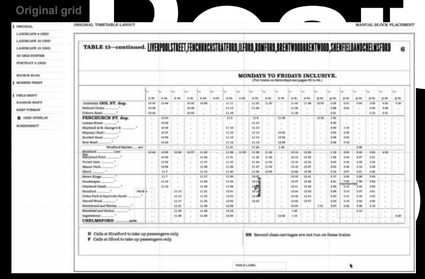
Positions through dialogue

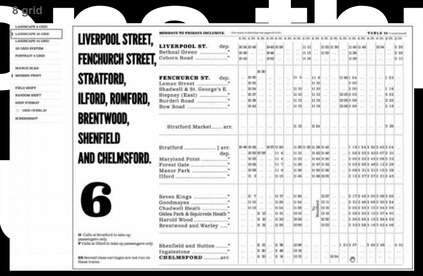
Tao

Positions through

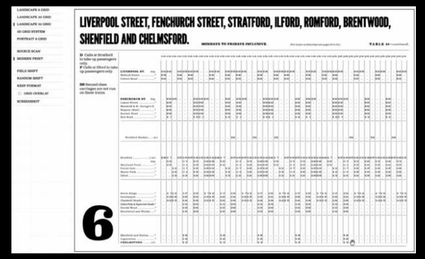
Original grid



8 grid



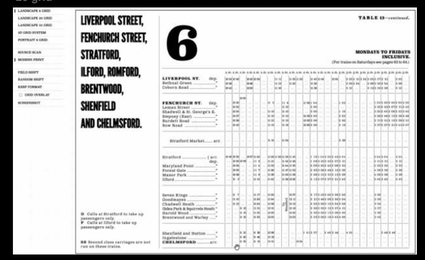
32 grid



3D grid

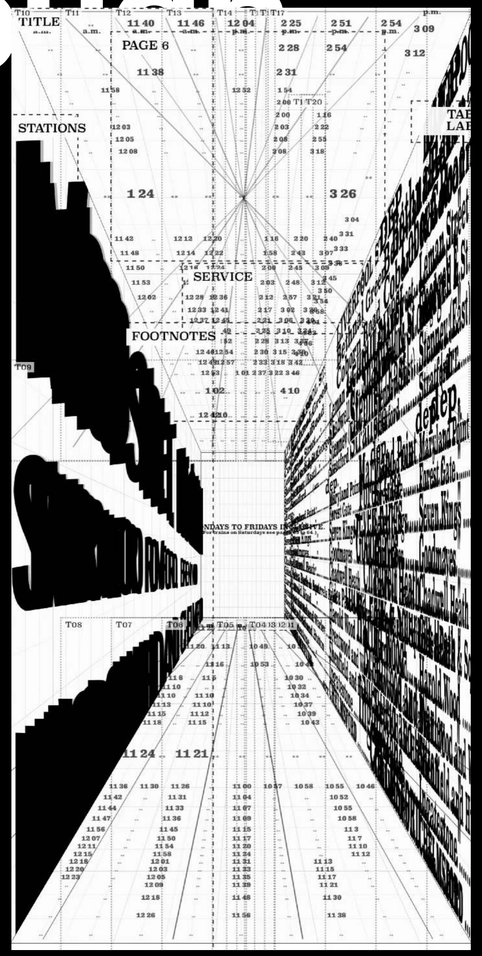


20 grid



PORTRAIT 8 grid

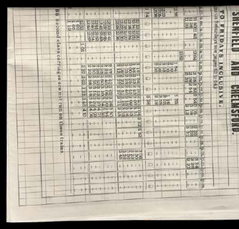










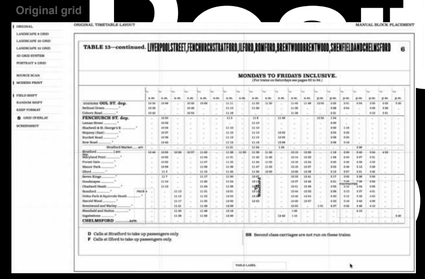




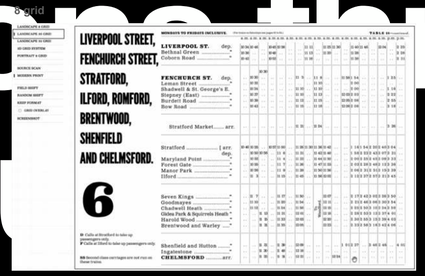
“What are you trying to share?”

Position through

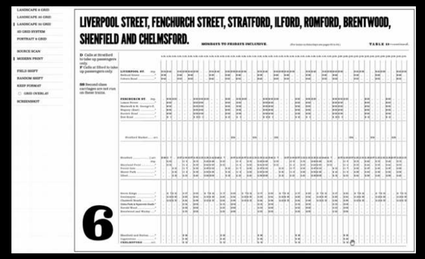
Original grid



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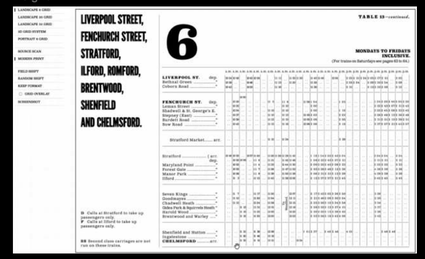
32 grid



3D grid

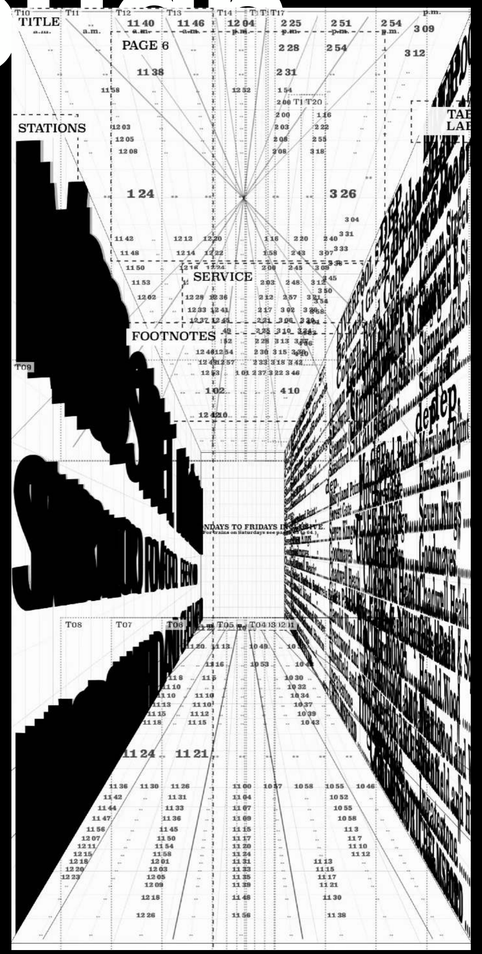


20 grid



PORTRAIT 8 grid

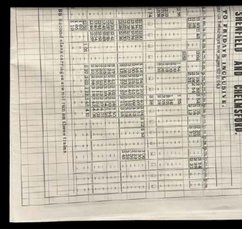














Jan van Toorn

Design and Reflexivity

Designers in the "information industry" increasingly conform to the neo-liberal concepts of the present socio-ecomonic circumstances. This leaves little room for a social engagement which attempts to unite the private interests of the information combines and collective objectives.
The consequence of this mental adjustment to the hegemonies of the communicative relationships is that design, despite what are frequently well-intentioned ethical starting-points, has become generalized and rudimentary in its substantive and instrumental choices, and naive in its thinking about its own public role. In my contribution I argue, following in the footsteps of Félix Guattari, for a "mental ecology," for a multidimensional realistic reflexivity, which makes possible the recuperation of a practice consisting of more effective oppositional strategies.

Jan van Toorn is a designer and Director of the Jan van Eyck Akademie, a post-graduate centre for Fine Arts, Design and Theory, in Maastricht, The Netherlands. He also teaches in the graduate program at Rhode Island School of Design, Providence, R.I. His design work consists to a large extent of practical experimentation and critical investigation of signification and conditions of visual production within the socio-cultural context.

