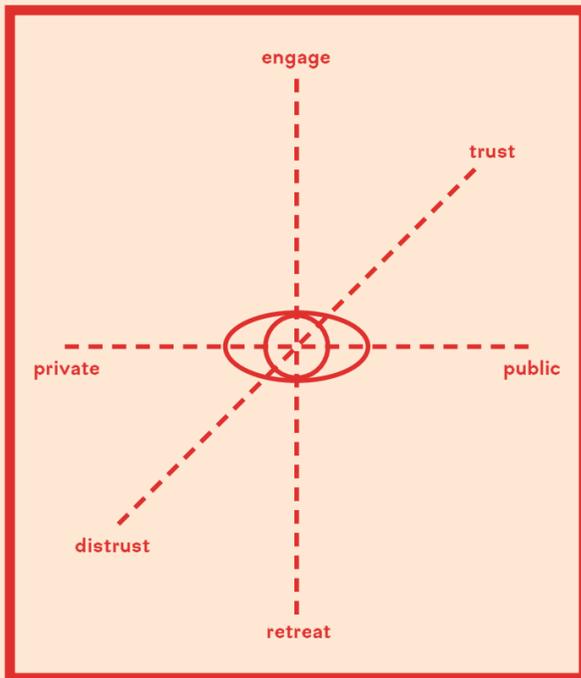


New voices in Dutch Design

Domestics



Domestic Affairs



The house is a home to a paradox. It houses the simultaneous desire to share private matters in the public realm and to seek privacy in the public. The house is an interface for mediating our societal relations, representing the attitude we have towards our local and global neighbours and political and economic systems. While we blur our houses on Google Street View, we invite unknown guests to rent one of our rooms for a night or two.

We bring public life into our homes and our private domestic life out to the public sphere. Yet we struggle to balance privacy and popularity, trust and distrust, engagement and retreat. By dimming up and down such parameters our homes change, but mainly, the lives of the inhabitants differ. The possible reconfigurations of such parameters are infinite and always changing, just as the lifestyle of the world's citizens and their sense of home. More than a spatial arrangement, an architectural structure, a financial asset, or a set of appliances and technologies, home is a state of mind.



DOMESTIC AFFAIRS is a project by Saskia van Stein (director of Bureau Europa), Marc and Nicole Maurer (Dutch Design Exchange), curated by Agata Jaworska and Giovanni Innella (Institute of Relevant Studies).

Featuring work by Atelier NL, Bas van Beek, Robin Bergman, Konrad Bialowas, Laura Cornet, Droog Lab, Earnest Studio, Govert Flint, EventArchitectuur, Maaikje Fransen, Alix Gallet, Corradino Garofalo, Ward Goes, Imme van der Haak, Gerard Jasperse, Elisa van Joolen, Chris Kabel, Anja Kaiser, Martti Kalliala, Merel Karhof, Noortje de Keijzer, Erik Kessels, Pieteke Korte, Karel Martens, Arnout Meijer, Mieke Meijer, Metahaven, Migle Nevieraite, Simone C. Niquille, Ruben Pater, PeLiDesign, Martina Petrelli, Pinar&Viola, Dirk Ploos van Amstel MA, Lianne Polinder, Lex Pott, Prins & Van Boven, PWR studio, Raw Color, Helmut Smits, Studio Job, Studio Makkink & Bey, Studio Minale-Maeda, Jenna Sutela, Mark Jan van Tellingen, Thomas Vailly, Jesse Visser.

During PASSAGEN — Germany's biggest design event — Bureau Europa, Dutch Design Exchange, and the Institute of Relevant Studies are presenting the exhibition DOMESTIC AFFAIRS. We consider this exhibition as an opportunity to offer a platform to new voices in contemporary Dutch Design.

After an era of vertical economical, political, and industrial power structures, the first decades of the 21st century have been characterised by horizontalisation. Our current media-saturated age is informed, on many levels, by reiteration. With the reassessment, speed, and scale of technological innovation, our changing demographic reality (decline in the 'old' continent and explosive growth and urbanisation in the emerging economies), geopolitical pressures, and global financial stagnation, a fundamental reorganisation of society is a necessity.

As a result, economic, aesthetic, and ethical changes have to be made, challenging the roles and relationships between all involved: citizens, businesses, and government. Whether this will happen gradually, radically, forcibly or in an organised manner, remains to be seen.

Clearly this affects the task, the agenda, and the sphere of design. After being geared towards functionalism, we see the discipline diverging in various ways. It is becoming

more ephemeral and process driven, resulting in an active participation of the 'prosumer'. A trend that translates into the re-appreciation of manual labour, history and resource expressed as new crafts (combined with the possibilities new technologies offer), knitting, weaving or even 3D printing. In the aftermath of designing imperfection into the object, we now see designers investigating topics and tools that deal with insecurity, taste, smell or trust. There are fewer grand gestures. Socially empowering, small-scale, self-initiated, and temporal practices are flourishing. The buzzwords are DIY, the commons, and bottom-up. The distinction between amateur and professional, private and public, is blurring. The focus on signature and authorship is shifting towards collaborative practices. In other words, there is a hugely optimistic marrying of cultural and social relevance with societal necessity, so that values other than the solely economic can take centre stage.

The ambition of DOMESTIC AFFAIRS is to research the potential of operational perspectives, new partnerships, and organisational structures, between cultural agents, stakeholders, and designers. In this exhibition, we try to understand the conditions of our time and their impact on the interior.

Saskia van Stein
Director Bureau Europa,
Platform for the designed
environment, Maastricht.

In 2012, Maurer United Architects (MUA) set up a foundation to help the Dutch Creative Industry work across the national borders towards Germany and Belgium. After two years of practice, MUA remarked the huge potential for the regions of the Netherlands, Flanders and the German state Nordrhein Westfalen to develop a common cultural economy. United, these regions would be able to form a leading creative industry on a global scale. This would require a massive cultural cross-over approach among these regions. MUA tries to break down the traditional frames of Dutch Design and open it towards external influences. Under the name Dutch Design Exchange (DDX) the foundation continues to set up self-initiated projects to change the Dutch Creative Industry into a fully interdisciplinary and international operating sector without any boundaries.

**Marc Maurer and
Nicole Maurer**
Dutch Design Exchange,
Maastricht



Bureau Europa

As a presentation and network organisation, Bureau Europa presents exhibitions and other activities in the field of architecture and design from a social perspective. Bureau Europa's focus is mainly on Europe and the Euregion in connection with their social agenda.

bureau-europa.nl

Dutch Design Exchange

DDX operates as a mediator between Dutch creatives and the industry. Its field of operation spans across the boundaries of the various design disciplines, across the economic fields and across national borders (towards Belgium and Germany).

dutchdesignexchange.com

Institute of Relevant Studies

Initiated by Giovanni Innella and Agata Jaworska, Institute of Relevant Studies is a studio for curation, research and design. Permanently in a state of beta, the IoRS develops new models for business and culture as a form of design and expression.

agatajaworska.com

giovanniinnella.com

Design Displacement Group

The DDG consists of fifteen designers and one social scientist from various disciplines, levels, cultures and nationalities, collaborating on different, often self-initiated, projects in changing compositions. Their design methodology should therefore be understood as collective and post-signature.

designdisplacementgroup.com

Exhibition Identity

Design Displacement Group

Exhibition Design

Maurer United Architects,
Institute of Relevant Studies

Exhibition Production

Bendewerk (Tijmen Dekker,
Looy Driesser, Tom Lugtmeijer)

Production

Ina Hollmann, Floor Krooi

Graphic Design DDG

Translations

Language Unlimited,
Jason Coburn

Proof Reading Joyce Larue

Editing

Saskia van Stein (Bureau Europa), Agata Jaworska and Giovanni Innella (Institute of Relevant Studies).

Info

The exhibition takes place during the PASSAGEN in Cologne, January 19–25, 2015
Address: Kunsthau Rhenania,
Bayenstrasse 28, 50678 Cologne
Opening times: 11:00–20:00

Contact

domesticaffairs@bureau-europa.nl

Hacker hijacks baby monitor

Heather Schreck was asleep around midnight in her Hebron home when a voice startled her. "All of a sudden, I heard what sounded like a man's voice but I was asleep so I wasn't sure," Heather said. Disoriented and confused, Heather picked up her cell phone to check the camera in her 10-month-old daughter Emma's room. The camera was moving, but she wasn't moving it.

"About the time I saw it moving, I also heard a voice again start screaming at my daughter. He was screaming, 'Wake up baby. Wake up baby.' Then just screaming at her trying to wake her up." That's when Heather's husband, Adam, ran into Emma's room. Adam said the camera then turned from his petrified daughter to point directly at him.

"Then it screamed at me," Adam said. "Some bad things, some obscenities. So I unplugged the camera.

According to tech experts, wireless IP cameras like the one the Shrieks have are an easy way for hackers to open a cyber door directly into your home.

