

# Graduation Show 2006

SK

DA

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CG

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Piet Zwart Institute  
Media Design

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# When Designs Flicker

## Florian Cramer

When Designs Flicker  
April 30th, 2006

In 1976, developmental psychologists Harry McGurk and John MacDonald dubbed a video recording of a person pronouncing the word “ka” with the a sound recording of a person uttering the syllable “ma.” Unlike in movies dubbed into a different language, listeners actually “heard” the syllable formed by the lip movements as opposed to the one that was spoken on the audio track. Alternatively, the audio-recorded syllable “ba” synched with the lip pronunciation of “ga” results in a perception of the word “da.”<sup>1</sup> Various demonstrations of this phenomenon exist in the web, for example on the site [http://www.media.uio.no/personer/arntm/McGurk\\_english.html](http://www.media.uio.no/personer/arntm/McGurk_english.html), proving not only that the effect works, but that it functions even when the video has only a poor resolution and image quality below older analog home video standards. The “McGurk effect” (as it is officially called) demonstrates that what we see can actually *alter* what we hear. It also shows that different sense perceptions can not be isolated, but interfere, thus rendering classifications and separations of single “media” more problematic than it conventionally seems. The effect is also shakes our common assumptions of the physicality of sense perception, showing how perception is neither passive, nor objective, but literally means to *make sense*. Feeding those makings of sense back to the senses, Dragana Antic’s *Sounds of the Qualia* is a precise reflection of this. When user of her installation hear their own footsteps anew, as unfamiliar sounds, behavioral automatisms get disrupted and exposed. Just like in one’s puzzled observation of the McGurk effect, perceptual awareness results not only in heightened critical awareness of oneself in relation to one’s environment. Such deconditioning also reveals the subconscious and imaginary.

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1. Harry McGurk and John MacDonald. Hearing lips and seeing voices. *Nature*, 264:746–748, 1979.

Florian Cramer



Robert Fludd, Picture from *Utriusque cosmi historia*

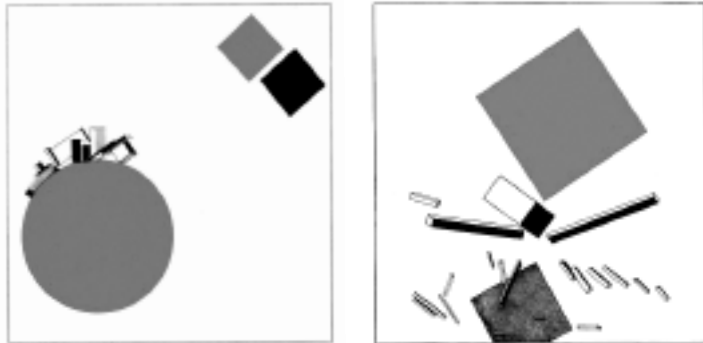
A famous illustration in the *Art of Memory* chapter in the book *Utriusque Cosmi Historia* (“History of Macrocosm and Microcosm”) of the 17th century hermetic philosopher Robert Fludd shows a man “seeing” in his mind images of among others an obelisk and the Tower of Babel through his “eye of the imagination” (*oculis imaginationis*) – depicted in an itself imaginary way as a third eye, located on the person’s forehead.<sup>2</sup> It is a powerful early depiction of how imagination (literally) means to shape images in one’s mind that don’t exist in front of one’s two actual eyes. This renders Fludd’s illustration an emblem of the fantastic, utopian, (literally) visionary and eccentric. Remarkably, the visions depicted include architectural designs. It becomes indeterminable whether they are pre-existing forms and signs shaping the imagination, or new forms shaped by the imagination. What’s more, the question of whether they fit the conventional category of “art” or “design” as in “applied arts” becomes entirely obsolete.

Our consciousness, it follows, is intrinsically interwoven with designs. Constructed objects and spaces map a mental territory. They have, as

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2. Frances Yates. *The Art of Memory*. Routledge & Kegan Paul, London, 1965.

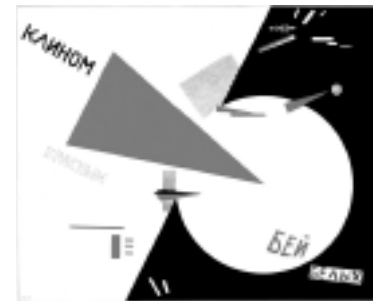
Fludd's illustration shows, an inherent dialectic of both constraining and opening up our imagination: Limiting it – likely, but not necessarily – to Euclidian dimensions, anthropomorphic measures and cultural archetypes on the one hand, elevating it beyond the confines of the ordinary on the other.



El Lissitzky, two pages from *About 2 [Squares]*, 1920

The children's book *About 2 [Squares]*, created by the Russian constructivist El Lissitzky in 1920, shifts such imaginary designs to a scenario of reinventing culture through redesign. Similar to a comic or flip book, it tells, in six consecutive full page images, the abstract story of a red and a black square flying through space, landing on a planet that is governed

by a “storm” of black objects; the squares explode them and build a new order.<sup>3</sup>The book conceives of itself as a loose instruction code by telling its young readers “not to read,” but act out the story with paper, sticks and bricks. It thus unifies imagination and objects, the abstract and the concrete, and becomes itself a building block of something new. Cheryl Gallaway's *Open Wardrobe* functions in a very similar way. It, too, mobilizes art and design to make them infrastructures, understanding them as world-making in a literal, not only metaphorical sense. However, the building blocks – garments – are not conceptualist, but anthropomorphic and intimately physical, microcosmic and not macrocosmic. By this, and by subjecting its social software code ultimately to the community, it expresses a humble scepticism not only regarding, but also in its design.



El Lissitzky, *Beat the Whites with the Red Wedge*, 1919

3. El Lissitzky. *About 2 [Squares]*. MIT Press, Cambridge, 1991.



*Design for The Little Goat*, 1917

Just like Fludd's illustration, Lissitzky's story of the squares collapses traditional differentiations of "art", "design" and speculative thinking. Not being humble however, he writes a straight-forward program of revolutionary modernism that, with its lurking missionary militance and unification ideology, is admittedly problematic. In a city like Rotterdam whose architectural modernism is the historical result of Germany having bombed the city in the Second World War, Lissitzky's story of objects flying from the sky to explode old architectures becomes highly ambivalent. Yet, the iconography of Lissitzky's story is complex and has an anti-fascist background. The fourth image, a red square vertically crushing the old order of things, paraphrases a billboard he had designed in the year before, the famous *Beat The Whites with The Red Wedge*. The latter, propaganda for the Red Army in its fight against the monarchist white troops, specifically addressed the Jewish population of Russia: Subverting the slogan *Beat The Jews*, it reminded viewers of the antisemitism of the right-wing forces. In addition, it reused the Jewish iconography of his 1917 illustration to the Haggadah children's story *The Little Goat*, showing an angel who punishes slaughter on earth by pulling his sword in heaven and striking it down to earth.<sup>4</sup>

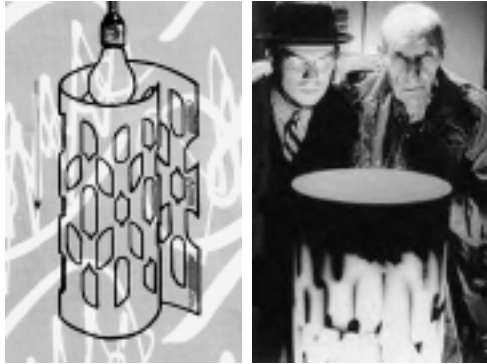
Lissitzky's subsequent abstraction of the motif not only secularizes it. The image turns into a general reflection of how that which in Fludd's depiction was limited to imagination could be made material designs and spaces which would recursively allow new imaginations to develop. Lissitzky's designs could therefore be seen as even more speculative and fantastic than Fludd's imaginary architectures. They render themselves no less intricate figures of reflection despite their shift from metaphysics to design.

4. Alan C. Birnholz. El Lissitzky and the Jewish Tradition. Studio International, 186(959): 133, 1973.

Postmodern art criticism, set off among others with Jean-François Lyotard's *Postmodern Condition* in 1979 and Rosalind Krauss' *The Originality of the Avant-Garde and Other Modernist Myths* in 1981,<sup>5</sup> nowadays has degraded into a routine bashing of 20th century avant-garde modernism and an ostensive contempt among curators and artists for problematizing form and design. What tends to be overlooked in avant-garde modernism, and lost in a superficial understanding of design, are its experimental and speculative projects to not merely comment upon, but actually adjust reality. Radical reinvention of languages was a key program of the 20th century avant-gardes. It is encouraging to see a student project like Sasson Kung's *Love Language System* no longer refraining from such an endeavor, not restraining itself to merely criticizing codes. *The Love Language System* solves its design issue, the utopia of a universal language, in a humble and playful way. Even if it were less modest, dismissals of language reinvention has also become cheap talk, that deconstructs itself in its own metaphysical assumption that language, and codes, are not cultural constructions that could be altered, and constructed differently.

5. Jean-François Lyotard. *The Postmodern Condition*. Manchester University Press, Manchester, 1984 (1979).

## When Designs Flicker



Design of Brion Gysin's *Dreamachine*, David Woodard and William S. Burroughs in front of a *Dreamachine*

Reality adjustment thus is made on the very level of the signs and objects that make up a world. Tsila Hassine's *Ctrl-F(r)eadar* takes a reciprocal approach to Sasson Kung's synthesis of letters and words by constructing an analytical device that shapes our perception of written language, and thus effectively the language itself. By showing how words in the Internet achieve their meanings through different contexts, the *Ctrl-F(r)eadar* maps language as a social product. If the use of the software conversely influences human understanding and usage of language, a strange feedback process results, triggered by the program's filtering politics.

## Florian Cramer

The McGurk effect shows that no third eye, as in Robert Fludd's image is needed to impose subjective over physical reality, but that the interference already happens with the two eyes we have. Another example is the flicker effect, artistically employed in Brion Gysin's *Dreamachine* and Tony Conrad's experimental films from the 1960s, triggering color and visual form hallucinations when a stroboscope light meets a frequency of around 30 Hz. Yet another is the fact that we can hear sounds from a sound source that isn't physically capable of reproducing them – such as low musical notes from a cheap transistor radio – because our brain automatically reconstructs them solely from their overtone spectrum. Lossy audio and image compression codecs such as MPEG and JPEG are based precisely on such “psycho-acoustic” and psycho-visual phenomena.



