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# STUDIO<sup>1</sup> FOR VI SUAL POP<sup>2</sup>.CUL TURE DESIGNS<sup>3</sup> & RESEARCHES<sup>4</sup> IDENTITY<sup>5</sup>, MEDI A<sup>6</sup> & REPRESENT ATION<sup>7</sup>.



# 2019—HOW WE MAKE RESEARCH

COMMISSION  
**WILLEM DE KOONING ACADEMY**

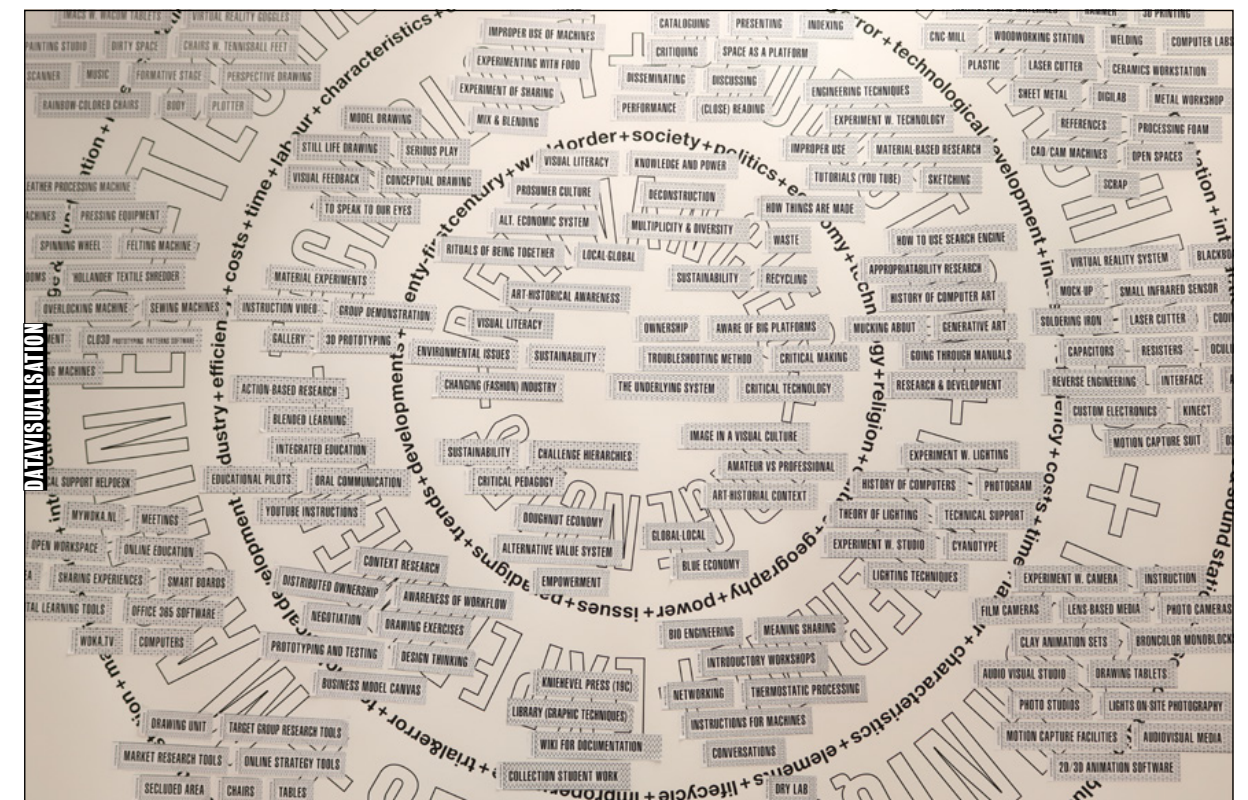
**MEDIA**  
**BOOK WITH INTERVIEWS** **EXHIBITION**  
**DATAVISUALISATION** **CONVERSATION**



The goal of this project is show and share knowledge about research-by-making at the stations: to become aware of expertise, to notice similarities, overlaps and connections, to reflect on what research is and what it can be, to strengthen existing collaborations and create new alliances.

