

of other languages' gaan lezen. Het begon met 1500, toen het eerste officiële woordenboek is gemaakt. Toen werd Engels alleen nog in Engeland gesproken. In 1600 kwamen de kolonies erbij, later Amerika etc.. Dat heb ik in kaart gebracht met een filmpje. Maar daarna dacht ik: 'Dit kan helemaal niet, want dan moet ik eerst heel die geschiedenis kennen. Over hoe het precies in de kolonies ging, waar de taal echt werd gesproken etc.'

Ik had inmiddels zoveel kleine, losse dingen gevonden, over de geschiedenis van het Engels, hoe zo'n taal groeit, waar die woorden vandaan komen. En ik was tussen~door ook nog afgedwaald naar rijm~woorden~boeken, boeken met leen~woorden, boeken over zogenaamde 'valse vrienden', over taal in de journal~istiek, over vertaal~machines, spreek~woorden, reclame~taal, etc. Zoveel dingen, en ik kon ze niet allemaal laten zien. Op een gegeven moment ben ik maar gestopt met zoeken. Ik dacht: 'Ik ga niet meer naar de bieb'. Anders heb je zoveel en weet je niet meer wat je ermee moet doen. Ik wilde niet een soort reader maken waarin alle soort informatie stond die ik had gevonden. Niet iets van: 'Dit is de informatie' en 'Ik ben naar de bieb geweest en ik heb een nieuwe selectie gemaakt'. Die boeken bestaan al, dus ik zie niet in waarom ik ze bij elkaar moet zoeken. Ik wilde iets doen met mijn blik hierop, mijn visie, in plaats van dat letterlijk kopiëren. Uiteindelijk is het toch wel zinnig geweest, al die boeken, al dat verdwalen. Ik was hier niet op gekomen, denk ik, als ik al die boeken niet had gebruikt.

LIST  
On a wordlist  
Jens Schildt

I just started collecting words I thought were connected with graphic design somehow — I went from A till Z in the dictionary and I also listened to what words were used in the discussions at school — approach is a very common word for

example and abstract and association also — I didnt have a system to pick out the words — but it is words that I think are connected — I made categories for all the words — that is how the structure of the whole book was made — as a graphic designer

I can — I can be — I can do and I can have — I also made sentences with them — the wordlist is really dry but these sentences make it a bit more alive — sentences like I can be well-read on a certain subject — I can visualize my ideas — I can mix different typefaces — and I can bother people with my opinions — for the X the Y and the Z I could not find so many words of course — the X is xylophone that was an instrument so I had to add it — and x-ray like in — I can do an x-ray — the Y

was just one word in the category I can do — I can do yearly trips to places I have never been — for the Z I had I can zap I can zoom and I can do zigzag-typography — it became my personal view on it what I think graphic design is and also what I think graphic design can be — it became proposals of what it can also be — I can do something else than these regular posters — maybe you can find words that suggest another direction — it is also to give inspiration — I realize now when I do this book again for the whole Rietveld it has to

be a bit more general — the words are still pretty good as a general list of words for an art-student — I just have to take away some specific graphic design words like agency and a sentence like I can have an elastic band to bind a book with — is not working anymore — I will take away some words and add some — I will go through another dictionary this time — the online Oxford dictionary — I look at the words and if I

do not connect them at once they will not be part of the list — it is not about showing off with fancy words it is just a matter of making connections — for instance maybe abracadabra — a word said by conjurers when performing a magic trick — I would pick — yes that could be art — the word things is not in the list yet but now it has to be — I can do things — that is general enough

CRITICISM  
On science fiction  
Assaf Bezalet

It's a series of books written by a Russian author called Isaac Asimov. He started to write this series in the fifties. He's a chemist and his novels are based on real science. This specific series of books, the *Foundation* series, is about a mathematician who developed a way to foresee the future in a mathematical way, which is based on a real mathematical theory. Of course it's a theory, but Asimov made it into a real thing. In short, the whole series is about how they make this kind of foundation, an institute. Its job is to foresee the future through this

mathematical principle and guard the galaxy. There are quite a lot of books in the series. He started writing it in the fifties and he finished in the eighties.

You get the feeling in this book that he is criticizing the government and the organisations that human kind makes. There's an emperor for example in here, it's kind of a totalitarian government, which he is criticizing in a way. But there are no distinct links to our times. The whole book is going from this year into a thousand years into the future. He's talking about a lot of emperors and leaders and people that work in consuls. So you do have a lot of criticism about governments, but it's not as specific as for instance in *Animal Farm* from George Orwell, where you have specific criticism to the communist regime in Russia. There you have the pig Napoleon that is Trotsky, but in these books there's nothing like that.

It's trying to show that humankind is hectic and unpredictable, even though it is about predicting the future. It's showing that many times it is impossible to predict things. A lot of times things are going wrong, not according to their plans, because the human spirit is something you cannot really grasp.

I was kind of inspired by this book because I'm making a work about statistics; how today we use statistics in everyday life to try and see what will happen tomorrow: in economy, weather etc. I'm looking for a way to show the interesting part of statistics, not just to write figures. I want to show that it can really change how we live. It's not just numbers. It's actually something that is governing our life, without us knowing it even. For instance they say: 'We know statistically that the economy is going down', and then it goes down, because everybody is not buying shares, or not selling their shares. It's kind of making the people feel something so it will really happen. It's a self-fulfilling prophecy.

That's also something Asimov is talking about; maybe half of the things that are happening in this book are actually because the people know, so you don't know if you really predict the future, or you give some kind of hint that it will happen. I think today the media is doing things like that already: giving the people hints about all kinds of information, be it the war in Iraq or economy, politics, it doesn't matter. To make people already believe in something, so maybe then when it happens people are already used to it.

In general I like science fiction a lot. Science fiction is a very old thing actually. If you take Jules Verne for example, which everybody knows I think, you can admire the power of science fiction. He wrote about a lot of things that at that time were not there, or did not happen, and not so long after all this things happened. That's one thing I admire in science fiction. A lot of times the things that are happening are coming from the imagination of people. Why did we get to the moon? Maybe if Jules Verne never have written *From the Earth to the Moon*, we would never have thought about it even. I doubt it, but still... Or *Twenty thousand Leagues under the Sea* also, maybe there would not be submarines, and so forth. The other reason why I like science fiction is because of its criticism about society. In science fiction it's very easy to criticize certain aspects of humanity, because there we can go into the extreme. It's not supposed to be real, but at the same time we can criticize things that are real for now. You can take certain subjects of today and think how it will be in ten years and then criticize actually the times of today with the future of it.