Peter Kubelka in front of the laid-out footage of his 1960 film Arnulf Rainer

If perception doesn't match physical laws, it also means that synthetic composition methods in art and design based on strictly physical parameters are founded on false aesthetic premises. This in turn affects 20th century formalist modernisms: constructivist art with its foundation on the square grid for example, and avant-garde music from Arnold Schönberg's dodecaphony to Karel Goeyvaerts', Pierre Boulez' and Karlheinz Stockhausen's serialism. The latter boiled down to a total physical parameterization of sound and its subsequent arrangement into permutation rows. It resulted in a complexity of polyphonic patterns that could be grasped only through formal analysis of the score, but rarely or not all by the human ear. Likewise, Peter Kubelka's abstract film *Arnulf Rainer* from 1960, composed only of monochrome black and white frames according to a serialist method, is a visually impressive composition and design on the photographs that show the film laid out as a vertical grid on a wall. But this quality is lost, and the film appears like flicker, when its projection dissects it in time rather than unfolding it in contiguous space.<sup>6</sup>

Today, this film reads as an early radical example of digital art in which a binary code functions as both source and visuals, structure and perceivable result. It coincides, both historically and aesthetically, with the *first manifesto of permutational art* of the French information theoretist Abraham M. Moles from 1962.<sup>7</sup> This pamphlet, published originally in German and later expanded into a book *Art and Computer (Art et Ordinateur)*<sup>8</sup>, proposes to refound the arts upon the algorithmic combinatorics of their particular elements and physical parameters: serial and aleatory composition in music, word permutations in

experimental poetry, constructivist abstraction in painting. According to Moles, the objective is to "narrow down and exhaust the *field of possibilities* accessible through a 'set' of rules" for the composition of the material.<sup>9</sup> It was, in other words, a radically formalist variant of the belief that the medium is the message. Along the lines of Claude Shannon's information theory, Moles proposed to conversely conceive of aesthetic perception as computational. Aesthetic criticism should therefore be based on a reverse-engineering that "determines the redundancy of artistic messages through the coding rule of its combinatorics".<sup>10</sup>

With this, Moles set a classical agenda of what first was called cybernetic, later electronic and eventually media arts and design. But already in his writing, the formalisms become eccentric and border on phantasmagorias. He takes, for example, Sade's novel *The 120 Days of Sodom* as a model of a computational eroticism, and thus transgression and reinvention of culture. It took three decades until the later 1990s when such eccentricity, the surrealism of formalisms, found its expression in the digital arts, in the works of Dutch artists (and former Piet Zwart media design research fellows) jodi, or in the frequent pastiches and remobilizations of abstract art, constructivist graphic design and typography in the pop cultural design of record covers, flyers and web sites.<sup>11</sup>

When binary information turns into flicker, causing hallucinations, it reveals wider implications of aesthetics and aesthetic designs that disprove easy critiques of "aestheticism." The McGurk and flicker effects are so profoundly disturbing because they reveal cracks in our reality

6. Peter Tscherkassky and Gabriele Jutz. Peter Kubelka. PVS Verleger, Wien, 1995.

7. Abraham A. Moles. *erstes manifest der permutationalen kunst*. Stuttgart, 1962.

8. Abraham A. Moles. *Art et Ordinateur*. Casterman, Paris, 1981 (1971).

8. Abraham A. Moles. *Art et Ordinateur*. Casterman, Paris, 1981 (1971).

9. Abraham A. Moles. *erstes manifest der permutationalen kunst*. Stuttgart, 1962,

p.2. my translation

10. Abraham A. Moles. *erstes manifest der permutationalen kunst*. Stuttgart, 1962, p.2. my translation

11. The catalogue *Abstraction*

Now, which includes jodi and former Piet Zwart media design research fellow Peter Luining, documents this tendency, Künstlerhaus Wien, Norbert Pfaffenbichler, and Sandro

Droschl, editors. *Abstraction Now*. Edition Camera Austria, Wien, 2003.

and the shakiness of cognition. In turn, they provide hooks for designs to hack conditionings. Since the Greek word “aesthesis” means “perception,” such effects are simple yet radical examples of how aesthetics concerns the human condition.

Aesthetic theory has addressed this dimension since its very beginning. Kant’s notion of the dynamically sublime refers to a force that exerts a vortex-like power upon us while, being a perceptive phenomenon, leaving the freedom of reflection and thus raising human self-awareness.<sup>12</sup> Friedrich Schiller expanded Kant’s notion into a modality of artistic designs by conceiving of the sublime as a result not only of natural, but also human-made phenomena.<sup>13</sup>

Designs of systems or ‘media’ to change perception and cognition of ourselves, our environment and communities: This could be called the common yet radical denominator of the audio installations, information filters, alternative language systems and garment economies in the graduation projects of Dragana Antic, Tsila Hassine, Sasson Kung and Cheryl Gallaway. Interestingly, they all apply designs onto industrially designed objects, attempting to reprogram and reappropriate the latter: audio processing to footsteps in shoes that were typically designed to avoid noise, linguistic algorithms and linguistic type design onto the Internet, and community web sites onto clothing, carving out physical intimacy – feeding back body motion, expressing love, wearing stuff – and conditions of thought. May these designs flicker!

12. Immanuel Kant. Critique of Judgement. Oxford University Press, Oxford, 1978 (1790), §28

13. Friedrich Schiller. Of the Sublime, 1986 (1793). <http://members.aol.com/abelard2/schiller.htm>

Tsila Hassine  
Ctrl-F Reader

# Introduction

ctrl-f reader grew out of my evolving relationship with the Web and its related technology. As the Internet's influence continues to permeate our culture, its role in my daily routine keeps on expanding. On countless occasions, I found myself at a loss, trying to handle an unreadable mass of content, being able to absorb only a tiny fragment of the whole. The traditional way of reading – obediently following the lines top to bottom, left to right – didn't get me far in this hypertextual galaxy<sup>(a)</sup>.

Necessity being the mother of invention, and recognizing my inability to compete with the machine on its own text-processing turf, I decided to join forces with it, and harness it to my own needs. Ctrl-F Reader is the recent outcome of this alliance.

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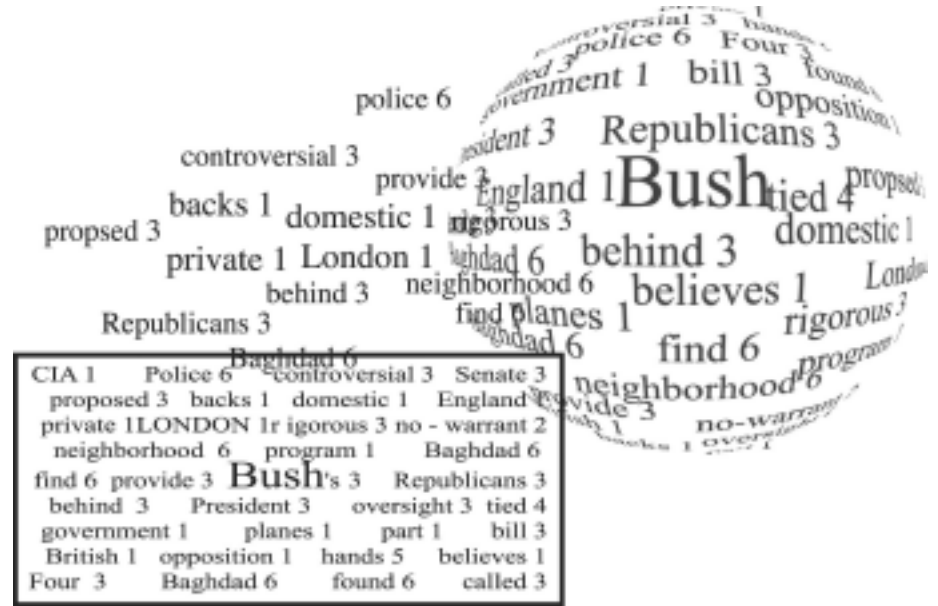
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Tsila Hassine 16

<sup>(a)</sup> Dragana: Is this tool for the Internet leisure surfer?  
What if you need more in-depth information?

Piet Zwart Institute  
Willem de Kooning Academy  
Rotterdam

Sasson Kung



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Another figure that can help explain the importance of language is the German dramatist, stage director and poet. He created a theory of epic theatre in which the audience should not emotionally identify with the characters but rather be provoked to think for themselves. To this end he created the Brechtian concept of 'Verfremdungseffekt' (distancing) in 1927, by Anna

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# Changes in Reading Practices

The appearance of text in electronic form has influenced our relationship with text and the way we practice reading. Simple pattern-recognition abilities (the machine's strong points) save the reader the trouble of linearly going through an entire text just to find the part she is actually looking for. Instead, the reader can access the desired parts directly, while the machine is doing the necessary processing. By "Ctrl-f'ing"<sup>(b)</sup> a text, the reader no longer needs to "know"<sup>(c)</sup> it. Instead, he needs to know how to formulate good search queries.

The shift from physical paper storage to virtual bytes also affects the nature of content. Since digital storage has less limitations than paper, questions regarding inclusion/exclusion are also affected. Editorial decisions regarding which text to include or to exclude – naturally due to space limitations – become less relevant in digital publishing<sup>(d)</sup>.

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<sup>(2)</sup> Cheryl:  
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<sup>(c)</sup> Dragana: what is knowledge? what is the difference between information and knowledge

# The Web

While the abundance of electronic space changes the role of the editor in electronic publishing, this change is even more radical in the World Wide Web, where space has no bounds. The advent of new authoring platforms (namely wikis and blogs) allowed every web surfer to become an author, no prior experience required. This of course results in a textual mass even search engines have a hard time dealing with. This textual explosion, when coupled with the abilities of the new technologies and the machine's unmatched ability for pattern matching beg for new ways of reading. This combination heralds the demise of cover-to-cover linearity practiced since the dawn of print.



language

n

Another figure that dealt with a similar concept was Bertolt Brecht, German dramatist, stage director and poet. He created a theory of epic theatre in which the audience should not emotionally identify themselves with the action that was going on before them. To this end, he created the technique of 'Verfremdungseffekt' (distancing effect),

The Love Language is meant for finding in love

chat (new media) - telephone, fax, postal mail (old media)

# Media Analysis

Communication media plays a key role in the development of culture<sup>(a)</sup>. A culture communicates with itself through its media, and this communication serves to shape its core values – hence the necessity of developing critical approaches to media analysis. One of these tools is empirical content analysis. Content on newspaper, radio and TV is subject to analysis that tracks the use of language and image using statistical methods. On several occasions, this analysis consists of counting the incidence of certain words in news, or events in TV shows<sup>(b)</sup>. This analysis used to be conducted manually and over limited samples. The Web, however, has by now emerged as a (practically) limitless provider of electronically available content, easily accessible for both humans and machines<sup>(b)</sup>. This content format lends itself to statistical analysis, thus also to empirical content analysis.

