**Cream on Chrome**

**Martina Huynh and Jonas Althaus**

Biography:

Martina Huynh (1992) is a Swiss designer. She graduated from the Design Academy Eindhoven in 2018 with the installation *Basic Income Café*, which attracted considerable media attention. Jonas Althaus (1989) graduated from both the Bauhaus University Weimar and the Design Academy Eindhoven. Together, they form the duo Cream on Chrome, and design interactive installations that explore the social consequences of new technologies.

**4-D News**

“There is a lack of long-term memory in current affairs and news.”

What alternate media systems would be required to counter the current news feed? The news only reports on very recent events and thus leads to pointless and polemical debates. This was the guiding principle of the installation by Cream on Chrome. Following the discussions of Angela Merkel’s controversial words ‘Wir schaffen das’, the content of which changed completely over time, the designers started to realize that ‘time’ can play a very important role in understanding the news. This led them to design the ‘Lab of Investigative Time Travel’, a 4-D newsroom with time as the fourth dimension.

Just like the cubists juxtaposed several perspectives on the same canvas, the designers combine multiple perspectives and moments from the past with the present. In collaboration with lecturers Daniëlle Arets and Michel Simons (Fontys Hogeschool Journalistiek) and journalist Stern de Pagter, Cream on Chrome developed an alternative news experience focused on two stories about migration.

The installation consists of three main elements. The first is called ‘Updating Article’. By pulling a lever, the user can scroll and experience how the content of a news story changes over time. There is a sequence of headlines, photos and fragments of text from the ‘Wir schaffen das’ debate and it soon becomes clear that the meaning of these words has changed considerably over the past four years, specifically from ‘Can the EU take in more refugees?’ to ‘Can Germany integrate Syrian refugees into its labour market?’

The second part, ‘Geo-News’, is based on the idea of a world map on which you can select a specific place and then scroll through all the news items about that place from the past thirty years. Given that the installation is a prototype, one location is being highlighted here: Aleppo. Users can scroll through the recent history of Aleppo and identify inconsistent or false claims. They can also establish a picture of the Western framing of the city. Why does news about a ruined Aleppo completely drown out the memory of the peaceful, buzzing metropolis that Aleppo was in 2008?

The third function is the ‘Debunk Button’. When visitors press the button, they hear a voice explaining the how and why of the Western framing. A look behind the scenes of journalism.

4-D News makes design and journalism merge into one in order to create a new news system that facilitates a critical view of the media. A system that gives users a permanent overview without overwhelming them with an excess of information. A tool to better contextualize the news that transforms today’s news consumer into a news explorer.

**Inès Leverrier Péborde**

Biography:

Inès Leverrier Péborde (1990) is a French-Haitian designer based in Rotterdam. She explores what it means to ‘take care of the Self’ and challenges the prevailing paradigms of health, beauty and wellbeing. Péborde is the founder of Healing Places, a project that develops urban environments that might help improve our physical and psychological health.

**Neo-Herbalism**

“Bring medicine back to the individual.”

Inès Leverrier Péborde grew up in Haiti during the period of social unrest in the nineties. In those turbulent times, people were forced to be self-reliant and herbal medicine was essential to heal and maintain one’s personal health as the healthcare system was crumbling. In her family, it was her grandmother who cultivated an interest in medicinal plants and alternative medicine. From these experiences, emerged multiple reflections and questions that laid the foundation for Leverrier Péborde’s Neo-Herbalism.

For thousands of years, humans used herbal medicine to take care of themselves, which formed the basis of modern medicine. Nevertheless, this traditional knowledge is slowly disappearing, along with the many therapeutic practices and rituals that are either directly or indirectly associated with it. Tradition has been replaced by modern medicine, with medication based on science and technological processes.

Herbal medicine and (medicinal) rituals have been marginalized. And yet, according to Leverrier Péborde, there is a surprising link with current medicinal practice. Indeed, scientific research is conducted through compliance with strict rules that lead to meticulous and almost ritualistic methods and behaviours. The difference between lab technicians and shamans is thus perhaps not as big as it may first appear. Moreover, the ‘objectivity’ of science could be seen as a higher ideal that is maintained by its adepts, namely scientists.

