

datapolis symposium

Friday, April 15 and Saturday, April 16

Friday | April 15, 2011 | (National Technical Library Prague, <http://techlib.cz/en/>)

Panel 1 | 11:00-12:30 | *new cityscopes* | moderator: daphne dragona

FRANCO TORRIANI: Labyrinth of the World

ACHILLEAS KENTONIS: We as In-Habit_Ants of Our City and Our Electromagnetic Shadows

DIMITRIS CHARITOS: Hybrid Urban Spatial Experiences

Panel 2 | 14:00-16:00 | *can you locate me now?* | moderator franco torriani

KATHARINE WILLIS: Hybrid Places: Flashmobs and Foursquare

DAPHNE DRAGONA: Mapping the Commons, Athens: A Cartography of Alternate Economies and Practices in Times of Crisis

STAVROS STAVRIDES: Hybrid Spatialities - Cities in Turmoil

AIDA ELTORIE: How to Revolt Intelligently: Revolution 2.0

Panel 3 | 16:30-17:30 | *sentient city* | moderator dimitris charitos

ERIK CONRAD: Palpable City

MARK SHEPARD: Pathetic Fallacies and Category Mistakes:

Making Sense and Nonsense of the (Near-future) Sentient City

Saturday | April 16, 2011 | (National Technical Library Prague, <http://techlib.cz/en/>)

Panel 4 | 10:30-12:00 | *status of the double* | moderator pavel smetana

DOMINIK BARBIER: The Strawman in the Dark Forest

IVAN CHABANAUD: SelfWorld

JENS PIESK: Mobile Social Games

Panel 5 | 12:30-13:30 | *reset your dataset 1* | moderator jana horáková (in Czech language)

FILIP DĚDIC: Urban Gamespace: On the Relationships between Image of the City,

Urban Planning and Game Designing

JANA PÍSAŘÍKOVÁ: Metamorphosis of Maps and Mapping - Artistic Visions of the City and Society

IVAN FLOREŠ: Dead Drops

Panel 6 | 14:00-15:00 | *reset your dataset 2* | moderator jana horáková (in Czech language)

JOSEF ŠLERKA: City as Dataset

PETR ŠOUREK: Datatlantis

Panel 7 | 15:30-17:00 | *reset your dataset 3* | moderator stephen kovats

GEORG RUSSEGGER: Coded Cultures: The City as Interface

MARIE POLÁKOVÁ: MIMODEK - Artificial Life in Urban Landscape

RADKA PETEROVÁ: DIY Environmental Monitoring

PETER T. DOBRILA: Pure Energy - Culture Is Generator of Evolution

Panel 8 | 17:30-19:30 | *social networkaholics* | moderator stephen kovats

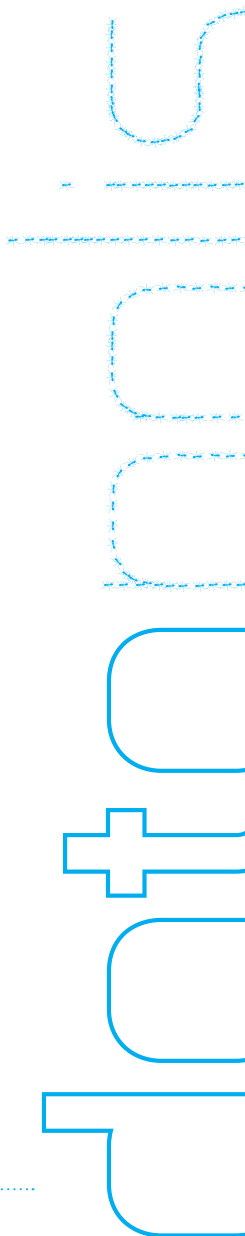
MATTHIAS FRITSCH: Technoviking - a Story from the Web 2.0

VERONIKA TRACHTOVÁ: The Identity Construction and Presentation within Social Networking Sites

VARVARA GULAJEVA & MAR CANET: The Rhythm of City

ALESSANDRO LUDOVICO & PAOLO CIRIO: Face to Facebook

CITIZEN K.: If We Do Not Wish to Fear Our Own Face, We Must Save It!



Welcome to Datapolis!

And big thank you to all researchers and artists who joined us for this exceptional journey of the symposium.

Let me acknowledge inspiration and cooperation that has taken place during the last couple of months. Events of similar focus were organized in Weimar (MediaCity conference, October 2010), Istanbul (Amber festival with DataCity theme, November 2010) and Athens (Hybrid City symposium, March 2011), and there was a vivid discussion held at Yasmin on-line list. Namely, I would like to thank Michael Markert from Bauhaus University, Ekmel Ertan from Amber platform, Dimitris Charitos and Daphne Dragona from University of Athens for sharing knowledge and helping (perhaps without knowing) to shape Datapolis.

Our Prague perspective will hopefully provoke further investigations in the fascinating new cityscapes as they are formed by future and emerging technologies and inhabited by more and more of social networkaholics.

The symposium reflects a call for participation we did to seek theory and practice based proposals addressing interactions of media technologies, novel visualization practices and urban realities. We encouraged artists and researchers to discover moods and rhythms of our cities, bodies and planet and to innovatively mash both visible and invisible data that re-present individual and collective lives and actions. We concluded a brief call with these keywords: data, city, communities, mapping, social, geographical, economical, political, sentient, ambient, mobile, ubiquitous, embedded intelligence, architecture, furniture, clothes, quantified selves, body & environment monitoring, robotic systems, trash, transport, pollution, open innovation & design.

And we received over 200 proposals, including those for the exhibition. Added up pre-negotiated speakers, both well-established figures and some of the Czech media art and theory upcoming talents.

The resulting symposium features over almost 30 excellent speakers.

