

URBAN SCREENS 05

Discovering the Potential of Outdoor Screens for Urban Society

23 / 24 September 2005

TPG Building / Stedelijk Museum CS, 11th floor, Amsterdam



Photo: Ildar Ziganshin

Organisation: Urban||Research, Berlin, Institute of Network Cultures, HvA / UvA, Amsterdam, Department of Art and Public Space, Gerrit Rietveld Academy / UvA, Amsterdam.

Hosted by: Stedelijk Museum CS, Amsterdam

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URBAN SCREENS

Discovering the potential of outdoor screens for urban society

URBAN SCREENS 2005 is an international conference ranging from critical theory to project experiences by researchers and practitioners in the field of art, architecture, urban studies and digital media. The focus is on understanding how the growing infrastructure of large digital displays influences the visual sphere of our public spaces. How can the commercial use of these screens be broadened and culturally curated? How can urban screens contribute to a lively urban society, and involve the audience interactively?

In the context of our cities, rapidly evolving commercial information sphere, developers bring new digital display technology into the urban landscape, like large daylight compatible LED screens or high-tech plasma screens. Meanwhile, there is a growing interest in exploring their potential for non-commercial use, challenging new strategies of content production and management. Instead of limiting our view to the emerging occasional "infiltration" of video art, let's regard these screens as "screening platforms" and investigate their social and cultural potential and their impact on our urban society.

Public space has always been a place for human interaction, a unique arena for the exchange of rituals and communication. Its architecture, being a storytelling medium itself, plays an important role in providing a stage for this interaction. The way public space is inhabited can be read as a participatory process of its audience. Its (vanishing) role as a space for social and symbolic discourse has often been discussed in urban sociology.

Modernisation, the growing independence of place and time and individualisation seem to devastate traditional city life and its social rhythm. Besides experiments with social networks and the media, a variety of new tools have emerged. Starting with the development of virtual cities with its chat rooms and spaces for production of identity, we now face communal experiments like collaborative wikis, blogs or mobile phone networks in the growing field of social computing and cross-media platforms.

Parallel to this development, an event culture has evolved in the real urban space of internationally competing cities, focusing on tourism and consumption. Considering the importance of social sustainability of our cities it is necessary to look closer at the liveability and openness of public spaces and start to address the urban users as citizens instead of passive consumers. Shared experiences in the digital communication sphere might serve as an inspiration for this social enhancement of the real city. Could large outdoor displays function as experimental "visualisation zone" of the fusing of the virtual public spaces and our real world? Can screens function as a new mirror reflecting the public sphere?

Urban Screens wants to address these questions and launch a discussion about how digital culture can make use of the existing and future screening infrastructure, in terms of art and social or political practices, generating a higher value for its operators and "users". We want to address the existing commercial predetermination and explore the nuance between art, interventions and entertainment to stimulate a lively culture. Other key issues are: mediated interaction, content, participation of the local community, restrictions due to technical limits, and the incorporation of screens in the architecture of our urban landscape.

The conference aims at an interdisciplinary audience with the intention to exchange experiences and start a network to initiate future collaborations. Preparations of the event include the launch of an online discussion on the Urban Screen mailing list:

http://listcultures.org/mailman/listinfo/urbanscreens-l_listcultures.org

Mirjam Struppek

URBAN SCREENS 05 - Programme

DAY 1 - 23.09.05

09:30 – 10:00 screening / Doors open

10:00 – 11:40 Introduction / Keynote Lectures

Introduction: Jeroen Boomgaard, Mirjam Struppek
Moderator: Geert Lovink

Keynote speech by: Scott McQuire (Melbourne) and Lev Manovich (San Diego)

11:40 – 11:50 screening / 10 min Break

11:50 – 13:00 Shaping the Urban Mediascapes - Session 1

Moderator: Bastiaan Gribling

Contributions by: Christoph Kronhagel (Cologne), Peter Lavery (Australia), Vera Bühlmann (Basel)

13:00 – 14:00 screening / Lunch

14:00 – 15:30 Addressing the Social Value and Civic Culture through Participation - Session 2

Moderator: Scott McQuire

Contributions by: Elizabeth Sikiaridi (Amsterdam), Louis M. Brill (San Francisco), Perry Bard (New York), Frank Abbott (Nottingham)

15:30 – 16:00 screening / Tea Break

16:00 – 16:30 Two Project Sketches

Moderator: Mirjam Struppek

Contributions by: Valentin Tomic (Yugoslavia), Aziosmanoff (Paris / Issy-les-Moulineaux)

16:30 – 18:00 Opening the Commercial Use of Outdoor Screens - Session 3

Moderator: Rob van Kranenburg

Contributions by: Raina Kumra (Cambridge/MA), Vladimir Krylov (Moscow), Olga Barham (Amsterdam), Julia Nevárez (New York)

18:00 – 18:30 Screening

DAY 2 - 24.09.05

10:00 – 10:30 screening / Doors open

10:30 – 11:50 Future Technology of Outdoor Screens - Session 4

Moderator: Geert Lovink

Contributions by: Jürgen Meier (Leipzig), Florian Resatsch (Berlin), Jason Lewis (Montreal)

11:50 – 12:00 screening / 10 min Break

12:00 – 13:45 Artists Presentations

Moderator: Jeroen Boomgaard

Contributions by: Linda Wallace (Amsterdam), Roberta Alvarenga (Sao Paulo), Karen Lancel (Amsterdam), Franck Ancel (Paris), Wolfgang Strauss (Germany)

13:45 – 14:30 screening / Lunch

14:30 – 16:15 Experiences with New Content Creation and Curation - Session 5

Moderator: Bill Morris

Contributions by: Jan Schuijren (Amsterdam), Kate Taylor (Manchester), Anthony Auerbach (London), Arseny Sergeev (Yekaterinburg), Sabine Gebhardt Fink (Zurich)

16:15 – 17:00 Keynote Speech

Mike Gibbons, BBC (London)

17:00 – 17:30 Screening

DAY 1 - 23.09.05

09:30 – 10:00

Screening / Doors open

[STRICTLY PUBLIC] - Documentation about the artist group's work on Urban Screens (30 min)

10:00 – 11:40

Introduction / Keynote Lectures

Introduction: Jeroen Boomgaard, Mirjam Struppek, Moderator: Geert Lovink

The Politics of Public Space in the Media City

Scott McQuire, Melbourne

Paul Virilio argues, public space gave way to public image, shifting the location of the public domain from streets to domestic display terminals. But what happens when the screen leaves home and moves back into the city? Modern Public domain is no longer simply streets and plazas. Nor is it defined solely by electronic media space. It emerges in complex interaction of material and immaterial spaces. I want to trace different conceptions of public space, asking what forms of access and interaction might support 'democratic' public space in hybrid spaces of contemporary media cities.

