

WARNING!

this ink isn't

dry yet



WELCOME

You are welcome, that's obvious! But how welcome can you be? Has it something to do with the context of the environment you have just entered? However, winter is approaching again and a warm but melancholic tension slips slightly into our bodies. Like desert sand creeping into our mind, teasing our thoughts.

Is this a never ending cycle in human nature? Before spring floods our energy again? Does it have something to do with looking back how things used to be? Or is it just a feeling feeding our intuition in a sense that we are looking ahead for the future to come ... A future with so many new and interesting opportunities for us. As humans, as designers, whatever ... If we share that attitude of keeping our mind open on every daily experience and looking at our world with fresh joyfulness, we might add something very inspiring to it.

Welcome to Integrated2007!



WARNING interdisciplinary bricks may be flying around!

bad taste could be interesting

just look at the other side

parameter design is not a good idea!

get rid of black clothing!

(re)construction of ideas might be necessary

thinking crossover is not a sin!

size does matter!

temper your voice when shouting!

remember sledgehammer?

speakers will grow beard in exchange for food!

when Fons meets Zappa...

cutting edge design might hurt!

please, be nice to guests

straightforward is not always accurate

kerning is not a crime!

speed isn't everything...

don't listen to your mummy!

Integrating design ... What the f*ck!

Integrated?2007 would sound better, but since question marks in URLs are still an absolute no-no ... Let's take a small step back in time: Citype 1997 and 1999. In both of these conferences, Sint Lucas Antwerp primarily presented a pictorial ode to the typographic and graphic design scene of a mythical decade. In the Belgium of those days such conferences were more the exception than the rule. In the meantime, a great deal has fortunately changed. The appeal of studies such as graphic design shows that appreciation of that discipline has greatly increased – perhaps because the socio-economic context has also evolved considerably. What's more, 'design' has become the buzz word on everyone's tongue! Design? As amalgam, for what?

"... As a concept design has become forced, all too often far removed from the actual meaning of the word. Generally it is nothing more than a trendy lubricant to facilitate the marketing of anything and everything. For many people design conjures up the image of some or other item of no-nonsense, modern 'design' furniture, but actually design does not designate the product, it designates the act. Anyone who looks it up in a good English dictionary will find that 'design' refers to the process of designing, making use of detailed preliminary studies or sketches to plan and prepare something. So design is all about designing ..." (from *De Standaard* of 18/10/2004)

So what then does graphic design entail in 2007? Is 'graphic' still the appropriate adjective? Wouldn't 'integrated' now be more appropriate? After all, the role of the graphic designer has thoroughly changed in recent decades, because of the increasing complexity of the media and the wealth of available software, technology and advanced production systems, for example. It is almost enough to put the designer in a spin. One would think that with such an enormous selection to choose from, it would be relatively easy to make the appropriate choice. Nothing could be further from the truth. Choice always entails decision, and decision-making is the most complex part of the design process. There are a host of influences and motivations. And often a choice will only be made for something that is already on offer. Designers all over the world are working with the same software and, without them realising it, their thinking is being steered and constricted by the functionalities of these programmes, no matter technically sophisticated these functionalities may be.

Is 'designing' therefore simply a matter of choosing?

One question = one answer? Or is designing also an attitude that allows the designer to follow a constructive trajectory and arrive at a personal and well-founded result whatever the circumstances, in other words, designing as a process? Education in art and design still often seems to be based on the 'romantic notion', in which the designer translates the task into an aesthetically generally acceptable result or product on the basis of his or her own, personal imagination, like a sort of applied artist. This autonomous aspect is utterly valuable and highly important. But the design issues confronting present and future designers will not be of a purely aesthetic nature.

The crazy thing is that although designers now have more autonomy, they are also more steered and constrained by strategy, marketing and technology. This phenomenon has a multiple effect. On the one hand it allows more room for new development, but on the other hand it can push the designer into a purely executive role. Bizarre though this may be, it is nevertheless a fact, because design and the execution of design are not at all the same thing. The English word 'design' covers both aspects, and that is perhaps where the confusion arises.

Design research is what distinguishes the two. Design research places the designer at the heart of the thinking and development process and, consequently, also makes him or her a researcher. But is this what young designers really want? Perhaps they would prefer to be guided by the briefing? Perhaps they would prefer to take the easier path and earn their money quickly and without too much mental exertion?

