

SATURDAY 17 OCTOBER

**de Daily Whatever***Est. 2006*

## Take a box Beyond the seat

### »Agenda

Our pick of the day. A shortlist of design week highlights.

### WE'RE OPEN

Bottom line: Get your copy! Come and get it at the van Abbe or find them on several design week locations.

### HEAR SAY

In Eindhoven en Nederland is men dol op het woord 'design'. Er is in Eindhoven veel meer 'ontwerp' gaande dan wat de meeste aandacht krijgt tijdens Dutch Design Week.

### »Column

Insiders minds and thoughts on our profession.

## Not All Smoke & Mirrors

### »Exhibition

Take on me {Take me on} alternative ways of production.

Your Daily Design Week Newspaper.  
Printed In Room 9 Of The Van Abbemuseum  
During The Dutch Design Week 2009

# WHATEVER OPENS DAILY



De Daily Whatever office under construction

## TAKE THIS

**YOU  
DAILY  
TWEET  
BLOG  
FACE  
WHATEVER**

De Daily Whatever was founded in 2006, as a free and independent newspaper.

The newspaper was being produced 'on the spot' during the Dutch Design Week in Eindhoven. The main motivation for starting up the newspaper was to inform the public on design topics and to stimulate the local design climate by bringing exciting theory and hereby provoking debate.

The Dutch Design Week is an ever growing design manifestation, that is rooted in and around Eindhoven's city centre. The program offers a huge array of expositions, lectures, workshops, presentations and parties, from high brow to low brow, from independent designers initiatives to corporate agency presentations. It is estimated that around 80.000 people visit Eindhoven during the Dutch Design Week. The

city of Eindhoven has a very ambitious design policy and is in the running for the European design capital title of 2012.

This years edition of the Daily Whatever is being edited by Hugo Naber and Eric de Haas, with the kind assistance of Lucas van Hapert. Both Hugo and Eric work as independent designers, with a strong focus on typography, editorial work and a love for print. Lucas is

a last year student at the Utrecht art academy and worked as an intern with Eric.

De Daily Whatever was invited by the Van Abbemuseum in Eindhoven to be part of the Take On Me (Take Me On) exhibition during the Dutch Design Week. The newspaper will be produced on location, in room Nr. 9. Designer Bob Copray was asked to shape the room. He designed custom furniture

for all aspects of the 'newspaper making' process. A new feature of the Daily Whatever is it's online presence. Hexaplex, an Amsterdam based design duo (Cheryl Gallaway & Micha Bakker) will focus on the Daily Whatever's online edition.

You can find a copy of the Daily Whatever at key exposition locations and of course at several smaller initiatives. If you want to be the first to know, you can come to the van Abbemuseum or follow us on twitter, youtube and facebook. If you want to become our Daily paperboy, you are more than welcome.

People are invited to generate content. If you were not invited, this does not mean you can't participate. Send us your opinions, essays, observations, announcements or pictures, we will be very grateful.

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**Twitter: dedailywhatever**  
**www.dedailywhatever.nl**

»**The fast lane follow our digital content online.**

**The four groups on assignment to Take on me {Take me on} are: Acclair, Conditional Design, Metahaven, and Orgacom.**

‘Sometimes our culture and our perception of the world seems constructed out of the imperatives of commerce, sales and turnover: **“I shop, therefore I am”** becomes our motto.’

‘What kind of wealth would we like to acquire?’  
‘What is it that we see when we look deep into our own personal value system?’

## AHA

### »Exhibition

Take on me {Take me on} many ways of production.

During the Dutch Design Week 2009, from 17 to 25 October, the van Abbemuseum presents Take on me (take me on), a live exhibition project curated by Freek Lomme and Hadas Zemer. It features four groups of ‘artistic designers’, individuals or agencies whose ways of working fall outside the usual, conservative definitions of ‘art’ and ‘design’.

Each group will create their own production line in one of the four corners of the original part of the museum and gradually extend their working process throughout the building. Together with visitors, they will each work on the development of a product that seeks to respond to certain urgent questions today: ‘What kind of wealth would

we like to acquire? What is it that we see when we look deep into our own personal value system? What are our authentic desires and how much do consumer products satisfy us?’

