

## URBAN SCREENS 05

Discovering the Potential of Outdoor Screens for Urban Society

23 / 24 September 2005, TPG Building / Post CS, Amsterdam



Photo by: Ildar Ziganshin

Organization: Uban||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

www: [urbanscreens.org](http://urbanscreens.org) (soon available), [urbanscreens@networkcultures.org](mailto:urbanscreens@networkcultures.org)

# 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 Culture. It addresses the growing infrastructure of large digital moving displays, that increasingly influence the visual sphere of our public spaces. It will investigate how the currently dominating commercial use of these screens can be broadened and culturally curated. Can these screens become a tool to contribute to a lively urban society, involving its audience interactively?**

In the context of the rapidly evolving commercial information sphere of our cities, developers are bringing new digital display technology into the urban landscape like large daylight compatible LED screens or high-tech plasma screens. It is now time to broaden the use of these "moving billboards", as Lev Manovich criticized them in 2002. There is a growing interest in exploring the potential of a non-commercial use, asking for new strategies and cooperations in content production and management. Instead of just infiltrating some "artcookies", lets look at them more in terms of open "screening platforms" and how that can have a social or cultural impact on our urban society!

Public space has always been a place for human interaction, a unique arena for exchange of rituals and communication in a constant process of renewal, challenging the development of society. Its architectural dimension, being a storytelling medium itself, has played a changing role of importance in providing a stage for this interaction. The way the space is inhabited can be read as a participatory process of its audience. The (vanishing) role as space for social and symbolic discourse has been often discussed in urban sociology. Modernization, the growing independence from place and time and the individualization seem to destroy the city rhythm and its social systems. We currently face a transitional period of restructuring social networks in a globalized world resulting in various new experiments with new media tools. Starting with the development of virtual cities with its chat rooms and spaces for production of identity, we now face community experiments like collaborative wikis, blogs or mobile phone networks in the growing field of social computing.

Parallel to this development an "event culture" has evolved in the real urban space among the internationally competing cities, focusing on tourism and consumption. Considering the 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 not as passive consumers. The experience, made in the new digital communication spheres, might serve as an inspiration for this social enhancement. Linda Wallace suggest to use "the internet as a delivery mechanism to inhabit and or change actual urban spaces." Could large outdoor displays function as experimental "visualization zone" of the fusing of the virtual public spaces and our real world? Can screens function as a new mirror reflecting the public sphere, a medium of communication of the city with its citizens?

The URBAN SCREENS conference 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 management, participation of the local community, restrictions due to technical limits, and the incorporation of the 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. During the conference participants will strongly be encouraged to take part in an open discourse and exchange. Preparations of the event will include an online discussion and documentation on the institute's website. Additionally audio recordings and other online documentation during and after the conference will present the content to a wider audience.

(Mirjam Struppek)

# URBAN SCREENS 05 - Program

## DAY 1 - 23.09.05

09:30 – 10:00 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 10 min Break

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

*Moderator: Bastiaan Gribling*

Contributions by: Giulia Andi, Berlin/Paris, Peter Lavery, Australia, Vera Bühlmann, Basel

13:00 – 14:00 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 Tea Break

16:00 – 16:30 Three Project Sketches

*Moderator: Mirjam Struppek*

Contributions by: Koray Tokdemir, Ankara, Valentin Tomic, Yugoslavia, Studiometis, Paris

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, Johan Muijderman, Eindhoven, Julia Nevárez, New York

## DAY 2 - 24.09.05

10:00 – 10:30 Doors open

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

*Moderator: Geert Lovink*

Jürgen Meier, Leipzig, Florian Resatsch, Berlin, Jason Lewis, Montreal

11:50 – 12:00 10 min Break

12:00 – 13:45 Artists Presentations

*Moderator: Jeroen Boomgaard*

Contributions by: Linda Wallace, Amsterdam, Giselle Beiguelman, Sao Paulo, Karen Lancel, Amsterdam, Franck Ancel, Paris, Wolfgang Strauss, Germany

