Content

‘When Designs Flicker’
Florian Cramer

Tsila Hassine
Ctrl-F Reader

Cheryl Gallaway
Open Wardrobe

Dragana Antic
Sounds of Qualia

Sasson Kung
Love Language

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

Colophon
When Designs Flicker

Florian Cramer
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.” Various demonstrations of this phenomenon exist in the web, for example on the site 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.

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. 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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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.

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. 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.
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.4

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.

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, 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.

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)eader 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)eader 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.

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 examples 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.
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 at 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.\(^6\)

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 theorist Abraham M. Moles from 1962. This pamphlet, published originally in German and later expanded into a book Art et Computer (Art and Computer) and Ordinateur, 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.\(^7\) 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 converse-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”.\(^8\)

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.\(^9\)

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

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!
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 (a).

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.

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


*Dragana:* We now panies on.

*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 that is difficult to reach in words?

*b* Chat typing any language can 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 that can only be done by one individual. I would like to build a love language system to help people who speak different languages to communicate. When we can't communicate with each other, we are limited to hand gestures. For this reason we can't communicate with 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 that have MSN, Skype, e-mail, Chat and real-time video call. Before the Internet we could only use telephone and postal mail to communicate. Without the need for typing any sentences, your friends can understand your message. I wanted to develop a system of acollection of icons that easy to use and understand.

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 acollection of icons that easy to use and understand.
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” a text, the reader no longer needs to “know” 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. 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.

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.
Media Analysis

Communication media plays a key role in the development of culture. 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. 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. This content format lends itself to statistical analysis, thus also to empirical content analysis.

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...)

Dragana: why do you think repetition of words in meaningful?

Dragana: What are people looking for when they read the newspaper today?

Sasson: do you have access to all Internet newspapers’ databases?
is different from this kind of information exchange in that it will attempt...

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 consist of 4 tiles (20 tiles overall). Tiles are augmented with contact microphones, one directly touched. By amplifying its range, a microphone can collect sounds from a large per tile. The microphones are connected to a microphone mixing board where their range 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." The sound card is then connected to a computer where sound is handled. Loudspeakers are floating in the space so they can provide three-dimensionality of space through 4 sets of loudspeakers (2 per set = 8 loudspeaker overall). The project focuses on how the social web can not only facilitate the exchange of...
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.
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).

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Solar_Initiative
www.solar.nl

Influences:
(5) = “More”
(0) = “Less”

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). 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.

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:
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Taking place in the middle of the city, we see people walking in a hurry, looking at their phones. The city is bustling with activity, and as we look around, we notice something strange. People are not paying attention to their surroundings, but instead, they are looking at their phones. It is as if they are sleepwalking, unaware of their surroundings.

This is called the "sleepwalking" phenomenon, a modern-day urban phenomenon. As technology advances, people are becoming more dependent on their devices, and this has led to a shift in their behavior. The "sleepwalking" phenomenon is a result of the overuse of technology, and it is a reflection of how people are losing touch with their surroundings.

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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?

Finally, it tackle sleepwalkers are people half aware of their existence, showing a high level of habituated behavior.

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, poet, and critic. He created the technique of 'Verfremdungseffekt' (distancing effect, estrangement).
Communication is a key role in the development of culture. 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.

A culture communicates with itself through its media, and this communication serves context (reality) it is applied in a new way with the aim of deepening the perception of space-experiencing self?

"Sounds of Qualia" aims to involve people in re-experiencing of space and through the exploration. For this kind of engagement, to create the space that will provide an environment for social communities, bringing together, people and knowledge to a shared knowledge base.

Media.


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.” 34 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.
Mediating exchange

In the text, ‘The Information War’ 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 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.
Technical Description

The Space is built 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 consist 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 surface. 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/4 output channels). The sound card is then connected to a computer where sound is handled.

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 into communication. Historically people engage in love relationships and usually transcend communicational barriers of language to a more direct and bodily driven expressions.

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.

What stories does your Open Wardrobe tell?

Cheryl Gallaway

The Open Wardrobe installation invites the public to bring items for swap and experience the activity of tangible exchange alongside the presentation of the Open Wardrobe online tool. A space for modification and labeling will be available to those who wish to use it.

