VROOM*

*VROOM**

VEHICLES OF REGISTRATION AND OMNISCIENT OBSERVATIONAL MECHANICS

YOU CAN'T FIND A NEW LAND WITH AN OLD MAP.

Introduction

by Evren Uzer

VROOM method

1. Invitations sent out to active interventionist groups around the world.
2. Construction, observation and registration based on local needs and situation.
3. Gathering for Istanbul Fragmented for interventions and comparisons of global results.

"Cartography" refers to the choice of new worlds, new societies. Here, the practice of the cartographer is immediately political.
Suely Rolnik

Mapping as a process of creating simplified descriptions of space has changed in means of form - from protocols of text to multi-layered visual representations- due to the need to represent information, its levels of accuracy as well as the embedded meaning. This change has been emerging as relations between the components and the needs, as knowledge and objectives have transformed drastically in society. Once in archaic period, maps showed the location of natural resources for commerce and colonization purposes, they were representation of philosophical thought and political discourse, and/or visualization of scientific discoveries and local knowledge. They also carried a certain power by –intentionally- omitting or revealing a territory. It is now apparent that today they are all this at once as maps become ubiquitous tools for our navigation through the complexities of the multi-layered everydayness of the world.

Maps have been the basis of spatial representation of different layers of data we depend on while working on urban interventions. Urban planners use maps of existing situation (usage and height of the buildings, construction type, etc) and then add other data from field surveys and other analysis such as habitants' social status etc. Today, GIS-like systems make it possible to juxtapose different layers of information and to make them visually understandable. Depending on these analyses and also on cumulated and juxtaposed data processed into maps, the future structure of an area is decided with type of programs and stages that will be followed. Even though maps are results of the processes of many layers of information, final outcome is still lacking the open-endedness, re-negotiations and poetry of the actual space. These maps are instruments to understand the existing –mostly physical- conditions. Therefore plans and projects based on existings situation maps become, somehow limited; housing gradually become "living-machines", and plans most of the time include only the basic elements and needs to homogenize the nature, severely limiting the potential of the city and also the use of these maps.

Google maps, network mapping & collaborative cartography form new generations of maps where cartography takes different shapes within varying mediums. There are also social mapping examples, furthering the psychogeography of the Situationists. Inspiring examples of activist art projects like Fallen Fruit (www.fallenfruit.org) that maps all the 'public fruit trees' in a neighborhood, but also branches hanging over the street, encourages people to create similar maps. Gender and Public Space group (www.genderandpublicspace.org) who are mapping the geography of fear spots for women in LA by tracing areas where crimes against women increase. With the possibility to correlate web data with geographical and social information and juxtapose these over a new map, different sets of information create new sets of hybrid maps. Alternative maps through individual or communal narratives are revealing imaginary spaces to expand our vision towards different perspectives.

Vehicles of registration and omniscient observational mechanics -VROOM, a collaborative design project, seminar and exhibition, took its primary shape during discussions on mapping, cartography and the map as a tool for understanding multilayered and fragmented structures of cities.

The VROOM workshop was initiated by Otto von Busch, Evren Uzer and Klas Ruin, as a medium to produce 'vehicles' to register, document and intervene in the various fragments and layers of a city, using alternative methods and tools. The main aim of the whole VROOM process was to shift our everyday understanding of the city and shake the ground that we usually take for granted while observing the urban landscape.

The VROOM workshop was an attempt to hack the existing basis of tools for mapping, and to affect the mindset in urban interventions. Instead of taking things for granted VROOM aimed to bring up vehicles that would contribute to a new generation of mapping, documenting and understanding our environment. Therefore vehicles within VROOM deliberately don't provide complete answers to general urban planning questions. Instead, they record or produce explicit information on life in action. Being peripheral, subjective and site specific, these surveys tend to reveal valuable information on levels of everyday life that are otherwise neglected in reading the city as a whole. The goal is to reveal the extracted fragment, the beginning of telling a story.

Our ambition with the VROOM workshop was to navigate and to research the ongoing changes that take place in the city, through a group of people already involved in work with interventions and tool of registration where the vehicle exists, but also to make new production possible for this specific occasion.