**How We Make Research** is an ongoing research project by the Research Station, Aldje van Meer and Shailoh Phillips.

- a series of interviews, documented in an A5-booklet
- an exhibition on display at the Research Station
- a series of semi-public conversations





# 2017—WDKA MAKES A DIFFERENCE

COMMISSION  
RESEARCH CENTER CREATING 010

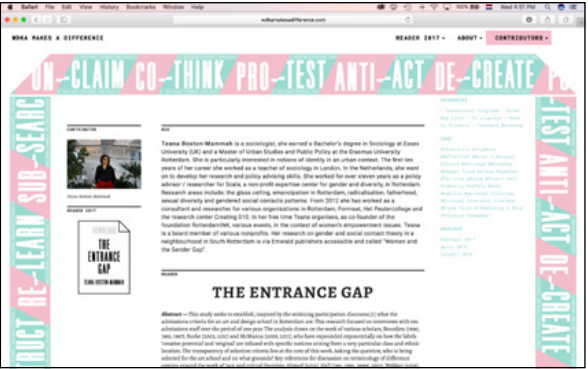
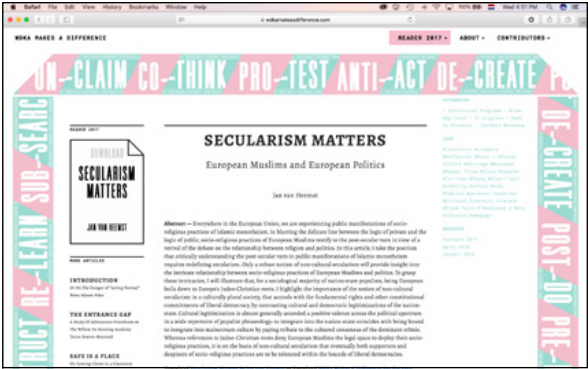
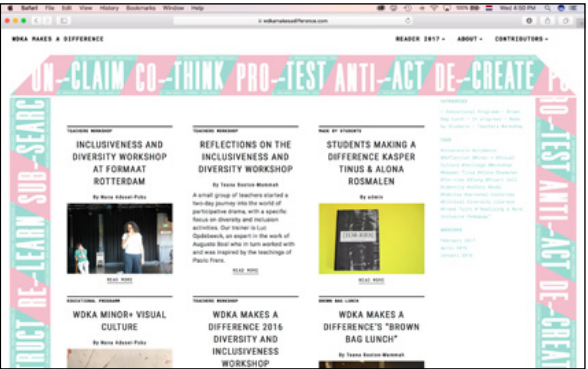
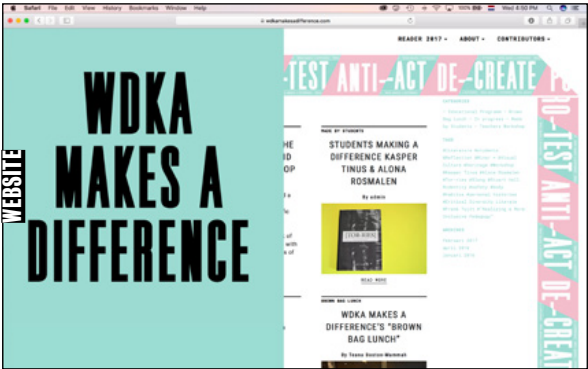
MEDIA  
SIGNALING TAPE READER WEBSITE EVENT

MORE  
WWW.WDKAMAKESADIFFERENCE.COM



WdKA Makes a Difference is an action based research project interested in the possibilities of decolonial approaches within the Willem de Kooning Academy, which was conducted from January 2015 till December 2016. The initial question was to design a publication for the

research articles. However an 'action based research' calls for an action based design. The concept of a signaling tape that demarcates a safe space for open dialogue, became the starting point for the identity, strategy and intervention.





