

Stroom



**The air is
filled with
ideas**

14 April – 14 July 2013

is in". What ideas currently exist about other forms of working, living, organizing? How are these ideas taking shape? Is a future imaginable that is not simply about growth, power and profit, but where the added value is created by the collective?

United We consists of an exhibition with work by Frank van Klingeren, Potential Estate, Conditional Design, Itay Ohaly, gerlach en koop, Ante Timmermans and Pratchaya Phinthong on the invitation of gerlach en koop. In the Stroom School program we delve into six areas where collectivity plays a role: *United We Work* (13/04), *Make* (22/4), *Live* (5/6), *Organize* (12 & 13/6), *Learn* (June-July) en *Resist* (14/7).

This guide provides visitors with background information on *United We*, information about the works and their creators, and a description of the Stroom School activities.

Follow the project via

- www.stroom.nl
- upcyclingprogramstroom.tumblr.com
- www.facebook.com/stroomdenhaag

United We Background

'We know what things cost but have no idea what they are worth.' This quote from the British economist Tony Judt serves as the guiding principle for Stroom Den Haag's long-running *Upcycling* program (2009-2014), an investigation into new perspectives in the creation of value. The term upcycling first became known as one of the catchwords of the Cradle-to-Cradle movement, but has recently become more and more popular as the solution for processing waste into luxury products.

Stroom thinks that the word carries a lot more meaning than that. For us upcycling refers to the development of alternatives to produce, act, consume and organize in which the creation of value (and not merely in financial or monetary terms) takes central stage. The *Upcycling* program takes place against the backdrop of a financial crisis, which many believe is a systemic crisis. The prevailing ways of doing politics, banking, producing food, running organizations, working too much, striving for ever greater growth and profit, depleting the earth; are showing cracks.

There is a growing plea to start doing things

differently; you hear it on the many squares around the world, from former financial executives and chefs, from economists and supermarket managers, in urban development but also in health care, you can see it in the many new initiatives in the fields of journalism and energy production. People don't take it any longer and start taking things into their own hands again. People are developing alternatives and they often do this together.

It is this development that Stroom wants to investigate, identify and demonstrate within *Upcycling*. We do this through conversations, workshops, lectures and exhibitions in which we combine both disciplines and generations. Indeed, the above sketched development is not only of our times but knows early predecessors.

United We is the third exhibition within the *Upcycling* program. The two previous *Upcycling* exhibitions were: *Up to You* (2010) and *There, I Fixed It* (2011). *Up to You* presented structures that gave the visitors/users the freedom to adapt them according to their own wishes. *There, I Fixed It* focused on the mentality of the user. Within this framework Stroom opened the Dutch branch of the e-flux Time/Bank: an online platform where goods and services are exchanged with 'time' as its currency. This way Stroom puts the justification of an alternative economy to the test.

After the *You* and the *I* of the first two exhibitions, this third edition zooms in on the *We*: the organizational form that facilitates the conditions for value creation. This time the focus is not on the individual or on the mere management of the status quo, but on a new form of collectivity.

The six participating 'parties' in the exhibition all approach collectivity in a different way.

The architect **Frank van Klingeren** designed 'squares', open spaces, covered by a roof, spaces where you simply had to run into each other, where community and collectivity would simply spring up. In Het Karregat in Eindhoven a theater, play corner, bar and pingpong table were placed side by side, on an open floorplan, without hierarchy, without walls. He wanted to remove people and functions from their self-imposed compartments, to mix them up and bring them together.

The artists' collective **Potential Estate** on the other hand collaborates at specific times and on specific projects. Often the topic of their collaborative works is the economy and the creation of value. Their collaboration is very intense and it is only sporadically that they create work together.

The designers' collective **Conditional Design** functions in a similar way. When there

is time, and a great idea, they research a specific theme in a workshop-like setting. Furthermore, they set up certain rules that control both the process and the result. They do not only work together as a collective, but also investigate and put the process of collective labour to the test, making it the subject of the work itself.

Designer **Itay Ohaly** has an entirely different approach. He also reflects on the process of collective labour, but he does so by setting and developing the rules and parameters by himself and afterwards inviting people to use them in their designs. Here the end result is unknown and a linear production process is annulled.

The artists **gerlach en koop** have yet again a completely different way of working, in that they form a kind of symbiosis and make their similarities and differences into the subject of their work.