13:45 – 14:30 Lunch

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

*Moderator: Bill Morris*

Jan Schuijren, Amsterdam, Kate Taylor, Manchester, Anthony Auerbach, London, Arseny Sergeev, Ekaterinburg, Sabine Gebhardt Fink, Zurich

16:15 – 17:00 Keynote Speech

Mike Gibbons, BBC, London

# DAY 1 - 23.09.05

09:30 – 10:00

Doors open

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 that public space has given way to public image, shifting the location of the public domain from the street to the domestic display terminal. But what happens when the screen leaves home and moves back into the city? The public domain of the 21st century is no longer simply streets and plazas. Nor is it defined solely by electronic media space. Rather it emerges in the complex interaction of material and immaterial spaces. In this paper, I want to trace some different conceptions of public space, and ask what forms of access and interaction might support 'democratic' public space in the 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 UMS phenomena and what can we expect in the future? A report from the squares and the research labs.

11:40 – 11:50

10 min Break

11:50 – 13:00

Session 1

## Shaping the Urban Media-Scapes

*Architecture always has been a communication tool, but our modern media culture slowly has changed the image of the city and its urban landscape. Over 10 years after especially Nouvel, Venturi and Ito have coined the visions of media buildings reacting on the new "information society", what is the relation of Architecture, media and Public space? How do we look today at designing the melting layers of technology and the cityscape and the visualization zones of information flows?*

*Moderator: Bastiaan Gribling*

**Infoscape for the International Center of Design, St Etienne, France**

**Giulia Andi (in collaboration), Berlin/Paris**

A variety of sensors for weather data, acoustic and visual observation enables the participation of many different groups in the genesis and operation of SCD. Composed of 240 modules (120x120cm with 9 LED spots each), the screen occupies the tower's structure horizontally and vertically. Conceived as a 3-dimensional element rather than a surface, this "infoscape" can be experienced in different ways from the outside as well as from the inside. Connected to media such as Mobile phones, the tower can become a container for instant messages, a listening post.

**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

Lunch

14:00 – 15:30

Session 2

## Addressing the Social Value and Civic Culture through Participation

*Mediated interaction and confrontation can create new forms of civic culture and responsible use of public space. How can we change from consumer entertainment to participation of a wide range of users, involving them 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 possibility to engage in addressing local culture, social integration, education, 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 medialization 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**

What is the significance of this short hand communication and effective is it as a 'commuter language' for viewers passing these signs? Why is this important? Is this a quality of life issue? Can the emergence of outdoor video screens create an improvement in how public organizations and private businesses keep their constituencies informed? Can public communities benefit from electronic advertising networks?

## 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, about 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**

**Tea Break**

**16:00 – 16:30**

**Three Project Sketches**

*Moderator: Mirjam Struppek*

### 'netropolis' - Information Space for Izmir Metropolitan City

**Koray Tokdemir (in collaboration) Ankara**

This project aimed to realize soft transformation of financial core of Izmir city through ICT-based design strategies. In this respect, ICTs were considered as an ultimate layer on the formation of city's urban palimpsest. Therefore, destructive urban renewal of the site was avoided and decaying commercial and public activities were re-established correspondingly. A new blend of ICT tools and urban design techniques were used as an innovative way of creating new image of the district as an 'information space'.

### 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. Cultural exchanges wherein artwork and creativity makes itself approachable to broad audience, is the first project also offering a unique chance for artists to present their work all over the world. Similarly, the second one aims to make people more socialized in the public space through SCANart punkts in front of LED screens. Third one offers a daily concept of astrological counseling to people in front of led screens, supported by web site, wherein love will motivate people to meet you persons according to their unique astral charts.

### Knowledge Spaces for Urban Screens

**Studiometis, Paris**

We propose the vision of an open source software controlled by standard devices. The contents are developed by artists and the public with institutions and companies, adapted to location and time. We will present 4 modules (contemplation, game, performance, surrounding), the interface and the program of a day. <http://www.studiometis.com>

**16:30 – 18:00**

**Session 3**

## Opening the Commercial Use of Outdoor Screens

*New advertising strategies have constantly improved to address the urban audience in public space. Recently there is a growing interest in exploring the potential of a non-commercial use of the screening infrastructure. What economic factors now open the "moving billboards" for alternative content? Does this generate a higher value for its operators and "users"? This also challenges new responsible 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 serve as value-added to advertising content and increase significance of outdoor networks for both federal and municipal authorities and national and local advertisers. What are the challenges to new public-private partnership?