The installation of Neo-Herbalism is conceived as an alternative perspective on the botanical garden, with twenty-three curative plant species that grow in Flanders. We see renditions of all the different stories: from witchcraft to their use in contemporary mainstream pharmaceuticals. Many plants are still used medicinally today. In addition, we see an altar that presents stories and rituals from across the world.

Neo-Herbalism is intended to enhance our understanding of herbal medicine and of its history, current practice and significance. Leverrier Péborde explores the theme in detail: what are rituals and in which ways can they be curative – both physically and mentally? How does technology fit into all this? Can current technological developments generate new rituals within the field of selfcare?

Selfcare is the core of Leverrier Péborde’s work. Neo-Herbalism aims to bring healthcare and medication closer to communities and individuals again. At the moment, this important aspect of life is entirely centralized by the government and the pharma-world. If you bring healthcare back to people and can (partly) leave it up to the individual or to one’s immediate community, you can create enormous resilience among the population. The knowledge of how to heal oneself can strengthen vulnerable communities.

**Sophia Holst**

Biography:

Sophia Holst (1988) is a Brussels-based Dutch artist and architect. She obtained a Master’s degree in Visual Arts at the Sandberg Institute in Amsterdam and a Master in Architecture at the KU Leuven in Brussels. Until 2015 she worked for the architecture office Studio Anne Holtrop. Sophia questions the design and use of architecture and public spaces in relation to politics, social paradigms and everyday human activities.

**Forms of Public Privacy**

“What is the value of leftover spaces in cities?”

Every city has its non-places. These are undesigned or neglected public spaces, often remnants or by-products of existing spaces, without any predetermined function. These places are reviled. They are often full of rubbish and look decidedly unattractive at a cursory glance. In other words, these are the rough edges of the city.

And yet not all people revile these areas, Sophia Holst says. She has started a research project into the non-places of Brussels, her hometown, and she has concluded that these places do indeed have a function. These are ‘leftover spaces’ of the city, and they are used for informal living, secret encounters or simply hanging out. These are informal places where people go in search of a spatial intimacy and public privacy.

Due to these rather unorthodox and so-called ‘shady’ uses, many municipalities would prefer to get rid of these places. But what happens there does continue to reflect the needs, shortages and desires of a society. Holst is therefore convinced that these places are an integral part of the city, and is concerned that they will disappear due to current urban ‘over-programming’: the trend to rethink every nook and cranny of the city and to assign it a (profit-generating) function.

Holst is against gentrification and over-design. The idea that every space should be clean and should possibly be occupied by a coffee shop is the preference of the majority. But every city also has a minority and that should be reflected in its architecture. The city should thus be a collection of contrasting places with a variety of characteristics. Otherwise you brusquely disregard the identities of those minorities. The result is boring uniformity, one style – the desire of the majority. Spaces must also be provided for smaller population groups who have no need of a preened city and who make use of leftover spaces.

To reinforce her argument, Holst went in search of the architectural qualities of these places. The result is a series of sculptural objects that are a synthesis of forms of public privacy in the places she researched in Brussels. A corner shape that creates spatial intimacy, for example, or a balustrade that commands the line of sight and thereby guarantees a private space. In addition, Holst collaborated with photographer Axel de Marteau, who traces the atmosphere and uses of these spaces as a silent witness.

Holst argues that these places in the city, that are reviled by the majority, are in fact profoundly necessary; loitering youths deserve to have a place too. Through this project, Holst aims to underscore the value of these spaces and to raise the question: should this be taken into account in the architecture and development of the city? Indeed, these public private places are havens in the otherwise strongly controlled cities.

**Amandine David**

Biography:

Amandine David (1988) is a Brussels-based designer and researcher who builds bridges between digital fabrication and traditional craftsmanship such as textile weaving and pottery. She is the co-founder of Hors Pistes, a nomadic residency programme that initiates encounters between craftspeople and designers from different cultures and disciplines. Amandine graduated from the Design Academy Eindhoven in 2018.