Also not immediately visible is the work **Demonstrations** by the Thai artist **Pratchaya Phinthong**, included in the exhibition on invitation by gerlach en koop. The work is kept in the wallet of the receptionist of Stroom and shown on request, or rather: demonstrated.

Finally we will show work of the artist **Ante Timmermans**. He does not really work as a collective or researches the theme of collec-

tivity, but by his fascination with social systems (the city, politics, people) he as it were represents the split *United We* indirectly finds itself in. On the one hand collectivity is an alternative for our current and prevailing systems; on the other hand every collective form of organization will become a system again, with set rules and mechanisms.

In one of Timmermans' works in the exhibition, we see the artist writing with two hands simultaneously. He is at that moment the smallest, yet most intimate collective imaginable. Its members are the leftside and the rightside of one and the same body. *United We*.

The spirit of collectivity is not new, we all know that. There is a rich history of cooperative thinking, working and organizing. We show this history with a number of heritage objects from the archives of The Co-operative College in Manchester and the National Cooperative Museum in Schiedam.

Conditional Design collective

Conditional Design is the result of what began in 2008 with impromptu meetings on Tuesday nights between Edo Paulus, Jonathan Puckey, Roel Wouters and Luna Maurer, around the latter's kitchen table.

The Amsterdam based artist and designers, were looking for ways to avoid being defined by the media they worked with. Media are a common, yet restricting way of describing design- and artistic projects and practices.

Instead, they decided to search for a new term and definition that sufficiently described their way of working. The collective formulated a Manifesto, the Conditional Design Manifesto, in which they stated their shared views about design and art. Rather than operating under the terms Graphic Design, Interaction Design, Media Art or Sound Design, they introduced the term Conditional Design: foregrounding the approach, instead of the medium of choice.

Conditional Design is an approach that reflects the tendencies of our contemporary society - under the influence of the media and rapid technological developments, our world, our lives and the way we interact with each other are increasingly characterized by



speed and in a state of constant flux.

In order to reflect the here and now, the members of Conditional Design adapt their methods to coincide with these developments focussing on processes rather than products, allowing their work to adapt to their respective environments, emphasize change and display differences. Key notions within the manifesto are “The input is our Material”, “Logic is our Tool” & “The process is the Product”.

Conditional Design, 'The Beach', workshop.

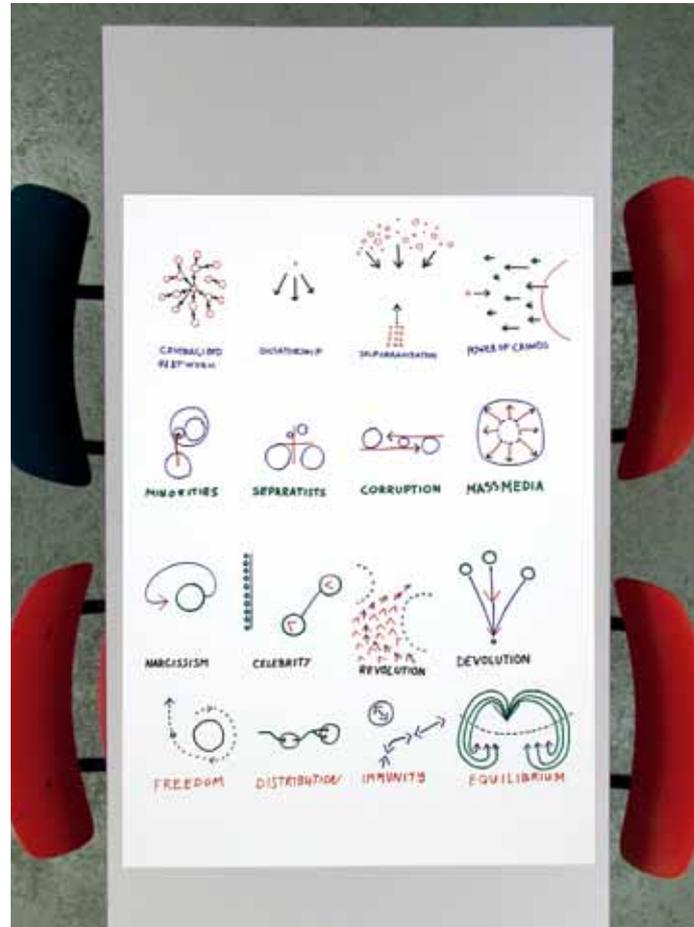
Photo: courtesy the artists.