Or would they rather dare to question the briefing, as 'researchers'? And thus arrive at solutions that may be more inventive, more relevant and therefore more interesting. But all of that requires a better synergy between 'generalists' and 'specialists', a synergy above and beyond the limitation of the task. Because our economy is currently governed and almost paralysed by short-term thinking. Should 'academic' training reflect this? In other words, should training serve the market by churning out made-to-measure specialists? Perhaps, and perhaps not. After all, there is also a need for people with a wider or different perspective on things. You could call them generalists. Perhaps part of the task of academic training is to unite the two (generalism and specialism) to a certain degree, so that the future 'graphic designer' will be capable of coming up with solutions, both as a creative thinker and as an organiser.

But what do we understand by creativity? It seems logical that 'creativity' should be an important aspect of any education in art or design. But the nonchalance with which that word is bandied about in contemporary society, is just as characteristic of it as its banalisation. Isn't it characteristic of people (and animals!) that they come up with solutions through a mixture of chance, ingenuity, technique and entrepreneurial spirit, whatever the circumstances? A fantastic painter is not necessarily creative, but an 'incompetent idiot' may very well be so, if he or she can come up with interesting links, in every direction, from abstraction to realisation, from concept to material and the other way around. Integration is no magic word here. In this context, it is rather an 'attitude', an attitude in which designers take up post at the heart of things. In this sense, the job of the 'graphic designer' in both education and society is a priori investigative and not exclusively 'creative' in the narrow sense of the word. Although a generous dose of 'dis-integration' is naturally also always intriguing.

'Integrating design ...' is therefore also a research project: a project that can foster the academisation of design, by inspiring the critical thought of doers and thinkers –and combinations of the two– from various disciplines at the crossroads of graphic design, illustration, typography, advertising, visual culture, new media and autonomous art. Its goal: the attainment of a better insight into design processes, of whatever nature and in whatever discipline.
The inspiring gully between thinking and doing.
Integrated2007.

Hugo Puttaert
conference responsible
Brussels, September 2007

Lectures take 40 to 60 minutes and start at the time mentioned. Each lecture will be moderated by a docent of Sint Lucas Antwerp. Please feel free to ask questions or give remarks after the lecture.

09:00

welcome/coffee
registration

10:00

Alessio Leonardi (Eng) p.18
Intricate Modular Type Integration 1.0

11:00

**Gesine Grotrian-Steinweg
Fons Hickmann** (Eng) p.14 & 15
About two billion pixel

12:00

Janenrandoald (Eng) p.16
Graphic Mic-Mac

13:00

lunch

14:00

Rick Poynor (Eng) p.18

15:00

René Knip (Eng) p.17

16:00

coffee break

17:00

Toffe (Fr) p.20
Christophe Jacquet dit Toffe

18:00

Erik Kessels (Eng) p.16
(KesselsKramer)
KesselsKramer says Hello.

19:00

end of lectures day 1 + drink

Blue Hall

Small Hall

09:00

welcome/coffee
registration

10:00

Sara De Bondt (Eng) p.13
Fraggle Rock II

11:00

**Tom De Smedt, Lucas Nijs
Frederik De Bleser** (Eng) p.13
Nodebox & Gravitai

**Boris Bobcat
Kooky Koon** (Eng) p.11

12:00

Cum* (Eng) p.12

Femke Snelting (Eng) p.20
Open Source Publishing

13:00

lunch

14:00

Ruedi Baur (Fr) p.10

Tim Knapen (Eng) p.17
Godmode

15:00

Tom Hautekiet (Eng) p.15

Frédéric Albers (Eng) p.10
Storytelling

16:00

coffee break

17:00

Pierre di Sciuolo (Eng) p.14
Beyond the border there is no limit

18:00

Ben Bos & Elly Bos (Eng) p.11 & 12
AGI, a Graphic Olympus (and a Book!)

19:00

end of lectures day 2

20:00

Týpexplosia at MuHKA media

Frederic Albers (B)

Storytelling

Frédéric Albers (°1984) graduated in graphic design at the Sint Lucas school of arts in Antwerp. He recently finished his master of research in art and design. For his last project 'Storytelling' he uses Nodebox to create an engine that visualises other people's stories. Through his work he questions communication and the authenticity of art. Frédéric walks on the boundaries of reality and fiction. Go ahead and write your story on storytelling.

storytelling.nodebox.net/story



Ruedi Baur (F)

The topic deals with the critical analysis of the concept of integration. Should design be integrated? Wherein should it be integrated? Why should it be integrated? What's a successful integration on design level?