Jan van Eyck Akademie
Academieplein 1

6211 KM Maastricht
The Netherlands

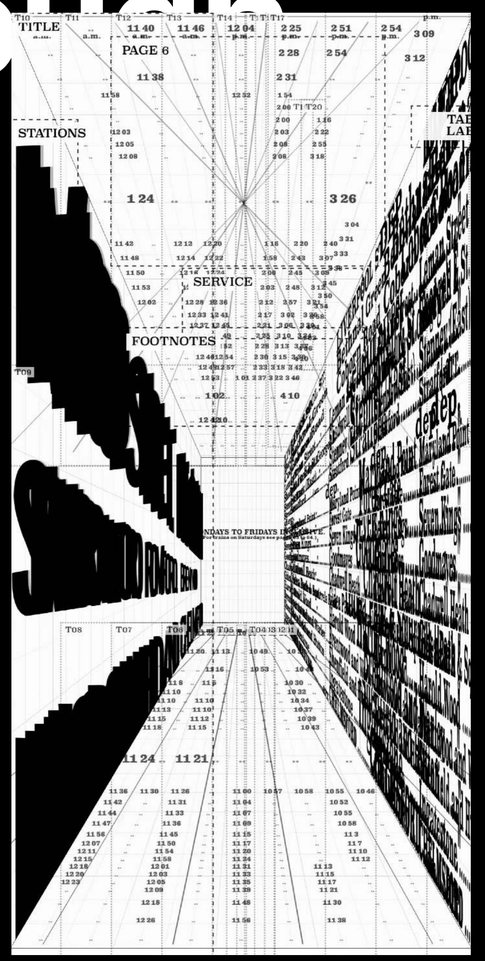
Visible Language, 28:4
Jan van Toorn, 318-326

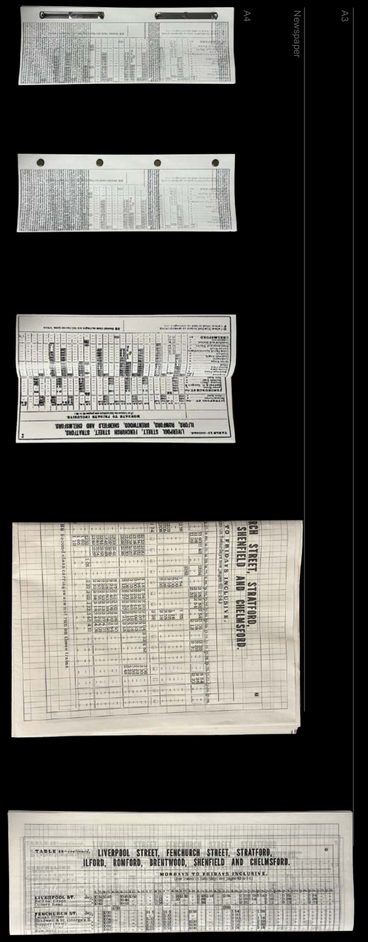
© *Visible Language*, 1994

Rhode Island
School of Design

Providence
Rhode Island 02903

What are you trying to share?" *Jan van Toorn*





What are you trying to
re?” *Jan van Toorn*

317

318

Jan van Toorn
Visible Language 28:4

mines the nature of the message, there is a primacy of the relation over being. In other words, it is the bodies which think, not the minds. The constraint of incorporation produces corporations, which are these intermediary bodies and these institutions of knowledge, abiding by norms and formulating norms known as schools, churches, parties, associations, debating societies, etc.

– Régis Debray, 1994

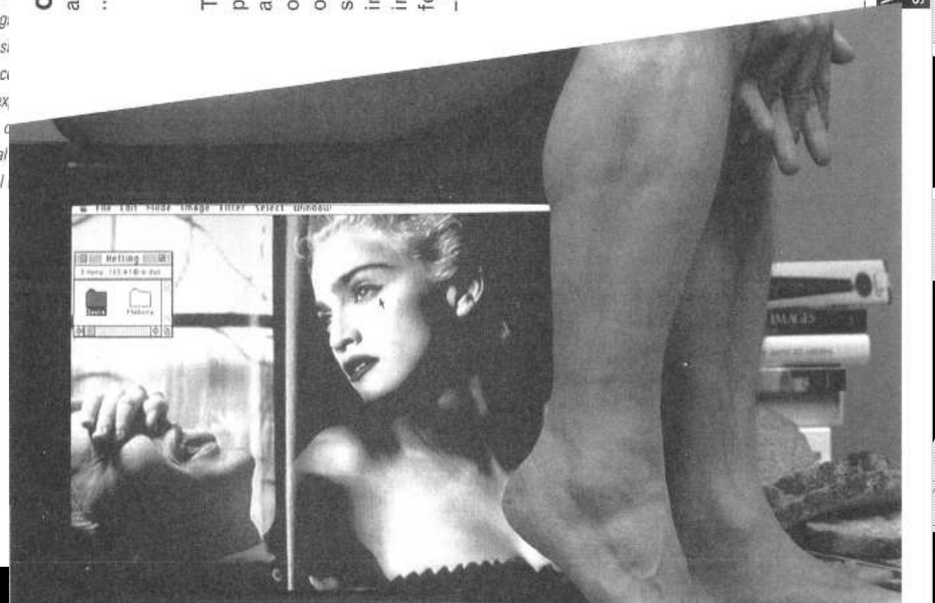
Criticism is not an innocent discipline, and has never been.

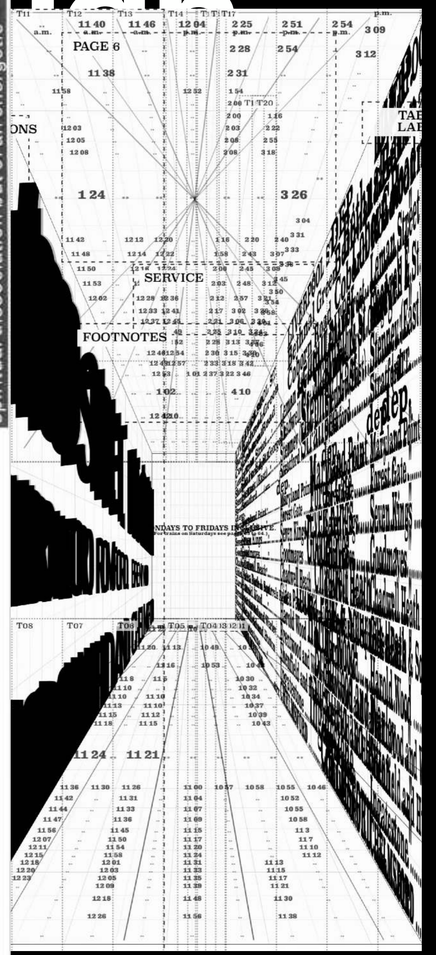
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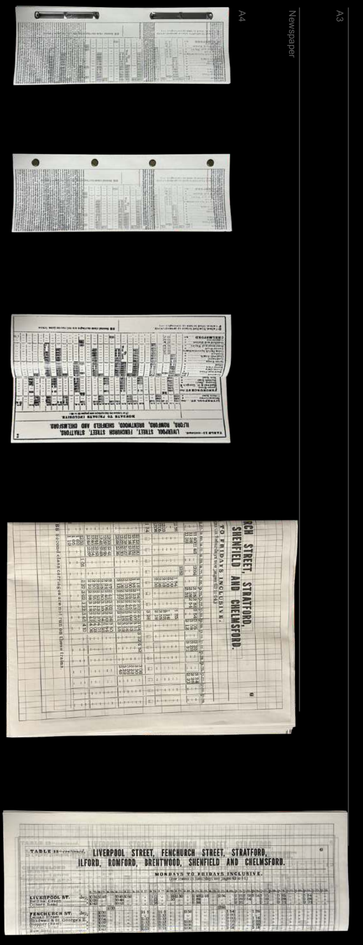
The moment when a material or intellectual practice begins to "think itself," to take itself as an object of intellectual inquiry, is clearly of dominant significance in the development of that practice; it will certainly never be the same again. What thrusts such a practice into self-reflexiveness is not merely an internal pressure, but the complex unity it forms with adjacent discourses.
– Terry Eagleton, 1975/76

– Terry Eagleton, 1985
Valid critical judgment is the fruit not of spiritual dissociation but of an energetic

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What are you trying to ...re?” *Jan van Toorn*

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Jan van Toorn
Visible Language 28:4

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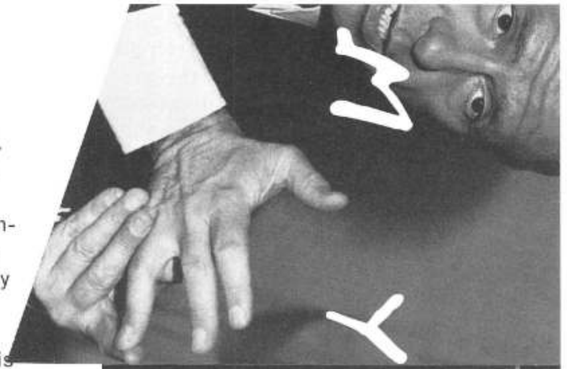
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For me, as a filmmaker, admitting that you are stammering, that you are half blind, that you can rea

– Jean-Luc Godard, 1975

There are two positions in the mass media. The first says that if something works, it is correct.... This idea is the enemy of our concept. On the other hand, you have a principle of authenticity. Enlightened narration accepts authenticity. I do not continually try to make general concepts that control the individual; rather I let something retain its own genuineness.... There follows from this a number of organizational principles.... In the structuring of a particular work, that is, in aesthetic method.