Urban Media Surface: First Steps

Lev Manovich, San Diego

Living your life in the modern city, you constantly interact with multiple UMI (Urban Media Interface) - from the small screen of a cell phone to a large screen of a public electronic billboard. What are the most aesthetically daring examples of UMS (Urban Media Surface) designs so far? How is our experience of a spatial form (i.e. architecture) is affected when the form is covered with dynamic and rich multimedia information? What are the historical precedents of the UMS phenomena and what can we expect in the future? A report from the squares and the research labs.

11:40 – 11:50

Screening / 10 min Break

Sebastian Bodirsky - Ruckkanal (8.47 min)

11:50 – 13:00

Session 1

Shaping the Urban Mediascapes

Architecture has always been a communication tool. Slowly but surely, our media saturated culture has changed the image of the city and its urban landscape. More than ten years after Nouvel, Venturi and Ito have coined the vision of "media buildings" - the architecture in the information society, what is the current relation between architecture, media and public space? What are the contemporary views on designing the fusion of new technology and the cityscape in order to visualise the urban information flows?

Moderator: Bastiaan Gribling

Media Facades in the Context of Urban Scale

Christoph Kronhagel, Cologne

In 2004 the ag4 mediatecture company realized a 300 sqm transparent media façade for the headquarter of the mobile phone carrier T-Mobile in Bonn. In front of a glass façade an external construction with integrated light emitting diodes had to be installed without disturbing the panoramic view from inside. The transparency of this medium allows a deliberate interaction of architecture and electronic media, provoking a new scale in urban development - the question of perception of moving pictures in urban space. The perception depends on the dimension of a media façade. Valuable technologies and media conceptions that synchronize with the cultural nature of the city are needed.

Integration of Screens in Architectural and Urban Design

Peter Lavery, Australia

An overview of urban redevelopment in Brisbane, Australia on a former army barracks site with differing screens informing the architectural design of building surfaces as public art spaces. Identifying different publics including commuters, specific groups in public spaces, and a newly forming residential community in a distributed environment using large screen interactivity in community development. University / government partnership in urban redevelopment and leveraging government policy on public art to create an urban screen environment.

Intelligent Skin. Houses that Oikoborg

Vera Bühlmann (in collaboration), Basel

"Intelligent Skin" develops a media façade as an expressive membrane of houses as organisms with proper individualities. Such organismising-personing-houses will develop an own "Lebenswelt" due to their sensitivity and sensuality, intelligence, and memory. With people parasiting their proper milieus, communicational spheres might evolve into new hypercycles. What would it feel like to live in a city where houses court each other in springtime?

13:00 – 14:00

Screening / Lunch

News - Output 3 (26 min) CS to NDSM and back, video-tryptich with an inherent time lapse

14:00 – 15:30

Session 2

Addressing the Social Value and Civic Culture through Participation

Mediated interaction and confrontation with fellow citizens can create new forms of civil culture and responsible use of public space. How can we change from consumer entertainment to participation for a wide range of users, allowing them to be involved in the production of space? Can we strengthen the long-term value of local identity and cultural diversity through open access to screens? "Screening platforms" could give the urban society the chance to engage with local culture, social integration, education and political discourse etc.

Moderator: Scott McQuire

Soft Urbanism: Public Urban Media

Elizabeth Sikiaridi (in collaboration), Amsterdam

The presentation focuses on concepts, applications and projects for urban screens. It addresses the changes of public urban space due to medialisation and develops scenarios for the interplay of the public urban space and the public media domain, for the creation of urban hybrid spaces. A series of projects are presented. "Soft Urbanism", a new interdisciplinary field of design, exploring the dynamic interaction of urbanism and the space of mass media and communication networks, is introduced.

Urban Video Displays as the New Voice of Public Communications

Louis M. Brill, San Francisco

How have communities integrated LED video signage into public spaces? How do the dimensions of art & entertainment as expressed through video displays transform a civic public space and a digital display into a singular location that enhances the value of that space as a tourist or community destination? This presentation will view the integration of the public video sphere in use within certain shopping malls, parks and building structures where large screen video has become an identity beacon in creating digital public space.

The Shape of Content on the Urban Screen

Perry Bard, New York

Is it possible to use the urban screen to address a gap mainstream media creates? I will describe two video interventions done in collaboration with community groups who have little access to technology and discuss the problems in accessing the technology, problems with the kind of technology provided when it is provided, sustainability of such endeavours, participation, audience response. These projects were initiated as an alternative to mainstream media. They are about voice, representation, about using the dominant technology to subvert its most obvious efforts.

Beaming and Streaming: Developing Infrastructure for an Urban Screen through the Creative Collaborations Project

Frank Abbott (in collaboration), Nottingham

Creative Collaborations is an example of building creative networks and collaboration for screen content using a DIY approach. We will describe and illustrate how examples of the development of links through new display technologies can feed into an urban screen project nurturing emerging relationships between active cultural production and cultural consumption. A partnership between Nottingham Trent University and The Broadway Media Centre, Nottingham.

15:30 – 16:00

Screening / Tea Break

Wineke Gartz - River Walk (28 min) Part of the project "Men become Flowers", created during a stay in Japan, 2003-2004

16:00 – 16:30

Two Project Sketches

Moderator: *Mirjam Strupek*

The Art of Interaction, Love Connection and Global Culture Broadcast

Valentin Tomic (in collaboration), Yugoslavia

People, outdoor LED screens and the Internet multifunctionally linked in one coherent, urban entity by three different approaches. As a cultural exchange wherein artwork and creativity make themselves approachable to a broad audience, the first project offers a unique chance for artists to present their work all over the world. Similarly, the second project aims to make people more socialised in the public space through SCAN art points in front of LED screens. The third offers a daily concept of astrological counselling using LED screens, supported by a web site.

1er contact - a Festival of Interactive Art in Public Space

Florent Aziosmanoff, Paris / Issy-les-Moulineaux

The "1ER CONTACT Festival" is an open-air exhibition in the heart of the city, in Issy-les-Moulineaux (South suburbs of Paris). Interactive installations are displayed in the public space using specially designed multimedia urban furniture with integrated digital screens. "1er Contact Festival" is organised by Le Cube, Digital Art Center, and the Town of Issy-les-Moulineaux. www.festival-1ercontact.com

16:30 – 18:00

Session 3

Opening the Commercial Use of Outdoor Screens

New advertising strategies constantly improved ways of addressing the audience in public space. Currently, there is a growing interest in exploring the potential of non-commercial uses of the screening infrastructure. Which economic factors now open the "moving billboards" for alternative content? Does this generate additional value for its operators and "users"? What are the challenges for newly formed public-private partnerships?