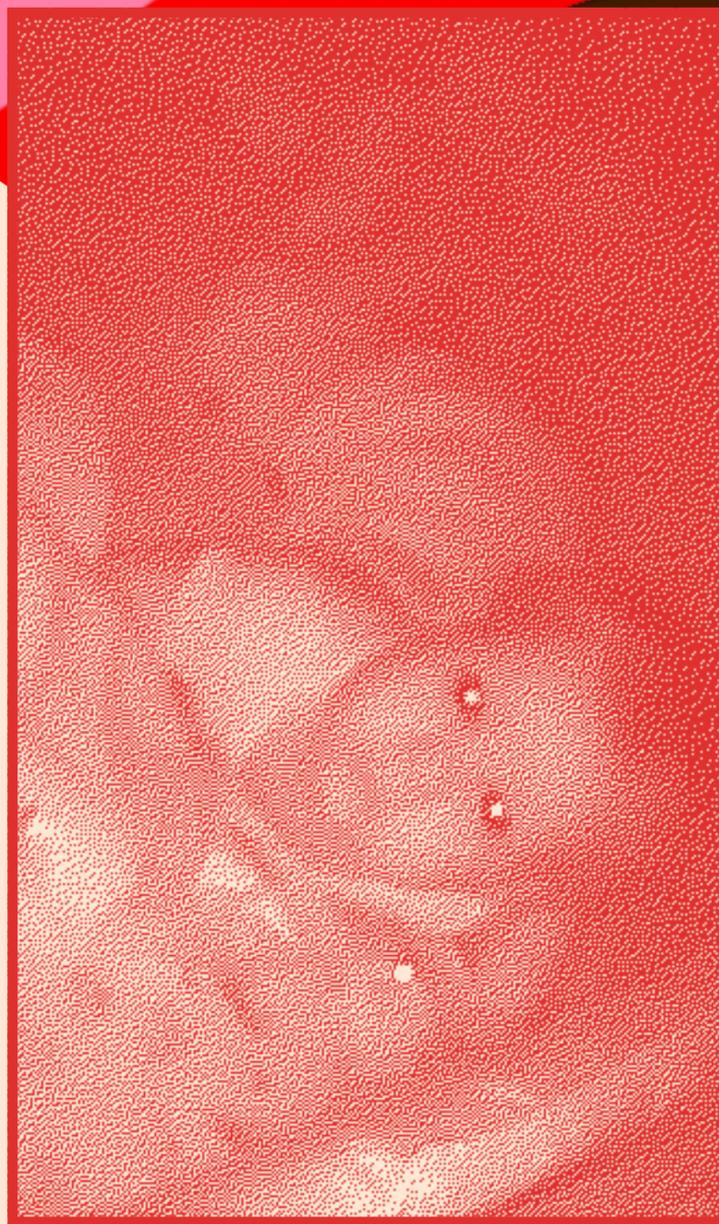
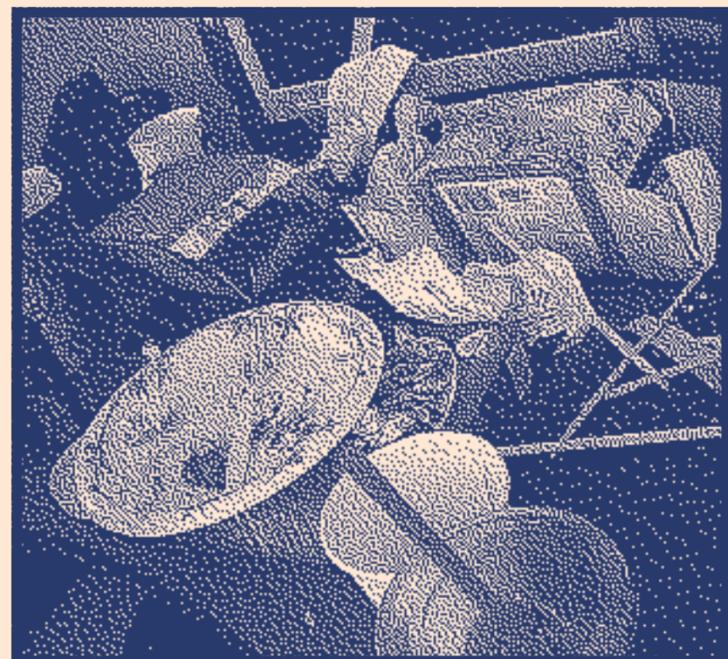
"Any kind of Internet-connected device essentially could be subjected to this," said Dave Hatter, a solutions

expert for Infinity Partners. And experts say once they get inside the camera in your home, hackers may also be able to get inside your lives.

Hatter's advice is to change the password on your Wi-Fi as well as the camera itself, and make them different. Also, check the manufacturer's website regularly for updates you can download since the available updates may not show up directly on the device, as they do on your computer or cell phone. The Foscam camera, for example, has a known firmware vulnerability and had released an update to correct the problem but the Schreck's were unaware of it. These are some of the simple security steps the Schreck family will now be taking after an intruder walked into their home through their security camera.

Edited version of 'FOX19

Investigates: Hacker hijacks baby monitor' by Amy Wagner. Accessed 2 January, 2015 at <http://www.fox19.com/story/25310628/hacked-baby-monitor>



Airbnb guest stays more than 30 days, gets tenant's rights

The Web makes everything better. Well, at least those who make money on the Web like to claim that. However, there are times when the apparent ease of Web commerce hides difficult aspects. This is something that Cory Tschogl is discovering.

She owns a condo in Palm Springs, Ca. She rents it out on Airbnb. She agreed to rent it out for 44 days to a man who may or may not be called Maksym.

Perhaps the business was, for her, too good to pass up. However, as she told the San Francisco Chronicle, she wished she'd done a little more legal studying before agreeing to his request. The law in California is, to Tschogl at least, the least helpful part. She claims Maksym was a difficult tenant from the beginning.

However, given that his stay was from May 25 to July 8, he now has tenant's rights.

In order to get him out of her condo, she has to go through a full eviction process, which might take three to six months and cost her up to \$5,000.

In California, if someone rents for 30 days, they are considered on a month-to-month lease.

Edited version of 'Airbnb guest stays more than 30 days, gets tenant's rights' by Chris Matyszczyk. Accessed 2 January, 2015 at <http://www.cnet.com/news/airbnb-guest-stays-30-days-gets-tenants-rights/>



Disruption Begins at Home

by Martti Kalliala and Jenna Sutela

On Valentine's Day 2006 the Finnish housing market as it had been known so far was to be reshaped – or 'disrupted' – effectively overnight. Until then, buying and selling homes had been facilitated by real estate brokers, working on commission and charging a handsome, standard fee of 4.88% of the home's total cost – a remuneration that felt unjustified in a booming housing market where property seemed to practically sell itself. This was all going to be changed by the aggressively launched startup Igglo; an online brokerage that eliminated the need for brokers as actual biological persons, and which promised to slash its fee by more than half from the industry standard.

Whereas old broker wisdom advocated seduction via personal charisma and exploiting, for example, culturally coded olfactory associations by baking in an apartment one hour before its presentation to potential buyers, Igglo understood the logic of the rapidly changing image economy undergirded by the concomitant rise of social media and mobile computing. In addition to offering the 'styling' of homes as part of its services, Igglo became (in-) famous for photographing every building in Helsinki, the city it launched its operations in, and putting all of the real estate contained in them up for sale on its website. Using the company's image repository buyers could ' earmark ' buildings in which they were interested buying property, whereas sellers could put their apartment up for sale 'silently', to be connected with potential buyers via Igglo only when the latter had marked interest in the same building. This caused immediate public uproar: both tenants of social housing and owners of private hous-

es found their homes listed as potentially purchasable real estate alongside churches, schools, libraries and publicly owned, historically valuable edifices. Yet what Igglo did was nothing more than unveil a condition already fully in existence: the complete integration of the disposition of housing with that of the market.

Indeed, the most successful political project of the late 20th and early 21st centuries might have been the promotion of homeownership and its 'everyone a shareholder, everyone an owner' ethos as an aspirational, naturalized condition. Or rather, indebtedness and vulnerability to the moral blackmail of austerity as well as the naturalization of the 'family' as the basic household/mortgage subject.

In their essay 'Barbarism Begins at Home'¹, Pier Vittorio Aureli and Martino Tattara perfectly capture the world Igglo was born into: "Houses are sold not just as accommodation but as a 'life style', a self-sufficient capsule containing the supreme individualized space. This phenomenon has been a major contributor to the financialization of households: in other words, our economy of debt is also driven by the image of housing." But what is the image? Aureli and Tattara locate it in the superfluous layers of design-vener and the production of fake diversity that mask the generic, common nature of housing-as shelter for the human animal. We, however, would like to suggest that the image economy of housing has acquired a new pattern recognition capability and correlates with the image of liquidity in an in-

creasingly isomorphic pattern.

As in the container box, data center box, Amazon parcel box or server stack box, value no longer lies in the apartment (box) itself, neither as a 'machine for living' nor a static image, but rather in the flow and retrieval of information, meanings and materials it allows for. Where Igglo's first generation disruption worked through facilitating the flipping of the box, that is, selling a home-as-a-whole for profit, what counts in this emerging condition is its interchangeability, capacities, symbolic capital and produce.

In other words, the home has become both a site and form of production. Or, to put it differently, the home itself, as well as the forms of life it fosters, have been made productive. To capture the ethos of today's fully-formed homeowner, the figure of the shareholder must be augmented with those of the entrepreneur (to whom home = production) and the asset manager (to whom home = market position). Where a financial trader monitors, analyzes and changes her assets

via the specialized tools provided by a Bloomberg Terminal, the homeowner's interface is a home PC or a smart phone; its tools social media, bookmarking and recommendation apps, online market places, different cloud-based networks. Airbnb hosts rent their unoccupied living space and other short-term lodgings to guests; online auction vendors maintain a constant flow of things in and out. Some open up their domestic life to an online audience by fixing a voyeur cam in their apartment and getting on with household chores while participating in a sex chat for money. Others participate in the lucrative cottage industry of cultivating legal or illegal cash-crops. Where possible, homeowners connect their homes into peer-to-peer energy grids, commodifying the solar capacity of their home's exterior surface. The society of homeowners also monitors and manipulates what happens around their roofs and walls: the development of the living area, the weathering of the building, the rising of sea level and its effect on the view from the apartment...