Maurer, Paulus, Puckey and Wouters organised weekly mini workshops that lasted between 1 and 3 hours during which they would set to work together with just a sheet of paper, a couple of pens or other materials and a few simple rules one of them had formulated beforehand to guide them. During their workshops they have explored The Perfect Circle, 4 Long Lines as well as The Beach for instance, each drawing following it's own specific set of rules.

Valiz publishers will publish the *Conditional Design Workbook* this spring.

Conditional Design workshop results on networks and relationships.

Photo: courtesy the artists.



Potential Estate artist collective

Potential Estate is a temporary alliance that designs residential spaces and narratives. It operates along models of self-organization and mutual inclusion. This practice is highlighted in a number of Potential Estate activities: cabinets, public events and their present website. Potential Estate is developed by participating artists who are building through this research an open and temporary collective housing scheme beyond the frame of exhibition.

Potential Estate, screenshot of the video *The Crying of Potential Estate*.

Photo: courtesy the artists.

Participants are: Vincent Meessen (US/B), Ronny Heiremans (BE), Pierre Huyghebaert (BE), Katleen Vermeir (BE) and David Evrard (BE).

In the *United We* exhibition we show their videowork *The Crying of Potential Estate* (2008). This video is the result of an auction that took place on Thursday January 24th 2008 between 7 and 9 p.m. in a commercial gallery in Antwerp, Belgium.

A story written by Potential Estate was put up for sale. The story was cut up into 45 lots that were read from an audio-booth. After a lot was read, the bidding started. A professional auctioneer performed the auction in 4 languages. It generated a competitive environment



and intense bidding. All lots were sold.

As the lots were sold the story gradually unfolded. The story featured The Indian, the tiny economist and Wally Hope. Wally Hope refers to a man who became an icon of freedom in the mid-70ties. His multiple uses of the name Wally was a playful and idealistic attempt to create havoc with officialdom.

Potential Estate conflates the Wally Hope character with multiplicity and hyper-mediatization.

The village of Belgium, Wisconsin presents itself as the utopian location where part of the story is set.

The Crying of Potential Estate is also the mediated version of the above auction. It was screened live from a mini TV-studio Potential Estate had set up in the basement gallery, next to the audio-booth. In fact all visitors present on the evening of the auction performed as extras in the film. Although cameras and screen were very present in the setup of the space, the notion of being an extra only began to seep through after the auction.

Potential Estate, screenshot of the video *The Crying of Potential Estate*.

Photo: courtesy the artists.



Frank van Klingeren architect

1. Marina van den Bergen en Piet Vollaard, *Hinder en ontklontering. Architectuur en maatschappij in het werk van Frank van Klingeren* (Rotterdam, 2003) p. 119.

2. Van den Bergen en Vollaard, *Idem*, p.18-19.

Gereed voor alles (Ready for everything), *De Meerpaal* in Dronten, 1967

photo: Jan Versnel uit archief Het Nieuwe Instituut

“Imperfection is nothing to be afraid of; perfection is something we cannot afford. A kitchen is never good enough. Give the people an unfinished house. The basic object (...) You have to make an appeal to the skills and ingenuity of the residents themselves.”¹ The year is 1968 and these are the words of self-made architect Frank van Klingeren (1919 -1999), who, as no other, succeeded in transforming the ideas of collectivity of the sixties and seventies into buildings. In the above quote Van Klingeren openly campaigned against the indestructible standard-sized cupboards in state-subsidized houses. He was a great advocate of self-efficacy, in his view something entirely different from participation or public involvement, things he didn't like at all: ‘De Meerpaal never would have been built, if we had relied on public participation’².

De Meerpaal is Van Klingeren's most famous building. At the time, both in The Netherlands and abroad, people talked about ‘the thing’ in Dronten that was inaugurated in 1967. At the time it was a revolutionary building (and even now it still is). A square with a roof and glass walls, where all kinds of activities could take place side by side: a theater next to a bowling alley, a bar next to a mar-



ket, a volleyball court next to an exhibition space. The clash between these simultaneous activities was exactly what Van Klingeren was aiming for. He was greatly concerned with the demise of our public domain as a meeting space and a space for communication, as everyone was retreating (‘clotting’) to his or her own private one square meter. This concern became the main motive behind his work: all his projects are imbued with special attention to communality. Although Van Klingeren never realized a housing project, his ideas about housing are also apparent in the youth hostels he built, including

the one near Kijkduin (1973). In the view of Van Klingereren this temporary, alternative and nomadic form of living, where social interaction was more important than having a room of your own, was the model for innovation in (public) housing. For Ockenburgh he designed the possibly greatest form of *United We*: conversation promoting bunk beds. No wonder this bed takes center stage in the exhibition space. It is a remake, based on a photograph and drawing.