Moderator: *Rob van Kranenburg*

Art vs. Advertising – Comparative Use of Corporate Screens for Video Art

Raina Kumra, Cambridge, MA

The history of the use of video in the city for retail purposes, the economic factors for displaying commercial pieces vs. art, examples of video art on the rise with non-commercial motivations. I examine which companies seem more open to lending time on their screens to artists and why...

Social and Cultural Aspects of Outdoor Video Technology

Vladimir Krylov, Moscow

"Moving billboards" were introduced to cities to compete with traditional advertising means. They quickly acquired another important feature: outdoor public address system. Informational and entertainment blocks add value to advertising content and increase the significance of outdoor networks for both federal and municipal authorities and national and local advertisers. What are the challenges to new public-private partnerships?

Commercial versus Public Service Applications

Olga Barham, Amsterdam

Olga Barham, Marketing Manager Media, BU Philips Vidiwall will talk about the company's experiences of dealing with screens and Philips interest in outdoor public spaces across the world.

Token Screens or Opportunity for Difference? Art Screens and the Branding of the City

Julia Nevárez, New York

This presentation seeks to explore the use of billboards and/or screens in public space, specifically Times Square, NYC. Billboards with art content will be examined to illustrate the branding of the city to attract a professional class of residents and tourists, and issues of disparity represented in public space will be commented.

18:00 – 18:30

Screening

Floor Meijers-Vuur (15 min) 6 cameramen document the making of a fire

DAY 2 - 24.09.05

10:00 – 10:30

Screening / Doors open

Fred Fröhlich - Documentation of the project: JA!! (1.11 min) In 24 cities on 44 led screens in Russia

10:30 – 11:50

Session 4

Future Technology of Outdoor Screens

How far are we from visions like "minority report"? Which technical limits currently exist to the possibilities of Urban Screens and which technologies will influence the future development of the urban media sphere? Looking at the evolving cooperative content production techniques in the digital world it might be a challenge to connect them with the real space through the use of urban screens.

Moderator: Geert Lovink

Media-Facades: Use, Mutation and Technologies

Jürgen Meier, Leipzig

Examples of experimental media facades and their concepts generated in the 1990s show the process of mutation of public media. Different levels of research were put into test in matrix and video façades. Artists and technicians are looking for grounds and borders of content, technologies and interfaces. Users are able to move in virtual surroundings and translate their action into colour façade light and network traffic. Media architecture creates rhizomatic spaces between real life commerce and networking content, while investors are looking for simple broadcasting solutions within an urban context.

Future Urban Screens - New Concepts for Urban Screens

Florian Resatsch (in collaboration), Berlin

Various projects recently showed that passers-by suffer a lack of attention to public screens in public space regardless their size and content. Two recently developed concepts show possible ways to grab people's attention by using new ways of interaction or new points of view. The screens in "Urban Moves" use cameras and information technology to directly interact with passers-by whereas the concept "Urban SubScreens" deals with new ideas to place screens and lets people choose how to interact.

CitySpeak : From Private Expression to Public Performance

Jason Lewis (in collaboration), Montreal

CitySpeak is a platform for creating digital graffiti. Participants use CitySpeak to engage in P2P (private to public) interactions, where private modes of communication drive public displays onto a particular location. Text messages sent by cell phone and mobile browsers are combined with real-time location-based data such as news headlines and weather conditions, and then projected into the location using the NextText text visualisation software. The resulting interaction is a multivalent exchange between individual participants, participants as a group and the location itself.

11:50 – 12:00

Screening / 10 min Break

Meeus van Dis - City window (10 min) Video-tryptich about the city within the city

12:00 – 13:45

Artists Presentations

Moderator: Jeroen Boomgaard

Architectural Media Space

Linda Wallace, Amsterdam

Designing for what I term 'architectural media space' requires new ways of thinking — how much commitment do passers-by have to following narratives inside the frame or across multiple screens, and what kinds of assumptions can one make about the kinds of people passing, in dialogue with their mind's thoughts in all kinds of languages — these are the some of the issues I addressed in my PhD and in the works Eurovision and LivingTomorrow, recently staged in Amsterdam. The latter was conceptual prototype research into the potential of high-resolution video running via a database/server over the network to three screens, whereas the former prototyped the idea of multiple streams into single-frame templates. Both works addressed narrative and visual form.

(Tele)interventions in Hybrid Public Spaces

Roberta Alvarenga (representing Giselle Beiguelman), Sao Paulo

This paper will address some of the teleinterventions that Giselle Beiguelman did between 2002 and 2004 using commercial electronic billboards for open public streaming by the Web and via SMS and MMS. These projects are: Did your Read the East?, Egoscópio (both from 2002), Poétrica (2003, 2004) and esc for escape (2004).

Stalk Show

Karen Lancel (in collaboration), Amsterdam

StalkShow deals with threat of unsafety and isolation. A backpack with laptop/touch screen is carried through public spaces. Being surrounded by the audience you are invited to touch the touch screen and to navigate through an archive of texts about threat of unsafety and isolation. The texts derive from the Internet, written by people living in isolation, like a prisoner, a nun, a pilgrim, a digipersona. By web cam and wireless Internet connection, your live video portrait appears with the text on a large projection screen in the same public space.

Être = Réseau: From scenography to planetary network

Franck Ancel, Paris

Since the attacks of 9/11, Franck Ancel has set up an interactive triptych mixing "architecture-image-technology" on 20th century heritage sites. In 2002, he put it in the Le Corbusier/Xenakis convent; in 2003 in a classified theatre in Catalogne; and in 2004 on the screen of Montparnasse Tower in Paris. Franck Ancel challenges the viewer outside traditional frontiers, by projecting a setting of a network of information on screens.

Energy Passages – Reading and (De)Scribing the City

Wolfgang Strauss (in collaboration), Germany

The project "Energy Passages" reproduces linguistic spaces of the city in form of a data flow. Hundreds of catchwords processed from local newspapers appear in a projected "information flow" and are spoken by artificial computer voices. As soon as passers-by select individual words, thematically related networks of terms start to perform in this flow, which can also be experienced as an audiovisual echo. Text and language is thus detached from its linear context and staged as a medial reading in urban space.

13:45 – 14:30

Screening / Lunch

Brian McKenna - Panaroma (15 min) A series of short experimental vignettes in super-super wide format.

14:30 – 16:15

Session 5

Experiences with New Content Creation and Curation

Extending the timeslots on outdoor screens for non-commercial content requires investigation of new strategies and cooperation in content production. What can be learned from recent practical experiences and evaluation studies with new and old cultural content for urban Screens? Going into public space we face issues like a transient audience, visual and sonic competition and the issue of censorship. How can be dealt with the existing commercial domination and the nuances between art, interventions and entertainment to stimulate a lively culture?