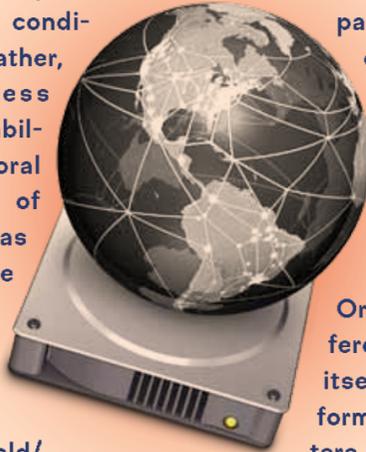
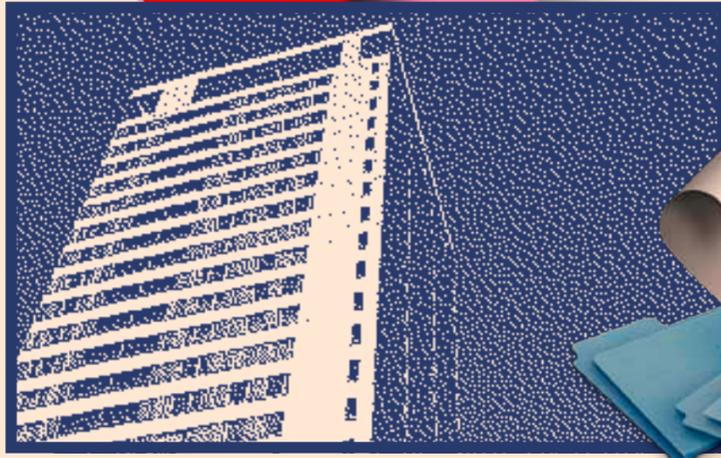
MINI FABLAB IN UTRECHT

Bart Bakker organized his garage in Utrecht (NL) to house

a mini Fablab as well as his own car and two beds. Everyone is welcome to use Bart Bakker's mini Fablab. Send an email to: bart@minifablab.nl; Bart Bakker will move his car for you and help you get your 3d printed models.



MORE AT: WWW.MINIFABLAB.NL/AT-THE-MINI-FABLAB



Domestic

In speculating with their home and its contents on the market, one is constantly at work. Because they are so intensely consumed, the management of homes becomes fanatic, their maintenance a full time job. Indeed, what if we accelerated this condition to its logical conclusion: separated 'living'—the act of dwelling—from our homes and, in that, everyday life itself? What if it did not adhere to national borders, or structure itself around an artificial notion of familiarity? Today, houses for things dot the fringes of large cities—our debt-driven economies have necessitated the construction of a self-storage urbanism to house the surplus of our material accumulation. Instead of subjecting our possessions to negative interest in storage why not simply store ourselves. Instead of curating mausoleums to our own lifestyles, liquefy all there is to be liquefied in the homes we currently inhabit and recite the words of Gregory Whitehead: "I am the gypsy; am I the gypsy that feeds off the fear that I might be a gypsy, that I might be on the loose, that I might be unattached, that I might have nowhere to go but your place..."²

1. Dogma: 11 Projects, AA Publications 2013
2. Gregory Whitehead: Body Fluids (and other mobile homes), Oasis, Semiotext(e) 1984

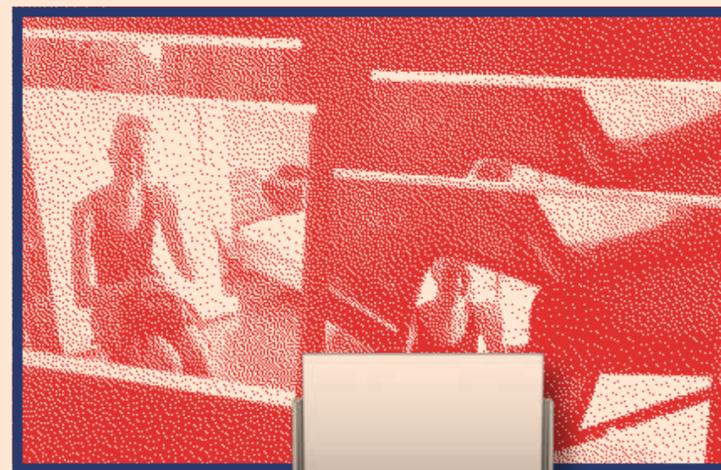
Edited version of 'Disruption Begins at Home' by Martti Kalliala and Jenna Sutela, first published by Helsinki Photography Biennale 2014.

What a scam! Student boasts to friends about trekking through Asia

Zilla van den Born deceived her loved ones into thinking she was enjoying an exotic five-week holiday across South East Asia as part of a university project. But the 25-year-old was actually still at home in Amsterdam and used Photoshop to create the authentic images before posting them on Facebook.

Zilla said, 'I did this to show people that we filter and manipulate what we show on social media – we create

an ideal world online which reality can no longer meet. My goal was to prove how common and easy it is for people to distort reality. Everyone knows that pictures of models are manipulated, but we often overlook the fact that we manipulate reality also in our own lives.'



The graphics student was waved off at the airport by her family before she took a train back to Amsterdam and spent the following 42 days indoors cleverly altering images.

Over the course of five weeks Zilla seemed to enjoy snorkelling, sample authentic Asian food, travel in traditional tuk-tuks and she even visited a Buddhist temple.

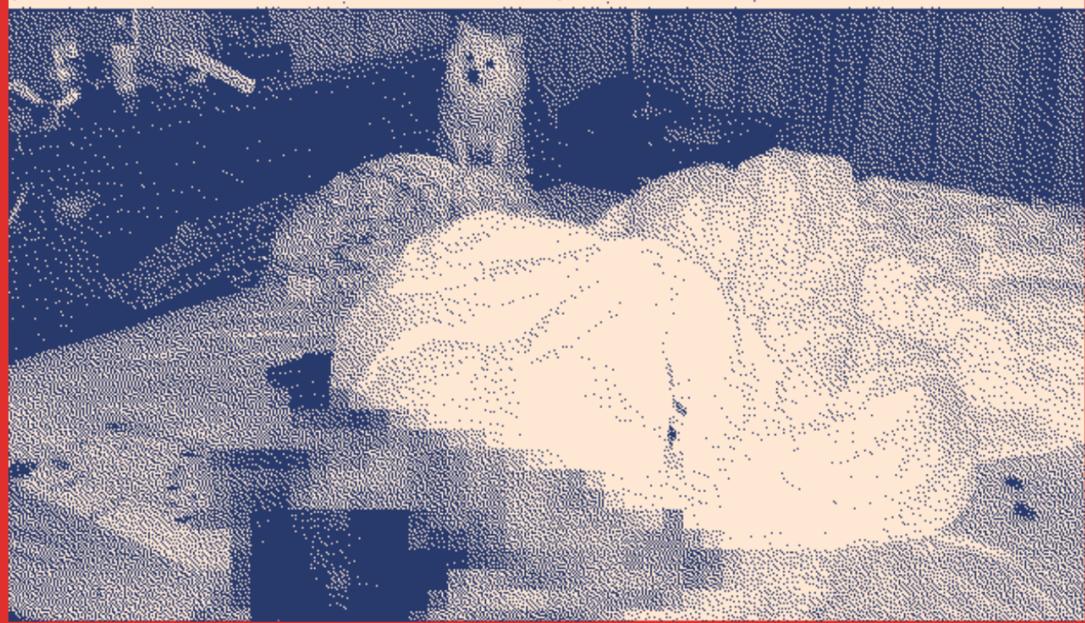
But in reality the photographs were taken in her own swimming pool, or using venues around Amsterdam – and the authentic Asian food was in fact cooked by Zilla herself. She even created the illusion of a Thai hotel room in her own bedroom, using old Christmas decorations and an umbrella, to fool her parents during Skype sessions. If all of that wasn't enough she sent text messages in the middle of the night and posted Asian souvenirs that she had actually bought from local shops.

Excerpt from 'What a scam! Student boasts to friends about trekking through Asia, visiting stunning beaches, tasting local cuisine and meeting Buddhist monks – using FAKE photos taken in her town' by Anucyia Victor.

Accessed 2 January, 2015 at http://www.dailymail.co.uk/travel/travel_news/article-2749306/What-scam-Student-boasts-friends-trekking-Asia-visiting-stunning-beaches-tasting-local-cuisine-meeting-Buddhist-monks-using-FAKE-photos-taken-home-town.html

Affairs

自宅で孤独死か？ 64歳女性、大便にまみれて死亡。 【タイ中部、プラチュアップキーリーカン県】



Japan's 'Lonely Deaths': A Business Opportunity

In the 1990s, Taichi Yoshida, the owner of a small moving company in Osaka, Japan, began noticing that many of his jobs involved people who had just died. Families of the deceased were either too squeamish to pack up for their dead relatives, or there wasn't any family to call on. So Yoshida started a new business cleaning out the homes of the dead. Then he started noticing something else: thick, dark stains shaped like a human body, the residue of liquids excreted by a decomposing corpse.

These, he learned, were kodokushi, or "lonely deaths." Now he has seen plenty — these deaths make up 300 of the 1,500 cleaning jobs performed by his company each year. The people die alone, sprawled on the floor beside crumpled clothing and dirty dishes, tucked beneath flowery bedspreads, slouched against the wall. Months — even years — can pass before somebody notices a body. On occasion, all that's left are bones. "The majority of lonely deaths are people who are kind of messy," says Yoshida. "It's the person who, when they take something out, they don't put it back; when something breaks, they don't fix

it; when a relationship falls apart, they don't repair it." In Japan, kodokushi, a phenomenon first described in the 1980s, has become hauntingly common. In 2008 in Tokyo, more than 2,200 people over 65 died lonely deaths, according to statistics from the city's Bureau of Social Welfare and Public Health.

Edited version of "Japan's 'Lonely Deaths': A Business Opportunity" by Justin Nobel. Accessed 2 January, 2015 at <http://content.time.com/time/world/article/0,8599,1976952,00>

M A P I N I A P P L I A N C I E



A recent consumer appliance trend coming out of South Korea is the rise of the compact or mini appliance. Daewoo Electronics introduced the first wall-mounted washing machine in 2012 with a load size of just three kilograms. These small appliances appeal to the growing number of single-person households that do not produce large quantities of laundry. With consumer appliances saturated in the region, manufacturers are expected to continue heavy promotion for mini-appliances.

Polyamory is the new monogamy

by Pinar&Viola

Every year, we, Pinar&Viola, launch a surface collection inspired by the desires of that year that also reflects the trends and cravings for the year to come. [...] Recently, we were introduced to something which we believe is in the the air: it's not even avant-garde yet, but we believe it will rise in five years' time and be accepted by openminded people in about ten years.

