
NEUHAUS

Academy for
more-than-human
knowledge



“Let us therefore create a new guild of ~~craftsmen~~ *craftspeople* without the class distinctions that raise an arrogant barrier between ~~craftsman~~ *craftsperson* and artist. *Culture of the few and the many, research and experience, human and nonhuman, science and poetry!* Together let us desire, conceive, and create the new structure of the future, which will embrace ~~architecture and sculpture and painting~~ *everything in one-unity a multiplicity* which will one day rise toward heaven from the hands of a million workers like the ~~crystalline~~ *living* symbol of a new faith.”

— Walter Gropius,
Bauhaus Manifesto, April 1919;
updated by Neuhaus, April 2019



In collaboration with academics, designers, artists, theatre makers, machines, chefs, inventors, researchers, algorithms, activists and neighbours, Neuhaus ran an open-ended curriculum that revolved around the following questions:

What could humans—if they actively ignore their own values and needs—learn from and with more-than-human actors and in what ways can humans arrive at these alternative forms of knowledge?



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NEUHAUS

Academy for more-than-human knowledge

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Introduction

In 2019, exactly 100 years after the foundation of Bauhaus, the German art school that combined crafts and fine arts to bring about a new type of design for 'the modern man', Het Nieuwe Instituut transformed into Neuhaus, a temporary transdisciplinary academy for a new type of designer, focused on the 'more-than-human'.

In Neuhaus, Het Nieuwe Instituut wanted to challenge a notion of progress that has for centuries revolved around the specific needs and interests of some humans with the result that the realities of almost all other bodies, species, creatures and ecosystems have been side-lined. Today's ecological and socio-political crises are a direct consequence of this ethos and exclusionary mechanism.

What happens if we decentre the human, and embrace the more-than-human in design? What do we need to learn and how do we learn it? What type of designer emerges then?

Over the course of 2019, Neuhaus organised a multifaceted curriculum together with artists, designers, art academies, theorists, makers and more-than-human bodies that occupied and transformed Het Nieuwe Instituut's building and facilities, adding new ones, and opening them up to co-create, co-own, share and perform.

NEUHAUS
is a collective of humans and nonhumans

NEUHAUS
is a spatial entity

NEUHAUS
is a learning environment

NEUHAUS
is an inclusive place

NEUHAUS
is an environment that learns

NEUHAUS challenges perception

NEUHAUS
speaks non-verbal metaphors

NEUHAUS
produces other knowledge in the age of reset

This reader offers an overview of the core themes—the learning trails—of the Neuhaus curriculum, giving an impression of the many contributions and events that took place and will be further developed in the near future. These include the continuation of conversations with art and design academies about how to incorporate the more-than-human, the Dutch contribution to *How Will We Live Together?* at the 17th International Architecture Exhibition of La Biennale di Venezia that will build upon the multispecies urbanism trail, and the experiments around the zoöp that will continue in Fort Abcoude and at Boerderij Bodemzicht, south of Nijmegen.

Follow the developments in the web magazine with events, research material, videos and essays at <https://neuhaus.hetnieuweinstituut.nl/en>

TIME WORLDS

Contemporary humans live within a system in which they have to navigate through seemingly incompatible time scales beyond the temporal experience and perception of their species. On the one hand we humans are only just beginning to become aware of our position within geological time and its processes that used to slowly unfold over the course of millions of years. At the other end of the spectrum there is the elusive speed of the man-made, digital infosphere that envelops human life, but also manipulates it intensely. Plants, animals, systems and collective bodies such as forests or coral reefs

develop knowledge of the world at different speeds, and use that knowledge to adapt.

The Time Worlds learning trail asked what can be learned from more-than-human time scales in order to understand what it means to live in a more-than-human world.

A STRANGER IN THE CITY

ON THE TAROT AND URBAN TIME

A column by Adeola Enigbokan

“The question is are [Science and Art] married, or just engaged? Or perhaps they’re still just flirting? Or perhaps we don’t know it but they’re already divorced? Well, we know they’ve met, because they were both born in the same neighborhood—probably the same house, which is the house of Magic. Magic exists, as the origin and root of both [Science and Art]”.
— Toni Morrison⁽¹⁾

Rituals of welcome are timeless. A cup of water offered. Tea brewing. Boots taken and replaced with comfy slippers. A formal bow, the host’s head lowered to the guest. A handshake. One, two or three kisses. An embrace. No matter the length of the journey, these rituals open the way for new relationships. Every time one leaves and returns, or arrives for the first time, a new relationship must be established with a place.

To be strange in the city is not simply to be unknown, it is to be unwelcome—a ritual of welcome has yet to take place, connecting a person to the land, to the people of the city, to its habits and pathways. Strangers move in time signatures that defy or disconnect—out of sync—with the rhythm of the city. They eat at the wrong times, in the wrong places. They travel in the wrong directions. They miss cues of speech and communication. Or no one speaks to them. In their ignorance and aloneness they are in danger, and they *are* the danger.

I am strange in many cities. I must learn many new movements. The tarot travels with me, providing a way into the times and resonances of place. The rhythm of ritual—quiet, shuffle, cast, cut, spread, pick—drops me deep into the timing of a place. And when I am in a familiar place, the tarot makes me strange again, inducing me to meet and greet the energies of my city, to make my known world unknown, unknowable. In a world in which more and more of us are without (one) country, or (one) city, the ability to welcome strangers and to experience oneself as strange, are invaluable.

In 1919, amidst the wreckage of war, architect Walter Gropius and his students and colleagues set up a school in Germany. They tried, through practice, to teach and learn how to reverse war technologies—

“The Bauhaus was a political community as much as it was an artistic one.”⁽²⁾ It was a place of welcome for strangeness, a place to experiment with different and radical relationships. But by 1925, the citizens of Weimar kicked out this community of strangers and the school had to move to Dessau. By 1933, the school was completely disbanded, as the fascist machine made everyone foreign in their own home.

And now, in 2019, at the Neuhaus academy in Rotterdam’s Het Nieuwe Instituut, we experiment with contemporary forms of teaching and learning, while the ancient Amazon forest burns.⁽³⁾ But what do we really need to learn in this time?

My teacher is a tarot deck called Xultun. The deck draws upon the voice and cosmology of the Aztec and Maya people of Mexico and central America. Next year, it will be the 500-year anniversary of the massacre in the Great Temple of Tenochtitlan.⁽⁴⁾ On 22 May 1520 Spanish strangers, welcomed into the Aztec capital, massacred men, women and children of the local elite at an annual feast in the most sacred place in their city. This is the promise and the fear of the stranger entering the city; in the encounter with difference one may lose one’s entire life.

I ask this American deck to help me navigate cities as far flung as Rotterdam and Melbourne. I open myself every day to fear of the stranger, to fear of difference, and the cards provide me a map to find welcome in places I do not understand and that cannot understand me. Now is the time for learning how to welcome change, difference, and even death.

Melbourne, August 2019

- (1) *The Foreigner’s Home*, lecture given at École Normale Supérieure, Paris, 19 December 2003.
- (2) Holleran, Max, ‘The Dean: out of the ruins of war Walter Gropius made a vital political community’ *The New Republic*, April 2, 2019.
- (3) “Our geological bonfire illustrates just how unusual the project of humanity is. We are trying to retrieve, burn down, and metabolize all the forests and sea life ever buried, from alien worlds long past. We’re not merely lighting a match to the Amazon and imperiling everything that lives in it with extinction, but also summoning creatures long dead to return to Earth’s surface and give up the ancient energy they took to the grave. This global industrial metabolism, this heedless combustion of the life at the planet’s surface and throughout its history, is a new phenomenon on the face of the Earth. It is a forest fire of the eons.”
— Peter Brannen, ‘The Amazon is not earth’s lungs’ *The Atlantic*, August 27, 2019.
- (4) Tenochtitlan is the Aztec name for Mexico City.