### Commercial versus Public Service Applications

**Johan Muijderman, Eindhoven**

Johan Muijderman, Managing Director of Philips Vidiwall will talk about his experiences 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 better understand 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 as well as to comment on issues of difference represented in public space.

## DAY 2 - 24.09.05

10:00 – 10:30

Doors open

10:30 – 11:50

Session 4

### Future Technology of Outdoor Screens

*How far are we from visions like "minority report"? What technical stage currently limits the possibilities of Urban Screens and what 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 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 90ies show the process of mutation of public media. Different levels of research were put into test in matrix and video facades. 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 color façade light and network traffic. Media – architecture arises rhizomatic spaces between real live commerce and networking contents, while investors are looking for simple broadcasting solutions in urban context.

#### Future Urban Screens - New Concepts for Urban Screens

Florian Resatsch (in collaboration), Berlin

Various projects showed recently that the passers-by in public space suffer a lack of attention to public screens regardless their sizes and content. Two recently developed concepts show on the basis of examples 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 the passers-by whereas the concept "Urban SubScreens" deals with new ideas to place screens and let 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 cellphone 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 the NextText text visualization software. The resulting interaction is a multivalent exchange between individual participants, participants as a group and the location itself.

11:50 – 12:00

10 min Break

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 Cybrid Public Spaces

Giselle Beiguelman, Sao Paulo

This paper will address some teleinterventions I 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/touchscreen is carried through public spaces. Being surrounded by the audience you are invited to touch the touchscreen and to navigate through an archive of texts about threat of unsafety and isolation. The texts derive from internet, written by people living in isolation, like a prisoner, a nun, a pilgrim, a digipersona. By webcam and wireless internet connection, your live video portrait appears with the text on a large projection screen in the same public space.

#### Etre = 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.

#### Energie\_Passagen [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. <http://energie-passagen.de>

## 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 in participatory experiments the issue of censorship. How can be dealt with the existing commercial predetermination and the nuance 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 art work 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 Videoart Festival in Public Spaces

**Arseny Sergeev and Nailiya Alachverdeiva, Ekaterinburg**

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 the favourable conditions for active perception ("consumption") of the contemporary art by 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.

### Near Documentary - the Public Screens of the Schaulager

**Sabine Gebhardt Fink, Zurich**

The new kind of "façade" of the Schaulager seems to have a living skin with its integrated Screen. This tool was evolved for broader research on urban public space. In this sense the screens of the Schaulager present themselves as the site of performative pictures changing the exposed artwork's contents.

### 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 21<sup>st</sup> 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.

Contact:

Mirjam Struppek, [urbanscreens@networkcultures.org](mailto:urbanscreens@networkcultures.org)

## URBAN SCREENS 05 – Speakers Biographies

### Dr. Scott McQuire,

Media and Communication Program, University of Melbourne

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 co-author with Peter Lyssiotis of the artists book *The Look of Love* (1998). In 2004 he co-convened the sell-out '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/](http://www.mediacomm.unimelb.edu.au/)

### Prof. Lev Manovich

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

[www.calit2.net](http://www.calit2.net), [www.softcinema.net](http://www.softcinema.net), [www.manovich.net](http://www.manovich.net)

### Finn Geipel and Giulia Andi (LIN), Andreas Schneider (IIDJ)

LIN is an European agency for architecture, urbanism and design. From 1986 to 2000, Finn Geipel and Nicolas Michelin were principals of LABFAC, which was predecessor of LIN. Since 2000 Giulia Andi (Rome) and Finn Geipel (Berlin) are collaborating under the name LIN (integrative Laboratory). The work of LIN focuses on transformational and flexible spatial concepts as well as on issues of sustainable development and the relationship between information technologies and space. The open programming provides an overall conceptual platform. The method may be characterized as an integrative approach. An international circle of multi-disciplinary consultants participates in our projects.