Moderator: Bill Morris

Curating the Zuidas Urban Screen

Jan Schuijren, Amsterdam

In co-operation with the city of Amsterdam, the Zuidas Virtual Museum, SKOR and Faircom will install a permanent video screen for cultural programming at the Zuidplein on Amsterdam's South Axis. Jan Schuijren is commissioned to curate the screen and will introduce his ideas for this new Urban Screen.

Audiences on the Move - The Bigger Picture

Kate Taylor, Manchester

The Bigger Picture curates and commissions moving image artwork for a big screen in Manchester, UK. This presentation will address the challenges of negotiating a relationship between a non-immersive exhibition point and a transient audience in a public space. Following experiments with content and scheduling it will encourage the possibilities of touring, simultaneous screenings and large scale commissions via the development of distribution networks with other public screens.

Video as Urban Condition

Anthony Auerbach, London

Reflecting on how video becomes part of the urban fabric and on its mutability -- sliding between fact and fiction, entertainment and persuasion, urban fantasy and reality-TV, art and activism, surveillance and control -- I will consider 'urban screens' in the broad sense. I will examine contemporary shifts in what may be called the 'relations of representation' mediated by video technologies, that is to say: the culture and politics of video as it emerges in various urban contexts. <http://www.video-as.org>

Outvideo - International Video Art Festival in Public Spaces

Arseny Sergeev (in collaboration), Yekaterinburg

The festival OUTVIDEO is carried out for the second year in a row on the network of 8 outdoor video screens in Yekaterinburg (Russia). The peculiarity of the festival is that we show the video art pieces as advertisement. Short, 30-second-long silent video art pieces are broadcasted in common advertisement blocks every 5 minutes. We change the rules of the game. Introducing Video Art into the public environment as advertisement, we create favourable conditions for active perception - "consumption" - of contemporary art by an unprepared public. The strategy of the festival is to use the temporary intervention of contemporary art as the foundation for its future constant presence in the public environment.

The Signing Operations of the Schaulager Screenings

Sabine Gebhardt Fink, Zurich

The focus of my case study of the screenings at the Schaulager is their function, character, nature and qualities as spatial-social sign, an aggregate of meanings, which I maintain is based in both material aspects and social conventions. I am working with the notion of a signing-situation. One the one hand, I will consider the material placement and human use of the entrance-area with the screens on the level of affectedness, articulation and understanding; in using a phenomenological model for interpretations. On the other hand, I will explore the discourses and actions in the cinematographic display zone by means of a geosemiotic case study.

16:15 – 17:00

Keynote Speech

Two Years Public Space Broadcasting in the United Kingdom

Mike Gibbons, London

PSB brings 24-hour non-commercial content to the city centres, animating public spaces; helps provide an event programme for local community and is a information notice board for the 21st century. PSB is a partnership between BBC, Philips and the local Government to provide the hardware working together with a creative programme linking arts, film and video groups in the screen's catchment area. The lecture reviews the lessons learned by BBC and the project members and paints a picture of future development.

17:00 – 17:30

Screening

News - Output 1 (endless) Endless film leader. Music composed by Jesse Koolhaas

URBAN SCREENS 05 – Speakers' Biographies

Frank Abbott, Dr. Jim Shorthose, Jez Noond

Frank Abbott currently works as a Course Leader for Creative Collaborations MA at Nottingham Trent University. He has previously worked as a writer director for film and television and has created multi media installation projects. His recent work has been in digital performance and the development of the Creative Collaborations project.

Dr James Shorthose is short course programme leader for Creative Collaborations at Broadway Media Centre. He has written extensively on the emerging development of independent and DIY cultural sector in the UK, and the implications that these new emerging forms have for cultural, political and economic exchange.

Jez Noond is a Senior Designer with AIMS Solutions, a Nottingham creative industries company producing interactive visualisation products. Noond also has a research background and has published at an international level on the use of virtual environments for industrial application. www.creativecollaborations.blogspot.com, www.broadway.org.uk, www.moonradio.co.uk

Roberta Alvarenga representing Giselle Beiguelman

Roberta Alvarenga writes on the relationships between art, science and technology for several media, including the NY Arts Magazine. From 2000-2005, she studied Digital Media Art and Technology at the Catholic University of São Paulo. Roberta was awarded a project scholarship from CNPQ for Ambientes Inteligentes, which enabled her to study New Media Robotics and Interactive Installations at Ohio State University - OSU, Art and Technology Department during 2004.

Giselle Beiguelman is a new media artist and multimedia essayist who teaches Digital Culture at the Graduation Program in Communication and Semiotics of PUC-SP (São Paulo, Brazil). Her work includes the award-winning *The Book after the Book* (1999) and *Egoscópio* (2002). She has been developing art projects for mobile phones, praised by many media sites and the international press. Her art involves public access, using the web, SMS and MMS, and online streaming for electronic billboards. Beiguelman's work has been presented in various international venues and publications on digital art.

www.desvirtual.com, www.poetrica.net

Franck Ancel

Franck Ancel lives and works in Paris. He has been probing technology for more than fifteen years. He has traced the development from the avant-garde artists of the last century to the recent mutations of creation on a planetary scale. Ancel has organised and coordinated symposiums, expositions, and performances in cooperation with associations and institutions. He aims to challenge the viewer outside of traditional frontiers, by projecting a setting of a network of information on screens. At the same time, he analyses this technique on a more theoretical level in his texts and talks. www.franck-ancel.com

Anthony Auerbach

Anthony Auerbach has demonstrated specific approaches to questions of knowledge, identity and the interpretation of urban geographies through his art works. His MA Advanced Architecture project explored the uses of video in the interpretation of specific sites and the development of urban conjectures. His PhD study, titled *Structural Constellations*, examined the signification of knowledge and the rhetoric of modernism in relation to the drawings of Josef Albers. He has been involved in several collaborative activities such as the International Necronautical Society (INS), and the organisation of an international visual arts programme for the Austrian Cultural Forum London. Furthermore, Auerbach is the organiser of "Video as Urban Condition". www.video-as.org, www.vargas.org.uk

Florent Aziosmanoff

Florent Aziosmanoff is a multimedia author, cofounder and editorial director of ART 3000 and the publication NOV'ART. He is Art Director for the CUBE in Issy-les-Moulineaux, centre for the digital arts. A trained psychosociologist, he has been a producer and curator in the area of art and new media and director of the General States of Interactive Writing, design, ICT in developing countries, and e-government. www.festival-1ercontact.com, www.lesiteducube.com

Perry Bard

Perry Bard is an artist who works with electronic media and lives in New York. She has done temporary public art projects including a mobile billboard in New York City, large screen public video installations at the Staten Island Ferry Terminal Building in New York, at the Hotel Cristal in Bialystok, Poland, at the JVC Video Store in Sofia, Bulgaria and Market Square in Middlesbrough, UK, and public sculptures at Petrosino Park, Snug Harbor, NY. She has exhibited internationally. Her work has been reviewed in several international Art magazines, and is in the collections of the Canada Arts Council, the Frac des Pays de la Loire, the Southeast Museum of Photography, and is featured in *Digital Currents: Art in The Electronic Age* by Margot Lovejoy and in *Die Anthologie der Kunst* by Jochen Gerz.

