2002 • Press and Documentation of Activities

Golan Levin

Press clippings, critical reviews, exhibition catalogs, and ephemera. Ordered chronologically.

002  

003  

004  

005  

006  

008  

009  

010  

012  

013  

015  

017  

018  

019  

020  

021  

022  

023  
2002 Ars Electronica Festival Catalogue, Linz, Austria. 9/2002.

028  
The Upgrade Lecture Series. New York City, 10/2002.

029  

031  
MadreTTor Festival, Rotterdam, the Netherlands, 10/2002.

032  
Temporal Being: Microwave International Media Art Festival, Hong Kong. 10/2002.

034  

035  

037  

038  

040  

042  
SAPplet (announcement card). Ars Electronica Center, Linz, Austria 2002.
POWERLAPS(-E):
A Performance Sampler
8 pm

The Lappatites
An all-girl musical laptop group

Golan Levin and Gregory Shakar
Scribble: An interactive concert with abstract animation and synthetic sound

Moti Roti and The Builders Association
A PowerPoint presentation on Alladeen, a new cross-media project in theatre, music, dance, and web art
Ballades musicales
Sans être expérimental, le site "évasion mentale", créé par Uzik, est une bonne adresse pour vérifier les interactions entre image, son et écriture. Le but du jeu est d'habiller visuellement une compilation de ballades musicales, chaque morceau est accompagné par une animation interactive très en douceur et des citations qui se font suffisamment discrètes pour ne pas trop alourdir l'aspect aérien des pages. Il suffit de se laisser porter, même si l'attract et l'inventivité des animations sont inégaux.

www.evasion-mentale.com

Abstraction alphabétique
Sorte d'interrogation sur les correspondances entre le signe et le sens, l'Alphabet Machine de Golan Levin (avec la participation de J. Feinberg et C. Curtis) est une matrice typographique qui donne naissance à des alphabets imaginaires. On esquisse un caractère, puis l'on émet quelques préférences (graisse, aspect...) qui détermineront l'aspect des "lettres". L'alphabet prend forme, s'élaborant graphiquement - avec cohérence, et laisse perplexe : en quelques secondes, un système langagier virtuel, dénué de correspondance sonore ou conceptuelle vient de se créer. Aussi abstrait que nos alphabets.

http://alphabet.imena.org

Acidjazz

Playmobil ville
Tonsgville est une cité virtuelle, dirigée par Preloaded pour la maison de production Hammer & Tong. Une fois passée la homepage, franchement quelconque, on y découvre animations visuelles et sonores, mises en scène et interfaces plutôt originales. Remplie de petits personnages sortis tout droit d'une boîte de Playmobil, Tonsgville possède son musée, son cinéma, sa banque, est parfois visitée par une soucoupe volante et connaît les affres de la météo londonienne. Divertissant et pas sérieux !

www.tongs ville.com

Pour être présent dans cette rubrique : étapes@pyramyd.fr


GOLAN LEVIN/CASEY REAS

FEBRUARY 21 2002–MARCH 30 2002
OPENING RECEPTION • FEBRUARY 23 2002, 6–8 PM
529 WEST 20TH STREET 2ND FLOOR NYC 10011

Celebrating the nexus of art and technology, bitforms is devoted exclusively to digital and digitally-inspired art.

212 366 6939  www.bitforms.com  info@bitforms.com
**Immedia Festival. Ann Arbor, Michigan. 2/2002.**

### Schedule of Events

#### Friday, February 8th
- 6:00pm Featured Performer: Fortune Cookie Dreams
- Multimedia performance art production from New York

#### 7:00pm Opening Night Activities:
- Gallery viewing in Gallery and Video Studio
- Performance Art, Virtual Reality Demonstrations, Video Animation Screenings
- Interactive Installations in 1st floor of Media Union

- Featured Performer: Blind
- Live Performances in Central Collaboration Area and Video Studio of Media Union

- In the Video Studio:
  - 8:00-9:00 pm: Christos Michalakis
  - 9:00-10:00 pm: Gale Sander
  - 10:00-11:00 pm: Bill Van Loo
  - 11:00-12:00 am: Featured Performer: Twine

- In the Central Collaboration Area:
  - 7:00-9:00 pm: Rob Theakston and Clark Warner
  - 9:00-10:00 pm: Tadd Mullinix
  - 10:00-11:00 pm: Matt Dear
  - 11:00-12:00 pm: Carlos Suffrout

- Refreshments served

#### Saturday, February 9th
- 12:00-7:00pm Gallery viewing
- 8:00-9:00pm Featured Performer: Fortune Cookie Dreams

#### Sunday, February 10th through Thursday, February 14th
- 12:00-8:00pm Continual gallery viewing
- 2:00-3:00pm (Sunday only) Featured Performer: Fortune Cookie Dreams

#### Friday, February 15th
- 12:00-7:00pm Gallery viewing

#### Saturday, February 16th
- 12:00-7:00pm Gallery viewing
- 6:00-6:45pm Video Animation Screening
- 6:00-7:00 pm Guest Lecturer: Bill Van Loo
- 7:00-8:00 pm Guest Lecturer: Golan Levin
- 8:00-8:30pm Featured Performer: Golan Levin: Scribble Performance
- Kinetic light color music performance
- 9:00-9:45pm Video Animation Screening

#### Sunday, February 17th
- 12:00-6:00pm Final gallery viewing
- 7:00 pm Special Guest Lecturer and Featured Performer: Richie Hawtin
February 28, 2002

ONLINE DIARY

By Pamela LiCalzi O’Connell

Numbers Game

Why are some numbers more popular than others? And what does our preference for certain integers say about us?

Such questions are pondered in an online art project called The Secret Lives of Numbers (turbulence.org/Works/nums/index.html). The five-year-old project's centerpiece is a vast Internet search that counted the number of Web pages on which each individual integer appeared, from 0 to 1,000,000. The results yield "a picture of the Internet community's numeric interests and inclinations," the site says. A visual representation allows users with high-speed connections and high-octane computers to explore the data.

Some of the results were predictable, like a preference for multiples of 10 (people like to round) and duplicative sequences like 1010 and 1111 (easy to remember). But certain numbers, like 314,159 (or 100,000 times pi), were strangely popular, said Golan Levin, the New York artist who led the project.

The project suggests that cultural factors influence our use of numbers, which are often thought of as purely objective tools of measurement. When Mr. Levin looked at the names that appeared on Web pages summoned by some number searches, they suggested not only a human preoccupation with the biographical (Sartre, 1905-1980) and the historical (Columbus, 1492), but also "glimpses into how people are feeling about the individuals singled out" (Bill Gates, 666).
Dinámicas fluidas, sistemas complejos y procesos auto-organizativos conforman el hilo conductor de un diálogo entre el arte, la ciencia y el pensamiento contemporáneo, que se visualiza en una amplia muestra de instalaciones interactivas, vídeo, multimedia y performance, además de una selección de propuestas relacionadas con la emergente cultura de la Red. En su conjunto, Cibervisión 02 se concibe como una cartografía abierta y evolutiva de los diversos procesos sociales y culturales vinculados al nuevo paradigma informacional.

Concepto y Dirección: Karin Oltenschläger y Luis Rico


Performance de Circo Interior Brute: 15 y 16 de marzo, a las 19.00h. en el Salón de Actos del Centro Cultural Conde Duque.

