud, Rogério Lira, N

For all the time, money and energy
invested by policy-makers and

INTRODUCTION





AVE WE EEN CREATIVE YET? TUBE. YOU SPACE. WE CREATE.

GEERT LOVINK & NED ROSSITER

ences on 'creative industries' have become a feature in many countries over the past few years. Usually consist of government policy-makers, ministers, a minister or two, a handful of sorts, along with representatives from the is community eager to consolidate their ment subsidies. What's missing? Forget about is or critique. And there's not going to be any e producers or artists about - the condition ibility for 'the generation and exploitation of tual property'. For students and starters, these nces cost too much to register. These events are s-of-industry only. Why bother anyway to mix up dressed-up? There are coffee breaks dedicated orking', but the deals appear to have been done

no.

The Tragedy of the Suits

From an anthropological perspective, such policy-meets-business events index the class composition of the creative industries. And in some respects, the endangered species might be those positioned as managerial intermediaries - the policy writers, consultants and arts administrators, government ministers and business representatives. The increasing proliferation of social networks associated with new media technologies is one explanation for this: who needs an intermediary when you're already connected? The consultancy class is in danger of becoming extinct due to Web transparency. The other key reason concerns the disconnect between political architectures of regulation and the ever-elusive transformations of cultural production situated within information economies.

Dream, Yo Bastards

The MyCreativity project, of which this newspaper is a part, is not focussing on the critique of creative industries' type. It was our intention to go beyond the obvious deconstruction of the Richard Florida agenda. Our interest has always been about setting forth expansive agendas and understandings of the interrelations between culture, the economy and

network cultures. Critique should aim to change policies, and define alternative models, instead of merely deconstructing the agenda of today's business politicians. MyCreativity emphasizes re- and search. Let's formulate questions and new strategies. Neither excitement nor scepticism are sufficient responses. Since policy formulation is never about the production of original ideas, but instead is a parasitical function, we have some confidence that eventually the range of activities and concepts generated within MyCreativity and similar events will trickle up the policy food chain of creative industries. No need for extensive lobbying. Copying, after all, is the preoccupation of TheCreativity - an activity engaged in concept translation.

Trading the Playful

The scattered and fragmented character of experiencing work and working conditions, in short its postmodern nature, means that young people in particular that enter the labour market are fully exposed to neo-liberal conditions. The rhetoric of deregulation has always been a ruse for ever-increasing stringencies of biopolitical re-regulation.

(continues on page 2 →)

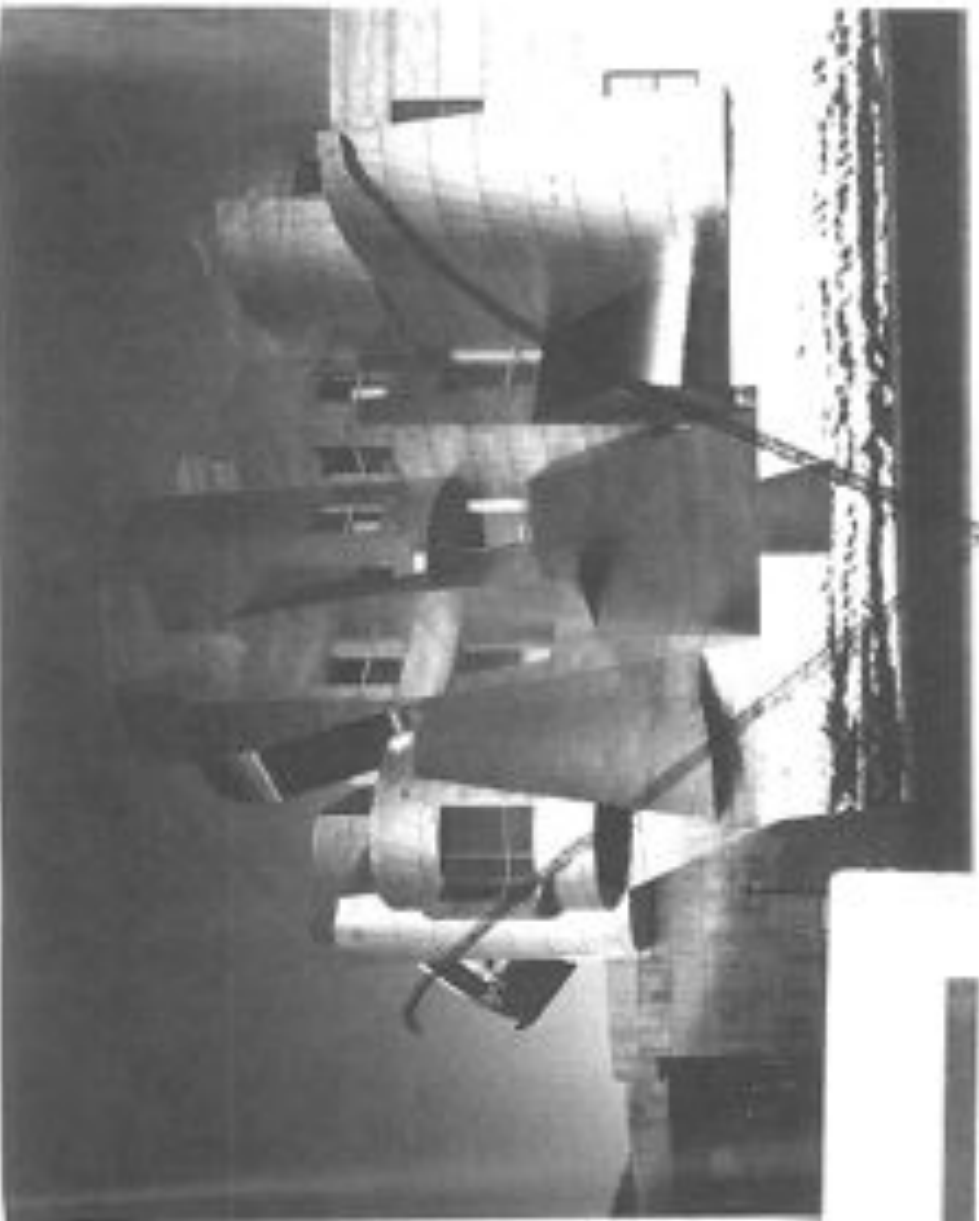


Acceleration. While art and culture never ranked high on the politician's priority list, these times have now suddenly gained central importance in the marketing offensive: the figurative claim that is supposed to persuade creative talent to deal here.

The urban planners have no reason to complain. The amount of Amsterdamers earning double the mean income has risen in the short period from 1999 to 2003 from 10.8% to 18%. Amsterdam gentrifies. As a result, space is becoming more and more expensive in the city, which means that it is now more attractive to sell some of the social housing in the

permanence is the result. What makes it process so subtle, is that the effect is in displaced residents being contented to have no priority status have to wait for housing. So the effect is displaced emigration and newcomers in the city. Amsterdam, big temporary container been built.