Olga Barham

Olga Barham is the Marketing Manager Media for Philips Vidiwall BU. She has a Master of Science (MSc) degree in Management and Marketing from the University of Lodz in Poland. Within her role at Philips Vidiwall she is involved in the development of new strategies connected with the innovative use of Philips Vidiwall technologies in outdoor locations. She has played a key role in the creation of the City Screen concept, which utilises the screening infrastructure for non-commercial uses and is currently looking at ways to enhance this network to allow public interaction. www.philips.com/vidiwall

Louis M. Brill

Louis M. Brill is a journalist with a specialty of media coverage of electronic signage as an outdoor communications medium. He has written extensively on this subject since 1992, and has followed its emergence as a public communication format for outdoor advertising, sports and entertainment and business communications. Brill is currently a Contributing Editor of *New Media Technology* at *Signs of the Times* magazine, the leading magazine in the United States on indoor/outdoor sign design. He also writes for *SEGD design*, a trade magazine for environmental graphic design and for the webzine www.signindustry.com. Brill's journalistic coverage explores all aspects of electronic displays including fabrication, installation, content development and community impact of these sign systems as a social dynamic of public space. www.signindustry.com

Vera Bühlmann & Prof. Andreas Wenger

Vera Bühlmann, born 1974 in Aarau, Switzerland. Studies in English Language and Literature, Philosophy and Media Studies at the Universities of Zurich and Basel, Switzerland. Since 2002 scientific researcher at the University of Applied Sciences Basel, Department HyperWerk (www.hyperwerk.ch), Department Interior Design (www.fhbb.ch/in3) and since May 2005 at the Institute for Applied Research and Development at the University of Art and Design Basel. Her fields of research include semiotics, media philosophy (virtuality and interactivity), event philosophy and complexity. Vera is currently working on a PHD Project "Inhabiting Media" at the Institute for Media Studies of the University of Basel. www.verabuehlmann.ch/is

Prof. Andreas Wenger is Head of the Department Interior Design of the University of Art and Design in Basel. Since 2003, he is also senior lecturer for architectural design. Andreas is the initiator and head of the research project "intelligent skin" (since 2004), supported by the Swiss Federal Committee for Technology and Innovation (KTI). In 1992, he founded Anarchitekton, an architectural office for explorations into new practices of process-oriented design. The focus on processuality results from the integration of cultural, ecological, social and technological considerations. Previously, Andreas held an assistant position at the Institute for Architecture and Urbanism (ORL), ETH Zurich.

Dr. phil.I Sabine Gebhardt Fink

Post-Doctoral Research Associate ICS, Institute of Cultural Studies in Art, Media, Design / Zurich, CH

Sabine Gebhardt Fink taught courses in art history, theatre studies, philosophy, and German literature at the University of Basel and the University of Munich from 1986 – 1992. In 2002, she obtained her Ph.D. at the Department of Art History, University of Basel. In 2003-2004, Sabine was part of the Core Research Team, an interdisciplinary research project (HGK Basel) supported by the Swiss National Science Foundation (SNF) on the subject of "perform space: space as process". Since 2005, she is Associate Professor in Performance Studies, HGK Basel. Sabine is the co-founder of Performance Index, and works as a curator and author in the field of contemporary art. From 2004 onwards, she has been working on a research project titled "The Environmental Place: Body Action, Architecture and Space Discourses in Contemporary Art" as a post-doctoral research associate at the University of Art, Media and Design in Zurich. www.perform-space.net, www.schaulager.org, <http://ics.hgkz.ch>

Mike Gibbons

Chief Project Manager, BBC Live Events

Mike works with Bill Morris for BBC Live Events across a wide range of projects. In addition to managing the Public Space Broadcasting Project, working with Philips and other partners including the local BBC broadcasters, the department that Gibbons works for produces events with the various TV, Radio & Online networks plus special projects for other individual areas of the BBC. In 2005, this included the Live 8 concert; the national UK event on the 60th Anniversary of VE Day; road shows and concerts for BBC Asian Network; a specialist Africa music project and, coming up, the annual concerts for the Last Night of the BBC Proms in cities across the UK called Proms in the Park. Among other activities, Mike is a theatre musical director and plays in a swing band.

Christoph Kronhagel

ag4 mediatecture company, Cologne

Christoph Kronhagel, Dipl.Ing Architect, is a founder of the interdisciplinary working bureau ag4 mediatecture company in Cologne. He established the term mediatecture in Germany. Since 1991 ag4 realizes projects between the actual loci and virtual worlds. In 1992 the idea of the transparent media façade was born, which elaborated in a lot of variations in technology and content. The ag4 mediatecture company is building media facades as a general contractor world wide, and as well creates and manages the individual content on the long term. www.ag4.de, www.mediafacade.com

Dr. Vladimir Krylov

Vladimir Krylov has been working with informational electronic systems since 1992. He assembled and commissioned more than 50 large outdoor video systems of various manufacturers and designed video commercials for outdoor screens. Currently, he is active in R&D on electronic informational systems based on LED technology. Since 2001, Vladimir is Director of the Laboratory for Internet and Video technology at the R&D IT Moscow. He holds a Ph.D. in technical sciences and specialises in informational systems in public spaces. He is chief editor and creative director of the webzine www.screens.ru and works as R&D Director in CityVision Holding. www.screens.ru

Raina Kumra

Inspired by alternate methods of image display, framing and embedding architecture with layers of video, Raina Kumra creates engaging video immersion environments. During the past 2 years, she worked as a producer and broadcast designer at a New York advertising agency and served one year at Newsweek online as a digital media producer. Raina received her film degree from Boston University, a Masters from NYU's Interactive Telecommunications Programme and is currently pursuing digital media and kinetic architecture based research at the Harvard Design School.