Why do we rather talk about contextualization? Starting from a selection from his own work, corporate identity concepts and signalization, Ruedi Baur will attempt to link theoretical reflections to the analysis of his experience.

Ruedi Baur (°1956) established in 1989 *Intégral Concept*, a multi-disciplinary network currently consisting of seven independent partner studios co-operating on cross-disciplinary projects (graphic design, architecture, product design, photography, publishing). Since 2004 Ruedi Baur has been heading the research institute 'Design2context' at the School of Art and Design Zurich. Ruedi Baur has been a member of *Alliance Graphique Internationale (AGI)* since 1992.

www.integral.ruedi-baur.com



Boris Bobcat & Kooky Koon (B)

Boris Bobcat (°1984) and Kooky Koon (°1981), craving for international fame, just chose their intergalactic sounding alliterating name. Before they were called Carry Van Wezel and Goeie Goethem, the men after the well known and celebrated posters of a theatre here in Antwerp. So, NOW, they decided to go international!!! The changing of the name was just the first step! At this moment they follow English lessons and they are changing their eat-habits. But what they really see as the starting point of their international breakthrough is their appearance at this international conference!



Ben Bos (NL)

AGI, a Graphic Olympus (and a Book!)

Graphic Design is a true companion to sociocultural life: a way to communicate culture, business and political contexts, and to provide information and comment. The newly published book about AGI, the Alliance Graphique Internationale, (1951-2006) is summing up the adventures of our planet during the second half of the 20th and the early 21st century, the role, works and careers of leading graphic designers worldwide, their organisation and the great changes in this design profession. Biographies and essays on various aspects of graphic design now.

Ben Bos (°1930) graduated at the Amsterdam Graphic College and the Rietveld Academy with Wim Crouwel (1955-62). Within Total Design and later with 2d3d and finally as a freelancer, Ben has been a designer/consultant for Ahrend for 50 years. He taught for many years editorial design and corporate identity and lectured all over Europe, in Israel, Tokyo, Chicago, New York, Hartford & Teheran. Ben has written several books and numerous articles in the design press. With his wife Elly he wrote/edited the history of AGI: 'Graphic Design Since 1950', published 2007 by Thames & Hudson London/New York. www.a-g-i.org



Elly Bos (NL)

AGI, a Graphic Olympus (and a Book!)

From 1972 to 1982 Elly Bos (°1942) assisted Jan Roest, graphic designer in organising and co-ordinating all prepress activities. Between 1982 and 1985 Elly worked for Spectrum Publishers, Utrecht. From 1985 to '86 she was the personal assistant of Ben Bos at Total Design Amsterdam. Elly was a partner in BP2 Beeldplan/Boekplan with her husband Peter Heeringa. From 2004 to 2007 she worked together with Ben on the content of 'AGI, Graphic Design Since 1950' for the Alliance Graphique Internationale. Awarded with the 'Henri', AGI's own kind of 'Oscar'.
www.a-g-i.org



Cum* (B)

A look into the adventurous world of the collective known as Cum*

Cum*, set up in 2002, is a collective of three youngsters, based in Ghent, Belgium. Their work is difficult to be categorised, as they are active on the street as well as in the art circuit and the graphic design area, where they have worked for clients such as FontShop, Delvaux, La Fille d'O and Eskimo recordings.
www.cuminthestreets.com



**Frederic De Bleser,
Tom De Smedt & Lucas Nijs (B)**
**Computer graphics & Artificial
creativity**

We will be presenting our research activities in the field of computer graphics, design automation and Artificial Creativity. How can we create software that helps artists and graphic designers be more creative? Our goal is to integrate language (as an alternative to manual mouse labor) more tightly into the design process. After that we will also be revealing our secret plans for a giant 100' evil design killer-robot that will bring eternal doom and suffering to the graphic arts world.

Frederik De Bleser, Tom De Smedt & Lucas Nijs. Frederik and Tom have a background in computer science and graphic design. Lucas has been employed at Apple Computer from 1989 till 1995, and has taught graphic design at the St. Lucas School of Arts in Antwerp since 1983. In 2004 the three of them founded the Experimental Media research group at St. Lucas. Since then they have been involved in various research projects bordering between art and artificial intelligence. Their latest project is called Gravitational, a graphics application that is being developed in collaboration with the Computer Linguistics department at the University of Antwerp.
www.nodebox.net -
<http://research.nodebox.net>



Sara De Bondt (B)
Fraggle Rock II

“How is it possible to change the state of things? [...]. How is it possible to accomplish the de-conditioning of form as a value rather than as strictly corresponding to content? The only way I know of, [...], is what becomes possible when critical thought is based on practical work. Therefore the way should be to involve the user of a consumer item in the design and realisation of the item designed. Only by actually touching the diverse contradictions of the job it is possible to start to be free from such deeply rooted conditioning.”
From ‘Enzo Mari’, centro studi e archivio della comunicazione, Univeristy of Parma, 1983.