The youth hostel was demolished to make room for a new housing project. Thanks to the Comité tot Behoud Van Klingerenvleugel (The Committee for the Preservation of the Van Klingereren Wing) the building was dismantled in a way that makes it possible to resurrect it on a new location. Studio Léon Thier and HVE Architecten developed a wonderful plan, but at the moment the building is kept in storage, all the parts dismantled and numbered (in itself an admirable achievement), waiting for the funds and the willpower to rebuild it.

In addition to the bunk bed, the exhibition also presents various building elements, a number of films, including the film of the demolition of the youth hostel by Denis Guzzo, photographs and drawings. *United We Live* (see page 40) will be dedicated to the ideas of Van Klingereren and the reuse of three of his buildings.



Conversationsbevoorrand stapelbed

Youth Hostel Ockenburgh in The Hague (1973)

Photo: Victor van Nieuwenhuys

Page 142 from Marina van den Bergen en Piet Vollaard, Hinder en ontkenning. Achitectuur en maatschappij in het werk van Frank van Klingereren (Rotterdam, 2003)

gerlach en koop collective

gerlach en koop are two persons who gave up the habit of writing their proper name with a capital letter, in order to merge into one collective artist. They are not restricted to a specific medium or material, but use what seems appropriate, or try to use an apparent inappropriateness to their advantage.

Repetition plays a key role in the work of gerlach en koop. They focus their attention on the differences between things that at first impression appear to be similar. The smaller the difference, the more interesting it is. Sometimes the difference can only be thought of. Much of the work exists in twos, but it is not always about duality. When something can be repeated once, it can usually also be repeated three, four or five times.

Collaboration yields more than the sum of its parts, at least that is commonly thought, but the work of gerlach en koop shows that 1+1 sometimes just equals 1.

In the exhibition they show existing, new and selected works. *The Two Pages* from 2010 consists of an unopened pack of copying paper of which the wrapping has been copied onto the fivehundred sheets of a second pack that has subsequently been rewrapped.

gerlach en koop, *Lessened space*, 2010, two telescoped office desks

Photo: Kristien Daem



The title reminds one of an old and well-known magic trick: an assistant is locked inside a box; under loud lamentations the box is sawn in two; the two half-boxes are positioned like two pedestals, like two platforms (or tombstones); a large cloth is being waved over them accompanied by some unintelligible murmuring and, behold: this single assistant appears not to have been halved, but miraculously doubled, just like the exclusive pearl necklace that someone in the audience hung around the assistant's neck at the start of the performance.

In the basement there is a new work, that although quite drastic physically, is not immediately visible. *Untitled* is mainly perceptible. It is a continuation of *Concessions? Never make any.* (2007) in which a straightened paperclip appears to have the exact same length as the difference in height between them.

Also not immediately visible is the work *Demonstrations* by the Thai artist Pratchaya Phinthong, included in the exhibition on invitation by gerlach en koop. The work is kept in the wallet of the receptionist of Stroom and shown on request, or rather: demonstrated.

gerlach en koop,
Are we off? We're off, 2010, three unmade shirts, three shirt boxes, cedar cones and a cube from mdf

Photo: Kristien Daem



Itay Ohaly designer

Itay Ohaly is an industrial and product designer from Israel whose work focuses on processes and chaos. He deliberately brings disorder into his working process and actively encourages it. Ohaly's chaotic, non-linear processes lead to projects that can have many possible manifestations. After all, an exploded creative process does not lead necessarily to that one table or one chair. His working method compares in a sense to the *cadavre exquis* drawings of the Surrealists where multiple hands worked on one drawing.

Itay Ohaly, *The Group Project*, C Mine, Genk, Belgium, 2012.

Photo's: courtesy the artist.

Coincidence, interpretation, collaboration, outsourcing, fragmentation are methods he uses to create his objects and furniture.