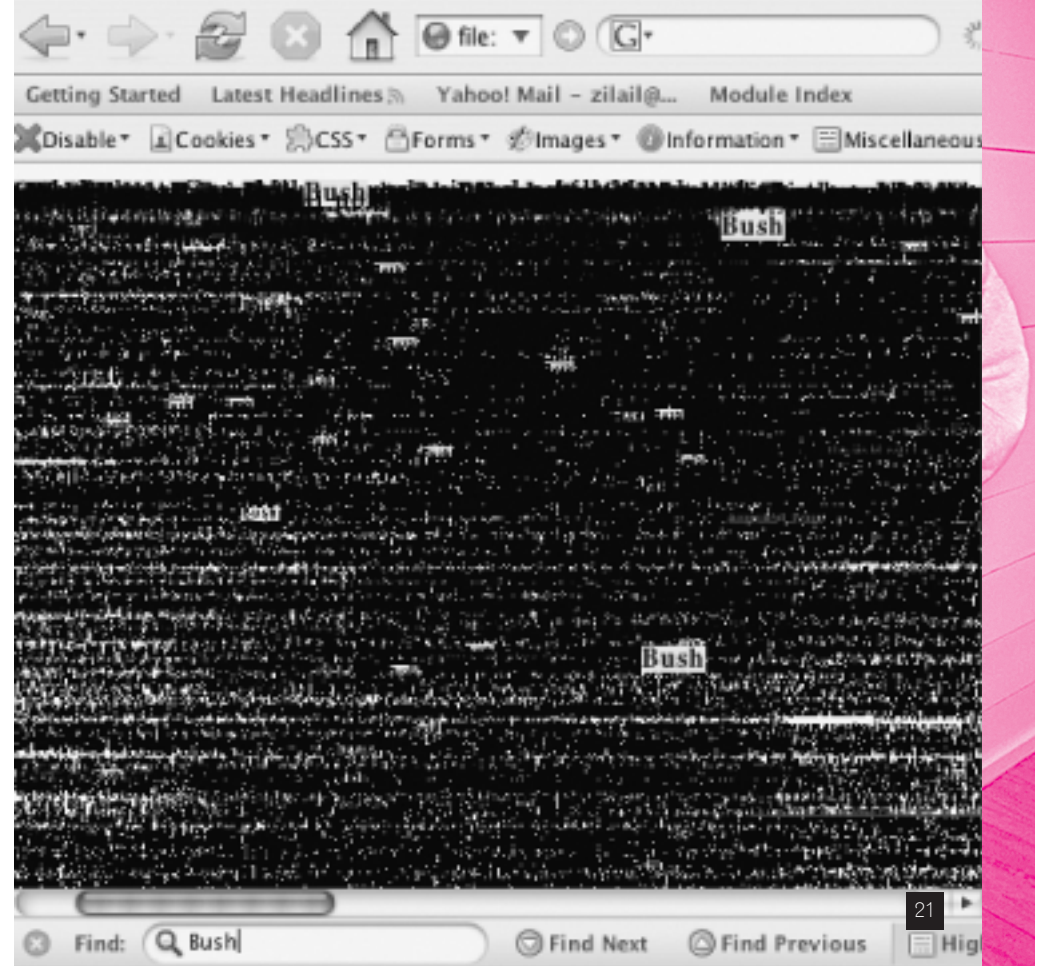
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Tsilia Hassine 20

<sup>(a)</sup>Dragana: Careful when you mention “culture”. Internet and TV have different impact in different parts of the world (some parts don’t have access to those at all...)



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<sup>(a)</sup>Dragana: why do you think repetition of words in meaningful?  
<sup>(a)</sup>Dragana: What are people looking for when they read the newspaper today?  
<sup>(b)</sup>Sasson: do you have access to all Internet newspapers' databases?  
keyboard layout  
design+make  
physical objects  
design+online  
web-site  
design+print  
language book  
participation  
4 couples

President George W. Bush for creating a transition plan for a post-Castro Cuba and accused the administration of threatening his country and its ally Venezuela with U.S. military exercises under way in the Caribbean.

President Bush will seek legislation authorizing a limit on the number of U.S. military personnel in Cuba. President Bush wants to sell this port and the White House today. President Bush captured 68 percent of the vote in a 68 percent Bush district. And at the White House to the Caribbean.

President Bush returned to Washington from South America. President Bush may Face Your Own Transition. President Bush plans to sign proposed legislation for a 500 military personnel in Cuba. President Bush administration official said. The president may have a veto power. President Bush plans to announce that the proposed legislation will be signed.

U.S. naval exercises began in the Caribbean in April. President Bush is to continue the month-long Partnership of the Americas, which includes dozens of planes and helicopters and numbers in the Caribbean. Bush officials say the exercises have nothing to do with Cuba or Venezuela.

Venezuelan President Hugo Chavez has repeated the exercises to threaten his nation. President Bush cared about working with Congress. A full congressional break with Bush on the ports deal is for the Bush administration's policies in Iraq and the military, but the Bush administration took a hard-line stance.

Castro said that a Cuban-born California man accused Bush of using guns illegally from his home told the Los Angeles Times in a jailhouse. Bush administration officials did much of the heavy lifting in the Bush administration. Bush and Singh were in a meeting. After the meeting, Bush and Singh themselves pushed the agenda.

A Pentagon spokesman and other military officials said they had scheduled a joint press conference with the Bush administration. Bush and Singh had scheduled a joint press conference. Bush and Singh had scheduled a joint press conference.

61-year-old Robert Ferro, who had stayed at a Bush hotel in California, threatened to veto any congressional bill that would allow the Bush administration to bring in U.S. troops to Cuba. Ferro said he did not believe Bush knew that, and that the CFIUS would be able to bring in U.S. troops to Cuba. Ferro said he did not believe Bush knew that, and that the CFIUS would be able to bring in U.S. troops to Cuba.

Ferro "had as many arms as the mercenaries brought them to Giron." Castro said referring to the disastrous invasion of Cuba 45 years ago. Bush said, "That should not be the Supreme Court struck it down." Bush said, "That should not be the Supreme Court struck it down."

Castro said the United States should be less lenient with people who have a history of violence toward Cuba — especially given the Bush administration's international campaign against terrorism, he said.

Tsila Hassine 22

motivation, intensity rather than what can be done, they have a role to play in the economy of the country. It is such as to be spicy but not too hot. Purple is a color that is a mix of red and blue. It is a color that is a mix of red and blue.



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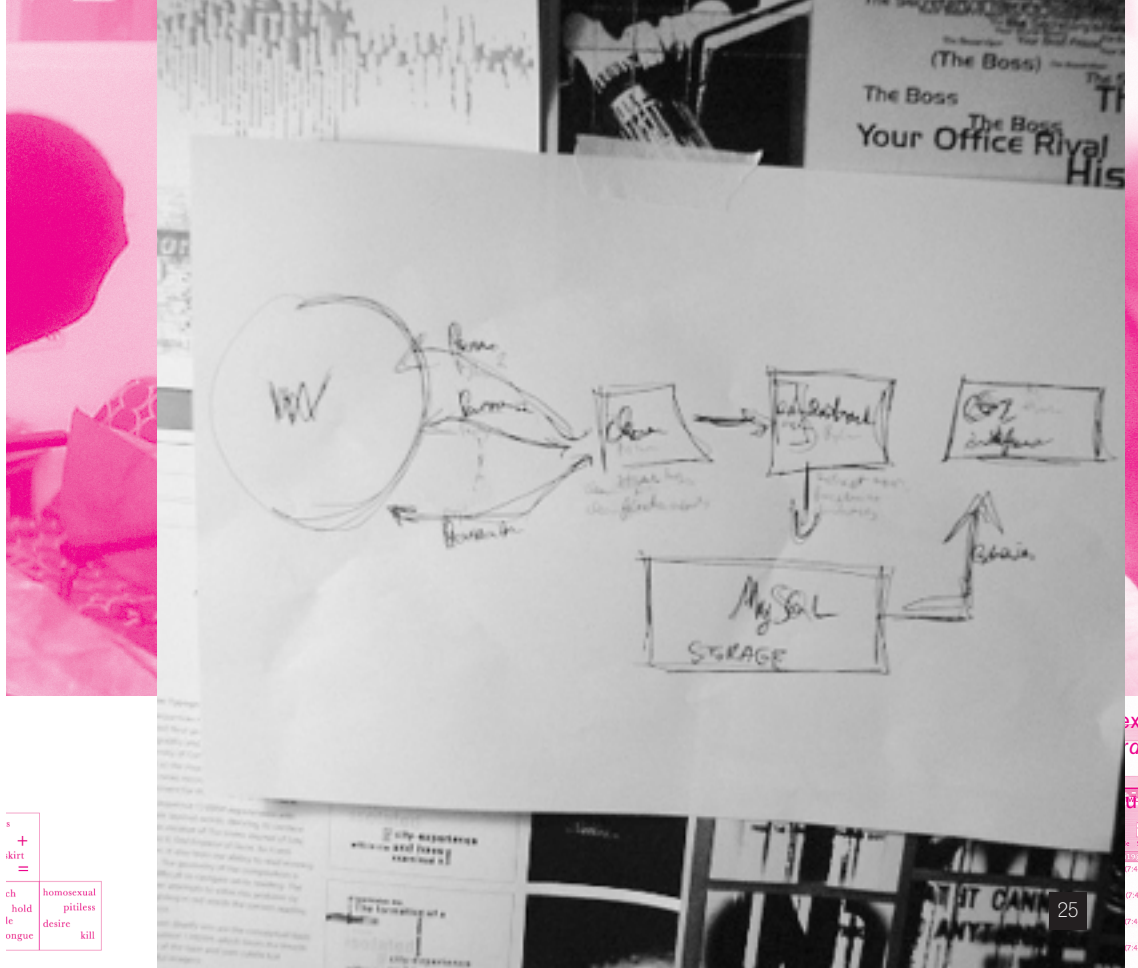
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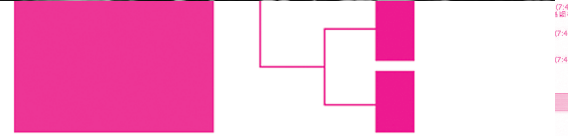
# process

First, Ctrl-F Reader receives a search term from its user. It then accesses a pre-defined set of Internet content providers and searches for textual excerpts that contain the term in question. Subsequently, relevant texts are retrieved for further processing, stripped of HTML tags, and the "function" words are taken out. Finally, Ctrl-F Reader focuses on a "textual window" of predefined size around every incidence of that term and extracts "non-function" words found within that window. Those words are then archived in the database, together with their average distance and incidence.



Tsila Hassine 24

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# Installation

To turn this work into an installation I chose the concept of the Reading Table. A celebrated Dutch tradition I discovered when coming to the Netherlands. Departing from this idea, I mixed together old and new media (newspapers, pc's), and public and personal reading (newspapers and personal screens, big screens)<sup>10</sup>. This set up is designed to represent the changing habits of reading and of media consumption. The table also features bright yellow marker pens, to invite the reader to adopt a critical approach towards the consumed content, and to emphasize the role that technology can have in applying such criticism.