Sara De Bondt (°1977) is a London-based Belgian graphic designer, who has run her own studio since 2003. Before that she worked for Foundation 33. She studied graphic design at Sint-Lukas, Brussels (B), Universidad de Bellas Artes, Granada (ES) and the Jan van Eyck Akademie, Maastricht (NL). She has given workshops/talks at Beckmans college Stockholm; Ecole des Beaux Arts Lyon; Ecole de Recherche Graphique Brussels and Laus Symposium Barcelona. She regularly collaborates with James Goggin (Practise) and is Associate Lecturer at Central Saint Martins College of Art & Design.
www.saradebondt.com



Pierre di Sciullo (F)

Beyond the border
there is no limit

People always think that this quote came from General de Gaulle. It's not true, it appeared in the comic strip 'le Sapeur Camembert', published by Christophe in 1890. The hero, between ignorance and the idleness is testing himself with strange experiments before being brutally recalled to the order by the military discipline. Where are the limits of graphic design today? Are they only related to our own economic models? Why do some graphic designers always cross borders? Does it have to do with integration, disintegration or opportunism?

Pierre di Sciullo (°1961) is a designer working near Paris. Besides his work in various media and platforms, books, posters, video, screen work and exhibitions, he conducts research in the areas of graphic and typographic design. Beginning in 1983, he started publishing 'Qui? Résiste', a collection of handbooks mixing texts and pictures. He has experimented with writing methods and various graphic techniques. He created a series of fonts and he recently expanded in work with set-designers and architects. Whether in wood, metal or glass, he likes things written large. Pierre di Sciullo teaches in Strasbourg, has lectured in France, Europe and abroad.
www.quiresiste.com



Gesine Grotrian-Steinweg (G)

About two billion pixels

Gesine-Grotrian Steinweg (°1967) is an illustrator and professor graphic design at various universities. Together with Fons Hickmann she founded 'Fons Hickmann m23' in 2001. It is one of today's most awarded design studios. It varies a lot in size and scope: "There are seven of us at the moment, sometimes there are four of us, sometimes fourteen" says Gesine. Gesine had exhibitions such as Chaumont (Festival de l'affiche et des arts, 2006), Barcelona (Graphiceurope, 2003) and gave lectures at international graphic design conferences such as the Conference of Graphic Design at CAFA, Beijing China (2002). Gesine also lectured communication design & typography at the Universität Gh in Essen. She's the mother of two girls, Uma Malina & Pola Margarita.
www.fonshickmann.com -
www.touch-me-there.com



Fons Hickmann (G)

About two billion pixels

Fons Hickmann is one of today's most awarded graphic designers. He studied communication design, photography and philosophy in Düsseldorf. The studio 'Fons Hickmann m23' was co-founded in 2001 with Gesine Grotrian-Steinweg. Their work is conceptual and analytical but with an enormous sense of humour. Fons is professor at the University of Applied Arts in Vienna and the Berlin University of the Arts. He published his first monograph in 2005 at the Die Gestalten Verlag (dgv): 'Fons Hickmann - Touch Me There.'

www.fonshickmann.com -
www.touch-me-there.com



Tom Hautekiet (B)

Observation leads to inspiration. For me, design is co-operating with your surroundings: as an inspiration source, as a setting, and as a critical witness. Each time, understanding and interpreting the client's 'world' is a challenge, which I prefer to taking on my own. From the first idea (on my bike) to the last printed result, and everything between. When working together with other people, I like the musical approach. I see us as a group of percussionists making one irresistible rhythm. With a crowd that gives direct response. This said: making real music with other musicians, is an inspiring way to put my design work into perspective.