This new fascination is polyamory, the philosophy and practice of loving more than one person. Our contemporary-culture scanner instincts tell us that polyamory will be the next sexual liberation and sensual sensation. The collective, deep, committed, long-term loving relationship is slowly rising up from the underground, emboldened by the success of gay marriage.

This subject can make conservatives, the tragicomic guardians of holy matrimony currently soured over gay-marriage rights, even more frustrated.

Let's drop the assumption that God does not like sex: let's move on and

start a dialogue on the sexual needs of our contemporary society.

In the current state of polyamory affairs, we got informed on the possibility of various combinations. A couple can welcome a lover, two couples can start a relationship together and even much larger and complicated constructions are possible, exceeding four people. In poly-terminology a unit of three is called a "triad" and a unit of four a "quad".

A triad relationship can be characterised as forming a triangle, or perhaps a "V" when one of the people involved is the connecting link between the other two. Also, terms like "primary" and "secondary" can be used to define your relationship within the triad and larger groups. These never-ending grouping possibilities have one thing in common: bringing together people who do not have re-

striction of gender definitions. People practicing polyamory do not make a checkbox choice to be (with) a woman and a man, nor they are confused and seeking secretly for the answer in the dark rooms of transgender clubs.

From within the ocean of an efficiency-obsessed, multitasking, short attention-span culture, this type of relationship sounds like the best invention after iPhone. Imagine, if your wife

loves hip hop and you dislike it, one of her other lovers can take her to a Chief Keef concert. Or imagine a world where you no longer need to force yourself to be nice to people because one day they may babysit your kid. Or simply ask, while having over ten social media profiles, hundreds of apps, over 50GB of iTunes data, rooms full of clothing with matching iPhone cases and five different daily training models, and while starting every other sentence with "this is my favourite", can we still think that one person can satisfy every need?

From within the ocean of an efficiency-obsessed, multitasking, short attention-span culture, this type of relationship sounds like the best invention after iPhone.

We believe polyamory will contribute to women's emancipation and the state of motherhood. It's in complete accord with Sheryl Sandberg, feminism's new face, and her project to empower

women. Thanks to a polyamory relationship, you can have children, work hard and even have hobbies.

Edited version of 'Polyamory is the new monogamy' by Pinar&Viola, first published by Dazed&Confused. Accessed 2 January, 2015 at <http://www.dazeddigital.com/artsandculture/article/16140/1/polyamory-is-the-new-monogamy>

Domestic



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Job post accessed 2 January, 2015 at <http://www.lustjobs.com/ads/women-couples-wanted-daily-payouts/>

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christinegallagher@divorcepartyinner.com

The Unregulated Work of Mechanical Turk

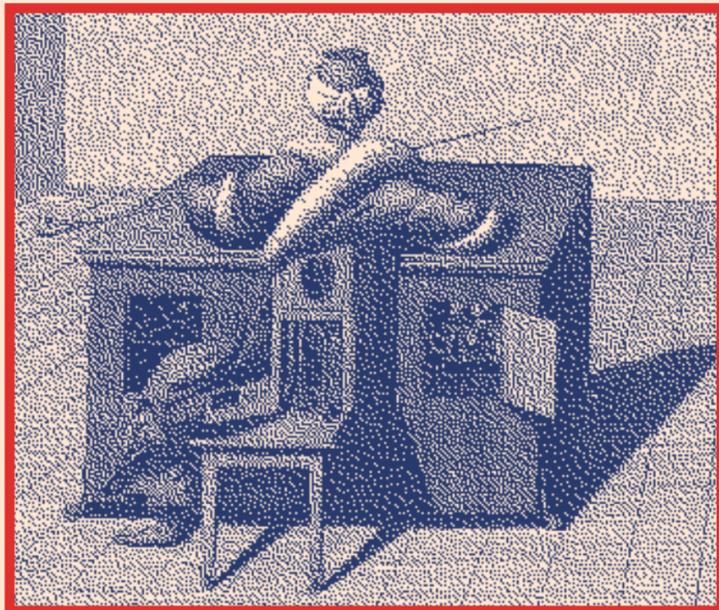
Ever wonder what our labor market would look like without minimum wages or labor law protections? Take a look at the brave new world of online piecework platforms, like Amazon's Mechanical Turk, which allows employers, politely termed "requesters," to post jobs for a "global, on-demand, 24 x 7 work force."

Workers are offered pay for completion of a series of Human Intelligence Tasks (HITs), easily fragmented activities (like transcription, categorization or tagging) in which computers actually need assistance. Spamming and fake reviewing can be easily commissioned.

Estimates of what workers can earn on these crowd-sourced tasks range from about \$1.20 to \$5 an hour without any benefits. Employers treat them as independent contractors not covered by federal minimum-wage legislation. A standard terms-of-use agreement gives employers the freedom to reject an employee's work on any grounds; workers have no easy recourse.

What started as a niche experiment has become a major global industry. Like some other activities, like work at call centers, digital piecework represents a form of virtual labor migration that denationalizes employment. Mechanical Turk alone engages 500,000 active workers in more than 100 countries, with workers heavily concentrated in two countries: the United States (with 50 percent of the total) and India (with 40 percent).

About 70 percent of its employees are women, many of whom probably can't find other opportunities to work from home with flexible hours and are therefore willing to accept low wages. The Mechanical Turk Web site promotes itself with a quotation from a proud chief executive: "Over all,



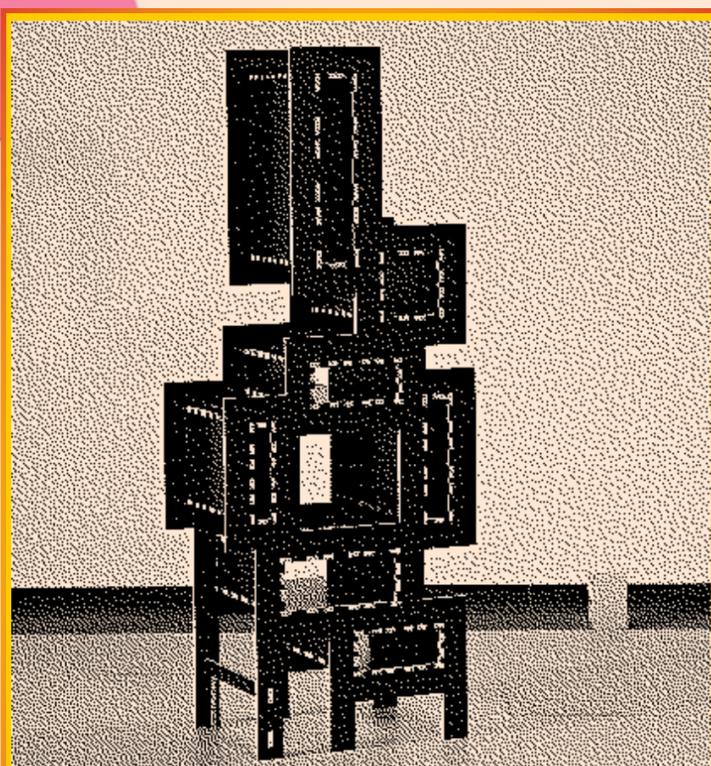
we estimate saving 50 percent over other outsourcing methods." Yet as both Zakia Uddin on Alternet and Julian Dobson on The Huffington Post point out, these labor practices haven't gotten as much attention as sweatshop practices in other countries.

One recent academic paper on the future of crowd work, acknowledging sweatshop anxieties, asks, "Can we foresee a future crowd workplace in which we would

want our children to participate?" It does not provide a clear answer.

[Mechanical Turk] will require some assurance of human rights, including access to decent employment, living wages and high-quality public education.

Edited version of 'The Unregulated Work of Mechanical Turk' by Nancy Folbre. Accessed 2 January, 2015 at http://economix.blogs.nytimes.com/2013/03/18/the-unregulated-work-of-mechanical-turk/?_r=0



Order your own Box-o-Rama

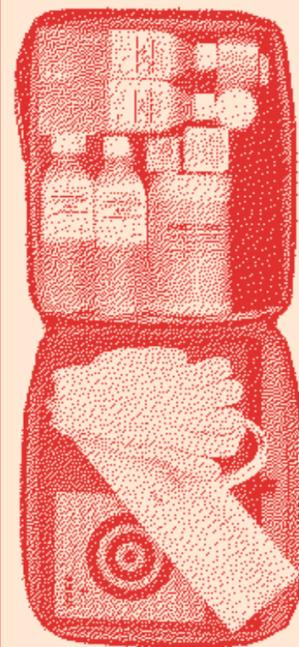
This cabinet is created by open source design tools. You can construct a custom cabinet to fit your room, by dragging and dropping boxes onto an online sheet of wood. But if you don't want to make design decisions, here's the easy way. This composition has been pre-designed by the creators themselves: architectural design studio EventArchitectuur. It is what they think is the best.

Order at: droog.com

Muji markets emergency kits in Japan

Edited version of 'Muji markets emergency kits in Japan' by Jessica Vaughn. Accessed 2 January, 2015 at <http://anxietyindex.com/2011/10/muji-markets-emergency-kits-in-japan/>

For many, the most anxiety-provoking aspect of earthquakes is the fact that they can strike anywhere at any time, leaving no opportunity to prepare. Japanese lifestyle brand Muji is helping shoppers plan for the worst with its "Itsumo, Moshimo" (Whenever, Whatever) campaign. Shortly after the March 11 earthquake and tsunami in Japan, the retailer created a website illustrating how a number of its products could be assembled into emergency preparedness kits, preserved-food storage bins and furniture fasteners. Muji says the kits allow owners to "live daily lives comfortably, but ... also prepare for the event."



During imm cologne
Het Nieuwe Instituut
(Rotterdam, The Netherlands) presents:

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A 3D-Printing Workshop for All Ages

Het Nieuwe Instituut presents a series of design workshops and tools to the imm cologne public days visitors (January 24 and 25, 2015) on a 100m2 creative playground with 3D printing pens, 3D-printed LEGO and more.