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Tsila Hassine 26

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<sup>10</sup>Sasson: Why should people want to read the newspapers in your installation, when they can do that also at home?



Ctrl-F Reader lends itself to several interpretations, and can be used in many ways. It is a comment on the abundance of web content, and on the subsequent changes in reading habits. Thus it serves as an automatic summarization tool. It can also be used as a tool to analyze the language used by the various content providers. Finally, it can be used to track changes in tendencies across different providers, and since it is an automated process – also over time.

Above all it is an attempt towards a different experience of the Internet.

*Thanks;*

I would like to thank the following persons for their involvement and input for this project:

Matthew Fuller, Femke Snelting, Michael Murtaugh, Leslie Robbins, Calum Selkirk, Alejandra Perez Nunez, Dragana Antic, Sasson Kung, Cheryl Gallaway, Andreea I. Carnu, Florian Cramer, JODI, Richard Rogers, Graham Harwood, Leon Cullinane, Roger Teeuwen, Andreas Broeckman, Rudy Cillibrasi, Michiel Hildebrand. Many thanks for their personal involvement to Ami Asher and Zvi Lotker.

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# Cheryl Gallaway Open Wardrobe



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## What happens when new technologies, such as the Internet, are juxtaposed with the old, in this case, textiles?

*Open Wardrobe* is a platform where these two technologies meet, and asks if “free software and free content break down the barrier between producer and consumer”<sup>1</sup> how then can Internet tools be used to break through the fashion barrier?

*Open Wardrobe* is partly a result of previous investigations into fashion and the Internet that explore what this union introduces to us, and how we can interact with and respond to it. Fashion covers a myriad of subjects, ideas and themes. *Open Wardrobe* has focused on the garment as a vehicle to personal and collective expression, and how fashion’s transient nature has stimulated not only a variety of expressions and representations, but also an abundance of materials (garments & textiles). The core themes relevant to *Open Wardrobe* are: from the side of the Internet what might be called the ‘social web’ and from fashion, the ‘exchange/swapping’ of these existing garments and textiles.

<sup>1</sup> Society In Ad-Hoc Mode: Decentralised, Self Organising, Mobile, Armin Medosch, pg 144, Economising Culture, Data browser 01 on the Digital Culture Industry, Autonomedia, USA, 2004.



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Another figure in the history of epic theatre is Bertolt Brecht, a German dramatist, stage director and poet. He created a theory of epic theatre in which the audience should not emotionally identify with the characters, but rather observe them as if they were objects. To this end he created the Brechtian ‘epic theatre’ system, first introduced in 1927, by Anna

(a) Dragana: Is this tool for the Internet leisure surfer?  
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Rotterdam

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They appear like your use of (com) piled! Backdi refer to Laura's wardrobe. Since digit. Exposed a projects interesting

Finally, it to sleepwalkers habituated

**Laura has a great wardrobe. Compiled of clothes acquired from friends, family, and e-bay. I like Laura and I like her clothes. We swap items with each other; these items are now embodied with our shared history.**

The *Open Wardrobe* database is dedicated to facilitating the exchange of existing garments and textiles, using existing open source Internet technologies MySQL and PHP. The project asks if technological and grassroots intervention with an industry can support alternative and sociable modes of production for re-fashioning our wardrobes. An alternative to the production methods of 'disposable fashion' pioneered by global garment retailers such as H&M?

32 Cheryl Galloway

**Sasson: I think you can make a T-shirt. If many people wear your T-shirt that would be a very big social community.**

The We

While the a publishing, no bounds. every web s results in a explosion, ' Audio Est Article wa Victor Shklovski

What is cal beginning c in St. Peter ment led by of this mov and linguis main theor deepening original cor The object object out c own enviro tion. In our creates a s objects – or becomes re

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33



**Tell me your '84' story!**

*"Monday-evening round nine o'clock after dinner a roommate of a friend told us to browse through her left over clothes I picked out this shirt she bought it in argentine where people almost started to throw stones at her is says USA 84 Everybody came up with some '84 memories It was Alice her best year in athletics, most personal records My dog dies that year at the age of 15, i was ten years old Already love the shirt for all these reasons... tell me your '84 story?"*

Another figure that dealt with a similar concept was Bertolt Brecht, German dramatist, stage director and poet. He created a theory of epic theatre in which the audience should not emotionally identify themselves with the action that was going on around them. To this end he created the technique of 'Verfremdungseffekt' (distancing effect, *Theatre language it means for feeling is through their rooms, it is a grey typeface which combines Chinese characters with the English language*) - telephone, fax, postal mail (old media)



## Media.

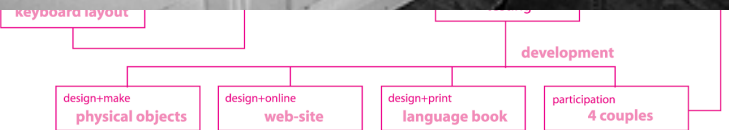
Communicate  
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*Open Wardrobe* invites us to intervene in the narratives of the clothes we wear, using the process 'exchange'. Intended as an application for re-mixing and renewing garments parallel to changing fashions. In stark contrast to a society where we have an abundance of clothes and textiles, with uniform and homogeneous manufactured histories, *Open Wardrobe* seeks to give the garments we wear a rich, emotionally charged and sustainable value. A garment or textile donated by a 'friend to a friend' is an exchange practice, which has long existed. *Open Wardrobe* supports and encourages this practice.

### Why should we view each other's wardrobes remotely and swap clothes online?

"Besides access to information and cultural content, the most important property of the Internet is its capacity for promoting the creation of social communities, since the properties of the medium both facilitate and actively favour the formation of groups."<sup>12</sup> *Open Wardrobe* takes advantage of this networked media [internet] and its capacity for social communities, bringing together, people and knowledge to a shared knowledge base.

<sup>12</sup> Society In Ad-Hoc Mode: Decentralised, Self Organising, Mobile, Armin Medosch, pg 144, Economising Culture, Data browser 01 on the Digital Culture Industry, Autonomedia, USA, 2004.



### Mediating exchange

In the text, 'The Information War'<sup>3</sup> Hakim Bey argues "the excessive mediation of the social which is carried out through the machinery of the media, increases the intensity of our alienation from the body by fixating the flow of attention on information rather than direct experience." This concretizes my concerns with and criticism of what can result from the excessive mediation of social collaboration. That, when mediated, it can remove the tangible experience from our interactions. So how as a designer have I addressed this paradigm in my project?

### Peer to Peer Fashion

The project focuses on how the social web can not only facilitate the exchange of information and knowledge, but can also be used to create something more tangible. An example of how the social web is currently used for non-tangible exchange is in the trading of our digital profiles: "add 'x' to my contacts", then followed by an expectation that this act will be reciprocated. This example exists in a number of web tools such as MSN Messenger, Skype and Flickr.

*Open Wardrobe* is different from this kind of information exchange in that it will attempt to exchange more than a digital profile, but it will trade information with the principle goal being that the information can depart from the 'web' and play a role in creating a something tangible and sociable in the physical world. *Open Wardrobe* can play a role in creating clothes and fashions, forming groups and friendships that are embodied with collective creativity, and shared resources.

menting the sterile and alienated network environment with personal experiences transferred through the exchange of garments embedded with other personal experiences.

<sup>3</sup>The Information War, Hakim Bey, a speech given at the opening of Public Netbase 10 on the 17th of March 1995.



Dragana: How is 'Open Wardrobe' different from other similar tools that exist on the Web?







## Install:

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Special thanks to:

ArjanWind

Nathalie van de Ree  
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customized/design/hair  
www.blitz-web.nl

Fellow Piet Zwart students, researchers and visitors from 2004-2006, Dragana Antic, Tsila Hassine, Sasson(Wei-Te) Kung, Leslie Robbins, Kristina Andersen, Matthew Fuller, Michael Murtaugh, Calum (Sugar Puff) Selkirk, Femke Snelting, Mongrel, Roger Teeuwen.

Solar\_Initiative  
www.solar.nl

### Influences:

(5) = "More"  
(0) = "Less"

LADY LOVELACE(2), BABBAGE(2), BINARY(0), BITS(0), BYTES(0), HEXADECIMAL(2), HTML(3), CSS(3), PYTHON(4), PHP(3), MYSQL(5), TERMINAL(3), ASCII(0), V2(3), BASIC STAMP(1), CIRCUIT BOARD(1), WIRES(1), PBASIC(1), BATTERIES(0), LED(2), SCREEN(2), HARDWARE(0), KRISTINA ANDERTON(4), SOFTWARE(4), FASHION(4), INTERNET(5), RECOMMENDATION(4), RICHARD ROGERS(4), POPULIST(3), WEB EPISTEMOLOGY(4), RATE THIS ITEM(3), EXPRESSION(3), ISATION(3), INFORMATION(4), PEOPLE(5), FRIENDS(4), REMOTE(2), LOCAL(5), TANGIBLE(5), GIFT(5), STEVEN ROBERTS(4), PRODUCTION(4), ISOLATION(3), AUGMENT(2), REPLACE(2), REMOVE(1), ADD(3), CREATE(5), MEETUP(4), SOCIAL(4), SOFTWARE(4), SEARCH(5), DATABASE(5), BOOKS(3), PRINT(1), DISTRIBUTION(2), WEBSITE(1), CLOTHES(4), MAKE(4), COMMUNITY(4), FACE TO FACE(4), BBS(4), IRL(2), MATHEW FULLER(5), PRODUCTION(5), INDUSTRIAL(2), MACHINE AGE(3), INFORMATION AGE(2), EMAIL(2), DAD(1), WEBCAM(0), CYBER SEX(1), ADDICTION(2), DIVORCE(1), SHOPPING BASKET(0), DATING(1), UPLOAD(4), DOWNLOAD(2), HOUSING(2), NETWORK(2), WIRED(3), EXCHANGE(5).

40 Cheryl Galloway

www.openwardrobe.org

# Dragana Antic Sounds of Qualia



# Introduction

What happens when new technologies, such as the Internet, are juxtaposed with the old, in this case, textiles?

Tsila: We are all creatures of habit. This is a serious accusation you are making here. The Internet is far more a creature of habit than any other technology. It is a creature that has been created by the Internet user and consumer."

## Background

Dragana Antic 42

The project addresses the relation between people and space in their everyday reality. Furthermore it shows how one's actions can power a space and how an individual can be influenced by different aural perceptions of a space.

Sounds of Qualia is a critique of today's abuse of the visual sense and its over use. It proposes a means for the other senses (hearing) to be employed in a very playful and interesting way, giving a new application to the perception of reality.