[www.lin-a.com](http://www.lin-a.com), Lin, Architects, [www.iidj.net](http://www.iidj.net), Andreas Schneider

### Prof. Peter Lavery

Director, Creative Industries Precinct, Queensland University of Technology

Over the last 5 years he has been closely involved with the conceptual development of the creative industries precinct design and its program implementation. He is currently Project Leader of the Creative Industries Network Program 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 at state and national levels. Academic Leadership across the visual and performing arts over a number of years has involved him in cross disciplinary projects employing digital media.

[www.interactiondesign.qut.edu.au/projects/acin.htm](http://www.interactiondesign.qut.edu.au/projects/acin.htm)

### Andreas Wenger, Vera Bühlmann

IN3, University of Art and Design, Basle

Vera Bühlmann, born 1974 in Aarau, Switzerland. Studies in English Language and Literature, Philosophy and Media Studies at the Universities in Zürich and Basel, Switzerland. Since 2002 scientific researcher at the University of Applied Sciences Basel, Department HyperWerk ([www.hyperwerk.ch](http://www.hyperwerk.ch)), Departement Interior Design ([www.fhbb.ch/in3](http://www.fhbb.ch/in3)) and since Mai 2005 at the Institute for Applied Research and Development at the University of Art and Design Basel HGK (<http://www.fhbb.ch/hgk>). My fields of research include semiotics, media philosophy (virtuality and interactivity), event philosophy and complexity. I am currently working on a PHD Project „Inhabiting Media“, supervised by Prof. Dr. G.C.Tholen at the Institut for Media Studies of the University Basel (<http://www.mewi.unibas.ch>). She is regularly contributing articles related to media culture and art to the online magazine.

[www.regioartline.ch](http://www.regioartline.ch), [www.intelligent-skin.ch](http://www.intelligent-skin.ch), [www.verabuehlmann.ch/iss](http://www.verabuehlmann.ch/iss)

### Prof. Elizabeth Sikiaridi and Prof. Frans Vogelaar

invOFFICE for architecture, urbanism and design, Amsterdam

Elizabeth Sikiaridi Born in London, grew up in Athens. 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 (formally Berlin). 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 Born in Holland, grew up in Zimbabwe and Holland. Studied industrial design at the Akademie voor Industriële Vormgeving Eindhoven and architecture and urbanism at the Architectural Association School of Architecture (AA) in London. Worked at the architectural and design office Studio Alchymia (Alessandro Mendini) in Milan and at the Office for Metropolitan Architecture (OMA/Koolhaas) in Rotterdam. Partner of invOFFICE for architecture, urbanism and design, Amsterdam (formally Berlin). Consultant to the Dutch government on "the use of space in the information/communication age". Professor for Hybrid Space at the Academy of Media Arts Cologne. Lecturing and publishing broadly internationally.

[www.khm.de](http://www.khm.de), [www.idensity.net](http://www.idensity.net)

### Louis M. Brill

Contrib. Editor, New Media Technology, Signs of the Times magazine

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 communications format for outdoor advertising, sports and entertainment and business communications. Brill is currently a Contributing Editor of New media Technology to Signs of the Times, the leading sign magazine in the United States of indoor/outdoor sign design. He also writes for SEG design, a trade magazine for environmental graphic design and is published regularly on a webzine: [www.signindustry.com](http://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](http://www.signindustry.com)

### **Perry Bard**

Pratt Institute, New York

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, public sculptures at Petrosino Park, Snug Harbor, NY. She has exhibited video and installations 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.

### **Frank Abbott, Dr. Jim Shorthose, Jez Noond**

Frank Abbott Currently course Leader for Creative Collaborations MA at Nottingham Trent University, he has 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 Current 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 Senior Designer with AIMS Solutions, a Nottingham creative industries company producing interactive visualisation products. Jez 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](http://www.creativecollaborations.blogspot.com), [www.broadway.org.uk](http://www.broadway.org.uk), [www.moonradio.co.uk/docs/news\\_item.php?news\\_ref=31](http://www.moonradio.co.uk/docs/news_item.php?news_ref=31)