The developers in the IJburg, the Dan good example. The neighborhood is still be given a thorough facility in the 20% of social housing 37000 apartment



A Contribution to The Critique of Free Culture

We are in the midst of a revolution in the way that knowledge and culture are created, accessed and transformed', states the 'Charter for Innovation, Creativity and Access to Knowledge', something of a manifesto for the free culture movement.¹⁰ This revolution is against a system of copyright that developed along with capitalism and has the exploitation of creators as its basis. It is in the context of the great disparity of wealth and the struggle between classes that any investigation of cultural production must be understood.

Creating the conditions for the exploitation of creators has always been at the heart of copyright. This has been a religion of critique and dissent among artists and authors as long as the notion of exclusive rights in ideas has been around. This includes many who embrace copyright opposition in the face of microcopying. The advent of digital culture and the popularity of file sharing has brought certain forms of such dissent into the mainstream, though often without the context of class struggle, and bolstered by the common misconception that copyright was at one time created in order to protect cultural producers. This has led to projects like the Creative Commons, which promises to promote the creation of a common culture, but actually limits itself to promoting a more flexible model of private ownership.

As software production joined cultural production in the sphere of creating reproducible digital material, new forms of dissent and organisation have emerged from the community of free software creators. The free software movement, and in particular its transnational commercial success, produced methods and tools that have proven to be of great value to the free culture movement. Yet the free software movement has also created microcopying, as the economics of goods intended for use by producers, such as software, are different from those of mass-produced goods, such as books, movies and music. In order to apply the powerful model of copyright law, a form of licensing which guarantees the freedom of derivatives of such work, the differing economics of software and culture must be taken into account and made to be compatible with the emancipation of the working class herself. Free culture cannot be sustainable in an entire society that requires consumer goods to capture profits. Free culture can only be realised within the context of a free society.

While copyright is very effective in creating a commons of software, to achieve a commons of cultural works requires copyright, a form of free licensing that denies free access to organisations that hold their own assets outside the commons.

COPYRIGHT IS A SYSTEM OF CENSORSHIP AND EXPLOITATION

The existence of copyright produces 18th century notions of the author's right to ownership.¹¹ From the 16th to the 17th century royal lawyers gave exclusive rights to certain publishers to print particular texts. In 1534, an exclusive printing monopoly was granted through a Royal Charter to a London guild of printers, the Stationers' Company, because it warned Crown centralists which books were published or banned. The first copyrights were publishers' rights to print copies, emerging out of the ideological needs of absolutist monarchies to control knowledge and censor dissent.

After the Licensing Act expired in 1694, the monopoly of the Stationers' Company was threatened by provincial bookstalls, the so-called 'pirates' from Ireland and Scotland,

7. Extension of factories and instruments of production owned by the bourgeoisie; the bringing into cultivation of waste-lands, and the improvement of the soil generally in accordance with a common plan. Possible to all enterprises the opportunity to acquire and extend the available instruments of production to the greatest degree possible.

8. Equal liability of all to work. Abolition of industrial armies, especially for agriculture.

9. Equal opportunity of all to participate and produce.

10. Combination of agriculture with manufacturing industries; gradual abolition of all the distinctions between town and country by a more equitable distribution of the population over the country. Abolition of all the distinctions between producers and consumers and the transformation of relations from market based transactions to generalised distribution, where production of social value takes precedent over the production of goods for sale.

11. Free education for all children in public schools. Abolition of children's factory labour in its present form. Combination of education with technical production, by the establishment of knowledge and skill sharing networks and systems of support for all members, and provide opportunities to develop skills by contribution to production.

When, in the course of development, class distinctions have disappeared, and all production has been communally distributed in the hands of a vast association of spanning the whole nation world, the public power will have its political character. Political power, properly called, is merely the organised power of one class for oppressing another. If the proletariat during its contest with the bourgeoisie is compelled, by the force of circumstances, to organise itself as a class, it, by means of a revolution, will overthrow the bourgeoisie. It will, along with these conditions, have swept away the conditions for the existence of class antagonisms and of classes generally, and will thereby have abolished its own supremacy as a class.

In place of the old bourgeois society, with its classes and class antagonisms, we shall have an association, in which the free development of each is the condition for the free development of all.



it sets into position
surrounding neighborhood.

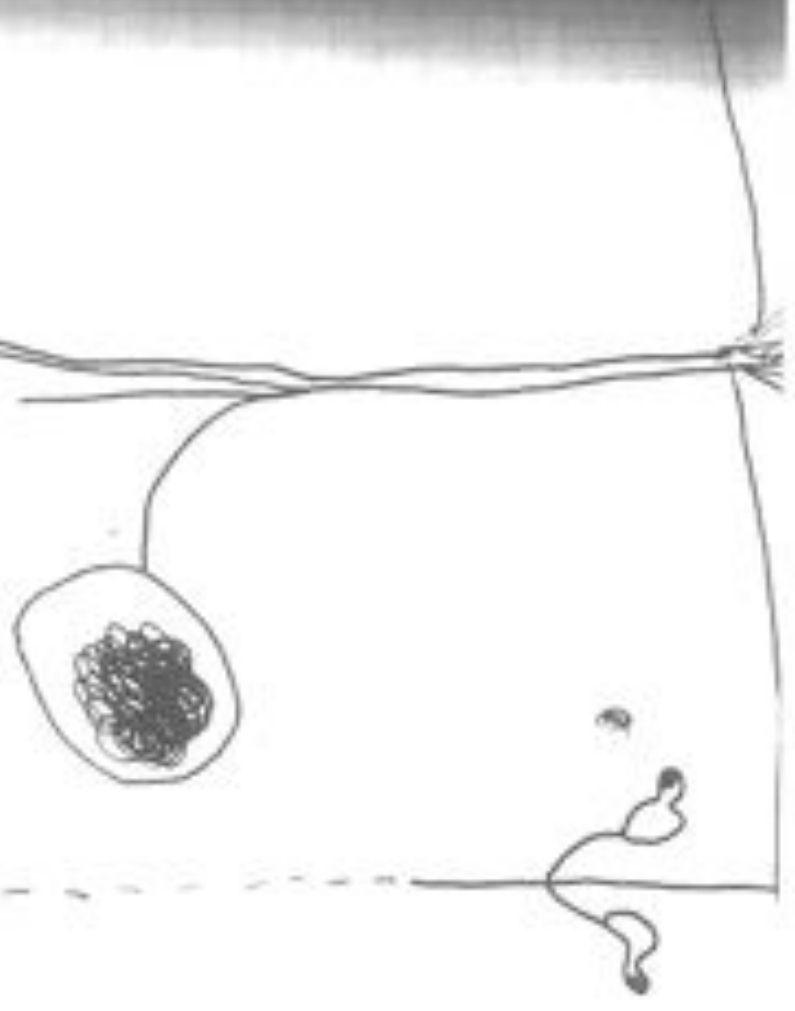


oh! let's have
some power
here! here!

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**The
Telekommunist
Manifesto**

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Amos De Cienq

Giuseppe Gabellone

1973. BIRMINGHAM, ALABAMA: UNIVERSITY MICROFILMS.

après Godellema travaille sur le mélange des formes et pérorables. Ses tentatives nous semblent à la fois familières et prime dissimulées. Plusieurs d'entre elles recourent à des techniques de moulage pour lesquelles l'artiste élabore des moules complexes de minéraux. Il utilise des matériaux légers, PVC et étoupe en y ajoutant d'autres éléments tels que le plâtre ou la poudre d'aluminium. Les formes sont naturelles et artificielles se fondent et créent des formes uniques. Il réalise notamment, depuis 2003, des séries dans lesquelles l'apparence complexe évoque les vagues ou la méditation intérieure.