Finally, it tackles the emergence of 'urban zombies' or 'urban sleepwalkers'. 'Urban sleepwalkers' are people half aware of their existence, showing a high level of habituated behavior.

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WWW.OPENWARDROBE.ORG

Tsila: Do you think a little sound tweaking is enough to achieve such a deep effect? How is it made possible? Is there something in sound that reaches directly to the depth of our perception of space? Does it go deeper than sight?

## Project Concept

43

### Audio Estrangement

Art is a way of experiencing the artfulness of an object; the object is not important.  
Victor Shklovsky "Art as Technique"

What is called "Russian Formalism" consists of two diverse movements from the beginning of the Twentieth Century: OPOJAZ (Society of the Study of Poetic Language) in St. Petersburg and the Linguistic Circle in Moscow. The Russian formalist movement led by Victor Shklovsky was a form of criticism in literature and poetry. Members of this movement were influential on the beginnings of postmodernism, structuralism and linguistics in the 1960s. In his essay, "Art as Technique" Shklovsky laid down the main theory. In this essay, he defines the concept of 'estrangement' as a crucial tool for deepening perception. Estrangement is achieved by alienating the object from its original context. When inserted into a different environment then it becomes estranged. The object then becomes visible, or easily perceptible. By this, the spectator sees the object out of its everyday reality and by being aware of it he becomes more aware of its own environment. The critical discourse of estrangement is that of habituated perception. In our everyday reality, our perception becomes automatized or habituated. This creates a state of indifference: we never ask ourselves about the real nature of some objects – or subjects. For this reason, art and literature, in the view of Russian formalism, becomes responsible for activating perception in order to emancipate the senses.

A very interesting example of their concept of reality can be found in Tolstoy's story "Kholstomer" where he greatly uses the technique of "defamiliarization". In this story he exposes a horse's viewpoint of the institution of private property. Although this concept was mostly applied in literature and poetry as art forms, it also gives a number of possibilities for its application in the other art fields.

Another figure that dealt with a similar concept was Bertolt Brecht, German dramatist, stage director and poet. He created a theory of epic theatre in which the audience should not emotionally identify themselves with the action that was going on before them. To this end he created the technique of 'Verfremdungseffekt' (distancing effect,

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## Changes in Reading Practices

Laura has a great wardrobe. Compiled of clothes acquired from friends, family, and e-bay. I like Laura and I like her clothes. We swap items with each other; these items are now embellished with our shared history with text and the your practice. The OpenWg Simple database is a digital technology (it can be changed)

estrangement effect or alienation effect), which should remind the spectator that the play is only a representation of reality and not reality per se.

Dragana Antic 44

In "Sounds of Qualia" the object of estrangement is sound. Extracted from its original context (reality) it is applied in a new way with the aim of deepening the perception of one's presence in the environment. The process is happening in real time so the space, people inside of it and sounds they are producing become 'estranged' through the deviation of perception. The project attempts to change people's perception of the space through their action inside of it, through an extension of their awareness of their behavior.

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## The Web

Tsila: What part of myself will I rediscover? My whole self? My soul?  
My space-experiencing self?

## Project Description

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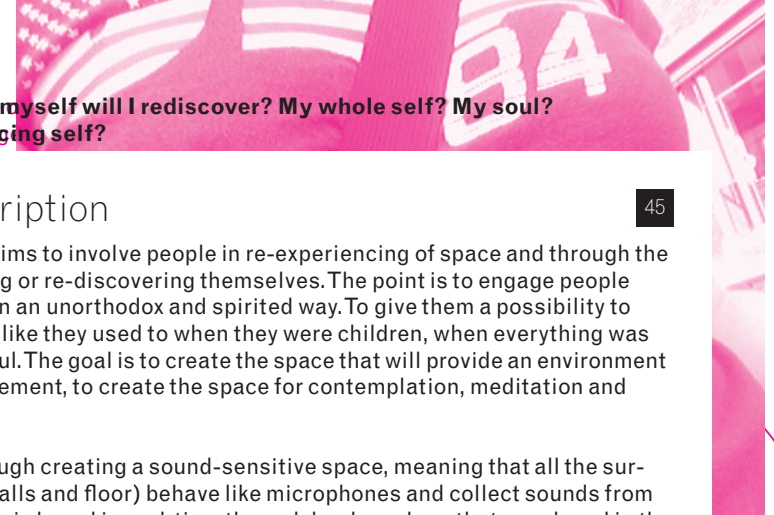
"Sounds of Qualia" aims to involve people in re-experiencing of space and through the space re-experiencing or re-discovering themselves. The point is to engage people with feeling oneself in an unorthodox and spirited way. To give them a possibility to experience the world like they used to when they were children, when everything was 'estranged' and playful. The goal is to create the space that will provide an environment for this kind of engagement, to create the space for contemplation, meditation and exploration.

This is achieved through creating a sound-sensitive space, meaning that all the surfaces in the space (walls and floor) behave like microphones and collect sounds from the space. Interaction is heard in real-time through loudspeakers that are placed in the same area. Every interaction with the surfaces of the space, and which determining its borders, will produce a sound. The intensity of interaction determines the space's response. If one makes a subtle tactile contact, the space will respond by making it sound like one is in a large room (with intense reverberation). The perception expands. If one is making an intensive contact (like banging with a hand against the wall, or jumping) the space will respond by making it sound like one is in a very small room (reversed reverberation). The perception shrinks. The space's 'behavioral' reaction is based on the complex mechanism by which we perceive space with our auditory apparatus. The inversion of how we naturally perceive space is there to make a possibility for people to change their performance in the space. In this way, perception is also 'estranged'.

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# Media Analysis

Open Wardrobe invites us to intervene in the narratives of the clothes we wear, using Cheryl: It's a long and detailed text, which gives me insight to your motivation, the theory and the outcome. Through this you explain the experience of a visitor and you explain in detail at the end the materials used in the

## Technical Description

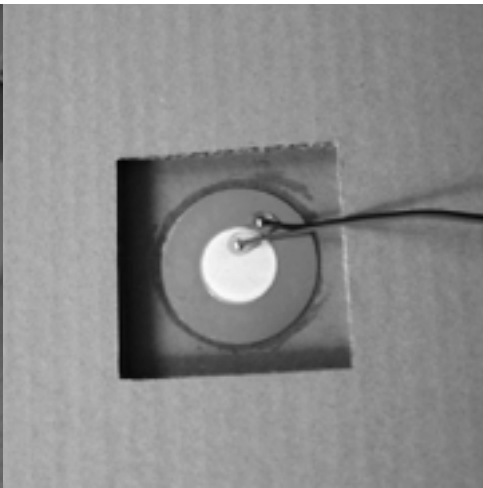
Dragana Antic 46

The Space is build out of cardboard tiles. The approximate dimension of one floor tile is 100x120cm and one wall tile is 120x140cm. It represents a modular system that is easily constructed and can be easily recomposed in a different manner. Floor and walls consists of 4 tiles (20 tiles overall). Tiles are augmented with contact microphones, one per tile. The microphones are connected to a mixing board where their range is amplified. Contact microphones are passive and therefore can only collect sound if directly touched. By amplifying its range, a microphone can collect sounds from a large surfaces. There are 20 contact microphones overall. Sound signals from these microphones are mixed into 4 subgroups and sent to an external sound card (4 input/4output channels). The sound card is then connected to a computer where sound is handled.

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than will be s part, d English njet differ in the new es (past, rules.

Ad-Hoc ntralised, sing, Mobile, esch, pg 144, g Culture, er 01 on the re Industry, a, USA, 2004.



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Getting Started

installation. However I do not fully understand or gain insight to your involvement with the materials, how the project has developed alongside your own interaction/intervention/interference with the hardware and software.

Disable Cookies

Sound is processed in a Pd (Pure Data) patch. Pd is an open source graphical programming language. "Pd has a modular code base of externals or objects, which are used as building blocks for programs written in the software." (www.wikipedia.org) These objects are then linked or patched together in a graphical environment that models and controls the flow of audio. Sound is played back in the space through 2 sets of loudspeakers (2 per set = 4 loudspeakers overall). Loudspeakers are floating in the space so they can provide three-dimensionality of sound and support modularity of a system. **Special thanks to Stock v2\_Lab for doing Pd patches for the project.**

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http://www.cnn.com/2006/WORLD/americas/05/01/cuba.mayday.a  
 Tsila: Mediating exchange  
 The way Bush felt, replied, or  
 Hakin Bey argues "the excessive mediation of the  
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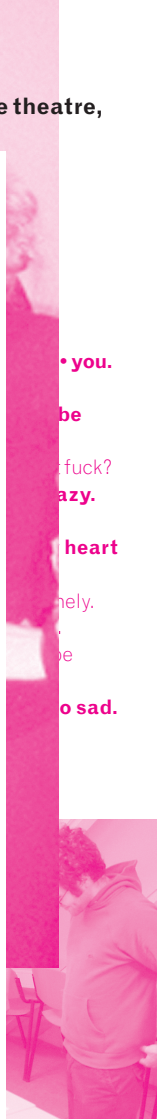
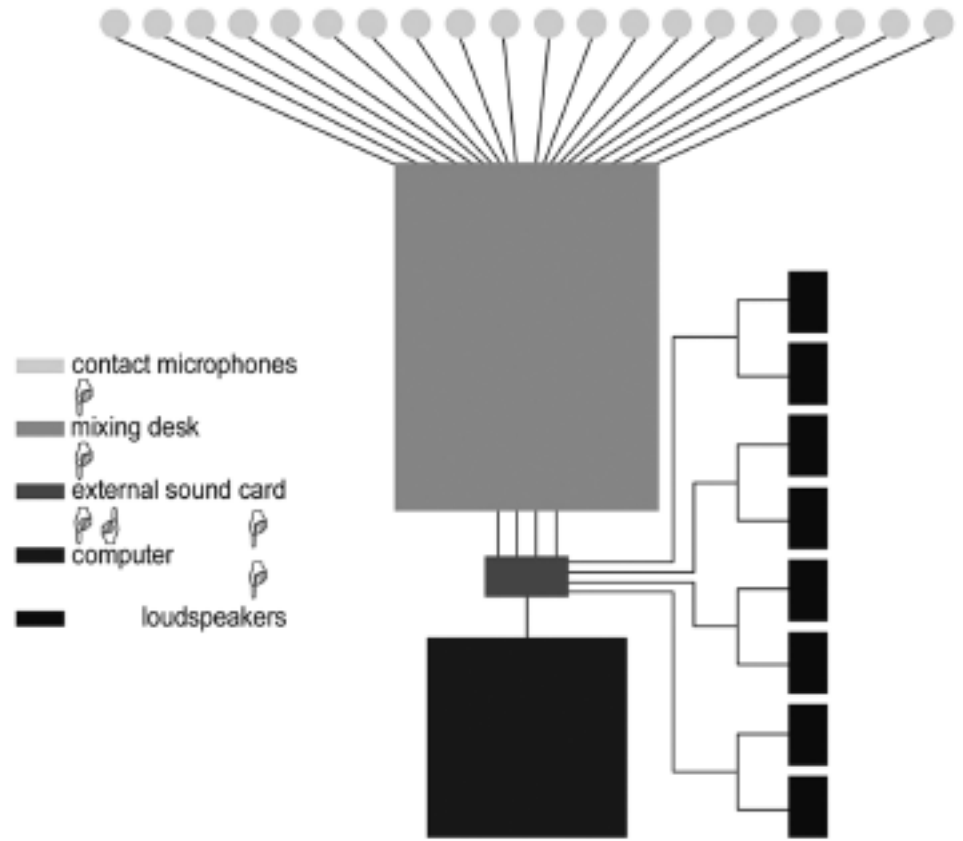
Dragana Antic 48



menting the sterile and alienated net-  
 Cheryl: Can you see your experiment/exploration being applied to the theatre, literature or other art forms?