### **Koray Tokdemir, Dr. Koray Velibeyoglu**

Department of City and Regional Planning, Izmir Institute of Technology

Koray Tokdemir earned his Bachelor of Science in City and regional Planning from City and Regional Planning Department of Middle East Technical University, Ankara, Turkey. He specialized in urban design by studying at urban design module. Recently, he participated Brancabika Erasmus Workshop Program, Brugge, Belgium. He also attended Urban Skyfronts 2.1 Workshop Program, Gazi University, Ankara, Turkey. He has many academic and personal areas of interests including volunteer teacher at the Educational Volunteers Foundation, Member of Faculty of Architecture Student Club Direction Committee, rally referee, car design, digital arts, urban photography. <http://decons.deviantart.com>

Koray Velibeyoglu is a research assistant in the City Planning Department of Izmir Institute of Technology in Izmir, Turkey. He earned a B.A. in City Planning from Dokuz Eylul University, an MS in Urban Design and a Ph.D. in City Planning from Izmir Institute of Technology. He is a post-graduate research fellow at the Middle East Technical University. His research interests include organizational issues of ICT implementation in urban planning and design, ICT in developing countries, and e-government. [www.angelfire.com/ar/corei/urban.html](http://www.angelfire.com/ar/corei/urban.html)

### **Valentin Tomic, Valerija Tomic, Kristijan Topckov, Dusan Kalicanin**

Valentin Tomic studied at the Film Academy classic animation, art and installations. He produced diverse Tv advertisement, TV documentary films, video clips, 3D animated short movies etc. From March 2003 to February 2004 he worked as a freelancer for LEA Group producing short time animated clips. Since February 2004 he continued to work for LEA Group regarding creation and concept of programme scheme of LED media and counselling. Furthermore, bringing the complete ideally and visual solutions as well as making swithboards, graphical templates ( groundwork) for broadcast. So far awarded for achievements in areas of video, movie design, animations etc.

Dusan Kalicanin studied computer sciences and programming. He is working as programmer and journalist since 15 years and is holder of the marketing agency "INTERACTIV". His artistic work is within areas of "Video Jockey", monitoring, art direction, installations and projects regarding new technologies. He is the most known VJ in this country and one of the founders of the art organisation TECHNOCRATIA. He is author and moderator of TV programme at National TV, Techno Magazine "Fractal" on Radio Politika, producer of many video clips broadcast at Mtv, VIVA, MCM etc. and 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 at a Primary School. Her area of interests is scan art, design of photography, cyber culture. She has experiences with workshops with children dealing with the matter of growing up and counselling. Special School projects include: "Open Sensuality", "hEXPO International Festival of Self Organizing Cultural Forms, 48.festival of Yugoslavian documentary film, nark is dark, as simple as possible, low-fi, professional consultant of short feature film, gringo, Palic Festival, art tech two party wit the movie Reflection etc

Kristijan Topckov studies Psychology at University Of Novi Sad. His area of interests is psychology of communication and changes, astrology. He has working experience in assistance of counselling people dealing with the stress, translating from Serbian and Hungarian language into English, teaching primary school children to new techniques of learning and basic of English Grammar.

### **Studiometis**

Studiometis is a creative network of artists, designers, developers, DJs and VJs connected to a network stretching from Paris to Tokyo via Cologne. We are experts of mixing mediums (art, architecture, design, education, theory,...), cultures (Japan, France, Germany) and competencies. We are creating spaces of interactive knowledge open to conviviality and exchange: a fusion of real and virtual space. Present on different media (club, web, gallery, institution, school, public space), we are developing a meta language for an innovative communication: simple, fun and interactive. [www.studiometis.com](http://www.studiometis.com)

### **Raina Kumra**

Inspired by alternate methods of image display, framing and embedding architecture with layers of video, Raina Kumra creates engaging video immersion environments. 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 digital media producer. Raina received her film degree from Boston University, a Masters from NYU's Interactive Telecommunications Program and is currently pursuing digital media and kinetic architecture based research at the Harvard Design School under Rem Koolhaas.