Quantum Composite can be used to solve the same problems. We can take the same data and use it to create a composite of the data. The composite is a single data point that represents the entire data set. This is useful for many applications, such as data analysis and machine learning.

Adam McI

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VOOR DEZE TIJD

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Sarajevo
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XXXXMSTERDAM

BY MERLIN OUDENAMPSEN – A new urban renewal initiative of historic proportions is

derway in Amsterdam. A considerable part of the city's reserve of social housing is being transformed into luxury apartments, lofts and townhouses for the growing numbers of native economy employees. Meanwhile waiting lists for social housing are being cut by ex-occupants, forced through privatisation programmes to leave their houses in neighbourhoods. In a re-working of a text originally published in the Dutch *Flaamse Pers*, Merlijn Oudenampsen describes a new model of urban renewal – the Amsterdam model. The location has become, quite literally, a brand.

Following a recent report of the Amsterdam city council, 'houses are about to be demolished in coming years ever before in the turbulent history of this town. It is the last restructuring neighbourhoods', poor areas such as the *etijk* Tuitendelen, Noord on de Blijmerweg, where of the houses will have a close eye on the way the king hall. The pre-war neighbourhoods, such as the *dekerbuurt*, the Oosterparkbuurt, the Indische Buurt and the *dekerbuurt* are the subject of thorough renovations. All, tens of thousands of social housing apartments will be made way for the sand blasted facades that grace the new middle class.

