EDITORIAL

Mahkuzine #1 is the first edition of a biannual series published by the Utrecht Graduate School of Visual Art and Design. Mahkuzine hopes to initiate a 21st century discourse into the topical world of visual art, editorial design, spatial design in both interior and urban settings, and fashion. That discourse should provide links to a novel field of research, called artistic research. Indeed, that is an ambitious project. So, let's put forward some basic questions as a direction for analytic minds. What could artistic research mean in a variety of fields such as visual art, editorial design, interior design, urban design, and fashion? How does artistic research differ from the research conducted in fields such as natural science, psychology, or anthropology? What kind of knowledge does artistic research produce? ›

Paradigmatically, one could claim that research in the field of design is colored by transdisciplinarity, whereas research in the visual arts displays intermediality. Both transdisciplinarity and intermediality emerge in the form as well as the content of the workshops, courses, and programs at the Utrecht Graduate School of Visual Art and Design (MaHKU). Symposia such as the series *Is the Medium still the Message?*; the graduates' exhibition *The Intermedial Zone* in Museum Boijmans van Beuningen; and a series of crossover workshops called *Rethinking Engagement* have produced fascinating texts as part of MaHKU's curriculum. ›

In Mahkuzine #1, all texts deal with elements of both the three basic questions and the paradigmatic validity of transdisciplinarity and intermediality. In the context of discourse production, they inspire further reflection in both writing and teaching. And that is exactly what Mahkuzine stands for. ›

So, what do the authors talk about? With respect to intermediality, Arjen Mulder argues that the question to be asked today is what software is. Lev Manovich questions transdisciplinarity while stating "You can collaborate with people from various disciplines, but if you try to do everything, you will not master anything." Jeanne van Heeswijk claims that it goes without saying that "the framework defining art can be questioned and reformulated from various points of view." Pascale Gatzen, designs "on the edge of fashion and visual art." To Bibi Straatman, "Design students as post-modern media consumers must be familiar with interdisciplinary phenomena such as the consumer culture story of branding", whereas Matthew Fuller argues that "digital media projects have become so complex that they necessitate work with people who have skills different from your own." In chasing

topical forms of iconography, Max Bruinsma claims that iconographic crossovers generate novel forms of criticalness. And UN Studio/Caroline Bos argues that the mix of “two typologies of unit based organization and flow based organization shows that choosing a modernist box does not have to be a rigid principle nor does choosing an avant-garde blob have to be a principal choice.” ›

In the context of science crossovers, Petran Kockelkoren tells about artist/natural scientist Felix Hess, who equipped his house with large eardrums, i.e. sensory equipment attached to windowpanes, registering natural differences in pressure. Those recorded sounds produced “the sound of the rhythms of nature interwoven with the rhythms of culture.” Annette Balkema talks about electronic, screen based windows where “a screen based perception desires to continuously open up window after window swarming with visuality and information to be detected in electronic, compactified forms of depth.” For Esther Polak, “It is interesting to produce new forms of mediations similar to the attitude of artists turning data into sound.” ›

In Mahkuzine’s section “Research Reports”, Gijs Frieling reports on his research perspectives. In fact, this is the section for reviewing relevant publications, symposia, and presentations by (MaHKU) artists and designers in the process of their research projects. ›

Mahkuzine does believe that all these voices and modulations have the potential to start spreading the word of Artistic Research while producing an inspiring, fascinating, and topical piece of discourse production.

IS THE MEDIUM STILL THE MESSAGE

INTRODUCTION *henk slager*

The current artistic practice demonstrates that art and method increasingly intermingle in novel and constructive ways. In that form of connectivity, the emphasis has shifted from an artistic practice directed towards final products to a laboratory-type setting exploring new modes of experience and knowledge. Clearly, today's artistic practice has become a dynamic starting point for interdisciplinary experiments while joining forces with reflexive perspectives. In other words, the current conception of artistic practice acts as an impetus for artists to view their project-based artistic activities primarily as a form of research. ›

The artist as researcher is aware that, in a researching practice, one is continuously confronted with questions and hypotheses of a medium-specific nature. When today's artists investigate the question of the status and position of the artistic image in the visual culture in an experimental-methodological way, they are necessarily faced with a ubiquitous intermediality and its related amalgamation of medium-specific sensibilities. ›

In order to visualize the topical situation of this type of artistic research, I organized the exhibition *The Intermedial Zone* (October 2005) for Museum Boijmans van Beuningen. For this exhibition, five recent graduates of premier Ma Fine Art programs were invited to further contextualize their intermedial investigations:

Siebe de Boer (Frank Mohr Institute, Groningen) explores in a video

• Siebe de Boer, Installation view, Intermedial Zone, 2005.

loop the possibilities of new media technology from a background in drawing. In his work, light intensities and sonorous background music subtly merge and enhance each other while ultimately dramatizing public space. ›

In his research, *Bart Geerts* (HISK, Antwerp) questions a painterly mediality. Why does painterly reflection again and again touch the contours of the question of "Why paint?" Three additional questions are connected to this. Firstly, does our dominant visual culture still offer room for a topical (abstract) form of painting? Secondly, to what extent is painting medium-specific? And thirdly, can one still speak of a painterly paradigm? ›

Also *Chantal Ehrhardt's* work (MaHKU, Utrecht Graduate School of Visual Art and Design) could be described as a continuous appeal to a medium-specific sensibility. She adopts the view that the question of what is art should lead to a culture-critical investigation. Thus, Ehrhardt utilizes the photographic medium in order to trace solidified moments of autonomy in the visual culture at large. ›

The research activities of *Mateusz Herczka* (Art Science, The Hague/ Leiden) are characterized by a multimedial attentiveness. His installations reveal characteristics of medial compositions including computer simulations, video projections, and sound art. The installations transform one-dimensional perspectives (such as, for example, the scientific digitalization of biological information) in an intermedial way and rearticulate these critically. ›

The collaborative projects of *Gerco Lindeboom* (Dutch Art Institute, Enschede) could be specified as intermedial interventions in public space. In the *Vastgoed Project*, computer graphics, architectonic diagrams, and videos are used in a multidimensional exploration of the public domain. Additionally, Gerco Lindeboom researches the specific sensibility of a previously underdeveloped medium: the mobile video Internet. ›

The works of the five participating artists demonstrate that the domain of artistic research is a strong focus in the Netherlands and Belgium, producing all kinds of intermedial dimensions in the process of artistic inquiry. These processes and multiple dimensions inspired Mahkuzine to organize two research seminars in the autumn of 2005: one in Groningen in collaboration with the Frank Mohr Institute (participants Petran Kockelkoren, Annette W. Balkema, and Esther Polak); and one in Utrecht (contributions by Arjen Mulder and Lev Manovich). ›

The two seminars departed from a statement about the present situation of artistic media in our visual culture: Today, visual art seems to explode in an array of media-based cross-over forms. For example, the

classic medium of sculpture explores novel forms of installation art, whereas the visual landscape is translated in the emerging art form of soundscapes. In that context, many questions surface regarding the concept of mediality. For example, to what extent do painterly concepts still permeate the visual domain? In what sense does the photographic paradigm still play a role in our conception of reality? How does new media work influence the process of visual communication? What do the processes of crossovers mean for the artistic practice? In short, could one still speak of specific media-based work? Is the Medium still the Message? ◦

MEDIATED PERCEPTION

petran kockelkoren

Is the medium still the message? I studied philosophy with Helmut Plessner, a philosopher at the University of Groningen. One of Plessner's renowned statements was "man is naturally artificial", implying that human experiences are always mediated. There is no such thing as immediate experience, since perception of the world is mediated by images, texts, and perception apparatuses such as microscopes, telescopes, and so on. Of course, mediations always have a historical component. They differ over time and in space, i.e., every culture and every episode has its own specific brand of mediation and perception. Philosopher Michel Foucault argues that every culture generates its own disciplined bodies where the senses are specifically arranged. Media have an enormous impact on those phenomena. ›

For me, another theoretical point of departure is the German philosopher Walter Benjamin, and his influential 1936 essay *The Work of Art in the Age of Mechanical Reproduction*. Where traditionally one assumed works of art to be unique and the artist a genius creating his or her own rules, today those conceptions of works of art and artists are rendered obsolete because of the possibility of reproduction. ›

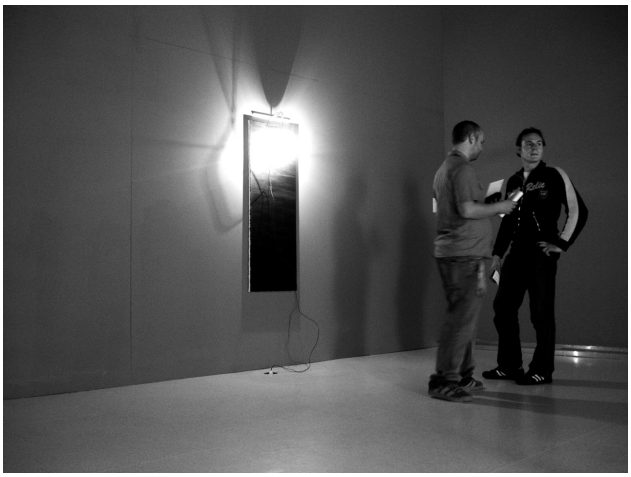
When you combine Plessner's and Benjamin's standpoint, you have to conclude necessarily that today's artists must research the material conditions of perception. In other words, artists are no longer geniuses creating from the depths of their souls. Conversely, artists are creative forces with the specific task to question the continuously changing historical-material conditions of perception. Let me elaborate on that statement with a few examples that focus on new media artists producing novel avenues of perception. ›

The first artist I would like to introduce is Felix Hess. Hess was trained as a natural scientist. In one of his recent projects, he explores the

REFERENCE

◦ This exhibition was part of Intermedial Reflections, an expert meeting organized by DAF (Dutch Aesthetics Federation). cf. www.henkoosterling.nl/daf/symposium.

world of sound. In this project, Hess assumes that the windows of his house are large eardrums, where the windowpanes register differences in pressure. In order to hear pressure from outside inside the house, he attached sensory equipment to the windowpanes. He also connected these sensors to the outside light, turning the light into a pulsating phenomenon steered by outside conditions. Hess refers to his equipped house as a living, sensitive matter. The sound of the pressure has been recorded over five days, producing the sound of the rhythms of nature interwoven with the rhythms of culture. ›
Next, Hess compressed the sound recordings so that the registration of one day only lasts 6 minutes. Because of the compression, you not only hear the rhythms much better, you also hear ranges of sound outside the range of normal hearing. When Hess first played the sound re-



cording, he was surprised to find he could hear some sort of humming noise. That sound turned out to be a sound wave with an amplitude lasting over days. Normally, you would never hear that sound since your ears cannot register such long sound waves, but the compression of the initial sound recording made the sound audible. ›
What emits such strange sound? That question was answered by KNMI, the Dutch weather station. As we all know, the weather report mentions high pressure and low pressure fronts. Those pressure fronts are not abstract, scientific inventions. They really exist. For example, a high pressure front over the North Sea really is an enormous weight laying on the surface of the sea pressing the waves down. That creates a giant wave just on the border of the high pressure front near the Icelandic area. You could indeed say that a wave, or an audio shield, is standing at the North Sea. So, what you hear on Hess' recordings are the echoes of sound waves from the continent. Weather scientists

• Bart Geerts, Untitled, Intermedial Zone, 2005.

register such sound through graphics, but that is a visual way of presenting a rather abstract phenomenon. When that sound is brought into the range of hearing, it gains enormously in concreteness and makes you aware that it is a real thing. You are tempted to say, Is the world humming or singing to itself? ›

We asked Hess if there are any organisms that can hear the sound without sound compression. There are not. Still, the sound compression creates a sense of a web of sound oscillations woven over the earth. However, Hess refuses to give any specific meaning to the sound and simply states to only have registered it. ›

I would like to mention the work of two other media artists in the context of novel venues of perception. Last year in November, I was a guest at the DEAF (Dutch Electronic Art Festival) in Rotterdam. V**2** Institute for the Unstable Media, the organizers, had invited two artists, Andrea Polli (US) and Gavin Starks (UK), who both produce a kind of work similar to that of Felix Hess. Andrea Polli made a sound transference of Hurricane Bob, a large hurricane hitting New York in 1991. The weather station registered all features of Hurricane Bob. Polli wanted to make a kind of symphony out of that registration. So she departed from the parameters of the weather report registration, such as velocity, pressure, and temperature. If you translate those parameters into visual graphics and add a sound quality to it, you suddenly hear a kind of symphony. Polli hoped that by bringing nature into the realm of sound, you would hear how nature expresses itself. The symphony was not harmonious, but it created a sense of understanding music, although in the end that slipped away: it started to be a delusion. However, at least you had been on the brink of comprehension and that is, I believe, what turned Polli's symphony into a great work of art. ›

Gavin Starks made a sound recording and converted a photograph of a far-off star nebula by assigning a sound value to it. So, instead of seeing a far-off star nebula you could hear it. However, Starks' work sounds like a new age synthesizer symphony. That upset Polli and she asked Starks how it is possible that in her work you cannot understand nature, while in Starks' work nature sounds like a composition of a cheap composer. What have you done to your data, Polli asked. ›

I started my talk with the statement that human experience is always mediated. In the cases I mentioned, the mediation is very intricate, because remediation or hypermediation is at stake. For instance, a photograph of a far-off star nebula consists of digital data transmitted radiographically, and then transformed into an image we can understand. But the colors in the photograph are not the colors of the real object. The colors are scientifically defined based on the distance of

the stars to the Big Bang. Could one argue that Starks' harmony had already been hidden in the photographic rendition? In other words, has the harmony been produced by the artist or was it the scientist's choice that created the photograph in the first place? The same goes, of course, for Polli's hurricane piece. Is that the real hurricane we are hearing or do we hear the chosen parameters of the meteorologists? When the sound is not harmonious, is that because nature is not harmonious, or is it because meteorologists choose parameters different from the star gazers? So, all the works include mediations and hypermediations. I believe that artists should be aware of such mediations and suspend judgements or jumping to conclusions. ›
If you take Benjamin's diagnosis seriously, today's artists can no longer be considered antennas for transcendent realms. Today, artists are artistic researchers and as such they should critically evaluate the material conditions of mediations underpinning our culturally defined perceptions. ›

AUDIENCE **It is still not clear to me what kind of data are mediated. How should I understand such mediations?**
PETRAN KOCKELKOREN **There is a more philosophical question related to this, dealing with what kind of subjects are constituted by the mediation involved. For instance, Panofsky wrote already in 1927 about the Camera Obscura as mediator and the kind of subject that was constituted by it. The Camera Obscura defined a representation of the outside world in an inside dark room where the presupposed subject is a non-involved spectator. With today's new kinds of mediation, such as electronic mediation, one could ask what kind of subject is presupposed or constituted, since it is a subject different from the subject pre-supposed by the pre-Enlightenment kind of mediations. I believe that the question of what kind of subject is involved is a very pertinent one. ›**
I started my talk quoting Foucault: every culture generates its own bodies, every culture disciplines our perception in a specific direction. So, in every cultural domain, you could ask what kind of subjects are generated by the kind of mediations we are exposed to. Perhaps this is an ungrounded standpoint; perhaps there is no real subject involved; perhaps there is a transhuman or posthuman subject involved. All we could say at this point in time is that the subject itself is formed by the mediations it is involved in. In other words, the view of the subject has no fixed standpoint but depends on the kind of mediations that emerge.