Dr. Adeola Enigbokan is an environmental psychologist. She researches architectures of trust, connection and belonging in cities around the world.

<https://www.whyadeolabecause.com/grows>



Film stills by Tanja Busking

PANDORA'S BOX

An interview with Adam Nocek

Pandora's Box is an instalment of the Synthetic Times series, a collaborative and iterative design project that critiques and reimagines human and nonhuman time in relation to modern and future technologies. It is a project conceived by NON+ consisting of Conny Groenewegen (fashion designer and material researcher), Maurizio Montalti (design researcher and hybrid designer), Adam Nocek (philosopher and design researcher), and Stacey Moran (feminist philosopher and writer).

How does this project aim to show how we are bringing about our own extinction?

Pandora's Box is an invitation to reflect on how mythology propels our thinking about the end of human history. In this spirit, the project encourages the participant to entertain how the human species is confronting an end that is of its own design (extinction), but which cannot be framed using the methods and tools that brought it about in the first place, namely the technologies of modern reason, science, and design.

As designers and philosophers we are especially compelled to think alongside Deborah Danowski and Eduardo Viveiro De Castro who wrote that "the end of the world is one of those famous types of problems of which Kant used to say human reason cannot solve, but cannot help posing at the same time either; and it does so in the form of mythical fabulation or, as it is fashionable to say nowadays, of 'narratives' that orient and motivate us". (*The Ends of the World*, 8).

For this reason, we do not rush to modern science, engineering, or philosophy for answers. Rather, we look to mythology, and to the ancient myth of Pandora in particular, for inspiration. According to some versions of the myth, Pandora was a mere pawn of warring gods, whose curiosity brought about horrific and unimaginable consequences, even though she was not directly at fault. It is hard not to see resonances between Pandora and our current situation; the goodwill and curiosity that drives modern design and techno-scientific innovation is precisely what paves the way for what is utterly unimaginable in the course of human history—an earth where human history is history.

And so while it may seem strange and even naïve to look to mythology for tools to understand the earth's six mass extinctions, we think that in an era dominated by technocratic solutionism (which leaves little room for paradox, ambiguity, and non-modern ways of relating to the world) it is naïve to think that we could rely on the styles of thought and reasoning that brought about the problem in the first place. In this way our project, as well as our work as a collective, calls upon humans to harness the powers of mythical fabulation in order to address our relation to an earth future that we will bring into being (it is a product of human design), but which completely escapes our human capacities for understanding.

In this spirit, the project is deliberately non-linear and full of paradoxical elements. It is an uncomfortable mix of disciplines and methodologies—science, design, art, mythology and philosophy—that calls upon us not only to reflect on the unintended consequences of our designs but also to experience the tensions and problems that arise from them in ways that cannot be calculated, planned for, or understood using solely the powers of human reason. Pandora's Box is a story about these tensions—between the past and the future, the living and the non-living, the natural and the artificial, the mythical and the scientific, and how they came to co-exist with one another in what seem like “impossible” worlds (as Leibniz would say).

Of the many tensions explored in this project, there is one that seems to be especially vivid. Time becomes a metaphysical problem for a species that fabricates stories about its design of

an earth that has no room for it. Under these conditions, myths of extinction are at the same time myths of origin (our end will bring about something new). Eschatological narratives become etiological ones. Western priorities such as cause and effect, before and after, are subverted in a kind of ‘design theology’ that is at once pessimistic and hopeful. Perhaps what we're proposing is best framed as an ‘alchemy of time’—a transmutation of endings and beginnings, of futures and pasts through design.

How does the wheel try to make philosophy more interactive? What are the reactions of visitors to this physical experience?

We have a couple things to say about this. First, a widely held misconception is that philosophy is an abstract, conceptual activity that occurs in the mind and is thus disengaged from the material world. This is a notion of mind that we have inherited from Western modernity and that does not stand up. Philosophical concepts are born out of material engagements with the world; thinking is an embodied and relational practice.

Second, the wheel is deceptive. It is big, bulky, and it looks like a cross between a giant hamster wheel and a hall of mirrors, or so we are told. In any case, the wheel seems like the furthest thing from a ‘philosophical tool’, but once you engage the wheel, that is, you get inside of it and turn the apparatus using your arms and legs, what you notice is that you're looking at a distorted image of yourself—what your actions produce is just more warped reflections of yourself. However, what this wheel of narcissism does not allow the visitor to see is that his or her

actions have unseen effects—the giant wheel turns a smaller wheel (a petri dish) mixing organic and synthetic materials with unknown repercussions.

Our sense is that visitors are beginning to appreciate that the wheel is not merely installed to entertain. If you use it, if you engage with it, then it becomes an apparatus to think with. This is not to say that the wheel is not a spectacle; it *is* a kind of spectacle. Indeed, it is there to make a spectacle out of all of our good intentions, their troubling connection to human narcissism, and all that cannot be known about what this combination will produce.

What are the future plans for the work around the theme of synthetic time? And what's next for the collective behind this project, now called NON+?

Pandora's Box is a part of the *Synthetic Times* series designed and curated by NON+. Moving forward, we will be exploring how each layer of the project—sculpture, time, narrative, archaeology, bio-design, video, and so on—can stand on its own, but can also be (re)combined with new elements, including dance, performance, sculpture, and interactive media, to generate alternative ways to probe what our species is doing to itself and to others. We are particularly keen to explore what it means to design spaces for mythic engagement with our present. We are in conversation with designers and artists throughout the Netherlands and Europe who want to collaborate with us on this. We also have plans to publish a book that engages with many of these themes.

Adam Nocek is an assistant professor in the philosophy of technology, and science and technology studies in the School of Arts, Media and Engineering at Arizona State University, and founding director of the Center for Philosophical Technologies.

More information at <https://neuhaus.hetnieuweinstituut.nl/en/premises/synthetic-times>

MULTISPECIES URBANISM

Due to the ecological destruction of the countryside, the biodiversity in cities is now often much greater than in rural environments. As evolutionary ‘hotspots’, urban environments mean that species have to adapt rapidly to new conditions. Moreover, encounters among ever-new species lead to changing food webs. This diversity is not reflected in current design practice; so far, cities have been developed almost exclusively as human habitats.

The Multispecies Urbanism learning trail concentrated on inclusive forms of urban development which take the needs of all the species that inhabit a city into consideration.

AN INTERVIEW WITH DEBRA SOLOMON

Artist Debra Solomon first coined the term ‘multispecies urbanism’ to indicate her artistic, as well as research, practice of soil building and urban regenerative ecology.

The term multispecies urbanism (MU)

denotes forms of urban development that prioritise care for the urban natural world. The concept was first formulated in *Soil in the City: The Socio-Environmental Substrate* (Solomon and Nevejan, 2019)⁽¹⁾ which suggests a new paradigm with urban natures as stakeholders in their own right – engaging with civil society reciprocally. MU endeavours to create an urban development that facilitates and nurtures urban ecosystem functions, and considers humans as, per definition, multispecies. MU posits that urban environmental (food and climate) justice can be achieved through ecologically driven policies and practices, recognising humans as part of the natural world, and their health and well-being as being dependent upon the natural world’s resilience. MU reprioritises use-value in the spatial and social production of cities, addressing the fact that the global effects of capitalist urbanisation affect urban inhabitants unequally. MU’s strategies surpass ‘nature-inclusive’ policies’ business-as-usual approach, which it sees as perpetuating non-democratic development.

MU is an evolving framework for governance driven by natural world priorities in order to do two things. Firstly, the governance framework prioritises radically mitigating the effects of the climate crisis and its ill-effects on human / more-than-human well-being through the immediate decrease of urban heat islands (UHI), the reversal of biodiversity loss and greenhouse gas production, through the production and stewardship of high-value urban natures. These urban natures sequester carbon and rainwater, increase biodiversity by providing habitats and food for key species, including humans. Secondly, MU’s aim is to produce and facilitate environmentally just and democratic urban environments for all inhabitants through policies combined with praxis, promoting beneficial ecosystem expression serving all urban inhabitants.