**Weaving code**

“This project is located at the intersection of three crafts: weaving, programming and 3D printing.”

3D printing has very quickly become immensely popular all over the world. It is consequently often perceived as a technique that doesn’t build upon existing local knowledges and cultural identities. Amandine David is challenging that perception. Instead of thinking of the digital technique as the antipode of traditional crafts, she connects 3D prints with manual techniques like weaving.

This may appear strange at a cursory glance, but nothing could be further from the truth. Indeed, the digital world is connected to traditional weaving in very particular ways. The basic coding language of the computer, the binary code that consists of 0 and 1, originated in weaving. When looms became automated in the nineteenth century, the punch card was invented, sheets of paper on which the weave pattern was printed in the form of a series of holes and spaces (0 and 1). The system of the punch card was adopted by the first computer in the twentieth century and it later evolved into the mathematical, digital language that we know today.

Weave patterns usually consist of squares of sixteen numbers that are divided into black and white fields. These are simple, binary coded diagrams, and these diagrams determine the look and feel of the textile. **For example, the binary code of satin weave (whose name originates from its historical connection to silk imported from China) determines the characteristics of the woven textile: soft and shiny.**There are an infinite number of different weave codes and every culture has its own. Consequently, this seemingly sterile and mathematical code is actually deeply culturally determined and may therefore be of historical value.

David breathes new life into the binary codes of various cultures by hooking her loom up to a computer. It works like this: each action on the loom creates a four-number line of binary code. This code is sent to the computer where 3D software then processes it to activate a 3D printer. While the loom produces a piece of two-dimensional textile, a three-dimensional object is generated simultaneously using the same code, and then 3D printed.

David thus uses culturally determined binary codes to weave both traditional textiles and to develop new three-dimensional forms. In the following phase, she combines both products into one design object. The output of the craftsperson is thus doubled instead of being replaced. The method also enables her to exercise complete control of the 3D printing based on an old machine. It is the craftsperson at the loom who controls the digital technology. David thus shows that the production methods of various time periods need not be opposed, and that tradition can have profound meaning in the internet age.

**Lukas Claessens**

Biography:

Lukas Claessens (1994) is a Brussels-based architect and artist. He graduated from the Department of Architecture at KU Leuven in 2017. Instead of designing new buildings, he develops new experiences of time and space in lost (historical) buildings. He currently works for the renowned artistic architectural duo Gijs Van Vaerenbergh.

**Changing Attitudes**

“I am more interested in capturing lost atmospheres than in creating new ones.”

Over the course of his many architectural research projects, Lukas Claessens noticed that the majority of students are primarily interested in buildings as such and less in the intrinsic atmosphere and light. These just happen to be the elements that came to fascinate Claessens. Until the point at which he abandoned building. Instead, he focused on capturing and exhibiting the atmospheres of buildings that would be demolished or would be entirely repurposed. Claessens previously recomposed the authentic atmosphere of the Carthusian monastery in Leuven and the Leopold Barracks in Ghent before they were irretrievably lost.

For FORMAT, the artist went one step further. Instead of showing the atmospheres of the past, he blended the old with the new. He focused on the church at the centre of the Beguinage in Hasselt. Most of the church was destroyed during the bombing of Hasselt in WWII and is now a ruin. The once so beautiful lighting and the interplay of light and shadow have been lost completely.

Claessens researched the original plans for the church and made a digital reconstruction of the stained-glass windows. Using software, he was able to reconstruct the church’s original lighting. He then made a 3D scan of the current ruin and blended the two images together. He thus created a recomposition of the church as it is now but with the pre-WWII lighting. Instead of imitating the original atmosphere of the church, he has mixed two time periods into one work. This offers a different perception of time. Claessens shows both the ruin as well as an intangible aspect of the church: its specific lighting.

His presentation consists of three images. He selected a picture of the altar, the side aisle and a wall. By employing the medium of video, he is able to present the way that the light changes throughout a whole day. He shows the movement the light makes in a space.