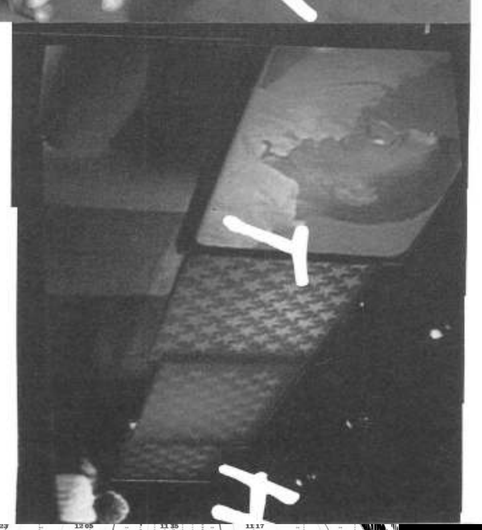
– Alexander Kluge, 1986/1987



322

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to respond more honestly
to this famous question
of communication.

Visible Language 28:4









What are you trying to [illegible]re?” *Jan van Toorn*

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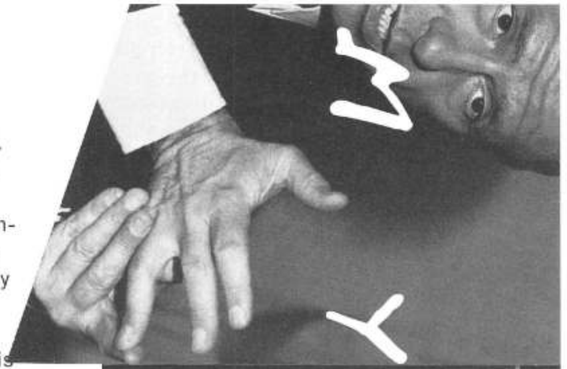
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Herbert Bayer

What are you trying to re?”

Jan van Toorn

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Jan van Toorn
Visible Language 28.4