The aims of VROOM Istanbul was to gather, test, exhibit and discuss different vehicles produced locally –as situated eyes - and bring them to Istanbul. Different groups with different backgrounds (mostly concerned with urban conditions) – architects, urban planners, designers, artists and interventionists –designed and produced a vehicle specific for their city that gathers and records information and data of different forms. This vehicle was locally produced and developed for the city of origin while observing a specific urban question on that city. The vehicles were produced under the condition that they shouldn't exceed cabin luggage size and one "driver" should operate them. Each invited group produced their own set of "eyes" and looked at their own urban situation with the senses of their new prosthesis. The documentation of their hometown observations were collected and brought together with the vehicle to Istanbul for comparisons and discussions.

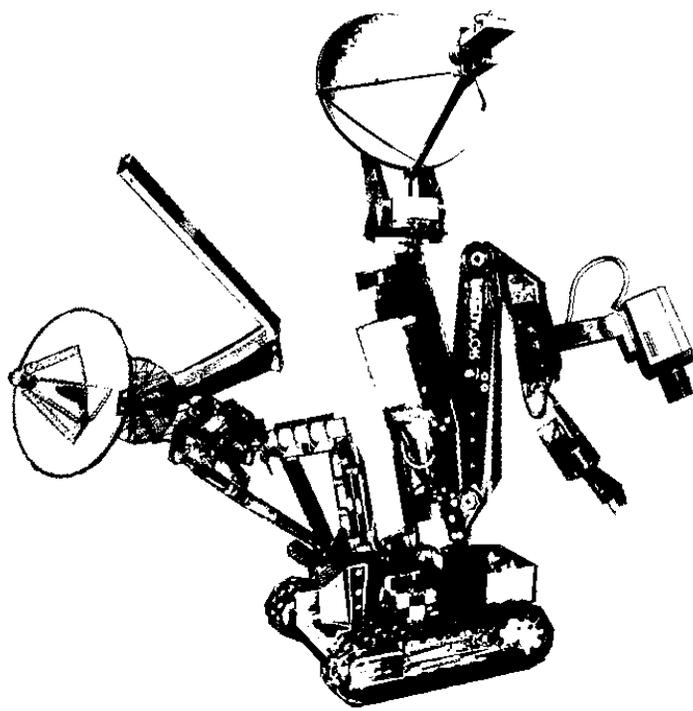Six groups from different geographies completed their vehicles, registered them in their hometowns and brought the vehicles to Istanbul during the Istanbul Fragmented Conference, on 21-25 September, 2005, at the Istanbul Technical University, Faculty of Architecture.

Constructing Purgatory was a contribution from Auckland New Zealand by James Charlton and Sam Morrison where they explored the interpretative nature of visual representation in relation to the graphic visualization of quantitative data. The project searched for ways to extend our understanding of representation as a vehicle of association through which a dialogue with that being represented is established.

Crumb Meridian by Marisa Jahn and Steve Shada was a public performance installation that literalized invisible geopolitical boundaries by presenting them in human scale. With the aid of a buggy, traditionally used to leave lines of chalk on soccer fields, the vehicle instead left a line of bread crumbs through Hartford, Connecticut, and Istanbul, both located at the same degree of latitude (41 degrees North). Erased by squirrels, pigeons, passersby, cars, ants, wind, and other unknown elements in each respective site, the project drew comparison between the cities themselves, invoking a conversation about difference and sameness, particular vs. universal, individual vs. collective. Experience in Istanbul brought this work another meaning where bread is considered "sacred" where it, if dropped, shouldn't be left on the ground where people can step on it. This difference made some people upset in the Sultanahmet area in Istanbul whereas in Hartford people had had a discreet smile of curiosity.

DISARM project from the US based group ATOPIA, Jane Harrison and David Turnbull, comprised an ensemble of devices to engage public by simply offering a cup of Turkish coffee. 'The offer' expanded as a device to monitor interactions with peo-