Dragana: Maybe you can say that it will communicate and connect people through their stories, maybe some will have similar experiences with similar pieces of clothing.

Cheryl Gallaway
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).

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 Kairi, Sasson Kung, Cheryl Gallaway

Personal thanks to:

Kristijan Cebzan, Leslie Robbins

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). 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.

Special thanks to:

Arjan Wind
Nathalie van de Ree
Knipetier BLITZ
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"

Introduction

What happens when new technologies, such as the Internet, are juxtaposed with the old, in this case, textiles? Are they the heralds of a new ‘social web’ and from the side of the Internet what might be a platform where these two technologies meet, and asks if “free and from fashion, the exchange/swapping of these existing representations, but also an abundance of materials (garments & textiles). The core 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.

Background

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.

Project Concept

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, individual mna

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?
Laura has a great wardrobe. Compiled of clothes acquired from friends, family, and eBay. I like Laura and I like her clothes. We swap items with each other; these items are now embodied with our shared history, like your practiced reading. Simple patterns are recognized as forms fitting the exchange of existing

When you refer to Laura’s wardrobe, the part she is actually looking for. Instead, the reader can access the desired parts using the use of points) save the reader the trouble of linearly going through an entire text just to find the segment or the central theme you are interested in. Simple pattern-recognition abilities (the machine’s strong ability for pattern matching) beg for new ways of reading. This combination of the explosion, when coupled with the abilities of the new technologies and the machine’s understanding of Chinese and English speaking people. The result is the definition of a basic structure for a love visual language system.

Based on these two concepts I was looking for different ways to represent “semantic primes” (see Introduction Natural Semantic Metalanguage system) as a combination of SQL and industry pioneers by Seated.

Dragana Antic

Laura’s
do you know
eBay. I
can support alternative and sociable modes of production for re-fashioning our wardrobe. An alternative to the production methods of ‘disposable fashion’ pioneered by global garment retailers such as H&M?

The appearance of text in electronic form has influenced our relationship with text and our reading behavior. The way we practice reading. Simple patterns are recognized as forms fitting the exchange of existing global garment retailers such as H&M?

The Web


Project Description

“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 determines 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’.

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 has its positive and negative aspects. It also means a re-definition of the editor, as we as web surfers can now create whole web sites with very little knowledge of coding and designing. The Web can be understood by Chinese and English speaking people. The result is the definition of a basic structure for a love visual language system.

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Media Analysis

Sasson Kung

Communication is a key part of culture. A culture communicates with itself through its media, and this communication serves 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 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.

Technical Description

Dragana Antic

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/4 output channels). The sound card is then connected to a computer where sound is handled.

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.
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 that can remove the tangible experience from our interactions. So how as a designer have I addressed this paradigm in my project?"

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.

The way I believe tomorrow.

Dragana Antic

Schematic diagram of the system

Cheryl: Can you see your experiment/exploration being applied to the theatre, literature or other art forms?

Cheryl Gallaway

Tsila Hassine

Permission 汅

The Information War, 1995.

March 1995.
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.

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 Gallaway

Personal thanks to:
Kristijan Cebzan, Leslie Robbins

http://pzwart2.wdka.hro.nl/~dantic/D/F/main.html
What happens when new technologies, such as the Internet, are juxtaposed with the old, in this case, textiles?

Tsila: You should prepare some Chinese fortune cookies with the fortunes written in your new language. I would like to break down the barrier between producer and consumer.

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 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 Semetic Metalanguage System created in 2002 by Anna...

Audio Estrangement

**Art is a way to answer the question, “What is it?” (**Victor Shklovsky**)

**The object of the estrangement of the object is not the same.**

**The object is not a medium which receives the voice, but a medium which performs the estrangement.**

**The object is transformed in sound and signifies an estrangement in the meaning.**

**The object is no longer a meaningless medium, it is now the object of an estrangement.**

A very important concept in literature is the phenomenon of estrangement. Deconstruction is a concept that is 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, poet, and stage director. He was a co-founder of the Berliner Ensemble and a member of the KPD. He was a formalist poet and a friend of Adorno. I believe that Brecht’s theories can be applied in a number of aspects of our daily routine. Particularly, I think that his concept of alienation is partly connected with the feeling of estrangement that I described in this essay. For this reason, I would like to introduce the concept of estrangement to people who don’t have a background in literature and poetry. I think that this concept is a very interesting study in itself.