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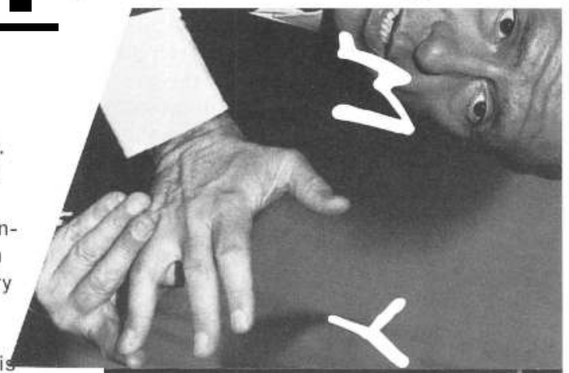
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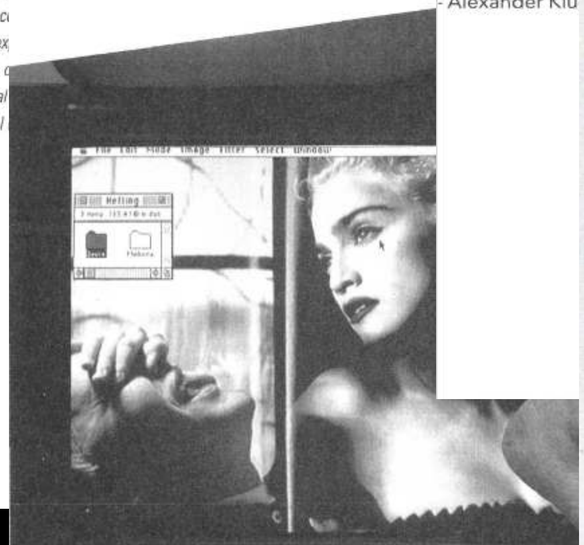
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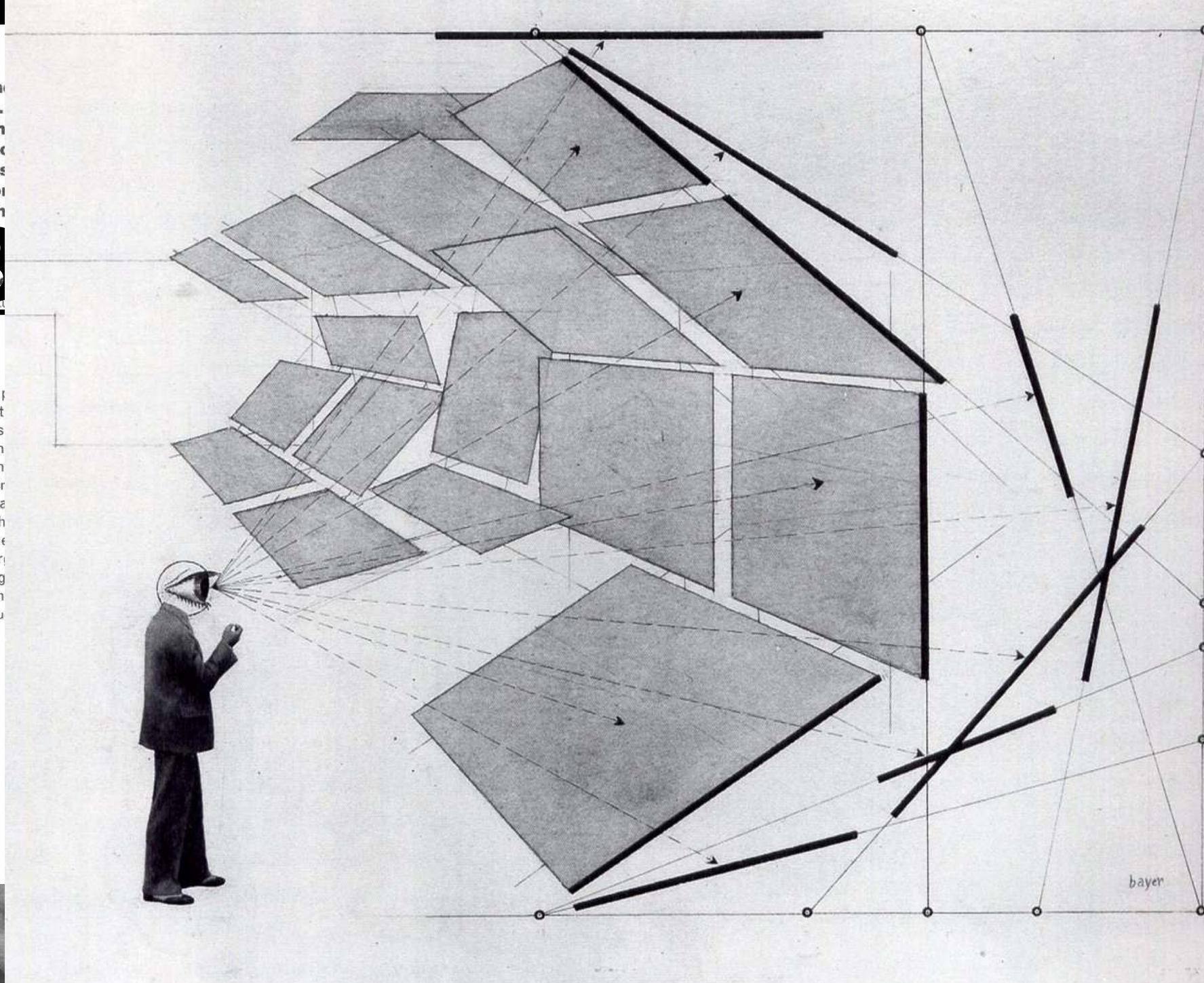
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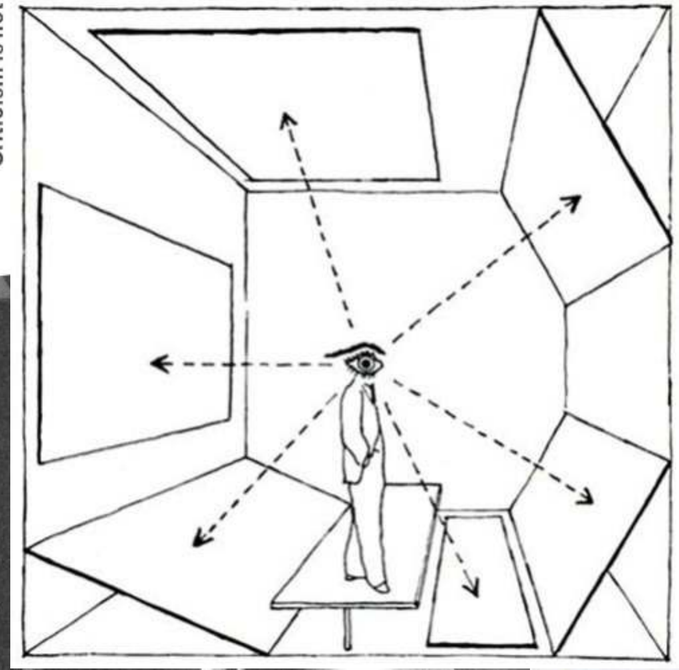
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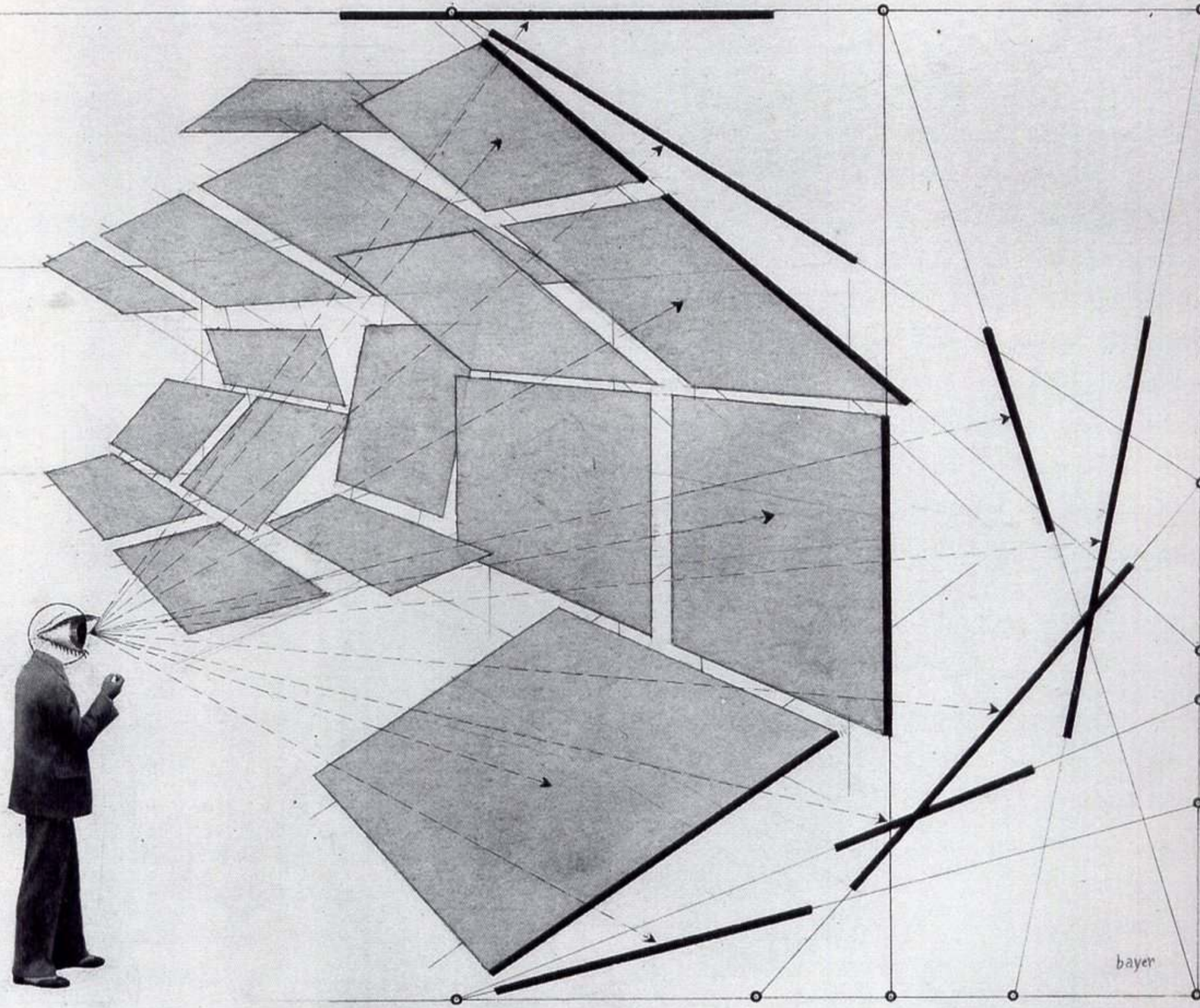
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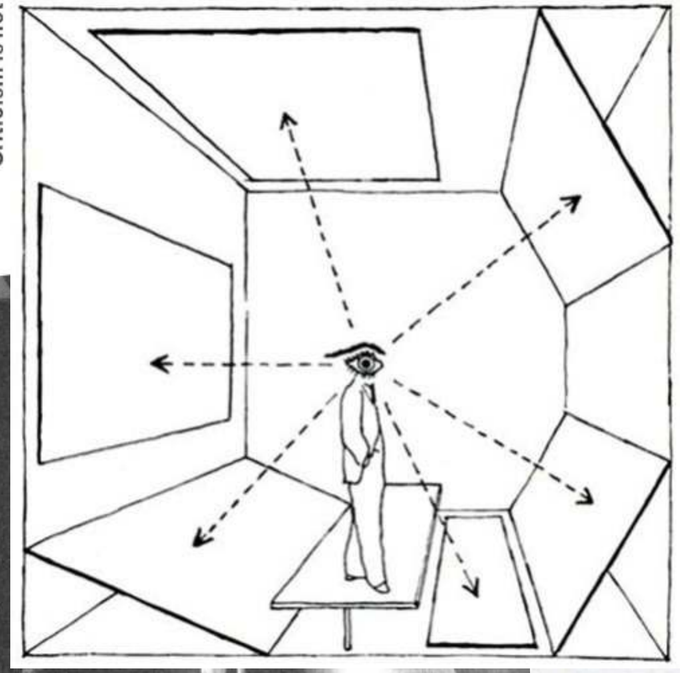