Development has been restricted to Amsterdam. The core of the national housing policy of Minister Decker lies the need to 'differentiate' and to 'socially mix', etc. In words, more *dekerbuurt* and *dekerbuurt*...

EXTREME MAKEOVER

popular neighbourhoods. Another consequence of the city's economic success is that the city edge, previously the territory of a first-observed experimenting group of artists and squatters, is being replaced with sterile environments of high priced houses and offices consisting of glass surfaced shoe boxes of little architectural imagination. The evocation of the spectacle of *dekerbuurt* Afrika for the *dekerbuurt* spectacle of *dekerbuurt* Afrika marked the completion of this transition.

The influential ideology of Amsterdam Creative City, social geographer Saskia Muiser, states in his research that one of the shortcomings of Amsterdam is a lack of proper housing for the creative class. The Amsterdam business community represented through the chamber of commerce – goes one step further, stating in their press communiqués that the lower educated have to leave town to make space for creativity to move in. Politicians and bureaucrats have meanwhile retrained themselves as true entrepreneurs, the Mayor Cohen speaks about the brand Amsterdam, the city in being run as an enterprise and *dekerbuurt*...

through demolition, junction and renovation.

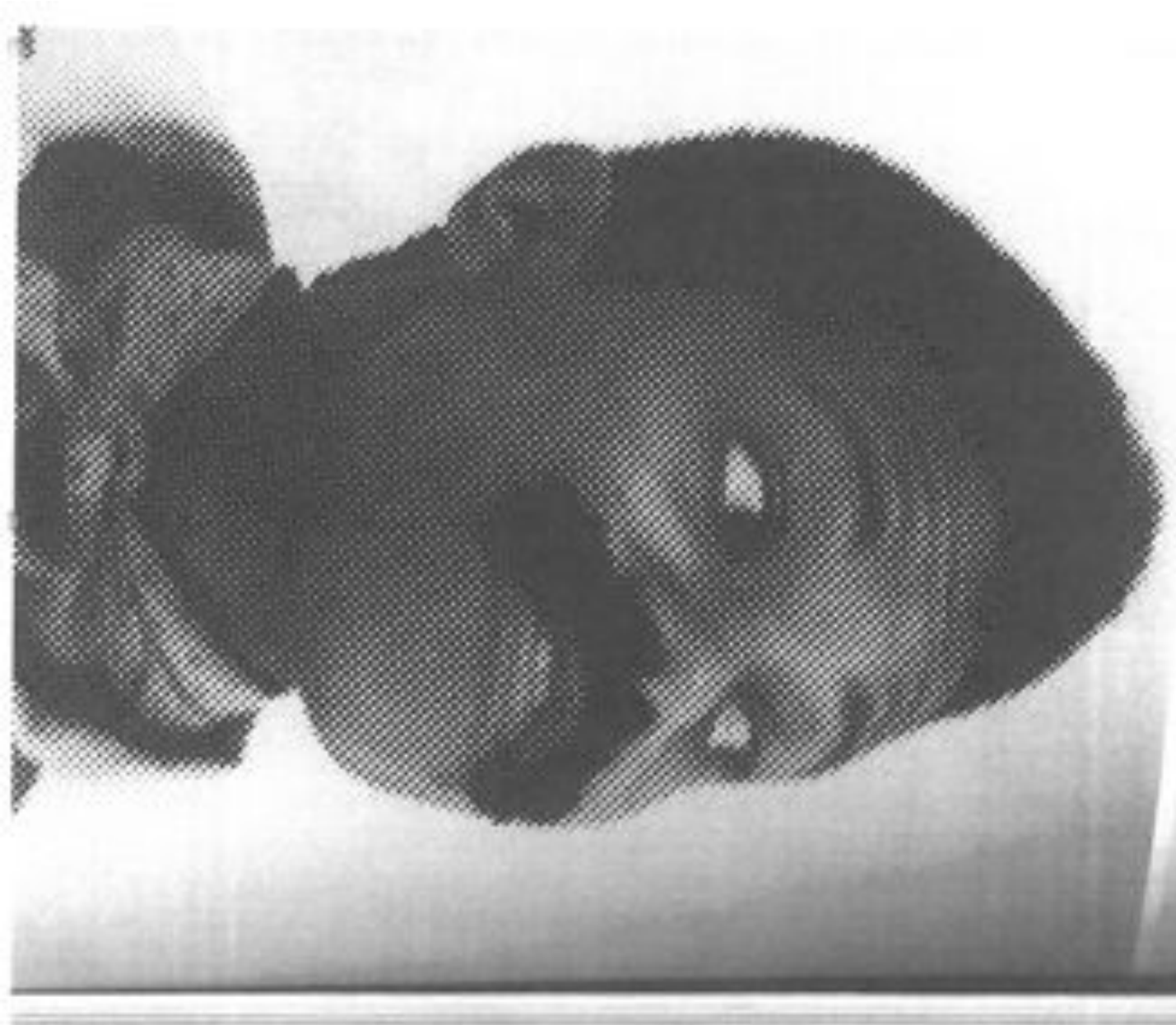
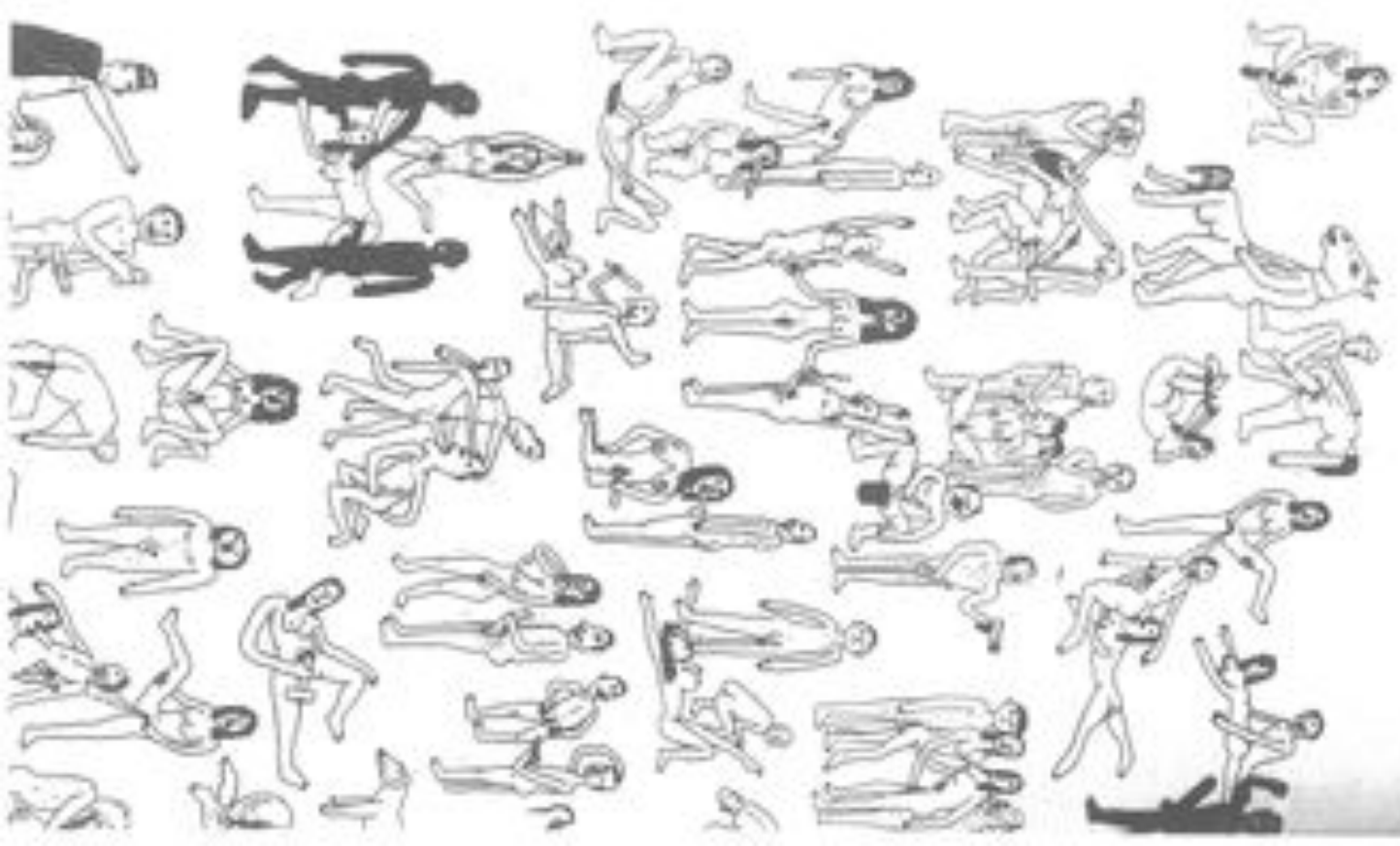
Change in the composition of the neighbourhood's predominantly migrant population is officially the most important goal, and urban renewal thus becomes a form of social engineering, state-led gentrification.