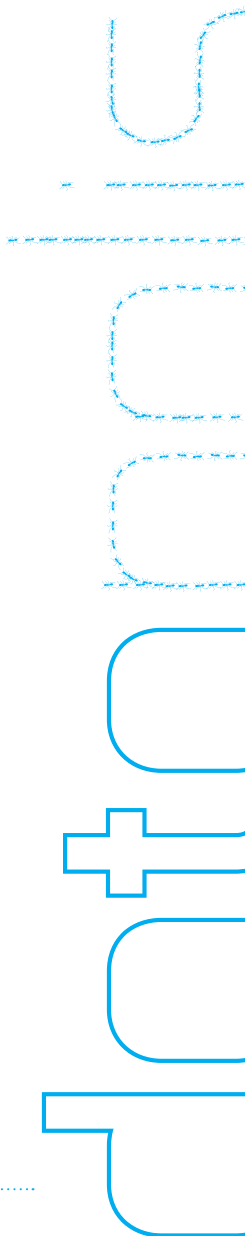
So welcome to new datapolis where things may work differently. Enjoy the symposium!

On behalf of CIANT and NTK (National Technical Library) teams.

Pavel Sedlák

Chief curator (exhibition & symposium)

Pavel Sedlák (CZ) is deputy director of CIANT | International Centre for Art and New Technologies. He has worked as researcher, networker and fundraiser since 2001. He was chief curator of ENTER biennale in 2005, 2007 and 2009. Curated events in Buenos Aires, Moscow, Singapore. In 2007 he served as co-chair of MutaMorphosis: Challenging Arts and Sciences conference and as editor of its on-line proceedings available at <http://mutamorphosis.org>. In 2008 he was artistic advisor of the Ludic Times workshop conducted by Asia-Europe Foundation. Member of scientific/advisory/review committees for ISEA 2010, ARTECH 2008-2010, MediaCity 2010.



FRANCO TORRIANI: Labyrinth of the World

How data are connected to the polis. Koolhaas's works on "Delirious New York" and "The Generic City". "How to embrace new media technologies and nature? Are cities really getting better or just brighter? How to design Hybrid Cities and Sustainable Living?" Multiple identities of the city: are data indifferent to the polis memory and condition? A new Comenius's "Labyrinth of the World"? Any authentic polis confronts itself in a frame of similar entities. A plasma of data has transformed this chaotic and borderless eco-system: no polis is autonomous from data and wireless technology is reconfiguring our life. Around 1960s, the first megastructure architects (i.e. Yona Friedman, Constant, the Japanese Metabolists) stimulated the encounter "between architecture and computer technology" (Rouillard, Interactive Cities). "How to embrace new media technologies and nature? Are cities really getting better or just brighter? How to design Hybrid Cities and Sustainable Living?" [Adaptation: designing the future city (Shanghai, 2010)]. In the chance-like nature of the city, data enters a metropolis in perpetual motion. Koolhaas brought us from Delirious New York, decennia later, towards "The Generic City" (1995). How to focus on data in a general urban condition which happens everywhere? How to integrate datapolis based on a tabula rasa, like many cities in the Far East? In our "post-utopiasness" age, data bring us to a pur, city in sanskrit (i.e. Singapur), to disquieting multiple identities: are data indifferent to the polis memory and condition? Will a Comenius's Labyrinth of the World be built again?

Franco Torriani (IT) . Graduated in Economics at Università di Torino, he studied the relations between economy and social environment. Independent consultant in external relations and communication strategy, he worked on setting up several cultural events and contributed to many European publications. From the 1970s, he studies the interactions between science, technology, old and new creative media. He is member of the Board of "Pépinères européennes pour jeunes artistes" (Chairman from 1998 to 2007); member of Ars Technica (Turin, Paris), founding member of ArsLab (Turin) and editorial consultant for Noemalab.org.

ACHILLEAS KENTONIS: We As In-Habit_Ants of Our City and Our Electromagnetic Shadows

A noise we have been submerged in and store our traces... For the last 12 years I have been studying in my research Lab Multum In Parvo the electromagnetics of human body and the surrounding electromagnetic "dynamic cloud". They both have been studied as data, as noise but also as a "shadow" which in a way is left behind in the surrounding environment. We humans sense just a small portion of the things surrounding us due to limitations of our senses. Our bodies though are exposed to a series of invisible interactions like the electromagnetic fields in a very broad spectrum. Emotions, thoughts and body actions interact at a level of non awareness with the natural and techno environment. What happens though with its traces? Can they be erased? Can they be modified? Should we investigate these more? Can we see that as a "fluid meta-data" and a dialogue between nature and technology?

Achilleas Kentonis (CY) studied Engineering, Physics and Fine Arts in the University of South Alabama, USA and Universidad de Castilla la Mancha, Spain. As a researcher / scientist he participated in researches of NASA, the Cyprus University and the Aegean University in different European programs. As visual artist he was selected and represented Cyprus and Greece in different European and international Salons / exhibitions, such as Bienales and Trienales, at the fields of painting, photography, engraving, architecture, stage and costume design, installation, video art, short films (experimental, animation, documentary). In addition, he organized various international cultural events, symposiums, conferences, seminars and interventions and realized artistic publications. He received distinctions and awards for different kind of creation.

With Maria Papacharalambous they are the founders and the directors of ARTos Foundation (contemporary Arts and Science www.artosfoundation.org) which was awarded with the University of Cyprus Award for the Contribution to Culture and Society in 2008.

DIMITRIS CHARITOS: Hybrid Urban Spatial Experiences

This presentation will focus on the concept of hybrid space and more specifically on the spatial experience afforded within the urban context, when this experience is mediated and appropriately augmented by the use of information and communication technologies. Firstly, the concept of hybridity, as it relates to the spatial experience, will be investigated from the perspectives of new media and communication theories. Secondly, a series of different conceptions regarding the hybrid nature of the urban spatial experience, which were presented in the Hybrid City symposium (March 2011) in Athens, will be discussed, in an attempt to identify common ground or certain differences between them.