The live exhibition will also accommodate various other activities during the week that will mix with these production centres. These include public discussions, lectures, film screenings, debates, and the production of a daily newspaper. The aftermath of the project, together with all relevant documentation in word and image, will remain on display until 8 November 2009.

#### Take on me (Take me on)

Governments often tell us: ‘Society, that’s you!’ But how is our society created? Sometimes our culture and our perception of the world seem only constructed out of the imperatives of commerce, sales and turnover: ‘I shop, therefore I am’ becomes our motto. At the same time, this materialistic equation appears to lack meaning and we can experience a sudden gap between our own idea of our urgent needs and the values or solutions that are presented to us. The credit crunch has anyway begun

to discredit the mechanism of supply and demand, though no one is yet offering an alternative. As a result, we are forced to think about our material as well as our immaterial situation almost from scratch: What is it that we really want? What is true wealth? Can we answer these questions, fundamentally for ourselves as individuals? And how do we keep our spirits up when our finances are down? In fact, how do we define the meaning of life?

Take on me (Take me on) investigates the ways in which we relate an idea of our deepest authenticity – our true self as defined by the standards and values we feel to be our own – to society’s principles of supply and demand. What values do we value the most in all this? Economic value? Cultural value? Personal satisfaction? Individual uplifting? Peace and quiet?

#### Come and join us

The four groups on assignment to Take on me (Take me on) are: Acclair, Conditional Design, Metahaven, and Orgacom. They will develop their own production methods while interacting with each other

and, above all, with the public – creating their work in a concerted effort with their visitors on an alternative and collaborative factory floor in the museum. In this way questions about the methods of production that are often hidden from consumers come into view. We are the ones defining our own living environment, aren’t we? Why is something produced? What does production – particularly artistic production – have to offer us? And how does it fit in with our own personal frame of reference?

Each design project enters into a specific question that tries to address the visitors’ fundamental needs and values. The designers’ products may be either goods or services. Visitors may determine and change the value of the creative ‘product’ by responding to the presentation or to the designers’ work. Therefore Take on me (take me on) depends upon active engagement and productive involvement from its visitors. Come and ‘take me on’ for yourselves.

#### Participants

##### ACCLAIR

What does our brain tell us about our authentic self? To measure is

to know, which is just what Acclair does: they define what art and culture means to you, in a professional, competent and impressively scientific way.

##### CONDITIONAL DESIGN

The act of designing is based on rules. Conditional Design has created a manifesto of explicit rules for design processes. The project invites visitors to use the designers as a vehicle for wall paintings, in accordance with several specific rules.

##### METAHAVEN

Image is identity. Image is politics. Image is a choice. Metahaven presents a graphic jungle in which specific choices must be made in order to avoid getting lost.

##### ORGACOM

A combination of organisation and communication, Orgacom focuses on the conception and realisation of new roles for art in trade, industry, and non-profit organisations. Together with local amateur groups, they will create an interdisciplinary production floor, bridging low and high culture. ❖

<http://vanabbemuseum.nl>

## THE HOT TICKETS FOR SUNDAY

### »Agenda

Our pick of the day between all daily events highlighted.

TAKE A SEAT with Onomatopee, concerning humor and design.  
Seminar/conferentie  
Multidisciplinair  
Zo 18 okt  
14:00 - 16:30  
Locatie  
Van Abbemuseum  
Bilderdijkstraan 10  
5611 NH Eindhoven

Beyond the BOX | Supervisor Salon Seminar/conferentie  
Ruimtelijk ontwerp  
Zo 18 okt  
14:00 - 17:00  
Locatie  
Stadhuis  
Stadhuisplein 1  
5611 EM Eindhoven

Our editors choice:  
LEAD magazine in stores now.  
A magazine that rides on unusual thoughts  
Published by Edhv Media BV.