Planners from the local council state that the new neighbourhood policy is no longer about 'fixing problems', but 'the creation of opportunities'. It is this kind of vague language that legitimises large amounts of subsidies meant for backward neighbourhoods being

spent on marketing campaigns and subsidised business locations for creative entrepreneurs. The local council has acquired the services of a PR agency which distributes a colourful glossy. Looking through its pages, you will see images of early white people – in an area where seventy out of every hundred inhabitants are first or second generation migrants – telling you how beautiful their new houses are and praising the cultural activities in the neighbourhood. The real perversity starts when it becomes clear that the renewal plans openly state the intention to remove migrant entrepreneurs from the neighbourhood. The plan literally reads 'the appearance of most of the shops leaves much to be desired. The amount of migrant shop owners has grown drastically the last couple of years.'

Exclusive inclusion

The local council wants more luxury shops and has started a 'discouragement policy' to remove Turkish grocery stores, coffee shops and call shops from the main shopping street. While some policy makers mention growing migrant entrepreneurship as a great success in the *dekerbuurt*...

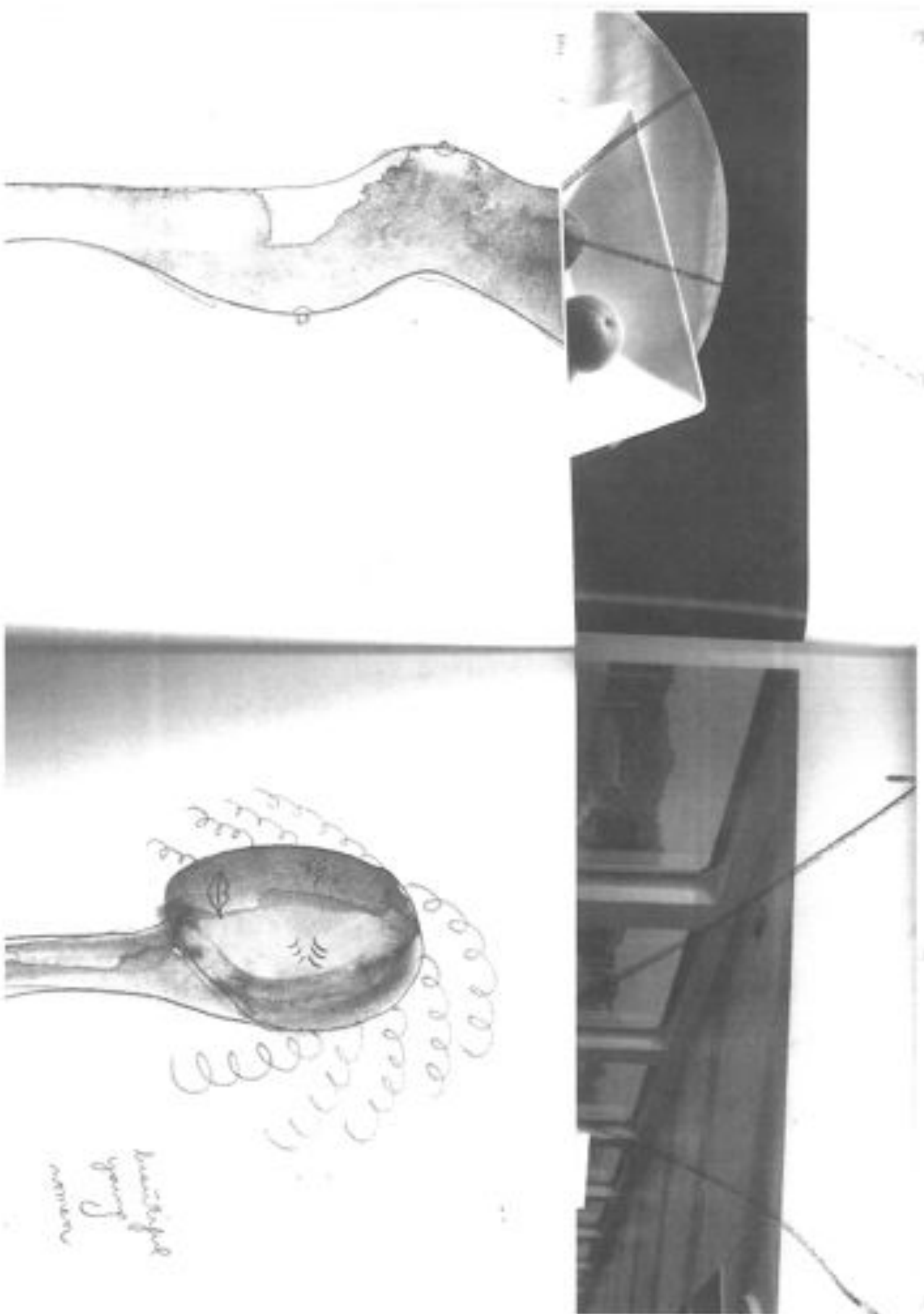


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INFORMATION'S POWER. BUT THE
PROBLEM IS THAT THOSE WHO
WANT TO BE IN THE KNOW
ARE

IF COMPANY HAS THE
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THE RIGHT TO ACCESS, AND
IT'S PERFECTLY FINE

IF
THERE IS NO JUSTICE IN
THE WORLD UNLESS WE
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A PUBLICATION BY GARDNER INSTITUTE

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A FREE ACCIDENTAL NEWSPAPER DEDICATED TO THE AN

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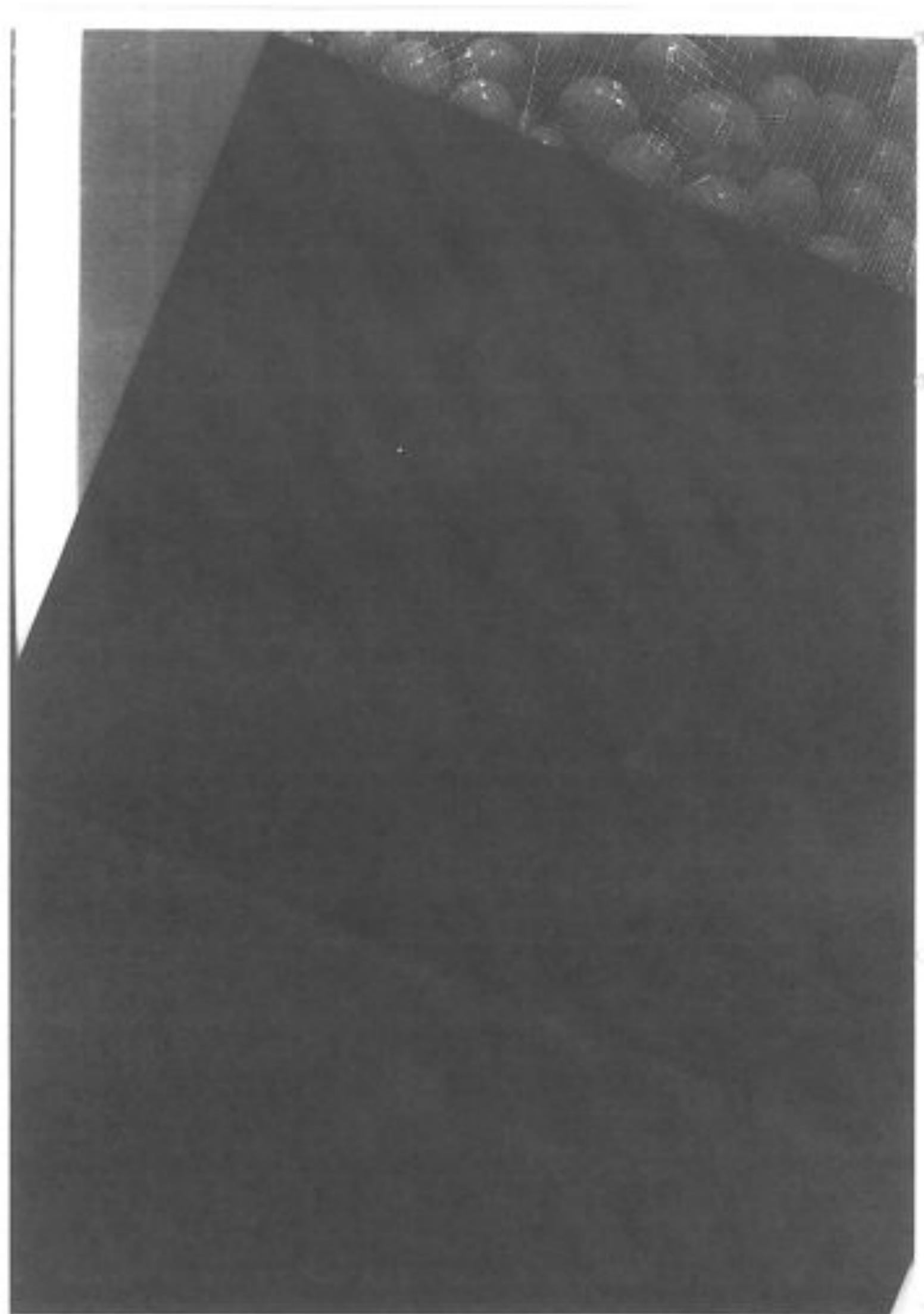
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Statistical Analysis

SAMPLES

Dit camp weet er al decennialang bijeen te krijgen van een reusgoed aan originele of herontworpen inspiratiebron: vormt. Tegengwoordig gaan in de verstrekkende multimedia heel verschillende kunstvormen met hetzelfde edele materiaal aan de slag. Zoet de verrijking als de populaire kunst: kunstjes, de kunst van de kunstenaar maar vooral de kunst van het college in hun omgeving. De verrijking is juist het niet en dus niet hebben. Kunstenaar behoeft in vrijwel alle vormen van

