



MEDIA-SPACE 03

media in space / space in media

10.-12.10. 2003
FILMHAUS STUTTGART

WWW.MEDIA-SPACE.ORG

Wand 5 e.V. im Filmhaus
Friedrichstr. 23a. 70174 Stuttgart
www.media-space.org

PRESS RELEASE 2
27.08.2003





PRESS RELEASE 2, 27.08.2003

“The intense joy about skills, about automatic skills is one aspect of materialization and not a sin. The machine is not a thing to animate, to adore and to dominate. The machines are ‘We’, our processes, an aspect of our materialization.” (Donna Haraway)

In the focus of the conception of the event platform media-space – organized by Wand 5 e.V. – is the question of the relation between media in space/space in media, which is lighted up in new perspectives and facets at every media-space. The basis of this conception is formed by the question how artistic and public concepts and positions evolve or change under the influence of information and communication technologies.

The third media-space is focused on an interesting triangle of subjects: What kinds of connections exist between the seemingly separated fields of architecture, pop culture, and machine/body? International experts and artists of architecture, stage design, informational technologies, theory, and design present concepts and positions which vary from utopian models over artificial articulation to the economical application. Invited are among others the architectural theoretician and philosopher Andrew Benjamin (Sydney), the robot specialist Stefan Doepner from f18 (Hamburg), the director Heinz Emigholz, the founder and star designer of Designer Republic Ian Anderson (Sheffield), the architect and partner of Zaha Hadid Architects Patrik Schumacher (London) as well as the musician Angie Reed.

Special aspects of the different fields of subjects are lighted up as well as the connections and fragmentations of the mentioned triangle of subjects. One of the topics in the architectural field is the change of urban and spatial grasp and development by digital instruments and social theories. In connection with tendencies of pop culture, media-space analyzes new aesthetic and economical strategies within the field of music labels. The hardly to separate connection between visibility and music plays an important role in the deal with popular culture and media at media-space as well. Machines and robots are a more and more important factor in use within architecture and on stage. On the one hand the organizers of media-space want to show artistic positions, in which machines are important constituents of stage events. On the other hand the use of robots in production runs and their symbiosis with men shall be shown and discussed exemplary.



In four panels top class experts discuss the following topics:

“Body and Engineered Environment – Limits of a De-Limitation?”,

“Architecture and cybernetics”,

“Pop on Stage – Electronic Heroes and Anonymous Musicians”,

“Architecture and Surface”.

A separated special discussion colloquy has the topic

“Mediaspace in Stuttgart”.

Lectures, presentations, concerts and movie screenings complete and enrich the media-space. A lecture and a movie screening pay tribute to the Hungarian pioneer of cybernetic arts, Nicolas Schöffer who died in 1922. As a humorous and anyhow impressing presentation a scrounging and drinking bar robot tops off this transdisciplinary event.

For detailed information please read the following timetable and the further information of the press release. We would be pleased about press coverage. Photos, stills and videos can be provided.

Contact:

Ulrich Wegenast, Presse- und Öffentlichkeitsarbeit (press and public relations)
Wand 5 e.V.

mail: uli@wand5.de, tel: +49 (0) 711-226 91 60, mobil: +49 (0) 171-1984 250



PROGRAMME MEDIA-SPACE 03 (EXTRACT)

Ian Anderson, Designers Republic (Sheffield)

**Panel „Architecture and Surface“, Sun, 12/10, 1pm
and DJ set in the new location of Ex-Traveller’s Club , Sun, 12/10, 10pm**

He never studied design, but made his master of philosophy and after that he is one of the most influential contemporary designers. Born “in Croydon before England won the World Cup” he established the Designers Republic Company together with his friend Nick Philips. Sheffield’s creative centre started as a kind of counterpart of London’s scene. In spite of its small number of employees Designers Republic works for firms like Warp Records, MTV, Virgin Records, EMI, Swatch, Isostar, Nike, adidas, Aphex Twins or The Orb and is one of the design agencies which have the greatest influence. Designers Republic often sample and recycle their motifs and icons for record-covers, posters, t-shirts, Corporate Identities, visuals or graphics for computer games out of the fund of well-known trademarks, cartoons, Japanese Science-Fiction and technical instructions for use.