Schematic diagram of the system

49





## process

First, Ctrl-F Reader receives a search term from its user. It then accesses a pre-defined set of Internet content providers and searches for textual excerpts that contain the

<http://pzwart2.wdka.hro.nl/~dantic/D/F/main.html>

Dragana Antic 50

*On this occasion I would like to thank:*

Matthew Fuller, Stock - v2\_Lab, Michael Murtaugh, Calum Selkirk, Marc & Ana - Stealth Group, Femke Snelting, Kristina Anderson, Richard Rogers, Rolf Pixley, Dennis Kaspori, Florian Cramer, JODI, Simon - v2\_Lab, Anne Nigten - v2\_Lab, Tsila Hassine, Oliver Meskawi, Sasson Kung, Cheryl Galloway

*Personal thanks to:*

Kristijan Cebzan, Leslie Robbins

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Disgusting Galloway  
Soul of Sasson Kung  
Love Language

# Introduction

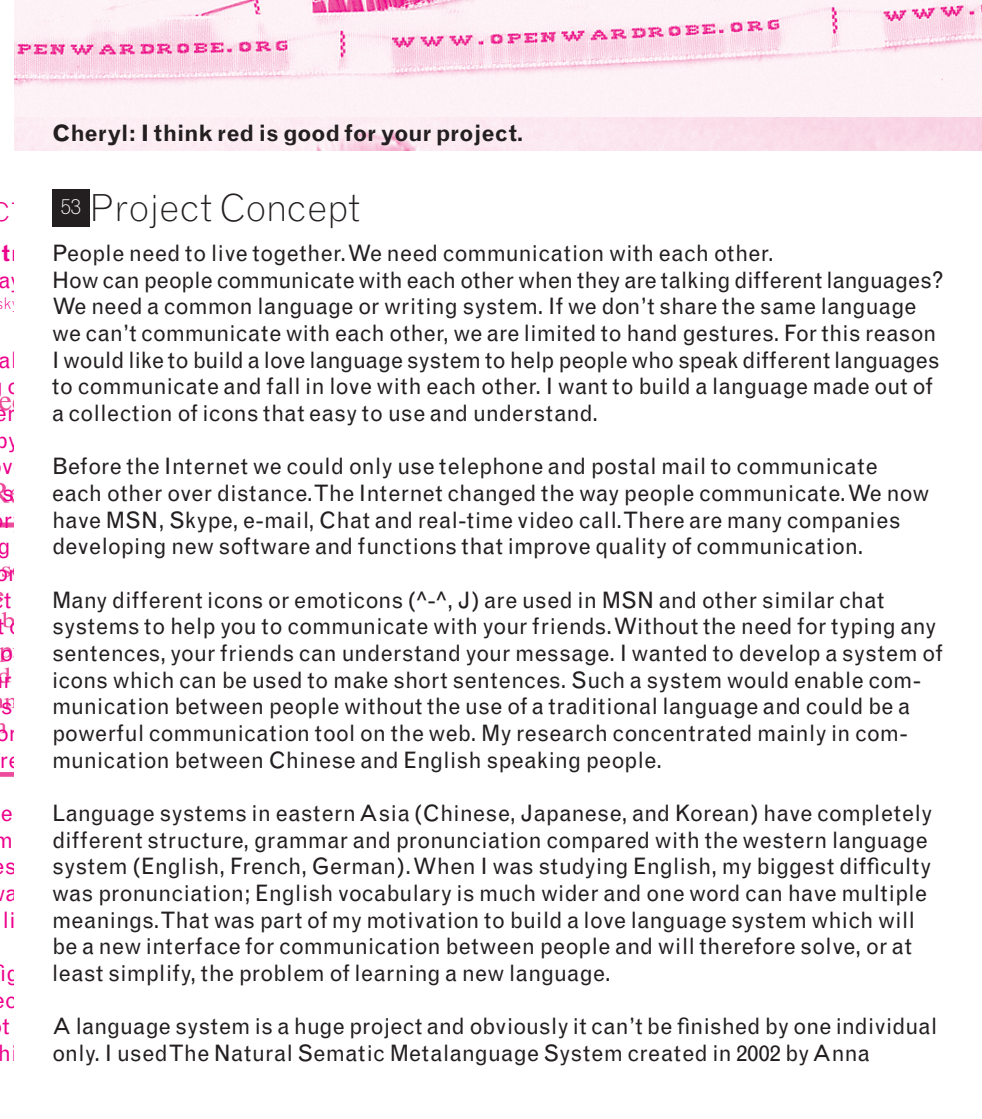
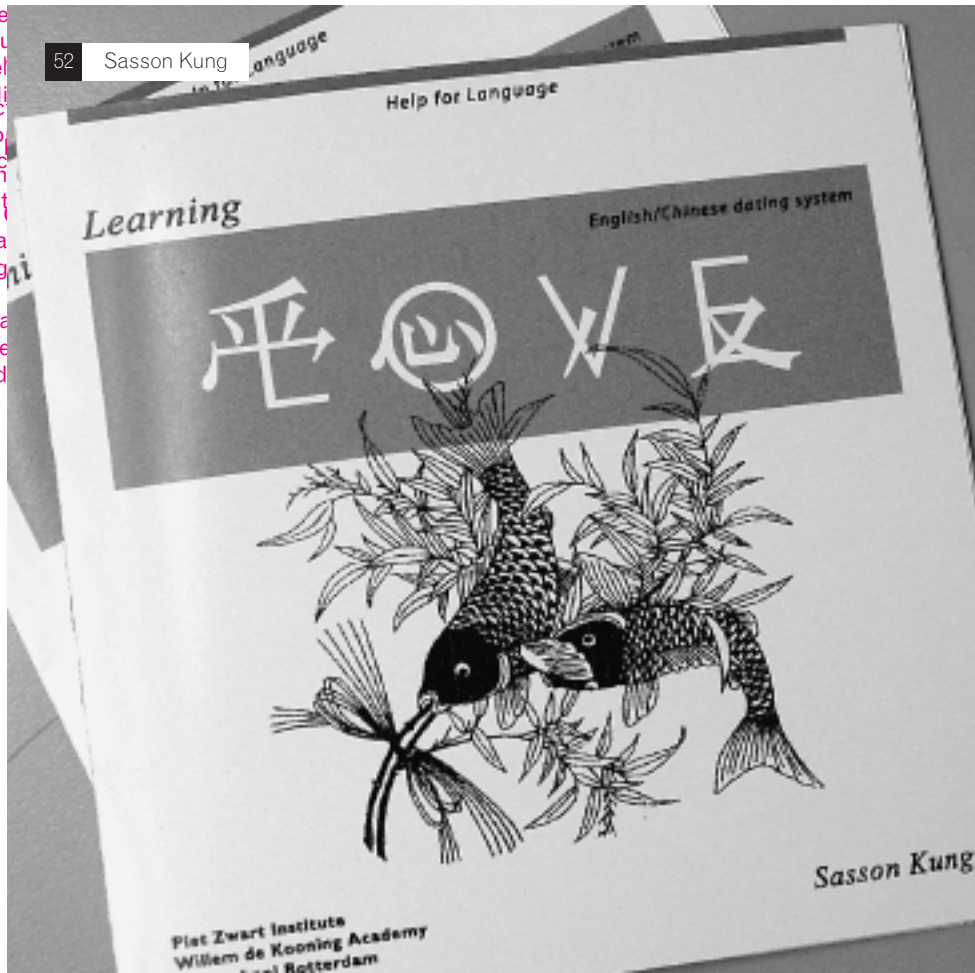
What happens when new technologies, such as the Internet, are juxtaposed with the old, in this case, textiles?

Tsilia: You should prepare some chinese fortune cookies with the fortunes written in your new language.

routine keep handle an u whole. Kung to right - di The projec Furthermo Necessity be influence the machin harness it t Sounds of t proposes a interesting

Finally, it ta sleepwalke habituated

Dragana: Do you make the system only for people to fall in love? Or do you have some other motivation?



# Project

Audio Est: Art is a way Victor Shklovsk

What is cal beginning c in St. Peter ment led by of this mov and lingu main theor deepening original or The object object out ownship in t tion? But creates a objects or becomes re

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Cheryl: I think red is good for your project.

# Project Concept

People need to live together. We need communication with each other. How can people communicate with each other when they are talking different languages? We need a common language or writing system. If we don't share the same language we can't communicate with each other, we are limited to hand gestures. For this reason I would like to build a love language system to help people who speak different languages to communicate and fall in love with each other. I want to build a language made out of a collection of icons that easy to use and understand.

Before the Internet we could only use telephone and postal mail to communicate each other over distance. The Internet changed the way people communicate. We now have MSN, Skype, e-mail, Chat and real-time video call. There are many companies developing new software and functions that improve quality of communication.

Many different icons or emoticons (^-^, J) are used in MSN and other similar chat systems to help you to communicate with your friends. Without the need for typing any sentences, your friends can understand your message. I wanted to develop a system of icons which can be used to make short sentences. Such a system would enable communication between people without the use of a traditional language and could be a powerful communication tool on the web. My research concentrated mainly in communication between Chinese and English speaking people.

Language systems in eastern Asia (Chinese, Japanese, and Korean) have completely different structure, grammar and pronunciation compared with the western language system (English, French, German). When I was studying English, my biggest difficulty was pronunciation; English vocabulary is much wider and one word can have multiple meanings. That was part of my motivation to build a love language system which will be a new interface for communication between people and will therefore solve, or at least simplify, the problem of learning a new language.