*Up-Date 02*: En el marco de las actividades de Cibervisión 02, el día 14 de Marzo, a las 20.00h., el Goethe-Institut de Madrid (c/ Zurbarán 21) inaugura la muestra de arte electrónico alemán, con una conferencia de Inke Arns (co-comisaria de la muestra). www.goethe.de/madrid
Golan Levin
Floof / Ribble / Stria > Instalación interactiva
Estados Unidos > 1999 / 2002

Floof / Ribble / Stria es un trío de sistemas interactivos que permite a los espectadores interrelacionarse con la animación abstracta y el sonido sintético en tiempo real. Cada entorno utiliza su propio simulacro fluido-mecánico como punto de partida de una interpretación audiovisual interactiva, con objeto de crear una interface tan flexible como fácil de aprender pero, aún así, capaz de generar realizaciones de variación infinita y gran expresividad personal, tanto en el dominio visual como auditivo. La meta final sería que la fluidez de los sistemas permitiese a los usuarios participar en una experiencia propia de estado fluido.

Los sistemas Floof / Ribble / Stria se construyen en torno a la metáfora de una “sustancia” audiovisual dinámica e inagotable que se colecta y controla libremente según los gestos del usuario. Cada instrumento sitúa dicha sustancia en un contexto cuya libertad de estructura formal debe mucho al lenguaje visual de la pintura abstracta y de la animación.

La utilización de técnicas de síntesis de bajo nivel permite que el sonido y la imagen estén íntimamente imbricados, que sean proporcionalmente maleables y profundamente plásticos. Floof, que se estructura desmadradamente alrededor de una simulación de fluido Navier-Stokes, responde a los movimientos del usuario dispersando y desviando zarcillos nebulosos, mientras que gránulos acústicos en un espacio-inflexión circular canturrean a cero para acompañar el crecimiento de los zarcillos. Por otro lado, Ribble se encuentra encerrado en el andamiaje por un automata celular de gas reticular, mientras que Stria interpreta un modelo de difusión y convección química.

Los sistemas Floof / Ribble / Stria habitan un ámbito situado en la enunciada del arte, el diseño y la ingeniería de las herramientas e instrumentos. Como obras de arte, amplían una tradición consolidada en el siglo veinte, según la cual la creación artística es en sí un sistema generador de procesos. La propia obra es una herramienta que propicia la visión de los procesos creativos en el ordenador; las imágenes y los sonidos dinámicos y efímeros surgen tan solo de la íntima colaboración entre el usuario del sistema y su diseñador.
Quel sens donner à l'affaire et à la découverte de la prochaine sollicitation ? L'algorithme, noyau essentiel de la machine, a-t-il une drameur fonction ?

- Olivier Kœchlin – France. Musicien et ingénieur de formation, il a travaillé tout d'abord dans l'industrie traditionnelle et informatique. Dans les années 1990, il a été chercheur ou traitement de signal et en informatique musicale à l'IRCAM puis au Groupe de Recherches Musicales de l'IRCAM, où il a été également au Centre culturel de rencontre et à l'École supérieure de musique de Paris. Il a dirigé le projet de recherche en matière de musique électronique et d'informatique musicale. Parallèlement, il a enseigné à l'Université Paris VIII, à l'ENSBA, au CNAM et à l'École supérieure de musique de Paris. Auteur de nombreux articles spécialisés dans le domaine de l'informatique musicale, il est également l'auteur de plusieurs œuvres pour les arts visuels et numériques.

Golan Levin – Performance audiovisuelle et design interactif

Cette présentation traite de l'histoire des systèmes de création et de réalisation de l'interaction humaine. Elle explore les interfaces les plus couramment utilisées dans ces systèmes. La discussion sera enrichie par des exemples interactifs, y compris des systèmes récents. L'œuvre sera présentée dans son projet de recherche qui explore l'interaction entre le son et le visuel.

- Golan Levin – État-Unis – Shaw.com. Golan Levin est un artiste, compositeur et créateur qui s'intéresse à l'élaboration de nouveaux systèmes interactifs. Sa préoccupation est de créer des interactions visuelles et sonores qui permettent aux utilisateurs de manipuler des éléments de manière intuitive et interactive.

Le travail de Levin se concentre sur la création de interfaces pour la création, la manipulation et la commande de l'image et du son en temps réel. Il explore l'interaction entre le son et le visuel, et crée des œuvres interactives qui permettent aux utilisateurs de contrôler directement les paramètres d'interaction.

Levin a deux diplômes de la Faculté des Arts Électronique de New York University et une maîtrise en arts numériques à l'École des Arts Visuels de Medien et Information. Il a également travaillé à la création de systèmes interactifs et d'œuvres audiovisuelles, notamment pour les festivals d'art électronique et de peinture interactives. Il est également l'auteur de plusieurs articles et ouvrages sur les systèmes interactifs et les interfaces sonores.

Scribble est une performance audiovisuelle qui explore l'interaction entre le son et le visuel. Il s'agit d'une œuvre interactive qui permet aux utilisateurs de contrôler la composition de l'œuvre en temps réel. Elle est présente au festival Ars Electronica de 2000 et a été prepared pour l'habitation Ars Electronica pour son Audiovisual Environment Suite (AES).

Scribble est un projet de réseaux sonores qui explore l'interaction entre le son et le visuel, et permet aux utilisateurs de contrôler directement les paramètres d'interaction. Il s'agit d'une œuvre interactive qui permet aux utilisateurs de contrôler directement la composition de l'œuvre en temps réel.
Par internet et les cd-roms, par la télévision et la téléphonie mobile, notre univers quotidien est de plus en plus envahi par des conversations homme-machine. Ces échanges sont le lieu d’un langage appelé interactivité, tandis que le processus de conception correspondant est le design interactif. Tout cela découle de l’événement de l’ordinateur dont l’impact sur notre culture planétaire se compare sans doute un jour à l’apparition de l’écriture. Force est cependant de constater que nous manquons encore beaucoup de repères pour comprendre les mécanismes et les enjeux du design interactif.

Seconde édition des rencontres internationales du design interactif, Numer02 réunit créateurs et chercheurs du monde entier pour appréhender le futur de la discipline et partager créations, recherches et visions.

19 avril
Performances - Interactive
IRCAM
2H00 | ESPACE DE PROJECTION
ENTRÉE Libre

Interactive est l’événement scénique de Numer02. Ce spectacle, réalisé avec l’IRCAM, offre au public des rencontres quatre démarches artistiques mettant chacune en œuvre un dispositif interactif ad hoc, créé par l’artiste pour les besoins de sa performance.

Jean-Luc Lemaire
« Le pion graphique est un instrument multimédia [...]. Comme un instrument il a besoin d’une œuvre et d’un interprète. »

Cod suppression de jenkins
« Il faut trouver une stratégie pour manier la complexité [...]. La pièce est une étude en jonglage de données : tirer des ficelles et ne pas être capable de tout contrôler en même temps. »

Improvision préparée de servadine
« Sonographie : n.m. (du lat. sonare et du gr. graphê) personne dont l’activité consiste à percevoir, en jouant, la son et l’image comme facettes réciproques et indissociables – d’un même objet réel. »

Scribble de Galen Levin
« [...] Scribble produit des sons et des visuels dynamiques intimement liés qui parfois sont minutieusement orchestrés, et parfois sont improvisés librement. »

20 avril
Zapping -
5 minutes x 30 designers
CENTRE POMPIDOU
2H45 / GRANDE SALLE NIVEAU 1
ENTRÉE Libre

La fête du Zapping permet de concentrer dans un minimum de temps un maximum de créations intéressantes – après une autre journée de débats, Numer02 propose une soirée de jubilation interactive.

30 designers se succéderont pour montrer et expliquer – en 5 minutes tout juste – leur démarche.

22 et 23 avril
Workshop - Algorithme
ENSEI - LES ATELIERS
1H30 - 1H30
SUR INVITATION UNIQUEMENT
Kevin Sears
1A - 8C

« La force de ProcedSing en tant qu’outil pour l’éducation tient à sa simplicité, sa généralité et son extensibilité. »
Digital Happy Hour

Spring 2002

New York’s only monthly series devoted to new media culture, served cocktail style.