PERCEPTION AND THE LINES OF LIGHT

annette w. balkema

QUESTION How does new media work influence the process of communication? ANSWER New media work produces a form of perception able to grasp forms of visual information based on the phenomenon of lines of light. ›

Remarkably enough, the Canadian author William Gibson, the creator of concepts such as cyberspace and virtual reality, also talks about lines of light and connects them with the nonspace of the mind. As most of us know, Gibson has written numerous books such as *Neuromancer* (1984), *Virtual Light* (1993), and *Pattern Recognition* (2003) all unfolding in worlds crowded with computer screens, computer software, and computer decks, while producing worlds-in-screens or screen-based worlds. In *Neuromancer*, Gibson's first book, he writes, "Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts ... A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding ..." * ›

The phenomenon of lines of light ranged in the nonspace of the mind correlates with a topical body of work produced by philosophers such as Merleau-Ponty, Virilio, and Deleuze. But the concept of cyberspace as a consensual hallucination correlates as well with Merleau-Ponty's early work in the *Phenomenology of Perception* (1945). "Hallucination causes the real to disintegrate before our eyes, and puts a quasi-reality in its place," says Merleau-Ponty in his book researching the phenomenon of perception, while implying perceptual distortions caused by psychological disorders or lesions in the brain.** As seen below, the hallucinated real as quasi-reality evokes other Merleau-Pontean "quasi" concepts. ›

However, philosophers who want to say things about perception and the phenomenon of light run up first of all against urbanist Paul Virilio's work. Virilio, once a student of Merleau-Ponty, unerringly knows how to incorporate the light new media screens radiate in his perspective on perception. ›

For example, in "Optics on a Grand Scale", one of the chapters in Virilio's book *Open Sky* (1997), he introduces the concept of indirect light, a type of light different from either the sun or electric bulbs spread. Indirect light is linked with the light screens radiate either in the real world of the natural world, or in the real-world of the screen. ›

Virilio refers to Einstein and his famous equation $E=mc^2$ (where E

* Gibson 1984: 67

** Merleau-Ponty 1962: 334

is energy, m is mass, and c is the speed of light), when expanding the concept of the speed of light into novel time concepts such as time-light, speed-time, or dromoscopic forms of time (where dromos correlates with speed, racing and running producing time conceptions such as underexposed, exposed, and overexposed). However, those temporal concepts based on the speed of light correlate as well with the concepts of the flash (of being-there), and localities by elastic tie, designed by Merleau-Ponty in his posthumously published working notes from the period 1959 – 1961. Merleau-Ponty's elastic ties connect the body and the mind and are no doubt to be understood as another way of erasing the rigid dualist body-mind construction and related face-to-face concepts based on Descartes' work from 1641. Those bouncing and vortical elastic ties reminiscent of bungy-jumping point to the mobility of a veering and vortical perception, while creating forms of localities by elastic tie also called quasi-localities. ›
That perceptual bouncing is linked with the motion of the mind's eye, diving from the real world into the real-world/screen-based world and

vice versa, in conscious and unconscious motion. In a Merleau-Pontean field of configurations created by veering elastic lines, side-other-side movements, and figures and levels, consciousness is understood as "having a figure on a ground or on a level", where unconsciousness functions as a pivot in the Merleau-Pontean, vortiginous configuration continuously producing forms of perceived-nonperceived, connected with quasi-localities or the nonspace of the mind.* ›
The flash of being-there, quasi-localities, and a bouncing perception in and out of a configuration made up of elastic ties succeed in creating a visualization of a figure of thought, based on the interplay of veering lines, enabling Merleau-Ponty to speak of a "polymorphic, immersed perception" surrounded by a field of dimensionality.** ›
Another line-based figure of thought implying intermingling and interacting lines is designed by the French philosopher Gilles Deleuze. In

• Chantal Ehrhardt, Untitled, Intermedial Zone, 2005.

* Merleau-Ponty 1997: 189, 191, 197

** Merleau-Ponty 1997: 195, 228

the Deleuzian multi-line-based network, movement is not produced by body-mind torsions and elastic lines. It is based on two components: a two-line mode of analysis based on the thought of philosopher Henri Bergson and his two-line stream of notions; and the form of motion produced by quantum mechanics and its emission of particles and exchange of packets of energy, producing the concept of nonlocalizability. ›

In Deleuze's multi-line based network, called multiplicity, the concept of nonlocalizability is based on a principle playing a major role in quantum mechanics: the Heisenberg Uncertainty Principle. That principle states that one can never be sure of both the location and the speed of a particle. Deleuze's multiplicity mode of analysis creates a fascinating visualization of a figure of thought, where a correlating, open system of two streams of interacting concepts, all based on the interplay of lines, dimensions, strata, planes, spaces, and plateaus produce concepts such as reterritorialization and deterritorialization; stratification and destratification; planes of consistency or BwO's and planes of organization or development; and molar and molecular lines drawn by all kinds of machines and producing lines of flight — "flashing like a train in motion" — which indicates a metamorphosis into another multiplicity. How does perception occur in the multiplicity's nonlocalizability? ›

The mobile, open system and the interacting lines and dimensions of the multiplicity, crowded with notions and concepts, yield two interacting spaces called smooth space, correlating with the domain of the molecular line; and striated space, correlating with the domain of the molar line. The latter, striated space is the domain of perceptible, formed matter, where a canopying sky functions as a horizon for perceptual measurement — Virilio would call that the domain of an apparent horizon or backdrop of human action. The former, smooth space is the domain of intensive streams and forces, where the optical perception of striated space is substituted by a haptic perception referring to all senses. Smooth space is not canopied by the sky but occupied by intensities such as "wind and noise, forces, and sonorous and tactile qualities, as in the desert, steppe, or ice. The creaking of ice and the song of sands".* Virilio would call that the domain of a transapparent horizon, where the traditional perspective of vanishing lines is replaced by the lines of light or vanishing pixel-points. ›

Thus, perception could be associated with bundles of lines and forms of nonlocalizability; with bouncing, elastic lines and quasi-localities; and with the speed of light producing pulsating pixel points and lines of light. However, a screen-based perception immerses or plunges into

* Deleuze and Guattari 1996: 479

even more specific lines, which at the same time involve components such as nonlocalizability and light. A screen-based perception dives into lines of light associated with digital lines. What, then, are digital lines? ›

In *Nox, Machining Architecture*, architect and artist Lars Spuybroek links digital lines with splines once used in shipbuilding, where splines in the form of slats of wood used to be bent into shape or a curved form by heavy weights. Today, "a digital spline starts out as straight and becomes curved by feeding information to it." (...) "A curve is an intelligent, better-informed straight-line," says Spuybroek.* ›

The lines of light surrounding a screen-based perception are such curved, better informed lines. We only have to feed more information into the lines designed by Virilio, Merleau-Ponty and Deleuze in order to turn their lines into the intelligent lines of light a topical screen-based perception demands. That information is linked to a mode of analysis called the hyperspace mode of analysis. In hyperspace, lines are understood as strings vibrating in the 10 and 26 hyperdimensions created by superstring theory and its conception of matter. Vibrating strings are the better-informed lines of light producing forms of intensified, dissymmetric information compactified in hyperdimensional forms. Such compactified information curled up in hyperdimensions can never be entirely grasped. Screen-based perception triggered by the streaming speed of electronic, visualized information and its intensive, dissymmetric layers of informational depth constitutes a form of perception that knows that visual information based on the phenomenon of lines of light can never be fully localized or communicated. That is the reason a screen-based perception desires to continuously open up window after window swarmed with visuality and information to be detected in electronic, compactified forms of depth. ›

PETRAN KOCKELKOREN **What is intriguing is the connection between, on the one hand, the multiplicity's smooth space, that seems to be rather abstract and, on the other hand, the striated space, the space that seems to refer to the body and its senses. One of the first examples of Merleau-Ponty, another philosopher you invoke, is the blind man who "feels" his way through the world by means of his red-and-white stick. So, one could say that the blind's man's experience is simply mediated by his stick. Of course, mediation can be much more complicated, but still it continues to refer to our body awareness. Is there somewhere in your text a jump where you leave the bodily space, while transferring it into the spaces of the multiplicity in which perhaps the body is rendered obsolete and left behind?**

ANNETTE W. BALKEMA **What I like about the *Working Notes*, which are in a**

* Spuybroek 2004: 355-356

pretty rough form because Merleau-Ponty died prior to completing them, is that Merleau-Ponty's thought on perception is rather abstract. Perception in his *Phenomenology* is indeed connected with how the body moves around in the real world. Conversely, in the *Working Notes*, perception seems to be absorbed in the elastic ties Merleau-Ponty designs there in the context of a body-mind torsion or a veering movement between them. Therefore, I believe it is interesting to feed Merleau-Ponty's elastic lines into Deleuzian lines. Deleuze designed a multi-line- based system called the multiplicity, based on the work of Bergson. Bergson developed a two-line mode of analysis formed by streaming notions, which is expanded into the Deleuzian multi-line-based network. Deleuzian lines correlate with spaces. Thus, Deleuze could, ultimately, make a statement about perception in both the striated space and the smooth space, where the striated is a more segmented area, and the smooth more an area of flow. I believe it is interesting that both of them — and presumably Deleuze was inspired by Merleau-Ponty since he refers to Merleau-Ponty in the context of his concept of the fold — have designed a line-based system. At the same time, Deleuze's roots in quantum mechanics make it worthwhile to check how line-based systems will transform if you substitute the movement of the emission of particles, implying the nonlocalizability of Heisenberg's Uncertainty Principle, with the most recent development in science, which is superstring theory. In superstring theory, matter consists of vibrating strings which need the "visualization" of 10 and 26 dimensional spaces to vibrate in. My current philosophical fascination is to correlate modes of analysis and see how that produces forms of perception to be understood as perception immersed into screens.

PETRAN KOCKELKOREN Indeed, Merleau-Ponty starts from the body in the *Phenomenology*. Of course, one could tend to think that the body is something authentic or natural. Merleau-Ponty is rescued from that accusation because for him the body is in a sense always mediated. In our day, these mediations have grown even more complex. We are now in a historical position where these mediations could bring us to the verge of transmitting our brain into some artificial substance. Then the cord connecting our technological perception to the body is lost. There is no natural standpoint anymore. My question is: are we really approaching that point, or are we still subjected to the vulnerability of the body?

ANNETTE W. BALKEMA I think the notion of non-localizability will rescue us from giving a definite answer to that. As a start for the analysis of your question, we could follow Deleuze's thought on how perception intermingles in the smooth and the striated space. Perhaps it is interesting to expand our research on perception and see how perception in the real world and perception in the screen-based world interact. What is percep-

tion in the screen-based world or real-world, and how does that feed information into perception of the real world and vice versa. I think we are just on the verge of rethinking those forms of perceptual connectivity. Maybe perception disconnects from the body and moves into a real-world virtually connected with the brain. There are many interesting forms of research on perception that could be a source of inspiration for further research on screen-based perception while connecting it in again different ways with Merleau-Ponty's and Deleuze's thought. ◦

DATA-BASED PERCEPTION *esther polak*

One of my questions is whether artists working with mediation of data should show their source. Should we give the audience a clue as to where the data come from? How can the audience understand my visualization if they do not know that it is based on GPS data, i.e., on people carrying around a GPS while creating a map of their own movements through space? ›

Fortunately, the GPS project has always been shown in such a way that the audience could see the comments of the people and their GPS tracks simultaneously. For example, in the exhibition *Making Things Public*, last year in ZKM, Karlsruhe — curated by Bruno Latour — the project was displayed on two screens. ›

The project relates to the symposium's topic, *Is the Medium Still the Message*, since we developed a novel form of mediation based on the possibilities of GPS. The visualization demonstrates that GPS intuitively shows and records your day. In the project, people react differently to this form of mediation. For me, it is interesting to produce new forms of mediations, which is similar to the attitude of artists turning data into sound. But I am also fascinated to see how people deal with new forms of mediation when it is part of their daily life. In the documentary of the project shown in the recent Ars Electronica, one of the participants tells how she experiences everything as connecting lines. And when she travels herself, she views herself as bundles of lines on the surface of the earth. ›

HENK SLAGER **Could you elaborate on how you conceive your GPS project in the context of artistic practice? One could argue that it is merely a form of checking out the possibilities of a new technological device or a form of experimental technology. So, what do these activities mean in an artistic research sense?**

ESTHER POLAK **Throughout the ages, visual art has been interested in**

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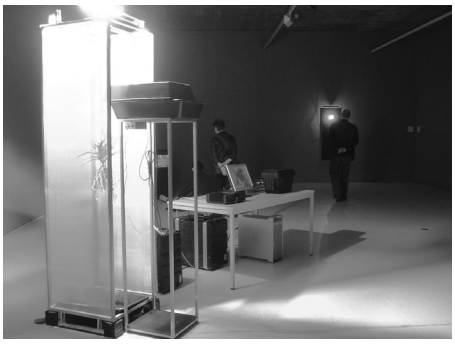

investigating the experience of space. For example, the use of a certain kind of perspective is always about the experience of space. Since I deploy a new technology in order to produce landscape painting, I view myself in this tradition. I have always been fascinated by landscape painting and felt frustrated because I could not find a form where landscape painting connects with contemporary issues in a relevant way. In using novel kinds of technology for depicting landscapes, I feel both connected to the painterly tradition and contemporary issues in visual art.

AUDIENCE **You connect your work with landscape painting, but in the context of, say, art historical genealogy and Deleuzian mapping, one could argue that there is indeed a different dimensionality to a space we draw on a piece of paper and how we move through a city space. I think specifically of a project done by Stanley Brouwn in the 1960s where he asked people in the street about the directions of their movements. Isn't that project connected to your genealogy?**

ESTHER POLAK **I indeed think that my project could never have been part of an artistic practice if Stanley Brouwn did not pave the way. He initiated mapping as an artistic practice.**

AUDIENCE **It seems you imply another form of mediation, i.e., social mediation. Is that what actually interests you?**

ESTHER POLAK **I believe you cannot make a division between technological and social mediation. Today, every social mediation is technologically based. That is what interests me.**

PETRAN KOCKELKOREN **In your project, I believe, there are different kinds of mediations involved. Until now people have referred to their holidays through photographs, slides, or video shots of those events. GPS will probably create entirely different memories and associations linked to holidays. However, in your presentations you show slides, transcribed texts, and GPS. Is that necessary? Does one support the other? Or can they stand by themselves?**

ESTHER POLAK **All those forms of recording entirely blur. That is why they are presented together. In the installation of the project, it is impossible**

• Mateusz Herczka, Installation view, Intermedial Zone, 2005.

to distinguish between the different forms of mediation. I would like to stop thinking in terms of having one mediation, going to the next one, and then to another mediation meta-mediating the former. The interesting point of art projects is that a visual practice can blend different kinds of mediation and try to connect them.