MU’s urgency lies in our current climate crisis, caused by capitalist urbanisation and the forms of consumption and spatial production that this engenders. As the effects of global urbanisation are recognised as unevenly affecting inhabitants, these cause crises of democracy in which our publicly supported institutions and political figures are ill-positioned to support civic structures and their development. As climate chaos and plummeting biodiversity further pressure cities and urban natures to perform enhanced social and ecological functions, my research and praxis towards a multispecies urbanism addresses how rethinking the roles and rights of the urban more-than-human might produce better performing urban natures and cities. How might groups from civil society be involved, in conjunction with nature itself? How can they engage

in the production of a democratically landscaped public space? How can they inform and be informed by the ecosystems, woodlands, soil organism, and requisite plant, animal and microbial communities? The proposal of MU investigates citizen-expert collaboration as more-than-humans in the design, implementation and maintenance of public space urban greens.

Debra Solomon is founder of Urbaniahoeve, an art and research collective that, since 2010, has collaborated with locals to develop communities of praxis whose expertise maintains public-space food forests. Aside from re-appropriating public space, these high-value natures are documented to support extraordinary levels of biodiversity and sequester water and carbon in the soil organism.

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- (1) Solomon, D., Nevejan, C., 2019. 'Soil in the City: the socio-environmental substrate', in: *Field to Palette: Dialogues on Soil and Art in the Anthropocene*. Taylor & Francis Group, LLC, CRC Press, pp. 605–624.

What also happened

THE NEW DOMESTIC SCIENCE SCHOOL BY DESIGNER HELEEN KLOPPER

Every Wednesday the new Domestic Science School opened in Neuhaus. A school with a curriculum that begins at home, since our homes, our food and our belongings are directly connected to the major climate issues surrounding agriculture, industry, transport and construction. How do you build a wall from seaweed, print a spare part for a repair, clean with the help of bacteria, get a feel for textile structures, or maintain a compost heap? In the Neuhaus Domestic Science School Neuhaüsler built, kneaded, dug, tore down, cooked, preserved, waited, repaired and partied.

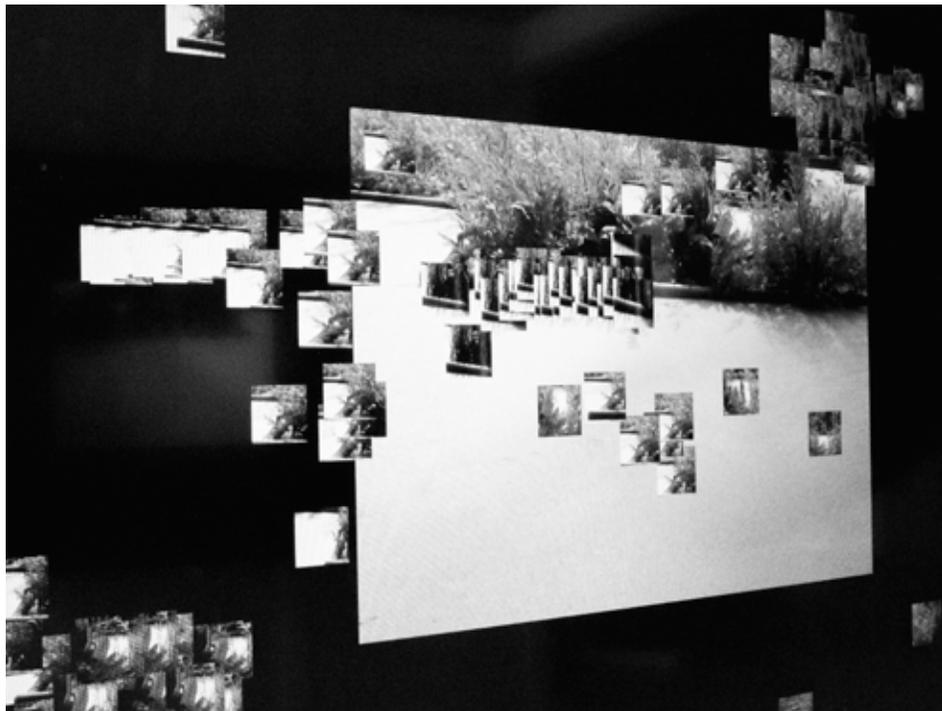
ONE POINT FIVE DEGREES

During Neuhaus a group of graphic design students from the Gerrit Rietveld Academy in Amsterdam evaluated and redesigned the content of the IPCC report on climate change. The group consisted of Vica Allakhverdyan, Lisa Arkhangelskaya, Giulia Bierens de Haan, Filip Birkner, Ossip Blits, Joyce Chang, Alix Chauvet, Etienne Clerc, Chloé Delchini, Klara Eneroth, Alex Feraday, Jim Klok, Camilla Kövecses, Brigita Kudarauskaite, Mona Mercier, Youngjin Park, Michelle Parrott, Samuel Pin, Mark Emil Poulsen, Johannes Reisingl, Maxime Selin, Eleonora Šljanda, Helmer Stuyt, Swani Vinton, Virginia Vivaldi, Wieke Willemsen and Kirill Zakomoldin.

COLLECTIVE BODIES

What does it mean when people become part of collective ecological bodies, together with other people, plants, animals, objects and machines? How do collectives of people and more-than-human beings work together? How does their collective thinking work? What does it entail if we also regard the individual human as a collective body—a combination of cells and microbes?

The Collective Bodies learning trail made an inventory of the possibilities for collaboration between groups and species, and also investigated the risks of collective behaviour. One of the projects developed within this learning trail was the 'zoöp', a new type of cooperation aimed at developing ecological quality.



DeepSteward AI perceiving ecological changes and relations at different time scales. By Ian Ingram and Theun Karelse

Photo: Klaas Kuitenbrouwer

THE ZOÏP

An interview with Klaas Kuitenbrouwer

Zoöp is a proposal for a new kind of organisation that supports nonhuman populations. As part of Neuhaus, a series of four collective design research workshops were dedicated to developing the zoöp legal format. In 2020 the first pilot-zoöps will be initiated in Fort Abcoude, where architecture studio Space&Matter will start a hotel that should also support the local ecology, and in Boerderij Bodemzicht, south of Nijmegen, a new kind of farm aimed at ecological regeneration. Also, the zoöp concept will structure one of the Training for the Future sessions in the Ruhrtriennale in September 2019.

What is a zoöp?

As environmental and societal pressure on nonhuman populations has increased way beyond their adaptive capacity, the search is on for ways to give these populations a means to counterbalance our human-centric systems. This is what a zoöp tries to do. The word zoöp is a combination of *co-op* (short for cooperation) and *zoë* (Greek for 'life') and is the title for a new type of cooperative legal entity, one in which humans as well as multispecies ecological communities are partners.

The zoöp project has two aims:

- to strengthen the position of nonhumans within human societies
- to engender ecological regeneration and growth that is resistant to extractivist dynamics.

Zoöps lead to increased biodiversity, growth in biomass, cleaner air, cleaner water, and benefit the quality of life of nonhumans as well as humans. In order to do this, the zoöp introduces the concept of zoönomy next to that of economy. Zoönomy refers to the quality and density of ecological relations inside and among multispecies communities. Zoöps are part of the economic framework, but have an added, important aim—to develop their zoönomy.

How to become a zoöp?

Very different organisations can become zoöps, as long as they have agency over a certain volume of biosphere—a piece of land, forest, park, a lake or pond, coastal waters, etcetera.

When a hotel, school, sports club, business resort, energy company, farm, or other organisation wants to turn into a zoöp, it asks the Zoönomie Mother Board to set up a local zoönomie foundation. This foundation is bound by its charter to only act on behalf of the multispecies ecological community at the organisations' piece of earth.