Tom Hautekiet (°1970) studies product development and graphic design in Sint Lucas Antwerp ... blablabla ... starts a one-man design firm in 1997... blablabla ... works for Rock Werchter, the Royal Museum and the Royal Philharmonic ... blablabla ... also for Zita Swoon, Vlaams Architectuurinstituut, Kunstbende, Lessebo design, Bart Peeters, Brussels Jazz Orchestra and 'De Roovers'... member of the theatre group 'De Kakkewieten'... blablabla ... percussionist of the Mambo Orchestra 'El Tattoo del Tigre'... blablabla ... father of Sus and Maira ... blablabla ... stops smoking in 2005 ... buys a good bike in 2006 with the money he gains by not smoking ... gets the most of his ideas when he is biking ... blablabla ... lives and works in Antwerp ...

www.tomhautekiet.com



Janenrandoald (B)

GRAPHIC MIC-MAC,
le plaisir de se voir imprimé

Janenrandoald, some projects from '2004' until 'so far'. The way we approach and try to translate the client needs into graphic design.

Jan W. Hespeel (°1972) and Randoald Sabbe (°1973) graduated respectively in the free graphics and graphic design department at Sint-Lucas Ghent. They were courteous to each other but never had a conversation though. They started teaching at Sint-Lucas in 1997 and soon a certain synergy appeared. In 2004 they started their collaboration and recently named their studio 'Janenrandoald'. It is now one of the most awarded graphic design studios in Belgium. About their work: "we sit back in front of our computer screen and discuss a lot until one gives a pass and the other one scores!"
www.janenrandoald.be



Erik Kessels (NL) (KesselsKramer)

KesselsKramer says Hello.

Working in communication nowadays means having knowledge in all kinds of different fields.

The last few years we've seen many borders open up between these fields. Graphic design, advertising, fashion, product design and architecture melt together increasingly. This doesn't mean that we have to be a specialist in these fields. We should be specialists in strong ideas. For instance, a field like graphic design has become very accessible. In a way, everybody can be a graphic designer –people have grown up with computers and typefaces. At the same time, not everybody grew up with the ability to come up with strong ideas.

Erik Kessels (°1966) is Creative Director of Amsterdam based communication agency KesselsKramer, working for national and international clients such as Diesel, Oxfam, Ben and The Hans Brinker Budget Hotel for which he has won numerous international awards. He is a photography collector and has published several books of his 'collected' images. Since 2000, he has been editor of the alternative photography magazine 'Useful Photography'. Kessels has taught communication at the Hallo Academy Amsterdam and photography at the Gerrit Rietveld Academy in Amsterdam.
www.kesselskramer.com



Tim Knapen (B)

Godmode

Godmode is a hacked photocopier that makes your drawings come. Tim Knapen talks about the making of Godmode and the development of interactive installations.

Tim Knapen (°1982) wanted to become an inventor, studied some architecture at the KUL in Leuven, a little bit of interaction design in Frankfurt, went to ART+COM in Berlin to learn more about 'interactive art' and finally graduated at Sint Lucas Antwerp with his first invention 'Godmode'. Tim is 1/4 of a mad design crew called 'Indianen', which he co-founded with Walter Bosschaert, Stone Holsbeeks and Andy Depauw. While making crazy plans with the 'Indianen', he also draws illustrations & comics at Studio Vitalski, next to building websites & creating visuals for trash-kids-label NONONOISE, etc, etc ...
www.wereldderindianen.be -
www.pacesetter2000.be



René Knip (NL)

Venturing forth into the 21/2th dimension René Knip (°1963) studied at the Academy of Visual Arts St. Joost, Breda. René initially planned to become a painter, but his teacher, typographer Chris Brand, stimulated his fascination for letters, calligraphy and typography. This is why René switched to the applied arts. He graduated with distinction in 1990. After an intensive training of three years as an assistant to Anthon Beeke, he started his own studio Atelier René Knip, which concentrates on graphic design on the dividing line between flat and spatial work. Knip calls this the 21/2th dimension.

In his opinion this is a fallow land, a largely unexplored field. His other fascinations include the miraculous effects of male and female issues in life; the autonomous possibilities of applied graphic art; the independency of material and colour; and type design and calligraphy as visual tools. With the move of his Atelier from Amsterdam to a Frisian farmhouse in the North of the Netherlands (2006), Knip enters into a new phase. Atelier René Knip employs a team of two to four collaborators while Knip himself frequently teaches and lectures both at home and abroad.
www.atelierreneknip.nl



Alessio Leonardi (G/I)

Intricate Modular Type Integration 1.0

Alessio Leonardi will talk about modularity, present his new BMF Elettriche Modular Type System 1.0 and try to explain, why he did it and what this has to do with integration.