ARIE ALTENA **Is the medium still the message? That McLuhan topic has turned into the issue of mediation one could argue based on what the speakers in this symposium have brought forward today. However, since I see that Frank Mohr Institute students play with software — and Kim Cascone maintains that the medium is not the message — I would rather state that the tool is the message. Today, artists create works from technology, software, assembling things, finding glitches... ›**

Today's experimentation with new technologies is what contemporary art is about. Look at Esther Polak's work: it researches what GPS is, it researches how people could relate to GPS, it researches how GPS changes their spaces. However, the work is also about something else: it deals with the world conceived as something beyond mediation. To me, that multi-layered interconnectivity of visual work and research seems to be characteristic for current artistic research.

HENK SLAGER **I believe that most presentations have demonstrated that the medium as such and artistic research as such are interconnected. However, in my view, a pending question still is how media work and technology could link with critical forms of research. In other words, how do contemporary forms of mediated visual art relate to that old modernist ideal of criticalness?**

ARIE ALTENA **I would say, work with media, that is all you can do. Reality is produced by working with media. So, the sense of criticalness is produced by making works.**

ESTHER POLAK **As an artist, I do not have the urge to position myself as critical. Critical about what? Although I could say that I critically investigate. In new media art, many artists come from activist positions; they already know they have to think about the world before starting their research.**

PETRAN KOCKELKOREN **I referred to Foucault who stated that every culture produces its own bodies. Foucault wrestled with the concept of disciplining the body and tried to discover an Archimedean point outside of mediation as a critical stronghold from which he could criticize it. Of course, he could not find that. The only position from which you can criticize one medium is another medium. So you have to jump from one medium to another one and produce an interplay of media in the interstices between the media. That is the critical space. In the friction of confronting various media with each other, a position could emerge suitable for criticalness.**

ANNETTE W. BALKEMA **I am inclined to substitute, so to speak, the notion of criticalness with the concept of commentary. Commentary seems to involve forms of dissymmetry, whereas criticalness seems to picture a face-to-face event. Such dissymmetric commentary could be connected with the notion of rotation that popped up in my mind when Arie Altena talked about the world beyond mediation. I am inclined to put a hyphen between mediation and the world as a tool to indicate rotations. Indeed, rotations imply dissymmetries. The concept of criticalness seems to be connected with a form of symmetric thinking, while we nowadays try to engage in dissymmetric movements of thought.**

THE EMULATION OF MEDIA

arjen mulder

The question of whether the medium is still the message suggests that there has been a time that the medium was the message. Indeed, I could argue that was in the days of Greenberg's Modernism, where basically a painting is about painting and the poet Mandelstam stated that a poem is a monument in language for language. In these examples the medium is the message and the artist is aware of that. But why is it interesting to consider a painting a painting rather than a representation? Has the autonomous medium as such anything to say? Could the Modernists obtain specific knowledge from the medium as medium? ›

For Modernist painters, painting is painting simply because it is different from photography. In their view, photography is representational since it shows illusions about the real world. After all, if one looks at a small black and white object which is supposed to be about the real world, it must represent an illusion. Conversely, painting evades illusions and representations because it presents itself as paint on canvas, or as lines and planes on canvas, as Mondrian did. However, the thought that photography represents something instead of presenting itself as a medium is also an illusion. Photography just shows the world as stills — whereas film shows the world as movement. So, photography shows stills, film shows movement, whereas video shows transformation. As long as the medium is the message — and shows itself as itself — it is clear what art is. ›

In our day, the medium is digital or electronic and implies computers and networks and specific traits — as Lev Manovich stresses in *The Language of New Media* — such as interactivity. One of the great things about the computer is that it has a media player. Therefore, the computer is not a medium, but a device for playing all media. But

the computer also contains software and since every medium can be translated into software and subsequently played on a media player, including the computer itself, a process of emulation is produced implying future computers and future media. So, the question to be asked today is what is software? Is it a medium, is it a message? Or is it perhaps something else such as protocols for interactivity or protocols for networks? ›

Although the notion of visual culture keeps on popping up, I believe, following McLuhan, that it is just a 20th century content form of culture. In the 21st century, we live in the environment of a network culture or network society where the content is formed by the obsolete visual culture. It is easy to reflect on the notion of visual culture, because we have surpassed it. Obviously, networks are not visual since they are not about images. The reason that there is so much peculiar art around today is simply because artists have just begun to work with networks as their material. As a media theorist I would like to say that the medium is still the message. However, the question of what is the medium cannot easily be answered. So, let's start with the message. ›

What is the message? In information theory, the message is the information sent through a medium from sender to receiver. The sender transmits 100% information while the receiver gets about 98%. In addition to information, a message transmits meaning. What is meaning? I propose to entirely skip the 20th century discussion about meaning connected to semiotics. Today, meaning is associated with the idea of interaction and interactivity. In that line of thought, meaning is the interaction between two poles both sending and receiving in the process of communication. Interaction is action or behavior transforming both the sender and the receiver in a two-way process. ›

In Modernism, meaning is what the spectator is allowed to understand and what either the artist or the medium expresses. In the days of visual culture, meaning is either what the artist wants to express or what the medium is allowed to express. An experience in visual art implies a distance between the audience and the sensuous experience, producing space for reflection. One could think about one's experiences as well as interact with a work of art. Thus, art was about both a transformation of oneself and the transformation of the artwork perceived. The latter is also true for a non interactive medium such as poetry. In poetry, while reading a second time, you could experience that the piece is something completely different — even the words differ from what you have read the first time. ›

In a network culture, all of that changes because interactive art is not about meaning or interpretation of experiences, nor about producing

space for reflection. In a network culture one actively works on an artwork and vice versa. An example of a — non electronic — interactive work is *Untitled (Portrait of Ross in L.A.)* by Felix Gonzalez-Torres: a pile of candy in a corner of the exhibition space. A guard invites the visitor to take a candy and says the weight of the pile is 159 pounds, which was the weight of the body of Ross, the artist's lover, at the moment he died of Aids. So, one takes a candy and symbolically ingests Ross' body. To me, *Untitled (Portrait of Ross in L.A.)* is an interactive artwork; you change the artwork by taking a candy, but the taking of candy also changes you since you are aware of the religious connotation of "this is my body". Also, on a physical level, you change by ingesting part of an artwork in an interactive gesture. Of course, you could reflect about that, but that is not the point. The point is that something in your body has changed through eating the candy. That has nothing to do with meaning in the classical sense. Rather, it relates to action, to behavior. Is the medium still the message? Indeed, the medium is still the message. But what is the message of networking? ›

AUDIENCE **What intrigues me in your definition of meaning and interaction is that you involve the two poles of sending and receiving which produce meaning by the mere fact of interaction. But a computer is not interactive since it runs its own protocols.**

ARJEN MULDER **That is a narrow definition of interaction where basically computers are considered data navigators. I would not call that interactivity. I prefer the big picture where you can change your computer inside on the level of software and data content. In computer games, you are also merely navigating. That looks like interactivity, but I would not call it that. It is far more interesting when software and data are really changing**

• Gerco Lindeboom, Mobile Video Net, Intermedial Zone, 2005.

instead of simply discovering what the software program could offer.

AUDIENCE **I think you leave out the notion of interface. You argue that a computer is basically software, which is only true to a certain extent since there is a lot of hardware involved with its own interactivity based on its own interface.**

ARJEN MULDER **I agree with that, of course. But you could also ask what is the interface in the artwork with the candy. I suppose its interface is the guard. If you limit interactivity to a computer with an interface, that is too arrow, it leaves out too much. You can always translate hardware and interfaces into software, so basically it is the software that is doing it. That is why I said we are basically talking about software.**

LEV MANOVICH **Since you brought up the example of the Gonzales - Torres' work, I wonder what your view is on relational aesthetics. Doesn't that involve a certain French gentleman who stole the idea of the visual medium and applied it to a very small group of artists?**

ARJEN MULDER **In my view, relational aesthetics and relational art occupy a small sector of interactive art. Social art, as for example Jeanne van Heeswijk's, is what I think of as interactive art. Interactive art runs from the intimate work of Gonzales - Torres to social art to entirely interactive installations by Knowbotic Research.**

ANNETTE W. BALKEMA **I am interested in how you use the notion of transformation. You connected transformation with video, but the notion keeps on popping up in notions such as action and behavior and several other contexts. How would you define the difference between those contexts?**

ARJEN MULDER **First of all, transformation relates to the difference between film and video. Film shows movement as a natural phenomenon. Video does not show movement, it changes images within the frame. Thus, video is a transformation within the frame. However, in Bill Viola's video art or in a MTV video, there is a suggestion of natural movement. ›**
What does transform in an interactive process? How do people understand this process? They understand processes through metaphors. In an interactive process, whether it displays a conversation or a work of art, those metaphors have to change. They transform in such a way that we can relate to the interactive process. In that sense, there is a connection with video that also implies a change of metaphors as compared to film.

KLAAS HOEK **One of the characteristics of the history of media is that it is always about its increasing transparency. Does your concept of interactivity fit into that?**

ARJEN MULDER **Of course the tendency is going towards more transparency. But the question is, what could become more transparent in interactive art? In games, it is the image, since it becomes more realistic. But I do not think that is interesting in media theory, since interactivity is not about images.**

As I said before, the visual culture is an obsolete culture, interactivity is about something else. Interactivity is about connectivity, transformation, and communication. ›

Take an interactive work of art, such as Felix Gonzalez - Torres' *Untitled (Portrait of Ross in L.A.)*, what does it do? It is not a work of art when you simply look at the pile of candies, but it becomes an artwork as soon as you start to interact with it and demonstrate a certain behavior. So, from my point of view, interactive art is about behavior. If interactive installations use images — sometimes even beautiful ones — they never make sense and are often just silly. That is because interactive art is not interested in images. At V2, it is sometimes surprising that artists have work 95% finished and then suddenly say, "Oh, we need images." They put all their conceptual work into the behavioral part and how the system reacts to that. ›

So, interactive art is not about imagery but about behavior. Consequently, its transparency should be about behavior. Interactive media are designed to make behavior completely clear so that you even do not have to think about it.

AUDIENCE **You distinguish between visual culture which is passé and the topical network culture. But I think that networks have been around since the beginning of humankind. So, what are the basic differences between networks as we know them now and as we knew them in the past? Why do we now specifically live in a network culture?**

ARJEN MULDER **Of course, since we have created the new concept of network culture, we could rewrite all of history and claim that Adam and Eve formed a network in paradise. That could be compared to the modernist postmodernist debate where one argued that one could only make sense of life with (hi)stories. In a network culture, we no longer use the concept of history to explain or understand things. We use what is happening now — whether that is viewed structurally or historically. That is why the concept of history no longer makes sense to the current generation of students. However, they should not forget that history is a data bank, but that does not provide necessarily any meaning. Networks are not temporal — although they develop in time — but basically spatial. ◦**

MEDIA IN A SOFTWARE AGE *lev manovich*

I would like to add some footnotes to Arjen's remarks about the obsolete visual culture. Generally, I agree with that statement. At the same time, as someone who started out as a painter and then became involved in animation film and computer graphics, I am quite fond of the visual culture. How does the emergence of computational media

REFERENCE

◦ Manovich, Lev, 2001, *The Language of New Media*, MIT Press, Cambridge MA.

affect the visual culture and in particular the culture of the moving image? I would like to talk about what computational media is while using a particular example in order to show how the shift to a software-based means of production has revolutionized our visual culture. ›

In 1986, the high days of postmodernism, the American critic Andreas Huyssen — as you know all the American postmodern theorists in general ignored technology, even though French philosophers such as Lyotard, Baudrillard and Virilio were writing about it — states, "All modern and avant gardist techniques, forms and images, are now stored in a computerized memory, the banks of our culture. But that same memory also stores all of pre-modernist art, as well as the genres called popular culture or modern mass culture." Huyssen's analysis is completely accurate, except that these computerized memory banks did not really exist at that time and only became commonplace about fifteen years later. It was not until 1996, when computers with more memory, larger hard drives, and software such as Photoshop became affordable for freelance graphic designers, illustrators, and postproduction and animation studios, that the vision described by Huyssen began to become reality. ›

The results were dramatic. You could compare how the visual culture was transformed within a period of five years with the Renaissance shift to perspective or Gutenberg's invention. And yet, nobody wrote about this revolution, not a single article. I call it a *velvet revolution* in modern visual culture, because in contrast to the computer revolution connected to the rise of the World Wide Web, this revolution was not publicly or critically acknowledged. Why? In this revolution, no new media per se are created. Designers are making still images and moving images just as ten years ago, but the aesthetics, the logic, and the poetics of these images are completely different. Each of the different media has undergone a number of fundamental transformations. Today's cinema or 1995 cinema are not the same media. Similarly, moving images in the commercial culture of 1986 are completely different from moving images in the commercial culture of 1996. Because of various social, technological, and cultural transformations, we undergo a fundamental qualitative shift in world history. I would like to describe this *velvet revolution* now and trace it to a single piece of software as some sort of after effect. ›

If we compare a typical magazine cover, a music video, or 1986 television advertising with their 1996 counterparts the differences are clear. In 1986, many designers and production companies did not have computerized memory banks. Therefore, they could not easily cut-and-

paste from modern avantgardist forms and images or image worlds of popular cultures and modern mass culture. They also could not create layers of transparency. In fact, they were limited to the same collage techniques used by artists from the beginning of the 20th century. In our age, cut-and-paste techniques produce image fragments next to each other or on top of each other, but in those days modulation with juxtapositions or transparency levels of different images was not feasible. This lack of transparency also limited the number of different images and the number of different image sources integrated in a single composition. Once you have transparency, it can change the entire logics and semantics of images. ›

Ten years later, in 1996, different image layers could be composed with different layers of transparency. The introduction of multi-layered transparency opened a new chapter in the history of collage, photo collage, or what I would like to call spatial montage: a spatial juxtaposition of different image worlds within the same moving image sequence. Media types which until that time had been used separately now had drawn animation, lens based recordings, film, video and typography integrated in the same moving image composition. In addition, a new media type of 3D computer animation was also added to the mix. Importantly, 3D animation started to be used both as a separate source of images and as a common coordinate system in which all media types can be placed and animated. ›