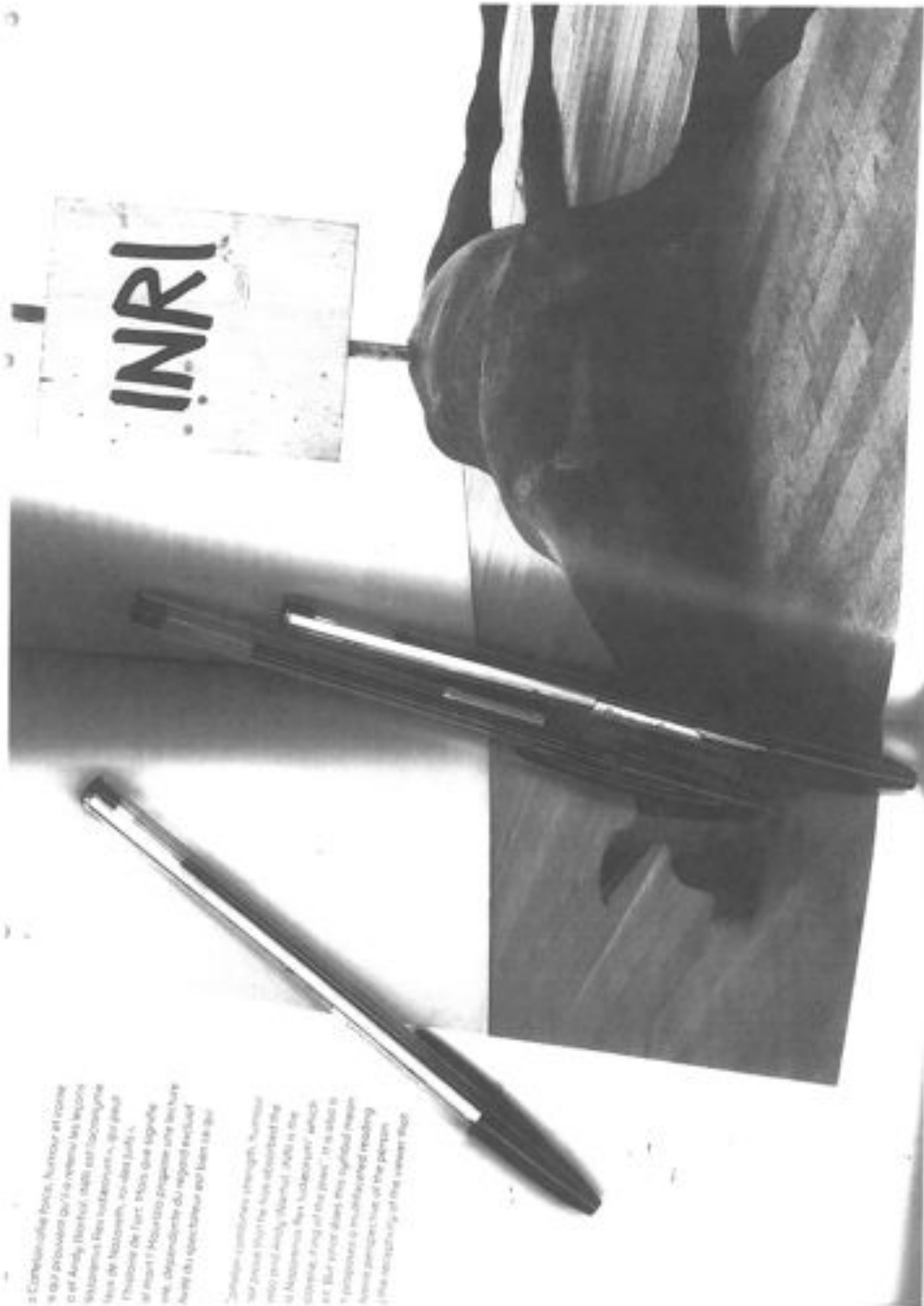
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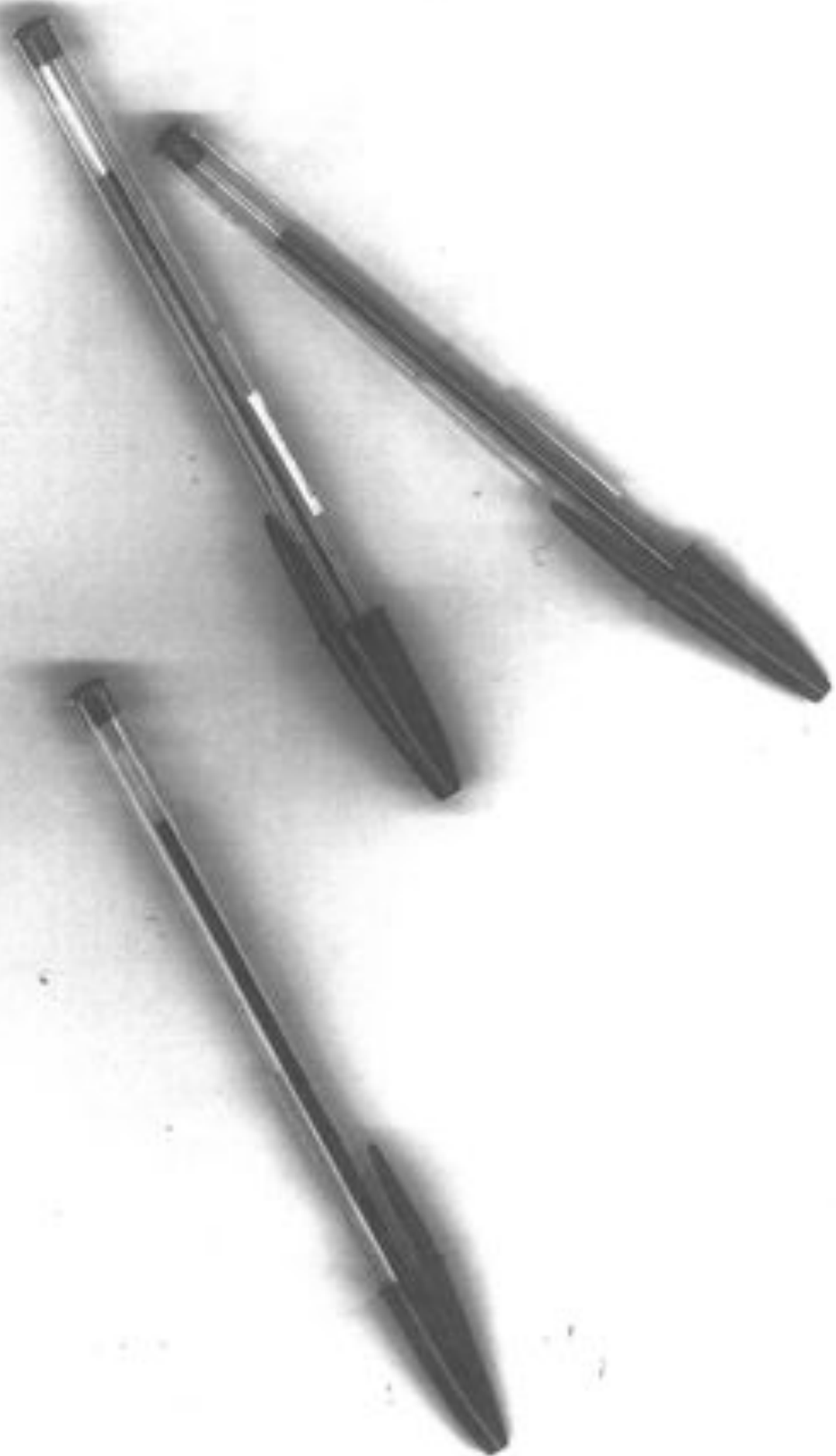


à Compiègne, les forces armées et marines de l'Armée de l'air, de la Marine et de la Gendarmerie ont été déployées pour assurer la sécurité des lieux. Les forces de l'Armée de l'air ont été déployées pour assurer la sécurité des lieux. Les forces de la Marine ont été déployées pour assurer la sécurité des lieux. Les forces de la Gendarmerie ont été déployées pour assurer la sécurité des lieux.