Designers Republic call this artistic artefacts “Graphic Ready Mades”. Designers Republic’s work is strongly connected to music scene. No wonder, Anderson even was the manager of various guitar bands in the eighties. So he has his own philosophy for designing record covers: In the conception of the single covers the music is heard on maximum volume!

Because of that it is a matter of course that Anderson is seen as a DJ in the Ex-Travellers Club location on Sunday evening as well as he takes part in the panel “Architecture and Surface”.

**Alex Barth (Vienna)
“Der Bar Bot”**

**Lecture and presentation, Fri, 10/10, 2pm
and moderation panel “Body and engineered environment”, Fri, 10/10, 6pm.**

A robot stands at the bar. He looks for eye contact to people around him. Anybody who looks into his camera is asked for money. As soon as he is tired of that, Bar Bot orders a glass of beer. Drinking alcohol and spending money – two activities typical for men – the robot has already acquired. Drinking beer: the grease of human contacts. Intoxicating, disinhibiting, befuddling, an activity done by many people, as banal and useless it seems yet: the drug of civilization. The automatism of this activity is simple and easy to imitate for a machine made of steel and wires. By drinking and spending money, Bar Bot perfectly fits in the social fabric at the bar at 4 o’clock in the morning. Robots are useful. They shall make life more comfortable, do hard work for us, shall not mock and work 24 hours a day. Bar Bot is only useful for himself. In this fact he differs from other robots. Instead of being useful for men he is only useful for himself, like the man. The producer group wants to show the probably most important element of human beings to the human robotic. It is neither the ability to see, nor language, nor erect walk nor a special cognitive power but just selfishness.

Concept, programming: Alex Barth, design and mechanics: Jakob Dietrich and Ewald Emecker; electronics: Tim Boykett, language: Alexander Swoboda. Co producer: Time’s Up.



Andrew Benjamin (Sydney)

Panel “Architecture and surface”, Sun, 12/10, 1pm

He is a philosopher and an architectural theorist. From 1996 to 2002 Benjamin was a professor for philosophy at Warwick University. Since 2002 he teaches at Monash University as a professor for critical theories. Since 1994 he is a guest professor for architectural theory at the Columbia University. In lots of books and publications he dealt with questions about art and avant-garde, philosophy and theory as well as architecture and space concepts. His last publication is “Disclosing on Painting”, which was published by Clinamen Press in 2003.

Mario Campanella (Stuttgart) and Marc Neelen (Rotterdam)

“3/4 Process + 1/4 Matter” – Project presentation and background information

Lecture, Sat, 12/10, 12am

and panel “Architecture and cybernetics”, Fri, 10/10, 3.30pm

“3/4 Process + 1/4 Matter” is a simulation software for city planners and architects, which transfers urban processes in a digital simulated environment for being able to study the dynamic which comes up between hierarchical and local urban systems.

The project was originally inspired by daily life in Belgrade where in a decade of instability the effective procedures in the fields trade, building development and public service, which were well-trying until then, were replaced with extemporaneous/improvisational ones, whereby a “wild” subsidiary sort of arose. What the previous components could not ensure anymore was replaced by improvisations, ad hoc interferences and spontaneous solutions of innumerable single initiatives. And although many things seemed chaotically, the opportunity to study the potential of different urban forms of organisation and the immanent accompaniments of a constant alteration in laboratories arose. The comprehension of cities as adaptive and highly complex systems implicates lots of questions: How is architecture and city planning able to be open for “spontaneous” innovations? How are they able to be flexible in the exposure to influences out of urban environments? And how are they able to be better prepared as a part of a vital urban network? With ProcessMatter it was possible to transfer the procedures of the changing processes, as it happened in Belgrade, into an application ran by computers. A simulation software developed, which combines differently from other simulation programs “Bottom-up-Modelling” with special “Top down control functions”. At the moment the first prototype of this software is developed by a team of architects, AI specialists and software developers.