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...
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.

Laura: Who do you think will use this kind of system? Who do you think needs it?

Sasson Kung: Wierzbicka and the International Picture Language system by Otto Neurath as the starting points to create my love language system.

Based on these two concepts I was looking for different ways to represent "semantic primes" (see Introduction Natural Semantic Metalanguage system) as a combination of English and Chinese characters or by using new icons. I was experimenting with the use of these primes to see how to combine them in sentences which can both be understood by Chinese and English speaking people. The result is the definition of a basic structure for a love visual language system.

The Web

While the abundance of 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 of English and Chinese characters or by using new icons.

The Love Language is meant for falling in love through chat rooms, it is a new typeface which combines Chinese characters with the English language.
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 equivalent to re-presenting fail in the ideal environment of society where we have an abundance of clothes and its history, with market media, finding a consumption tunnel. Tsila Hassan invites us to intervene in the narratives of the clothes we wear, using takes advantage of this networked media [internet] and its capacity to statistical analysis, thus also to empirical content analysis. The Web, however, has by now emerged as a (practically) limitless provider of electronically available content, easily accessible for both humans and machines. The Incidence of certain words in news, or events in TV shows, 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 area. The Space is build out of cardboard tiles. The approximate dimension of one floor tile consists of 4 tiles (20 tiles overall). Tiles are augmented with contact microphones, one per tile. The microphones are connected to a microphone mixing board where their range is limited to a given area. The Space is modelled on a virtual space through 2 sets of loudspeakers (2 per set = 4 loudspeakers overall). The loudspeakers are floating in the space so they can provide three-dimensionality of space. Communication media plays a key role in the development of culture able value. A garment or textile donated by a friend to a friend is an exchange practice, parallel to changing fashions. In stark contrast to a society where we have an abundance 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 Semantic 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 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 Semantic 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. 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 Semantic 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.
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? What are the rules used fromDragana Antic 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 of trading of our digital profiles: “add ‘x’ to my contacts”, then followed by an expectation of augmentation of the sterile experiences. 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 results from Dragana and Sasson Kung. The way I use it? The way I would go to use it? The way I would go to exchange more than a digital profile, but it will trade information with the principle of trading of our digital profiles: “add ‘x’ to my contacts”, then followed by an expectation of augmentation of the sterile experiences.

Salvation Army you + i broken together you i only. What are the rules to use it? The way I use it? The way I would go to use it? The way I would go to exchange more than a digital profile, but it will trade information with the principle of trading of our digital profiles: “add ‘x’ to my contacts”, then followed by an expectation of augmentation of the sterile experiences.

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.

results from Dragana and Shaehee

results from Audrey and Alexandros
Au : i like touching something soft. AI : maybe you like 1 soft orange. Au : i = burn red confusion + noisy indigo sweet. AI : enjoy confusion = spicy but if you think noisy = indigo = bitter.

results from Dragana and Shaehee
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 Dragana and Shaehee

results from Dragana and Shaehee

results from Dragana and Shaehee

results from Dragana and Shaehee
First, Ctrl-F Reader receives a search term from the user. It then accesses a pre-defined set of Internet content providers and searches for textual excerpts that contain the term in question and strips them. 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.

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.

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**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**

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**English**

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</table>

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.

---

**New typeface structure**

LOVE —— G1 Sans-Light

**Other examples**

SWEET 🌼🌼🌼🌼🌼
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, PCs), and public and personal reading (newspapers and personal screens, big screens). This setup 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.

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).
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;

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Instrumental
Work-In-Progress
from the current first year thematic projects
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 Leader: Kristina Andersen

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Project participants:
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Kristina Andersen, STEIM, maker of odd objects.
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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.

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