Dimitris Charitos (GR) is an assistant professor at the Faculty of Communication and Media Studies of the University of Athens. His artistic work involves electronic music, audiovisual, interactive, site-specific installations and virtual environments. He has studied architectural design, computer aided design and has a PhD on interactive design and virtual environments. He has authored or co-authored more than 70 publications in books, journals or conference proceedings.

KATHARINE WILLIS: Hybrid Places: Flashmobs and Foursquare

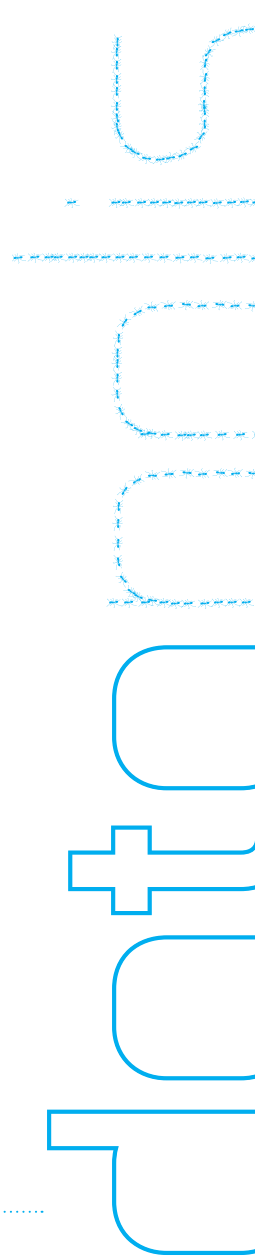
How do we understand and engage with the new behaviours that are emerging in hybrid spaces? This talk will investigate activities and behaviour in the spaces of the hybrid city; reflecting on how online and mobile socially networked spaces and real-world places are connecting and converging in numerous and complex ways. It will draw on two empirical studies of foursquare.com and flashmobs. The presentation will address the tensions that are arising in hybrid spaces in order to understand and respond to the changing nature in urban space and study how urban informatics creates new challenges and opportunities for society. We therefore propose to address both theoretically and empirically three key aspects of the hybrid city where we recognise that tensions between space and technology are emerging.

Katharine Willis's (DE) recent research studies the changes in everyday behaviours of people using locative media and is based on the premise that our spatial environment provides orientation and structure to our movements and actions. She has developed both a theoretical approach to understanding the characteristics of layered media spaces and also a series of inter-disciplinary methodologies for investigating the perception and experience of mobile and wireless technologies in urban public space. Katharine Willis's academic career has been advanced in an interdisciplinary environment; she attained a doctorate (magna cum laude) in the Department of Media and Bachelor and Masters (commendation) in Architecture. She completed her doctoral research initially in the project 'Spatial Cognition' at the University of Bremen, and after this in the department of Media on a two year interdisciplinary MEDIACITY project at Bauhaus University Weimar (Urban Sociology, Media and Architecture), where she was an EU Marie Curie Research Fellow. Since 2008 she has worked on the interdisciplinary Locating Media Graduate School, FB3 'Mediawissenschaft' at the University of Siegen, Germany.

DAPHNE DRAGONA: Mapping the Commons, Athens: A Cartography of Alternate Economies and Practices in Times of Crisis

The paper will aim to present and discuss the concept, the process and the results of the workshop "Mapping the Commons, Athens" which took place in the National Museum of Contemporary Art from the 1st until the 8th of December 2010. Can the commons be mapped? Which is the new common wealth of the contemporary metropolis and how can it be located? What are the advantages and the risks of such a cartography in times of crisis? A project by Hackitectura.net, Mapping the Commons, Athens -which was commissioned by the National Museum of Contemporary Art, Athens- was developed as a collective study, a contemporary reading and an online open cartography of Athens and its special dynamic. In a period that the particular contemporary metropolis seems restless and vulnerable at the same time, the workshop group sought for, examined and studied areas where alternative, autonomous and decentralised practices are being developed. Seeing beyond the "public" and the "private", different types of commons were mapped based on collectivity, sociability, open and free access, gift and peer to peer economy. <http://www.emst.gr/mappingthecommons/index.html>

Daphne Dragona (GR) is a media arts curator based in Athens, Greece. Her exhibitions and events in the last few years have focused on forms of critique and tactics of resistance expressed through net based and game based art. She has worked with Fornos Center for Digital Culture (Athens), LABoral Art and Industrial Creation Centre (Gijon), Alta Tecnologia Andina (Lima), the National Museum of Contemporary Art (Athens) and the festival of Transmediale (Berlin). She is also PhD candidate in the Faculty of Communication & Media Studies of the University of Athens. <http://www.ludicpyjamas.net>



STAVROS STAVRIDES: Hybrid Spatialities - Cities in Turmoil

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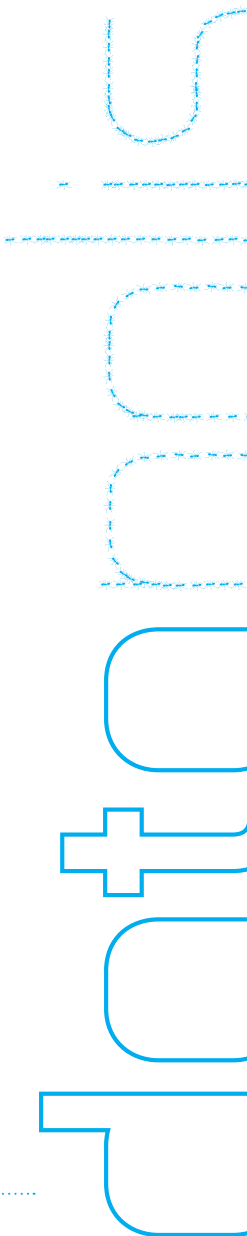
Hybrid urban spatialities can be created through urban practices which essentially involve: A. Information exchanges that potentially coordinate those who participate in them (immaterial aspect), B. The creation of material signs (through diverse processes of inscription) that weave shared points of reference in space and time. Hybrid City, thus, can be understood as a process of collective urban invention. Innovative combinations of immaterial and material signs produce emergent public spaces. Three instances of a potential Hybrid City will be analyzed in this presentation as they have emerged in recent urban uprisings: "Pasalo" ("Pass it on") Mobilizations: Barcelona and Madrid, 2004, "December Uprising": Athens and other Greek cities, 2008, "Jasmine Revolution": Tunis and other Tunisian cities, 2011. It will be shown that in those three instances important common defining characteristics appear: 1. Definition of metastatic meeting points (social media and interactive technologies in support of inventive coordination acts), 2. Creation of memory locations (temporary urban markers), 3. Diffusion of invented traces (graffiti, stencil and other forms of urban inscription) throughout the city. Out of the described urban practices, the city is transformed to an always-in-the-making structure of trajectories and nodes in which instant information is combined with ephemeral inscriptions. This presentation will attempt to explore the hybrid spatialities which characterize such practices, show their inherently relational and communicative character and investigate the role which modern interactive technologies play in the inventive creation of such volatile urban environments.

