

0 | Vader | Scheiding | Verplaatsing
1 | Vader
2
3 | Verhuizing
4 | Broer | Tehuis
5 | Broer | Kindertijd | Verhuizing
6 | Broer | Kindertijd | Leergierigheid
7 | Broer | Tehuis | Kindertijd | Leergierigheid
8 | Broer | Tehuis | Kindertijd | Leergierigheid
9 | Broer | Tehuis | Kindertijd | Leergierigheid
10 | Broer | Tehuis | Kindertijd | Leergierigheid
11 | Broer | Tehuis | Kindertijd | Verhuizing | Leergierigheid
12 | Broer | Leergierigheid
13 | Broer | Leergierigheid | Schoonheid
14 | Broer | Puberteit | Weigering | Individualiteit | Schoonheid
15 | Broer | Talent | Individualiteit | Bloei | Schoonheid
16 | Broer | Vrouw | Volwassenheid | Onmacht | Chaos | Bloei | Obsessie
17 | Moeder | Broer | Grootvader | Onmacht | Gevaar | Chaos | Intelligentie | Gedrevenheid | Obsessie | Perfectionisme | Behandeling
18 | Moeder | Broer | Vrouw | Binding | Gevaar | Spel | Verhuizing | Geld | Naïviteit | Ondergeschiktheid
19 | Moeder | Broer | Vrouw | Macht | Relatie | Gevaar | Geld | Ondergeschiktheid
20 | Moeder | Broer | Relatie | Macht | Gevaar | Geld | Ondergeschiktheid
21 | Moeder | Broer | Volwassenheid | Scheiding | Hoop | Oriëntatie | Geld | Intelligentie | Brutaliteit
22 | Moeder | Broer | Binding | Relatie | Vertrouwen | Geld | Domheid | Behandeling | Geschiedenis
23 | Moeder | Broer | Relatie | Geborgenheid | Stabiliteit | Geschiedenis
24 | Moeder | Broer | Relatie | Geborgenheid | Stabiliteit | Laalbloei | Geschiedenis
25 | Broer | Relatie | Breuk | Chaos | Verlangen | Biseksualiteit | Naïviteit | Frustratie
26 | Broer | Grootvader | Kindertijd | Oriëntatie | Heimwee | Verlangen | Verplaatsing | Biseksualiteit | Frustratie
27 | Vader | Broer | Vrouw | Kindertijd | Breuk | Oriëntatie | Verlangen | Verplaatsing | Biseksualiteit | Bloei | Kunst | Laalbloei | Bewustzijn | Aandacht
28 | Broer | Binding | Verlangen | Hoop | Verhuizing | Talent | Bloei | Gedrevenheid | Kunst | Bewustzijn | Onafhankelijkheid
29 | Broer | Relatie | Man | Geborgenheid | Verlangen | Kunst | Bewustzijn
30 | Broer | Relatie | Man | Geborgenheid | Verlangen | Stabiliteit | Kunst | Bewustzijn
31 | Broer | Relatie | Man | Geborgenheid | Verlangen | Stabiliteit | Kunst | Tijd | Bewustzijn | Geschiedenis

1 Moeder | Vader | Zus | Broer | Grootmoeder | Baby | Binnenland
2 Kindertijd | Geborgenheid | Geluk
3 Onmacht | Taal | Voorbeeld
4 Belemmering | Vormgeving | School
5 Grootvader | Onwetendheid | Kwetsbaarheid | Bewustzijn
6 Religie | Gemeenschap | Ideologie
7 Geluk | Lol
8 Hyperactiviteit | Verbaliteit
9 Spel | Onwetendheid
10 versing
11
12 Kennis | Onderwijs | Hobby
13 Sport | Passie | Bloei
14 Ambacht | Chaos | Kameraad | Lol | Gedrevenheid
15 Puberteit | Plezier | Leergierigheid | Opleiding | Beroep | Werk | Religie
16 Oriëntatie | Chaos | Hoop | Voorbeeld | Film | Gevaar | Verantwoording
17 Relatie | Natuur | Naïviteit | Muziek | Ontwrichting | Geld | Gevoeligheid
18 Relatie | Breuk | Passie | Anarchie | Chaos | Twijfel | Criminaliteit
19 Relatie | Overgangsgebied | Inspiratie | Keuze | Precisie
20 Relatie | Breuk | Behoeft | Keuze | Geld | Onafhankelijkheid
21 Relatie | Binding | Volwassenheid | Droom | Stad
22 Relatie | Eenzaamheid | Verhuizing | Geluk | Gevaar | Vrijheid | Buitenland
23 Relatie | Vertrouwen | Stabiliteit | Opleiding
24 Relatie | Blijdschap | Sculptuur | Film
25 Relatie | Geluk | Geliefde
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human park amsterdam 2009 gerrit rietveld academy

matrixGRA

as part of our theory programme, we (= the first year students) would like to invite ALL Rietveld students to create their own personal matrix in the period