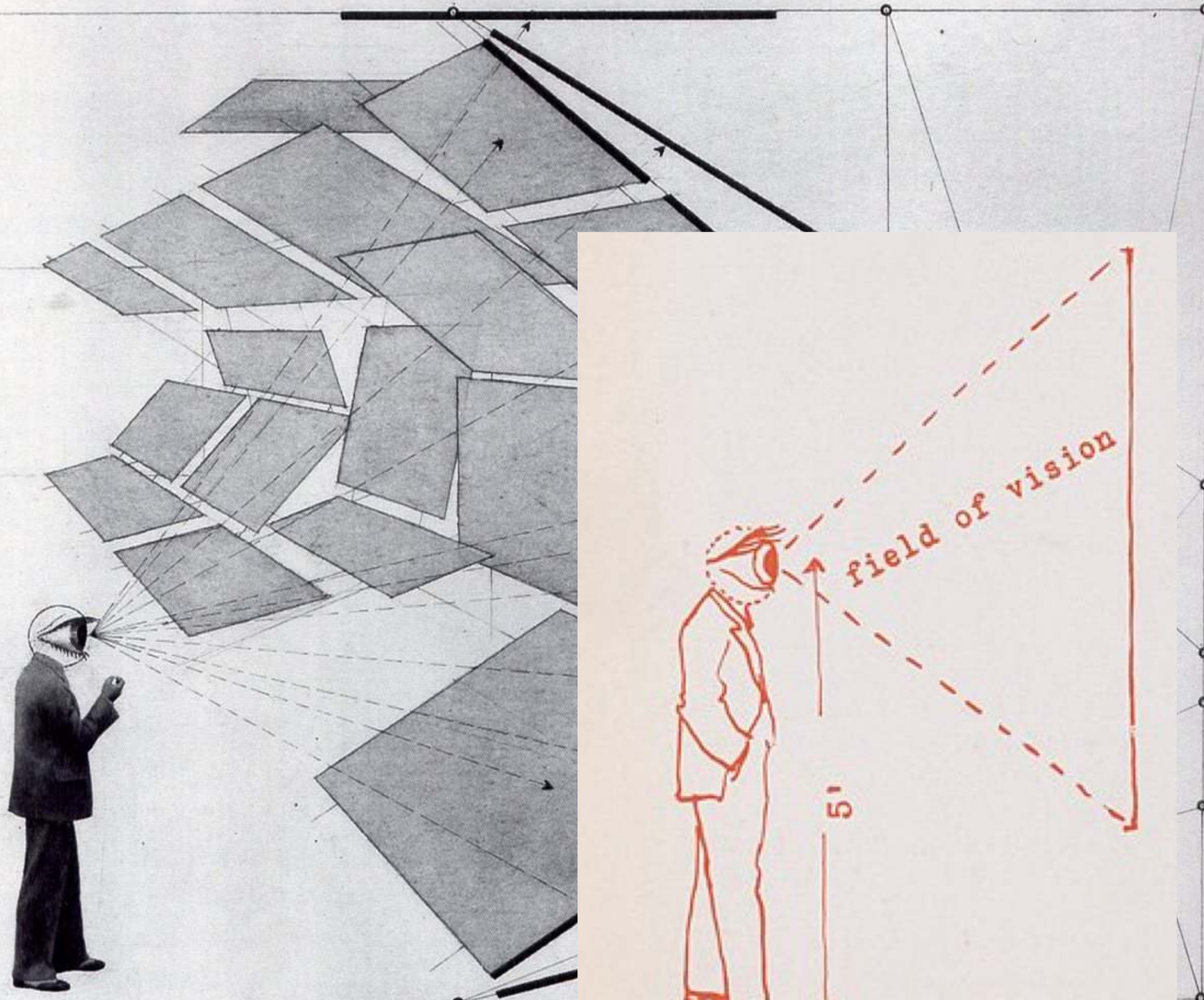
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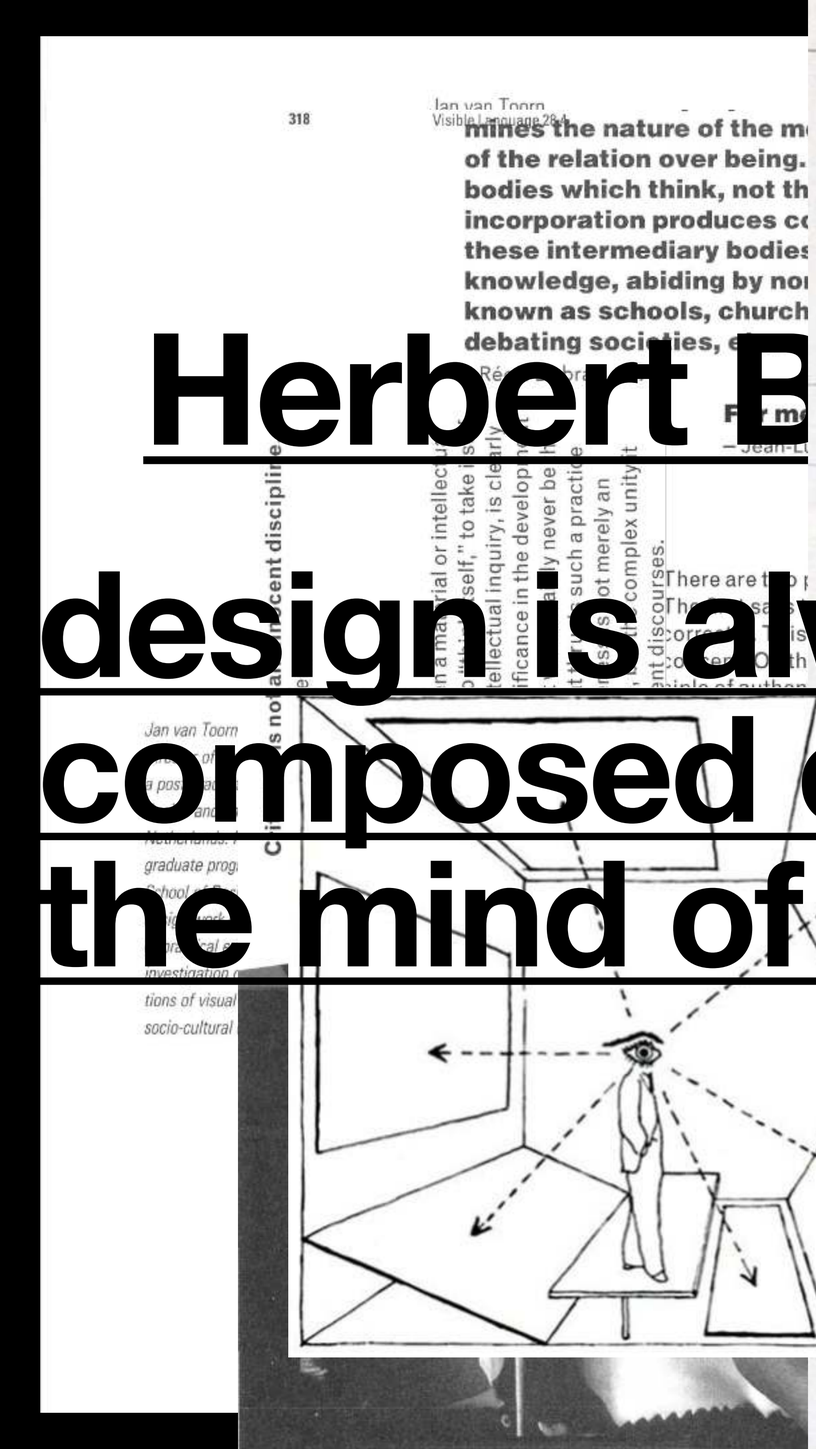
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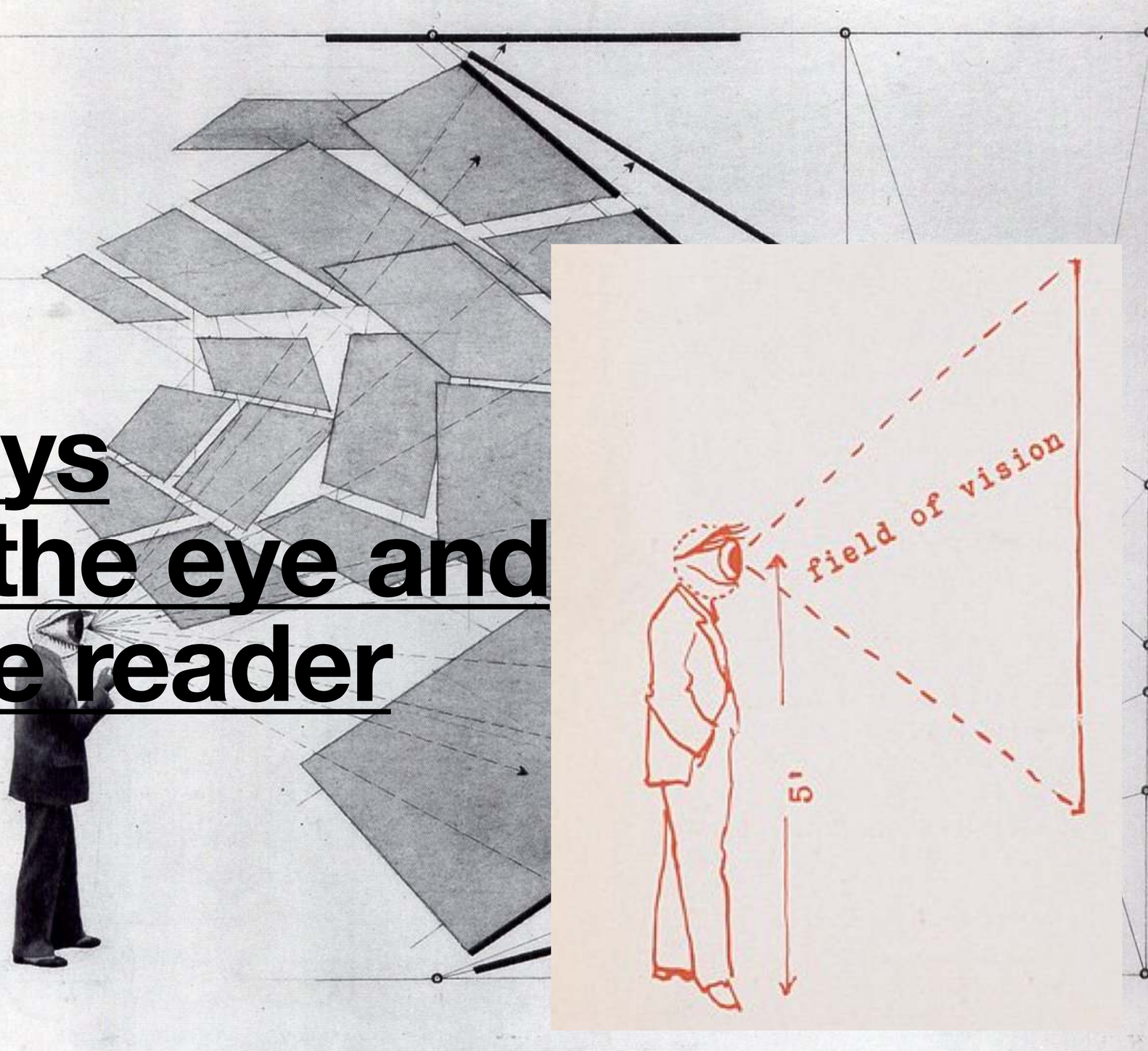