When I was writing *The Language of New Media* in 1999, I only saw a small part of this transformation, because it was just in the process of evolving around that time. Now I can see that transformation more clearly. After the 1980s, hand-drawn animation, which had been really marginal compared to lens based cinema and television throughout the 20th century, became the dominant form of moving images because the computer allowed the editor, the cinematographer, and the designer to manipulate any medium. So, operationally, all image media are reduced to hand-drawn animation. Similarly, 3D animation transformed from the marginal to the dominant. In the 1980s, computer animation was used only occasionally in feature films such as *Jurassic Park* and, of course, in television commercials and graphics. But beginning in 2000, 3D computer animation becomes the umbrella under which all image types are placed regardless of their origin. However, this does not mean that 3D computer animation as such became easily dominant. Although most commercials, music videos, feature films, short films, and motion graphics are constructed in a 3D space, the space as such remains invisible. Rather, the way 3D computer animation positions visual data, objects and layers in a Cartesian 3D space

became a general way to work in all moving image media. And since the standard software implementation of virtual spaces also includes the interface of a virtual camera which can move through space, the grammar of those camera movements became an important part of moving image culture in general. ›

In trying to make sense of these developments, I opposed what I called graphic cinema with what I called *typographic cinema* in a panel at the 1999 Rotterdam Film Festival. That was just some years after motion graphics, another important development, became visible. Although we had a long tradition of abstract graphical film, films revolving around moving typography were actually a new development. So I suggested calling that typographic cinema. As I can see now, the new graphic cinema, made possible by after effects, discrete flash, and final cut motion, is quite different from abstract films created during the pre digital era. Indeed, there is an entire new type of media moving and animated in a 3D typography, but we cannot simply say that the computer developed or intensified the tradition of abstract cinema. Rather, the entire language of graphic design poured, so to speak, into moving images, which is very different from what happened in the 20th century. ›

That phenomenon shows how computers are transforming culture. Before our present period, which begins around 1990, filmmakers, graphic designers, and animators used different technologies. Therefore, they inevitably created different images. Filmmakers used cameras and film, graphic designers lithography and offset printing, and animators worked with transparent cels and animation. As a result, in 20th century cinema, graphic design and animation developed distinct vocabularies. In the case of cinema, that vocabulary implies realistic images moderated by light; in graphic design, it involves typography, abstract graphic elements, monochrome backgrounds, and cutout photographs; and cel animation produces hand-drawn flat characters and objects, and drawn backgrounds. ›

After the 1990s, we begin to see that the same visual language is being implemented across very different media. Roughly, one could argue that contemporary designers use the same set of software tools for designing. But let's be more precise. Today, any art or design school looks like any company in the knowledge society. In all graphic design, film, and visual art offices, you see computers. But what does that mean? Generally, one could say that everybody uses the same set of software tools: Photoshop, Illustrator, etcetera. But the phenomenon is actually more complex. In more precise terms, one has to argue that the actual software creating media objects is usually different from discipline to discipline. One uses After Effects for motion graphics, Flame for

compositing, Illustrator for print illustrations, and Flash for interactive interfaces and web animation. But what is important to know is that these programs are rarely used alone. A designer creates elements in one program, moves them into another program, exports the intermediate results into the first program, and so on. Thus, people employ different sets of tools, but all tools are connected in a continuous work flow. Perhaps that could lead to one of the practical definitions of what a computer medium is: it is a work flow between different software packages. So, we must move from an abstract level of discussion to the practice of how tools are utilized in order to understand differences in a visual culture style. Therefore, I would like to suggest connecting the notion of work flow to visual techniques and strategies in different output media such as moving images, films, and interactive interfaces. In the context of the question of graphic cinema, one could argue that the language of graphic design has become fully imported into the moving image arena in contrast to pre-digital cinema (1905 – 1990). In those days, it had many connections to graphic design and abstract painting, and yet, ultimately, things really look different. ›

Thus, in the last decade of the 20th century, modern graphic design has expanded into new dimensions. First, it expanded in time by becoming the new language of moving images in the case of short films, broadcast graphics, title sequences, and interactive animated interfaces. Secondly, graphic design expanded in 3D space. Towards the end of the 1990s, many designers started to make short films, where elements are clearly situated in 3D space, but oral language follows 2D design aesthetics rather than the traditional 3D animation. So, on the one hand, time based works incorporated the language of graphic design. On the other hand, graphic design expanded from 2D into 3D space. ›

Let me summarize, by signaling five key changes in the ontological structure of moving images. Of course, computer media are still developing. That is why it is so hard to talk about it. In the last few years, we saw the development of social software producing much creativity around it and who knows what new media will connect further. But until the next stage within digital visual culture which might imply very high resolutions or 3D displays, I think for now this particular revolution has ended, meaning we can observe some results:

1. The image has become a hybrid, which fuses or which can contain all previous, separate image media. 2. Structurally, these image media types are placed and animated within a singular 3D virtual space. 3. In terms of manipulability, all image media function as hand-drawn elements. 4. Before the images are launched into the world, all hybrid images in commercial culture undergo a set of digital adjustments,

where colors-contrast-composition, transparency, shadows, sharpness, depth of field, etcetera, are adjusted. As a result, between 1986 and 1996, usually boring or imperfect images were thrown away from commercial visual culture. Now we no longer have boring images around us. If you look at 1980s television, the spectacle was not so spectacular. So, one of the results of the velvet revolution is that the media spectacle finally became truly spectacular and seductive. 5. Animated typography and motion graphics became a integral part of the moving image culture. Now all these developments, and specifically the systematic contamination of moving images by design languages, create deep problems for art and media theory. If you look at the intellectual energy around visual culture in the 20th century, this intellectual energy was spent around two areas. On the one hand, theorizing and criticizing around visual art included both figurative art, abstract art, and conceptual art. And on the other hand, theorizing around lens based images included photography, film, television, video, from Eisenstein to Metz. Nobody took graphic design seriously. Because of the velvet revolution, graphic design as such not only became modified and hybridized, but it also became important in terms of the overall commercial landscape of moving images which surround us as lens based images. All we can do is describe and conceptualize these developments. ›

ANNETTE W. BALKEMA **You talked about the remix of media and virtual space and, as a reaction to Arjen, you stated that you still want to use the notion of visual culture. But don't you think that after your velvet revolution, we should think — just because of that revolution — of another notion. Obviously, we could also include in that notion other kinds of visual expressions such as art.**

LEV MANOVICH **Visual culture of course is an interesting term. I did my PhD in 1993 in a program that was the first one in the world officially called "PhD program in Visual Culture." Yet, already at that time I completely agreed with those who considered the computer a fundamental fact in visual culture — and ultimately the computer is about larger things such as networking, interactivity, communication, and so on. We could talk about spatial culture, for example, because the most interesting creative practices today are not necessarily what you find in the museum of visual art. All kinds of artistic practices are really spatial and multimedial such as exhibition design or interaction design. But all these spaces are full of both interactivity and images, so the moment we start talking about spatial culture we also are going to be in trouble. So, I don't really have an alternative to the notion of visual culture. At the moment, I am trying to develop the**

concept of information culture simply starting from the way we interact and the interfaces we use. To a great extent, that includes 3D visual images as a source of information, but of course that is also a very one dimensional view since images are not just about information, but also about effects, seduction, and body.

ANNETTE W. BALKEMA **What about a culture of visual information?**

LEV MANOVICH **If you think about all the changes I have just described, then we should pose the question of what is the resulting medium? Is it cinema? I don't think so. Is it graphic design? No. Is it animation? That is not the case either. So, we do not even know today what the medium is. Of course, there is an interaction and remixing between all different media, including media which have been invented yesterday and the specific characteristics of a software culture. Yet, to what extent can we talk about computer media which is not one media, not one hundred media but really multimedia since it is a machine allowing the creation of new media. That is one of the difficult things when we start talking about media and the computer. That is why we keep struggling to name these phenomena. If you have a name today, tomorrow somebody writes another script you want to plug in. In my article *Post Media Aesthetics* (2001), I said I don't know what we can do about that. I think the current discourse of media no longer describes the state of affairs because the logic of the discourse has changed, since people invent new media every day. ›**

We could say we live in a remix culture remixing various historical references, various national traditions, and various media made possible by the computer. The kind of process I described as work flow could be placed within the larger context of remixing where we just take different images and memories from a historical databank. Huyssen wrote about taking languages and vocabularies of different media and remixing them while making them compatible at the same time. So, that itself is almost a kind of globalization in relation to media. The fact that you could move your project from Photoshop to After Effects to Illustrator to Flash is like a global train system. What will result from the globalization of media we do not yet know. Probably there will be some kind of loss of medium specificity, although we cannot speak of loss as such: so far I only saw enrichment.

ARJEN MULDER **With the example of Gonzales - Torres' work in mind, one could ask, what is exactly the medium? I find that question hard to answer. What is the medium in that interaction? Is it the candy? Is it one's own action? Somehow traditional media theory seems to stop there. Could one say that perhaps interaction itself is the new medium?**

LEV MANOVICH **I try to develop a notion of software theory including how software is organized and what software chronologically and practically does. Maybe that will enable us to get a better set of terms and a better set**

of categories. If we really want to tackle that type of question, we have to start taking metamedia notions apart and add different kinds of detail.

ARJON DUNNEWIND **Without denying network culture, I would like to continue to speak about visual culture. However, that desire is not based on realistic expectations. It mainly shows that I am a passive voyeur with a nice habitat in a world dominated by moving images, whereas people who engage in the various networks of our network society are active participants. ›**

This afternoon, in the IMPAKT Festival Office, we had a power failure. A wireless network where laptops integrated in cell phones provide Internet access all over the place create a growing dependence of human beings on networks. Network failures cutting off data access could mean that people literally die like fish on the shore or like astronauts without oxygen. ›

I do think that the medium is important although the media discussion seems to have been dissolved in the sense that one can no longer distinguish between film and video. Media will increasingly merge. Text or animation, film or sound files will all be integrated. That is how I programmed the Impakt Festival; the theme is integration rather than watching different media.

LEV MANOVICH **Looking at your program, however, the Impakt Festival seems extremely medium-specific in that it separates sound, music, art, video, and new media. So, how does that connect with your theoretical approach?**

ARJON DUNNEWIND **You are right. The communication of information about big festivals such as the IMPAKT Festival to a larger audience is always complicated. We could use the concepts that I prefer while referring to artists who do not really care whether something is video or film or to artists who collaborate with as many different media as possible. But that could be too obscure as an informational program for the audience in general.**

LEV MANOVICH **I would like to make a provocative remark. If we really look at the reality of the "integration of media" it turns out that it simply is not true. In the 20th century or the 21st century, there are indeed hundreds of thousands of people who, in a mediocre way, work one day with interactive installations, the next day with sound, and after that with fiction stories. But among artists who are really great and define new directions, there is not a single person I can think of in the history of contemporary art who could work in more than one medium. I actually think that the human brain works in such a way that nobody really has a talent for multimedia work. You could have a talent for creating moving images, spatial work, or novels, but not all of them together. For me, this is also an educational problem. When we try to teach computer art and the com-**

puter, precisely because of the reasons I described, has to merge all media, the result will be that we breed generations of mediocre amateurs. That is why I think that students should be aware of all developments and master them, but that they should really be a master in one medium. I always tell my students "you can collaborate with people from various disciplines, but if you try to do everything, you will not master anything." ∘

REFERENCE

∘ Huyssen, Andreas, 1986, *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Indiana University Press.

RETHINKING ENGAGEMENT

The current research programs of CASCO, MaHKU Ma Design and the Utrecht Manifest (Utrecht Design Biennial) engage in interdisciplinary questions. The basis for this crossover approach is the tendency of theoretical discourses on visuality to fork into specific fields such as visual art, fashion, interior design, urban interior design, and editorial design. Consequently, interconnectivity between visual fields and their research output rarely occurs despite the proclaimed interest in crossovers and a joint passion for visual culture and visual information. Thus, crossover research and the related production of concepts and ideas seem to be mere occasional incidents due to the theoretical fragmentation of the visual field. ›

Indeed, one could speak of a void in the production of topical discourse in the field of visual information. Accordingly, a desire for modernist forms of engagement which has always functioned as a legitimation for design work and visual work in general appears to emerge as a common denominator albeit one with topical undercurrents. ›

In this context, questions arise such as: What form could a topical legitimation of visuality take? What forms of engagement function in visual work in the 21st century? How could an interdisciplinary form of discourse contribute to those forms of engagement? In order to discuss such questions, MaHKU developed in collaboration with CASCO a series of transdisciplinary workshops. Furthermore, through these workshops, MaHKU aimed to test a novel form of graduate program, where an experimental form of workshop-based seminars could catalyze a creative and engaged form of crossover awareness. ›

Each of the workshops began with a designer/artist (Jeanne van Heeswijk, Pascale Gatzen, Matthew Fuller, and Studio UN) or a theorist (Annette W. Balkema, Bibi Straatman, and Max Bruinsma) introducing their reflective practice, characterized by interdisciplinarity and engagement. The workshops took place alternately in CASCO's exhibition space and in one of MaHKU's seminar rooms. The format of the workshops was similar in each case: after the morning presentation, assignments were formulated in the context of the introduction. Students working in five small groups with participants from all artistic disciplines — Fine Art, Editorial Design, Fashion Design, Interior Design, and Urban Interior Design — expanded the assignments into either texts or design proposals. At the end of the afternoon, the outcome of each group was presented in a plenary meeting. ›

At the end of the intensive series of workshops, students concluded their assignments with a final presentation where the five workshop groups evaluated both the processes in their groups and the reflective trajectory they have been following for the past two months.

jeanne van heeswijk

WORKSHOP 1: INTERMEDIATE SPACE

What does it mean to work in a cross disciplinary way? What does it mean to work relationally? What does that mean for your ethical relationships? What does that mean for your aesthetic perspective? How can you read images that are not yours? And, finally, where do you stand as an artist or designer? In all these questions, we touch upon issues connected with rethinking engagement. ›

To me, it goes without saying that the framework defining art can be questioned and reformulated from various points of view. Art complying with predetermined guidelines is a confirmation of frequently used systems and stereotypes which we are forced to employ in order to map the world around us. As an artist, I try to resist the tendency to stay within fixed boundaries where one knows how art should relate to reality. To me, artworks and how artists work represent much more than a material body of artworks permanently placed in a museum. To me, art is not exclusively bound to authorship and values surpassing commercial exchange values and object values. I rather believe that art refers to thought and stands for ideas and mentalities shaping collective manifestos, interventions, performances, and sometimes products. ›