# 2016-POSTWHAT#0: ON CLASSIFICATION

**COMMISSION**  
**SELF INITIATED (MASTER DESIGN)**

**MEDIA**  
**DATABASE INFOGRAPHICS MAPPINGS**  
**DIALOGUES NEWSPAPER**

MORE  
[WWW.POST-WHAT.COM/RESEARCHON-CLASSIFICATION/](http://WWW.POST-WHAT.COM/RESEARCHON-CLASSIFICATION/)



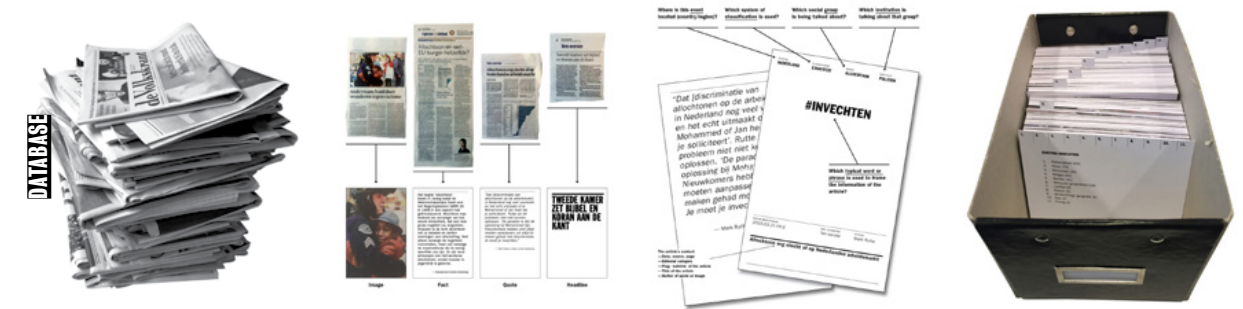
**'#0: On Classification'** is the first research project of the larger and ongoing design research on visual identity politics in the age of cultural diversity, that is called 'Post-What?!?'.

**'#0: On Classification'**  
focusses on mechanisms of human

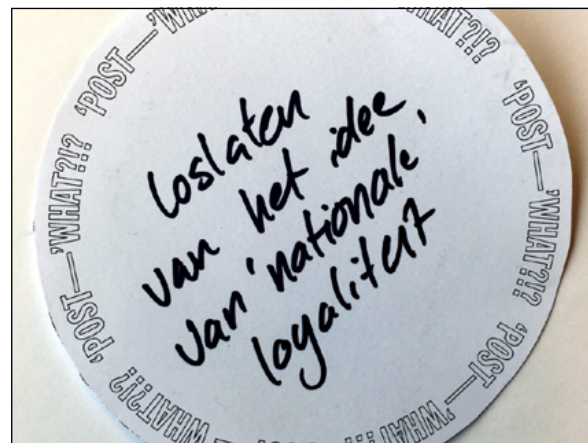
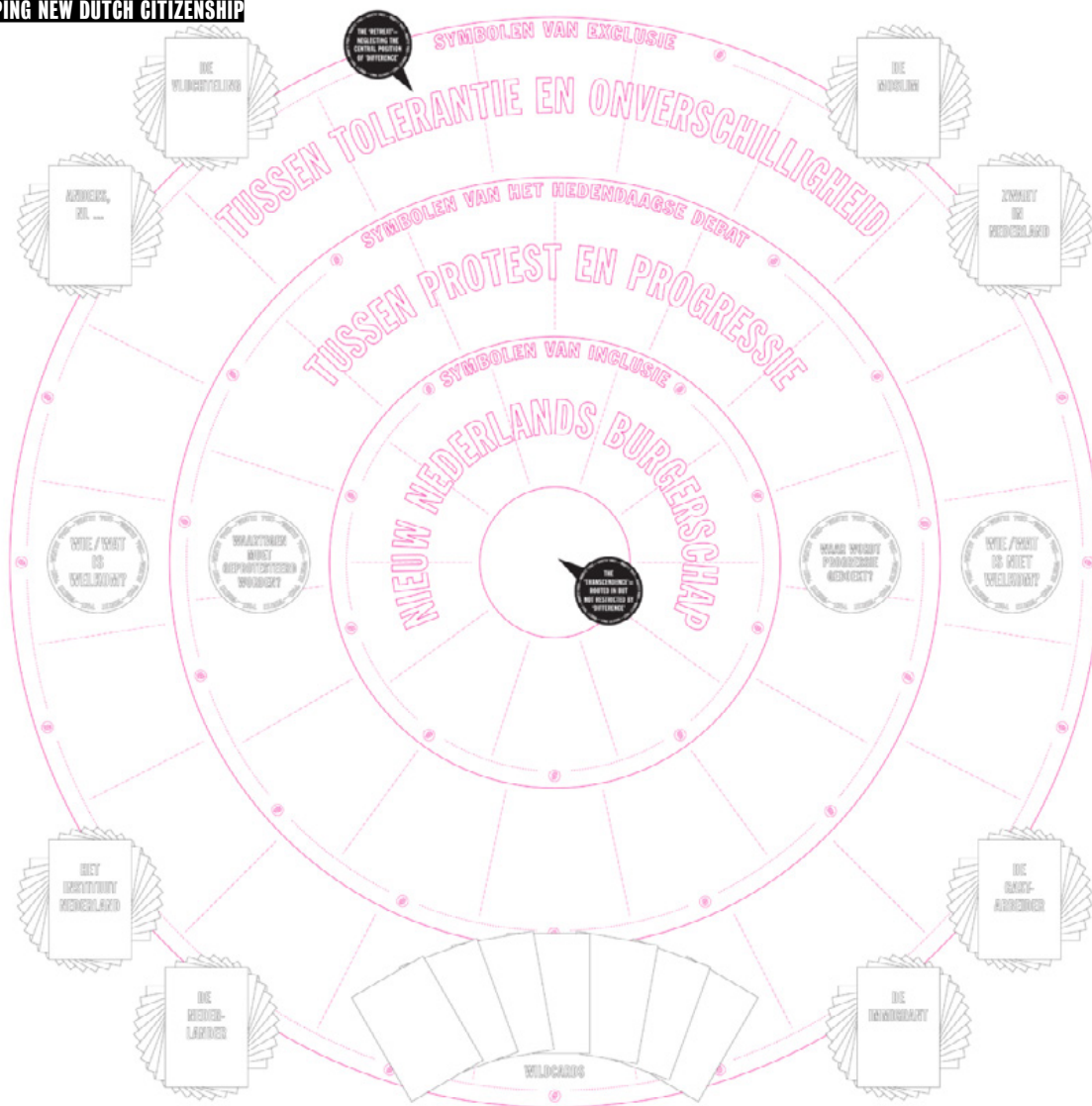
classification, which means the socio-political system of organizing people into groups. This research project explores the diverse, intricate and delicate ways the identity of social groups is constructed and how this construct is used as a political