Reconstructing the original atmosphere of historic buildings may be of great added value in terms of heritage management. Claessens’ work comprises visual stories and spatial anecdotes that would never otherwise be told. And yet heritage is about stories and ruins are memory aids for anecdotes from history. Claessens’ work adds information to stimulate the visitor’s imagination.

**Flora Miranda**

Biography:

Flora Miranda (1990) is an Austrian fashion designer who lives in Antwerp. She graduated from the Antwerp Fashion Academy in 2014 and then started freelancing for the renowned designer Iris Van Herpen. Miranda has since founded her own label and focuses on the interaction between the body and (digital) technology. She has presented her collections at the Paris Haute Couture Fashion Week since 2018.

**Lalaland**

“In a number of years, a programming course will be part of the basic curriculum of every fashion student.”

Flora Miranda does not so much design clothing as digital tools to facilitate design. Her project IT Pieces is a good example. She created an internet tool that enables you to login with a social media profile and to have the computer design a shirt for you. The programme uses your information and a database of song lyrics to design a shirt with a quote that matches your personality.

For FORMAT, Miranda designed a system whereby the computer can itself design items of clothing. Miranda created a database of fifty 3D scanned silhouettes that the software can use. The computer can thus design new items of clothing based on various elements from archived pieces. Miranda chose the theme of eroticism because fashion is primarily about sexual attractiveness – either directly or indirectly.

Using elements from fifty items of clothing, the number of possible combinations is relatively extensive. Nevertheless, there is always a chance that digitally designed clothing is very ugly, but this is a risk that Miranda is willing to take. After all, it is all about experimentation. The intention is to create databases of millions of items of clothing so that the computer can combine almost every possible form, colour or material. Her ultimate goal is to create artificial intelligence that can create fashion completely independently. Call it ‘computer generated fashion’.

According to Miranda, these kinds of automated systems in no way threaten human creativity. The human interventions and contributions are simply shifted from designing to programming. Miranda is convinced that both disciplines ultimately have a great deal in common. Designing is likewise a process that requires concerted and systematic planning. Just like in programming, every creative process is characterized by fixed stages. Moreover, writing code can be very creative work. After all, it is writing in order to create.

Although the computer calculates and constructs, humans continue to determine the contours within which the computer can do so. Humans direct the computer. This method is in fact very similar to the modus operandi of the contemporary ‘creative director’ — the coordinator of a design department. He or she determines the direction but does not develop anything personally; that is what the employees do. The director then checks the assistants’ output and corrects it where necessary. The director separates the wheat from the chaff and determines the definitive result.

Miranda aims to shape the future. But it will most probably be digital. Each new project and each new collection bring us one step closer to the complete automation of fashion. On the other hand, she is very conscious of the fact that many people fear these kinds of systems, which lack any human spontaneity. What about artistic freedom? That too shifts to the domain of programming, where it is completely retained.

**Bert Villa**

Biography:

Bert Villa (1991) is a Ghent-based phenomenological architect who focuses on the archetypes and stereotypical commodities of the human environment. Since 2017, he has worked with Constructlab, 019 and Coussée & Goris Architects. Bert Villa has previously exhibited at Kunstenfestival Plan B, De Koer, 019, Gouvernement Ghent and The Underground School of Contemporary Art.

**You are here and there**

“I want to offer a deeper understanding of seemingly self-evident infrastructures.”

Human manipulated environments – from cities to villages – might be seen as collages of innumerable humanmade elements. Many of these objects and structures are now experienced as self-evident. Who still stops to think about a chimney? Or a lamppost? An escalator? And yet all these things are engaged in a constant dialogue with a landscape and people.

Bert Villa seeks to bring the objects, architectural elements and structures that are part of public infrastructure back into focus by designing them anew – in the broadest sense of the word. He abandons their established function and looks at the objects with an unprejudiced mind so as to redefine our relationships with these stereotypical things. In an earlier project entitled *Carbon*, Villa reimagined chimneys by rescaling them and removing them from their normal context. He built a disproportionately high chimney and placed it in the middle of a field. The chimney instantly took on a new meaning. Instead of an exhaust for gasses, it became as it were an alienating, apocalyptic sculpture that could be the absolute minimum of a home or a critique about our use of non-renewable fuels.