“...often continues through summer and autumn that he has absorbed the into that lovely, dark, still is the a Nazarene has taken up” which stopping, *and of the first*. It is also a at that year does this typical reason” proposes a multifaceted reading from perspective of the person (the structure of the volume that

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News

1) Fashioning a Sense of Freedom

An oeuvre of three. Samira's career reveals the importance of her work and her role in the fashion industry.

11) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

12) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

13) The Artist's Vision

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14) The Artist's Vision

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15) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

16) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

2) Recreating and Reimagining War

Conflict, Time, Photography captures the impact of war across the world in the last 150 years.

3) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

4) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

5) The Artist's Vision

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6) The Artist's Vision

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7) The Artist's Vision

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8) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

9) The Structures of Support

Colin Condell is an artist fascinated by the ideas and concepts behind notions of "support."

10) The End of Time

In the internet age, where all knowledge is on-tap, the past seems to be in one's grasp.

11) The Artist's Vision

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15) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

Film

12) Alternate Perspective

Ign Higgins's *Electricity* opens up the world of epilepsy by creating a visual metaphor that captures the experience.

13) Cinematic Explorations

BAFTA awarded *America* Short Film Festival showcases international short films from 40 countries, highlighting new talent.

Music

13) Haunted Reflections

Elizabeth "Gaelle" Baird's new release is profoundly personal, and inspired by body horror and high school adolescence.

Performance

Geert's career reveals the importance of her work and her role in the fashion industry.

14) The Artist's Vision

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15) The Artist's Vision

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17) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

18) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

Last Words

Geert's career reveals the importance of her work and her role in the fashion industry.

19) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

20) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

21) The Artist's Vision

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22) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

23) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

Reviews

Geert's career reveals the importance of her work and her role in the fashion industry.

24) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

25) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

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27) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

28) The Artist's Vision

Geert's career reveals the importance of her work and her role in the fashion industry.

Thing

**The
Telekommunist
Manifesto**

DAVID R. KLEINER

Networks

Thing

**The
Telekommunist
Manifesto**

DAVID R. KLEINER

Networks

THE LOGIC OF DESIGN

typographic Maps made by Annelys De Vet, Amoud Van Den Heuvel, Rene Van
ingelbregt, Koert Van Mensvoort, Andy Buddenbaum, Coralie Vogelzang
Mieke Gerritzen, Meta Haven, Studio Rogério Lira, Niels Schrader and

A literary (poetic) text contained in a book (proves the fact that the book is an autonomous space-time
sequence.
A series of more or less short texts (poems or other) distributed through a book following any
particular ordering reveals the sequential nature of the book.
It reveals it, perhaps even if it does not incorporate it or assimilate it.
Written language is a sequence of signs expanding within the space: the reading of which occurs in the
time.
A book is a space-time sequence.
Books extend originally as containers of (literary) texts.
Literature is a sequence of signs, not only linguistic but also visual and spatial.



WHAT A BOOK IS

A book is a sequence of spaces.

Each of these spaces is perceived at a different moment - a book is also a sequence of moments.

A book is not a case of words, nor a bag of words, nor a banner of words.

A writer, contrary to the popular opinion, does not write books.

A writer writes texts.

The fact that a text is contained in a book, comes only from the dimension of such a text, or, in the

case of a series of short texts (poems, for instance), from their number.

A literary (prose) text contained in a book ignores the fact that the book is an autonomous space-time

sequence.

A series of more or less short texts (poems or other) distributed through a book following any

particular ordering reveals the sequential nature of the book.

It reveals it, perhaps uses it, but it does not incorporate it or assimilate it.

Written language is a sequence of signs expanding within the space; the reading of which occurs in the

time.

A book is a space-time sequence.

Books existed originally as containers of (literary) texts.

But books, seen as autonomous readers, can contain any (written) language, not only literary language,

or even any other system of signs.

Among languages, literary language (prose and poetry) is not the best suited to the nature of books.

A book may be the accidental container of a text, the structure of which is irrelevant to the book; these

are the books of bookshops and libraries.

A book can also exist as an autonomous and self-sufficient form, including perhaps a text that

encompasses that form, a text that is an organic part of that form; here begins the new art of making

books.

In the old art the writer judges himself as being not responsible for the real book. He writes the text.

The text is done by the novelist, the artist, the worker, the others.

In the new art writing a text is only the first link in the chain going from the writer to the reader. In the

new art the writer assumes the responsibility for the whole process.

In the old art the writer writes texts.

In the new art the writer makes books.

To make a book is to activate its ideal space-time sequence by means of the creation of a partial

sequence of signs, be it linguistic or other.

OWS SEES.

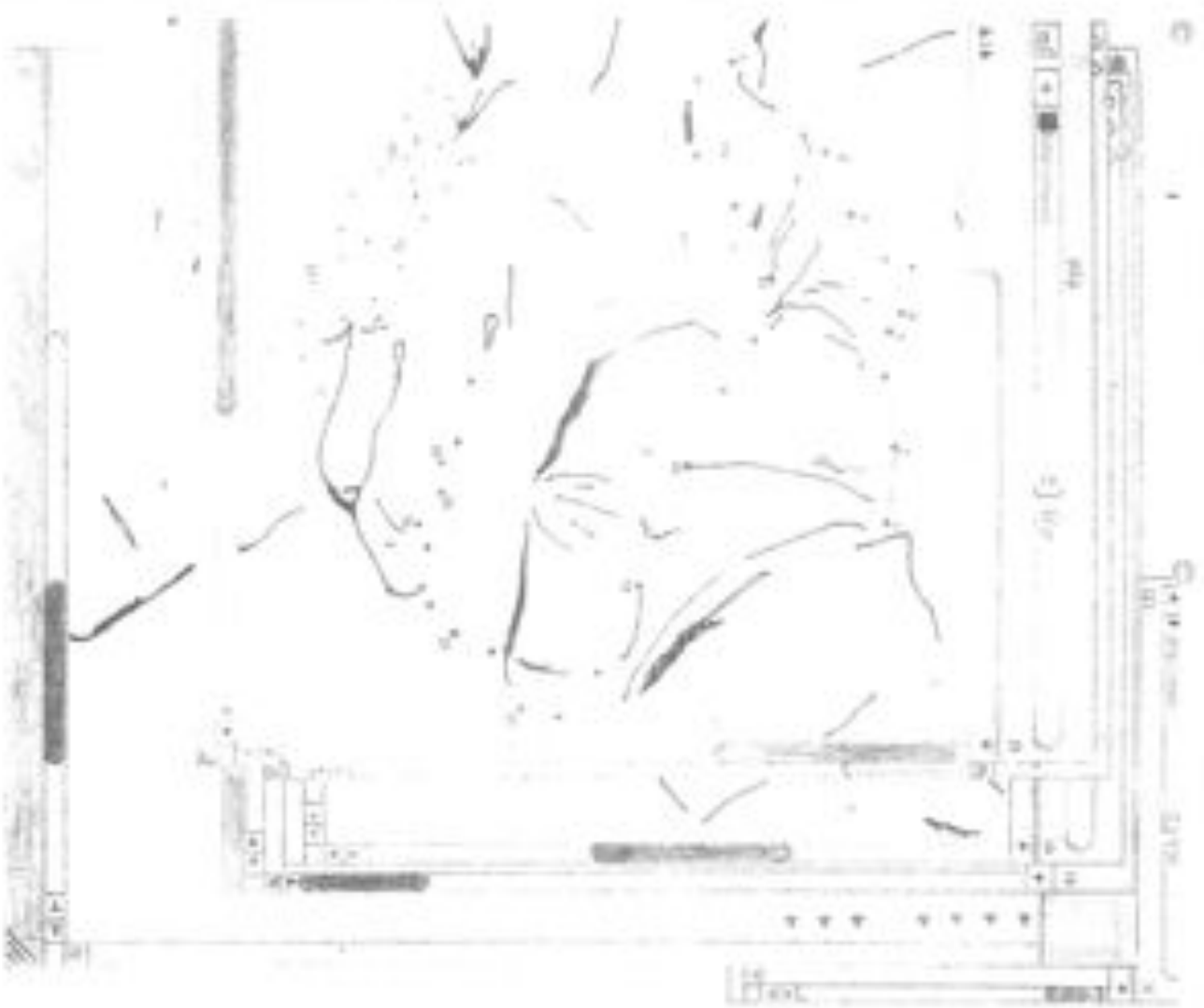
a of illusions evoked
etermine.