Karen Lancel & Hermen Maat

Using electronic communication devices, Lancel and Maat experiment with new art forms for social cohesion, connecting social experiences in the virtual and the physical space. In their performances and installations, in which they invite the audience to participate, they use a combination of online and offline media. Their projects are designed for city public spaces, including train station halls, airports, museum theatres, universities, construction sites, and city centre squares. Lancel & Maat question the changing perception of the public space and notions of community and research the relation between individual identity and social structures. Installations are based on the tension between the definition of boundaries of an own identity, and the sharing of a collective space. www.xs4all.nl/~lancel, www.xs4all.nl/~maat

Prof. Peter Lavery

Over the last 5 years, Peter Lavery has been closely involved with the conceptual development of the creative industries precinct design and its programme implementation. He is currently Project Leader of the Creative Industries Network Programme in the Australasian Cooperative Research Centre for Interaction Design. Specific interests include screen based public artwork and distributed work in community and exhibition space settings. With a discipline background in theatre he has acted, directed and produced, and contributed to arts education and cross-disciplinary projects employing digital media at state and national levels. www.interactiondesign.qut.edu.au/projects/acin.htm

Jason Lewis, Cobber Liu, Maroussia Levesque

Concordia University and Mobile Digital Commons Network

Jason Lewis is a digital artist and technology researcher whose work revolves around experiments in visual language, text and typography. His other interests include computation as a creative material, emergent media theory and history, and methodologies for conducting art-led technology research. His work has been featured among others at the Ars Electronica Center, ISEA, SIGGRAPH and the Society for Arts and Technology, and has been supported by various institutions. Jason is currently an Assistant Professor of Computation Arts at Concordia University, where he founded and directs Obx Labs for Experimental Media.

Zehuan Liu is doing his B.S. in Computer Science at Concordia University, Montreal and also participating in the Cooperative Education programme. After studying Computer Science at Tianjin University of Technology in China he worked as software developer and project manager for 5 years and was also a database analyst for several enterprise management systems. He presently works as a Java programmer and software architect for wireless communications at Obx Labs for Experimental Media at Concordia University. He has a passion for Object-Oriented system design, web architecture design and game programming.

Maroussia Levesque, computational arts student, is more interested in politics than computers, but tries to reconcile both through www.elaborate.ca. Her involvement in hip hop and community work in Brazil and Canada is motivated by the potential of subcultures as social emancipators, the tension between local and global, as well as a potentially revolutionary stance against the current order. She is a freelance journalist and her current interests involve critical urbanism, interactive typography and the fight for commonly owned bandwidth.

Prof. Lev Manovich

Lev Manovich is Professor at the Visual Arts Department of the University of California (San Diego) where he teaches new media art, theory, and criticism. His publications include *The Language of New Media* (2001) and over eighty articles. His most recent large-scale project is the DVD "Soft Cinema: Navigating the Database", which was released by MIT Press in May 2005. Manovich directs the Lab for Cultural Analysis, affiliated with CALIT2. www.calit2.net, www.softcinema.net, www.manovich.net

Dr. Scott McQuire

Scott McQuire is a senior lecturer in the Media and Communications Program at the University of Melbourne. He has written and lectured widely about art, visual culture and new media. He is the author of several books including *Crossing the Digital Threshold* (1997), *Visions of Modernity* (1998), *Maximum Vision* (1999), and *The Media City* (forthcoming 2006), and is the co-author of the art book *The Look of Love* (1998). In 2004 he co-convened the "Empires, Ruins + Networks" conference at the Australian Centre for the Moving Image in Melbourne and is co-editor of "Empires, Ruins + Networks: The Transnational Agenda", which will be published by Melbourne University Press later this year. www.mediacomm.unimelb.edu.au

Jürgen Meier

Jürgen Meier is a media artist, based in Leipzig since 1991. Since 1995 he has been working on media architecture projects such as VEAG Mediafaçade, and DIGITALE HAUT in Hamburg and Munster. His practices of media architecture lead to research projects in cooperation with universities and the industry in the field of content management and media technology. From 2002 onwards, he has been developing Borges-virtuell, an interactive real-time interface to visualise rhizomatic topologies, and the LICHTschwarm project, which transfers the results of Borges-virtuell into network technology. The first LICHTschwarm became operational in Kassel in July 2005. During 2002-2004, DIGITALE HAUT TOOLBOX was developed as a real-time visualisation and programming tool for light- and media installations in public spaces. www.digitalehaut.de, www.innovationswerkstatt-wireless.de

Julia Nevárez

Julia Nevárez obtained her Ph.D. in Environmental Psychology at the Graduate Center of the City University of New York. Currently, Julia is an Assistant Professor in the Sociology and Anthropology Program at Kean University, New Jersey. Her research focuses on urban issues, globalisation, urban development, public space and, most recently, techno culture.

Florian Resatsch, Daniel Michelis, Prof. Dr. Thomas Schildhauer, Thomas Nicolai, Corina Weber

Institute of Electronic Business e.V., UDK Berlin

Florian Resatsch is currently working as a research assistant at the Institute of Electronic Business e.V. in Berlin. His main research focus is on ubiquitous computing communication infrastructures in public spaces. Resatsch participated in the creation and conception of BlueSpot, an advertising and shopping portal system, which was implemented in a major shopping area in Berlin in collaboration with a street furniture and outdoor advertising company. Florian studied business administration at the University of Augsburg and worked for several major international companies in information technology departments.

Daniel Michelis, born in 1976, works as research assistant at the University of the Arts in Berlin, Germany. He has taken part in several international conferences, such as the 6th International Browserday (Contribution: Browsing the Air) or the ISEA2004 (Contribution: hypertagging - Floating Thoughts). His research focus is the emerging field of ubiquitous computing, which he is exploring with his PhD at the Institute of Media and Communications Management at the University of St. Gallen, Switzerland.

Thomas Schildhauer is professor at the University of the Arts in Berlin and executive director of the Institute of Electronic Business (IEB). Founded in March 1999 on the initiative of companies and scientists, the IEB is characterised by integrated research and academic education in the field of Electronic Business. Since 2002, Thomas Schildhauer is teaching the Executive MBA Business Engineering course at the University St. Gallen. During 2001, he collaborated on research with the MIT, Boston. In 2003, Thomas was Visiting Professor at the Edith Cowan University in Perth, Australia.

Thomas Nicolai is research assistant at the institute of media and communication management at the University of St. Gallen, Switzerland. His major research focus is on technical aspects of ubiquitous computing and the augmented product sphere.