Stavros Stavrides (GR) is Assistant Professor at the National Technical University of Athens, School of Architecture.
<http://courses.arch.ntua.gr/stavrides.html>

AIDA ELTORIE: How to Revolt Intelligently: Revolution 2.0

The Cairo Case: History repeats itself – a line used across various disciplines is a proven liturgy to contemporary compendiums. When you detail the visual narratives, it is the region that becomes the medium designed to mark your place in history. Whether in the Stone Age or the Digital Age: Information is your power, and revolution is your tool. Egypt just witnessed its first revolt since 1952: A revolution against autocracy and oppression, a revolution against social scrutiny and silence. The 17 days it took to unravel Egyptians in the reality of exhaustion and humiliation, triggered by what initially arose in Tunis, and now running through the veins of Algeria, Libya, Bahrain and Yemen, to say the least; the Egyptian Revolts became the global emblem of civil freedom sparked by a postmark on facebook. But will the future of a promise continue what the rebel had started? And will information technology be their tool? In addressing Egypt, we specifically look at the v-log that helped spark the Egyptian revolution by a young female activist, Asmaa Mahfouz, followed by a well illustrated document that spread through the streets like wildfire titled "How to revolt Intelligently" and it is from here we learn about the artist inside every rebel.

Aida Eltorie (EG) is an independent producer and director of Finding Projects.Org, was also the Editor-in-Chief for Contemporary Practices Journal: Volumes 4, 5, and 6, and has worked with a myriad of galleries, museums and cultural agencies in Cairo, New York and San Francisco. She has worked with The Townhouse Gallery of contemporary art, The Brooklyn Museum, The International Museum of Women, Christie's auction house (New York), and independently produced a number of international projects with artists and cultural practitioners from the Middle East and Europe, with the support of ProHelvetia Swiss Arts Council, The Ford Foundation and The American Center Foundation. She holds a Bachelor of visual arts and mass communication from the American University in Cairo and is completing her Masters degree in Islamic Art and Architecture.



ERIK CONRAD: Palpable City

Palpable City explores the relationship between the abstract and concrete spaces of the city by allowing walkers to explore and feel the spatial form of the urban grid through vibro-tactile rhythms on their body generated by a GPS enabled, wearable tactile display. Palpable City is a site specific installation that transforms an everyday walk through the city into an exploration of a new tactile landscape. Participants don a garment outfitted with a GPS, custom hardware and software, and an array of vibrotactile actuators (vibrating pager motors). As they walk, and the shape of the 'empty' space around them changes, participants experience new rhythms of the city as tactile sensations generated by the vest. Changes in rhythm, location and intensity of vibrations on their body (tactil textures) change in relation to the spatial form of their surrounding environment.

Erik Conrad (USA) is concurrently a PhD student at the Topological Media Lab, Concordia University in Montreal, Quebec, Canada and Visiting Assistant Professor in the Department of Media Study, University at Buffalo, The State University of New York. His background is interdisciplinary, holding degrees in visual and performing arts, information design, and computer science. Conrad's writings and installations exploring the relationship between gesture and vision, mobile tactile displays and tactual media have been presented and exhibited internationally, including the establishment of a temporary Theatre for Tactilism [Boston], Media City [Weimar, Germany], YoungCT [KAIST, South Korea], ImageRadio [MAD Emergent Arts Center, Netherlands], and Pixilerations, [Providence, RI] among others.

MARK SHEPARD: Pathetic Fallacies and Category Mistakes: Making Sense and Nonsense of the (Near-future) Sentient City

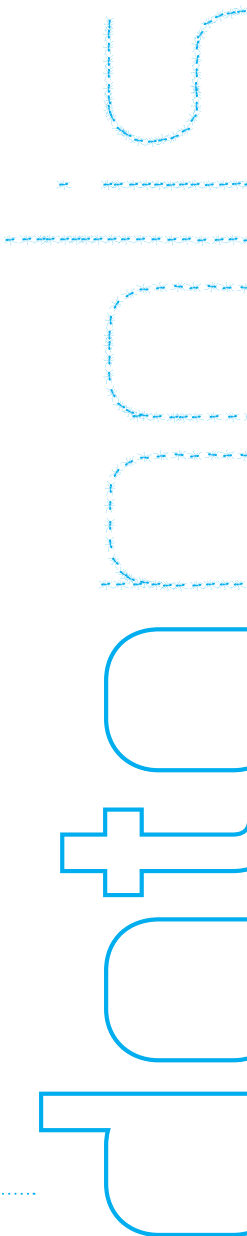
The near-future "sentient" city is envisioned as being capable of reflexively monitoring its environment and our behavior within it, becoming an active agent in the organization of everyday life in urban public space. This talk will unpack some of the tacit assumptions, latent biases and hidden agendas at play behind new and emerging urban infrastructures. As computing leaves the desktop and spills out onto the sidewalks, streets and public spaces of the city, we increasingly find information processing capacity embedded within and distributed throughout the material fabric of everyday urban space. Artifacts and systems we interact with daily collect, store and process information about us, or are activated by our movements and transactions. Ubiquitous computing evangelists herald a coming age of urban infrastructure capable of sensing and responding to the events and activities transpiring around them. Imbued with the capacity to remember, correlate and anticipate, this near-future "sentient" city is envisioned as being capable of reflexively monitoring its environment and our behavior within it, becoming an active agent in the organization of everyday life in urban public space. This talk will unpack some of the tacit assumptions, latent biases and hidden agendas at play behind new and emerging urban infrastructures.