terminate.

but unreliable imaginings.

The eye does not see things, but images of things that mean other things. What we read in these accidental shapes depends on our capacity to recognize in them things or images we find stored in our minds.

The Tele Man



R50

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(THAT WOULD
BE GREAT)

WORLD
PEACE
THROUGH
DESIGN



TO A DREAM RESORT
LIVING WITH THE RIVER OF LIFE

MR. POPE



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SOLUTIONS
FOR ALL GRID BASED
MODERNIST DESIGN



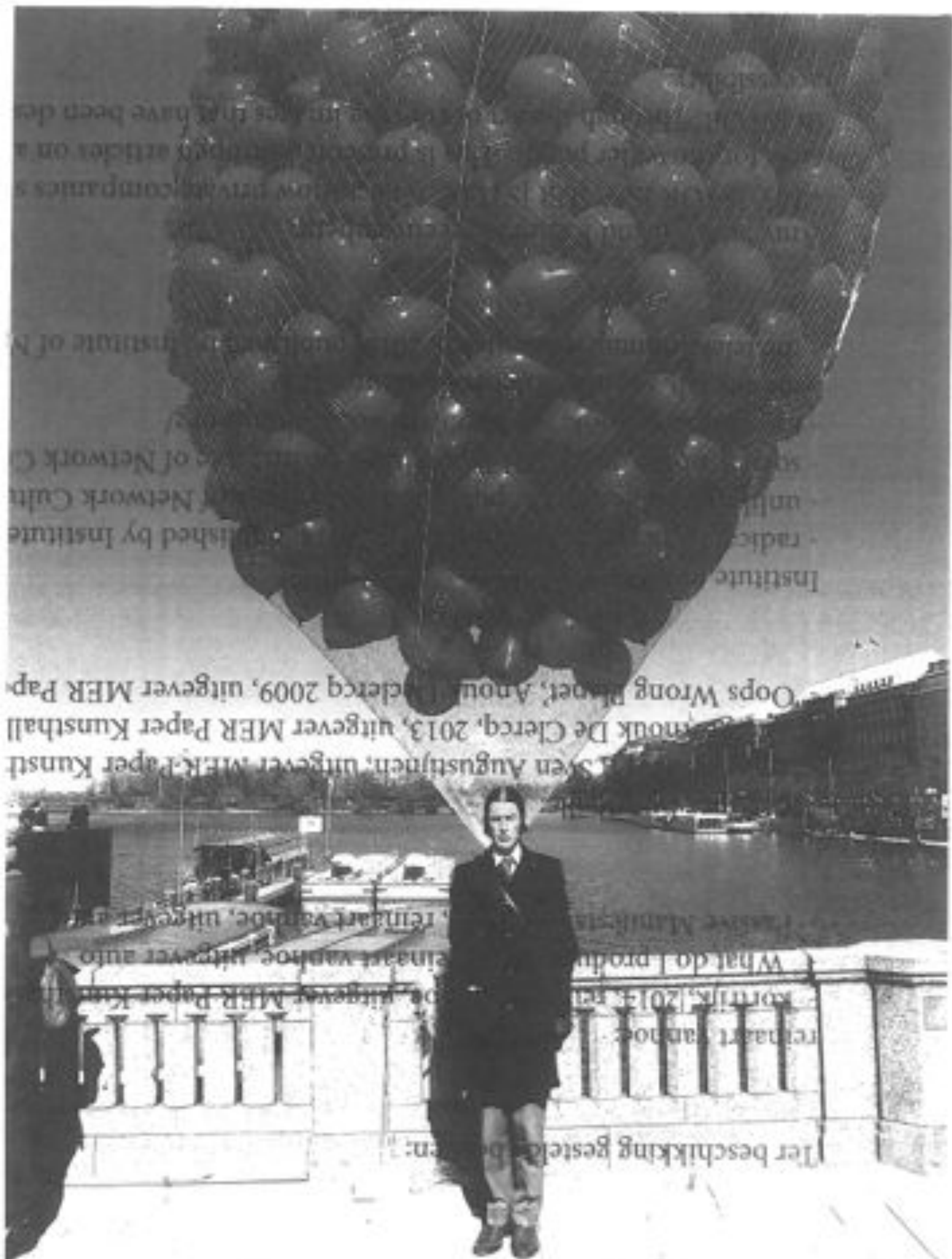
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CREATIVE CLASS

66



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FLOOR PLAN

2015

ROTTERDAM

ART



Ter beschikking gestelde boeken:

reinaart vanhoe:

- 'Kortrijk', 2014, reinaart vanhoe, uitgever MER Paper Kunsthalle
- 'What do I produce?', 2012, reinaart vanhoe, uitgever auto
- 'Passive Manifestation', 2011, reinaart vanhoe, uitgever auto

Mer Paper Kunsthalle:

- 'Spectres', 2011, Sven Augustijnen, uitgever MER Paper Kunsthalle
- 'Thing', Anouk De Clercq, 2013, uitgever MER Paper Kunsthalle
- 'Oops Wrong Planet', Anouk Declercq, 2009, uitgever MER Paper Kunsthalle

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- society of the query, 2013, published by Institute of Network Cultures, Amsterdam
- the unbound book, see <http://networkcultures.org/>
- money lab, see <http://networkcultures.org/>
- the telekommunist manifesto, 2010, published by Institute of Network Cultures, Amsterdam

Amy Suo Wu and Kimmy Speeruwienberg:

- 'MY JSTOR IS YOUR JSTOR' reflects how private companies such as JSTOR lock up information making it inaccessible for the wider public. This is presented through articles on an e-reader found by using the keyword "Aaron Swartz" in JSTOR. Through the act of copying images that have been designed to be irreproducible, we reveal the politics of (in)accessibility.

Messieurs Delmotte:

- selected images and objects

Other material:

- ...

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samenstelling: reinaart vanhoe en MER Paper Kunsthalle