Monday 23 March to Saturday 4 April 2009

matrix GRA is a portrait in letters of 'the' Rietveld, which is attended by a thousand students with sixty different nationalities, each one with his or her own cultural, ideological and social background. The research project reveals life histories – the collective and individual circumstances of students' lives.

human parkGRA

the philosopher Peter Sloterdijk redefines the question of existence in terms of place of residence: what counts is not *what* someone is, but *where*: that is, in the world, or more precisely in a 'human park' (Menschenpark).¹ The Rietveld is one of the many areas of the human park; every student comes from somewhere else and will go somewhere else afterwards. What concerns us here is what they bring with them, in terms of expectations, knowledge, history, dreams, gaps and goals, and what they will take with them when they leave, in terms of intentions, experiences, relationships and commitments, disappointments, desires and perspectives:

*as an individual at the Rietveld, your initial focus is on yourself, the group of people around you, and your teachers. You move around the building, you do your work, you have your lunch and talk to people. But how conscious are you of the people around you? Who do you really know? What do you know about that student on the third floor, his or her background and goals? What are the similarities and differences between you and the 'other'?*²

studyGRA

what is the significance of these factors within the practical context of four years of study at the GRA? What is the relationship between an intentionality that is free of obligations and the need to belong to a community? Forming a personal view of society – in which each person carves out a certain place and adopts a certain position – is a process, an action, or, as Hannah Arendt calls it, a combination of labour, work and action. Artists, more than any other members of society, have to adopt an explicit relationship to labour, work and action within the public or political space.

labour produces what is needed to sustain the human organism. It also satisfies needs such as activities designed to preserve human health and activities in and around the house.

work creates durable objects such as houses or works of art. It transcends the fulfilment of needs. It is through your work that you can show what you are: a project development specialist or artist, for instance. Work is contingent on action.

*action uniquely takes place between human beings and corresponds to the human condition of pluralism. It is through action that you can show who you are. What counts here is not expertise but participation in political life and forming judgements. Forming judgements is a political faculty, the ability to place yourself in someone else's shoes. In forming judgements, you show how you think politics should be conducted.*³

labour, work and action account for a substantial part of every community – any kind of community, not just a college or an art school. Observing and getting to know cultural, ideological and social traditions are ways of seeing 'the other' or difference – of attaining pluralism in society as a thinking and acting human being. By placing yourself in the position of the other, by imagining yourself in the other's context, you can try to get to know, to reach, him or her. One possible starting-point for this process is compiling and sharing life histories.

projectGRApavilion

each matrix is the formal account of a life, a compilation, emphatically devoid of emotional content. A cut-and-paste collage of words that is applicable to the different stages of a person's life. Each student receives a vocabulary list with 156 basic keywords in the approximately 30 languages of the Rietveld's present student population.

Words are selected, cut out and pasted onto a sheet of paper alongside figures indicating the person's age. The keywords are general: family, happiness, relationship, status, disappointment, expectation, training, goal, care, etc.

They lend themselves equally to deployment in a positive or negative way, and they are applicable to each and every human life, without implicit interpretation or suggestive connotations.

The keywords are then subdivided into the sub-themes of culture, ideology and social interaction, in specific terms such as affection, friendship, despair, companionship, state, mentality, death, commitment, panic, lover, love, violence, trust, homesickness, neglect, addiction, separation/divorce, vision, etc. The resulting matrix can serve as a basis for thinking and talking about positions within the Rietveld Academy and within society – your own and that of the other.

resultGRA

by the end of the project, a thousand matrices will cover 300m² of wall space within the GRA, a graphic representation of similarities and differences in presence.

dataGRA

for

all Rietveld students

by

students in the first year of their main discipline (first vakjaar)

teachers will be present to explain and discuss the project and to answer questions.

when

23 March to 4 April 2009

every day, from 10 a.m. to 8 p.m.

where

Rietveld Pavilion

how

vocabulary lists will be available in all languages in the Rietveld pavilion. Leafing through the lists, you cut words out and paste them into your matrix, either there or somewhere else.

duration

making your matrix will probably take a few hours, depending on your working method.

presentation

the matrices will be shown in the GRA building from day 1, gradually growing into a monumental GRA portrait 2009.

contact matrix@rietveldacademie.nl

projectGRAMatrix

was devised as part of Ulrike Möntmann's theory programme

many have provided support to make the project possible:

Directors Tijmen van Grootheest and Ben Zegers

Lecturer Jeroen Boomgaard

Buro Rietveld: Gijs Müller

Coordinators and teachers of all departments

GRA students

¹ Peter Sloterdijk (born in Germany in 1947): Regeln für den Menschenpark. Ein Antwortschreiben zu Heideggers Brief über den Humanismus, 1999

² Students in the first vakjaar of the GRA.

³ Hannah Arendt (born in German in 1906, died in the US in 1975): The Human Condition, 1958