Alessio Leonardi (°1965) was born in Firenze and has lived in Berlin, Germany since 1990, where he runs the Studio Lion&Bee together with his wife Imme Leonardi. Many of his typefaces were published by Linotype and FontShop, before starting Buy-MyFonts.com in 2002 –his own Type Foundry and on-line shop. Alessio writes articles for type and design magazines worldwide and gives lectures at international conferences. After a book on the history of writing, 'From the Cow to the Typewriter: the (true) History of Writing', he recently realized 'A Line of Type: 120 Years Typographical History. He is visiting professor for Corporate and Information Design at the University of Art and Design in Halle. More about him: www.alessio.de and www.buymyfonts.com



Rick Poynor (UK)

All that is graphic melts into air ...

Art and design form a continuum of possibilities. While some artists and designers persist in acting as though art and design were completely different activities, it's theoretically possible for visual communicators to situate themselves at any point on the continuum. Both designers and the viewing public lose out when narrow professional definitions and restrictions are imposed on design. It's time to embrace the full communication potential of design-art.

Rick Poynor was founding editor of Eye from 1990 to 1997 and is now its writer at large. He has written the 'Critique' column for Eye since 1999 and the 'Observer' column for Print magazine in New York since 2000. He has covered design, media and visual culture for Blueprint, Frieze, I.D., Icon, Domus, Metropolis, Adbusters, The Guardian, Financial Times, and many other publications. Rick published a number of renowned books and he lectures widely about design matters at public events, conferences and design schools in Europe, the US, Australia and China. www.eyemagazine.com



PubliActie (B)

PubliActie (Marthe Van Dessel, Claire Warnier, Kurt Cornelis, Wendy Van Wynsberghe, Sophie Burm & Dries Verbruggen) is a project that questions software technology within today's print-making, but also how it affects our daily life. In the footsteps of Kiliaan www.corneliskiliaan.be, the first Dutch dictionary maker, we will be publishing a lexicon, during the annual Antwerp book fair. More specific, during Integrated 2007. We will look together for words, neologisms and definitions related to conditions, actions and sentiments inherent to the digital evolution. PubliActie is a temporary collaboration between Ada, bolwerk, Constantvzw, Sfumato & Unfold, and the wordjugglers among you! www.ada-online.be - www.constantvzw.com - www.sfumato.be - www.unfold.be - www.oooooo.be -



Rosewoods (B)

1. Rose (Mary) Woods was Richard Nixon's secretary. Fiercely loyal to Nixon, Woods claimed responsibility in 1974 grand jury testimony for erasing up to 5 minutes of the 18 1/2 minute gap in one of the Nixon audio tapes that were central to the Watergate scandal. Her demonstration of how this might have occurred, was met with skepticism from those who believed the erasures to be deliberate. Later investigators identified five to nine separate erasures. The contents of the gap remain a mystery.
2. Rosewoods refer to a number of richly hued timbers, brownish with darker veining. All rosewoods are strong and heavy, taking an excellent polish, being suitable for flooring, furniture, turnery, musical instruments, and wooden chess sets. In general, supplies are poor through over-exploitation.
3. Rosewood font: makes your shitty designs look cool, impresses teenagers, is used over and over and over again, is the new Comic Sans MS for designers.
4. Rose Woods is a Midget-like creature that comes out at night to play in the streets. Only a few people have seen it. Some say it has hair growing out of its ears, some say it has wings. It doesn't matter what it looks like, we all just love Rose Woods.

Femke Snelting (NL)

Open Source Publishing: Design tools for designers

OSP takes you on a trip into the wonderful universe of Free Software. We will meet alien devices and extraterrestrial tools, previously unknown to the world of design. Imagine if we adjusted, reinvented or remixed our creative suites? While conventional packages prevent this through restrictive licenses, Open Source Software invites you to dive under the hood and discover new ways of making. On our return to earth, nothing will look the same again.

Femke Snelting (°1969) is an artist and designer, member of De Geuzen (a foundation for multi-visual research) and Constant (foundation for art and media). With Harrison and Pierre Huyghebaert she forms OSP (Open Source Publishing), a small design research team involved in various aspects of the publishing cycle, from typography to editorial work.

<http://ospublish.constantvzw.org>



Toffe (F)

Christophe Jacquet dit Toffe

Graphic activist, visiting professor at universities, artist and exhibition generator (Reproduction Générale, at the Festival international de l'affiche in 2005 in Chaumont), Toffe reflects on graphic identities for cultural organisations (CNEAI, the Centre culturel d'Alger), big companies (le Lit national) as well as on graphic systems for a festival of acousmatic music in London (Cut and Splice, Acousmonium, 2006) ... As Art Director of poptronics.fr, he directs its visual identity. He teaches at l'Ecole Supérieure des Arts Décoratifs in Strasbourg. www.toffe.net



addmagazine 6 is out now!

available at the Papyrus desk



THE RECONSTRUCTION ISSUE

with Ben Bos, Tim Knapen,
NodeBox, Toffe, Cum* etc.