www.processmatter.net

Stefan Doepner, f18 – ikit, Institute for Arts, Information and Technology (Hamburg)

Lecture, Fri, 10/10, 11am

and panel “Body and Mechanised Environment – Limitations of De-Limitation?”, Fri, 10/10, 6pm

f18 was established as a team of artists and engineers out of various different fields. In their projects and machine performances this innovative group deals with robotics and mechanics in connection to the human body. Another main focus is the analysis of human sense in every day procedures. That is why f18 invented Exoskeleton, a pneumatic walking robot with six legs as well as the robot hand for Stelarc. Parallel to various international art and theatre projects f18 offers robot workshops for children. Among others f18 cooperated with Nicolas A Baginsky, Olaf Arndt (BBM) and Ulrike Gabriel and advised them on technical questions.



Heinz Emigholz (Berlin)

Film screening and discussion, Sun, 12/10/, 7pm

Film screening "Goff in the Desert" (Stuttgart's premiere in the course of the series "New Films in Stuttgart" by Kommunales Kino Stuttgart), the director Heinz Emigholz is attendant.

In cooperation with Kommunales Kino Stuttgart and academy films Ludwigsburg.

Goff in the Desert

Heinz Emigholz

Germany 2002/03, 110 min. 35 mm, colour

The movie shows 62 buildings built by the American architect Bruce Goff (1904-1982) – from the gas station kiosk to the representative museum building – and so it is the first capacious cinematic documentary about nearly all his still existing buildings. His constructional inventions and designs are opposed to the ideals of the International Style Movement that in contrast became exclusively well known. The controversies activated by his opus are legendary. Nearly all his buildings were shocks in their environment, which offered new, architectural possibilities of which nobody dreamed until then.

Heinz Emigholz's film photography is a perfectly matched approach to the rooms designed by Bruce Goff. The shots were made through 40 days in April and May in the year 2002 on a voyage of 9.200 miles through the United States.

Heinz Emigholz is a professor for time related media at UdK, Berlin

Michael Fraede, Bosch Rexroth AG, Stuttgart

"Man and Industry robots"

Lecture "Man and Industry robots", Fri, 10/10, 4pm

and panel "Body and Engineered Environment", Fri, 10/10, 6pm

The German market for industrial robots highly increased in recent years. Whereas the installed base consisted of 28.000 pieces in 1990, in the year 2002 there were 105.000 robots. In Japan there are even four times as many. Robots are nothing more than freely programmable and – because of that – reusable handling machines. Especially companies working with many robots have the most secure jobs. That is guaranteed by the economic efficiency of the consistent production with high quality reached by the use of robots.

Nevertheless man is superior to the use of robots in many fields. All activities, which expect too much of, are undemanding for or endanger men should be left to machines. This principle is proved successfully in industry and will find its way in public service in the future as well. There are service robots in medicine, housekeeping, protection and cleaning of buildings, fuelling and much more.

Michael Fraed was born in 1963 and after his trading education he initially worked in the sales department for medicine technique. Since 1988 he is engaged in the sale for industrial robots, out of this time some years in the management at an American producer. Since 2000 he is responsible for the product line robots and handling systems for the world distribution.

www.boschrexroth.de/robooter

Brezel Göring (Berlin) and Jim Avignon (Berlin)**Spontaneous Performance and world premiere, Sa, 11/10, 10pm**

Brezel Göring's real name is Hartmut Richard Friedrich Ziegler. He was born in 1967. In his childhood he took classical piano lessons and was a big band's drummer. In the age of 13 he discovered that he was really into the "Genialer Dilletantismus" of the band "Tödliche Doris" and he decided to be dilettantish as well. The result was the "perfect solution of the music question" which consists of effects, noise and NS-quotes. In the years between 1987 and 1989 Brezel released three records in a 100 pieces edition. Together with Francoise Cactus the Berlin based musician established the band Stereo Total in the early nineties which became famous worldwide. In addition to Stereo Total he applied himself to film and theatre music and released some records, among others together with the Japanese performance artists Barum One. Together with the artist Sabine Maria van der Linden Brezel Göring won the ars-digitalis award with a short film.