A language system is a huge project and obviously it can't be finished by one individual only. I used The Natural Sematic Metalanguage System created in 2002 by Anna



# Media Analysis

Open Wardrobe invites us to intervene in the narratives of the clothes we wear, using the process 'exchange'. Intended as an application for re-mixing and renewing garments parallel to playing a role in the self, contrast to a society where we have an abundance of clothes and a desire to sell through its own media, and to give consumers a sense of history, Open Wardrobe is a digital wardrobe that allows users to create their own digital wardrobe and share it with others.

media and statistical analysis. The space is not easily accessible to itself. The is amplified directly to surfaces. T phones are channels.

Dragana: How do you mix Chinese and English grammar?

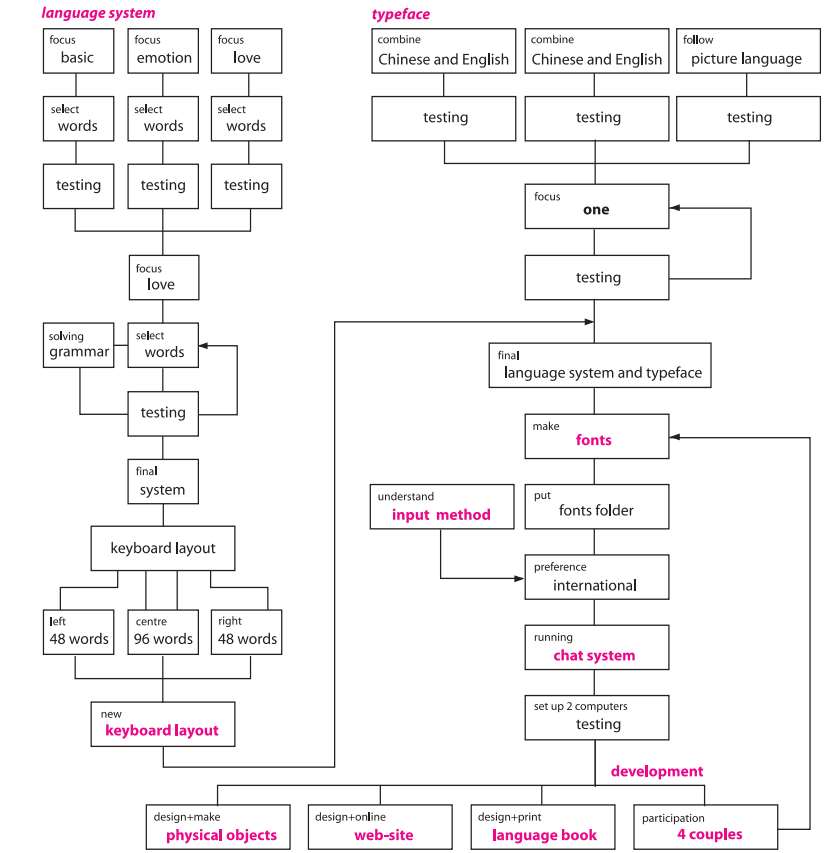
## 56 Sasson Kung Love language system

The love language system is a visual system, and pronunciation is left out. A language system is a huge project so I had to focus on one goal. I chose to focus on the aspects of "love". Love means passion, love is natural to human beings and everybody needs love. Love is a very basic relationship form between human beings. The Natural Sematic Metalanguage system serves as the underlying structure for my love language system, taking 61 words and adding different meanings of words. The purpose is to take the different words and design a different icon for each word. The new icons will be the designed combination of the Chinese and English characters.

The main idea is that the love language system will be much easier to Learn than another language for a Chinese or English speaker. The structural grammar will be based on Chinese and English grammar. I had to pay special attention to this part, because I needed to find out the differences between Chinese and English grammar. The ideal situation would be that the new language grammar doesn't differ much from your own language's grammar, in this way people will easily learn the new language. The love language system of grammar is very simple (include tenses past, present, future, question, preposition, singular or plural), there aren't many rules.



## 57 Process of map





### Tsila: Mediating exchange

**Tsila: Do your Taiwanese friends already use your system? You can't just test your system on English speakers. You need to test them on Taiwanese and Chinese speakers.**

58 Sasson Kung

*results from Dragana and Shahee*

**D : hi cool stranger make laugh open heart kiss world.**  
S: hi love lets break.  
**D : i decide kill myself.**  
S: break together you i only.  
**D : dream song hope rainy believe tomorrow.**  
S: exciting time away very very far happy.  
**D : let us fly...**  
S: lonely planet you + i beautiful sweet.

*results from Dragana and Shahee*

**S : - sad \* - sad = happy ?**  
**D : that crazy = suicide you see emotions mathematics**  
S : true.. you maybe feel confusion - cold +sad sweet inside.  
**D : maybe but burning ≠ lonely**  
S: burn all bad and feel 0.76 happy \*  
**D : i happy inside but people around blue.**  
S: touching you care... i pleased.  
**D : ? flat**

*results from Audrey and Alexandros*

**Au : i like touching something 9 soft.**  
Al : maybe you like 1 soft orange.  
**Au : i = burn red confusion + noisy indigo sweet.**  
Al : enjoy confusion = spicy but if you think noisy = indigo = bitter.  
**Au : cool indigo \* purple inside.**  
Al : you sour? sweet?  
**Au : fine spicy green.**

menting the sterile and alienated network environ- Schematic di

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*result form Tsila and Sasson*

**S : i miss you you love me?**  
T : you almost not home we no talk much.  
**S : sorry away i lonely stay cold every night.**  
T : if lonely why you away ? you stay home.  
**S : dear i mistake i love 1 girl.**  
T : i love you also i and i lonely also! what we do • ?  
**S : let me think wife i love you. i want 2 wife belong me.**  
T : i be very angry ! i want divorce!  
**S : sweet let us go holiday. ring chocolate candy rose gift romantic holiday • you.**  
T : i no need gift i want romantic no betray husband.

*result form Alexandros and Dragana*

**A : how be you dear chocolate candy.**  
D : me lonely you not next me handsome x 100 nipple.  
**A : i be lonely • i not always lonely i see you • my dream beautiful 1.**  
D : yes my precious butt i long you kiss my ear + touch neck.  
**A : i miss it 2 special • touch i hope 2 see it my dream i • happy 2 know that you be special.**  
D : i have • admit i dream • night we meet and exchange our body fluids.  
**A : lucky you i just dream kiss and your voice and your beautiful sweet pajamas.**

*result from Nancy and Andrea*

**N : why you stop talk.**  
A : i be party.  
**N : i believe i important • you.**  
A : you important.  
**N : make love delusion be angry.**  
A : why you sad? you want fuck?  
**N : betray i have fall crazy.**  
A : ok i have 1 new girl.  
**N : you kill promise my heart break.**  
A : you be not here i be lonely.  
**N : i hate i never forget.**  
A : you be pitiless let we be friend.  
**N : dear not possible too sad.**  
A : true i miss your warm miniskirt.

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- externa
- comput

Dragana: What are the rules to use it?



# process

First, Ctrl-F Reader receives a search term from its user. It then accesses a pre-defined set of Internet content providers and searches for textual excerpts that contain the term in que stripped of Finally, Ctr incidence c Those worr and incider

## 60 Sasson Kung Keyboard layout

In the search for a communication tool that would allow users to communicate in different languages I needed to narrow down the amount of words and expressions that will be used. I needed to combine the physical limits of computer keyboards, that is 188 characters, with something that will engage users in communication. Historically people engage in love relationships and usually transcend communicational barriers of language to more direct and bodily driven expressions.

### Chinese

離婚 哈囉	胸圍 穿	1 !	2 驚喜 溫暖 停止	3 改變 決定 記得	4 冷的 衣服 忘記	5 % 拿著 屬於	6 相信 美麗的 討厭	7 & 告訴 丈夫	8 X 臀部 耳朵	9 背叛 妻子 碎	0 請 幻想 結婚	慾望 危險	陰部 短裙	+	=
害怕 生氣 之後	寫 還是 有趣的	何時 那裡 要	喜愛 甜的 有意的	戒指 秋天 玫瑰 棒極	真實的 心 想	你嫁 有 希望	睡衣 親愛的 有趣的	我 重要的 如果	僅有 打鬧 OK	可能的 計劃 舞會 浪漫	承諾 叫床聲 滾動	教堂 乳頭 舌頭	同性戀 慾望 無情 殺		
幾乎 離開 全部	出現 害羞 確定	特別的 微笑 確定	晚餐 處女 眼著	未來 朋友 感覺	女生 禮物 發生	快樂 的家 假期	快樂 一夜情 打破	知 需要 思想	笑 幸運 離間	找到 眼睛 臉	吻 性 陽具				
	抱歉 看 顯現	一些 共同 能	悲傷 關心 能	可愛的 糖果 巧克力 機會	聲音 非常 之前 壞	這裡 身體 現在 因為	絕不 晚上 可能 現在 不	心靈 錯誤 多 好 身體 ?							

### English

divorce bosom hello hunt	1 wear !	2 surprise warm stop	3 change decide remember	4 cold clothes forget	5 % take belong	6 believe beautiful hate	7 & tell husband	8 X butt ear	9 betray wife fuck	0 please bite delusion	perfume appease danger marry	pubes + miniskirt =	homosexual pitiless desire kill		
afraid angry after	write still after	when where still want	enjoy sweet funny	fall rose great	real touch think	heart hear hope	you have interesting	pajamas live Dear important if	i inside open OK	possible plan party play	promis romantic toe	church hold nipple tongue			
almost appear away	special smile shy sure all	dinner dream virgin follow	future favorite friend feel	girl gift give happy	handsome home hot holiday	happy ONS big break	know need miss	let laugh lucky leave	find make eye face	kiss love sex dick					
sorry see	some share show	sad care can	eute crazy chance	voice very chocolate had	here body before because	never now not	mind mistaken maybe move	more good meet	bed naked body ?						

Dragana: How do you construct a sentence?

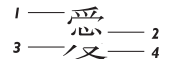
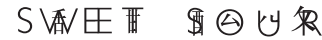
Cheryl: If you want testing your new typeface I have a friend it's Dutch but he know Chinese. Maybe could help you and get some feedback.