A zoöp comes into being when the organisation enters a contractual cooperation with the local zoönomie foundation. Within the operations of a zoöp, the interests of the local collective body of nonhumans is then represented by its zoönomie foundation, which has voting rights on strategic and policy decisions regarding the zoöp's affairs.

How do zoöps operate in the economy?

Zoöps function in the current economic framework just as their constituent human organisations do. Their products, services or yields can be sold to customers, which can also be zoöps. Zoöconomic foundations will add a crucial condition to this economic traffic—it should benefit the quality of life of the local collective body of nonhumans, in the short or longer term. A local zoöconomic foundation is aimed at developing its local zoöconomy; it does not generate financial capital but generates ecological quality for its collective body of nonhumans.

Zoöps may deliver ecological services, such as sequestering CO₂, cleaning air, or cleaning water. This implies labour on behalf of the local nonhumans. That's why the local zoöconomic foundation will deliberate carefully on how a zoöp can deliver these services, because it wants to protect nonhuman communities from exploitation.

What difference can zoöps make?

Different zoöps can make very different kinds of difference. A primary school or a sports club with some playing fields in a European city may, over the course of a few years, successfully increase soil life, plant life, insect populations, possibly bird populations, and could even grow some crops in the borders of the fields. A university in Arizona with a large dedicated human community may successfully generate one or more oasis in the Arizona desert. An energy company building wind farms in the North Sea may regenerate huge areas of marine ecosystems by supporting the growth of mollusc- and oyster banks and seaweeds.

In some places the work of zoöps may come down mostly to conservation and protection of an existing multispecies community. In other places zoöps may generate entirely new multispecies communities in which species meet for the first time, and engage in food webs that did not exist before.

Klaas Kuitenbrouwer is researcher at Het Nieuwe Instituut.

You can find more information at <https://neuhuis.hetnieuweinstituut.nl/en/premises/zoop-research-facility>

EXTENDED SENSES

Artificial sensors allow humans to perceive their surroundings without the need for direct physical experience. Biological sensors—touch, taste, smell, sight—seem to be losing importance. Nevertheless, sensory perception is how organisms such as plants and animals (including humans) relate to their environments. Depending on their habitat and lifeform, they sometimes develop unique observational qualities.

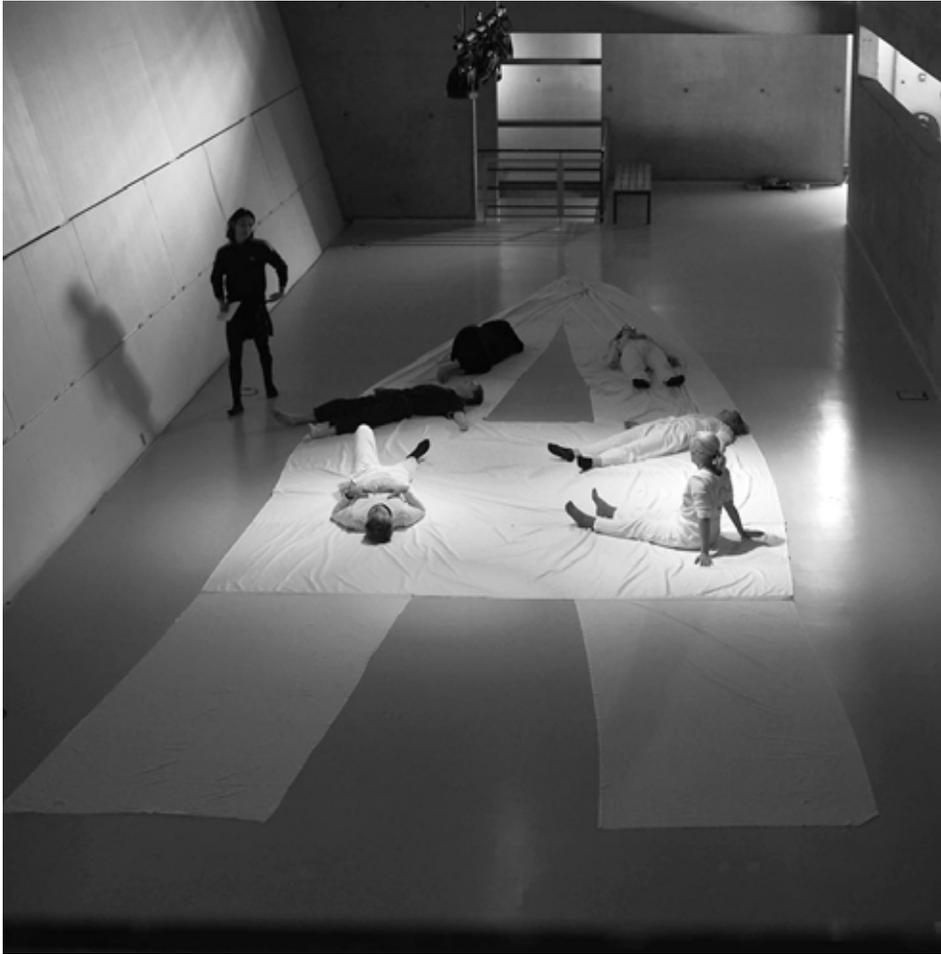
The Extended Senses learning trail investigated whether the functioning of the organic senses could be enhanced, and how technological sensory capabilities could be integrated.

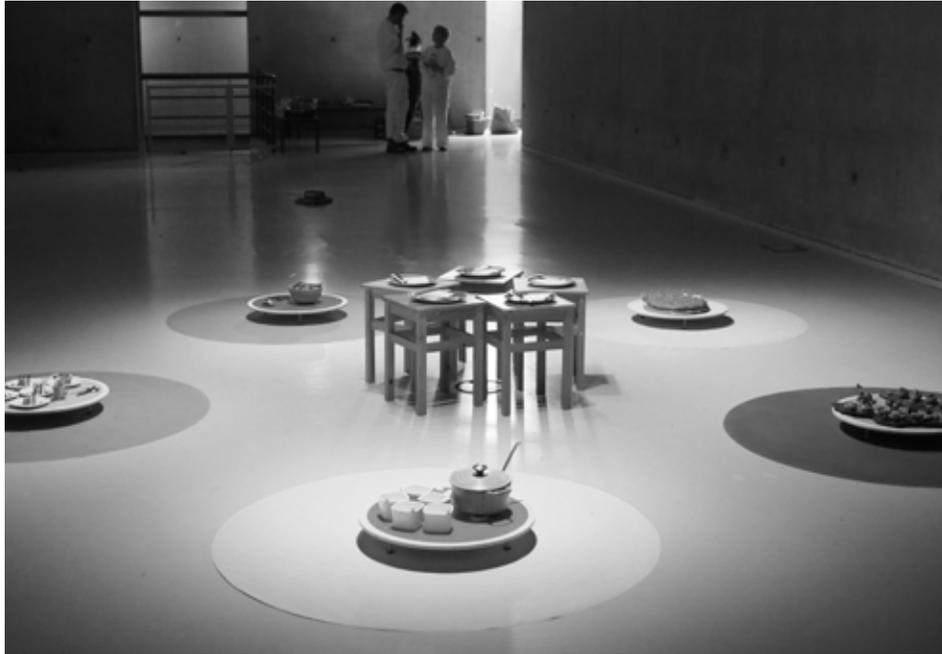
NEUHAUS AFFENKÄFIG
BY MONA LISA'S

Visual essay
Photographs by Mona Lisa's

The artist collective Mona Lisa's organised a three-day imagination training to disconnect from everyday reality and start a shared process of reinvention. Through a series of trials, meditative techniques, intensive exercises and masterclasses, participants activated their creative force and discovered new ways of being (together).







What also happened

FAR IS NEAR WORKSHOP BY
POLARVANBEKKUM

This workshop took people out onto the street to 'become' different objects—a tree, a bridge, a car, or a bus stop. As they walked, they did experiments with their ears one metre apart, then two metres, five metres, twenty metres... It's as if their head was getting bigger and bigger.