Herbert B

design is always composed of the eye and the mind of the reader

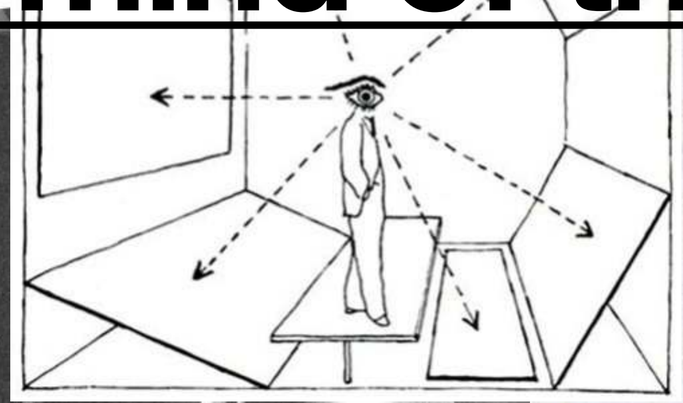


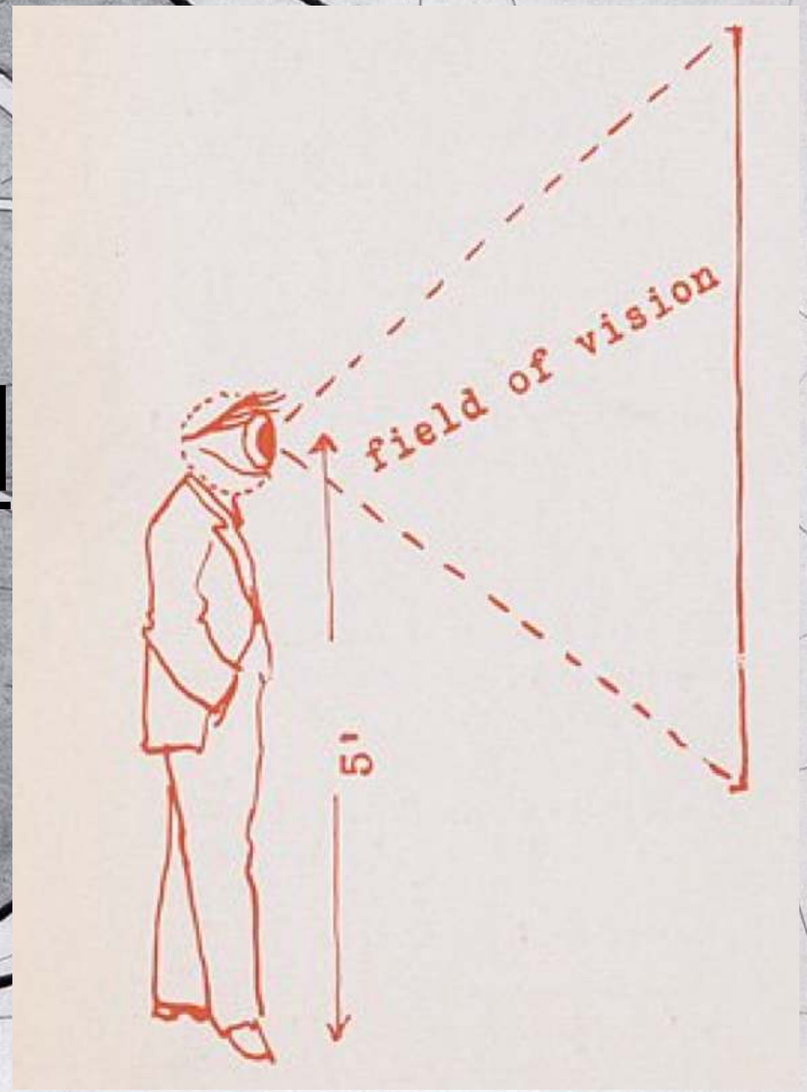


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Herbert B

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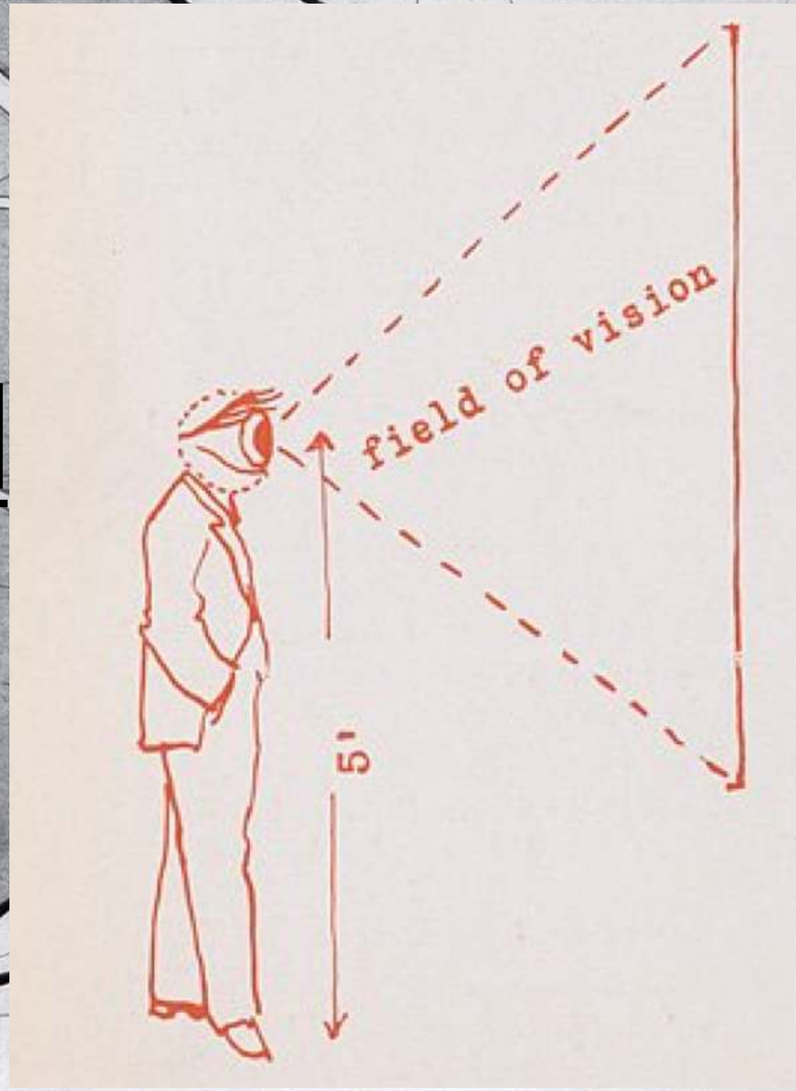