In *The Group Project* and *Design & Chaos* these principles of a non-linear design method and a fragmented co-operation are strongly visible. About that last project he wrote:

The project Design & Chaos produces a series of desks and cabinets that are conceived through distinct processes. Each is contributed by an individual participant, who has no preconceived notion of the projects end goal. Due to the fragmented nature of the contribu-

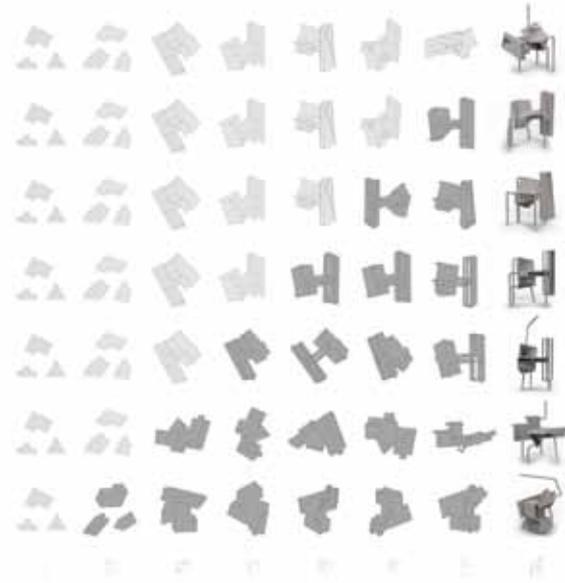


tions the final design cannot be known until executed. With Design & Chaos normal design processes and their linear logic are eliminated.

For *United We*, Ohaly has also created four ceramic water jugs that hitherto only existed as computer images. The designs were realized through a four steps fragmented process, where the people who were involved didn't know what they were creating. The participants only had to perform a given action. As a result, the relationship between the designer and the final object, and the influence of the first on the aesthetic process, was interrupted. Ohaly himself was responsible for an increasing amount of steps: starting from zero, then one, two and finally three. Through this process, we see a gradation in chaos and serendipity.

Itay Ohaly, *Fragmented processes Cabinet, Design and Chaos*, 2011.

Photo's: courtesy the artist.



Ante Timmermans artist

The Belgian artist Ante Timmermans is one of the most active figures of the contemporary drawing scene at this moment. Using very simple techniques for his drawings, which are almost entirely black and white, and obsolete technology in his installations (record players, overhead projectors, etc.), he serves as an accurate eyewitness of our modern times; the role of entertainment, our ennui and boredom.

Ante Timmermans, screenshot of *Systems*, fragment#9 (TA_scheme), 2011.

Photo: courtesy the artist.

He notably focuses on issues surrounding the nature/culture debate, and the representation of the modern city as a ghost city, a landscape of numerous skyscrapers, a no-man's land. Both poetically ironic and disenchanted, his work is also a meditation on the pregnancy of language and words in our lives.

Timmermans is interested in systems, social systems such as cities or politics, but also in systems as an almost metaphysical instrument that governs our ways of thinking, working and living. In his works he is often looking for and playing with the moments when these systems crack, when they lose control over us.



As stated in the introduction of this exhibition guide, Timmermans' fascination with social systems touches upon the duality present in *United We*: on the one hand collectivity is an alternative to current, prevalent systems that might fail us or disappoint us but then again, any collective organization becomes, in the end, again a system with rules and mechanisms.

In one of his moving drawings, we see Timmermans writing with two hands simultaneously. He is writing a palindrome in Dutch: dream (droom) and murder (moord). Every

actualization of a dream is also its termination, and the beginning of the search for a new dream.

In this work, but also in a more recent work where the artists played a game of OXO against himself, he forms, so to speak, the smallest and most intimate collective imaginable. The members of this collective are his right and his left side. You can never win. But neither can you lose.

Ante Timmermans, screenshot of fragment#5 (palindrome), 2009.

Photo: courtesy the artist.



Co-operatives archive material

In the Dutch Financial Times' magazine, attention was recently paid to the growth of cooperatives in the Netherlands. There is an exponential growth, in 2012 the Netherlands counted 910 cooperatives. The cooperative stems originally from the UK (the Rochdale pioneers are still heroes of the international cooperative thinking) but increasingly resonates here as well. Farmers, professionals, entrepreneurs - they are increasingly choosing the legal form of the cooperative. The Financial Times gives as reasons for this the decline of social ties and facilities, the transition from an industrial economy to a service economy, tax and legal advantages and our desire to bring the human dimension back into a society and economy that is dominated by growth, greed and exploitation.