The above perspective is inspired by Pierre Bourdieu's notion of "cultural capital" which he considers an abundance of new norms, values, and meanings which artists developed from working together and which they endeavor to test by laying links to lived reality. I like the idea of working together, of creating new norms and meanings, and testing them in the real world. But to me that has not been enough, since I do not only want to make cultural capital accessible to artists and art lovers, but also to the various groups of people within our complex, multicultural society. In so doing, I seize every opportunity to demonstrate that no one has sovereign power over that cultural capital. Why? Because I believe in an intertwining of ideas, in a collaborative practice, and in a collective copyright. It is important to stand for yourself and to see what you are and how you act. By appropriating a reality, you are turning it into your reality as a part of your own perception. That is not something only artists should do. It is an

essential quality or a tool to be shared with all citizens. The possibility of appropriating reality in creating an image of reality, of grasping the environment you inhabit is of absolute importance for today's world and for being a citizen. ›

What does all of that mean for an artistic practice? To me, it means to work on a broad level on the production of art, art discourses, and the field of culture. With my activities I not only want to challenge the border which defines the art world, the frames which separate sculpture, performance, theory and text, but I also want to question larger distinctions such as the distinction between art and life. As an artist, I try to stimulate new connections and relationships between people, institutions, works of art, performances, and all sorts of manifestations. Artists always attempt to create new formats and categories for modes of working. But they also try to invent new systems and different connections. That is extremely important especially in the political landscape of Europe today. Both in art and in society, one might notice a continuous expansion and refinement of functions and positions with a far-reaching impact on the individual as well as society's hyper-specialized institutions and different emerging subsystems. The art system, with its own particular objectives and ways of perception, is part of that development. ›

What emerges in the art discussion related to the above pertains to questions such as, whose aesthetics do we represent? Whose ethics do we follow? One could say one value system — for example the system of Western democracy and freedom of the press, recently an issue in Denmark with the publication of the Mohammed cartoons — is better than another. But perhaps we could discover other ways of connection between different value systems and try to create forms of cross understanding where different value systems can exist in the same space without necessarily excluding one or the other. Novel forms of cross-understanding could change each group persisting in taking its own territory in public space or in the global arena. If we continue to only confront each other with our opinions taking the form of solid truths, then both sides are in deep trouble. So, we should be able to create novel grounds for all sorts of confrontations. ›

The artistic need to generate contacts within which connections between people, organizations, and conceptual frameworks can take shape does not merely derive from an institutional critique. As an artist, I am interested in the creation of spaces: spaces in which anyone could speak and any kind of social relationship could occur. In social relationships, ethical and aesthetical issues and the values we attribute to them imply normative systems and relate to how we interpret im-

ages. Key concepts underlying an artistic practice focusing on cross-understanding are acting, meeting and communications. The activities inherent to these concepts demand that both viewer and initiator take responsibility. So, we are not talking about a classical relationship between viewer and initiator, but about a collaborative undertaking of projects. This means that a large agglomeration of people contribute their knowledge and their skills to a project. For example, when an artist works with a philosopher, that is because a philosopher can generate novel ideas thus enriching the project. But the same holds for all kinds of people such as an athletic trainer or someone hosting a project. ›

I would like to describe my work as the creation of intermediate spaces in forms of arrangements or rearrangements, where the notion of space could be understood both literally and metaphorically. Space in your head, space in your heart, space to share: they all function as a condition for possibilities to transform social structures. Thus, intermediate spaces are platforms where people are able to encounter each other and construct representations of their environment and extend and consolidate their meetings. When I talk about platform, I do not mean a platform to stand on. A platform can be anything: it can be an inside or an outside; it can be a house, it can be a field or anywhere people have the opportunity to encounter each other. ›

All in all, I create systems: systems of transportation, systems of circulation, and systems of presentation in a continuous loop. I propose a program of actions, incite conversations, create exhibition sites, and so on. I do not necessarily design the systems myself; I propose them and other people could design the systems. Through the process of looping, a series of action, conversation, exhibition, and circulation can come into being in a community, while at the same time the community produces images and ideas about the community. ›

No matter how far the artworks extend into the discursive domain, I do not act as a cultural theorist or as a curator since imagination and the image space continue to be decisive. Of course, I do not only propose images, but also investigate the conditions which could generate or even regenerate images. I believe that today aesthetics has isolated art by separating the image from reality, while shifting presentation to representation. Because of that, isolated images have emerged without any connection to reality. In my studio, I try to create contexts and various possibilities so that the images have the capacity to reconnect in a meaningful way to their environment. I believe that one of the interesting qualities of the position of an artist is that you can actually give an image to reality; you have the possibility to create an image of

your daily environment. The possibility of creating an image at a point in time, to depict reality as you want — and not to only digest the images others project on your reality — to create a portrait of reality is a powerful tool in becoming part of society, in being a citizen, and in grasping your environment. That is an important component of what I would call artistic capacity and the reason I operate as an artist. But my field of practice surpasses the capacity to depict reality by means of images, since I want to share my artistic capacity with a larger audience. To me, that is an essential quality necessary for being a citizen in today's complex world. ›

In order to fully understand that form of engagement, we should be aware of a context where not only refugees or immigrants suffer a sense of dislocation, but every post-modern subject has been rendered free of shared ethical norms and values connected with faith, family, work, or political convictions. My passion for the local, the unusual, and the language of subcultures fuses with my preoccupation with questions such as how different identities and subject positions can be blended together without losing the individuality of the separate parts. I hope to transform alienation into something constructive. It is for that reason that I try to create platforms for seeking positions and identities. To me, those platforms are true statements of engagement. ›

ASSIGNMENT **In the context of cross disciplinary practice and the notion of rethinking engagement, I would like to give each group one concept. Based on that concept, I would like you to try to formulate a proposition for CASCO's space while implying the outside. Let's involve relational practice, since that implies four focuses: the performative, the situational, the enactment, and the relational. As a group you are dealing with cross disciplinary relational practice. The assignment is: propose for CASCO's space and the city a small project departing from one of the four focuses, i.e., try to create a project that makes these different focuses visible.** ◦

REFERENCE

◦ Bourdieu, Pierre, 1986, "Forms of Capital", in John G. Richardson (ed.), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, New York.

WORKSHOP 2: WITTGENSTEIN RELOADED

annette w. balkema

Since last September, the theory department has tried to shake your brains and shatter your preconceptions. Therefore, we talked about paradigm shifts yielded by artistic research methodologies, plays of signifiers and differences, the two-line mode of analysis with its liquid stream of notions, and the multiplicity mode of analysis producing metamorphoses and multidimensionality. In fact, one could say that all of the theory workshops focused on liquidity in figures of thought. ›

Now that all of you have entered the phase of writing your master essay, I believe it is time to add a logic-of-the-text component to your liquid and flexible streams of thought. Who else but the British-Austrian philosopher Ludwig Wittgenstein and his main work *Tractatus Logico-Philosophicus* could help in demonstrating that logic? ›

For this crossover workshop series, Wittgenstein is an interesting figure for yet another reason. Wittgenstein lived and worked (1889 – 1951) as a crossover person "avant la lettre", since he was trained as a mechanical engineer in Berlin, researched aeronautics and mathematics in Manchester, studied philosophy with the British logician Bertrand Russell, built an International Style house in Vienna for his sister, taught schoolchildren in a rural area in Austria, and taught as a professor of Analytic Philosophy at the Cambridge. ›

The *Tractatus Logico-Philosophicus* was the only work published during Wittgenstein's lifetime. Other works such as *The Blue Book*, *Philosophical Investigations*, and *On Certainty* were all published posthumously. Wittgenstein constructed his *Tractatus Logico-Philosophicus* as a ladder which can be climbed step by step, proposition after proposition, comment after comment on those propositions indicated by numbers and decimal numbers such as 1; 1.1; 1.11; 1.12; expanding into forms such as 3.3442 or 5.5151. ›

The climb starts with Proposition 1

The world is all that is the case.

It ends with Proposition 7

What we cannot speak about we must pass over in silence.

After having arrived, we could throw the ladder away.

How could we proceed in involving Wittgenstein and his Tractatus Logico-Philosophicus in our search for the logic of the text? Obviously, the Tractatus offers a model in logic moves such as,

1 **The world is all that is the case.**

1.1 **The world is the totality of facts, not of things.**

1.11 **The world is determined by the facts, and by their being all the facts.**
1.12 **For the totality of facts determines what is the case, and also whatever is not the case.** ›

Thus, one could argue that Wittgenstein expands his propositions in a logical step by step rhythm, while tying them together in a logically exciting an challenging form. His procedure makes any remark in terms of "yes, but", "what do you mean by", or "I fail to see how" neither necessary nor even possible. That is the logic of the text.

ASSIGNMENT **So, let's practice that logic in developing your own world as a group. What kind of world is all that is the case, in your view? Beware that as soon as the world changes, logic demands that notions attached to that world and its stream of propositions and comments should also change. List the notions and how you substitute for them, and do continue to substitute them whenever the notion you invented reappears in the text — or the five pages of the text I copied for you. If your particular world is all that is the case, of what is that world a totality?** ›
Not surprisingly, I tried the assignment myself to see if it would work. I was rather thrilled to see that my world, the electronic world where "is all the case" became "all that is in cyberspace" continued to demonstrate Wittgensteinian logic and the logic of the text. I filled my electronic world with notions such as virtual information, informational zones, series of information, *General Information System* (GIS), topography of data, matrix location, pixel, repetitive and non-repetitive, deterritorialization and reterritorialization, and substituted Wittgenstein's world of facts, states of affairs, objects, words, propositions, argument-place, point, true and untrue, existent and nonexistent. Although a logic ladder could be climbed while moving through my electronic world, I still should cling to my own ladder, since I did not reach Proposition 7; I stopped at 2.063. ›

Do a similar job as a group. Involve Wittgensteinian logic while creating your own world filled with your own notions. Start with Proposition 1. Again, what is the world that is all that is the case in your view? Is it a world characterized by your crossover fields of visual art and the various design departments? Is it still another world? And what are the notions you could fill your world with? Good luck!

SAMPLE TEXT RELOADING WITTGENSTEIN

1. The electronic world is all that is in cyberspace.

1.1 The electronic world is the totality of virtual information, not of pieces of information.

1.11 The electronic world is determined by virtual information, and by its being all the virtual information.

1.12 For the totality of virtual information determines what is in cyberspace, and also whatever is not in cyberspace.

1.13 Virtual information in logical space is the electronic world.

1.2 The electronic world divides into virtual information.

1.21 Each piece can be in cyberspace or not in cyberspace while everything else remains the same.

2 What is in cyberspace — virtual information — is the existence of informational zones.

2.01 An informational zone (a zone with pieces of information) is a connection of series of information (pieces of information).

2.011 It is essential to pieces of information that they should be actual territorializations of informational zones.

2.012 In the logic of the electronic space everything is interconnected: if a piece of information can occur in an informational zone, the actuality of the informational zone must be perceived into the piece of information itself.

2.0121 It would seem to be a form of interconnectivity, if it turned out that a territory would fit a piece of information that could already exist entirely on its own. ›

If pieces of information can occur in informational zones, this actuality must be in them from the beginning. ›

(Nothing in the realm of the logic of electronic space can be merely actual. The logic of electronic space deals with every actuality and all actualities are its virtual information.) ›

Just as we are quite unable to imagine screen-based series of information outside the screen or time-based series of information outside electronic time, so too there is no series of information that we can imagine excluded from the actuality of connectivity with others. ›

If I can imagine series of information connected in informational zones, I

cannot imagine them excluded from the actuality of such connectivities.

2.0122 **Pieces of information are independent in so far as they can occur in all actual zones, but this form of independence is a form of linkage with informational zones, a form of dependence. (It is nonactual for *General Information Systems* to appear in two different roles: as matrix systems, and as topography of data).**

2.0123 **If I know a series of information I also know all its actual occurrences in informational zones. ›**

(Every one of these actualities must be part of the nature of the series of information.) ›

A new actuality cannot be discovered later.

2.01231 **If I am to know a series of information, though I need not know its extensive qualities, I must know all its intensive qualities.**

2.0124 **If all series of information are given, then at the same time all actual informational zones are also given.**

2.013 **Each piece of information is, as it were, in a screen of actual informational zones. This screen I can imagine empty, but I cannot imagine the piece of information without the screen.**

2.0131 **A screen-based series of information must be territorized in infinite screen. (A screen-based pixel is a matrix-location.) ›**

A speck in the visual field, though it need not be blue, must have some pixelation: it is, so to speak, surrounded by pixelation-screen. Notes must have some pitch, series of information some degree of intensity, and so on.

2.014 **Series of information contain the actuality of all territories.**

2.0141 **The actuality of its occurring in informational zones are the multiple lines of a series of information.**

2.02 **Series of information are simple.**

2.0201 **Every statement about multiplicities can be resolved into a statement about their territorializations and into the topography of data that view the multiplicities completely.**

2.021 **Series of information make up the data of the electronic world. That is why they cannot be frozen.**

2.0211 **If the electronic world had no data, then whether a topography of data had sense would depend on whether another topography of data could be repetitive.**

2.0212 **In such cyberspace we could not sketch any scene of the electronic world (either repetitive or non-repetitive.)**

2.022 **It is obvious that an imagined electronic world, however different it may be from the virtual one, must have something — multiple lines — in common with it.**

2.023 **Series of information are just what territorialize these intermingling multiple lines.**

2.0231 **The data of the electronic world can only determine multiple lines and not any material qualities. For it is only by means of topographies of data that material qualities are represented — only by the configuration of series of information that they are produced.**

2.0232 **In a manner of speaking, series of information are without pixelation.**

2.0233 **If two series of information have the same logic of multiple lines, the only distinction between them, apart from their extensive qualities, is that they are different.**

2.02331 **Either a piece of information has qualities that nothing else has, in which case we can immediately use perception to distinguish it from the others and refer to it; or, on the other hand, there are several pieces of information that have the whole set of their qualities in common, in which case it is quite nonactual to indicate one of them. ›**

For if there is nothing to distinguish a piece of information, I cannot distinguish it, since otherwise it would be distinguished after all.