tool to define people and cast them into groups. Who makes these groups and how are they made? What are the parameters for typing? Which mechanism of division are used? And with which effects? Which strategies are used and by whom?

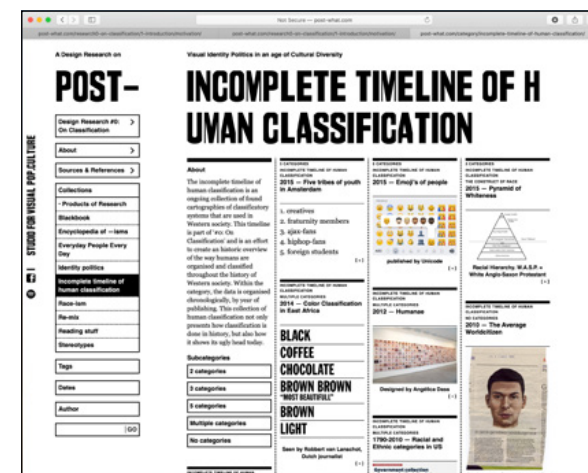
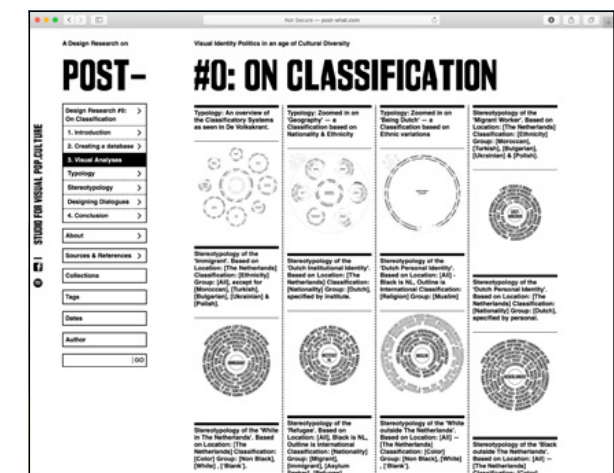
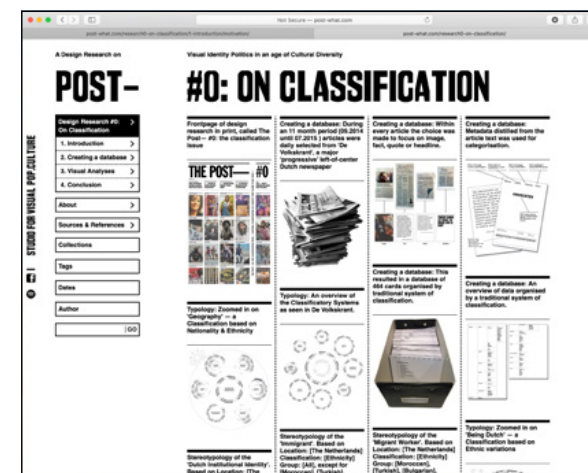
And what are the consequences of the classification for the way individuals in a social group are perceived in media and in real life? When does typing become stereotyping? And how can these stereotypes be contested?