January 30 [Wed]: Moti Roti & The Builders Association
Alladeen, a new cross media project

February 26 [Tues]: Inside & Outside the Box
Moderated by Linda Pollak, Architect-Professor, Harvard Design School

March 19 [Tues]: Electronic Arts Intermix in 2002: 30+ Years of Media Art
Moderator: Lori Zippay, Director, EAI

April 23 [Tues]: Wireless NY
Co-presented with Creative Time and Eyebeam Atelier
Featuring Golan Levin’s Telesymphony

May 28 [Tues]: The Edge of Art
Moderated by Jon Ippolito and Joline Blais
All events: 6pm $8

The Kitchen
512 West 19th Street
( btw. 10th ave & 11th ave.)
New York, NY 10011

Box Office:
212-255-5703, ext. 11
www.thekitchen.org
www.ticketweb.com

While many designers avoid getting involved with programming, it’s often at this most basic level where true innovation occurs. By Amanda Griscomb & Irwin Chen

YOU BEGIN with a bird’s-eye view of a cellblock. Inside, there are individual cells that house tiny square-shaped inmates. When you pass your cursor over the shapes, they come alive. Each has its own distinct personality: One flutters, another prowls the perimeter of its cell, another skates figure eights, another levitates, rippling in the air. Their movements are tireless, growing more graceful and dramatic the longer you watch them, but no matter how hard they twirl and somersault, the poor prisoners cannot escape their cells.

“Cellblock” is Peter Cho’s contribution to Singlecell.org, a Web site founded by computational artists and designers—many of whom are graduates of the Aesthetics and Computation Group (ACG) at the MIT Media Lab. The site exhibits monthly installations that offer different interpretations of the “single cell” theme. Many of the installations are a kind of homage to John Maeda, the spiritual leader of ACG who roots his students deeply in the gospel of Bauhaus: They explore the ideal of a unity between art and technology. In today’s terms, that means the steady convergence of interactive design and programming.

“I despise most of the common tools,” says Golan Levin, a recent graduate of ACG and one of the founders of Levin’s purist attitude can be difficult for many designers to take because it implies that the act of creation must be, at its core, logical and quantitative. Levin’s perspective dismisses the advantages of a more intuitive, macrolevel approach to digital design. Even so, many designers prefer to steer clear of programming, arguing that a fluency in code encourages a hypermodern look that favors repetition, pattern, and texture as opposed to a more imaginative, curvaceous aesthetic.

And while it may be true that programs by Macromedia and Adobe offer limited use of the computer’s full potential, many designers employ less than half of those programs’ feature sets anyway. More often than not, this lapse isn’t due to the software, but rather to the individual designer who may be intimidated by or just plain too busy to learn all the software’s features.

There is no question, however, that the ability to write even low-level code enables designers to think outside the cell, so to speak, creating a more complex and dynamic universe that moves beyond the prefab conventions and filters of popular applications such as Flash or Photoshop. It also gives professional designers added currency. “What you don’t want,” Levin warns, “is to be tied to a piece of software. If software becomes obsolete, your skills become obsolete.”

The Singlecell collective hints at a central predicament that is being hashed out by pedagogues and design firms alike: How much of our imaginative power are we giving away when we rely on off-the-shelf programs to design? Are these applications freeing designers from the burden of coding and recording a set of common tools?

Taken to its logical extreme, the question then becomes: Should designers be programmers? Should programmers be designers?

“I think the blurring of boundaries between design and programming is one of the most interesting phenomena in the design world,” says Peter Girardi,

co-founder of Funny Garbage. “One of the most frustrating things to me as a designer is being manipulated by the tools and software available to me. Coding your own design executions is a way to break those chains.”

Girardi argues that understanding the technical foundations of the medium should be considered a practical necessity for designers. He recalls that when he was doing print design, his knowledge of how the presses worked—how to sheet, print, and ship a job—not only strengthened the design process, but also made him a better businessman: “I learned not to let the pressmen take advantage of me and tell me what could and couldn’t be done.”

Girardi readily admits he isn’t a programmer himself—but he’s also a businessman and can compensate for deficiencies in his technical knowledge by employing respected programmers such as Colin Holgate. “It’s fine if designers have an appreciation of what programmers do, but I think it’s useful if the two tasks are handled by separate people,” says Holgate. But, he insists, the designer and programmer need to work together early in the design process. Girardi agrees that collaboration is key. “A project can’t be successful unless the graphic design, information design, and technology design are all working together to form a whole. In a lot of companies, either the designer leads or the engineer leads. Either way is a mistake,” Girardi maintains.

Girardi’s and Holgate’s views are grounded in the pragmatism of business rather than the idealism of academia: The reality is that a division of labor is necessary for the execution of large projects. Furthermore, in the corporate world, where time is money, off-the-shelf applications are, more often than not, practical necessities.

When Funny Garbage was commissioned to create a model of the formation of the universe for the American Museum of Natural History’s Rose Center for Earth and Space, Holgate did not write his own software. But his deep knowledge of programming did come in handy. It enabled him to stretch Director to its limits, animating 30,000 sprites in a simulation of 13 billion years of cosmic history. On the Willing-To-Try Web site he co-created for Dentsu, Japan’s largest advertising agency, Holgate used a series of simple, poetic gestures that had begun as his own programming experiments. "Willing-To-Try is a good example of how the programming can actually be a design element in a project," says Girardi. “The programming came first. We attached a narrative and a face onto it later.”

Whereas the Singlecell.org approach positions the hybrid designer-programmer as an independent, autonomous agent, a larger corporate structure like Funny Garbage positions designers and programmers in an environment that recognizes specialization and encourages collaboration. Either way, both models prove essentially the same point: Design and programming are at their best when they’re doing a symbiotic dance.

The real advances in digital design will occur when, in time, the single cells break out of the clink: They will move beyond autonomy and combine to form larger, more complex, multicellular organisms. [1]

GOLAN LEVIN

1994 Bachelor of Science in Art and Design (Minor in Music Theory and Composition) in MIT, Cambridge, MA
2000 Master of Science in Media Arts and Sciences in MIT, Cambridge, MA

Major Projects
2001 Diatones: A Telesymphony
Net-Ephemera, Chapman Gallery, Salford, Manchester, England
The Interact’01 Biennale, Softopia Center/AMAS, Ogaki, Japan
Animations, P.S.1/MoMA Contemporary Art Center, NYC
Tirana Biennale, Tirana, Albania
Ars Electronica Festival, Linz, Austria
NY Digital Salon: Selected Works, The Corning Gallery, NYC
SONAR Interactive Gallery, Barcelona, Spain
Net-Ephemera, Rhizome: Moving Image Gallery, NYC
Young Guns III, Art Directors’ Club Gallery, NYC
Magnetics, Moving Image Gallery, NYC
Media Lounge, Berlin Transmediale.o., Berlin
2000 "Scribble", the Ars Electronica Festival
"Audiovisual Environment Suite" Digital 2000, Silicon Gallery, Philadelphia, PA
BitByBit, Business of Art Center, Manitou Springs, CO
New York Digital Salon Exhibition, New York, NY
New Work from the MIT ACG, Cooper Union, NYC
Print on Screen, Ars Electronica Center, Linz, Austria
Prix Ars Electronica, O.K Cent, Gegenwartskunst, Linz, Austria
Siggraph 2000 Art Show, New Orleans, LA
New Work from MIT, SEGA joypolis Center, Tokyo, Japan
Creative Play, American Museum of the Moving Image, NYC
Digital000, Central Fine Arts Gallery, 596 Broadway, NYC
Tokyo Type Director’s Club Exhibition, Tokyo, Japan
1999 Organic Form, MIT Media Laboratory, Cambridge, MA
San Jose Tech Museum of Innovation, San Jose, CA
1998 Numeric Photography, MIT Media Laboratory, Cambridge, MA
1997 International Symposium of Electronic Art, Chicago
Ars Electronica Center, Linz, Austria
1996 Siggraph 1996 Art Show, New Orleans, LA
1994 Odd Ends, MIT Wiesner Gallery, Cambridge, MA Performances
2001 Fifteen Audiovisual Systems at The Interaction’01, Ogaki, Japan;
traveled to the Knitting Factory (NYC)
"Scribble" (Solo) at Mama Media Center (Zagreb, Croatia),
Transmediale.01 (Berlin, Germany), Opera Totale 6 (Venice, Italy), etc.
2000 "Scribble", New York Digital Salon (NYC)