Corina Weber studies Electronic Business at the UDK Berlin with a focus on mobile computing and mobile business. Her research interests include innovative mobile applications for mobile carriers and success factors for e-business.

www.ieb.net, www.bluespot.de

Jan Schuijren

Jan Schuijren studied sociological studies and did a post-graduate in new media. He worked with the Netherlands Media Art Institute, Montevideo/Time Based Arts, in Amsterdam until 2001. Currently, Schuijren is working as an independent curator, developing and presenting exhibitions, film and video programs and media art projects for and in collaboration with international venues. In 2003, he joined the Netherlands Foundation for Visual Arts, Design and Architecture in Amsterdam as member of the awarding committee for individual artist grants. He recently presented the international group exhibition 'Drawn by Reality, Encapsulated in Life' in Pittsburgh PA, USA: and is taking part in the curatorial team for the 7. Werkleitz Biennial in Halle, 2006. He is assigned to curate the new screen at Zuidplein on Amsterdam's South Axis. www.drawnbyreality.info, www.werkleitz.de

Arseny Sergeev & Nailya Alahverdeiva

Arseny Sergeev is curator, artist, and art director of the NGO "ART IN PRO" (Art in Progress), and editor of the magazine "On/Off". In 1995, he graduated from Ural State Architecture and Fine Art Institute as a master of mural painting. From 1999 until 2004, he was art director of the Yekaterinburg branch of the National Center for Contemporary Arts. Arseny lives and works in Yekaterinburg. Nailya Alahverdeiva is curator, artist, director of the NGO "ART IN PRO" (Art in Progress), and chief editor of the magazine "On/Off". She studied at Ural State University, faculty of Arts & Culture, with a specialization in art history. Nailya holds an international postgraduate degree from the Moscow Higher School of Social-Economic Sciences, Faculty of Art in the Cultural Sphere, with a specialisation in Management of Contemporary Art. June 2001 October 2004: Russia - UK. Arts Managers' Placement Programme 2001. Programme "Visiting Arts". Arts Managers' Placement Programme in "Arts & Business" (London). <http://uralncca.ru/outvideo>, www.artpolitika.ru/outvideo

Prof. Elizabeth Sikiaridi & Prof. Frans Vogelaar

Elizabeth Sikiaridi studied architecture and urbanism at the École d'Architecture de Belleville in Paris and at the Technical University of Darmstadt. Worked at the architectural office Behnisch & Partner in Stuttgart (project German Federal Bank in Frankfurt/Main, German Federal Parliament in Bonn). Partner of invOFFICE for architecture, urbanism and design, Amsterdam. Consultant to the Dutch government on "the use of space in the information/communication age". Professor at the University of Duisburg-Essen. Lecturing and publishing broadly internationally.

Frans Vogelaar studied industrial design at the Akademie voor Industriële Vormgeving Eindhoven (Academy of Industrial Design), and architecture and urbanism at the Architectural Association School of Architecture (AA) in London. He worked at the architectural and design office Studio Alchymia (Alessandro Mendini) in Milan and at the Office for Metropolitan Architecture (OMA/Koolhaas) in Rotterdam. He is a partner of invOFFICE for architecture, urbanism and design, Amsterdam. Frans also is a consultant to the Dutch government on the use of space in the information/communication age and Professor for Hybrid Space at the Academy of Media Arts in Cologne. www.khm.de, www.idensity.net

Wolfgang Strauss & Monika Fleischmann

Monika Fleischmann works as a media artist and scientist, and has been the head of the MARS Exploratory Media Lab of the Fraunhofer Institute for Media Communication since 1997. This research group designs experimental models of networked information spaces, new forms of communication, interface design, of transmission of information and of the development and implementation of game and learning objects based on digital media. Monika studied Fashion Design in Zurich and Fine Arts, Theatre, Game and Computer Graphics in Berlin. Her career comprised various exhibitions, awards, publications, lectures and teaching assignments in Germany and abroad. In 1992, Monika Fleischmann and Wolfgang Strauss were awarded the Golden Nica of the interactive art exhibition Ars Electronica.

Wolfgang Strauss is an architect, media artist and scientist. He works with old and new media and creates real buildings as well as electronic architecture, knowledge spaces and digital archives. He is head of R&D on human-machine communication at the MARS Exploratory Media Lab of the Fraunhofer Institute for Media Communication, and develops media architecture of time-based processes. Since 1987, he has produced a large number of media art and design works on the topics of mixed reality, networked information space and visualisation of knowledge in cooperation with Monika Fleischmann. Wolfgang studied architecture at the Hochschule der Künste Berlin. <http://energie-passagen.de>

Kate Taylor

Kate Taylor is the Big Screen coordinator at Cornerhouse, Greater Manchester's Contemporary Arts Centre. Since the launch of The Bigger Picture in October 2003, Taylor is responsible for programming and curating video art and short film on the Big Screen in Exchange Square, and developing the project via commissions and research. Taylor is also Co-Director of the Halloween Short Film Festival at the ICA in London, and has been working in short film and moving image exhibition since 1998, working for the British Council and onedotzero among others. www.biggerpicturemanchester.com, http://artsmagnet.blogs.com/bigger_picture_blog/, www.cornerhouse.org

Valentin Tomic, Valerija Tomic, Kristijan Topckov, Dusan Kalicanin

Valentin Tomic studied classic animation, art and installations. He produced TV advertisements, TV documentary films, video clips, and 3D animated short movies. From March 2003 to February 2004 he worked as a freelancer for the LEA Group producing short time animated clips. Since February 2004, he continues to work for LEA Group in the field of creation and conception of programme schemes for LED media and consultancy.

Dusan Kalicanin studied computer sciences and programming. He has worked as a programmer and journalist for 15 years and is the owner of the marketing agency "INTERACTIV". His artistic work includes VJ-ing, art direction, installations and projects in the field of new technologies. Dusan is a well-known VJ in his country and co-founder of the art organisation TECHNOCRATIA. He is also author and moderator of a TV program at National TV, Techno Magazine, the show "Fractal" on Radio Politika, and producer of many music videos broadcasted by MTV, VIVA, and MCM. Furthermore, Kalicanin is the chief editor of Metropolis, the first and only music TV station in Serbia and Montenegro.

Valerija Tomic studied at the Educational Academy Vrsac and is working as a teacher. Her areas of interest are scan art, design, photography, and cyber culture. She also has experience in counselling and organising workshops for children. Special school projects include: "Open Sensuality", "hEXPO International Festival of Self Organising Cultural Forms", and the 48. Festival of Yugoslavian Documentary Film.

Kristijan Topckov is studying Psychology at the University of Novi Sad. His areas of interest are psychology of communication and change, and astrology. His work experience includes counselling people that are dealing with stress, translating from Serbian and Hungarian language into English, teaching primary school children new learning techniques and basic English grammar.