For FORMAT, Villa is rethinking the radio mast, an object to which most humans no longer pay any attention but which does have an interesting function: transporting sound. The installation consists of two masts that are in contact with one another. One mast is in the exhibition space at Z33, while the other is located somewhere in the province, in a seemingly banal place — a non-place. The sound of this non-place is transmitted live to the mast in the exhibition space, where the visitor can listen to it. Villa thus connects a place that holds no attraction with a place in which everything is larded with meaning, imbuing the non-place and its non-sound with value.

The mast in the exhibition space is in the attic, as an audio reception control room where there is no other visual or auditory connection with the outside world than the incoming signal. This is an unusual experience. A transcription of the sound is printed on paper, as occurs in seismography. The ambient noise is occasionally interrupted by live radio sessions by Villa himself and other invited artists. The schedule of these sessions is not public, however, so the artist leaves the visitor in the dark both literally and figuratively. Radio is instant and fleeting: those who hear the sessions are simply lucky. This is a tribute to the directness of the medium and simultaneously a critique of audio-visual internet media that are completely predictable and can be played whenever the user wants.

In this project, Villa re-imbues non-objects, non-places and non-sound with value. He makes the banal meaningful again. Villa hopes that the visitors will no longer take things for granted and will return to looking at – and listening to – their surroundings with an open eye and an open mind.

**Matthijs De Block**

Biography:

Matthijs De Block (1992) is a designer who started his first business, Superserieus, when he was only 22 years old. At 24, he co-founded the start-up Kunigi, that assists big businesses to prepare for their market position of the future. Currently, he advises and works with innovative companies from a creative and strategic design perspective and conducts research on bio-hacking and new technologies.

**Adopt a microbe**

“Microbes have an important influence on various aspects of our health.”

For many years, Matthijs De Block focused on innovation within the field of design. He is now turning his attention to biology and more specifically to bio-hacking. Bio-hacking has become enormously popular over the past few years. In a nutshell, it is about enabling people to conduct biological experiments in their own kitchen, from developing new bioplastics to modifying DNA. The aim is to create an open source platform in which everyone, including those with no prior knowledge, can practice biology.

For the past year, De Block has been researching the world of microbes through bio-hacking. He thus discovered that all people have their own ‘microbial cloud’ or microbiota. This cloud is considerable: we all consist of hundreds of thousands of billions of microbes, ten times the number of our human cells. All our microbes together weigh a kilo and a half.

De Block discovered scientific research results that confirmed that the microbial diversity of one’s environment has an impact on human microbial diversity. Furthermore, it has been demonstrated that people who live in and around natural environments such as woodlands enjoy a more diverse and better microbial cloud than city-dwellers and are thus better protected against illnesses, allergies and even depression. The reverse is also true: the weaker microbial composition of the city can lead to worse mental and physical health.

 De Block is now bringing the rich microbial diversity of natural environments to city-dwellers. He distilled as many different types of microbes as possible from the earth, air and trees in five different high quality and biodiverse woods in Flanders. He combined these into one biodiverse cocktail of hundreds of thousands of billions of microbes that have a positive impact on health and wellbeing.

De Block developed Microbial Terrazzo, a new material in which the microbes are integrated alive, in order to be able to transfer the microbes. The material consists of natural raw materials. With this new material, De Block creates an installation with which visitors can interact and adopt new, advantageous microbe species. The longer the interaction, the bigger the chance of adopting positive micro-organisms and thus improving your health and resilience.

For this project, De Block collaborated with a biologist who ensured that nothing could go wrong. It is important to emphasize that the vast majority of microbes have a positive effect on human health. The term has simply been imbued with an undeserved negative connotation.

The aim of this project is to show the direct link between humans and nature. For example, De Block demonstrates that humans can even benefit socially from protecting nature. After all, the worse we treat our natural surroundings, the worse our own health becomes. This new material does not pretend to be a solution, but rather to offer a new perspective on the importance of nature in relation to our society.