#### COLOFON

Founder /Creative Director:  
Eric De Haas  
Editor At Large: Hugo Naber  
Assistant: Lucas van Hapert  
Webdesign: Hexaplex  
Design van Abbe: Bob Copray  
Final Text Editor: Jill Lauret

#### CONTACT

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## DAILY 500

### »Dingen die u behoort te weten

1. In Eindhoven en Nederland is men dol op het woord ‘design’. De oorsprong van deze voorliefde ligt waarschijnlijk in het klakkeloos overnemen van wervende reclame teksten en deze voor waarheid aanzien. Eindhovenaren, Nederlanders, hoort het volgende: het Nederlandse woord voor ‘ontwerpen’ is ‘ontwerpen’. Iemand die ‘ontwerpt’ noemen we een ‘ontwerper’. Mocht u in het Engels moeten refereren aan het bovenstaande, dan is het gebruik van de termen ‘design’ en ‘designer’ u uiteraard toegestaan.

2. Er is in Eindhoven veel meer ‘ontwerp’ gaande dan wat de meeste aandacht krijgt tijdens Dutch Design Week. Breda mag zich – vermoedelijk na een handjeklap achtige koe-handelsessie met de andere steden in het BrabantStad netwerk – nu dan wel ‘graphic design stad’ noemen, weet dat er in Eindhoven ook hard getekend, getypografeerd, kortom grafisch ontworpen wordt op internationale schaal.

3. Er is een wezenlijk verschil tussen ontwerpen en vormgeven. Een beter persoon dan uw columnist, waarvan de naam diezelfde columnist helaas ontschoten is (ik mag dan een ontwerper zijn, ik ben ook maar een mens, zij het in mindere mate)

heeft het ooit ongeveer zo gezegd: de ontwerper staat aan de oever van een rivier en denkt na over hoe hij aan de overkant van de rivier gaat komen, de vormgever staat aan de oever van een rivier na te denken over hoe zijn brug eruit zal gaan zien.

4. Met punt 3 in gedachten bent u nu klaar voor het volgende: de gemiddelde ontwerper zal een vrij simpele vraag altijd moeilijk maken. De goede ontwerper daarentegen kan en zal de moeilijkste vragen simpel maken. De vormgever zal gewoon netjes doen wat u hem/haar vraagt te doen en is derhalve de voordeligste keus.

5. Eindhoven is geen ‘mooie’ stad. En dat is maar goed ook. Hoe erg het soms ook is dat de bestuurders van Eindhoven zo slooplustig zijn (dat schijnen ze altijd al te zijn geweest) en in hun slooplust al vele monumenten-in-wording tegen de vlakte hebben getrokken, het heeft ook goede kanten. Namelijk: Eindhoven is te allen tijde een stad in de maak en een stad in de maak is een stad van kansen, ontwikkeling en ontdekking. Aan de bewoners de taak om dit eco-systeem verder in te vullen en aan de bestuurders de taak dit te koesteren en uit te dagen.

6. Met punt 5 in gedachten moet ook dit worden vermeld: niemand, maar dan ook echt niemand snapt iets van de keuzes van de Eindhovense welstandscommissie op het gebied van smaak. De Piazza is géén versterking van het Bijenkorfgebouw. De Admirant is een gedrocht voor mensen die van hoogglanzende, keramieken panterbeelden in hun huiskamer houden

en, last but not least, ‘De Markt’ en de nieuwe winkelstraatjes rondom ‘De Bruine Heer’ zien eruit als wat ze zijn: kinderachtig, namaak oud en niemand trapt daar in (of hoort daar in te trappen).

6. En tot slot: La Edelkoort zal nooit ‘haar’ Design Academy of Designhuis zozegd oppakken en naar een andere stad verhuizen ook al denkt zijzelf van wel en heeft ze daar ook anderen binnen het bestuur van de gemeente Eindhoven van weten te overtuigen. La Edelkoort leidt waarschijnlijk aan het ‘ik-ben-geloof-gaan-hechten-aan-wat-anderen-over-mij-schrijven’ syndroom. Ernstig, maar goed behandelbaar mits tijdig opgemerkt (bij deze). ❖

## Daily Preview Sunday the 18th:

» Is art furniture growing up.  
» LEAD magazine  
How one thing leads to another.  
» Review DDW  
Openingday 2009