**DOWNLOAD THE POST—0 HERE!**





# 2015—COLOR CLASSIFICATION TOTE BAG

COMMISSION  
RESEARCH CENTER CREATING 010

MEDIA  
TOTE BAG

Tote bag for students of Willem de Kooning Academy to promote the theme of ‘cultural diversity’. The design schematically visualizes how we use color as a way to classify and identify ourselves and others.



# 2015—LECTURE INSTITUTE INSTITUTIONAL RACISM

COMMISSION  
SELF-INITIATED

MEDIA  
POSTER

SPEAKER  
ZIHNI ÖZDİL



Poster designed to announce a lecture on Institutional Racism by Zihni Özdiil. How classification of ‘the Other’ is embedded in our cultural DNA.



# 2010–V/H NWE BINNENWEG #2: REMIX

COMMISSION  
PROJECT OFFICE NIEUWE BINNENWEG

MEDIA  
FOLDER/FLYER + EVENT + MOVIE

MORE  
[HTTPS://YOUTU.BE/33TRTUQAJLY](https://youtu.be/33TRTUQAJLY)

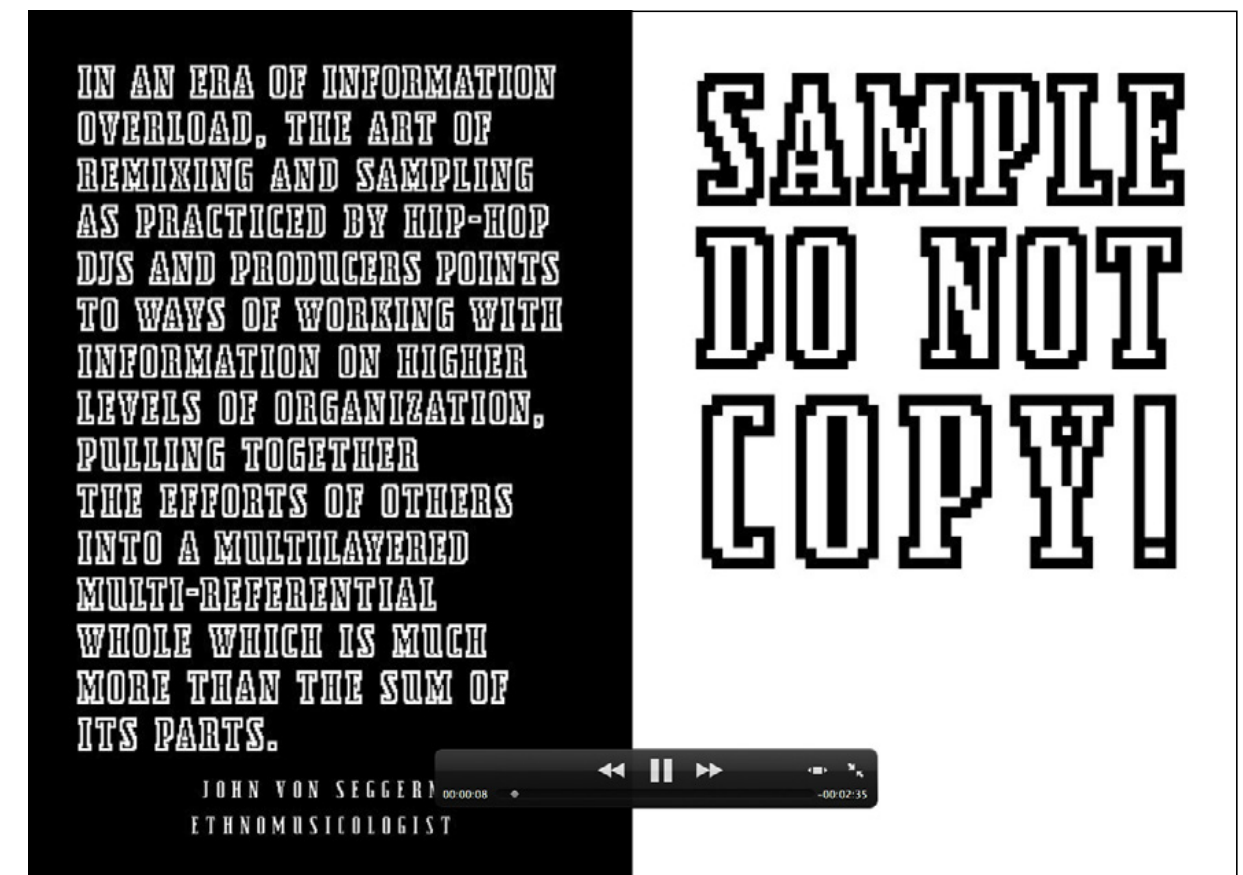