**Legrand Jäger**

Biography:

The duo Legrand Jäger comprises designers Eva Jäger (1990) and Guillemette Legrand (1988), who started working together during their Master’s programme at Design Academy Eindhoven in 2014. They are a multi-disciplinary, creative studio with a critical perspective on the social impact of technology. They have presented their work across Europe, including at Palais de Tokyo, Van Abbe Museum and the 4th Istanbul Design Biennial. In 2018 they were Designers in Residence at the Design Museum London.

**PARTNERS**

**Deep Voice. Empty Orchestra.**

“Our voice and its physiological specificity can reveal so much about us and can be considered a high resolution signature of our emotional state”.

Today, data analysis and machine-learning algorithms are used to make predictions about our needs and desires. Various sensing devices such as voice-controlled assistants are embedded within our daily lives, using microphones, cameras and data caches to capture our behaviour, building unique profiles based on our habits, purchases and biometric data (body-specific data, like a fingerprint, heart rate, or voice).

This new data landscape is a key subject for creative duo Legrand Jäger. For FORMAT, the designers investigate the link between entertainment, being in the ‘limelight’ and the vulnerable position of using your own body and voice in our current data-centric world. The result is an installation that acts as a karaoke booth. The title ‘Deep Voice. Empty Orchestra.’ refers to the Japanese roots of the terms, *kara* 空 ‘empty’ and *ōkesutora* オーケストラ ‘orchestra’, combined with the term ‘deep’ as a reference to deep-learning; a form of machine-learning that can learn from and adapt to vast amounts of data. A good example is DeepFace, an advanced image recognition tool used by Facebook that can independently learn to differentiate and accurately identify thousands of people in pictures.

Legrand Jäger’s interest in the practice began while residing in Taiwan where they learned about a conspiracy theory which asserts that karaoke is being used by government-owned biometric data companies—such as China-sponsored companies iFlyTek, D-ear, and SinoVoice—to process hundreds of millions of uniquely identifiable voices. In Europe, the EU General Data Protection Regulation (GDPR) prohibits this type of biometric data processing for the purpose of uniquely identifying a person unless there is a lawful basis under Article 6. Yet, in the UK, the HMRC (tax authority) was found to be unlawfully storing more than 5 million taxpayers’ biometric voiceprints without consent.

To learn more about the varied uses of voiceprint analysis technology, Legrand Jäger partnered with the Netherlands-based (Rhenen) software company Good Vibrations Company B.V., which has created a software that is able to analyse real-time emotions detected through voice, as well as the general mood of the person singing. While this company holds some of the most valuable voice recognition software available today, they are one of only a few companies asking the same ethical questions as Legrand Jäger, questioning to whom they would sell this technology, and to what ends.

Through an engaging karaoke installation, Legrand Jäger invites visitors to sing along and see their voice analysis mapped in real-time, allowing vital insight into the data that a single voice can produce, and the often unseen back-end of data generation and analysis.

**Bram Vanderbeke**

Biography:

Bram Vanderbeke (1991) is a Belgian designer based in Ghent who graduated from the Design Academy Eindhoven in 2016. His designs are autonomous artistic manifestations defined by raw materiality and monumentality. Bram is one of the founding members of BRUT, a collective of five Belgian designers. Earlier this year, he exhibited at Nilufar Gallery, one of the most important design galleries in the world.

**Scenography**

“Although my work is always monumental, as a scenographer you must always be humble.”

Since he graduated in 2016, Bram Vanderbeke has been working on a very consistent oeuvre of objects at the intersection of design, architecture and art. His hallmark became very clear in 2017, during the show Hardcore, a daring group exhibition by alumni of the Design Academy Eindhoven that took place at an unconventional location: a parking garage. Vanderbeke exhibited a mysterious pyramid (in collaboration with Wendy Andreu): dark, monumental, and with an impressive sense of rhythm.

Hardcore became a tremendous hit among design experts. Everybody talked about it. And Vanderbeke continued to expand his oeuvre, keeping the three aforementioned characteristics in mind. And he has done very well. He has not only participated in two editions of Milan Design Week, but he also has his foot in the door at the internationally renowned design gallery Nilufar.