More information at <https://neuhaus.hetnieuweinstituut.nl/en/timetable/far-near>

MEETING MATTER

Thinking in terms of materials still has an important place in many design courses. This reduces the physical environment to a supplier of usable (or unusable) raw materials. Neuhaus prefers to talk about matter, thereby naming a world that is shared by all biological and technological beings. Unlike material, which is completely subordinate to human productivity, matter has its own existence and right to exist, its own function and meaning.

The Meeting Matter learning trail explored design approaches in which the continuity of matter supersedes the transience of the material, and it will be continued as a public research programme in 2019 / 2020.

MATTER SERIES

Matter is a programme series by the Research department of Het Nieuwe Instituut that explores the shifting relationship between design practice and matter. It imagines non-exploitative and nonhuman-centric forms of engagements with materiality, and inquires what it means to design with social and ecological sensitivity in the age of escalating environmental crisis. By focusing on the global cartographies of matter, from molecules to rare earth elements, the regulation of hidden material flows, and the capacities of matter itself to act, the project looks at how contemporary design practice is embedded and implicated in various techno-political systems. How can designers challenge the market-driven approaches to materials, and promote alternative systems of value and exchange?

The series is facilitated by Anastasia Kubrak, researcher at Het Nieuwe Instituut.

More information at <https://matter.hetnieuweinstituut.nl/en>

MATTER VS. MATERIAL

Matter precedes and exceeds material. Atoms and particles, rare earth elements and hybrid composites, precious metals and toxic liquids, fossils and minerals, microwaves and vapours—matter is commonly perceived as a passive commodity, a resource, mere *stuff* that ought to be mobilised and transformed to become material. The self-propelling system of financial capitalism pushes industries and designers to explore the economic potential of materials on ever smaller scales—continuously instrumentalising *more* matter through the practices of extraction, mining, manipulation and dispersion. In the meantime, the operation of vast digital platforms and planetary-scale computation, as well as the crucial developments in renewable energy are deeply dependent on the material processes of the transformation of matter into energy, metallurgic alchemies, and the geopolitics of minerals.

When approached through a lens of human productivity, only certain facets of matter are recognised as a valuable part of the market, leaving other aspects such as material waste or toxicity overlooked. In the words of political theorist Jane Bennett in *Vibrant Matter: The Political Ecology of Things*, “materiality can never be thrown ‘away’, for it continues its activities even as a discarded or unwanted commodity.” By stressing the difference between matter and material, the conversations invite designers, artists, scholars, scientists, lawyers and other stakeholders to imagine ethical forms of cohabitation between human and matter, beyond the premise of novelty and economic growth.

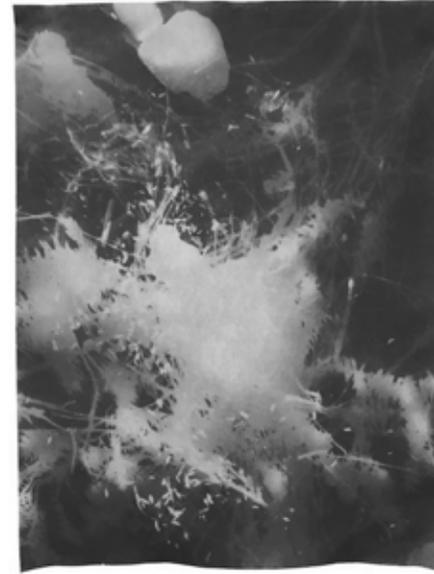


Photo: Eva Bullens

What also happened

NUCLEAR CULTURE ROUNDTABLE: DESIGN FOR THE DEEP FUTURE

Departing from central issues of the *Nuclear Anthropocene*, this event addressed strategies for dealing with nuclear waste, the difficulty of communicating and marking contaminated sites for future generations, and the challenges of designing infrastructures for the deep future. The Nuclear Culture Roundtable was organised in collaboration with Z33 House for Contemporary Art, and welcomed Dr Ele Carpenter, Andy Weir, Ewoud Verhoef (COVRA), Svitlana Matviyenko, Anna Volkmar, and Ruby de Vos.

More information at <https://neuhuis.hetnieuweinstituut.nl/en/timetable/nuclear-culture-roundtable-design-deep-future>



SANDLAB: EXPLORING ROTTERDAM'S DEPENDENCE ON SAND

Sand is one of the five resources with the highest global demand, being centre stage for political, economic, and ecological warfare. In the form of quartz and silica it is essential to the technological infrastructures shaping our everyday life, as cement and steel it acts as the literal building block of modernity, and in the form of land mass it demarcates the poor and the rich. In relation to its overall size, the Netherlands is the biggest sand transformer after Singapore. The workshop by Michaela Büsse explored the politics of human-sand relationships in a field trip to Rotterdam's harbour Maasvlakte 2.

More information at <https://neuhuis.hetnieuweinstituut.nl/en/timetable/sandlab-exploring-rotterdams-dependence-sand>

OTHER SUBJECTIVITIES

Each organic or technological being perceives their environment through their collection of senses (see the Extended Senses trail). Because each species (and each individual) has its own needs and its own history, they will interpret the signals they perceive in different ways. In this way all beings create their own worlds within a world that they also share. When the various beings and species have to work together, it is important that they understand each other's different perceptions.

The Other Subjectivities learning trail investigated the subjective perceptions of other human and more-than-human entities.



Photo: Het Collectief

BORDER OBJECTS BY HET COLLECTIEF

Statement

As students of Design Academy Eindhoven, we are asked to design design. We are asked to question what design is actually for, and in turn, what we are here for. However, even in a school where we are asked to develop an avant-garde stance in our work and worldviews, the idea that design holds all the answers for our failing world still persists. We seem unable to remove ourselves—the humans—from the centre of design discourse and activity. We, Het Collectief, are attempting to shift away from the human-centred context in which design currently operates, by means of three alternative and intersecting methodologies.

From human-centred to more-than-human

We seek to introduce a more-than-human perspective to design. This perspective requires the removal of human needs from the centre of design. By acknowledging that the world we live in is shared with actors beyond our own knowledge and understanding, we seek to give agency to that which exists beyond the human body.

From individual to collective

We seek to disrupt the idea of design being an individual activity, instead adopting a different time scale, slowing down the process of design in order to work as a collective of seventeen humans. Together, we adopt an interdisciplinary approach to reinterpret and experiment with notions of more-than-human knowledge.

From prototype to probe

We seek to address that which is unknown. In considering the practice of design, the product and prototype have traditionally been used as a definitive offering and a promise of a certain possible future. In our work, we aim to move beyond the prototype and embrace the probe as a means of testing the boundaries of that which is known. This mode of exploration is manifested in an ongoing series of Border Object experiments.

By engaging with audiences within and beyond Neuhaus, the collective seeks to cross the borders of our familiar modes of knowing. This allows the collective to function as a site for thinking and exploration of indeterminacy in design.

Interview

What was the value of Neuhaus for Het Collectief?

The programme and intentions of Neuhaus formed a starting point for the work of Het Collectief and marked a deviation in our production, particularly from our academic environment at Design Academy Eindhoven. Reflecting on the paradigms set by modernism, Bauhaus, and the phenomenon of 'Dutch design', which still hold a large amount of influence in design education today, Neuhaus prompted us to consider questions that we had never thought about in our own studies, particularly around how to engage different actors throughout the process of design. Aside from this, Neuhaus also lent us a platform to experiment and extend our research, sharing it with a far wider audience through the exhibition, symposium, and dinner.

How does Neuhaus relate, from your perspective, to the Design Academy?