*Mark Shepard (USA) is an artist, architect and researcher whose post-disciplinary practice addresses new social spaces and signifying structures of contemporary network cultures. His current research investigates the implications of mobile and pervasive media, communication and information technologies for architecture and urbanism. His work has been exhibited at museums, galleries and festivals internationally. In 2009, he curated *Toward the Sentient City*, an exhibition of commissioned projects that critically explored the evolving relationship between ubiquitous computing and the city. He is the editor of *Sentient City: ubiquitous computing, architecture and the future of urban space*, published by the Architectural League of New York and MIT Press.*

DOMINIK BARBIER: The Straw Man in the Dark Forest

«Halfway along our life's path, I was standing in a dark forest...» The poet's dark AVATAR, the Divine Comedy's Dante wonders in a cruel game through the different levels of a virtual world called Hell. And you, and me, are we just AVATARS? Of ourselves? Wondering through the different levels of what cruel game that we, men, designed for ourselves? Is it called Hell as well? In the dark forest, can we still dream of another life? Half way, in a mad race. Mad, frantic, against the clock, for life. The race is the "madness" of the walk. Aristoteles said a man who throws a stone will never be able to take it back. Chrysippe said inside madness the soul takes its flight and a running man cannot stop in one go without falling. In this project there might be the remembrance of a naked man. Running in front of Muybridge's millimetered decor, in a machinery anticipating the inevitable invention of the cinema. And of the kalachnikov. There might be the remembrance of Chernobyl's cleaners, running with showels and buckets. In the wrong direction. There might be soon the terrifying remembrance of men in fire. Men in fire for freedom. Into madness, the soul takes its flight. In the dark forest, one can dream of another life.

Dominik Barbier (FR) works in electronic arts: video, sculptures, interactive installations, and multimedia spectacles. Since 2010 he conceives and realizes "electronic scénographies" for museography, architecture and public space. He also teaches video and electronic scenography at the Marseille's Fine Art School and is the Artistic Director of FEARLESS MEDI@TERRANEE.



IVAN CHABANAUD: SelfWorld

Internet space dedicated to the live broadcast, SelfWorld can share in real time and configure audio-video through a web page simple to use. It consists of 64 spaces (rooms) distinct content varies according to the occupants and broadcast events. Intended for use event, it is built on the mode of the extended video-conferencing (chat and video-archiving system). Users who attend events may participate through the web interface. The principle which allows to link different units is its *modus operandi*. Its implementation requires places with an internet connection broadband. The dissemination of rooms that communicate allows them to share a common emotion. The mobility of the device enables it to adapt to conditions live.

Ivan Chabanaud (FR) makes studies in Paris in "Beaux Arts" and "Metiers d'Arts" and begins his work with the classical painting stuff. Around the 1992 year his first approach of numerical work start with video computed "Hero Logo" about the mythological trip of Ulysse. Further he makes computed animation on the Marcel Duchamps "Etant Donnés" work. After this, real-time appear more essential on his work, through virtual reality immersion and network streaming. Like Icare installation (virtual immersion) and Selfworld (numeric motel). He has been working during a time in the CICV structure in Montbeliard and the last years on stage for choreographic projects. He develops experimentations on 2008 with the R.A.N (Réseau Art Numérique) with physiological sensors.

JENS PIESK: Mobile Social Games

Mobile and social games like Angry Birds and FarmVille are disrupting the traditional video game industry. Mobile Social Games are expected to have an even bigger impact and success. What are mobile social games? What will be the key drivers for its success? Social Games have been prospered mainly on social networks like facebook, because facebook and other social networks know "Who are your friends?". Location "Check In" services like Foursquare, Facebook Places, Google Places etc. know "Where are your friends?" So, who will "Mobile Social Games" look like. The first generation of "Mobile Social Games" are games like "Farmville" on a smartphone (iPhone, android phone, etc.), but as those games will be played e.g. at the bus or train station and the gamers can be located via GPS and check in their current position. This presentation will 1. Look at the future of social gaming, 2. Give an overview over current game mechanics of social games, mobile social games, location-based mobile social games, and location-based mobile social augmented reality games, and, 3. Present some mobile social game concepts.

Jens Piesk (DE) is research director and founder of Nuromedia and co-founder of the Laboratory for Mixed Realities and has been chairman of the executive board of the legal subject and financial agent of LMR GFKI e.V. from 2004 to 2009. Born 1969 in Lemgo. Studied computer science, electrical engineering and economics with focus on image processing, user interfaces and business computing in Paderborn, Seville and Edinburgh.

FILIP DĚDIC: Urban Gamespace: On the Relationships between Image of the City, Urban Planning and Game Designing

Lecture is focused on visions and images of city in video games and virtual game spaces and at the same moment on a such forms, phenomenas and principles of architecture, that are close to these. Examples of historical urban utopias, architectural fictions and processes will be presented along with examples and principles of virtual gaming worlds. Can our experience with virtual gaming worlds shape our perception of city and urbanism or affect designing process of emerging architecture? Are the virtual gaming worlds only plain representation of architecture forms, or could they highlight some urban phenomenas and principles?

Filip Dedic (CZ) is currently living in Brno. He studies at the Faculty of Arts (Theory of Interactive Media), focusing on connections between graphic design and architecture. He is also a regular contributor to web-magazine <http://www.czechdesign.cz/> and currently preparing series of multi-disciplinary events in cooperation with Faculty of Architecture and other schools and institutions in Brno.