E-mail golan@media.mit.edu
Qwirms
2002
소프트웨어 아트. Software Art.
A la croisée de l’art, de la culture, de la technologie et des sciences humaines, le design interactif, matière mouvante et en devenir, commence tout juste à s’interroger sur les principes fondamentaux qui le constituent. A coup de matrices, d’algorithmes et de programmations, le design interactif sait être productif et quantitatif, mais pose à définir ce qui forge et forgera sa qualité, ses valeurs, sa raison d’être. Certes, l’avènement de l’Eve future**, perfection esthétique douée d’humanité et monstre interactif par excellence, n’est pas prévu pour demain...
Mais expérimentations et utopies pointent leur nez. Une démonstration par l’exemple étant insuffisante à spécifier, cette nouvelle forme d’art appliqué, une approche plus théorique s’impose, qui passe par la prise en compte de ce qu’est la notion d’interactivité. 
Et appelle des considérations sociologiques, historiques, économiques, philosophiques et éthiques.

En réunissant professionnels de tous horizons (graphistes, Webdesigners, programmateurs, consultants...) et chercheurs, Numer02** a ouvert au public le champ d’action et d’application du design interactif. Disparités des cultures, des approches et des discours ont fait de cette seconde édition de Numer un flux un peu discontinu et parfois trop abscons. Peu de réponses ont réellement été apportées par les intervenants de Numer, parfois trop savants, parfois desservis par l’aspect trop distrayant (entertainment, diraient les Anglo-Saxons) de leurs propres créations... L’objet ici n’est pas de revenir sur tout ce qui s’est échiqué durant les conférences, plutôt de rendre compte d’une réflexion alimentée par Numer02 et de souligner son rôle dans l’émergence d’une théorie de la pratique en matière de design interactif.

Radical Software Group
J.J. Carnivore Client Version 1.0, 2002
Computer and software
9 x 12 x 2 inches

click below to view images of a performance by Bill Jones + Ben Neill and of a panel discussion moderated by Joy Garnett

more images
Golan Levin & Gregory Shaker (USA)
"Scribble"  "Peep Beep"
www.3representation.com


Golan Levin es un artista, compositor y diseñador interesado en el desarrollo de artefactos y experiencias para explorar nuevos terrenos de la expresión computacional. Su trabajo se ha centrado en el diseño de sistemas para la creación, manipulación y la interpretación de imagen y sonido de manera simultánea. Gregory Shaker es un colegialado habituado de Levin que explora nuevas vías en la creación de arte emotivo y creativo. Interaccionando con sus recientes esculturas sonoras reactivas, sus espectadores han podido controlar sus volúmenes con cables de 15 metros de longitud, expresando métronomos de tres metros de altura y tromillos sonoros hechos de rollos de papel.

At Sonar 2002 Levin and Shaker present two events: "Scribble" and "Peep Beep". "Scribble" is a color-music concert performed on custom software six interactive systems which allow their users to create animation and sound, simultaneously, in real time. Reviving and updating a decades-old tradition of kinetic light performance, "Scribble" features tightly-coupled sounds and dynamic visuals which are at times carefully scored, and at other times loosely improvised. In "Peep Beep", Levin and Shaker enter the world of lo-fi cell jockeying, in a composition strictly realized for a small ensemble of mobile phones. "Peep Beep" combines new music with ringtone melodies culled from the "Telephony", a composition originally performed on 200 audience handles at Ars Electronica 2001.

Golan Levin is an artist, composer and designer interested in developing artifacts and experiences which explore new worlds of computational expression. His work has focused on the design of systems for the creation, manipulation and performance of simultaneous image and sound. A frequent collaborator of Levin, Gregory Shaker is exploring paths toward the creation of emotive and expressive active art. While participating with his recent reactive sound sculptures, viewers have controlled thunderous 30-meter long wires, expressive 3-meter tall metronomes, and musical bolts of lightning.
The Internet, as we know it, was designed as a communication tool. Some of the earliest creative applications of the Net were narrative projects that exploited its textual qualities and Net-based narrative took two primary directions: performative and hypertextual. On the performative end, the evolution of digital picture-making and storage devices led to the growth of "Digital Storytelling," in which artists like pioneer Dana Aitchley would create narratives upon film, post digital video. The work used the Internet more as a file-sharing device and less as a site-specific medium. Aitchley and his peers were inspired largely by the hypertext-based work of authors like Michael Joyce. Relying on relatively simple keying technologies, these narratives existed in pieces that were at once very specifically-located, in the sense of their respective websites' architecture, and ambiguously "nonlinear." Discussions of linearity, navigation, and performativity dominated the discourse surrounding Internet-based narratives into the late 1990s, with consideration of the conditions of the networks on which they were dependent taking a back seat.

More recently, artists have begun to explore the site-specificity of the Internet, while also reconsidering what it is that constitutes a "narrative." As database aesthetics provoke contemporary art, patterns of user behavior, the protocol of data presentation and retrieval, and the self-referential visualization of data have all emerged as narrative sources in their own right.

The artists in net.narrative are all working within this emergent space. Golan Levin's The Secret Lives of Numbers exhaustively catalogues and visualizes the relative popularity of integers on the Internet. While the results tell interesting stories, so too does the artist's reliance on search engines, which have their own precarious modes of narration. The Radical Software Group (RSG) has given us Camsware, a project that shares the nickname of the FBI's packet-sniffing watching. Camsware monitors traffic and the use of predefined "keywords" on localized servers. Founder Alex Galloway and a cadre of respected digital artists then create "clients" that uniquely visualize the results.
Commissions

CODEDOC

Launched September, 2002.

A second installment of CODEDOC with eight additional artists was commissioned by Art Electronics for the 2003 Ars Electronica Festival "CODE -- The Language of our Time." CODEDOC II launched on September 6, 2003: www.docdoc.org.

CODEDOC takes a reverse look at 'software art' projects by focusing on and comparing the 'back end' of the code that drives the artwork--the result of the code, be it visuals or a more abstract communication process. Dozen artists coded a specially developed language of their choice and were asked to exchange the code with each other for comments. The assignment was to 'connect and move three points in space,' which obviously could be interpreted in a literal or abstract way. The 'core' of the code (commonly referred to as the 'brain') was not to exceed 8KB, which equals a fairly short text document. The results of the programming are made visible only after the code--what visitors to the site encounter first--is a text document of code from which they can launch the front end of the project. The languages in which the code is written are Java, C, Visual Basic, Lingo and Perl. Obviously, this is only a selection of coding and programming languages: HTML (Hypertext Markup Language), the encoding language on which the World Wide Web is based, and Flash Script were excluded mostly for pragmatic reasons (the inclusion of these languages probably would have doubled the number of artists, making the project unwieldy). Not all of the artists originally invited were able to participate in CODEDOC due to their busy schedules.