Both Neuhaus and Design Academy Eindhoven advocate for a critical perspective in design and design research, and also actively facilitate spaces for debate and discussion. The Neuhaus programme and the Design Academy also encourage design as a tool for future imaginaries, and explores themes of change, and different forms of personal and environmental awareness. However, while there is a certain degree of crossover, both fulfil very different roles; one is within a cultural institution and able to engage a wider public, and the other is a private educational institution that operates on a far smaller scale, beholden to educational guidelines.

What challenge do you recognise for students to work with the more-than-human?

Working with the more-than-human poses a challenge for anyone, not just students. As human beings, it is difficult to extricate ourselves from the centre of our own thinking. As students, being part of an institution that does advocate for the development of individual design practices, coming together as a collective meant that we immediately had to consider perspectives other than our own. But to go beyond this, to consider the more-than-human before ourselves, is a difficult step.

What do you imagine as the next step for Het Collectief?

To carry our practice forward the collective will continue experimenting with Border Objects, and expand our narrative. We wish to continue bridging different institutions and running various workshops and exhibitions to engage with a wider audience. We have also recently established a curriculum that will be launched during Dutch Design Week with a workshop, publication, and exhibition.

Het Collectief consists of: Zan Kobal, Zeniya Vreugdenhil, Charlotte Blödel, Miguel Guevara Parra, Victoria Plasteig, Charlelie Flamant Sofia Bresciani, Sergi Casero Nieto, Anna Dryaeva, Anna Jakob, and Manon Aubry.

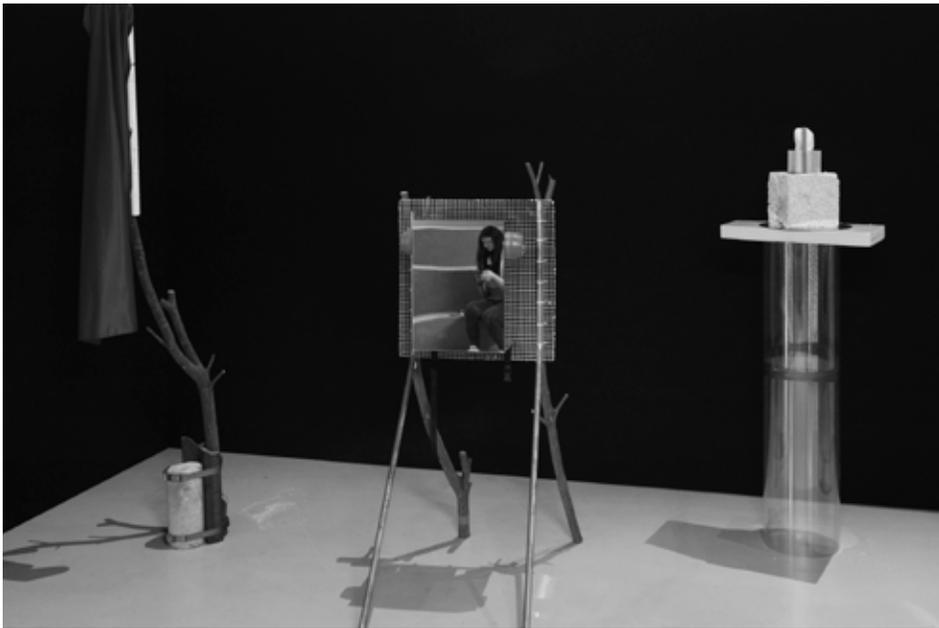


Photo: Johannes Schwartz

What also happened

SUMMER COURSE OTHER VOICES
BY LISETTE SMITS

Three days on voices, language, the law, bodies, and more-than-human logic. Workshops, readings and presentations by: Rana Hamadeh, Nissa Nishikawa, Jamila Johnson-Small/ /Last Yearz Interesting Negro, Karima Boudou, Tarek Lakhri.

More information at <https://neuhuis.hetnieuweinstituut.nl/en/timetable/summer-course-other-voices>

MORE-THAN-HUMAN LANGUAGES

It has long been thought that only people use symbolic signs to communicate, but it is now clear that animals, insects and plants do the same. All bodies, including those of humans, also use chemical, physical and material signals. In order to be able to cooperate with other species, we need to understand the way in which more-than-human beings communicate. This may enable us to make connections and prevent human language alone from determining how we understand other beings.

The More-Than-Human Languages learning trail aimed to gain insight into the languages of all beings with whom humans must be able to communicate in order to really live and work together.

NEULAB

An interview with Aldje van Meer

Neulab is realised by Het Nieuwe Instituut's Education department in collaboration with the Willem de Kooning Academy (WdKA). With installations by Arthur Boer & Boris Smeenk, Hackers & Designers, Rawshaping, RNUL Interactive, and World Wilder Lab.

Why is more-than-human knowledge important for WdKA?

Within the WdKA we question how this transforming society—think of ecological crises, political crises and migration issues—and the rise of new technologies calls for new ways of making, and what this means for art education. When you think of it, we are so used to making and designing in favour of us; humans. More-than-human knowledge is important to be able to critically engage and make in a world where we run out of resources and where nonhuman systems like algorithms influence our lives. Within (art) education this means there is work to be done. What knowledge, materials, tools and instruments within (art) education can we provide to investigate and experiment with the crucial phenomena of this time and age? How can we help students to show solidarity with other entities while making?

Can you describe Neulab and its ambition?

Within Neulab we wanted to create an educational environment where visitors and students would be able to make and design with more-than-human knowledge. In a lab setting you are able to explore and investigate your relationship with plants, animals, things, machines and AI. Neulab is a do-it-yourself activity—a workspace. By doing and making, the relationships are examined and experienced. Which experiments help us to reconstruct and re-imagine the world?

What challenge do you recognise for students working with the more-than-human?

In a world where we are getting out of touch with the physical and tangible, and have lost control over the virtual, it's crucial for designers and artists to again engage with the substantial—the 'real world'. If we want to make room for more-than-humans, we need to get rid of preconceived ideas about the world we live in and look again at what is in front of us—which is not as easy as it sounds. As artist and designers we have to learn to collaborate and communicate with nonhuman entities. To do so we are depending on knowledge and experience from other disciplines. We think we have to let go of our artistic ego and get rid of twentieth century ideas about authorship.

What do you imagine as a next step?

Some of Neulab's 'tools and instruments' will be installed at the Willem de Kooning. Our aim is to further develop our learning environment, 'the workshop', which critiques human-centred thinking / making, and considers solidarity to other entities while making. This means the

necessity to keep rethinking the usage of materials, tools and instruments, and welcome nonhuman entities and other experts / disciplines within our educational environment. The first step will be to invite and involve students in this further development. Their initiatives—for example, setting up a rooftop garden, starting a food lab, and setting a zero waste goal for 2025 across the entire academy, can be concrete starting points for change.

Aldje van Meer is thinkerer at Willem de Kooning Academy

What also happened

CROSS-SPECIES SURVIVING

The Research Institute of Botanical Linguistics organised a Cross-Species Surviving lunch to investigate the interwoven, symbiotic modes of living across species for a common-oriented life. They looked into plant survival strategies, using this as inspiration for alternative scenarios of living and being together, discussing and speculating about alternative social and value practices.

More information at <https://neuhaus.hetnieuweinstituut.nl/en/timetable/crossspecies-surviving>

WHAT DOESN'T KILL YOU BY DESIGNER INÈS LEVERRIER PÉBORDE

In this performative lecture Péborde explored toxic substances while reconstructing an age-old panacea that revealed how the meaning of poison has evolved over time.

More information at <https://neuhaus.hetnieuweinstituut.nl/en/timetable/what-doesnt-kill-you-0>

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NEUHAUS curriculum

27 Nov 2018
INTERIOR ARCHITECTURE AND
FURNITURE DESIGN / KABK,
RECALIBRATE YOUR SENSES
Neuhaus and students of Interior
Architecture and Furniture Design at
the KABK (the Royal Academy of Art
in The Hague) organise a unifying
small-scale dining experience under
the title of *Recalibrate your senses!*

7, 8 Feb 2019
*ART ROTTERDAM: THE BAUHAUS IN
SONNEVELD HOUSE*
A lecture about the relationship between
the Bauhaus and Sonneveld.