JANA PÍSAŘÍKOVÁ: Metamorphosis of Maps and Mapping – Artistic Visions of the City and Society

I want to focus on an artistic use of maps in the context of urban social cartography and statistics. The main question is how the maps and mapping tools are connected with the issue of power and surveillance and how they are used like an artistic expression. The paradigm of maps and mapping is changing. Map is not just a neutral representation of territory. But it is also an explicit tool for transformation and prediction of social, economic and political spaces of the city, country and its borders. Through the map's objectivity particular representations of society and the city are visualized. In the same time the alternative and marginal interests are silenced. Artistic kinds of mapping and maps are able to set up different visions and informations about the city, society, migration and mobility. The talk is going to pay attention to John Snow (Map of cholera), The Situationists International, the Detroit Geographical Expedition and Institute; Artistic projects of Ingo Günther (Refugee Republic); Marco Peljhan (Makrolab); Peter Nold (Biomapping) Each of the projects introduce different approaches to the work with geographical and statistical data.

Jana Písaříková (CZ) gained one year working experience with a artistic project Work in motion during her Erasmus working scholarship by Interactive Art e.V. in Germany. She has been trying to realize an exhibitions like an independent curator since 2009 (realizations: Marketing meets Performance, 5/2009 City Gallery Blansko; Přistížení v Ohni, Old Brewery Brno: 3/2010, Cupboard of Matthew Barney City Gallery Bratislava 4/2010.) She also develops her own artistic works in field of literature. She looks forward to visiting USA this summer and she is curious about her life after studies.

IVAN FLOREŠ: Dead Drops

Ivan Floreš installs „Dead Drops“ in the Czech Republic... And he will do it in Prague too... His participation at the symposium will introduce circumstances of „Dead Drops“ origin and site-specific Czech recent developments.

Ivan (CZ) is student of Theory of Interactive Media at Masaryk University in Brno. He is interested in information technology with main focus on the topic of utilization of software system in music production and interactive installations. His extracurricular activities are predominantly audiovisual and music production. <http://nopopcornvideo.tumblr.com/>

JOSEF ŠLERKA: City as a Dataset

The city Datamining - in which way cities can be a database? And how can we reach data from them? What can we find out about city and their inhabitants through internet datamining?

Josef Šlerka (CZ) is un-graduated in theatre, graduated in aesthetics, is a head of software development at Ataxo Interactive and a new media teacher at the Charles University. There is a unifying aspect to all his interests: a symbolic analysis. He is focused on how we live through symbols and how symbols help us analyze our world. He reflects on these issues in semiotic texts as well as in development of analytical tools. Presently, he is mainly interested in machine analysis of natural language and in theoretical aspects of new media.

PETR ŠOUREK: Datatlantis

Data, as we know, are not subjected to senses; on their own accord, they lack sense. Data are invisible, they need visualization. Visualization, though, requires taste (active imagination). You might have seen numerous works of art that were created because of the easy convertibility of digital data into another format; you have seen all kinds of sound visualization and sound distribution of light, or if possible, both at once, drawing on the NASDAQ index. Such creations, processing dynamic data under a false label of interactivity, can still be seen around. A state in which their creators can be found (though fortunately in the majority of cases this state is just a temporary one and occurs upon a first encounter with vast possibilities of digital data processing) can be diagnosed and called a digital synthesis. They act like people who are pathologically obsessed with certain smells or tastes of certain colours or words, which are, however, far-off from the general associations that other people have.

Petr Šourek (CZ) is theatre author, publishes and translates. His focus is on performing arts from many perspectives: scenic, para-theatrical, new media, conceptual. His theories test the significance of connections between technology, art and science in the history of culture.

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GEORG RUSSEGGER: Coded Cultures – The City as Interface

This Paper will try to show examples and theoretical descriptions to come closer to an understanding what codes and programs underly creative cultures from a non- economical and non-business oriented perspective. The media format and environment of the future seems to be the city itself. How a city can be an interface, workspace, playful environment and media disposition can be observed in several cultural movements and artistic projects. One of the main interests will be to show examples of new forms of artistic practice and ability profiles using the city as a laboratory, exhibition space, communication platform or hack-spaces. Based on examples from the festival CODED CULTURES and the project LUDIC INTERFACES these two elements should foment a deep and critical understanding of what code and culture can be how broad a definition of interfaces can be outlined within this perspective. I want to reflect about the future of humankind and its development within the city.

Georg Russegger (AT) is Scientific Manager of the research and development project »Ludic Interfaces« (www.ludicinterfaces.com) at the Interface Culture Lab, University of Art and Design Linz. Together with the association »super.net« he is artistic director of the CODED CULTURES festival (www.codedcultures.net) in Vienna. Georg Russegger received a Ph.D. in media- and communication-theory and did a Post Doc. at the Graduate School for Film and New Media (Tokyo National University of the Arts). His last book is titled »Smartject« and focuses on creative delineation-practices in human-mediated processes of selforganization within complex media environments. As an artist he received a diploma in media arts at the University of Applied Arts Vienna and works under the alias Grischinka Teufl (www.datadandy.net). Since 1999 he is active in artistic and scientific fields based on the research about new artistic practices, mediaintegrated knowledge-cultures and its greater impact on project design and individual selfempowerment.