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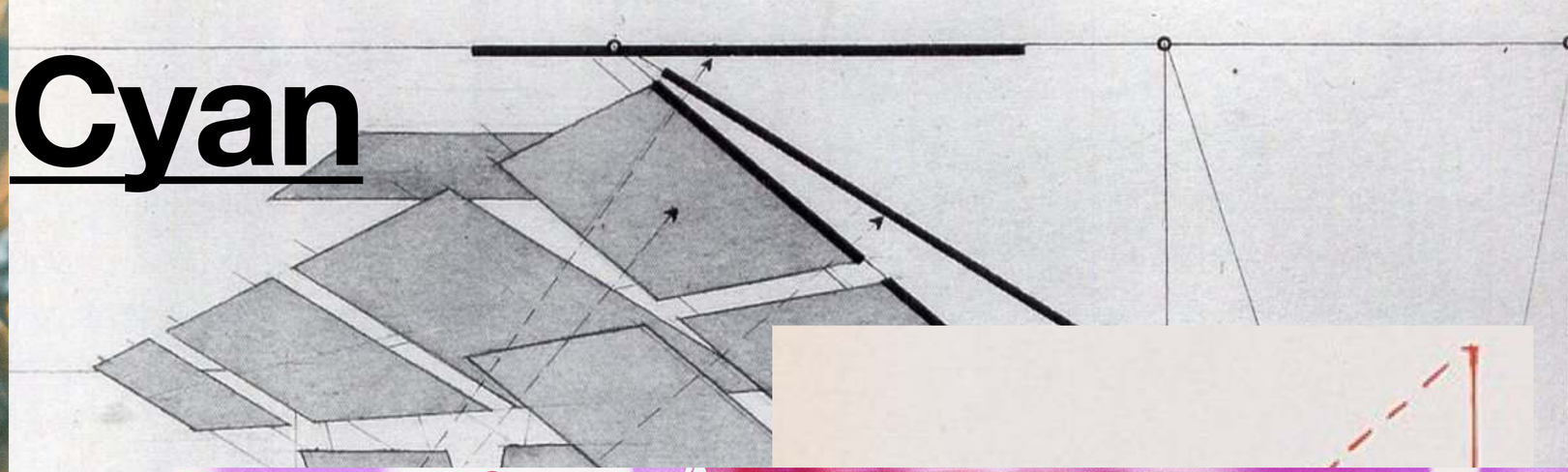
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Cyan





06.05.96 malerei-werkstatt mit ausstellung bauhaus dessau e.v. wlk bis 11.05.
07.05.96 entschleunigung zeiträume abkehr von einem einbild der postmoderne raum 314 17.00 uhr
10.05.96 montessori-vortrag im rahmen der kinderwerkstatt raum 329 16.00 bis 20.00 uhr
10.05.96 elektrischer reiter und 12.05. schauspiel bauhausbühne 19.30 uhr bis 15.05.
13.05.96 arge abendvorlesung arbeitsgemeinschaft für ökonomische selbsthilfe und regionale erneuerung
15.05.96 zentrum für neue arbeit prof. f. bergmann, new york raum 314 19.30 uhr
17.05.96 bruderherz und 18./29./31.05 19.05. um 17.00 uhr uraufführung bauhausbühne 20.00 uhr
28.05.96 ugly culture gesprächskonzert aus köln bauhausbühne 19.30 uhr
bauhaus

stiftung bauhaus dessau mai 1996

bis 31.10.96 dauerausstellung bauhaus 1919 – 1933 ausstellungsebene
bis 14.05.96 ausstellung kinderwerkstatt nordraum
bis 12.05.96 werkssiedlungen in bitterfeld kreismuseum bitterfeld
bis 16.05.96 stadtland videoinstallation bis 02.06. auf den spuren der spuren

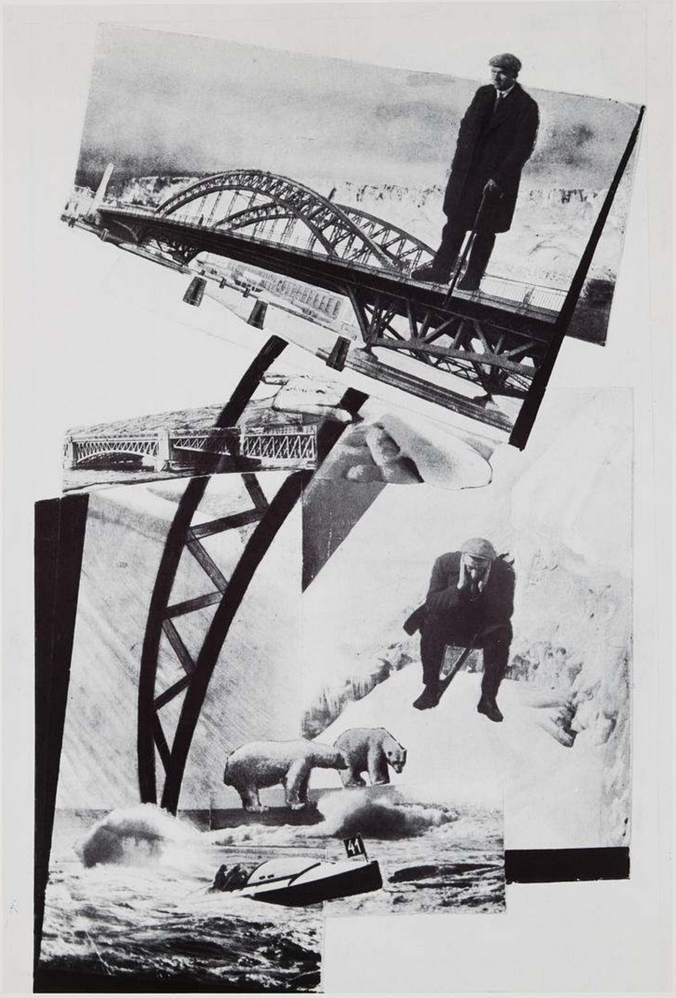


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JAG TRYCKER TASSEN MOT ÖRAT.
FÖRGÄVES!
JAG HÖR,
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MIN EGEN RÖST.
EN KNIV SOM BORRAS IN I MITT BRÖST.

Fotocollage av Alexandr Rodtjenko ur OM DET DÄR av V. V. Majakovskij 1923. Tolkad till svenska av Gunnar Harding och Bengt Jangfeldt. Utgiven av: Bokomotiv Förlags AB. Stockholm 1980. Tryck: Bild- och Tryckarverkstan, Luleå 1980.

09.03.96 im ra… mec…
09.03.96 im ra… kurt…
11.03.96 gespr… l'art…
13.03.96 aben… das…
14.03.96 kaba… sün…
15.03.96 bis 16. märz workshop stadt der frauen – stadt der männer raum335
16.03.96 tanztheater ensemble h bauhausbühne 19.30 uhr
21.03.96 helios-theater köln mein linker propellerflügel ist kaputt bauhausbühne 19.30 uhr
23.03.96 video the best of ostranenie 95 aula 19.00 uhr
27.03.96 zwischenpräsentation mit aktionstag in wolfen planungswerkstatt bitterfeld/wolfen
29.03.96 und 30. märz der elektrische reiter bauhausbühne 19.30 uhr

bis 11.05. 06.05.96 malerei-werkstatt mit ausstellung bauhaus dessau ev. wlk
zeiträume 07.05.96 entschleunigung abkehr von einem statischen bild d. raumes raum 314 17.00 uhr
im rahmen der kinderwerkstatt 10.05.96 montessori-vortrag raum 314 16.00 bis 20.00 u.h.
und 12.05. schauspiel 10.05.96 elektrischer reiter
bis 15.05. 13.05.96 arge arbeitsgemeinschaft für ökonomische selbsthilfe und regionale erneuerung bauhausbühne 19.30 uhr
abendvorlesung 15.05.96 zentrum für neue arbeit prof. f. bergmann, new york raum 314 19.30 uhr
und 18./29./31.05 19.05. um 17.00 uhr 17.05.96 bruderherz uraufführung bauhausbühne 20.00 uhr
gesprächskonzert aus köln 28.05.96 ugly culture bauhausbühne 19.30 u.hr

bauhaus

stiftung bauhaus dessau mai 1996

bis 31.10.96 dauerausstellung bauhaus 1919 – 1933
ausstellung bis 14.05.96 kinderwerkstatt nordraum
werkssiedlungen in bitterfeld bis 12.05.96 stadtland kreismuseum bitterfeld
bis 02.06. videoinstallation 16.05.96 auf den spuren der spuren



JAG TRYCKER TASSEN MOT ÖRAT.
FÖRGÄVES!
JAG HÖR,
JAG HÖR
MIN EGEN RÖST.
EN KNIV SOM BORRAS IN I MITT BRÖST.

Fotocollage av Alexandr Rodtjenko ur OM DET DÄR av V. V. Majakovskij 1923. Tolkad till svenska av Gunnar Harding och Bengt Jangfeldt. Utgiven av: Bokomotiv Förlags AB, Stockholm 1980.