2.024 **Data are what subsist independently of what is in cyberspace.**

2.025 **They are multiple lines and content.**

2.0251 **Screen, electronic time and pixelation (being pixelized) are multiple lines of series of information.**

2.26 **There must be series of information, if the electronic world is to have intermingling, multiple lines.**

2.27 **Series of information, the intermingling and the inherent are one and the same.**

2.0271 **Series of information is what is intermingling and inherent; their configuration is what is changing and unstable.**

2.0272 **The configuration of series of information produces informational zones.**

2.03 **In an informational zone, series of information fit into one another like the links of a chain.**

2.031 **In an informational zone, series of information stand in a liquid relation to one another.**

2.032 **The liquid way in which series of information are linked in an informational zone is the open system of the informational zones.**

2.033 **Multiple lines are the actuality of the open system.**

2.034 **The open system of virtual information consists of the open system of informational zones.**

2.04 **The organization of deterritorializing informational zones is the electronic world.**

2.05 **The organization of deterritorializing informational zones also determines which informational zones reterritorialize.**

2.06 **The deterritorialization and reterritorialization of informational zones is virtuality. ›**
(We also call the deterritorialization of informational zones positive virtual information, and their reterritorialization negative virtual information.)
2.061 **Informational zones are interacting with each other.**
2.062 **From the deterritorialization and reterritorialization of one informational zone it is nonactual to infer the deterritorialization and reterritorialization of another.**
2.063 **The sum-total of virtuality is the electronic world. ∘**

WORKSHOP 3: INTERACTING WITH CLOTHES

pascale gatzen

Pascale Gatzen designs on the edge of fashion and visual art. In her design methodology, a two-dimensional creative process as part of the work's ultimate position and meaning is essential. ›
"Generally, collections are shown in fashion magazines by just one single photograph of the collection," says Gatzen. That inspired her to start a project where she does not begin with designing as such but from photographed and published fashion images. In order to demonstrate the effect of photography on fashion, she stresses pleats and other peculiar details appearing in photographs in literal imitations created from the depicted garments in the photographs. For example, she meticulously reproduced a Ralph Lauren suit from a photograph carefully including all the pleats only visible in the photograph of a model wearing the suit. Gatzen calls that form of her design work reproductions: garments reacting to printed images, which are then in turn printed again. ›
A leading question in her design work deals with how fashion functions while producing meaning and signification as a specific fashion language. Presentation, styling, fashion photography are all components in that play of signification which presses factual, wearable, functional garments definitively into the background of Gatzen's interests and passions. ›

ASSIGNMENT **I would like to give you an assignment where you could come close to your own desire in relation to clothes. Try to find clothes and come back dressed as you really would like to be dressed, but maybe never dared to. Your desire in relation to clothes could involve all kinds of things such as an image of yourself or a sensation about clothes. In addition, the five groups have to think about ways of presenting themselves. That could be a Madonna performance — then you have to bring the music and do a karaoke act — or any other form. But choose a mode of presentation that will**

REFERENCE

∘ Wittgenstein, Ludwig, 2004, *Tractatus Logico-Philosophicus*, London: Routledge & Kegan Paul.

fit your desires and comes closest to the most exciting way that you ever imagined possible. Also explore questions such as your place in the group. If you come close to your desire, how does that relate to other people? Maybe you want to be like Madonna, maybe you want to be a star. So, that means something for your position in the group and how you are going to present that desire in your group. There even could be a whole group of stars. How are you going deal with that? How are you going to present your wish? ›

You also could have a very different desire: maybe you want to be almost without clothes. How would you present that? Feel your body, feel what excites you. Keep in mind that the assignment is about the pleasure of trying out something; it is not about being wrong or being good. While discussing your desire in your group, you will become clearer about your own desire. If you know what the other people's desire is about, you will know more strongly what you want yourself. ›

I think it will be important to first be by yourself for about thirty minutes without talking to the group; just walk around and contemplate. After that, you start talking in the group and try to find whether there is a way to present yourself. It does not need to be a big or extravagant thing. The most important thing is that you dress in a way that is exciting for you. ›

You could think that you are already dressed according to your desire. But I think that at the end of the day, you will have more personality. That means that there could be other desires and other possibilities that you have never explored. You are used to the way you dress and you think you

are comfortable with that. But I do think there are always other ways of dressing. So, allow yourself to explore another possibility, allow yourself to follow your desire.

WORKSHOP 4: BRANDING & IDENTITY

bibi straatman

In her famous book *No Logo* (a must-read), Naomi Klein explains "how culture and education surrendered to marketing" with the help of one important tool, "branding".* Branding became the most effective tool in the marketing of products in the twentieth century in both business, the cultural sphere, and politics. ›

Branding was, and is, as you probably know from Hollywood Westerns, the practice of cowboys. Cows are branded so that others know to whom they belong. In our postmodern consumer-culture context, branding is still connected with ownership and belonging, although not in an obvious or cynical way. ›

Both as design students and as postmodern media consumers, you will roughly know the consumer culture story of branding. Therefore, I will just give a quick sketch to refresh your minds. In the beginning of the modern advertising business at the end of the 19th century, ads were needed to distinguish among the new industrial mass products flooding the market. A brand was needed in that context of manufactured sameness to create difference, identity and ownership. "The role of advertising was that of building an image around a particular brand name version of a product," Naomi Klein states.** The new identity of industrial products was created with the help of image based difference. And companies knew that that identity had to be manufactured along with the product. The new industrial mass product versions of everyday products, such as sugar, soap, flour, or cereals previously produced by crafts and tradesmen or peasants needed a new identity and a new seal of quality. Where names would do in the small-scale logic of crafts, images had to take their role in the global-scale logic of industry. ›

Branding phase two began in the 1940s with the awareness that a brand was not just a kind of mascot, a catchphrase, or a picture printed on the label of a product. The company as a whole should have a brand identity to substitute for the self evident and obvious identity of craftsmen and their qualified products. "Corporate consciousness" was born. Advertisement agencies started the "search for brand essence", that gradually took the attention away from the product itself and its quality. This process took several decades. Until the 1980s, industrial-

* Klein 2001: xxi

** Klein 2001: 6

core business was still to be found in the production and the product. The branding game stayed a necessary add-on; something like the added-value Marxist theory on capitalist production used to distinguish between an economic system based on exchange value instead of on use value. ›

Implying added value and commodity fetishism, Karl Marx explained that capitalist mass production is built upon the extra value created by those added values promoted or promised in advertisement. This made the use value shift to the background. It was not until the 1980s that capitalism would show its real face, the face that Marx had predicted at the end of the 19th century: commodity fetishism. (For those who want to read more about this issue, I recommend Sturken and Cartwright, *Practices of Looking*.) Marx had a good understanding of capitalist production logic. It would inevitably grow into the phase where added value would no longer come from craftsmanship, nor from intellectual experience and knowledge, but from other, more ephemeral and perverse mechanisms, i.e., the image play of advertisement. Marx predicted that once people would buy products not to fulfill basic needs, such as hunger and cold, or the need for beauty, but to fulfill needs with a vaguer dimension. ›

We all know that capitalist society produces more goods than needed. So, it needs its workers to buy them; and those workers will need free time and money and an extra reason to buy them. Now, there is one important reason, why people would buy certain products with a certain brand identity: to help them to create and support their own identity. Whereas in the old pre industrial village life, name would do and everybody would know your parents, grandparents and the rest of the extended family, in the context of modern city live, the building of an identity with an image became a new necessity. Buying goods in the postmodern context of commodity culture is something that can help you to create an image and a lifestyle that can be read by other people used to the same logics of capitalist advertising language. In the 1960s, the ideal situation of capitalism seemed to have been be reached. It was at this point of development of capitalism that identity politics and advertisement could really meet. From then on, huge (multi)national companies sold their products with the help of a corporate identity; a brand that introduces (added) values. Huge masses of consumers with enough money and free time could start to bother about styling their images/homes/cars. Lifestyle marketing was born. People started to buy an image as to create their own identity with the help of the corporate identities. More precisely, one would buy things to add value to one's own identity. ›

In the 1980s, Nike was one of the first multinationals to conclude that it was time for a fundamental shift in industrial economics. If people did not want shoes, but images, i.e., an identity then the core business of the Nike company should be creating appealing images. Nike decided then to sell its production units. These days everybody is doing it. It is called outsourcing. It caused and causes a lot of unemployment in certain sectors of the economy. Since the 1980s, Nike no longer produces shoes but values and ideals connected with their brand identity, whereas the production of the real thing has moved to remote areas like Indonesia, China, and Vietnam. The production of the shoe takes no more than one fiftieth of the total production costs. ›

A new kind of business was born, and creative professionals were wanted more than ever in the advertising, marketing, communication, and PR sectors. Ever since, Nike is "something about sports and athleticism", as Naomi Klein summarizes in her interview in the famous Bonanza documentary (VPRO, 2002). ›

Image, identity, fetishism, and pleasure: you are all designers aware of how important images are to help creating identity. You all intuitively understand Marxian commodity fetishism. As soon as you enter the market, it is not about the thing you sell or create, but about added value. But are you also aware of how identity and the extra added value, this fetishized appealing layer on top of the product, can be created, for example, in a simple ad? With the rhetorics of advertising? With very few keywords and details? Are you aware of the subtle, very effective but expensive language an image based language that we can analyze with the help of semiotics advertising created since the 1980s? ›

As designers you should be extremely sensitive to details. Let's have a look at my own image, as a lecturer. I create that image with my clothes, my glasses, my voice, my handbag, my rings, etc. You can all tell who I am, at least who I want to be, at this image level of identity. These are boyish clothes, black, as to create connotations with art, so-called intellectual glasses, and a ring that one would not immediately identify as a wedding ring. The Dutch writer Bernlef once wrote *Brain Shimmerings* about an old man, losing his memory from Alzheimer's. I was very impressed by this novel when I read it some twenty years ago. What was left of him, of the person he used to be, were little details; the way he walked, the way he smoked his cigar, the way he lowered his voice when telling a joke. The Frank Sinatra song "The Way She Talks" — written by the Gershwins in 1937 and also performed by Billie Holiday and Ella Fitzgerald — tells about those specific details such as "the way you wear your hat, the way you sip your tea", ("they cannot

take that away from me"). ›
We fall in love with details. Freud also did a great job by explaining how fetishes are doing their work in our unconscious memory process with the help of little, unexpected details. Even a "shimmer on the nose" (the most immaterial thing one can think of) can become such a precious detail.* Individual fetishists have their own secret details that give them pleasure. They worship them and create a kind of a theatrical mise-en-scene with their fetish. Capitalism and the art of advertising create details that can be shared with millions of others. It is a new way of being a public fetishist. A way of creating complicity between consumers, although it costs a lot of money to persuade a public living all over the globe of the preciousness of certain, previously unknown, unworshipped details. The Nike Swoosh logo is such a detail, maybe the most expensive detail ever. Nike spends millions of dollars every year to be sure we will not forget about the Swoosh. Those details become signs, overloaded signs, metaphors, indicators of identity and of certain values or of a whole story, in short, brands and their logos. ›
Fashion has its famous designers that, once they die, become brands themselves, like Coco Chanel or Burberry. Once dead, the person has to be deconstructed and some kind of an essence of his or her designer identity should be left as to be remembered and to build a brand with. Benetton did not have to die before the Benetton family started as a brand. Which details did they choose? Benetton choose color, or more precisely colorfulness. It is a nice detail and one can add all kinds of values to give it its metaphorical overload: multiculturalism, joyfulness, respect, equality. ›
And what is left of Coco? A certain button (goldish), a certain piping or border, and a certain fabric (woolen tweed). The border is carefully hand-manufactured by a French lady in her 70s living 300 km outside Paris. She is the only one who knows how to make it. It is not so much a secret, but this lady is the only one who has the courage to do the careful craftwork needed to produce this specific fetish. Chanel does the rest: the theatrical mise-en-scene as to add to those three details the right values and meaning... ›
Or, as a last example, consider Burberry. In the 18th century, Thomas Burberry founded a company that produced raincoat and tent fabric. In the 1990s, Burberry wanted to become a fashion brand and it created a new image with one detail: the check. The check stands for something like "Englishness, tradition, and quality", but also for a fashionable, nomadic identity able to transform itself when needed. ›
One could also look at the websites of the so-called fashion week organizations all over the world to understand the fetishist logic of details.

* Freud 1927

The fashion week organizations have to create some kind of a (non-existing) image of national identity. At Iceland's fashion week, one finds three details that are repeated: a particular fresh and white light, blue-eyed blond girls, and fur. At Delhi's Fashion week, one finds two details that are to be repeated to create "Indianness": the naked belly and the dot on the forehead. At Russian's fashion week, one will find a lot of colored embroidery and in South African fashion week, one finds only one detail, the typical African pattern used on cheap cotton fabric Dutch designers invented for the African market in the 19th century. ›

ASSIGNMENT **The assignment for you as designers is to create your brand after seriously researching those details in your work that may stand for the specific and precious you ness that you would not want to lose on the capitalist market.** ›
In addition, do the same exercise for MaHKU. Look for those details you would not want to miss in the curriculum of this school which the management of this graduate school — always in search of creating more efficiency, i.e., economizing costs — should never to leave out. ◦

WORKSHOP 5: LINGUISTIC INTERFACES *matthew fuller*

I would like to start with a series of questions in the context of the practice of interdisciplinarity. What actually happens when people

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work in an interdisciplinary way? How do people communicate? What kind of documents and what kind of words do they use? What kinds of technologies are brought together in order to allow people from different disciplines to work together? ›

In the field of new media, people from other fields such as mathematics, sociology, and cultural studies often work together to create common projects. Especially digital media projects have become so complex that they necessitate to work with people who have skills different from your own. I believe that that has become increasingly common within many cultural fields, whether it is design, fashion or fine art. The problematic of interdisciplinarity is also interesting for another academic field called ethnography involving the study of human behavior, the study of organization, and the study of how people work together. ›

Today, I would like to investigate how words are used in an interdisciplinary practice. What do words mean and how do they create a conjunction between people from different disciplines, with different skill sets, and from different social formations. In fact, I would like to produce a dictionary of interdisciplinarity and focus on questions such as, What kind of words do the four disciplines of fashion, editorial design, interior design, and fine art share in common? What would be the words that tackle the elements that you deal with together in order to produce a common vocabulary? What is the vocabulary of potential disagreement where a certain word is differently used in different design domains? ›

Thus, the assignment for today's workshop is to produce terms for a dictionary comprising languages of design, fashion, and art. Although those languages are not the same as the practices, at least they enable you to work. Focus on common or crucial terms in your four disciplines and practices. If you look at the history of art and design, the terms that were produced are the terms that create the history of those disciplines and their ways of working. By identifying the language, discovering what new words emerge, and finding what key terms are thrown up in a practice, you can also trace what is important for your discipline at a certain moment in time. So, I also ask you to look at the novel terminology which is specific to your discipline. When we imagine the language, when we deal with words, we are inventing the practice we are involved in. Ludwig Wittgenstein once said that to image a language is to imagine a form of life. If you can describe the language of your practice, then you can also name how your practice works. What Wittgenstein means by form of life is the way in which people do things. ›

The art practice used to be associated with a set of objects, with certain properties, involving wealth, craft, fine materials, alertness to particular cultures of display. Then that was wrecked, most of the time. Following Duchamp, art became a shifting permutational field of infinitely constrained multiplicity. At this point it gains a kind of self recognition, a recursivity that allows art to invent itself. In so doing, art achieves two things: the ability to enter into engagements with non art on strong terms; secondly, the ability to migrate out from the infrastructures of art (galleries, magazines etc.) and, manifesting the art methodologies derived from this second phase, to enter into productive relations with non art, practices, contexts and materials outside of either first or second phase art domains. ›