Vanderbeke’s work has architectural qualities. You could almost describe his pieces as design sculptures. Functionality is not their primary feature. This is typical of the new generation: the story and the aesthetic are more important than the function; it is logical too, given that perfectly functional furniture has been designed and produced innumerable times already. Vanderbeke is part of a generation of autonomous designers whose studios propose a certain vision, rather than making compromises with major commercial brands.

Vanderbeke’s works are specifically characterized by their rhythm, and more particularly by the principle of stacking. His pyramids are made of stacks of horizontal sheets. Stackables, like wooden stools, can also be stacked into monumental towers.

Rhythm, repetition and stacking are the core features of the scenography that he has developed for FORMAT. These are platforms that consist of a repetition of two basic shapes: a quarter circle and a rectangle. These two sheets provide the possibility to create platforms of varying sizes and shapes depending on the needs and the desires of the artist. They can also be stacked vertically. Each platform is thus different, but unity and peace are preserved.

The scenography is both prominently present and completely absent. Just like in film editing, the power of the scenography is striking because it blends with the whole without drawing attention to itself. The scenography is monumental but seemingly invisible. This is related to the modest form and the use of sober materials. Vanderbeke uses MDF sheets, a cheap and simple material. By coating and then sanding the sheets, he adds an interesting texture, which is typical of Vanderbeke. He thus supplies his pieces with a beautiful surface that contributes to the aesthetic of his works.

**Janneke Johanna Janssen**

Biography:

Janneke Janssen (1983) is a freelance graphic designer and researcher based in Maastricht. She is fascinated by typography and obtained a Master’s degree in ‘Reading Type & Typography’ at the PXL-MAD School of Arts. She is a member of READSEARCH, a research group that deals with legibility/readability research within type design and typography. For her book, ‘Reading Mary through Time & Space’, she was awarded a Certificate of Typographic Excellence from the Type Directors Club New York (TDC) within Communication Design.

**Graphic design**

“Analogue and digital are blended together.”

Good graphic design operates entirely in function of the assignment and feels like a natural extension of the subject. And so graphic designer Janneke Janssen spent weeks talking to the designers and the scenographer of FORMAT. During these conversations, she noticed that the designers would not propose gratuitous solutions, but quite to the contrary, would seek to adopt activist roles. This led her to the conclusion that the title of Format 2019, Changing Attitudes, should play a prominent part in the further development of graphic design. Indeed, the designers express strong attitudes and seek to influence the attitudes of others.

Changing Attitudes stands for change, metamorphosis and transition. For this reason, Janssen started from one surface that could gradually take on different shapes over time. The surface is a sheet of paper, and specifically a poster on which all the information about the exhibition has been printed. Once the poster is folded in a certain way, it transforms into a dust jacket. Cutting the poster into pieces creates flyers.

Transition and change also feature within the publication. For example, Janssen presents the entire process of all the designers so that the reader can page through the timeline of each one and see the evolution of their works. At the same time, Janssen plays with digital and non-linear ways of presenting information. Each picture is accompanied by certain keywords so the reader can scroll through the book thematically, as one would do with a ‘hashtag’ or a ‘tag’. By following the keywords, you will discover the similarities and connections between the different design processes.

The publication links the analogue to the digital. Book versus keywords and risograph printing (an older printing technique) versus ‘augmented reality’. For example, you can play a video on your smartphone by zooming in on certain pictures in the publication. Furthermore, black and white printing is combined with smooth colour pages, and Janssen conceived of the index at the back as a grid of thumbnails: small, stamp-sized photos that you would click on in the digital world.

Janssen is specialized in typography. But instead of focusing specifically on fonts and thus on the form of letters, she concentrates on macro-typography: the way in which words and sentences determine the composition of the image. The interplay of keywords thus not only has an encyclopaedic function, but it is also aesthetic. It delineates photos and graphic forms. The cover represents a blueprint and symbolizes the plan for a changing world.