MARIE POLÁKOVÁ: MIMODEK - Artificial Life in Urban Landscape

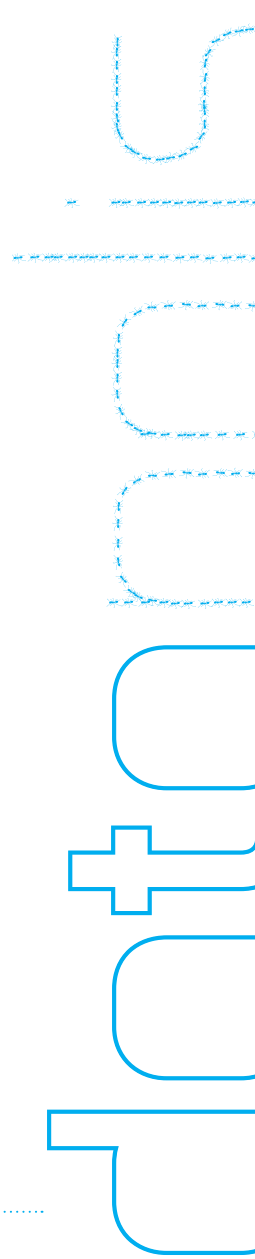
In this talk I shall be exploring a-life artwork created especially for public(city) space. Such work is, rather than artwork in traditional meaning of the term, generative and creative processes: metacreation. Principles of the natural world, location-related data sources and influences from its immediate surroundings are used to create interactive-evolving and changing artificial living system, which as all living systems in nature, is modified by its own environment. And, again similarly to nature, its presence is modifying the environment in return. The talk is based around MIMODEK project.

Marie Poláková (CZ) is a wanderer who ones a while creates some artwork. She holds a bachelors of art degree in Digital Screen Arts from UCA, Farnham,UK. She had exhibited and performed in United Kingdom, Holland, Czech Republic, Finland and Spain. Her work is mostly software based and often interactive. Inspiration for her work emerges, simply, from the "web of life".

RADKA PETEROVÁ: DIY Environmental Monitoring

This project presents a DIY environmental sensing approach that empowers citizens to reinvigorate people's awareness of, and concern for, pollution. Technological advances in sensing, computation, storage, and communication now have the power to turn the near-ubiquitous mobile phone into a global mobile sensing device, and commence the participatory paradigm employing amateurs in environmental data collection. To test the thesis, PAIR, a prototype with interchangeable sensor, was developed. It aims to enable people to sense environment on-the-go and provide users with immediate feedback. Such data can make people learn about their environment, make them aware of air pollution causes, and eventually even bring behavioral changes.

Radka Peterová (CZ) graduated from New Media Studies at Charles University, Prague and spent two semesters at School of Interactive Arts & Technology at Simon Fraser, Vancouver, BC. Her research interests are mainly ubiquitous computing, augmented reality and location-based services. In last years, she focused especially on participatory sensing phenomenon in contemporary urban context. Radka lives and works in Prague.



PETER T. DOBRILA: Pure Energy: Culture Is a Generator of Evolution

Culture is a creative energy with ecological and socially responsible attitude towards the world. Culture is a generator of evolution and development and a medium for social involvement. It's about the cooperation among education and technology, culture and research, art and science domains. Digital culture in economy, transport and environment should be taken for granted. The digital gap between the urban and rural environment, and between different groups of people is bridged with the general accessibility to information-communication technologies (ICT). Machine producers should not dictate the commercially oriented development, therefore it is necessary to stimulate authors and programmes based on the open code, as this seems to be the only European potential advantage in programming.

Peter Tomaž Dobrila (SLO) is an IT engineer and a musician who focuses on the creative use of the new technologies. He has shown all over the globe. He cofounded the Multimedia Centre KIBLA, Maribor. He initiated Multimedia Center Network of Slovenia – M3C, he started the X-OP – eXchange of art Operators and Producers as European project and ASEUM – Asia-Europe Media platform. He did the winning candidature for the European Capital of Culture 2012 for Maribor. He initiated winning candidacy for the World Book Capital 2010 for Ljubljana. He was a member of a committee for the National Program for Culture 2008-2011. He was appointed as a General director of the Directorate for Arts at the Ministry of Culture of the Republic of Slovenia. He's working at the Maribor 2012 – European Capital of Culture.

MATTHIAS FRITSCH: Technoviking – a Story from the Web2.0

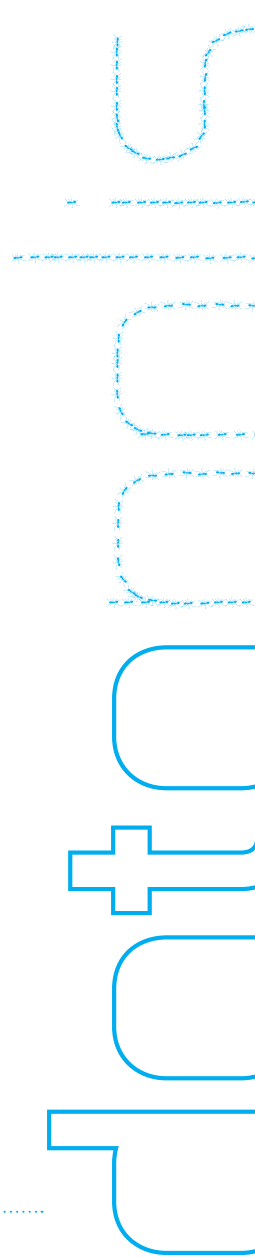
What is the video of TECHNOVIKING? It is a short art video produced by Matthias Fritsch at the Fuckparade in Berlin in July 8th 2000. It's original title is "Kneecam No.1." Since it's dramaturgy and way of filming blurs the border between fiction and documentary the original intention of publishing this art video was raising the question if the sequence is real or staged. In 2007 the video was discovered by the You-Tube community and posted by users in various other platforms. After being linked and discussed in different web sites and internet forums it got uploaded on break.com, a big american media portal "for guys" where the video had it's peak on September 28th with more than a million viewers in one day. In the following 6 months the Video got more than 10 Million clicks under the new name of "Techno Viking". The video became an Internet Meme. Around christmas 2009 the video's protagonist send a lawyer to the filmmaker in order to stop all further publication of the clip. After not being able to find a compromise outside court the filmmaker is still waiting for the trail to come. The personality rights claim resulted in a temporary annontiations block of the original video on youtube and a limitation to an only internal use of images which show the protagonist within the Technoviking archive. Ever since the attention on the video is high up and hundreds of remix versions and responses to the video are published in the internet. Fans imitate the video's dramaturgy and re-enacted it in their homes, in clubs or on the streets. A selection of remixes is published on the website Technoviking.tv. From his experiences on the Technoviking Phenomenon Fritsch developed his following Work Music from the Masses.<http://subrealic.net/mftm/>.