A methodology is a way of doing something that contains an understanding of its own way of operating, a recursive position of observation that is built into the practice. Scientists might use the term to describe the points when a theory about the way something behaves interacts with the demands of designing experiments to test or discover that behavior. One sets up a method, a way of doing something as a way of sifting out the inconsistencies in spontaneity or to amplify them, make them repeatable, to mark out the boundaries of a way of operating and what it might show, and also to invent tools that force you to be rigorous enough to see things by means other than common sense. ›

Art methodologies are ways of going about things, of producing effects that are derived from art's disturbed, inventive and testing relation to perception, to the experience and capacities of materiality and of ideas. For many reasons, art methodologies are increasingly migrating into other parts of life. They may no longer even work in relation to art systems, or may create ligatures between them and other currents of activity. What they bring as they move is the capacity to test, wreck, and reshape reality forming devices and conventions. Art, even what passes for it, bases itself on a fundamental freedom, one which is never precisely defined and finds itself manifest in historically different forms. It could be a thick, intense engagement with the triangulation of light, what it bounces off and passes through, the materiality of paint, canvas and brush and the nervous system and perception of the painter: a commitment to the truth of the situation that becomes sovereign by virtue of its intensity. At other times, as with conceptual art it plunges as a famished autodidact into linguistic games to find paradoxes, loopholes that contain infinity. ›

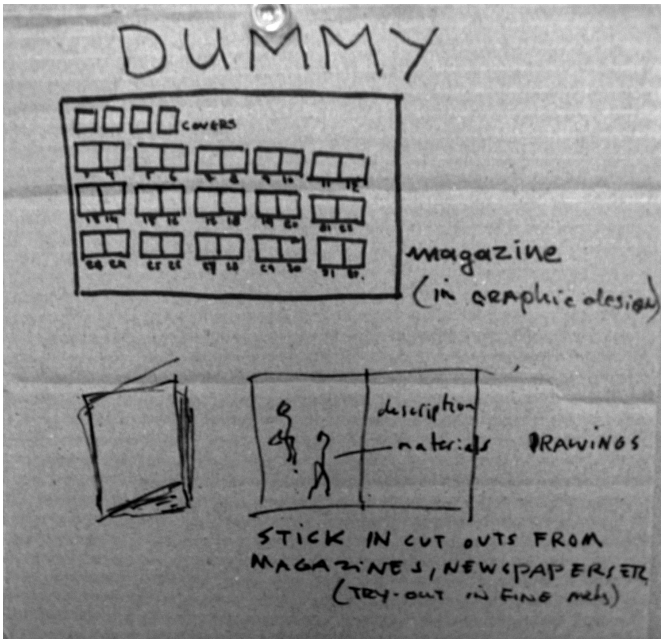
In such cases art relies on two things at once: a founding a legality, that is, to Law in general; and on its primal valuelessness, which

entails a non accountability to economies. These two dynamics in art allow its loosening from normalization, beyond the state not simply in its organizational forms but in terms of what it claims as its monopoly, that of what is good and what ought to be and the rule of money. A legality and valuelessness are not so much negative pre conditions as the grounds by which since the opening phases of modernity any conjugation of art and what is lived has been made. Art requires deregulation. Only from these scaler deregulations, however impossible they might be, or how unachieved they are, even if they exist only as a ruse, can art go on to work out how to live in and make the world. Needless to say, art's radical unfettering of life is what makes it so valuable, so necessary to regulate, to help and to govern, so important to scalp and to use as an adornment. In a British context in which Art becomes a government mandated program of self improving snobbery for all, with a parallel celebrity system at one end and cheap soft social work at the other, or in the digital domain provides a cheap means to find new uses for new tech, valuelessness and a legality are not uncomplicated by their contradictions. ›

Any such story about beginning however is always caught up in other stories, including those of such contradictions, many but not all of which constitute art history. Art's anarchism, its power, is not only achieved spontaneously and unreflectively. It must also be invented, or found, or grow one thing inside another, and it is through many such processings of invention that its methodologies, its approaches to producing techniques are thrown up. This is one reason why we can speak of art methodologies at the same time as recognizing that those dynamics that disgorge themselves through art may also have fundamentally different trajectories, those of sadistic, trivial and well decorated power amongst them. ›

ASSIGNMENT **When you produce the dictionary of interdisciplinarity, look for approaches, methodologies, trajectories and their keywords that describe moments of reflexivity and moments of invention. Invent words you would like to use when you explain what you work on. Words in art practices occur in many different places. For instance, you might see them in drawing up work or responding to a brief. When you are designing more technical objects, or objects which require use, you are also involved in technical documentation and writing instructions. If you are programming you will be writing comments in code.** ›

When you are working as a group, try to work out what you are going to do, what the solution is for a problem. The way you work together is through words, so you might find it is necessary to use different tech-



niques. But the production of words is a form of brainstorming similar to how you produce an image that is collectively owned. Only this time the materials you use are linguistic. Name problems in order to specify what the problem is that you want to solve or the problem that you try to create. When you try to generate a hype about a project or when you try to get people engaged in it, you also need the skills of defining and inventing the words which make a good interface between your practice and what you want to achieve. In addition to finding linguistic interfaces crucial for your practice also incorporate a certain kind of technicity, i.e., relationships to materials. ›

An example term for the dictionary of interdisciplinarity might be Idea. When you have an idea this is the crucial thing to work from when you are an artist or a designer. It is the only thing you have. When we have an idea, we often assume that everyone else has a similar idea. But if we would sit down and wrote what it meant to us and found out what it meant to other people, we might end up with something quite interesting. We might ask questions such as Is having ideas different from having sensations or perceptions? What kind of phenomenological dimension does it have? Where do ideas come from? Is an idea the same in art, design, and fashion? Is the object which is described and which is common to all of these areas the same thing? How do these different disciplines treat them? Do fashion designers treat an idea in the same way as artists do? What does an idea mean for collaboration? ›

WORKSHOP 6: KNOW YOUR CULTURE — THEN EDIT IT

max bruinsma

One of today's pressing themes is that of multiculturalism, or as some would have it: the clash of cultures. As 'cultural agents', designers and artists are well placed to address this urgent issue. But in order to be able to do that effectively, they need to start, not by looking at other cultures, but by having a thorough knowledge of their own. You will not be able to respect or even criticize other cultures without understanding the sources of your own. If you cannot discern, you cannot judge. The deeper your discernment is grounded, the better you can argue your analysis. ›

Do we need judgement, then? Haven't we learned, the past decades, that all cultures are equally valuable and that it is imperialistical arrogance to judge our culture 'superior' to others? That, at least, is an insight of what has come to be known as 'cultural relativism'. But this insight has a flip side; the idea that this would mean that making distinctions between cultures is unproductive and that equivalence is synonymous to similarity. Which it is not. ›

We ground our identity in our history, upbringing and education, but also in fashion, music, films, TV programs and consumer goods. The common realm in which all these things converge we call culture. Cultures differ from place to place, in spite of the forces of globalization, and so does the way people see members of other cultures. In radical cases, people reject all other cultures as irreconcilable with their own, and therefore dangerous. They see outsiders as barbarians, a notion to be traced back to one of the earliest examples of rejecting the Other: ancient Greeks turned the name of a neighboring culture — indeed, the Barbarians — into a brand name for all that was not-Greek and, thus, primitive and uncivilized. ›

Knowing our own culture gives us the strength to look at ourselves with a certain amused irony, which allows us to better view other cultures, if only in order to realize that our own 'normality' is as strange as we sometimes perceive theirs. This strategy of 'ironic distance' has a long tradition in European literature, from Herodotus' at times quite humoristic 'histories' via Voltaire's and Montesquieu's critiques of European and French culture through the eyes of oriental characters, to Goethe's 'Westöstlicher Diwan'. Remarkably, in all these examples, the authors change places, i.e., they project their deep knowledge of their own culture onto an imaginary figure from another culture, thereby changing the perspective of their critique from an inside view to that of an outsider. ›

Of course one of the things we learn when scrutinizing our own culture is that we are hardly original. What is 'ours' and what have we learned, borrowed or simply stolen from others? Are we still aware how much of our symbols, metaphors, stories have come to us from entirely different cultures? ›

Do we still realize that the roots of expressions like "through the eye of the needle" or "scapegoat" lie in Semitic cultures, thousands of years ago? That 'algebra' is an Arab word, that tulips come from Turkey? That 'Thursday' is dedicated to an ancient Nordic god and that most of our languages in the west are rooted in Sanskrit, an ancient language from India? In short, what we consider our own cultures is in fact a blend of adjusted samples from very diverse historical and cultural sources. Which brings us to the question of cultural authenticity. This question seems all the more urgent in times like ours, in which any cultural expression seems to be either a re-sampling of dispersed fragments, or a sacrosanct monument of unchangeable cultural identity. ›

How can we be authentic when everything has been thought up and designed before? My short answer to this question is: *"gnoti se auton"* — the old Greek imperative "know yourself". That implies: know your culture, because you are a product of it. ›

Producers of today's visual cultures should therefore not only be creative in inventing and making new images, but also — and I would say, above all — in editing existing visual iconography. Today's visual culture may look like one big visual free-for-all, one gigantic database of image samples, but without a serious analysis of what these samples mean, your piecing together of the fragments will remain just that: a meaningless collage. Therefore, artists and designers, of whatever discipline, have to be culturally well versed editors of their material. For in the choice and interpretation of that material, of those samples, lies the best opportunity for being original and authentic in our visual culture. Originality, then, lies not so much in the invention of a new image, but in interpreting existing ones. ›

This is not to say that I think that making 'a new image' is useless, or even impossible. Quite the contrary. I merely want to point to the fact that our society has become quite sophisticated in reading and interpreting images. We, your audience, your users, see it when you make mistakes in using your visual languages. ›

That is why I urge you to train and use your visual skills in a 'syntactical' manner. Your designs, in other words, will be read in the context of other images not made by you but surrounding your design or artwork. Together, in a sophisticated visual culture such as ours, these images and designs will be read similarly to how we read sentences

and paragraphs. Just as in verbal languages the way words are combined with other words has great influence on what they mean, so too the way you combine your visual samples with others affects what the end result means. And the way your design connects — or not — to the world of designs and images surrounding it, greatly affects the way it is meaningful — or not. ›

ASSIGNMENT - **Decide on a seriously debated topic in today's global culture, which you want to address.**
–Find existing images, relating to the issue and your argument, and analyze what they mean.
–Track their provenance and history.
–Select what you find on the basis of its potential to say something about your issue.
–Deconstruct the meaningful elements of your images.
–Edit your images as if you were editing text, i.e. combine them and adjust them until they form a syntactically correct visual sentence or paragraph.
–Write, i.e., design the statement with a specific audience in mind and take care that this audience can understand what you are saying.

Make your statement visual, using as few words as possible. If you use words at all, make sure their typography links meaningfully to both the meaning of the word and the topic at hand. ›
Note: This is like writing an essay with the constraint that you may use only quotes written by others. This is difficult, but an exercise that, in my view, is very valuable to both testing your editing skills and your aptitude for saying anything at all.

I would like to start with some general background information about UN. Ben van Berkel is trained as an architect, but first he studied spatial design at an art school, the Rietveld Academy, in Amsterdam. At that time, he worked during the day as a graphic designer. After the Rietveld Academy, he decided to go to London to study architecture at the Architectural Association. So, one could say that Ben, as a graphic designer, spatial designer, and architect embodies a multidisciplinary or crossover activity. In London, Bos and Van Berkel met and it turned out that we enjoyed writing together in a complementary style since we shared interests but looked at them from different perspectives. ›
Back in Amsterdam, we continued that complementary approach and differentiation in the practice of architecture. UN is an architectural office bridging different disciplines and different activities. Not only does UN view architecture as a discipline encompassing various activities and linking different scale levels; UN also works with people from different backgrounds, different areas of expertise, and so on. Therefore, UN creates, but also teaches, and writes. We like to have a diversity of activities. ›
What is important in our practice is that we do not separate theory and practice, but consider them one flow. Even if we have a very pragmatic commission or a very pragmatic client, we still feel that there is always an opportunity for us to reflect on it. Our most recent book is called *Design Models* (2006) that underlines how we all tend to view our activities as projects. When you do an Ma, that is a project; when you start your practice, you do one project after another. But instead of thinking of going from one project to another, we should start thinking in terms of design models. Then, our ideas could be taken from one project to another and have a longer life. ›
Then the question arises, but what are design models? A design model could be called, for example, the blob-to-box model. If you look at the diagram, at one side there is a square shape or a box that could be related to a unit-based organizational typology such as a grid. The standard measurements that, for instance, a parking garage would have or even housing all have these standard dimensions. But on the other side, you see a very convoluted, much more complex organization: the blob related to flow-based types of organizations like infrastructural parts. You could see that, for instance, in the Arnhem railway station, where an infrastructural knot of people moves into all kinds of directions — going up, going down, moving into the city — as a flow-based organization. Yet, a flow-based organization often

incorporates a unit-based organization such as a parking ground. Often unit-based organization and a flow-based organization are combined on smaller scales. In this abstract diagram of a real project — a concert hall — the black box of the theater is unit-based: it necessarily has rigid dimensions. But the foyer, where people move freely, is the flow-based organization. ›

So, mixing the two typologies of unit-based organization and flow-based organization shows that choosing a modernist box does not have to be a rigid principle, nor does choosing an avant-garde blob has to be a principal choice. Many projects combine both of them. ›

Another example of a design model is the Möbius strip, again a mathematical model, but a familiar one. The Möbius strip is not something that could exist in reality, because its surfaces move from the inside to the outside in one continuous flow. Yet, as an abstract, idealized, mathematical model, it could tell a lot about the organization of real projects such as UN's Arnhem railway station, because the Möbius strip demonstrates how to move through a system. In looking what actually happened in the Arnhem location, we found that 75% of the people were in the process of changing from one form of transportation to another. In other words, whereas the average user of the railway station comes from the city, goes into the station, buys a ticket, and boards the train — that was the case in Arnhem for 25% — most people — the other 75% — were changing from a train to a bus, from one bus to another bus, and moving around in the system. Those percentages, even unknown to the City of Arnhem, meant an enormous paradigm shift in the approach to the project. ›

Another design model is presented by UN's Mercedes Benz museum in Stuttgart. The building is based on a trefoil, a stacked cloverleaf organization in a vertical structure with various voids inside. The three peripheral voids have become platforms where cars are displayed. The central void is an atrium, through which visitors travel up and down and to and from the top. From the top ramps slope down to the different levels and infrastructural layers. Thus, UN's early models already show how we experimented with abstract design models. We tried to find out whether the trefoil would work, how it could be a basic form for a building, and how we could put floors in it. ›