Het Nieuwe Instituut combines new insights from design and e-culture, inviting visitors to make extraordinary things with new accessible technologies. The focus of the workshop is on plastic as a material and the 3D-printing pen, a new digital toy which allows you to create your own three-dimensional structures.

During the workshops, Dutch designers Bas van Beek and Helmut Smits will explore the possibilities of the tool and stretch its potential with the visitors to the fair. For designer Bas van Beek the challenge is to apply modernist design principles to a medium with endless possibilities to create new forms.

I AM INDUSTRY, at imm cologne
Messehalle 1, Messeplatz 1, 50679 Köln

Het Nieuwe Instituut
www.hetnieuweinstituut.nl

OPACITY-TRANSPARENCY

How the home serves as a mediator for our simultaneous demand to live a public and a private life inside. How we blur our houses on Google Street View, while we invite unknown guests to rent one of our rooms for a night or two. How we want to be popular yet invisible.

- 01. Reaface Glamouflage by Simone C. Niquille, 2013
- 02. Harold by Jesse Visser, 2013
- 03. Tricking Biometrics by Alix Gallet, 2014
- 04. emrprotection Switzerland Faraday Bed Canopy
- 05. My Knitted Boyfriend by Noortje de Keijzer, 2011
- 06. The Fourth Wall by Corradino Garofalo, 2014
- 07. News for Eternity by Ward Goes, 2013 (Painting: Edward Snowden by Mattia Papp, 2013)
- 08. MOEP Crib Chair Combo by Dirk Ploos van Amstel MA, 2010
- 09. Light is a Vector (projecting a line) by Arnout Meijer, 2014
- 10. Blue Sky Lamp by Chris Kabel, 2014
- 11. Drone Survival Guide by Ruben Pater, 2013
- 12. Forced Transparency by Robin Bergman, 2013
- 13. Walzkörpersperre by Prins & Van Boven, 2014
- 14. Transience by Lex Pott, 2011
- 15. New Born Fame by Laura Cornet, 2013



Domestic

We blur our houses on digital streets, we allow strangers around our beds, we allow what we eat, we earn cents for every click, we engage with local and remote economies. Not only is our home a place to live, it is a place to make a living, a place to engage with local systems and global economies. Through windows and doors – we escape and retreat. Domestic Affairs explores the home as a mediator of economic and political lives.

Wir verpixeln unsere Wohnhäuser auf digitalen Straßen, wir errichten Faradaysche Käfige um unsere Betten, wir erlauben Fremden, in unseren Häusern zu schlafen, wir teilen unsere Mahlzeiten mit anderen, wir verdienen Centen für jeden Klick, Geld, wir bereiten uns auf lokale und fernegelegene Ökonomien vor. Unser Heim ist nicht nur ein Ort zum Leben, sondern auch ein Mittel, Geld zu verdienen, ein Ort, um sich für politische Systeme und Wirtschaftssysteme zu engagieren, sich von ihnen zurückzuziehen. Von unserem Heim aus – über Fenster und Türen – knüpfen wir Beziehungen, doch wir nutzen es auch als Rückzugsort. „Domestic Affairs“ untersucht die Rolle des Heims in unserem Sozialleben, unserem politischen Leben.

Agata Jaworska and
Institute of Research in Architecture

SELF PRODUCER - HOARDER

How the industry meets the home, or rather, how the home dweller can gain greater control over one's means of sustenance.

- 16. The Real Thing by Helmut Smits, 2014 (execution by Martien Würdemann, made possible by Synthetic Organic Chemistry Group, University of Amsterdam and Technical University Eindhoven)
- 17. Vacuum Cleaner Chair by Studio Makkink & Bey, 2004
- 18. Wind Knitting Factory by Merel Karhof, 2009
- 19. Knitting Lamp by Atelier NL, 2006
- 20. Framed (Cabinet) by Breg Hanssen with Vij5, 2011; NewspaperWood by Mieke Meijer, 2003
- 21. Industry Wallpaper by Studio Job, 2014
- 22. Energy-men by Gerard Jasperse, 2013
- 23. Chemistry Kit by Home Science Tools
- 24. Investment is Invisibility (Screw) by Metahaven and Droog Lab, 2011
- 25. Table Production Unit by Thomas Vailly, 2013
- 26. Quake Alarm
- 27. Renewable Energy Add-on Set by LEGO Education

A Beautiful Future



by Daniel van der Velden

It has been fashionable for about a decade or more to call oneself a nomad. Especially when one is a well-paid executive living off stylish hotel rooms, credit cards and wafer-thin laptops sending out emails eagerly read by their recipients.

However in our times of increasing future insecurity, a more substantial sense of nomadism emerges; the cornerstones of middle-class existence were first no longer achievable, and now become no longer desirable, for a growing group of young, well-educated people living in large urban centres in (nominally) wealthy democracies. Certain-

ties like home, family, and the evening dinner, which once defined the individual in a continuity of geographical location and inter-generational proximity, seem to slowly melt away, and the condition that emerges one could call “nomadism”. This does not mean that people do not inhabit places for longer periods of time, or do not develop close ties to others either by choice or by kin; on the contrary. But it means that the relationship between where and how people live, and how they relate to others, is demanding new design angles. The number of people whose marital status is structurally single is fast on the rise. Possibilities of buying or even renting a home are being made increasingly dependent on the predictability of a ten-

ant’s future income—exactly a factor that becomes unpredictable with the disappearance of the job contract and the financialization of nearly every sector of livelihood. Meanwhile, landlord practices are becoming exceedingly and ever more openly predatory, and we don’t mean to excuse this in any way.

In order to establish what characterizes the new home, it is good to start with what defines homelessness. A

“Nomadism” means that the relationship between where and how people live, and how they relate to others, is demanding new design angles.

homeless person we generally define as someone who would like to but doesn’t have the means to live in a home. Sleeping in the streets, begging for money, and selling homeless newspapers define homelessness visibly. But structurally, more people than ever before aren’t sure where they will live next month, and whether they will have an affordable room or apartment or not. And even less so, what that home will look like.

One could assume that this is just a temporary stage. But it might well not be. We are anticipating that a growing group of people will no longer make the jump from a structurally nomadic lifestyle toward a fixed home—their nomadism becoming a permanent condition and to some extent

a choice. We don’t want to and should not try to “naturalize” poverty in the same way that has happened with the Brazilian favelas—but realistically speaking, there seems to be a fundamental change especially in very large cities, where the notion of a permanent home is fading simply because it is first unattainable financially, then undesirable, and eventually unthinkable. This

is true for cities like London and New York and perhaps less true for cities like Berlin and Detroit.

We believe that this is also possible because other platforms are supplanting part of the home. Platforms like the internet, and mobile access to it, cannot provide for livelihood directly, but they do provide for a set of proximities to livelihood, including people, and for the communications infrastructure to physically coordinate.

The first basic that defines a (temporary) home is its internet connection (which currently presupposes electricity).

The second is its proximity to some form of public transport. Thirdly, all other infrastructure and facilities. While we may be thinking that nomadism makes people more autonomous, in fact they do depend on an exoskeleton of both vital and service infrastructures that is either permanent, or moving with and around the nomads.

Infrastructure is the hallmark of organized city life. Our entire domestic livelihood is built on it. It is interesting to think through the ways that infrastructure seemingly belongs to no one, while in fact it is one of the most closely managed and critical parts of what a city is. The idea of nomadism is that you could tie forms of life other than the fixed and permanent home to the infrastructures of the city.

A few years back in the Netherlands, the architect Francine Houben was appointed as a beautifier of the “landscape of mobility”—meaning the endless highways and their office parks. That seems such

an odd idea, because in the overall arrangement of infrastructure there is no such thing as the art director who controls its overall look like Vogue’s September issue.

Infrastructure often already has a sort of beauty by itself, a beauty that is closer to engineering than to design. The Centre Pompidou by Renzo Piano and Richard Rogers aimed to show the infrastructure of the building as its central design element.

Google has recently aesthetized the interiors of its data centres in a similar manner. The internet is an information infrastructure that interacts with the built environment, and subsequently with the notion of home, in ever more interesting ways. As a nomad, you always take the internet with you—but what else? In other words what are the things that even nomads can’t let go of? There is the internet, there is IKEA for the short term, and then there is a small range of extremely precious objects or “stories” which everyone carries with them to their next place of residence. Design will have to insert itself here to create value.

When saying all this, we have in mind a politically aware and well-educated, extremely connected generation of young people. The need for autonomy and collectivity comes inherent with the social media (such as Facebook and Twitter) that allow for both the coordination and permanent sharing of life and of all kinds of activities (including political ones) as well as their individual nature.

Edited version of ‘A Beautiful Future’ by Daniel van der Velden, first published by Droog in ‘Here, There, Everywhere’.