Matthias Fritsch (DE) lives and works in Berlin. He studied Media Art at the University of Arts and Design Karlsruhe (HfG) in Germany and Film, Fine Art and Curating at Bard College, Center for Curatorial Studies (CCS), New York State, USA. Has made several short and long films and media-based installations.

VERONIKA TRACHTOVÁ: The Identity Construction and Presentation within Social Networking Sites

This paper analyses the means by which we create our identity within social networking sites (especially the narrative ones) and considers the impact of networks on its participants. Presented paper analyses the identity construction within social networking sites which is (unlike previous forms of an online identity) closely related to our offline identity. Within social networking sites we generally present ourselves by indirect means, but what really attracts our attention to participate are the narrative features of sites. We overpass the fragmentarity of the information flow by cognitive mechanisms which we use in our everyday life. The size of network indicates who the target of our message is and presentation of our identity depends not only on ourselves but also on network of people that we are connected with.

Veronika Trachtová (CZ) is currently web editor and internal communication specialist in public administration. Occasionally is co-organizer of conferences, volunteer promoting new media in NGOs and analyst of [FootballForDevelopment.org](http://www.footballfordevelopment.org). She has studied Sociology, Information science and New Media Studies at Charles University in Prague and at University of Jyväskylä, Finland. All of which increased her interest in social networking sites, construction of social worlds, education policy and information visualization. Her Master thesis at New Media Studies was focused on the construction of identity, adaptation mechanisms and narrative qualities of online social networks. She likes green color, comics, and snow.



VARVARA GULJAJEVA & MAR CANET: The Rhythm of City

The authors of The Rhythm of City installation will introduce the idea how to apply geo-located social data for describing a city in real-time. They will describe how they created acoustic and visual experience that is driven by geo-located social data from Twitter, Flickr, and Youtube. The goal for them was to metaphorically describe the locations by extracting geo-tagged content and translating it into a rhythm of physical metronome in real-time. In short, a metronome represents a city. The installation consists from the 10 modified metronomes whose rhythms correspond to the selected cities' the digital pace of life of. The audience is given a chance to discover and experience an alternative way of perceiving different locations through a continuous performance of 10 metronomes.

Varvara Guljajeva (EST) is a female artist from Estonia, who works with art, technology, and materials. Her main focus is on interactive installations and kinetic organic sculptures. Often Varvara's works are her reflection on society, environment and cyber-age. She has exhibited her works in a number of international exhibitions and festivals. In addition to that, Varvara was teaching at Interface Cultures in the Art University of Linz and given a several workshops. Varvara has worked with children, youth, and artists who are eager to apply technology for creative purposes. <http://varvarag.wordpress.com/>

Mar Canet (ES) is a computer game engineer, designer and media artist interested in data visualization, computer games and new media art. Born in Mollet del Valles (Barcelona, 1981). He finished his BA in digital media design. He then spent two years as a fellowship researcher at the ESDI school of design (Barcelona), where he taught and organized workshops on media art and design. In 2006 he went to England to study computer Bsh games development at University Central Lancashire. Currently, he is living in Linz and working as a Creative Engineer for the Ars Electronica Futurelab and is also a Master's candidate in the Interface Culture program at the University of Art and Design Linz. Since 2004, he has been intensely working in art and curatorships projects with his art collective Derivart (<http://www.derivart.info>) that focuses on the finance art, exploring the intersection of finance, art and technology. He has exhibited collaboratively with derivart and independently in many international festivals and museums.

ALESSANDRO LUDOVICO & PAOLO CIRIO: Face to Facebook

Stealing 1 million Facebook profiles, filtering them with face-recognition software and then posting them on a custom-made dating website, sorted by their facial expression characteristics. Our mission was to give all these virtual identities a new shared place to expose themselves freely, breaking Facebook's constraints and boring social rules. So we established a new website (lovely-faces.com) giving them justice and granting them the possibility of soon being face to face with anybody who is attracted by their facial expression and related data.

Paolo Cirio (IT) works as media artist in various fields: net-art, street-art, video-art, software-art and and experimental fiction. He has won prestigious art awards and his controversial works have been sustained by research grants, collaborations and residencies. He has exhibited in museums and art institutions worldwide. As public speaker he delivers lectures and workshops on media tactics. www.paolocirio.net

Alessandro Ludovico (IT) is a media critic and editor in chief of Neural magazine since 1993. He's one of the founders of the 'Mag. Net (Electronic Cultural Publishers organization). He also served as an advisor for the Documenta 12's Magazine Project. He has been guest researcher at the Willem De Kooning Academy in Rotterdam. He teaches at the Academy of Art in Carrara.

Citizen K.: If We Do not Wish to Fear Our Own Face, We Must Save It!

I have returned from places where I beheld myself and realised that it is mainly us that matters! We are all a society, we all create the system and we watch one another. We are all involved in the fear that keeps us at a standstill. For all of us I entered the places that others fear to enter and perceived the vanity, the absurdity of obedience. How frail and how easily abused is that which should serve us. We are not numbers, we are not biometric data, so let us not be mere pawns in the hands of the big players on the game board of these times. If we do not wish to fear our own face, we must save it! Speech searching for a answer to question: How far to our privacy are watching growing surveillance todays schemes.

The public have had chance to meet Citizen K. (CZ) many times in history, especially speaking to us through many of writers and artists mainly between the lines and by another nick name. In summer 2010 he talked to Czech society at an eponymous exhibition. Followed his brutal apprehension and destruction of the exhibition by Czech police. Citizen K. is under criminal investigation waiting for trial in these days.