So, UN does not start from a building. We start from abstract models since we feel that is more inspiring and more likely to lead to unexpected results. If we try to follow conventional design methods, we might end up with buildings that neither surprise nor interest us. We start from abstract models that are intriguing by themselves and then fill them up with ideas that pertain to the particular architecture. For

instance, in the Mercedes Benz museum, we started from the idea of driving itself. We do not like didactic, linear museums, where the visitor goes from display to display and where the museum tries to explain what the visitor should see. Therefore, we started from the question of how visitors could move through the museum as if they were cars themselves. Another idea that we could bring into the Mercedes Benz museum design model is the concept of display. Since a car is not a work of art placed on the wall, but an object to be perceived from all kinds of directions and from different perspectives, we created that freedom in the museum employing the organization of the trefoil and the stacked or multilayered clover leaf as a design model. Thus, that building is spatially quite complex, with different shifting and interacting levels creating many different cross views. ›

In our view, there have been three important museological inventions in the 20th century by three important museum architects. First of all, the *Guggenheim Museum* in New York by Frank Lloyd Wright; its spiral organization challenges and engages the visitor in a novel way. But, in the Guggenheim, the slanting floors and the lack of good spaces for mounting works are problematic. Secondly, the *National Gallery* in Berlin by Mies van der Rohe with its huge spans and great, panoramic, wide, open spaces. Thirdly, *Centre Pompidou* in Paris by Piano and Rogers, an interesting museum for many complex reasons, has brought the entire Les Halles area back to life, but it is also striking to see how Pompidou's ventilation system is attached to the outside walls showing installations as something that architecture could integrate and deal with rather than hiding. ›

UN tries to learn from these three examples. In the Mercedes Benz Museum, we created a spiral, but we also created flat floor space; the spiral is outside and not — as in the Guggenheim — only inside. We created large spans, like Mies van der Rohe did and we designed the ventilation system comparable to the *Centre Pompidou*, i.e., we dealt with installations, not by making them visible, but by integrating them fully in the architecture. ›

I have stressed one aspect of our approach: the design model. But there is another significant aspect in our approach — which I would like to incorporate in the assignment — and that is the use related aspect and how we deal with time. We try to find a combined approach for both components inspired by a study we did for New York. A diagram shows what kind of activities occur during the day: leisure, industrial, commercial, and when and where the different activities happen. The diagram shows that for a whole week. During the weekend the pattern is different, probably because other activities are more prominent then during

weekdays. Studies like this produce information for various approaches for different projects such as an office project — although we do not like to think in that kind of typology. Before thinking about creating an office, we first try to think about the world of work. That world is an active world producing specific information to be integrated into design models. ›
We developed a piece of furniture for Walter Knol starting from researching how it is used in different ways over time. The piece we designed is a circle in three segments, which can be matched together in different ways. The user can create entirely different seating arrangements and compositions. But what is special about it is that the sections can change in time, so that you can sit upright or almost lay down and it morphs very slowly from one position to the next. This is, I believe, relates to what I said about the museum: UN likes to encourage the user to feel free and not to be steered. We try to engender a sense of freedom and an uplifting experience. ›

ASSIGNMENT **Develop a seating element. That could be a chair, a small chair, a work chair, a sofa: as long as it is something to sit on. To encourage you to understand our method, first articulate the user group before starting to think about the object.** ›
Secondly, define a time-based setting: the period of the day or the time of year when the object is used. In that way, you define a sense of space by relating it to time, which is another way of thinking about space. So, you can think of all kinds of spaces, a small space, a large space, but it will also be interesting — and affecting your results — when you think of the space in terms of the time when the object is to be used. ›
Thirdly, try to bring these two elements together in a flow study which can act as an indication for the various forms of the object's use. A movement study could enlarge your sense of the object by bringing more environment into it than a conventional designer would. You could also think about how your users would approach your object: maybe from an awkward angle and maybe they have to jump over it to get there. Try to discover if things like that work

by literally imagining time and movement and a particular user group. Defining more flexible and more time-based aspects could stimulate new ideas and erase static categories. For example, a person could be using the city everyday, yet not live there. Thus, the person would never be seen as an urban participant, but yet move through the city every day. Think of the Arnhem railway station: the conventional conception of the train passenger disappeared and was replaced by a much more dynamic conception. ›
All three layers I mentioned have to come together in the final seating proposal.

REVIEW: ARTISTIC RESEARCH THEORIES, METHODS, AND PRACTICES

henk slager

Since early last century, the debate around artistic research has become increasingly prominent. In the Netherlands, conferences and expert meetings took place exploring how research could be conducted in the field of the arts, and whether that form of research could relate to forms of scientific research. However, until now, these discussions have seldom provided well-reasoned criteria, principles, and guidelines. Mika Hannula's recent book *Artistic Research: Theories, Methods, and Practices* (in collaboration with Juho Suoranta and Tere Vaden) fills that scientific-philosophical lacuna since it focuses entirely on methodological questions. Already in the first chapter, the authors begin with distinguishing, almost analytically, five artistic research characteristics and goals. ›

Discussing characteristics of artistic research, the authors claim that artistic experience is the starting point for all artistic research. Furthermore, in their analysis, artistic research leads to a self-reflective, self-critical outgoing communication; it continuously refers back to its own activities and aims, and includes a diversity of research methods, presentation models, and means of communication. Last but not least, artistic research can only blossom in a dynamic research community (peer reviewers). ›

As for artistic research goals, the authors point to the generation of information supporting the artistic practice; development of methods connected with the dynamics of the creative process; production of versatile, educational and political knowledge; production of a critical analysis of contemporary art; and the redefinition of the role and position of the artist in a topical society. ›

In the subsequent chapters, a number of concepts crucial to the development of the various characteristics and goals of artistic research are analyzed. The concept of artistic experience is refined. In their analysis,

the authors begin by assuming the impossibility of sharing such experience. At the same time, in the tradition of Husserl's phenomenology, they resist a binary logic created by Western (Cartesian) thought. For centuries, this dominant logic has legitimized a certain type of experience, i.e., experience as quantitative observation above all other forms of experience. In contrast with this, Hannula et al claim a de-

mocracy of experience where each form of experience is in fact equal. This insight puts an end to a hierarchical perspective, rhetorically prioritizing a form of science based on mathematical principles. Such hierarchical thought should allow for an epistemological view colored by an unmistakable openness; a view permitting questioning or even criticism from other domains of experience, the authors argue. Thus, in the democracy of experience, plurality and tolerance are inextricably linked. ›

The principle of democracy of experience ends the dominance of a scientific paradigm that departed from concepts such as quantification, repeatability, and objectivity. That paradigm has prevailed for many decades in the philosophical debate. Conversely, Hannula et al maintain that the anarchist insights of the philosopher of science Paul Feyerabend appear to be more actual than ever. In Against Method, Feyerabend suggests that the world is characterized by diversity and chaos, a view that turns the absolute belief in a certain method into a mere self-deception. An absolute, monolithic approach is connected with a reductionist conception of human beings and their relation to the world. "It is important to defend the idea that all methods and ways of perception are in their basic premise possible and nothing is excluded when aiming to understand the world," says Feyerabend.* ›

However, in addition to Feyerabend's views, the permanent interrogation of research premises in the social sciences or the hermeneutic method of the humanities, deserve equal attention. The authors conclude that critical openness and coherent communication should be accentuated as main characteristics of a scientific nature and replace a strict emphasis on objectivity. ›

But how do these insights contribute to our understanding of artistic research, predicated entirely upon artistic experience as a scientific method? Hannula et al describe its modus operandi as the generation of novel forms of experience through a critical reflection of experience as experience. In order to begin this process, the researcher should first formulate an optimally open and critical relationship to the chosen object of research. This implies that the researcher should present his/her particular biases, desires, and interests as transparent as possible. A choice of interpretation could never be legitimized if one failed to indicate how presumptions involved have arisen. "In order for the research based interpreter of the experience to be possible, and in order for its consequences for other research and thinking to be as clear as possible, artistic research must take a standpoint with regards to the background suppositions of man; her being in the world, and her way of experiencing and knowing". With that, the starting point**

* Feyerabend 1975: 38

** Hannula et al 2005: 60

for artistic research has been clearly formulated. ›

Next, the question arises as to what kind of research method should be used. In line with Feyerabend, the authors argue that the domain of artistic research does not include a well-described paradigm. Therefore, each research object requires the development of research methodologies. The only conditions a methodology should comply with are critical openness and coherent communication, i.e., the methodological trajectory should be available to repetition and discussion. In that way, each research project could contribute constructively to an open-ended methodological discussion where a paradigm of methodological plurality could emerge, coloring a democracy of experience. ›

Yet, in spite of their continuous emphasis on methodological variation and expansion, Hannula et al do compile a list of distinct research perspectives. In that context, the authors observe that many research projects are variations of the principle of dialogue: the methodological trajectory does not adopt a standpoint with respect to the work, but rather engages in productive relationships between text, work and observer. Furthermore, they claim that many artistic researchers view the current visual culture as an importance source in their choice of research topics. Artistic research, then, would focus specifically on the deconstruction of alienating media messages, which produce alternative points of view from a critical, dialectical perspective. Such a form of artistic research aims at educational dimensions while bringing up questions such as: "What knowledge, values, and pleasures do such representations invite or exclude? What particular forms of identity, agency, and subjectivity are privileged, and how do they help to reinforce dominant reactions, messages and meanings?".* ›

Finally, the authors pay attention to the participatory method of "action research", where an artistic researcher is part of a community while trying to map problems and possible solutions from within. The problem in this form of research is evident and could be summed up in questions such as: What is the boundary between action and research? Who ultimately determines what is in the interest of the community? Therefore, the artistic researcher should never go further than giving an impetus for a critical debate. The authors conclude that methodological research of conditions and the dialogic negotiation of demands and possibilities predominantly occur in the development of art projects in public space. ›

With the enumeration of methodological methods Hannula et al still lapse into the logic of the identical they tried so passionately to denounce. In the perspectives mentioned, we immediately recognize the important paradigms of both the humanities and its hermeneutics and

* Hannula et al 2005: 77

deconstruction, and the social sciences and its participatory method. Apparently, the authors seem to view the (artistic) media predominantly as bearers of certain meanings. However, much topical artistic research focuses on medium-specific or technological qualities. At the same time, interesting connections are taking place between artistic research and beta sciences such as natural science and the medical field. Those phenomena seem to have escaped the authors' attention. › Still, the work of Hannula et al gives an important impetus to a methodological debate in the domain of artistic research. Therefore, the publication deserves to be obligatory reading for students involved in artistic research: *Artistic Research: Theories, Methods, and Practices* should be part of every MA program in visual art and design. ∘

RESEARCH PRESENTATION: THIS IS A PIPE THE ACQUIRED NAIVETÉ OF PAINTING

gijs frieling

"...The mistake of most painters is that they paint: "I love this here"; in doing so, their love stays in their index finger. But all love should be used up in the act of painting so that "here is this" only remains; and the spectator should look very carefully if he loves it himself."

Rainer Maria Rilke, Letters about Cézanne

In January 1994, on a trip with students and staff from the Amsterdam Rijksakademie van Beeldende Kunsten to the Metropolitan Museum in New York, I saw *The Harvest* by Pieter Breughel the elder for the first time. In seeing this painting hung alongside works by painters such as Ruysdael and Van Goyen, I was overwhelmed by its ambition to be the entire world. There was nothing in *The Harvest* that wanted to be anything less. The sense of being inside the painting and walking beside the resting farmer, on the path between the uncut wheat to the village, and from there into the forest behind it, was stronger than I had ever experienced in front of a painting before. Probably I had never even been looking for that sensation from paintings. ›
I realized that part of me believed entering *The Harvest* could be the start of a real journey that would eventually lead to places outside the frame. That was not a mere thought. One could have many exciting thoughts while regarding paintings, but to temporarily believe that one could indeed enter them is something different. I must have been blushing when I stepped back and walked over to the Ruysdael painting. I almost immediately saw the problem with this beautiful painting. When I looked close enough I could almost hear the painting say:

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∘ Feyerabend, Paul, 1975, *Against Method*, London: Verso.

∘ Hannula, Mika, Juho Suoranta, and Tere Vaden 2005, *Artistic Research: Theories, Methods and Practices*, Helsinki: Helsinki School of Art/University of Gothenburg.

Isn't it a miracle? From this close you see only brushstrokes, but take a step back and I am a river, trees, and clouds! I returned to *The Harvest* and peered at the surface. There was only the wheat, the village and the forest, not a brushstroke could be seen. ›

I left the Metropolitan and walked to the Museum of Modern Art while repeating to myself: a painting should be the entire world! A painting should be the entire world! But that was not all. There was still another lesson to be learned that day. ›

Knowing his works only in reproduction, I had always thought of Magritte as a lousy painter, along with all the Surrealists. Peter Struycken once told me, "You know, the problem with the Surrealists is that they have no fantasy." Inside the MOMA, I savored Monet and his Demoiselles. The only reason I lingered in the Surrealist rooms was David Bowie, who was standing there looking at De Chirico. Not wanting to bother him but neither wanting to leave, I started studying the painting in front of me. It was the Magritte painting of the slice of ham with an eye in the center. Although the eye irritated me tremendously, I became increasingly fascinated by the way the ham, the wine bottle, and the glass were painted. There was something very strange to the work since the only thing I could think was: ham, wine bottle, glass. Dry, bold, and shallow. There was no beauty, nothing photographic, and hardly any color. The objects were present like words. The painting did not have the impact of *The Harvest*, but I felt that the two experiences were linked in a certain way. ›

What I know now is that I closed my heart to Magritte and agreed that I could consider his Surrealistic imagery a bad habit. Later, I did the same with Luc Tuymans' emphasis on his subject matter: a bad habit, a cover-up in poor times that will be forgiven when silence is returned around his work and his true engagement to the "how" will be crystal clear. ›

However, to understand my New York experiences took some time. It was a paradox; I longed for insight to use in my own work but, at the same time, I knew that I had seen a certain kind of naiveté, a monism. The Dutch playwright and essayist Willem Jan Otten created some clarity when he stated in one of his essays that art's final purpose is to be credible and that content and meaning should be considered tools to achieve this. That statement made sense to me since it explained why I was so irritated by Magritte's eye in the slice of ham but also strangely moved by his wine bottle. The eye is used as a tool for assessing content, indicating the world is stranger than you think. But the bottle says bottles are to be seen in the world. So, what is the difference between paint and glass? ›

I slowly and secretly began to believe that the true ambition of painting is to say "This is a pipe", although that ambition does not have anything to do with Naturalism. Naturalism is based on the idea that there is a continuous visual world to which painting can be compared. In Naturalistic ideology, painters are considered to be more or less able to either make their work look like the visual world or to deliberately choose to make works that differ from it. In reality, there is no reason to believe in a visual world. The world looks different in different times to different people, and painting is the historical record of these changing appearances. Painting is a kind of entrance into that world of appearances. In the gestures of painting, intention and outcome become one. The aim is to make us believe what we see. It is not necessary to be afraid of red, yellow, and blue, nor is it necessarily meaningful to separate them from roses, daffodils and irises.

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