### **Dr. Vladimir Krylov**

Chief editor of the Internet magazine Vladimir Krylov has been working with informational electronic systems since 1992. He personally 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 in electronic informational systems based on LED technology. He patented: "Informational advertising system", "Network of informational and advertising systems" and "Outdoor TV system". Since 2001 he 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 specializes in informational systems in public spaces. He is chief editor and creative director of the internet magazine [www.screens.ru](http://www.screens.ru). Since 2003 and R&D Director in CityVision Holding. [www.screens.ru](http://www.screens.ru)

### **Johan Muijderman's**

Managing Director, Philips Business Unit Vidiwall  
[www.philips.com/vidiwall](http://www.philips.com/vidiwall)

### **Julia Nevárez**

Department of Sociology, Kean University, Union, New Jersey

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

### **Jürgen Meier**

Media artist based in Leipzig since 1991. Since 1995 working on media architecture projects such as VEAG-Mediafacade, DIGITALE HAUT Hamburg and Münster. Practice of media architecture lead to research projects in cooperation with universities and industry in the fields of content management and media technology. From 2002 on borges-virtuell is developing a interactive real-time interface to visualize rhizomatic topologies. LICHTschwarm project transfers results of borges-virtuell into network technology. The first LICHTschwarm started working in Kassel july 2005. 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](http://www.digitalehaut.de), [www.innovationswerkstatt-wireless.de](http://www.innovationswerkstatt-wireless.de)

### **Florian Resatsch, Corina Weber, Daniel Michelis, Prof. Dr. Thomas Schildhauer, et al.**

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. Main research focus is on ubiquitous computing communication infrastructures in public spaces. Mr Resatsch participated among others in the creation and conception of BlueSpot, an advertising and shopping portal system implemented in a major shopping area in Berlin with a street-furniture and outdoor advertising company. Mr Resatsch 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 Berlin, Germany. In the past he has taken part in 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).

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. She concentrates on innovative mobile applications for mobile carriers and deals with success factors for e-business.  
[www.ieb.net](http://www.ieb.net), [www.bluespot.de](http://www.bluespot.de)

### **Jason Lewis, Asst. Prof. of Computation Arts, Concordia University, Montreal,**

Cobber Liu (engineering), Maroussia Levesque (design/political science)

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.

Bruno Nadeau is a computational artist who is currently exploring the boundaries of the visual and textual. He graduated from Concordia University with a Bachelor in Computer Science, major in Digital Imaging & Sound of the Fine Arts. Starting in August 2004, he will be experiencing South-East Asia and considering the possibilities of a Master Degree. <http://www.locovisions.org/>

Zehuan Liu is doing his B.S. in Computer Science at Concordia University, Montreal and also participating in the Cooperative Education program. 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.

Frank Tsonis is a graduate from Concordia University's Computation Arts (BFA) program. His areas of interest include electro-acoustics, robotic art, wearable computing and interactive installations with sculptural/sonic elements. In the Fall of 2005, Frank will be moving to California to complete a Masters in Fine Arts. He will attend the Arts, Computation, Engineering program (ACE) at the University of California Irvine. <http://www.perceptivebits.ca/>

David Bouchard is graduating from an intensive program in Computer Science with a focus on Digital Image, Sound and the Fine Arts. He is an emergent new media artist, having used his studies to develop and create a number of interactive works that use computation as a creative material. David has been a research assistant of Jason Lewis over the past year and a half. He will be starting work towards a Masters degree with Pattie Maes at the MIT Media Lab in September 2005.  
[www.deadpixel.ca](http://www.deadpixel.ca), [www.cspeak.net/](http://www.cspeak.net/), [www.obxlabs.net/](http://www.obxlabs.net/), [www.mdcn.ca/](http://www.mdcn.ca/)

### **Dr. Linda Wallace**

Linda Wallace has a Ph.D from the Institute of the Arts, Australian National University (2003), on scholarship from the Advanced Computational Systems Cooperative Research Centre. The video database work LivingTomorrow launched in March 2005 at Nederlands Instituut voor Mediakunst in Amsterdam, after a year-long 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, transmediale.03, 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](http://www.machinehunger.com.au)