The category of software art, commonly used for artist-written software, is a manifestation of fairly blurry terminology. Software is generally defined as formal instructions that can be executed by a computer. However, there is no digital art that doesn't have a layer of code and algorithms, a procedure of formal instructions that accomplish a result in a finite number of steps. Even if the physical and visual manifestations of digital art derived from the layer of data and code, any 'digital image' has ultimately been produced by instructions and the software that was used to create or manipulate it. It is precisely this layer of 'code' and instructions that constitutes a conceptual level which connects to previous artistic work such as Dada's experiments with formal variations and the conceptual pieces by Duchamp, Cage and Fluxus that are based on the execution of instructions.

What distinguishes software art from other artistic practices, is that, unlike any form of visual art, it requires the artist to write a purely verbal description of their work. In traditional art, the 'signature' and 'voice' of an artist manifests itself in aesthetics of visuals and execution. Every medium has its specific language but in digital art, this language has a quite liberal rather than figurative manifestation. In software art, the visual results of the artwork are derived from the language of code. Languages are defined by grammar and complex rules and at the same time leave space for individual forms of creative expression. Our identity and the roles we play are expressed in our use of language. One might assume that the aesthetics of artists who write their own source code manifest themselves both in the code itself and its visual results, artist John F. Brown, Jr. (who wasn't able to participate in the project) has talked about code as a form of creative writing. Code has also been referred to as the medium, the 'paint and canvas,' of the digital artist but transcends this metaphor in that it even allows artists to write their own tools--to stay with the metaphor, the medium in this case also enables the artist to create the paintbrush and palette.

The projects featured as part of CODEDOC are expressions of distinct artistic signatures: the conceptual approach to the project, the way the code has been written, and the results produced by it reveal a lot about the respective artist. Some of the artists interpret the assignment in a predominantly graphic, visual way; others connect points in the global network of the Internet; one project explicitly treats the language of code as a narrative connecting 'characters,' another one creates a meta-layer for analyzing the code itself, collapsing the boundaries between front and back ends; yet another project focuses on 'language abuse' and illegal instructions.
The Hidden World of Noise and Voice

Artists Golan Levin and Zachary Lieberman realized this project within the framework of the Ars Electronica Futurelab’s Artist in Residence Program sponsored by Siemens. The Hidden World of Noise and Voice installation takes a playful approach to the new technologies of augmented reality. Visitors outfitted with data glasses get a glimpse into a mysterious parallel world in which words and sounds become visible. These utterances seem to flow out of the mouths of fellow participants and assume a wide variety of forms depending on the sounds’ volume, frequency and pitch. At the center of the installation is a table upon which virtual objects cast shadows that can also be seen by the surrounding audience of non-participants not equipped with data glasses. These special see-through data glasses were custom developed for the project by the Ars Electronica Futurelab.


Team
Robert Abt
Peter Freudling
Gerold Hofstadler
Martin Honzik
Horst Hörtner
Peter Hüttemannsberger
Dietmar Offenhuber
Christopher Lindinger
Stefan Mittlböck-Jungwirth
Robert Praxmarer
Gérfried Stocker
Wolfgang Ziegler

Collaborators
Michael Breidenbrucker
Golan Levin
Zach Lieberman
Scott Ritter

Contact
Ars Electronica Center - Futurelab
A-4040 Linz, Hauptstrasse 2
tel.: +43.732.7272-0
fax.: +43.732.7272-2
http://futurelab.cec.at
Hidden Worlds

Mixed reality (MR) and augmented reality (AR) are designations for what are basically the same technological concepts for the production of inter-faces (in the true sense of the word interface, whereby facing means to look squarely in the eyes) between the real and the virtual, a technology that replicates physically dimensioned and digitally determined “spaces” within one another. In contrast to the term MR, which describes a method, augmented reality suggests, in thoroughly questionable fashion, the possibility of enhancement of reality through the “enrichment” of whatever one understands reality to be. (A German synonym for Realität [reality] is Wirklichkeit [actuality], which better captures the multi-layered nature of the concept of reality to the extent that it refers to effectuality, and thus something that is not per se accessible to the senses.)

The exhibition project Hidden Worlds refers to this idea of enhancement or augmentation via enrichment, even if only in the sense that reality has always constituted a sort of hide-and-seek game (between perception as the attestation of the senses and theoretical insight), the first condition of participation in which is dis/covery. Discoveries—moments when that which is not obvious becomes apparent—lead to a “reality” that is richer in actuality, interrelatedness and the comprehension of it. Seen in this way, augmented reality is a technology for the enhancement of reality through insight; it is—questionably in the sense of being worthy of closer scrutiny—a discovery of reality. Hidden Worlds encounters this questionable approach with humor. The focus is on the parallels between the sensorially oriented and the electronic world. Its conception of virtuality as a kind of world of spirits is thoroughly intentional: they lead a life of their own, to which one has access only when one is a medium or has one. Formulated is less mysterious terms—this has to do with the necessity of confronting the omnipresence of the digital world. At any rate, a life beyond a non-technological continuum ceased being a realistic option at the very latest by the invention of the radio and the first broadcast experiments over a century ago. Since then, and to an especially great extent with the advent of the realm of virtual data, we have been surrounded by what amounts to a second world that is being permanently generated by the “first” one and interacts with it. The intention of Hidden Worlds is to localize this world aesthetically, to make it accessible, and to give it a form. Hidden Worlds also picks up where Print on Screen left off. This predecessor exhibition dealt with text and writing as a medium of interaction; Hidden Worlds shifts the focus to language and voice.
The Hidden World of Noise and Voice
Ars Electronica Futurelab/A, Golan Levin/USA, Zachary Lieberman/USA, Christoph Lindinger/A, Dietmar Offenhuber/A, Michael Breidenbrücker/A/UK, Gerfried Stocker/A, Robert Abt/A, Robert Praxmarer/A, Stefan Mittiböck/A

The centerpiece of the exhibition is the multi-user augmented reality system The Hidden World of Noise and Voice—a round-table gathering of six users equipped with so-called see-through data glasses. The glasses allow for an unencumbered view of the real surroundings and the other participants, while also enabling virtual data to be fed into the user’s field of vision. In this way, the real situation can be augmented (optically enhanced, enriched, commented upon and interpreted). In this multi-user augmented reality system, sounds are converted into graphic information in accordance with both their tonal characteristics as well as their spatial sources. This means that the computer localizes, for example, a person snapping his/her fingers and visualizes by means of diverse algorithms and relational models a graphic analogue—for instance, in the form of a small explosion—on the hand of the person doing so. If someone makes a deep, indolent sound, this gets depicted as a sluggish, fat 3-D graphic—like a fat worm wriggling out of the person’s mouth. Abruptly pronounced sounds likewise evoke objects that correspond to them in form and behavior. Thus, the sounds—or rather their visual correspondences (avatars)—successively fill the previously empty space with a dynamic and lavishly realized world of computer graphics. This is not merely a matter of establishing a communications space into which one can toss words, so to speak; one is also placed in the position of being able to externalize the forms of sound that normally arise in our (resonating) bodies, and to impart a shape to one’s own voice.

There are also several observation units grouped around The Hidden World of Noise and Voice that enable non-participating spectators to watch the augmented proceedings.