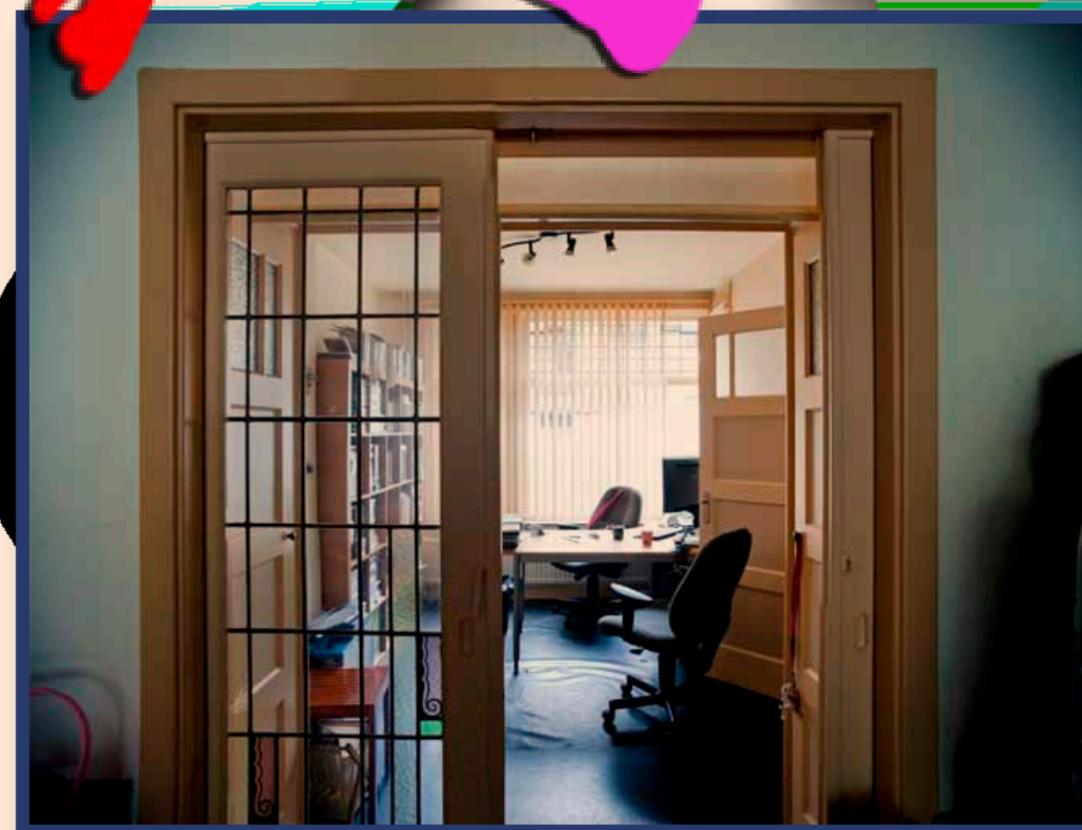
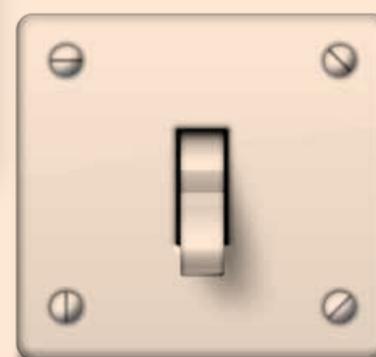
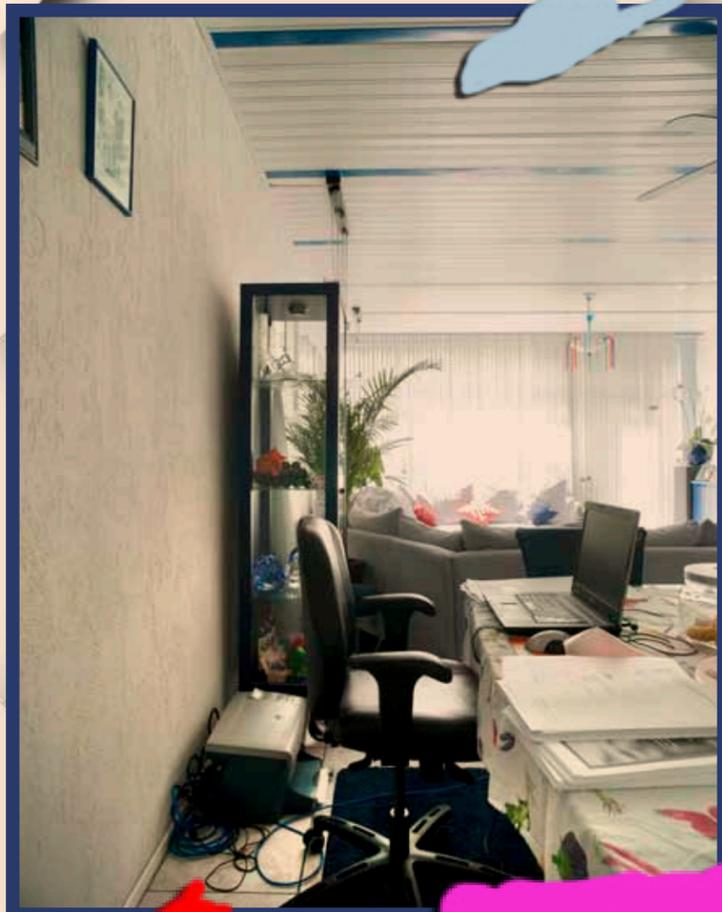
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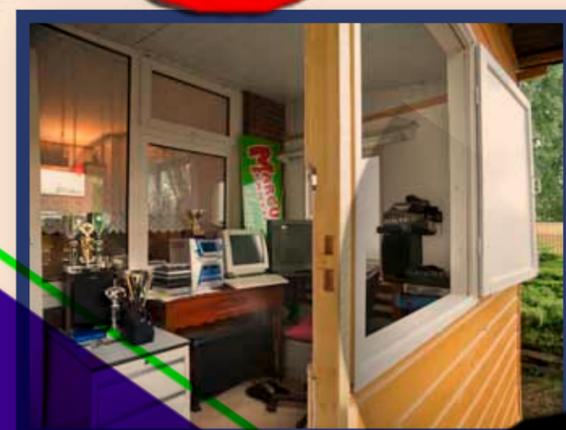
The Hidden Economy of Tarwewijk

From hairdressing to car repair and radio broadcasting, the residential neighbourhood of Tarwewijk in the South of Rotterdam has a hidden network of homeworkers.

Tarwewijk is one of the poorest neighborhoods in Rotterdam, characterized by high unemployment and many vacant homes. It is an area of transience, and those who can afford to leave often do.

The causes of this situation has to do with the disappearance of work. The district is in proximity to the harbour, and due to automation and standardization, many operations which once required human labour have ceased. The result is a mono-functional environment in which businesses and public life are hard to find.

Behind the apparent silence, and behind the facades, is a flourishing economy within people's homes. Inside, one can find business such as a television studio, home theater, studio, restaurant, DVD distributor, trading office for agricultural machinery or a hotel.



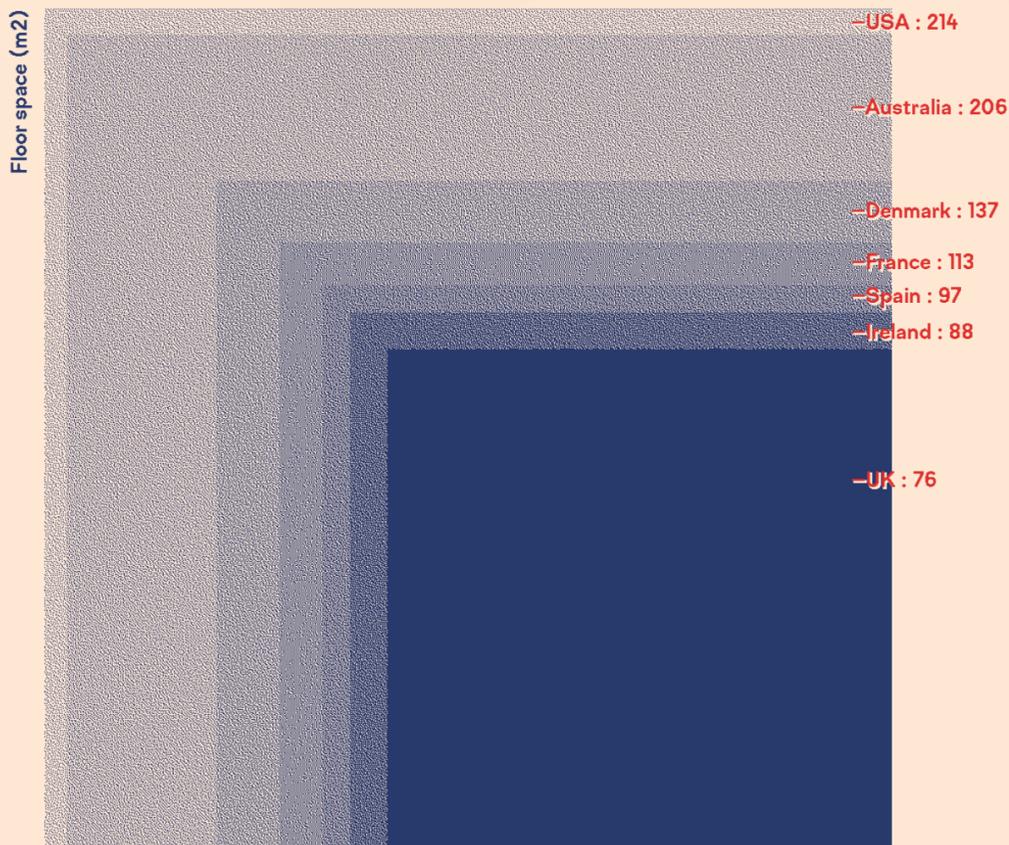
City Planning the Interior

by Brendan Cormier

In the movie *Waydowntown* (2000), four disgruntled office workers engage in a bet: they will try to last as long as possible without going outside. In their hometown of Calgary, they live in a world where this is entirely possible, a landscape of elevated walkways, office atria, shopping malls, underground parking garages, and drive-thrus. Inevitably, one by one, each character succumbs to the allure of the outdoors. In a memorable scene, one character even runs in circles through a revolving door, just to get the faintest hint of fresh air. The message of the movie is clear: despite architectural ambitions for an ever-larger interior world there is something about the outdoors that is vital, necessary, and unavoidable.

Over the years the field of urban planning has come to similar conclusions. While architects and developers pushed for sprawling and connected building complexes, since the 1950s a growing body of urbanist literature started reacting against it. As people's daily activities became increasingly interiorized, planners started a campaign in favor of the street and public space. Enlivening streets and civic spaces became a strong focus of the profession. Increasingly the projects that planners engaged in, visions that they had, and tools at their disposal, became geared towards the street and the building envelope. Urban planning had no business being inside. It

Average Home Sizes Around the World



The average person spends 90% of their lives inside!

was about the spaces in-between buildings. While the fight for public space was laudable, rejecting the interior and abandoning it to other professions might have been an oversight. Ninety percent of our lives are spent inside – a startling statistic put forth by the US Environmental Protection Agency back in 1989. Urban life is disproportionately interior life. We sleep for eight hours, work for eight hours, socialize and shop, all more often than not inside. Following this logic, it would seem natural that urban planning be predominantly interior planning. But it isn't. And it seems today preposterous to suggest that it should start meddling in this domain.