In the '40 - '70, the motivation to start a cooperative or join an existing cooperative was connected to similar drives. People wanted to hold the production, distribution and sale of food and other necessities of life in their own hands, they believed in the value of doing business together without a central authority, be it governmental or market-driven.

Stroom School

Stroom School is the umbrella term for the side program accompanying exhibitions. In the Stroom School, the themes are highlighted and more profoundly explored.

The Stroom School of *United We* consists of a number of guided tours, consultation sessions and six special events that zoom in on specific areas where collectivity plays a major role (again), as we: work, live, organize, learn, make and resist.

Guided tours

On a number of Sundays during the run of the exhibition there will be guided tours by artists and designers that will present their personal view of the exhibition and the theme as a whole. Reservations not needed.

Sunday 26 May 2013, 15 hrs

Guided tour by Wendelien van Oldenborgh.

Sunday 2 June 2013, 15 hrs

Guided tour by Navid Nuur.

Sunday 23 June 2013, 15 hrs

Guided tour by Bik Van der Pol.

Guided tours for students

For groups of students it also possible to sign up for a guided tour on weekdays. For more information please contact Stroom: info@stroom.nl

Friday afternoon: lunch + guided tour

Specific groups can sign up for a guided tour plus lunch on Friday afternoon. For more information please contact Stroom: info@stroom.nl



Sessions with Arno van Roosmalen

On Wednesday afternoons, Arno van Roosmalen, Stroom Den Haag's director, will hold special sessions. No topics are barred. Please stop by and share your questions, ideas and worries.

Each Wednesday between 12.30 and 13.30 hrs (except 8 May and 12 June). Reservations not needed.





United We Work

*Saturday 13 April 2013, 17:00 hrs
Free, reservations not needed*

During the opening of *United We* various collectives and cooperations will give short statements about why they work, live or organize together and what it brings them.

Broodfonds (Bread Fund)

The Bread Fund is a disability insurance for self-employed workers. A reliable and affordable alternative for a regular insurance. The Bread Fund works by means of donations. When someone is ill, the other members give him/her a sum of money, in order to cover basic living expenses. The members themselves are responsible for the implementation.

TAAK: cooperation

TAAK is an international platform that develops innovative art and educational programs about social issues like ecology, urbanity, social design and human rights. TAAK is set up as a cooperation. Everybody who wants to be actively involved, can become a member.

1646: artists' collective

1646 is a project space for contemporary art. A dedicated space for experimental art practices and ideas, 1646 is a platform for new productions and presentations with special emphasis on encouraging artists to realise new projects on location.

Pander Community

Pander is made up of a variety of accommodations for working and living: housing for people over fifty, (student) community living, singles, families with children, artists, architects, accountants, journalists and designers, studios, shops and small businesses. All adult residents and people who rent a business space are members of the Vereniging Wonen Werken Pander thereby are co-owners of the Pander complex.

FNV Kiem: labour union

FNV KIEM is a professional organization that represents the interests of its members in the field of work and income. The members are employees, freelancers and self-employed people working in the creative industry. They arrange corporate matters, such as collective employment agreements.

Advice is available for all members and easy to use and find.

BLIJStroom: energy cooperation

BLIJStroom is an association in formation. Founded by enthusiastic residents of Rotterdam Noord, it aims to develop into the BLIJStroom cooperation. Their aim is to make Rotterdam Noord completely self-sufficient as far as its energy supply is concerned. The energy they cannot generate themselves will be bought collectively, at a good price.

Rabobank: cooperative bank

The Rabobank (Cooperative Central Raiffeisen-Agricultural Cooperative Bank B.A) is a Dutch bank, made up of 139 independent cooperations (Member Banks) that all have their own banking licence issued by De Nederlandsche Bank. The Rabobank is part of the Rabobank Group.

Order of Freemasons

'The Freemason visualises himself as a symbolic rough ashlar, a stone, which needs to be formed to assume its place - his place - within society. A society which he visualises as an unfinished building.'



United We Make

Monday 22 April 2013,

17.00-19.30 hrs

Free, reservations required

info@stroom.nl

United We Make focuses on various ways of working as a collective. More and more artists, curators and critics are working as a collective, for part of or for all of their activities, on a project basis, temporarily or structurally. There are many reasons for this, that are both practical and intrinsic. Sometimes it is due to lack of time, at other times it creates an opportunity to lift a project to a higher level. Many two-person collectives are partners for life. This artists' meeting is dedicated to the practice of working and creating together. Are there differences in approach? How do you actually collaborate on a creative project? What is the added value of a collective for creative professionals?