De revitalisatie van de Nieuwe Binnenweg betekent dat de straat de allure krijgt die zij van oudsher had, zonder haar unieke karakter te verliezen. Maar wat zijn de gevolgen van de revitalisering voor de Nieuwe Binnenweg?

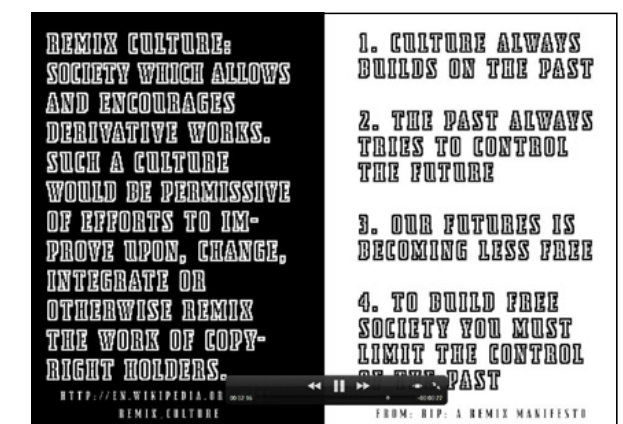
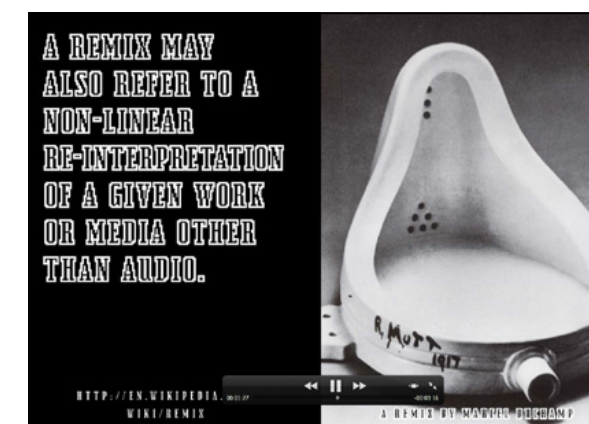
Voor/Heen Nieuwe Binnenweg brengt op een prikkelende manier de sociaal-maatschappelijke, beeldende, architectonische, historische en fysieke ingrediënten voor toekomstige ontwikkelingen in kaart.

Remix gaat over hergebruik. Waar gaat het met de Nieuwe Binnenweg naartoe? In april 2010 keken we met 'Erfgood' naar de waardevolle dingen uit het verleden. Remix behandelt hoe die dingen een betekenis krijgen in de toekomst.

Hoe wordt de Nieuwe Binnenweg geremixt? Welke nieuwe mengvormen ontstaan tussen verschillende groepen? We nodigen u uit voor een driedaags evenement met hiphop, tekstuele verwennerij, denken en doen.