### **Giselle Beiguelman**

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-winnings "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 involving public-access, by the web, SMS and MMS, and internet-streaming for electronic billboards. Beiguelman's work appears in important anthologies and guides devoted to digital arts and has been presented in various international venues.  
[www.desvirtual.com](http://www.desvirtual.com) (see works, cross media), [www.poetrica.net](http://www.poetrica.net)

### **Karen Lancel & Hermen Maat**

Using electronic communication devices Lancel and Maat experiment with new artforms for social cohesion; connecting social experiences in the virtual and the physical space. In their performances and installations they use a combination of online and offline media, in which they invite the audience to participate. Their projects are designed for city public spaces including train station hall, airport, museum theater, university, construction site, city center square, where they inquire the changing perception of the public space and notions of community. In this context they research the relation between individual identity and social structures; inviting the audience in temporary zones; concepts for meeting places. Installations are based on the tension between the definition of boundaries of an own identity; and the sharing of a collective space. The audience enters an exciting encounter with the Other where these boundaries become fluid again. They develop their work in collaboration with V2\_Lab Rotterdam (NL) and had presentations in Hong Kong Arts Centre, Millennium Museum Beijing, ISEA 04 and Kiasma Museum Helsinki, ZKM Karlsruhe (D), Eyebeam New York, Transmediale Berlin, De Appel Amsterdam, Biennale Villette Numerique Parijs, Stedelijk Museum Amsterdam, Soho Arts Festival NY, Parasite Paradise Leidsche Rijn Utrecht, Van Rijn Gallery Johannesburg, Artfair en Podewil Berlin. Teaching at: Media art, Academy Minerva, Groningen; and spatial design, HKU, Utrecht. [www.xs4all.nl/~lancel](http://www.xs4all.nl/~lancel), [www.xs4all.nl/~maat](http://www.xs4all.nl/~maat)

### **Franck Ancel**

Born in 1970, France, Franck Ancel works in Paris. He has been probing technology for more than fifteen years. He has traced the development from the avant-gardes artists of the last century to the recent mutations of creation on a planetary scale. He has thus organized and coordinated symposiums, expositions, and performances in cooperation with associations and institutions. Franck Ancel challenges the viewer outside traditional frontiers, by projecting a setting of a network of information on screens. At the same time, he analyzes this technique on a more theoretical level in texts and talk. [www.franck-ancel.com/](http://www.franck-ancel.com/)

### **Wolfgang Strauss & Monika Fleischmann**

Monika Fleischmann (1950) works as a media artist and scientist, she has been the head of the MARS - Exploratory Media Lab of the Fraunhofer Institute for Media Communication since 1997. The 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. She 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 Goldene Nica of the exhibition Ars Electronica for interactive art.

Wolfgang Strauss (1951) 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 the 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. He studied Architecture at the Hochschule der Künste Berlin, has worked as guest professor, has had fellowships and given talks in Germany and abroad. <http://energie-passagen.de>

### **Jan Schuijren**

Jan Schuijren (1964); sociological studies and post-graduate in New Media. Worked with the Netherlands Media Art Institute, Montevideo/Time Based Arts, Amsterdam until 2001. Since 2002 working as an independent curator, developing and presenting exhibitions, film and video programmes and media art projects for and in collaboration with international venues. In 2003 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, [www.drawnbyreality.info](http://www.drawnbyreality.info) - Encapsulated in Life' in Pittsburgh PA, USA: and is currently taking part in the curatorial team for the 7. Werkleitz Biennial in Halle, 2006: [www.werkleitz.de](http://www.werkleitz.de). He is as well assigned to curate the new screen at Zuidplein on Amsterdam's South Axis.