Im Zentrum der Ausstellung steht das Multi-User-Augmented-Reality-System The Hidden World of Noise and Voice – eine Tafelrunde für sechs mit sogenannten See-through-Datenbrillen ausgestattete Menschen. Die Brillen erlauben einerseits eine uneingeschränkte Sicht auf den realen umgebenden Raum und die übrigen Teilnehmer, andererseits das Einspielen virtueller Daten in das Gesichtsfeld. Solcherart kann die reale Situation augmenziert (optisch überhöht, angereichert, kommentiert, interpretiert) werden. Gerausche in diesem Multi-User-Augmented-Reality-System werden sowohl ihrer klanglichen Charakteristik als auch ihrer räumlichen Quelle entsprechend in grafische Informationen umgewandelt. Das heißt, der Computer lokalisiert beispielsweise ein Finger-
schnippen und visualisiert – über diverse Algorithmen und Zuordnungsmodelle – an
der Hand des Schnippenden ein grafisches Analogem – etwa in Form einer kleinen
Explosion. Bildet jemand einen tragen, tiefen Laut, wird dieser auch als träge, dicke
3D-Grafik dargestellt – wie ein fetter Wurm, der sich aus dem Mund windet. Durch
kurze prononierte Geräusche kommen in Form und Verhalten entsprechende Objekte
zustande. So füllen die Geräusche bzw. deren visuelle Umsetzungen (Avatare) sukzes-
sive den vorher leeren Raum mit einer dynamischen, formenreichen Welt von Compu-
tergrafiken. Auf diese Weise wird nicht nur ein Kommunikationsraum etabliert, in dem
man sich gleichsam Worte zuwerfen kann, man wird auch in die Lage versetzt, das
üblicherweise in unserem (Resonanz-)Körper erfolgende Formen von Klang zu exter-
nalisieren, der eigenen Stimme eine Gestalt zu geben.
Um The Hidden World of Noise und Voice gruppiert sind außerdem einige Observa-
tions-Einheiten, die es auch Außenstehenden ermöglichen, Einblicke in das augmen-
tierte Geschehen zu erhalten.
Thanks to Malcolm Slaney and Christopher Wren

RE:MARK
Golan Levin

The Hidden World of Noise and Voice has to do with sound and vocalization beyond
their semantic nature; Golan Levin’s project RE:MARK, on the other hand, deals with
the symbolic meaning of sounds, with that moment when the voice, through the for-
imation of sounds, becomes a language—a system of symbols and signs.
The human voice is our first instrument of communication. Phonographic writing sys-
tems—which transcribe speech into spatial forms for future retrieval and apprecia-
tion—fulfill many utilitarian needs but largely fail to capture the myriad dimensions
of time, timbre and prosody that characterize this complex and expressive kind of
sound. The fact is that speech is not merely an abstract semantic signal, but a space-
occupying energy field as well. In RE:MARK, the volumes we speak are viscerally and
interactively realized in dynamic sculptural forms, in an imaginative attempt to reveal
the hidden world of spoken energy.
Six persons are seated around a table. The sounds they make constitute the virtual
counterpart of this spatial situation. Sounds are transformed into three-dimensional
objects and interplay and combine with the space of perception. Through the analy-
sis of phonemes and language, the computer differentiates between noise, spoken
letters, vowels or words and, on the basis of its interpretation, produces balloons (like
in a comic strip) containing signs—for example, in the case of the word "auto," the
corresponding icon. The depiction is done via projection on a wall in front of which
two people are seated facing each other and conversing. The balloons with their respective signs emerge from the shadows of their heads. Detached from the respective speakers, the forms pervade the space and are permeated by it. Only the group seated at the table witnesses this procedure; the simultaneity of the two worlds is revealed to the outside observer only by means of the alternating images, and it is up to the observer to overlay them with one another.


Realized with support of the Siemens Artist in Residence Project at Ars Electronica.
october 02: golan levin

Golan is an artist, composer, performer and engineer interested in developing artifacts and experiences which explore new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of non-verbal communications protocols in cybernetic systems. From a background rooted in a study of the intrinsic formal properties of the computational medium, his work has since pushed towards the dissolution of the more traditional subject-object boundaries which lie between the author and authored, user and designer, and sender and recipient in interactive communications.

Golan presented an overview of a few projects created over the course of the last two years. He described "Audiovisual Environment Suite" (2001) as a system engineered for the creation and performance of simultaneous animation and sound. Golan also discussed "Diatones" (2001), an electronic concert, comprised of sounds wholly produced through the choreographed ringing of the audience's own mobile phones. Later, he introduced his collaborator, Zachary Lieberman, whose been working with him on "Ke mani" (2002). "Ke mani" is an augmented-reality speech visualization, produced over the summer at Ars Electronica.

At the conclusion of the talk, Golan was asked to address the issue of sharing code or "shareware." He took the position that code was an integral part of the integrity and identity of the work. He likened the code to a signature. Therefore, the idea of sharing it was as if he would be giving away the very core of his work—the idea or concept. The conversation then lead to the civil debate of the relevance of technology as concept or content and medium or media vs. content.

—Liz Shaw
Kiên với tác phẩm là sự kết hợp giữa nghệ thuật và công nghệ, điều này tạo ra một hệ thống phức tạp của âm thanh và hình ảnh. Trong tác phẩm mới nhất của Levin, "Dialtone (A Telesophom)", công nghệ âm thanh được kết hợp với nghệ thuật._purchase

MadreTTor Festival, Rotterdam, the Netherlands, 10/2002.

MADRETTOR SPECIAL *

festival for Media Art, Web & Culture & Technology

MOTION tracking systems + LOCAL + INTER + ACTIVE
Performances + Visuals + Live music + Dance . . .

PROGRAM

- Musical storytellers: MC Tabley + Mos
  - Pitchon Mukaro Organ: Jeroen Roffel, Carillon
  - Motion tracking: David Kousenmaker
  - Special composed musical decoration: Quijote S3.41TST
  - Camera choreography: Jasmine Morand and Arna
  - Piano composition + electronics: Felipe Santiago
  - Theater: Ralph Fischer: Costumes: Lione Glessen
  - Sculpture: Tijmen van Vlier
  - Audio-visual performance: Maurizio Martinucci + Tijn Korteza
  - Film/Performance: Gialani A3ANA
  - Life is in constructed Disorder: JANETTA. A3ANA
  - 'Flash animated cyber-sex-toys': Mike Redman
  - Lab[AI]: sPACE, navigable music: Manuel Abendroth +
  - Capoela Neguirio Renato

Technics: New Performance
Leip: Alfredo Piotto
Production: Stichting Kunst & Weizen
Directed: Eduard von Lindern

HTTP://WWW.MADRETTOR.ORG

Festival for Media Art, WEB Culture & Technology

Entrance 10 Euro, start 21.00, end 01.00.
**Temporal being: Microwave International Media Art Festival, Hong Kong. 10/2002.**

**The Art Works:**

**四種互動的蔬果與聲音 4 short interactive pieces about vegetables and sound (2001)**

*Tree-Axis* (Vassilis G. Economou, Greece) and *Krister Olsson and Stella Lai* (USA)

http://tree-axis.com/03/10/2001

From the stringiness of celery to the sensitive skin of a ripe tomato, each interactive piece focuses on a different facet of a different vegetable. (actually, there is one fruit).

**"你滿意嗎?" "Are You Content?" (2001)**

*James Tindall* (UK)

http://www.mudflame.com

It’s an interactive visual environment. Multiple code/sound objects are released into the environment by clicking the folders along the bottom. Each code object adds a sound and a behavior to the properties of the documents. The sound is triggered and modulated as the playhead passes over the document - the pitch and modulation being relative to the documents vertical position.

**實驗視野 Experiment Vision (2002)**

*Henry Chu* (HK)

http://www.evis.net

It is an interactive online artwork which allows one to create and evolve the possible writing systems of one's own imaginary civilizations. The abstract alphabets produced by the Machine can be downloaded as PC-font format TrueType fonts, and are entered into a comprehensive archive of user creations. The products of the Machine probe the liminal territories between familiarity and alienation, language and culture.
Temporal being: Microwave International Media Art Festival, Hong Kong. 10/2002 (continued).