ANTWERP EAT/DRINK

Here you can find some suggestions in case you aren't familiar with Antwerp. Have a nice stay!

Drink

Bar Tabac

DJ's at 22:30

Waalse kaai 43

www.bartabac.be

Den Hopper

jazz club

Leopold De Waelstraat 2

www.hopperjazz.org

Chat Le Roi

cosy bar

Graaf Van Hoornestraat 2

Patine

winebistro

Leopold De Waelstraat 1

www.wijnbistropatine.be

King Kong

food, drinks & music

Volksstraat 58

www.kingkongbar.be

SIPS (bookings recommended)

best cocktail bar in the world

Gillisplaats 8

+32 (0)477 63 91 52

www.sips-cocktails.com

K. Zeppos

artistic bar

Vleminckveld 78

't Karveel

British beers on a 'boat'

Vlaamse Kaai 11

www.tkarveel.be

Eat/Drink

L'entrepot Du Congo

bistro

Vlaamse kaai 42

+32 (0)3 238 92 32

www.entrepotducongo.com

Minato

Japanese food

Vlaamse Kaai 61

+32 (0)3 237 60 64

www.restaurantminato.be

Zurich

café-resto

Verlatstraat 2

+32 (0)3 238 49 67

PlanB

café-resto

Waalse kaai 44

+32 (0)3 293 65 35

www.planbcafe.be

FinJan

fast-service, grill, pita

Graaf Van Hoornestraat 1

+32 (0)3 248 72 18

Walrus

international - vegetarian

Jan Van Beersstraat 2

+32 (0)3 238 39 93

www.eetcafewalrus.com

Bar Italia

pizza and pasta in design interior

Graaf van Egmontstraat 59

+32 (0)3 216 17 48

Fiskebar

new fishresto

Marnixplaatst 12/13

+32 (0)3 257 13 57

Canal

eatcafé

Leopold De Waelplaats 2

Lucy Chang Thai

Asian food

Marnixplaats 16-17

+32 (0)3 248 95 60

www.lucychang.be/antwerpen

TÝPEX
PLOSIA



3 November 2007, 20u00
Admission free for all Integrated visitors

Films, performances and graphics from:

Pierre di Sciuillo (...)

Letterleggers (typo-animation)

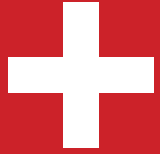
Kevin Apetown (wordplay extended)

Guy Rombouts (Azart)

NB: Studio (London in typo)

Location: MuHKA_media
Waalsekaai 47, 2000 Antwerpen
more info: www.muhka.be/film

This is not Helvetica!*



Helvetica

a documentary film by Gary Hustwit
www.helveticafilm.com

8 November 2007, 21u00 &
9 November 2007, 20u30 at MuHKA_media:

MuHKA_media
Waalsekaai 47
2000 Antwerpen

* This is Neutral!

exhibition

26/10/2007 > 21/12/2007

Free entrance weekdays

from 9 a.m. to 6 p.m.

Catapult

Rubenslei 10

2018 Antwerp, Belgium

www.typeansich.be

en marchant dans la ville

*Wandelend door de stad
Walking in the City*

*exposition des projets
de Pierre di Sciullo
écrits en volume*



design et photo
Pierre di Sciullo
typefaces
Minimum

november—december 2007

Tentoonstelling

150 boeken geselecteerd
door 50 ontwerpers
uit eigen land

Architectuur—Interieur-architectuur
Productontwikkeling
Fotografie—Multimedia
Grafische Vormgeving—Illustratie

DESIGNCENTER | DE WINKELHAAK

Lange Willemsstraat 26, 2014 AA Amsterdam
www.designcenter.nl
www.dewinkelhaak.nl

(Openingsavond 31-10-2007—2008)

Bekken de tentoonstelling alle dagen van 10:00 tot 17:30 uur
Vanaf 12 november tot 21 december enkel op werkdagen van
10:00 tot 17:30 uur

Deze tentoonstelling is mede mogelijk gemaakt door de
stichting van het Christelijk Streekinstituut
Winkelhaak van de Winkelhaak. Het is
Rechtspraak nr. 10.000