Dr. Linda Wallace

Linda Wallace has a PhD from the Institute of the Arts, Australian National University (2003), on scholarship from the Advanced Computational Systems Cooperative Research Centre. Her video database work LivingTomorrow was launched in March 2005 at Nederlands Instituut voor Mediakunst in Amsterdam, after a yearlong artist-in-residency. Entanglements premiered at the Biennial of Australian Art (2004). Eurovision (2001), a conceptual prototype for streaming into templates from a database, was nominated for the image award at transmediale.03 in Berlin, and has been shown widely as has the earlier lovehotel (2000). Wallace has extensive international curatorial experience with exhibitions in Thailand, Malaysia, Germany, the UK, Singapore, India and Amsterdam. In 1999 she curated and produced the first exhibition of international new media artists' work in China, in Beijing. www.machinehunger.com.au

MODERATORS

Bastiaan Gribling

Citythoughts Architects

Bastiaan Gribling worked at MBM Architects, Barcelona from 1989 to 1992, where he did the planning of the Olympic Village, among other projects. Between 1992 and 2000, he was an urban planner for the municipality of Amsterdam, working on plans for the Inner City, Oostelijk Havengebied and IJ-Oevers. In the year 2000, he founded Citythoughts Architects together with Rowin Petersma; a multidisciplinary design office covering the field of architecture, urban planning and public design. Besides diverse commissions for private and public clients, they organise various activities on metropolitan issues. Current projects include Slow Speed City (on new ways of incorporating highways in the urban fabric), Suburban Scenarios (on art in the planning of Dutch Metropolis) and Mediapolis (on the mass media influencing the public realm of the contemporary city). <http://www.citythoughts.org>

Rob van Kranenburg

Rob van Kranenburg (1964) is an innovation consultant involved with negotiability strategies of new technologies, predominantly ubicomp and RFID (radio frequency identification), the relationship between the formal and informal in cultural and economic policy, and the requirements for a sustainable cultural economy. Currently, Rob is working part time at Virtual Platform, Dutch policy and network organisation for e-culture as a co-director, as well as teaching at the Amsterdam Medialab and at the HKU EMMA.

Bill Morris

Project Director, BBC Live Events

Bill started working at BBC as a news journalist, moving into radio and TV production and a number of Corporate and Management roles. As Project Director: Live Events, he oversees many of BBC's own major events including concerts, festivals, etc. Recent projects included Live 8, events to mark the anniversary of the end of the Second World War, the London Olympic bid and The Queen's Golden Jubilee. Bill and Mike Gibbons have pioneered the use of giant video screens over the last three years extending their use beyond major events into the Public Space Broadcasting network now being established throughout the UK. Bill has held a number of Industry roles including Chair of the UK Radio Academy and serving on a number of committees for the European Broadcasting Union.

CHAIRS AND ORGANISERS

Jeroen Boomgaard

Jeroen Boomgaard is Professor of Art and Public Space at the Gerrit Rietveld Academy/University of Amsterdam. He also teaches at the Faculty of Architecture of Eindhoven Technical University. In 2004, he published a collection of essays on art and public space, titled A Year in the Wild. In 2003 he co-edited (in collaboration with Bart Rutten) a book on video art in the Netherlands: The Magnetic Era. Video art in the Netherlands, 1970-1985.

Esther Deen

is an art historian, graduated at the University of Amsterdam with a thesis on the work of Daniel Buren and Ed Ruscha. She works for the Art and Public Space Department, which is part of the Gerrit Rietveld Academy and the University of Amsterdam. She currently organises the symposium 'Artist strategies in Public Space' this autumn in the Stedelijk Museum. She is also involved in the project 'Suburban Scenarios', commissioned by Citythoughts Architects.

Geert Lovink

Geert Lovink is a Dutch-Australian media theorist and activist. Since 2004, he is associated / research professor at the University of Amsterdam and Hogeschool van Amsterdam. In this capacity, Geert founded the Institute of Network Cultures. He received a PhD at the University of Melbourne in 2003. He is a co-founder of the Amsterdam-based free community network 'Digital City' and the support campaign for independent media in South Eastern "Europe Press Now". Since 2000, he is a consultant/editor to the Waag Society (Amsterdam) and to the Sarai New Media Centre (Delhi). Geert is (co-)organiser of numerous conferences and festivals, and the founder of Internet projects such as Next Five Minutes, Nettime, Tulipomania, Discordia, Fibreculture, Incommunicado and Free Cooperation. He published the books Dark Fiber (2002), Uncanny Networks (2002) and My First Recession (2003). www.networkcultures.org, <http://laudnum.net/geert/>

Sabine Niederer

Sabine Niederer is researcher and producer at the Institute of Network Cultures in Amsterdam. Sabine Niederer graduated in 2003 as an art historian at Utrecht University, with a thesis on manipulated art photography from Dada – now. In 2003, she worked as producer of the international games conference Level Up. From 2001-2004 she worked as curator of Hoogt4, the platform of film-related arts at film theatre 't Hoogt in Utrecht. Until recently she taught (media) theory at the Willem de Kooning Academy in Rotterdam. Sabine Niederer is one of the editors of the bimonthly film and video programme 'Cinematiek', and writes music video reviews for the Dutch broadcasting company NPS at www.cinema.nl. www.niederer.info

Mirjam Struppek

Mirjam Struppek works as an urbanist in Berlin. Since 2002 she is developing the information platform interactionfield.de for new interaction elements for urban public space, which she presented at various events and conferences. After working a year at PLAY gallery for still and motion pictures, Berlin, she founded 2004 Urban||Research, with a focus on creative urban spaces, the public sphere and its transformation and acquisition through new media. She is the organiser of the monthly Urban Media Salon in Berlin and is currently preparing to start her PhD at Bauhaus University Weimar. In 2002, Mirjam graduated in Urban and Environmental Planning from University Kaiserslautern, where she also research and teaching assistant during her studies. In 1999, she obtained a DAAD scholarship and spent two research semesters at Nagoya University, Japan. www.interactionfield.de

URBAN SCREENS 05 – Infos

CONFERENCE LOCATION

The conference will take place in Post CS 11, near the central station, located on the top floor of the TPG-building / Post CS (Stedelijk Museum), Oosterdokskaade 5, Amsterdam, The Netherlands.

From 'Centraal Station', take the east exit (the city centre side). Walk left, past the trams and buses and head for the pedestrian pier via the Connexion bus stops. Follow the pier past the Chinese restaurant, the Botel, and the theatre restaurant. The POST CS building will appear on your left hand. Take the main entrance and go up to the 11th floor. Just follow the pedestrian pier to the Post CS Building.



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HOSTED BY:

Stedelijk Museum CS
www.stedelijk.nl

CURATOR OF THE SCREENINGS:

Postivisme Foundation

POSTER AND PROGRAM DESIGN:

Celine Wouters