In a world premiere Brezel performs together with Jim Avignon who sees his art as a kind of pop-language. As the protagonist of a new art movement he wants to free the arts from the system "the more expensive the better" and to customise them for the general public. Alias "Neoangin" he feels appointed to music as well as to arts since 1997.

Domenico Sciajno, Ixem (Palermo) und Mylicon/EN (Bologna)**Panel „Pop on Stage – Electronic Heroes and Anonymous Musician“, Sat, 11/10, 6.30pm**

Ixem is a collective formed by Italian musicians, originally established to improve the situation of Italian musicians who make experimental electronical music. A particular point is how they are treated by Italian concert organizers in opposite to foreign artists. Out of these beginnings Ixem advanced to a network of artists of different provenance who support each other with production, performance, and marketing of contemporary experimental art.

Domenico Sciajno, initiator of Ixem, was born in Turin in 1965. He studied composition with Gilius van Bergeijk and double bass at the Royal Conservatoire in Den Haag in the Netherlands. In 1994, he was Stefano Scodanibbio's master-class pupil in Brussels (in the subject double bass /contemporary music). Because of its research about the possibility of the use of computers for making music he came in contact with sound researchers and composers who made new music, like Clarence Barlowe, Joel Ryan Alvin Curran and Nicola Barnadini. Together with them he cooperated as a composer as well as an instrumentalist.

Since 1994 he performed on some of the most important contemporary and experimental music festivals as an interpret and as an composer. Besides that he develops interactive sound installations for exhibitions and art galleries, organizes music festivals and performances, where he combines his music with texts and video projections. Sciajno released five records so far.

The lecture of Sciajno takes place together with the group Mylicon/EN, which will perform by their own at media-space on Saturday evening (10pm).



Angie Reed (Berlin)

Performance at new Travellers Club, Sun, 12.10., 10pm

Angie Reed is an Italo-American performer and artist living in Berlin. She is the guitarist and bassist of the band Stereo Total and of her own project like Angie et ses tigres. Angie Reed celebrates a multi medial meeting of a pop concert, performance, Stand Up Comedy and various kinds of music.

Nicolas Schöffer

Lecture by Eléonore de Lavandeyra Schöffer, Fri, 10/10, 12pm and film screening, Fri, 10/10, 8pm

Nicolas Schöffer (1912-1992) is considered as a pioneer of cybernetic arts, which today are mostly connected to the fields of interactivity and virtuality. With his video works of 1961, Schöffer is additionally regarded as an early representative of video arts. In his work the Hungarian was influenced by constructivism and by Moholy-Nagys' "light/space-modulator". His "spatio-dynamic" constructions (from 1948 on) attempt to a synthesis of spatial and dynamic elements, whereas the "lumo-dynamic" constructions (1957) connect light projections to music. In his "chrono-dynamic" works of 1959, word and tone, movement and space, light and colour form an architecturisation of "space and time". The "Cybernetic Tower" (1961) in Liege is one of his most famous works. This Gesamtkunstwerk, with a height of 52 metres, consists as well of 66 rotary mirrors, 120 colour projectors and photoelectrical cells as of microphones which form an animation of 1500 square metres in total, combined with a composition by Henri Pousseur. In Germany, the sculpture "Chronos" made Schöffer well known. It is located in front of the European patent office in Munich. Today, the sculpturist Schöffer's enthusiasm for technique could seem strange. But in the context of the fifties and sixties and in the Bauhaus background it gets understandable whereas one can observe a renaissance of the "artist-engineers" in the media art in the last ten years. Nicolas Schöffer's widow, Eléonore de Lavandeyra Schöffer personally introduces to her husband's opus.

Nicolas Schöffer realised various experimental short movies on the basis of projects and his sculptures' shadows in co-operation with some young directors. Schöffer's films are the first experimental video work, which was shown at all on television and caused partly harsh reactions. The programme consists of films of the years 1957-73 which come out of Nicolas Schöffer's personal archives. His wife Eléonore de Lavandeyra Schöffer introduces to this film programme as well.