# SAMPLE DO NOT COPY!



[HTTPS://YOUTU.BE/33TRTUQAJLY](https://youtu.be/33TRTUQAJLY)

# STUDIO FOR VISUAL POP<sup>2</sup>.CULTURE DESIGNS<sup>3</sup> & RESEARCHES<sup>4</sup> IDENTITY<sup>5</sup>, MEDIA<sup>6</sup> & REPRESENTATION<sup>7</sup>.

**1. Studio** ~ Between the 'artist space' and the 'office' there is the studio; a 'work-room' where autonomous creation is applied to contemporary society. A space where reflection meets action, where learning meets doing, where theory meets practice and where thinking meets making.

The word '**studio**' derives from the Latin word '**studium**', which means "study, application," originally "eagerness," and is the first-person singular of the verb '**studere**', which is "to be diligent". This etymology gives direction to our attitude: it is a work place where we can manifest our curiosity and give shape to our desire to not only understand the world around us, but also change it a little bit.

**2. Pop.** ~ short for **popular**. It is associated with popmusic, low culture, folklore, vernacular and non-elite. For us, pop. means everything that shows itself in everyday life and contemporary society, on- and off-line. Pop. is everything that is made by the people (professional or amateur) and that has a bottom-up approach. Pop. is where 'intent' turns into its own reality. Pop. is everything that is out there, all that exists.

"The important point about [...] [British] Pop artists' approach to popular culture or mass media is that their propose was not satirical or in any way antagonistic. [...] They were looking at the

world in which they lived, the great city, and examining the objects and images that surrounded them with an intensity and penetration which frequently made one conscious of that reality for the first time."<sup>9</sup>(Arnason, 1988, p.449).

**3. Design** (verb) ~ act of construction made visual. Design is all about aesthetics made with intent. Design is a visual language that everybody can read but only a view can speak. Therefore it is a tool with great power. Through design ideologies can be propagated, the incomprehensible can be shown as simple and bad can be presented as good. Via design the intricate systems can be unraveled, subliminal messages can be shown and a unimagined futures can be imagined.

**4. Design Research** ~ gaining knowledge or insight through the act of design. This means the focus is on knowledge and less on the 'emotional experience'. It also defines a paradigm shift: from a profession that used to be product focussed to a practice that is process driven. Design Research uses the (visual) language, tools and methods of design to show a new perspective on reality. By the way; curiosity is a basic criteria for a researcher.

**5. Identity** ~ With a background in graphic design and visual communication, the studio works in the field of visual identity. Identity -in this sense- means, first of all, that the studio has the visual and conceptual tools and knowledges to create identity for corporations and institutions. Besides that, the studio has an interest in how identities are constructed and how this process of construction works. We are engaged in the concept of '**cultural identity**'; socially driven behaviour of having things in common; of wanting to belong to a group or of labelling individuals into groups. Within this cultural identity, we need symbols, events and people that play

a crucial role in manifesting this identity. Consequentially, we want to deconstruct the way how identity is used to create or affirm power structures. On the one hand, how social groups can identify themselves and, on the other hand, how groups labelled by others. So, from corporate to cultural and from cultural to political, we are involved in matters of identity and how identity matters.

**6. Media** ~ Since the Studio is in the business of communication, media are the means to work with. This is what we use to voice the message we are sending. We conceptualise ideas through the choice of media and strategy. We also approach the role of media critically. We are very aware that media are a source of power and that we must use them responsively. Especially in an age of democratisation of media we should rethink how we use them and what messages we send out.

**7. Representation** ~ The relation between 'things', concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call 'representation'.

"It is participants in a culture who give meaning to people, objects and events. Things 'in themselves' rarely if ever have any, one, single, fixed and unchanging meaning. [...] Its is by our use of things, and what we say think and feel about them -how we represent them- that we give them a meaning." (Hall, 1997).

For the studio this shows the power of image. It shows that the visual realm they have all these different meanings, such a enormous range of narratives. Images can be given so many new meanings and can be used as rhetoric, as propaganda and as a dialogue. That power is not only beautiful, but also threatening. We use images but the image also uses us. We think we control it, but perhaps it controls us.