Interior Urban Visions

The interior actually once played an important role in urbanism. For instance many of the first utopian socialist models that emerged in the nineteenth century attempted to organize society in what were essentially large-scale interiors; cities within a building. Most notable was Charles Fourier's Phalanstère, a self-contained community of 1,500 to 1,600 people living under one roof and working together for mutual benefit. Topolobambo in Mexico, and Robert Owen's New Harmony in the US were conceived in a similar manner. Here the idea of a continuous interior environment served as a powerful metaphor for collectivity. By sharing the same roof, same hallways, and same kitchens, people were reminded of the fact that they were all 'in the same boat', and so had to work together to survive.

The public health movement – largely credited for the birth of urban planning – also had a strong interest in

interiors. The movement was responsible for exposing inhospitable living conditions in major cities like London and New York, demanding better rules and regulations to prevent the squalor that was being manufactured there. Photojournalist Jacob Rijs' documentation of slum conditions in New York City in the 1890s, was as much about the insalubrious overcrowding, and lack of

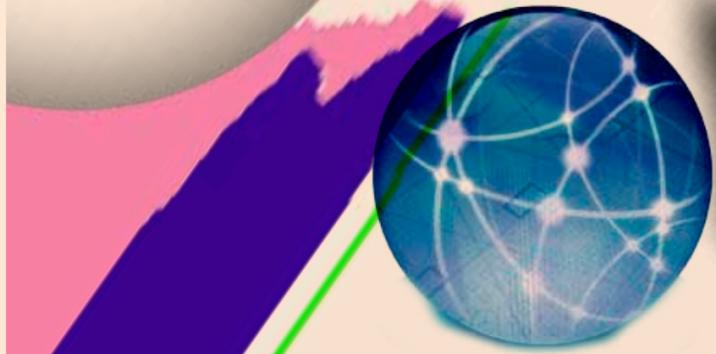
for apartment buildings and their interiors, controlling crowding, light, air, and access to amenities, but also tenant rights. Here the notion of creating a better city and society was linked directly to the health of the interior.

But it was the early years of modernism that took on the most holistic synthesis of urban planning, architecture, and interiors. The early heroes of modernism busied themselves at every scale, from furniture design to city plans, weaving a consistent narrative of efficiency and functionalism. For the Bauhaus, industrial efficiency was as important for the kettle as it was for the apartment block. Le Corbusier epitomized this spirit taking individual housing units

as machines for living, and extrapolating the concept to make up whole 'radiant cities'. For him, efficient cities were made of efficient interiors. Notions of the social interior (utopian socialism), the healthy

amenities inside tenements, as it was about the streets surrounding them. Exposés such as his helped push through minimum standards

interior (the public health movement), and the efficient interior (early modernism), all emerged with the city in mind –





and normative ideas that unite the city and its interior spaces. It's also resulted in a dulling of our critical thought concerning the city in general. Part of the problem is the inability of urbanists to articulate their vision from the inside. How do we organize the interior spaces of mixed-use buildings so that there's no conflict? How do we articulate how a building's interior should perform, so that it can co-exist with other spaces around it? The language in the profession has been so far so vague.

Building the New City from the Inside Out

In the past, urban planning made great strides to improve the quality of interior spaces: better light, clean air, basic amenities, minimum standards for space, and protection from noxious uses. But over the course of the last century the profession has distanced itself from any study of the interior, a distancing that has hurt the profession itself. Lacking a good vocabulary concerning the interior, planners struggle to articulate any coherent vision of

acknowledging that interiors have an important aggregate effect on a city. But since the 1950s there has been a gradual separation and specialization of the design fields. Urban planning has become less and less involved in architecture and its associated interiors, while concurrently the practice of interior design has established its own identity – although it should be noted that such a rift is more pronounced in North America than it is in Europe. We've reached a situation where urbanists (by their own doing) have been essentially shut out of the conversation on interiors. The result is a lack of substantial theory

how interior spaces should function in the context of the rest of the city. A majority of the city being interior space, this means urbanism struggles to discuss a majority of what the city actually is. It's time for urbanists to take back the interior, learn its language, and have a stake in its design and development.

THERE ARE SOME HOMES THAT EVEN WE CAN'T FIX. LET US HELP YOU AVOID BUYING A NIGHTMARE INSTEAD OF A DREAM HOME.

Every home is affected by radiation to some degree, whether that be from man-made energies (electrostress) or excesses of natural radiation (geopathic stress). The problem confronting us today is that in too many homes the radiation, although at levels far below limits set by government, affects our health, vitality, immunity and fertility. Additionally, some types of radiation (electromagnetic fields from power cables) cannot be shielded against and while we can help you improve your home, purchasing a house with this problem is a potential disaster.

If you are looking at building, then the block of land you are looking to purchase should be investigated. You don't want to build a home on a property that has unfixable problems. Buy or build your home with as few surprises as possible. Before you sign on the dotted line, check for radiation!

Order a pre-purchase radiation inspection at: www.en.geovital.com

Up to 4 hours
The average Brit spends between 2 - 4 hours cleaning a week

12,896 hours
The average number of hours over a lifetime spent cleaning

20%
Of men admit to never thoroughly cleaning their home

6448 hours
Men spend less than half the time cleaning over a lifetime compared to women

16%
Of men admit to leaving all of the cleaning to their partner

Edited version of 'City Planning the Interior' by Brendan Cormier, first published in 'Volume 34 Interiors'.

11 minutes 24 seconds
The average American spends 11 minutes and 24 seconds cleaning the interior of his/her home on weekdays.

49% vs. 19%
In an average day of 24 hours, 49 percent of women did housework like cleaning or laundry, while 19 percent of men did such activities.

from 44 to 18 hours
British women are only spending approximately 18 hours a week, or 2.6 a day, on housework including cleaning, grocery shopping and cooking as opposed to 50 years ago when the average was a whopping 44 hours.

only 1/3
only 1/3 of men partake in housework

Dutch Design

Jaarboek 2014 Yearbook 2014

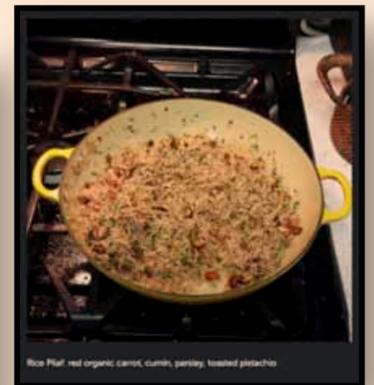
Design Decoy

On the cover of this years Dutch Design yearbook we see **Sweety** (by Lemz). The avatar who lures pedosexuals into revealing themselves.

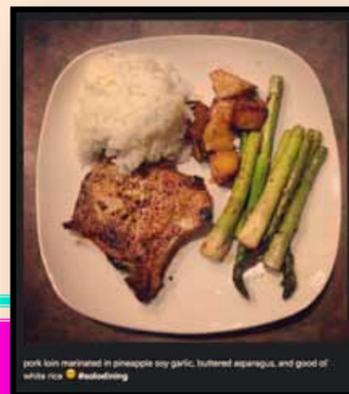
#solodining



A tradition I started while living in Europe-- linguine with red clam sauce for late Christmas lunch. So good even for solo dining. #dinnerinspiration #dinnerideas #solodining #chinese #italian #food #photography #insta #eats #eat #eat #eat



Rice Puff: red organic carrot, cumin, parsley, toasted pistachio



pork loin marinated in pineapple soy garlic, buttered asparagus, and good of white rice #solodining



One of my favorite breakfasts! Honey and oats white grain toast with tomato on top and on the side with cottage cheese. Add coffee. Because coffee. Cheers and put a bit of sweetened condensed milk. #yum #breakfast #solodining #foodporn #insta #eats



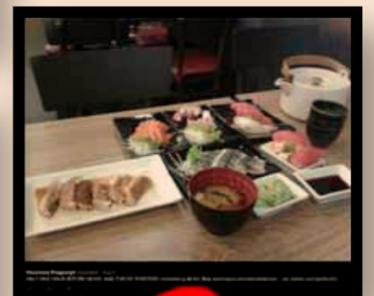
... #solodining



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... #solodining

POLY-CULTURE

The area between the Meuse and the Rhine was originally a Germanic-speaking area, inhabited by Celts and Germans. Around the beginning of the Current Era, the Celts were wiped out by Julius Caesar's Roman legions. Since the Germans were enlisted into the service of the Romans, they maintained a presence in the area. After the fall of the Roman Empire, the Germans temporarily regained control until the Franks, led by Charlemagne, took over the area. The Frankish Empire eventually divided, gradually transforming into modern France and Germany. Thus, over the centuries, the area has always been polycultural* in nature. The Franconian dialects spread beyond the boundaries of the former German-speaking area, towards what is now the Netherlands and Belgium, and formed the basis of the current German and Dutch languages. The Franconian dialects of Limburgian and Ripuarisch (Kölsch) are still spoken today in the regions between the Meuse and the Rhine. The dialects are closely related, and Limburgian and Kölsch speakers can understand each other. The region marks the linguistic border between the two dialects, whose nuanced differences are evident in the verbs maken and machen, i.e. to make.

Dutch Design Exchange (DDX) has been established to facilitate connections between the Dutch and German creative industries. Establishing these connections is nowhere as understandable as on the linguistic border between 'maken' and 'machen'. In its



search for an accessible and connective 'stimulant', DDX stumbled on a special beer: Maas-Rheinische Ur-Pilsener. Brewed exclusively with local ingredients and its own spring water, in a single gulp, one can taste the combined origins of the Meuse-Rhine region, and centuries of refining cultural transformations.

*Polyculture is an agricultural term describing the use of multiple crops in the same space, in imitation of the diversity of natural ecosystems, and avoiding large stands of single crops, or monoculture. Although requiring more labour, polyculture has several advantages over monoculture. In the long term, it results in more vital and fertile land.