## 61 New typeface structure

LOVE — Gill Sans -light



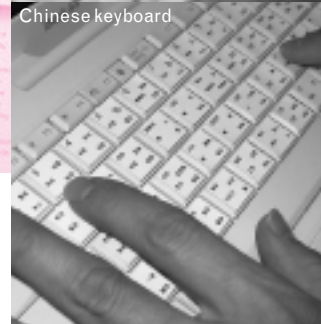
Other examples



### English keyboard



### Chinese keyboard





# Installation

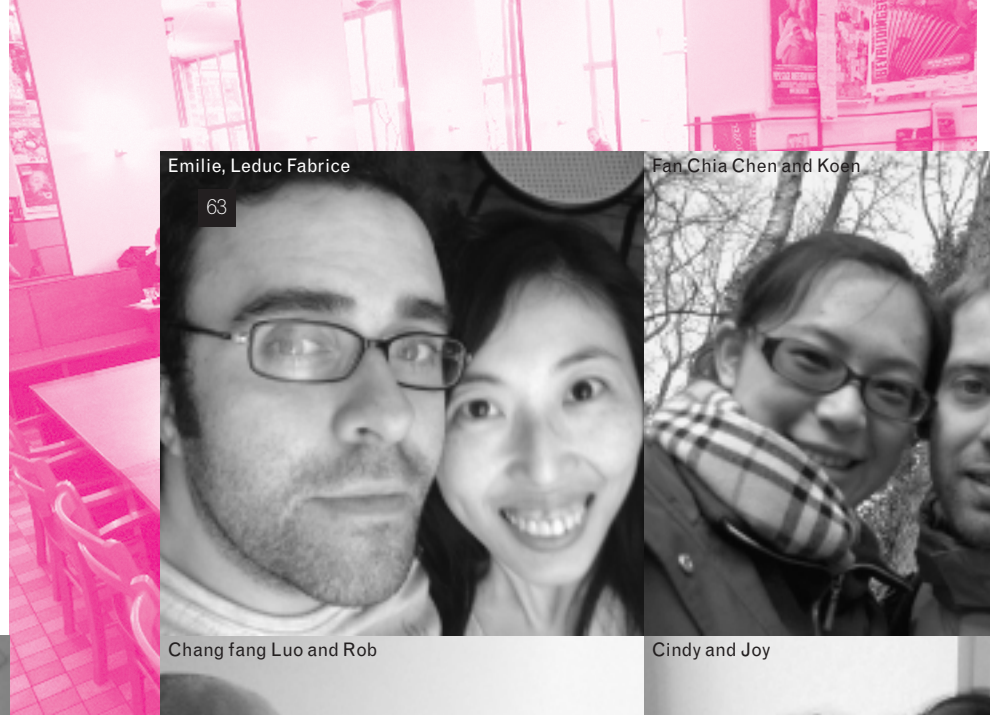
To turn this work into an installation I chose the concept of the Reading Table. A celebrated Dutch tradition I discovered when coming to the Netherlands. Departing from this idea, I personal read to represent features by towards the applying st

## 62 Sasson Kung Project presentation

I would like to implement the love language system in a chatting program: people will be able to use these icons to communicate through chat platforms. There is a simple list of words and grammar rules which the users can follow.

When the user wishes to make a sentence, the user simply follows the keyboard's layout words list, finds the desired word, and keys it in. This is repeated until the sentence is completed. Upon completion the user can check the grammar, and send the message.

An interesting way to test the language system could be to allow Chinese-speaking people (for example, in Taiwan) to chat with English speaking people (in The Netherlands).



Emilie, Leduc Fabrice

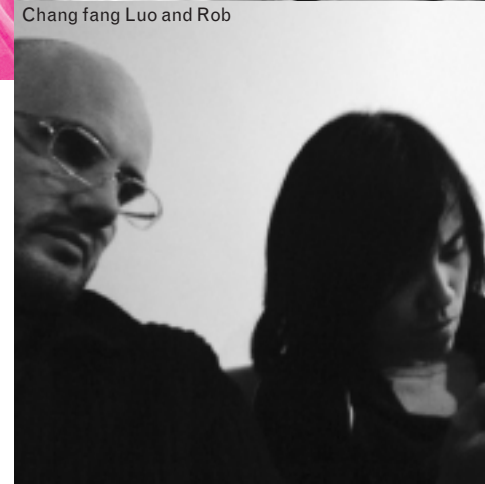
63



Fan Chia Chen and Koen



Chang fang Luo and Rob



Cindy and Joy



**Dragana:  
How do  
Chinese  
people  
construct  
a sen-  
tence?**

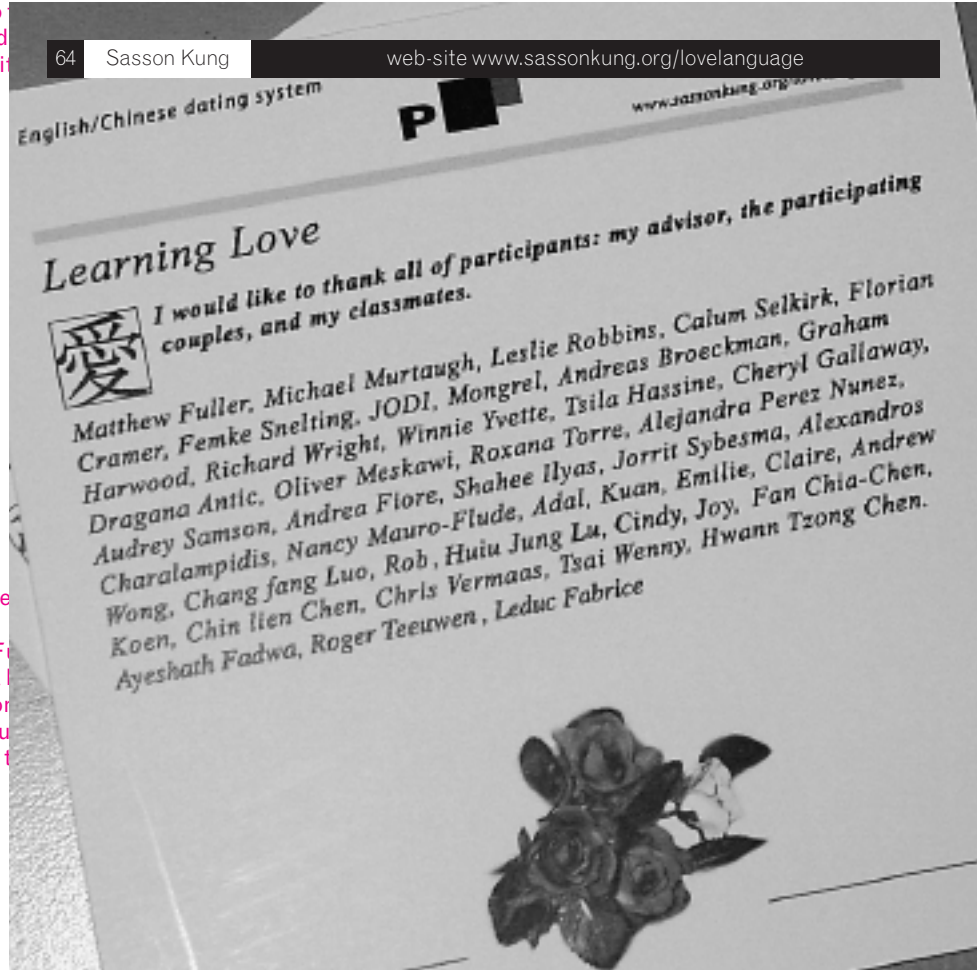
Ctrl-F Reader lends itself to several interpretations, and can be used in many ways. It is a comment on the abundance of web content, and on the subsequent changes in reading habits. Thus it serves as an automatic summarization tool. It can also be used

**Tsila:** How does your final project relate to your studies?

be used to

automated

Above all it



Thanks;  
I would like  
project:  
Matthew F  
Alejandra  
Carnu, Flor  
Roger Teeu  
thanks for t

# Instrumental Work-In-Progress from the current first year thematic projects



*Project Leader: Kristina Andersen*



### Object

The value of an object is determined not only by its status as a humanly created artefact, but also by its role in a larger system of objects and things. Objects activate or engage their environments in a constant balancing act of meaning and possibilities. Deeply engaged with the systems of the world; it will occasionally turn around and change the very nature of that system. While still sitting there on the table the object speaks to you, it tells you of its own position and it lets you know its weight and texture before it is touched.



### Instrument.

A computer is a performer that acts a series of instructions according to a script. By creating (inter) active objects we are finding ways to perform with and through the computer without being glued to the screen and the keyboard. We can begin moving away from the computer, not necessarily very far away but far enough to be able to move and address the space that we are in. In doing this we can be instrument makers, builders of violins and stethoscopes and other things that don't have names yet.

### Project participants:

Dominik Bartkowski, Andreea I. Carnu, Alexandros Charalampidis, Marc de Bruijn, Andrea Fiore, Shahee Ilyas, Walter Langelaar, Nancy Mauro-Flude, Audrey Samson, Jorrit Sybesma and Marieke van Oijen

### People

Frank Baldé, STEIM R&D, software design for LiSa and junXion.

Kristina Andersen, STEIM, maker of odd objects.

Site: <http://www.tinything.com>

Jorgen Brinkman, STEIM R&D, sensor and instrument builder.

René Wassenburg, STEIM R&D, hardware,

site: <http://www.roerbak-geweld.nl/>

Robert van Heumen, composer and musician, managing director STEIM,

site: <http://humanelectric.net/>

Stock, v2\_lab, hardware and software wizard.

Takuro Lippit, DJ and turntable musician, visiting researcher at STEIM,

site: <http://smashtv.org/>

### Credits

– instrumental – is run in collaboration of STEIM using STEIM hard and software. In addition the V2\_lab is kindly lending us the help of Stock for the initial electronic introduction.

## Colophon

Director of the Willem de Kooning Academie

**Richard Ouwerkerk**

Tutorial Support

**Matthew Fuller, Michael Murtaugh, Calum Selkirk**

Administration and Production

**Leslie Robbins**

Visiting Tutors 2004-6

**Kristina Andersen, Wilfried Hou je Bek, Guy van Belle, Ursula Biemann, Sawad Brooks, Mario Campanella, Thomas Castro, Florian Cramer, Leon Cullinane, Sher Doruff, Sandra Fauconnier, Gillian Fuller, Graham Harwood, Scott de la Hunta, Jakob Jakobson, JODI, Dennis Kaspori, Peter Luining, Lev Manovich, Aymeric Mansoux, Noortje Marres, Anne Nigten, Rolf Pixley, Esther Polak, Femke Snelting, Richard Rogers, Gerlinde Schuler, Graham Smith, Richard Wright, Simon Yuill**

Advisory Board

**Alex Adriaansens, Rosi Braidotti, Rop Gongrijp, Giaco Schiesser, Michiel Schwarz, Marleen Stikker**

External Examiner 2006

**Andreas Broeckmann**

Graphic design

**Roger Teeuwen** ([www.rogerteeuwen.nl](http://www.rogerteeuwen.nl))

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**Anton Hoeksema, TENT.**

**Hogeschool Facilitaire dienst, Wijnhaven, Willem Lefeber**

<http://www.pzwart.wdka.hro.nl/>

<http://www.wdka.hro.nl/>

# Graduation Show 2006

SK

DA

Ctrl-F Reader  
Open Wardrobe  
Sounds of Qualia  
Love Language

CG

TA

Piet Zwart Institute  
**Media Design**