### **Kate Taylor**

Kate Taylor is the Big Screen coordinator at Cornerhouse, Greater Manchester's Contemporary Arts Centre. Launching 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://www.biggerpicturemanchester.com), [http://artsmagnet.blogs.com/bigger\\_picture\\_blog/](http://artsmagnet.blogs.com/bigger_picture_blog/), [www.cornerhouse.org](http://www.cornerhouse.org)

### **Anthony Auerbach**

Anthony Auerbach's art work has demonstrated specific approaches to questions of knowledge, identity and the interpretation of urban geographies through drawing, surveillance, cartography, moving- and moveable images. 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, Structural Constellations, examined the signification of knowledge and the rhetorics of modernism in relation to the drawings of Josef Albers. He has been involved in several collaborative activities such as the International Neconautical Society (INS) and devising and organising an international visual arts programme for the Austrian Cultural Forum London and is Organiser of 'Video as Urban Condition' an archive, discussion and exhibition. [www.video-as.org](http://www.video-as.org), [www.vargas.org.uk](http://www.vargas.org.uk)

### **Arseny Sergeev & Nailya Alachverdeiva**

Arseny Sergeev is curator, artist, art director of NGO «ART IN PRO (Art in Progress)», editor of the magazine "On/Off". In 1995 he graduated from Ural State Architecture and Fine Art Institute, diploma "master of mural painting" 1999 – 2004 he was Art director of Yekaterinburg branch of National Center for Contemporary Arts. Lives and works in Yekatherinburg.

Nailya Alahverdeiva is curator, artist, director of NGO "ART IN PRO (Art in Progress)", chief editor of the magazine "On/Off". She studied at Ural State University, faculty "Art-knowledge & culturology", with a specialization in "History of Art". And has an international post graduate degree from Moscow High School of Social-Economic Sciences, Faculty "Art in Cultural Sphere". Specialization is "Management of Contemporary Art". June 2001 October 2004 Russia - UK. Arts Managers' Placement Programme 2001. Program "Visiting Arts". Arts Managers Placement Programme in "Arts & Business" (London). <http://uralncca.ru/outvideo>, [www.artpolitika.ru/outvideo](http://www.artpolitika.ru/outvideo)

### **Dr. Sabine Gebhardt Fink**

(\*1966), studied art history in Munich and Basel; theses 2003 "transformation of action" Passagen Vienna, research projects: perform space, situated body, ambient art (currently), researcher at the ICS Zurich since 2004, lectures on performance theory at the hgk Basel. [www.perform-space.net](http://www.perform-space.net), [www.schaulager.org](http://www.schaulager.org), <http://ics.hgk.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 produces events with the various TV, Radio & Online networks plus special projects for other individual areas of the BBC. In 2005, this has included the Live 8 concert; the national UK event on the 60th Anniversary of VE Day; roadshows 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. Amongst other activities, Mike is a theatre musical director and plays in a swing band.

## **MODERATOR**

### **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.

### **Rob van Kranenburg**

Rob van Kranenburg (1964) is an innovation consultant involved with negociability 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 he is working part time at Virtual Platform, Dutch policy and network organization for e-culture, as co-director as well as teaching at the Amsterdam Medialab and the HKU EMMA.

### **Bastiaan Gribling**

## **CHAIRS AND ORGANISER**

### **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 and 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-East Europe Press Now. Since 2000 he is a consultant/editor to the Waag Society (Amsterdam) and Sarai New Media Centre (Delhi). He is (co)organizer of conferences, festivals, (online) publications and the founder of Internet projects such as Next Five Minutes, Nettime, Tulipomania Dotcom, Discordia, Fibreculture, Incommunicado and Free Cooperation. He published Dark Fiber (2002), Uncanny Networks (2002) and My First Recession (2003). [www.networkcultures.org](http://www.networkcultures.org), <http://audanum.net/geert/>

### **Jeroen Boomgaard**

(more coming soon)

### **Mirjam Struppek**

works as urbanist in Berlin. Since 2002 she develops the information-platform [interactionfield.de](http://interactionfield.de) about 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, public sphere and its transformation and acquisition through new media. Since 2005 she organises the monthly Urban Media Salon in Berlin and is in preparation of starting her PHD at Bauhaus University Weimar. 2002 she graduated in Urban- and Environmental Planning from University Kaiserslautern, where she was also research and teaching assistant during her studies. 1999 she gained a DAAD scholarship and spent two research semester at Nagoya University, Japan. [www.interactionfield.de](http://www.interactionfield.de)

### **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 Filmtheatre '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 program 'Cinematiek', and writes music video reviews for the Dutch broadcasting company NPS at [www.cinema.nl](http://www.cinema.nl). <http://www.niederer.info>