ple and the urban milieu by recording, transcribing and relaying 'chatter'. The suitcase, a potential bomb-carrying armature, became an icon that aroused suspicions in both cultures, but opened up to transform into a mobile café corner. DISARM reveals the potential to dismantle the suspicions of people in both cities. Passersby are invited to have a coffee - the guest should sit down while the water boils for brewing the coffee, etc. As in its bridging nature DISARM plays with the current symbols of violence by creating a social nexus and takes common opinion formed around negative meanings to transform them into a meeting and social interaction spot.
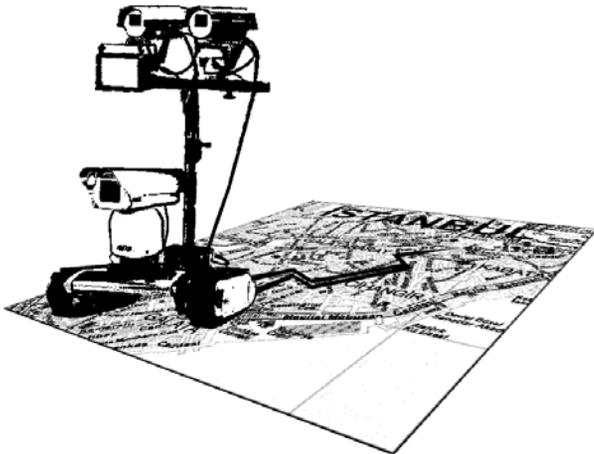
Obligatory Passpoint was a project by Swedish group USOFP (UnstableSocietyofFlexibleProduction), a platform formed by Milo Lavén, Elin Strand & Linus Elmes. Obligatory Passpoint made a comparative reading from urban sections of Stockholm and Istanbul by exploring the interaction between the human body and the city. A set of sensors map the city by measuring a multitude of its factors and at the same time registering the body's reaction to these factors. Trying to establish an urban section also revealed the urban structure and their resistance to straight lines. By exposing visible and non-visible, physical and mental obstacles of the city and reaction of the body the project provided another reading of borders and structures of the city.

SMEE/Semi Motorcycle Experience Enhancer was brought by Swedish group 'Malmo Offers More Alternatives' formed by David Cuartielles, Dan Gavie, Marcus Hannerstig, Pontus Stalin, Ossian Sunesson, Björn Wahlström and Marcos Yarza. The physical form of the SMEE was derived from a motorbike, as it registered variables of information through its sensors, to create a log of what it perceived during its ride. The graphical representation of the log, displaying the surroundings, was played back to the driver through music. The vehicle was processing the information of visible and invisible structures, borders, obstacles and areas that surround the driver in the streets to the music of

the route as it passed through the streets; a continuous soundtrack with analogue/digital connection to the landscape.

HEHE, Heiko Hansen and Helen Evans from Paris, based their project Trains, Flying Carpets and Reverse Cultural Engineering on the aesthetics of movement and travel within the frame of urbanism, vehicle design and automation. Being based on the personal automated train transportation Flying Carpet made its first test drive on the deserted rail tracks of Paris. The vehicle glides along the tracks, accelerated by the operator leaning forward and comes to a standstill when leaning backwards. As an extension of the body, the vehicle uses a method of reverse cultural engineering; by navigating freely through time, space and culture, it reinvents an older technology without accepting long established conventions. While this vehicle doesn't have an embedded documentation in itself it brings the personal experience of urban structures and shifts our ways of looking on city movement.

The VROOM book includes a DVD with short videos from four of the six participating projects, in order to give a further idea on how these vehicles operate and process their data. These videos arefrom the SMEE/Semi Motorcycle Experience Enhancer, Obligatory Passpoint, Trains, and Constructing Purgatory projects.

The VROOM Istanbul workshop has been a continuously developing experience for those who organized and took part in it, and its processes and discussions triggered ideas for upcoming phases. While working on further stages of exploration of vehicles through new maps and geographies, the VROOM crew will be looking at new ways to represent subjective experiences and continue to investigate the border zones of cartography and mapping.