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Tender Buttons



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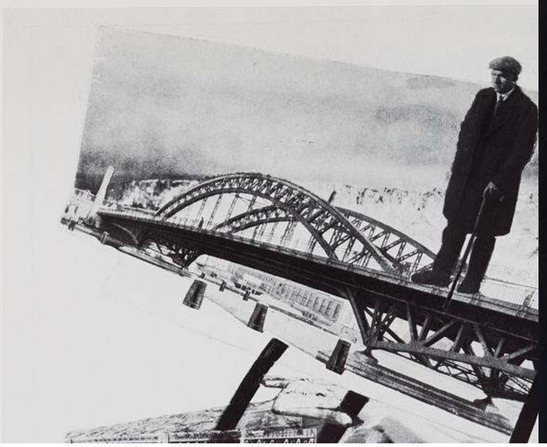


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Tender Buttons



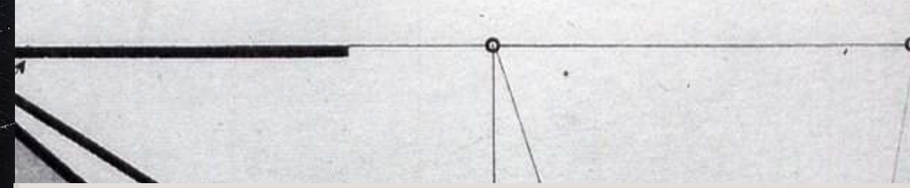






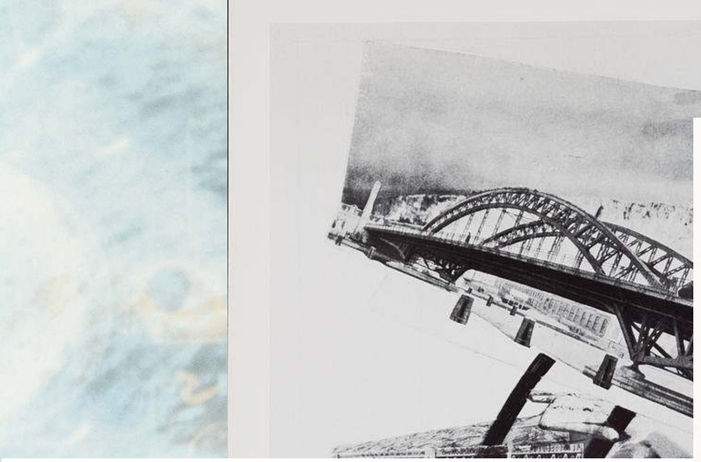




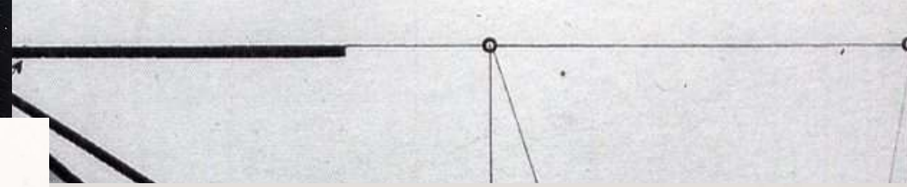





Tender Bu
SSEN MOT ÖR
ST.
RAS IN I MITT
Bengt Jangfeldt. Utgiven av
um335
bauhausbu
uhr









Tender Bu



Out of kindness comes redness and out of rudeness comes rapid same question,

out of an eye comes research, out of selection comes painful cattle.
So then the order is that a white way of being round is something suggesting a pin and is it disappointing
it is so earnest to have a green point not to red but to point a

一片咖啡。

The time to show a message is when too late and later there is no hanging in a blight.

A not torn rose-wood color. If it is not dangerous then a pleasure and more than any other if it is cheap is not cheaper.
The amusing side is that the sooner there are no fewer
the more certain is the necessity of indled.

Supposing that the case contained rose-wood and a color.
Supposing that there was no reason for a distress and more likely for a number,
supposing that there was no astonishment,

is it not necessary to mingle astonishment.

一片咖啡。

展示一則訊息的時間，是一切已經太遲的時候；
而在更晚之後，始終之中沒有任何懸掛。

一種沒有被撕裂的玫瑰木色。
如果它並不危險，那麼它便是一種快樂，
而且比任何其他東西都更多，
如果它便宜，它也不會更加便宜。

有趣的一面在於，越是沒有更少，縮減的必要性便越確定。
假設一個盒子裝著玫瑰木和一種顏色。

假設一場苦惱並沒有理由，而一個數字更可能擁有理由，
假設那裡沒有驚愕，
難道不必將驚訝混合起來嗎。



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A PIECE OF COFFEE.

一片咖啡。

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頁・二二

TENDER BUTTONS

溫柔的鈕扣

Objects Food Rooms

房間・食物・物品

By
Gertrude Stein

格特魯德・斯泰因

TENDER BUTTONS

溫柔的鈕扣

Objects Food Rooms

房間・食物・物品





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Positions through dialogue


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Page 22


TENDER BUTTONS

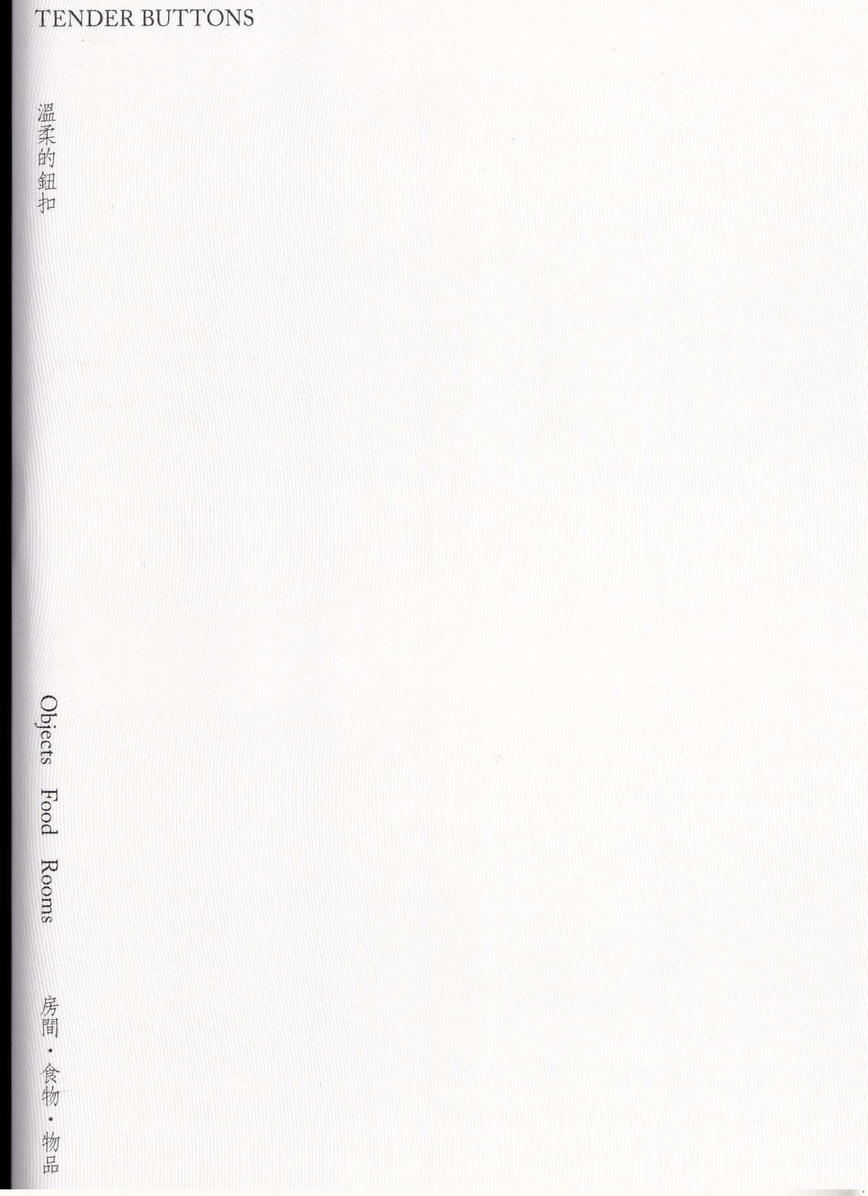
溫柔的鈕扣

Rooms

房間・食物・物品

By
Gertrude Stein

格特魯德・斯泰因


TENDER BUTTONS

溫柔的鈕扣

Objects Food Rooms

房間・食物・物品



Tao



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