# 5
航班175 FLIGHT 175
艾瑞克塞維奧 Eryk Selvaggio, 美國USA, 2002
http://cyberport.com/Eryk2/
有關於世界大事的藝術之作
Seriously emotional piece of real net.art about a very well known event.

# 6
數字的秘密生活 THE SECRET LIVES OF NUMBERS
高蘭李蕚+馬丁雷達寶+祖迪芬樊斯等人
Golan Levin, Martin Wattenberg, Jonathan Feinberg et al., 美國USA, 2002
http://www.turbulence.org/Works/num/
最有智慧的藝術計算
Possibly the cleverest piece of artistic computation around.

# 7
字價 THE GOOGLE ADWORDS HAPPENING
克里斯托弗羅馬 Christophe Bruno, 法國France, 2002
http://www.literature.com/adwords/
經典與創新的網絡藝術
Classic net.art with new means.

# 8
60x1
洪天敬 Kenneth Tin Kin Hung, 美國USA, 2001
http://www.tin60x60.com/
是設計而不是遊戲-但有題材好玩
Really a design job but impressive and deranged enough to be brilliant.

# 9
小小視窗遊戲 TINY WINDOWS GAMES
大衛高製作 Dynoofo Productions, 英國UK
http://www.tinywindowsgames.com/tiny/
對具象歷史意義的遊戲千篇不一-令人感動
Long lasting love affair with historical gaming finds way to impress.
GORMENGHAST ONLINE

Remember when that evil kitchen boy, Steerpike, tricked the dimwitted aunties into burning down the earl’s library while seducing the princess? Um, probably not, considering most Americans have never heard of Mervyn Peake’s Gormenghast Trilogy—exactly the reason PBS wanted a site that exposed the uninitiated to its four-part miniseries based on the fantastical novels. Boston-based WGBH Interactive’s site design is broodingly dark—like the characters—and includes plot synopses, cast and crew bios, costume detail and easy-to-download previews.

THE SECRET LIVES OF NUMBERS

The provocative title may sound like an episode of “The Jerry Springer Show,” but, in fact, alludes to the cultural significance of integers from 0 to 1,000,000. New York design firm Golan Levin’s site for Turbulence.org tracks and graphs these digits as they occur on the Web—sums such as 1492, 1050, 911 and 90210 being some of the most recognizable—and allows those curious to enter a number into the search engine to view graphically, as well as textually, the popularity of their choices. Although the concept is a bit eccentric, juror Adigard thought the interface was “well thought-out, fluid and artistic.”

TYPEMACHINEGUN

An experimental word processor, TypeMachineGun helps users create dynamic word-images by generating and distorting characters according to keystrokes. Developed by Yale University School of Art student Sung Min Choi, the program is sensitive to the noise one makes when stroking the keys: Type hard, and you’ll get more dynamic word-images; type softly, and the words appear “softer.” “This [program] is successfully animated and gives real expression to the typed, anonymous word,” juror Crabbe noted. “A simple idea, but extremely compelling communication, too.”

EXPERIMENTAL

With New York-based O+J Design’s virtual art piece you, too, can become an artist—or just look like one. Designed to entertain and challenge creativity, this interactive canvas allows users to individually manipulate its 24 “quad-rants” (aka, squares) by choosing moving patterns, frames, colors and even background music. What results is a landscape of different funky designs in one picture. Juror Houser was impressed by the high production and design value, but said, “Its complexity makes it hard to really work with despite the help menu and relatively intuitive navigation.”

Golan Levin
http://www.flong.com

Artist/Designer/Multi Contents Creator
New York/USA

アメリカのマルチメディアシンジケート・コラボレーター、ゴールデン・リーヴンは、あえてここで紹介するまでもなく、コンピュータを使ったインタラクティブ作品で広く知られている。音楽理論と音楽をマスマックス・エドワーズ・シーケンスが、さらにメディア・アートの"Aesthetics and Computation Group"においてコンピュータによる新たな展開を学んだ彼は、コンピュータ上でのあらゆる制作環境を根本から見直し、より自然と組み、既存のソフトウェアではなく、新たなソフトウェア開発を許す映像表現、コンピュータ言語を学ぶことに取り組んだ。コンピュータ上で見られるようなジャンルの制作が可能に、彼の経験は音楽、アート、デザイン、技術の領域を越えて多彩である。

大分のライフ・アート・マルチメディア作品、実験中のフィルムやコイン・ドロップ・プレイ、スライドショーやド /*------------------------------------------------------------------*/公開の環境で見られる。この環境は、絵画、パネル工芸品、映画、音楽、音楽理論、ソースコード、アート、テキスト、映像、インタラクティブな制作環境を紹介するものである。ゴールデン・リーヴンは、コンピュータの能力をより一層開発し、新たな表現形を用いることにより、より自然な組み合わせを可能にしている。コンピュータの能力をより深いところに突き、新たな表現形を用い、より自然に組み合わせることができるようになる。
Most of our new “interactive” multimedia artworks are in fact regressions to the old metaphors of the film, the record-player, or the slideshow. The cost of this regression is not merely that we have missed an opportunity to create more “personalized” media. Because computers can send us in ways that no film or slideshow ever could, our expectations for all of our experiences with the computer are different. From our interactions with the many software systems that do collect and respond to our input as word processors, chat spaces and web browsers—have come to value the feeling computers give us of unlimited freedom and possibility.

This is why our computer can ask us: “Where do you want to go today?” But why our television cannot. If the landscape of Flash movies that comprise the bulk of online visual culture is anything to judge by, then the field of multimedia art has not yet caught up with this intuition. Indeed, such works’ prevalent use of canned audiovisual materials is one of the clearest indications that their space of possibilities is fundamentally limited. And when a system’s possibilities are easily or quickly exhausted, we get bored.

My sources of inspiration for the Audiovisual Environment Suite and the Scribble performance lay deep in the extensive history of attempts to synthesize abstract image and sound, variably known as ocular music, visual music, or color music. This particular endeavor has a history that spans several centuries of work by dozens of ghost practitioners. For example, the earliest known device for performing visual music was built in 1734 by a Jesuit priest and mathematician, Father Louis Bertrand Cassel. Cassel’s Ocular Harpsichord coupled the action of a harpsichord to the movement of transparent tapes, whose colors were believed by Cassel to correspond to the notes of the accidental musical scale. In 1789, Erasmus Darwin suggested that visual music could be produced by projecting light from oil lamps through colored liquids. Hereafter followed a steady development of audiovisual instruments, employing a wide range of technologies and materials. Frederic Keßler’s 1865 Pyrophone, for example, opened flaming gas jets into crystal tubes to create both sound and image, while an 1887 device by Bashford Blahgosh used a gas organ and produced light with a high-voltage electric arc. But apart from these, two twentieth-century instruments were particularly inspirational to the AVES work: Thomas Wilfred’s ChromaScope (1910) and Oskar Fischinger’s Lumigraph (1948), both of which achieved considerable critical acclaim through international high-art performances. Both were optomechanical: the ChromaScope filtered light through several stages of multicolored glass disks, while the Lumigraph interrupted colored beams of light with a flexible fabric surface. Naturally, the computer has had a great impact on the field of visual music, as it removes many of the tradeoffs that constrain the design of physical machines.

The three most important inspirations to my work in the computational domain, were “Timepoint” by John Maeda, the “Motion Phone” by Scott Snibbe, and Music Insects (later sold as SimTunes) by Toshi Ichioka, all of which were developed in the early 1990s.

A quick survey of contemporary visual culture clearly shows a large trend toward the development of high-resolution, high-bandwidth, image-polygon experiences. The products of this field—highly photorealistic three-dimensional virtual realities and streaming digital movies—have been dazzling and hypnotizing. But our relations to these spaces are rarely over more than as spectators, and almost never as creators. The industry’s rush to develop these new experiences, and the expensive machinery they require, has left no time for numerous fertile and untransmitted technologies for cooler, more participatory media.