Five collectives will give a short presentation and will talk with Saskia van Stein (director NAIM/ Bureau Europa in Maastricht) about their motives and the pros and cons of working as a collective. Afterwards there is ample time for a Q&A with the audience. After the meeting soup and bread will be served.

Participants

Topp & Dubio (artists), BMB con (interdisciplinary), Pot & Van der Velden (graphic designers), Norman Beierle (artist, formerly part of a duo), BROOS (artists, Zeger Reyers and Pietertje van Splunter).

Stroom Meetings for Artists

United We Make will be set up as an artists' meeting. These kind of meetings for artists from The Hague have been organized by Stroom since 2012 and are meant to strengthen and inform the artistic practice, and to create an opportunity to exchange ideas and talk about a variety of topics. The first evening on 5 September 2012 was dedicated to alternative financing and funding, the second one on 17 December 2012 focused on international residencies. This third meeting - *United We Make* - will zoom in on the collective.



United We Live

Wednesday 5 June 2013, 16.00 - 21.30 hrs, food & drinks incl., free admission, reservations info@stroom.nl (Dutch spoken)

“We are in the Netherlands still building for the future with a social image of yesterday. We are busy with ‘Lijnbaantjes’ that make no sense any more, separate shopping malls, separate schools, separate theaters, separate universities; we are drawing conclusions from the past, multiply it a little bit and make predictions about the future. But the trees do not grow into the sky. What we need is a different way of thinking.”

F. van Klingeren quoted in ‘Innovative Dutch architecture, Housing’, 1, 1970, p.10.

The ideas of architect Frank van Klingeren (1919-1999) would not be out of place in our times. His pleas for encounters, communication and community, but also for doing more with less, flexibility and self-efficacy, echo the call of many in this time. But there is a difference. Where Van Klingeren pleaded for community formation against the backdrop of the call for participation in the sixties and

seventies, the current argument for self-efficacy is motivated by the failure of large structures and an emptying treasury.

Can Van Klingeren inspire a renewed faith in a common life? And in which way can his buildings contribute to this? These two questions are the focus of *United We Live*.

With three architects who are or have been involved with the redevelopment of one of Van Klingeren’s buildings, we talk about their choices in that process. The architects are Hans van Beek (Atelier Pro) who rebuilt De Meerpaal, Leon Thier (Studio Leon Thier) who made a proposal to redesign the youth hostel Ockenburgh, and Frans Benjamins (architecten|en|en) who is working on ‘t Karregat.

Piet Vollaard and Marina van den Bergen will briefly introduce the three buildings and comment on the new designs. Artist Wendelien van Oldenborgh is working on a film about Van Klingeren and Lina Bo Bardi and shares with us her vision on ‘t Karregat.



United We Organize

Wednesday 12 and Thursday 13

June 2013, 10.00-17.00 hrs

Entrance: euro 25,- for 2 days (incl. lunches and drinks) RSVP required: info@stroom.nl (English spoken)

What Art has to offer to Management

The two-day symposium *United We Organize* is open to anyone with a sincere interest in exploring the relationship between art and management. Participants are strongly advised to join us for the full two days (see above). A limited number of seats is available.

Art and management appear to have little in common. Art is about questioning and disrupting normality, art embraces complexity, celebrates inconsistencies and welcomes the open-ended. Management works in the exact opposite direction it seems, by favoring all that is rational, structured, simplified, tamed, and so on.

Yet, at the same time, the art world is often 'asked' to adapt to managerial processes. To become more like 'normal' businesses. Efficient, market-driven, professional, with

a keen eye for the customer. Not surprisingly, this managerial 'colonization' didn't really go down well in the art world. But is the relationship between art and management necessarily a hostile one?

In our two-day symposium *United We Organize* we will take a constructive approach to this topic as we explore what art and management (could) have in common. More specifically, we will be exploring ways in which art can inform new forms of organizing and managing.

We believe the art world has something to offer that is unique and valuable. And we are convinced that art can make a difference.

So why not open ourselves to the possibility of art and design being able to change the way we manage and organize? If we apply artistic reasoning, design thinking, art-historical concepts or concepts of craftsmanship to the world of organization, something valuable might just come from it.