[1] Rolnik, Suely. XXIV Bienal - Roteiros. XXIV Bienal de São Paulo. 11 Sep. 2004. http://www1.uol.com.br/bienal/24bienal/rot/txt_ing_ensroln.htm in Definitions of Cartography 27° 16' (342)
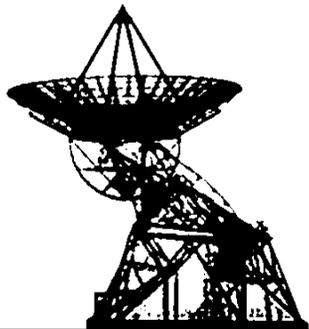
The vehicle as prosthetic eye, still untrained.
notes from the workshop by Otto von Busch
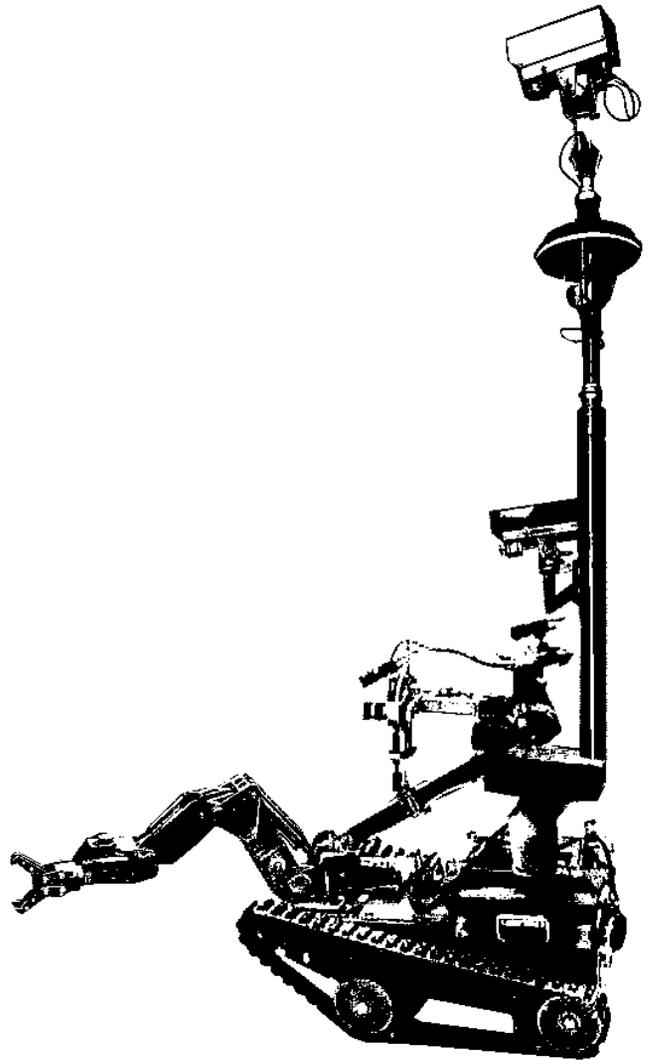
1.

VROOM is a set of interventions, disruptions of habitual patterns of everyday life, cracks in the surface that break through to submerged concepts that connect the world together in order to gain a new understanding.

The "intervention" is a subversion of "classic" understanding or taught ways of perceiving the world. It can also be seen as reverse cultural engineering (term used by HeHe) as it breaks down social reality and allows us to examine ourselves anew. Not merely a reflexive deconstruction, reverse cultural engineering reaches further into social space where it disrupts and cracks habitual understanding of the world. It is a local tactic that precipitates to erupt unexpected behaviours and situations. These situations are the opposite to the "fly-on-the-wall" ethnography. In this sense it simulates catastrophe, provoking responses in us never seen before and will probably never be seen again. (Divorce rates are very high for couples surviving tough experiences like hijacks and plane crashes, the catastrophe releasing unexpected behaviours.)

2.

The provocation of social situations is a feasible possibility. Applying a methodology of conflict (as the agent provocateur) the vehicle acts as a ram that disrupts the "natural" flow of everyday life to reach unanticipated layers or passages in the social fabric. Using observation as the force of disruption we can examine this secluded data and engage with Heisenberg's uncertainty principle as a potential tool.

3.

As abstraction constantly intensifies as a consequence from the ubiquitous practice of knowledge-production – an implosion of theory – VROOM is striving for grounding. In grounded theory and action research we see movement from abstraction into "street-level" research that is in close contact with the social situation. By becoming part of mechanics of observation and revealing the full structure of our experiment we are able to create a common transparency for further discussion. We can point at and discuss the mechanical parts themselves, the wheel, the lens, the eye of the registration – we are not limited to pointing only at a concept/sign of the experiment. We could thus be practicing something like reverse social reality engineering, not by conceptual deconstruction, but by mechanical deconstruction. The hope would be to reach a critique that is assembling, reconstructing, and creating an amalgam for practical exploration.

4.

The transparency of the mechanical (technical) eye and processes might be something similar to Christopher Polhem's mechanical alphabet (Laboratorium Mechanicum 1697), in which he explored simple principles of mechanics, focusing on transformations of movements and forces. Every "letter" in this collection of models is a handcrafted micro-experiment, the elements of mechanics and a tool for applied (hand-crafted) theory, bridging the gap between intuition and implementation. By observing the mechanical movement through the practice of construction a vehicle we may create another language or alphabet through which our understanding of observation, registration, transformation and interpretation of data is developed.

5.

A vehicle created from intuition, a visual and hands-on mechanic experience, not discursive or theorized.

6.