My own interest lies in the development of sophisticated cool media for interactive communication and personal exploration. In pursuing this, I interpret McLuhan’s specification for cool media as that they demand “completion by a participant” (a quite literal) task. The notable property of cool media, I believe, is that they blur the distinctions we make between subject and object, enabling the completion of each by the other. An example of such a subject/object distinction is that between author and audience, the blurring of which, according to psychologist Mihalyi Csikszentmihalyi, is critical to the Zen-like experience of creative flow. Another such distinction is that between sender and recipient, to whose distinction wrote the philosopher Georges Bataille, we owe the delight of communication itself. My goal is to understand, build, and encourage the proliferation of systems that successfully blur these boundaries, enabling the vibrant, flow and authentic communication that are possible when people engage, through a medium, in a transparent, continuous and transformative dialogue with themselves and others.

Quotation from
“Essay for 4x4: Beyond Photoshop with Cool Tools”
Interview by Jan Rikus Hillman for 72dpi
(2001)
:: Golan Levin :: THE SECRET LIVES OF NUMBERS
http://turbulence.org/Works/nums/
The Secret Lives of Numbers (2002) is an interactive data visualization and online artwork, commissioned by Turbulence.org. An exhaustive empirical study was conducted to determine the relative popularity of every integer between zero and one million. The resulting information exhibits an extraordinary variety of patterns which reflect our culture, our minds, and our bodies-forming a numeric snapshot of the collective consciousness. In the Secret Lives of Numbers, these analyses are returned to the public in the form of an interactive visualization, whose aim is to provoke awareness of one’s own numeric manifestations.

The authors conducted an exhaustive empirical study, with the aid of custom software, public search engines and powerful statistical techniques, in order to determine the relative popularity of every integer between 0 and one million. The resulting information exhibits an extraordinary variety of patterns which reflect and refract our culture, our minds, and our bodies.

We surmise that our dataset is a numeric snapshot of the collective consciousness. Herein we return our analyses to the public in the form of an interactive visualization, whose aim is to provoke awareness of one’s own numeric manifestations.

:: Golan Levin :: AXIS
http://www.whitney.org/artport/commissions/codedoc/levin/axis.html
"An AXIS can’t have more than three countries," explained Iraqi President Saddam Hussein. “This is not my rule, it’s tradition. In World War II you had Germany, Italy, and Japan in the evil Axis. So you can only have three. And a secret handshake. Ours is wicked cool.” (SatireWire, 2/2002)

President Bush’s recent assertion that North Korea, Iraq and Iran form an "Axis of Evil" was more than a calculated political act - it was also an imaginatively formal, geometric one, which had the effect of erecting a monumental, virtual, globe-spanning triangle.

Axis is an online tool intended to broaden opportunities for similar kinds of Axis creation. It allows its participant to connect any three points in space [countries] into a new Axis of his or her own design. With the help of multidimensional statistical metrics culled from international public databases, the commonalities amongst the user’s choices are revealed. In this manner, Axis presents an inversion of Bush’s praxis, obtaining lexico-political meaning from the formal act of spatial selection.

:: maia gusberti / michael aschauer / nik thönen / jodef deinhofe
:: ./LOGICALAND
http://logicaland.net/
./logicaland is a collective simulation game based on a global world model developed in the ’70s that has been taken out of its original context and adapted into a participative online game. In play rounds lasting up to 22 hours, financial and natural resource endowments of 185 states – proceeding from ’real’ starting values from the year 2000 – can be manipulated in an interdependent word system. The parameter changes made by participants become ‘votes’ that are polled by the server and fed back into the simulation.

:: Josh On :: THEY RULE
http://theyrule.net
THEY RULE is a website that allows visitors to browse through the interlocking directories of the Fortune 100 companies of 2001. Visitors can create maps of the connections and annotate them for others to see. Of 90 of the companies are linked to other Fortune 100 companies and the connections soon become overwhelming. Users can launch searches on the directors from the site, and will soon find that many of them have very close connections with the government as well as other corporations.

Audiovisual Matrix

Audiovisual Matrix는 이동진 대표가 아토믹에서
비디오와 음향인기의 상반기는을 창조하면서 분명한 작품들이 시각적, 음향적으로 맞_SPE
보장되며, 아토믹과 함께 이색적으로 임용을 발전시키는 'Audiovisual Matrix'를
발표하였습니다.

여기서 나타난 작품들은 모두 다양한 시각적, 음향적 요소를 통해, 음악적, 미술적
동해 엔터테인먼트

■ 프로그램 2002-1204
1. 양열의_Garden
2. 이순철_Nano World
3. 최경훈_Sound Performance
4. 구세경_The Papers
5. 박지혁_Flora, Ribble
6. 최준혁_Visual Performance ** 199782514
7. 양열의_Garden

■ 프로그램 2002-1207
1. 양열의_Garden
2. 최준혁_choke! Visual Performance ** 199782514
3. 최준혁_choke! Sound Performance
4. 구세경_The Papers
5. 박지혁_Flora, Ribble
6. 이순철_Nano World
7. 양열의_Garden

참고 : Space imA (서울 정동로제 37 푸아르보시 대회의 7층)
이 그래프는 0에서 1,000,000까지 정수의 인기도를 범위를 통해 나타냅니다. 여기서 한 줄은 100단위로 수로 구성되어 있으며, 마우스를 클릭 또는 드래그하면 사용자가 보고자 하는 범위를 설정할 수 있습니다. 블록을 클릭하면 해당 수에 대한 부분을 확대해 보아주고, 한 줄을 선택하면 정수 100이가 포함된 해당 부분(예: 2,000에서 2,100까지) 10줄을 드래그하면 정수 1,000이가 포함된 해당 부분이 확장하여 나타나는 것입니다.


Welcome to DesignDb, a database of design projects worldwide. This database contains information on over 1,000 design projects from various fields, including architecture, urban planning, landscape design, and product design. The database is updated regularly to provide the latest information on design trends and innovations.

The database is organized into several categories, including architecture, urban planning, landscape design, product design, and more. Each project is described in detail, including its location, date, client, and design team. The database also includes links to the websites of the companies involved in each project.

Access to DesignDb is free for all users. To access the database, visit the website at www.designdb.com. You can search for projects by location, date, or category. You can also create a personal account to save your search history and favorite projects.

Thank you for using DesignDb. We hope you find it useful in your work and research. If you have any feedback or suggestions, please feel free to contact us at info@designdb.com.

The Secret Lives of Numbers

The numbers tell the story of the world. They represent our past, present, and future, helping us make sense of the complex systems that govern our lives. But numbers are not just abstract concepts; they are the building blocks of our society, driving innovation and shaping the world around us.

One of the most intriguing aspects of numbers is their ability to reveal hidden patterns and connections. For example, the Fibonacci sequence, which is a series of numbers in which each number is the sum of the two preceding ones, appears in nature in the spirals of seashells, the arrangement of leaves on a stem, and the branching of trees.

In mathematics, numbers are the foundation of all calculations and theories. They are used to represent quantities, relationships, and patterns, allowing us to solve complex problems and make predictions. Without numbers, we would not be able to understand the world around us.

But numbers are not just for mathematicians. They are also used in everyday life, from calculating groceries to planning a budget. Numbers are an essential part of our daily lives, and understanding them is crucial to making informed decisions.

So next time you see a number, remember that it is not just a collection of digits; it is a representation of something larger and more complex. Numbers have the power to reveal the secrets of the world, and it is up to us to uncover their mysteries.

http://www.turbulence.org/Works/mnms
Announcement card for SAPplet, Interactive online information visualization. Ars Electronica Center, 2002.