14 Feb
GOETHE INSTITUUT, *EXPANDING
BAUHAUS #01: CREATING WORLDS*
Film screening with work from
Dimitri Venkov and Miriam Gossing &
Lina Sieckmann.

14 Mar
EVELINA DOMNITCH, FÜSUN
TÜRETKEN & ALICE TWEMLOW,
READING MATTER
Lecture about different forms of
engagements with materiality, that
inquires what it means to design
with social and ecological sensitivity
in the age of escalating environmental
crisis.

11 Apr – 5 May
GERMAN NATIONAL TOURIST
BOARD AND DUS ARCHITECTS,
TINY [BAU]HAUS
In the 3D-printed mini-house, visitors
can get a complete sensory experience
of the three Bauhaus locations Weimar,
Dessau and Berlin.

11 Apr
GERMAN NATIONAL TOURIST
BOARD AND DUS ARCHITECTS,
100 YEARS OF BAUHAUS IN GERMANY
Discover why Bauhaus was so
revolutionary, and how pioneering
architects inspired the designer of TINY
[BAU]HAUS with a viewing by architect
Hans Vermeulen.

9 Apr – 5 May
ARTEZ FUTURE MAKERS, *DESIGNING
FOR PRECARIOUS CITIZENS*
In this pop in exhibition the contemporary
designers Frank Kolkman, Klasien van
de Zandschulp and Giuditta Vendrame
took upon the challenge to translate
Niegeman's ideas to today's society.

18 Apr
ARTEZ FUTURE MAKERS,
*DESIGNING FOR PRECARIOUS
CITIZENS*
A research-by-design evening by Artez
Future Makers, the centre of expertise for
interdisciplinary design based research.

25 Apr
GOETHE INSTITUUT,
*EXPANDING BAUHAUS #04:
FACADES AND INTERIOR*
Film screening with work from
Rebecca Ann Tess, Martina Wolf,
Moirá Zoitl and Tobias Zielony.

2 May
*REMOTE READING ROOM:
ANNA TSING*
Professor of anthropology Anna
Lowenhaupt Tsing read, by means of
an audio piece, her work *The Mushroom*
at the End of the World.

18 May
NEUHAUS SYMPOSIUM
The Neuhaus opening symposium set
the tone of the academy by outlining
the challenges and presenting the core
themes, and thereby introduced the
curriculum. With Gerjan Piksen, Federico
Campagna, Gráce Ndjako, Cooking
Sections, Annika Kappner, Elisa Yvelin,
Menno Schilthuizen, Evelina Domnitch
& Dmitry Gelfand, Tabita Rezaire
(remotely), The Otolith Group, Elaine
Gan, Patricia MacCormack, Elfie Tromp,
The Empress, De Beeldvormers, Raoul
De Jong, Plants & Animalia.

18 May
MULTISPECIES OPENING PARTY
Opening of the Neuhaus programme.
With more-than-human hosts via The
Performance Bar, drinks by Bloesembar,
snacks by EAT ART collective, as well
as an edible coral sculpture by Studio
Martijntje Cornelia. The Mona Lisa's
will help you make a more-than-human
mask or a multispecies decoration in
the run-up to their *Neuhaus Affenkäfig*.
With performances by dance students
from Codarts, Iris Wouter, DJ's Jeti &
Post and Oberman and Konduku from
Nous'klaer Audio.

19 May –15 Sept, Every Sunday
SUNDAY STROLL
Guided exploration of Neuhaus, with
brand new unravellers and experience
experts: Pia Canales, Alexa Hakkenbrak,
Joëlle Hoogendoorn, Sven Jansse,
Bas van der Kruk, Nevill Mitchell Martins,
and Aissa Traore.

19 May –15 Sept
Every Wednesday, 11:00–17:00,
HELEEN KLOPPER, *THE NEW
DOMESTIC SCIENCE SCHOOL*
Public research into ecology, education
and the household.

23 May
ARVID & MARIE, *THE UNIVERSAL
DECLARATION OF MACHINES RIGHTS*
Workshop about the debate of machine
rights, its important and its critics.

24 May
*ZOÏP, LEGAL REPRESENTATION
FOR (COLLECTIVE BODIES OF)
NON-HUMANS*
In this first in a series of workshops
the statues of the foundation are worked
out that arranges for the influence of
a collective bodies of non-humans within
a "zoöp".

26 May / 12 June / 17 July / 14 Aug
BENNET EDWIN KRUIT,
SELECTIVE AUDITORY ATTENTION
Collective workout and workshop on
focus and awareness in relation to sound
and a connection to the whole space/time
continuum.

13 June
BORDER SESSIONS, *HOW TO
MEASURE THE ECOLOGICAL
DEVELOPMENT OF A ZOÏP?*
Workshop on the conceptual framework
for a tool to assess zoöconomic conditions.

13, 20, 27 June
DANAE IO & CALLUM COPLEY,
SCHEMAS OF UNCERTAINTY
Series of workshops on uncertainty
as a generative space, with artists/
researchers.

13 June
WORLD WILDER LAB,
SECRET MULTINATURAL AGENTS
This workshop explores how to live
and work in partnership with other
nonhuman makers.

14, 15, 20 June
MONA LISA'S, *NEUHAUS AFFENKÄFIG*
Three-day imagination training with
artists' collective Mona Lisa's and several
guest tutors.

16, 23, 30 June
JUNE YU, *SCALE TRAVEL*
Workshop traversing different scales of
time/space, bridging human and non-
human, living and non-living matter.



16 June
HET BAUHAUS IN RHOON
Study session and excursion to the 'Voorbij de Wegen' house, designed by Bauhaus alumnus Jan van der Linden.

18–23 June
2ND YEAR GRAPHIC DESIGN
STUDENTS GERRIT RIETVELD
ACADEMY, *ONE POINT FIVE DEGREES*
Public re-assessment/redesign of the IPCC report on climate change.

20 June
COOKIES, BODY BUILDING
Speculative lectures and performances on the common radical language that Lina Bo Bardi and Clarice Lispector developed in Brazilian architecture and literature in the 1950s–'80s.

22 June / 6 July / 7 Aug
CAROLIN LANGE & DICO KRUIJSSE,
*UNDER THE SAME SUN:
A COLLECTIVE BLUEPRINT*
Workshop using cyanotype technology to collectively explore the relationship between (sun)light, time and objects.

27 June
ARTHUR BOER & BORIS SMEENK,
OBJECT DETECTION ROLEPLAY
Performative workshop on algorithmic object recognition.

27 June
ADEOLA ENIGBOKAN,
*ARCHIVING THE CITY OF THE FUTURE:
THE TAROT & URBAN TIME LECTURE*
Lecture/workshop by environmental psychologist Adeola Enigbokan, on tarot, time, rhythm and moving through the city.

28 June
CREATIVE MORNINGS X NEUHAUS
Monthly breakfast lecture for the creative community.

4 July
*Z33, NUCLEAR CULTURE
ROUNDTABLE: DESIGN FOR THE
DEEP FUTURE*
Cross-disciplinary conversation on scientific, artistic, ecological, socio-political and infrastructural perspectives on nuclear waste management, with Z33.

4 July
*MALWARE – SYMPTOMS OF
VIRAL INFECTION*
Opening of an exhibition on the history, evolution and socio-political significance of the computer virus including lecture by media theorist Jussi Parikka.

5 July / 16 Aug / 23 Aug
*THE HOUSE OF BEING,
SCHOOL FOR THE APOCALYPSE*
Series of workshops in a Summerschool, on the interaction between art, death, and the end of our current mode of being.

6 July / 10 Aug
EVELINA DOMNITCH & DMITRY
GELFAND, *AEROBIOME*
Workshop on living matter, microbiology, biochemistry and aerial ecosystems.