Patrik Schumacher, Zaha Hadid Architects (London)

Panel „Architecture and Surface“, Sun, 12/10, 1pm

Patrik Schumacher is a director and a partner at Zaha Hadid Architects and the Co-director of the master-programme „Design Research Laboratory“ at the Association School of Architecture in London. He studied philosophy and architecture in Bonn, Stuttgart and London and attained a doctorate at the Institute for Culture Studies in Klagenfurt. He is a guest teacher at the Columbia University in New York, the Harvard University and the University of Illinois in Chicago. At the moment he works at the design and the construction of the New Italian Centre for Contemporary Arts in Rome.



Oliver Schürer (Wien)
“Automatization and Empathy”

**Lecture, Sat, 11/10, 3pm and moderation panel „Architecture und Cybernetics“, Sat, 11/10, 3.30pm
and panel “Architecture and Surface”, Sun, 12/10, 1pm**

Oliver Schürer, born in 1963, is an educated carpenter and a studied interior designer. Since 2002 he is an assistant at the Institute for Architectural Theory of the Technical University of Vienna. He also works as an editor and journalist and published numerable articles in international architecture-publications. At the moment he researches “Scenarios of human need as criteria of the development of the technical behaviour consciousness of buildings”.

Paul Verschure, Institute for Neuroinformatics, ETH Zurich
“Ada – the intelligent space”

**Lecture, Sat, 11/10, 11am
and panel “Architecture and Cybernetics”, Sa, 11/10, 3.30pm**

“Ada – the intelligent space” was an exhibition pavilion at the Swiss state fair Expo. 02 (15th of May until 20th of October 2002). Organized by the University of Zurich and ETH Zurich in cooperation with their partners – upon others Manor, Gebert-Rüf-Stiftung, Velux-Stiftung, Schweizerische Stiftung für wissenschaftliche Forschung – the artificial organism Ada became one of the Expo audience’s favourites. 553.700 visitors were part of this research project. They experienced research live and had the opportunity to play with Ada.



INFO BOX MEDIA-SPACE 03

WITH FRIENDLY SUPPORT

Mediateam of the state capital Stuttgart
State Ministry of Baden-Württemberg
IT- und Medienoffensive doIT
MFG Mediadevelopment

SPONSORS

Bosch Rexroth AG
LF.net Netzwerksysteme GmbH
Jangled Nerves GmbH
mevis.tv

PROMOTERS

Architektenkammer Baden-Württemberg
British Council
Pro Helvetia, Schweizer Kulturstiftung
Königlich Niederländische Botschaft in Berlin

COOPERATION PARTNERS

igma Universität Stuttgart
Akademie der Bildenden Künste Stuttgart
Popbüro Region Stuttgart
academy films ludwigsburg
Forum Neues Musiktheater der Staatsoper Stuttgart
Kommunales Kino Stuttgart
Istituto di Cultura Stuttgart
Internationales Zentrum für Kultur- und
Technikforschung Universität Stuttgart

MEDIA PARTNERS

SWR2 RadioClub
Prinz - your personal activity guide

REGISTRATION/ADMISSION

| | |
|-----------------------|-----------|
| Professionals normal: | |
| 3 days: | 120 Euros |
| 1 day: | 45 Euros |
| single event: | 12 Euros |

| | |
|--------------------------|----------|
| Professionals non-profit | |
| 3 days: | 80 Euros |
| 1 day: | 30 Euros |
| single event: | 8 Euros |

Students, unemployed people, trainees,
pensioners, SWR2 RadioClub-members and
Wand 5-members:

| | |
|---------------|----------|
| 3 days: | 35 Euros |
| 1 day: | 15 Euros |
| single event: | 5 Euros |

A Wand 5-membership is possible at the media-space' infotheque.

REGISTRATION AND FURTHER INFORMATION

www.media-space.org or media-space@wand5.de
Phone +49-711-226 91 60
Fax +49-711-226 91 61

CONTACT ADDRESS:

Wand 5 im Filmhaus
Friedrichstr. 23 A
D – 70174 Stuttgart