This is what we will be investigating during *United We Organize*.

Program

On day 1 different experts will talk about how they see the relationship between (applied) art and management. There will be plenty of opportunity for interaction and discussion.

On day 2 we put our money where our mouth is. A real life organizational challenge will be presented and conference participants will be asked to help solve the problem by drawing exclusively from the world of (applied) arts.

Speakers and participants:

Klaas Kuitenbrouwer (Rietveld Academie), Jeroen Lutters (Windesheim University of Applied Sciences), Mieke Moor (Twynstra Gudde), Marinka Copier (University of the Arts, Utrecht), Celine Berger (Rijksakademie resident), Bart van Rosmalen (ArteZ), Elias Thielemans (Orgacom), Basten Stokhuyzen (artist), Anna Moreno (artist).

United We Organize is a joint initiative of Stroom Den Haag and The Hague University of Applied Sciences (lectoraat Change Management).



United We Learn

Thursdays June 27 and July 4, 2013, 19:00 to 22:00. Participation 50 euro, including drinks and snacks. There is a limited number of places available. (Dutch spoken)

'School Desk-learning' is but one form of learning, albeit a very dominant form. What are other ways to take information to us? By doing? By working in a group? With *United We Learn* we will experiment with forms of learning that challenge the traditional, inactive and transmitter-oriented forms of learning.

United We Learn is an experiment in which 25 participants in two meetings experience different ways of learning, guided by philosopher Ad Verbruggen. Each meeting consists of learning and doing. Using surprising forms of learning, we will experiment with visual, auditory and kinesthetic learning.

The subject of the various learning activities, is learning itself: how are we learning? Why are we learning? And what do we learn? The gatherings take place at different locations, so as a participant the

effect of the environment on learning is felt.

The locations and program will be announced as soon as possible on www.stroom.nl.

United We Learn is organized in collaboration with Brandstof. Brandstof is the official partner of The School of Life in The Netherlands. Brandstof runs small courses and organises big events in The Netherlands, with the aim to create a place for clear thinking about everyday issues. Brandstof.eu



United We Resist

Sundays June 30 & July 7, 2013, film screenings at Filmhuis Den Haag

With two movie we will look into the topics of self-organizing systems, the politics of the collective and the elimination or disappearance of the individual. The movies we will show are:

June 30, 13.00hrs.

Adam Curtis, *All Watched Over by Machines of Loving Grace* 2011.

A series of three documentaries about the way we have been colonized by the machines we built ourselves. Curtis shows the emergence of self-organizing systems and the relationship to our faith in computers.

Will also be screened at Bureau Europa, Maastricht

July 7, 15.00hrs.

Bernadette Corporation, *Get Rid of Yourself* 2003.

Get Rid of Yourself by artist collective Bernadette Corporation is an encounter with emerging, non-instituted or identity-less forms of protest that refuse the representational politics.

United We is made possible in part by:

Mondriaan Fund, DOEN Foundation, Creative Industries Fund NL

With thanks to:

Nora van Klingeren, Co-operative College Manchester, Nationaal Coöperatie museum, Loosduins museum, gb agency, Barbara Seiler Galerie, Mariska Zevenbergen, Studio Léon Thier, HVE Architecten, Atelier Pro, Miel Karthaus, architecten|en|en, Piet Vollaard, Marina van den Bergen, Wies Sanders, Denis Guzzo, Locatie Z, Joop Vrijman, Jan van Belkum, Onno Mostert, Meersma Holding B.V., Orde van Vrijmetselaren, TAAK, 1646, Pander Woongroep, FNV Kiem, BlijStroom, Rabobank, Broodfonds, Het Nieuwe Instituut, Thonik

Partners:

Brandstof, Lectoraat Change Management Haagse Hogeschool, Filmhuis Den Haag, Bureau Europa, Piet Vollaard, Marina van den Bergen,

Stroom Den Haag

Hogewal 1-9
NL-2514 HA Den Haag
www.stroom.nl

T +31(0)70 365 8985
F +31(0)70 361 7962
info@stroom.nl



Remember those nice canvas bags you brought in during *Expanded Performance*? They are now custom-reprinted for *United We*. Come reclaim your bag during the opening (or afterwards). They are 2,50 or free with any book you buy in our bookstore that now has a selection of books related to the *United We* program.

Den Haag