Graphische vormgeving

gipsonen
Erik Van Noord
Tjeer Aanning
Vrijmoedbeleving
Vriesen-Muller en Nijde Hooghe en Hoek
Raven

Verve
Dwell
Geoffrey Bowers
Glasz Tijdschrift Architectuur
Planners
E-art Museum
Van Goolen
Koolij
Pietra Boon
Cortgeest
Eitner's Executive Design Consultants
Wij & Brouwer architectuur
Stellen for Living Industrial Design
Jimmy Kohn
Mansera
Stukite
Stuudesign
Stuudesign Model
Curt De Kuyper
Wern
Pactika
Xavier Lutz

Van Gijzen - Thys en Minkels
Verderbeek & Devoe
Luijckx

Klaus Vogelbein
Hof Bos

Zoon
Cheriton Gekker
Agnes De Smit

Kof Moerman
Joan Pleun Group

Jan Bouwmeester
Luk Meentgh

Projectmanagement
Elk Samen
Van Oerscheim

Karin Buijsse
Pa. Social Communication

Peter Van Boven

Met medewerking van
De opbouw bijdragen van
Andriessen, Brouwer, Groot en
Van Boven

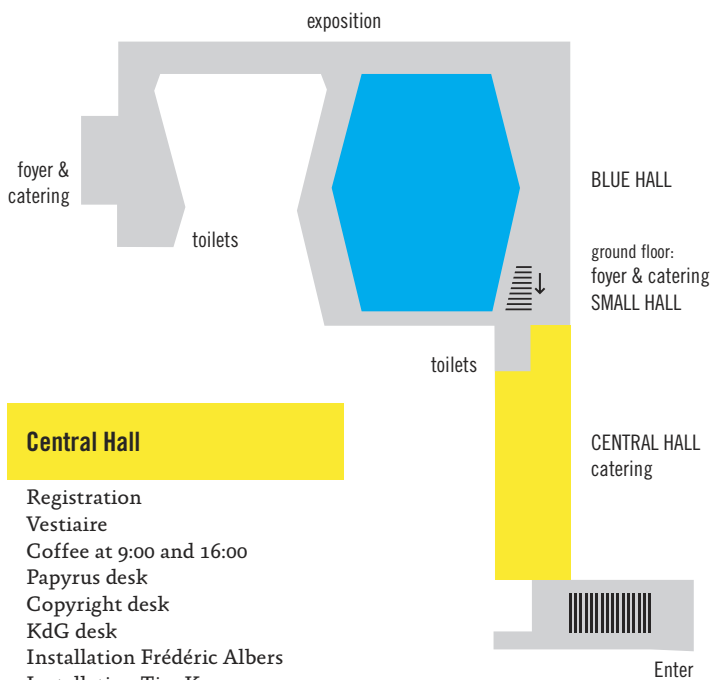
De bijdragen van
Het Looze Architectuur,
Architectuur Afdeling
en Design/Visualisatie
Stichting Opleiding en
Onderzoek

Beleidsadvies/Cortgeest
Innovatie/Peter Boon
telefoon 020 7

Met steun van
Amstel, Arjan Ippes, Opleidings-
Bureau, KBC, Looze,
Prijzen Brouwer, Nijde,
Nijde, David Brouwer,
Stichting Opleiding en
Onderzoek, Andriessen,
Design/Visualisatie



MAP



Central Hall

Registration
Vestiaire
Coffee at 9:00 and 16:00
Papyrus desk
Copyright desk
KdG desk
Installation Frédéric Albers
Installation Tim Knapen

Blue Hall

Lectures at Friday and Saturday
from 10:00 till 19:00

Small Hall (ground floor)

Lectures at Saturday
from 11:00 till 16:00

THANKS TO

Organisation Graphic design department Sint Lucas Antwerpen (Karel de Grote-Hogeschool) & **deSingel**, internationale kunstcampus Antwerpen with thanks to **Associatie Universiteit & Hogescholen Antwerpen**.

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Sint Lucas Antwerpen (Karel de Grote-Hogeschool Antwerpen)

Sint-Jozefstraat 35, B-2018 Antwerpen www.kdg.be & www.sintlucasantwerpen.be

Concept and design: www.visionandfactory.com



SINT LUCAS ANTWERPEN

deSingel

Internationale Kunstcampus



addmagazine.be

PAPYRUS 

 tangheprinting.com

TRIAKON

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 **BAERT**
Elektrotechnieken
Nutsleidingen
Verlichtingsmasten
Weg- en werfsignalisatie



WARNING!

this ink isn't

dry yet