Domestic

WHAT'S YOUR NEIGHBOUR COOKING?

Shareyourmeal.net makes it possible to share your cooking with people in your neighbourhood. Whether you create culinary delights, or mac and cheese... here you can share your meal with your neighbours. Don't feel like cooking? Find out what meals your neighbours are sharing, reduce food waste and meet new people!

Share and enjoy your meals!

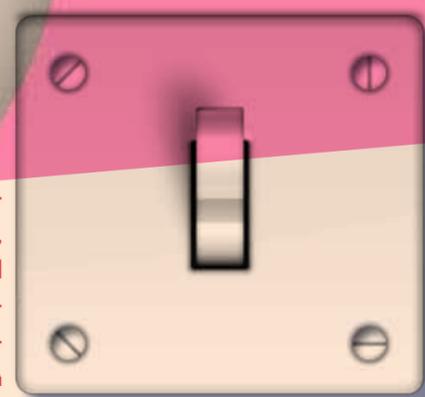
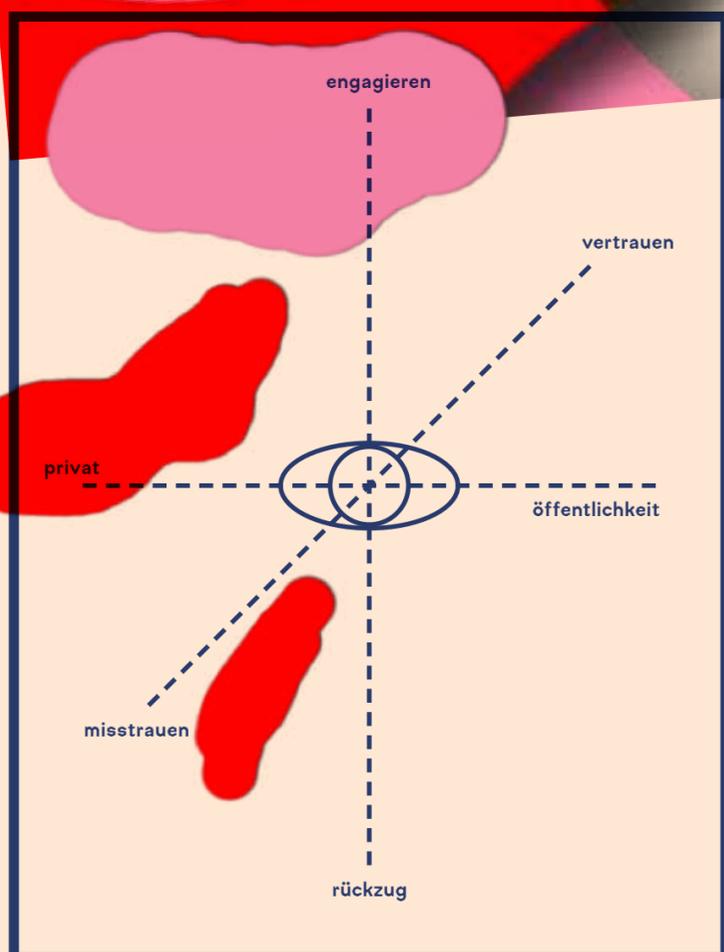
Launched in Amsterdam in March 2012 Shareyourmeal has already shared more than 120,000 meals! Right now we have more than 55,000 home cooks and foodies in the Netherlands alone.

More at www.shareyourmeal.net

Domestic Affairs

Das Haus hat sich zu einer Wohnstätte der Paradoxe entwickelt. Es beherbergt den Wunsch, Privates mit der Öffentlichkeit zu teilen und gleichzeitig in der Öffentlichkeit eine Privatsphäre zu finden. Das Haus ist eine Schnittstelle für die Vermittlung zwischen unseren gesellschaftlichen Beziehungen und spiegelt unsere Verbindung zu unseren lokalen und globalen Nachbarn sowie den politischen und wirtschaftlichen Systemen wider. Wir verpixeln unsere Häuser auf Google Street View und vermieten unsere Zimmer für ein oder zwei Nächte unbekanntem Gästen.

Wir bringen das öffentliche Leben in unser Heim und unser häusliches Privatleben in die Öffentlichkeit. Dennoch streben wir nach Kräften nach einer Balance zwischen Privatsphäre und Popularität, Vertrauen und Misstrauen, Engagement und Rückzug. Durch stärkere oder schwächere Berücksichtigung dieser Parameter verändert sich unser Heim, vor allem aber unterscheidet sich darin das Leben der Bewohner. Die Kombinationsmöglichkeiten solcher Parameter sind unendlich und ändern sich ständig, genau wie der Lebensstil der Weltbürger und ihres Zuhausegefühls. Das Zuhause ist in erster Linie ein Gefühl und stellt erst in zweiter Linie einen Raum, ein Bauwerk, einen Vermögenswert oder eine Reihe von Geräten und Technologien dar.



Affairs

Während der PASSAGEN – Deutschlands größter Designveranstaltung – präsentieren Bureau Europa, Dutch Design Exchange und das Institute of Relevant Studies die Ausstellung DOMESTIC AFFAIRS. Diese Ausstellung soll die Gelegenheit bieten, neue Stimmen des zeitgenössischen niederländischen Designs hören zu lassen.

Nachdem lange Zeit die wirtschaftlichen, politischen und industriellen Machtgefüge vertikal ausgerichtet waren, zeichnen sich die ersten Jahrzehnte des 21. Jahrhunderts durch eine Horizontalisierung aus. In der medienintensiven heutigen Zeit werden Informationen auf vielen Ebenen durch Wiederholung übermittelt. Mit Blick auf den großen Stellenwert, die Geschwindigkeit und den Umfang technologischer Innovationen, unsere sich ändernde demografische Situation (Rückgang auf dem „alten“ Kontinent und explosive Zunahme und Urbanisierung in den Schwellenländern) ist eine grundlegende Umgestaltung der Gesellschaft unumgänglich.

Es müssen daher wirtschaftliche, ästhetische und ethische Veränderungen stattfinden, durch die die Rollen und gegenseitigen Beziehungen aller beteiligten Parteien – Bürger,

Unternehmen und Staat – hinterfragt werden. Ob diese Veränderungen allmählich, plötzlich, mit Zwang oder organisiert stattfinden werden, wird sich noch zeigen müssen.

Natürlich wirkt sich das auch auf Aufgabe und Agenda von Designern und auf den Bereich des Designs an sich aus. Nach der bisherigen Ausrichtung auf Funktionalismus ist nun zu beobachten, dass die Design-Welt sich in verschiedener Hinsicht breiter entwickelt und vergänglicher und prozessorientierter wird, was zu einer aktiven Beteiligung des „Prosumenten“ führt. Diese Entwicklung bringt mit sich, dass Handarbeit, neue Handwerkskünste als Ausdruck von Geschichte und Ressourcen (in Kombination mit den von neuen Technologien gebotenen Möglichkeiten), Stricken, Weben oder aber 3D-Druck wieder gewürdigt werden. Während die gestalteten Objekte bisher bewusst Unvollkommenheiten aufwiesen, erforschen Designer heutzutage auf Unsicherheit, Geschmack, Geruch oder Vertrauen bezogene Themen und Instrumente. Es werden seltener große Gesten gemacht, und kleine, selbstinitiierte, die sozialen Verhältnisse stärkende zeitlich begrenzte Metho-

den sind groß im Kommen. Begriffe wie Do-it-yourself, Gemeingut und bottom-up spielen eine wichtige Rolle und die Grenzen zwischen Laie und Fachmann, privat und öffentlich, verwischen. Es wird weniger Wert auf die Erkennbarkeit eines eigenen Stils gelegt und mehr auf gemeinschaftliche Praktiken. Mit anderen Worten, die kulturelle und gesellschaftliche Bedeutung geht eine äußerst vielversprechende Verbindung mit der gesellschaftlichen Notwendigkeit ein, sodass andere Werte als die rein wirtschaftlichen in den Mittelpunkt rücken können.

Mit DOMESTIC AFFAIRS soll das Potenzial von Arbeitsperspektiven, neuen Partnerschaften und Organisationsstrukturen zwischen Kulturbeauftragten, Interessenten und Designern untersucht werden. Mit dieser Ausstellung versuchen wir, die mit der heutigen Zeit einhergehenden Bedingungen und ihren Einfluss auf unsere Einrichtung zu begreifen.

Saskia van Stein
Geschäftsführerin von
Bureau Europa

Im Jahr 2012 gründete Maurer United Architects (MUA) eine Stiftung zur Förderung der niederländischen Kreativindustrie um über die nationalen Grenzen hinaus mit Deutschland und Belgien zu arbeiten. Nach zweijähriger Praxiserfahrung sah MUA großes Potential darin, eine gemeinsame Kulturwirtschaft zwischen den Regionen der Niederlande, Flandern und dem deutschen Bundesland Nordrhein Westfalen zu entwickeln. Gemeinsam wären diese Regionen auf globaler Ebene in der Lage, eine führende Kreativwirtschaft zu formen, was eine massive kulturelle Überschneidung dieser Regionen untereinander erfordert. MUA versucht, den traditionellen Rahmen des Dutch Design zu brechen und ihn durch äußere Einflüsse zu erweitern. Unter dem Namen Dutch Design Exchange (DDX) arbeitet die Stiftung an selbst initiierten Projekten, welche die niederländische Kreativindustrie in einen interdisziplinären und international operierenden Sektor ohne Grenzen verändern soll.

Marc Maurer and
Nicole Maurer
Dutch Design Exchange,
Maastricht

Info

The exhibition takes place during the PASSAGEN in Cologne, January 19–25, 2015
Address: Kunsthaus Rhenania, Bayenstrasse 28, 50678 Cologne
Opening times: 11:00–20:00

Contact

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Support

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Partners

The Netherlands Consulate
General in Düsseldorf,
Gulpener Bierbrouwerij, DAAB and
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