11 July
*THURSDAY NIGHT LIVE!
SUMMER SPECIAL X NEUHAUS*
Last—and special—Thursday Night Live! before the Summer break, addressing climate change through a Winter Special in July.

11 July
ALI ESLAMI, MAMALI SHAFABI AND
KLASIEN VAN DE ZANDSCHULP,
SACRED HILL
Opening performance of a VR-installation by the artists.

2 July
*ZOÛP, DESIGNING A PROTOTYPE OF
A ZOÛNOMIC MONITOR*
Workshop, building on the findings of the previous edition, on the actual design of a tool to monitor a human/non-human cooperative.

13 July
OLLIE GEORGE, *ELIZA LUDD &
THE FOG*
Workshop starting from historical fiction and working towards spaces for a truly 21st-century User.

13 July
NIGHT(S) OF PHILOSOPHY,
THINKING WITH TONGUES
A walk through urban ecosystems in the Rotterdam cityscape, during which participants can eat, taste, harvest, pick and sow.

14 July
RESEARCH INSTITUTE OF BOTANICAL
LINGUISTICS, *EXERCISING CROSS-
SPECIES SURVIVAL*
Lunch and workshop, inspired by the social behavior of plants and other entities.

14 July / 28 July / 18 August
JOOST VAN VEEN, *SHIATSU*
30 minute Japanese pressure point massage as an alchemical process.

27 July
GERJAN PIKSEN, *PRIMORDIAL SOUP*
Lecture, guided meditation and sound piece on the primordial soup.

1 Aug
*SANDLAB: EXPLORING ROTTERDAM'S
DEPENDENCE ON SAND*
Fieldtrip and workshop on human-material relations in and around Rotterdam, with artistic researcher Michaela Büsse and others.

3 Aug
INÈS LEVERRIER PÉBORDE,
WHAT DOESN'T KILL YOU
Performative lecture on the changing significance of toxins.

11 Aug / 1 Sept
NADINE BOTHA, *SUGAR: A
COSMOLOGY OF WHITENESS*
Series of workshops building towards an alternative history of health, modernity and colonialism from the perspective of a sugar molecule.

24 Aug
ANNIKA KAPPNER, *AQUARIAN
GARDENS LIVE SOUNDWALK*
Live walk through The New Garden reflecting on its (bio)diversity and complexity through sensory experiences.

27–30 Aug
LISETTE SMITS, *OTHER VOICES*
Three-day summerschool on voices, language, the law, bodies, and more-than-human logic.

29 Aug
JOHANNA WEGGELAAR, *A HISTORY
OF THE WORLD BY THE ALGAE*
Workshop on writing and visualizing a 'world history' from the alternative temporal, spatial and strategic perspectives of algae.

31 Aug / 1 Sept
SHIFT, *SHIFT OUR ECO-BODY*
A so-called '24-hour nomadic (un)learning' design school', with eight blocks of three-hour working sessions led by an Advisory Board of six different guest tutors.

4, 5 Sept
STUDIO CREAM ON CHROME,
PROXIES ON TRIAL
Fictional debate on notions of 'control' and 'responsibility' in light of (non-)human contributions to issues like climate change.



5 Sept
JOHANNA WEGGELAAR,
ALGAE MANIFESTO
Workshop on writing a manifesto celebrating human-algae dialogue and rethinking notions of individuality and symbiosis.

5 Sept
WATERSCHOOL, *WATER MATTER*
An evening full of water curated by Rianne Makkink (WaterSchool), with physician and certified Hado instructor Yuka Mizusawa (The Messages from Water) and designer Alike van der Kruijs (Water as Design Entity).

5 Sept
JARD, *REDESIGNING AFFECT SPACE*
Conversation and film premiere on the interplay between urban public space and mobile technology, with Eric Kluitenberg, JARD and PolakVanBekum.

5 Sept
EVA BULLENS & FLOORTJE ZONNEVELD, *THE SLOW ADVENTURE*
Collective drawing, printmaking, audio recording and exploring workshop on humans' place in nature.

5 Sept
HENK PANNEKOEK, *AQUA AURORA*
Get to know the special powers of water in this tupperware party on 'vital water' by Henk Pannekoek.

6, 7 Sept
JARD, *CONTRACTS BETWEEN HUMANS AND COLLECTIVE BODIES OF NON-HUMANS*
Two workshops that will use artificial intelligence to analyse the meaning of collective movement in public space.

6 Sept
WENDELIE VAN OLDENBORGH, *TWO STONES / WANT DE GROND BEHOORT ONS ALLEN TOE*
Exploration in film of the lives and ideals of Bauhaus-trained German architect Lotte Stam-Beese and Caribbean activist and writer Hermina Huiswoud through the dialogues and performances of contemporary protagonists.

6, 7, 14 Sept
POLAKVANBEKKUM, *FAR IS NEAR*
City walk and workshop to 'become' different objects like a tree, a bridge, a car or a bus stop.

8 Sept
MURAT ALI CENGIZ, *MUSICOGRAPHICS*
Performance that turns a trusted Bauhaus method on its head: whereas in his years at Dessau Wassily Kandinsky used musical notation and scores as an inspiration and tool in his design classes, a hundred years later architect and musician Cengiz is guided by design in writing and presenting an improvised composition.

11 Sept
WAELEL ALLOUCHE, *WAYS OF KNOWING: MATERIALISING THE GAZE*
In this meeting, participants will develop a better understanding of phenomena around them on the basis of self-constructed 'tangible data'.

12 Sept
ORGANIC ARCHITECTURE
Mini symposium providing historical and more recent perspectives on organic (landscape)architecture in the 1970s and 1980s.

12 Sept
JOHANNA WEGGELAAR, *DESIGNING HUMAN-ALGAE ENCOUNTERS*
Workshop on establishing prototypes or experiences permitting physical encounters with algae, beyond their productivist application.

12 Sept
ALI ESLAMI & KLASIEN VAN DE ZANDSCHULP, *SACRED HILL*
Performative experiment as part of the VR experience *Sacred Hill*.

13 Sept
MULTISPECIES STUDIO VISIT
This special iteration of Studio Visits initiates a cross-pollination of multiple Rotterdam-based studios involved with multispecies approaches to the design practice in the city.

15 Sept
DE VROEDE VROUW, *WATER DOWSING*
Explore the ancient practice of water dowsing with Betty Spruyt and learn how to work with earth radiations.

15 Sept
ANNIKA KAPPNER, *AQUARIAN GARDENS LIVE SOUNDWALK*
The soundwalk by artist Annika Kappner invites you to explore the (bio) diversity and complexity of The New Garden

through the sensorial; to engage with The New Garden through the body as a space to connect to the feminine qualities of receptivity and coexistence to access other, more-than-human, possibilities of knowing and being.

19 Sept
GHOSTWRITING FILES
This Design Dialogue focuses on the shifting position of the designer within the global geography of freelancing and current economic climate in the creative sector; one where labour is increasingly outsourced, delegated, masked and displaced.

21 – 22 Sept
THE HOUSE OF BEING, *APOCALYPSE CAMP*
During the three-day camp with The House of Being, students will implement the findings of the School for the Apocalypse and further develop their interventions and projects.

Oct
NATURE-INCLUSIVE DESIGN IN THE CITY
Double booklaunch initiating a cross-pollination between two recently published guidebooks to nature-inclusive design in the city.

Nov
REDESIGNING THE DESIGNER
Education meeting in which professionals and stakeholders from the worlds of design and education discuss the future of (design) education beyond human-centred design.

Het Nieuwe Instituut for Architecture, Design and Digital Culture looks at the designed world and how it is shaped by new technologies, novel ideas and shifting social priorities.

The notion of innovation—central to all the activities of Het Nieuwe Instituut—is expressed through speculative explorations of the future, as well as critical reflections on the past and present potential for renewal.

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