A mechanical alphabet is a set of dynamic process translations that enables a practical understanding of its functionality, quite in the same way that the compass works. Used as a mathematical and geometrical tool for building cathedrals, the compass not only measured and scaled the world physically but also calculated the world as a set of musical scales. This intuitive tool explained the world as more than numbers, but as harmonies,
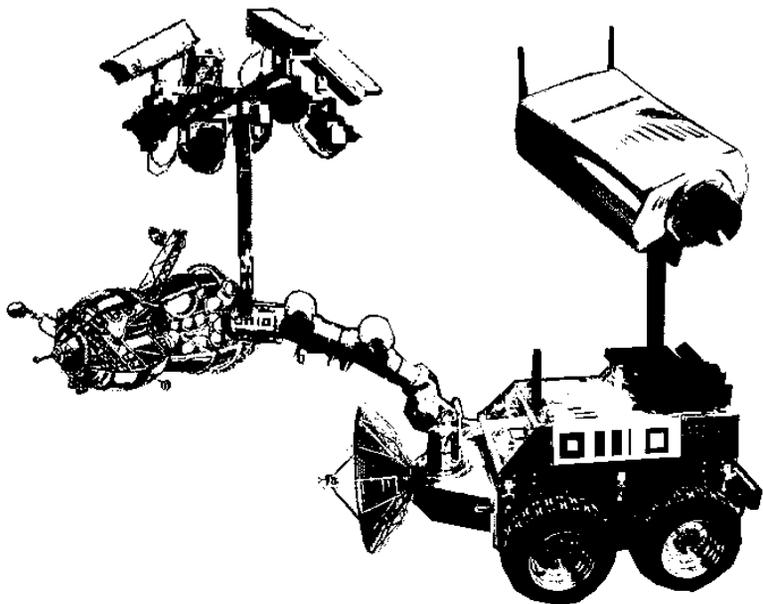
proportions, balances and scales with the vehicle (compass) as a tool of hands-on discovery. Angles, circles, patterns and complex mathematics were all interconnected and revealed through the skill of using a simple tool. The compass was thus an ancient micro-tool for magic, creating intuitive understanding that took the shape of the great medieval cathedrals, through harmonic kinetics.

7.
The specific focus of the vehicle is in the eyes of the observer (a speeding driver looks out for the police; a gardener with a rake is looking for dead leaves etc.) In breaking the prescriptions of registration by changing the context and habitus of observation, other layers of information might be obtained and new concepts developed to expand the field of view. A conscious "misuse" of machinery opens up new, previously unseen possibilities.

8.
By creating a circuit- or flow chart, we might break down the amount of data, reducing it to parts in order to see how those parts interact. Through this we can gain greater understanding of the way the observation/registration components of the vehicle works. These might also grow out into the social context, forming sociograms for understanding the situation the vehicles are put into. By adding levels of sociometry there is an emerging flow from the vehicle up through added layers of theory (but always starting at the mechanics of observation itself).

9.
The aim is to develop tools capable of exposing another form of understanding, using the transparency the intervention brings forward. Creating a toolbox of mapping equipment that might unravel hidden street-level aspects of the city/landscape.

10.
The VROOM vehicles also explore forms of embodiment by experiencing the landscape directly, sensuously and physically rather than abstractly through visual interpretation. By encountering the physical manifestation of the world and measuring it through the body, practice approaches the traditions in phenomenology – turning the inhabited VROOM vehicle into a subject-object, an extension of the human body that delves deeper than a simple metaphorical interface. This works physically as well as socially as the vehicle pierces through social space.

11.
As a social action, the interventions of the vehicles open space into situations. By grounding the process in the mechanics of the vehicle, the social action creates relations between embodiments; between operator, vehicle, and observer. The vehicle thereby acts as prosthesis and a surgical tool, probing and operating in the social body. The space opened up is both social action and environment setting in which new relationships within the staged event and its periphery unfold.

12.
The social-mechanical relationship is an alchemic endeavour, a process both physical and spiritual that evolves into diverse social fields. It is a mystical activity quite unlike the objective mathematical tradition of observation, where intuition transcends the mechanically transforming observation as an inner journey. It is embodied through the senses in real time as the social landscape evolves around the vehicle/operator's odyssey. Two parallel journeys of spiritual mechanics towards the within.

In this sense the mechanical should not be mistaken for the mathematical. The "mechanical" has a direct physical impact on the sensuous reading of a landscape, while the "mathematical" regards perception as an abstraction to be interpreted through formulas. The mechanical has "clear insight" into matter, but
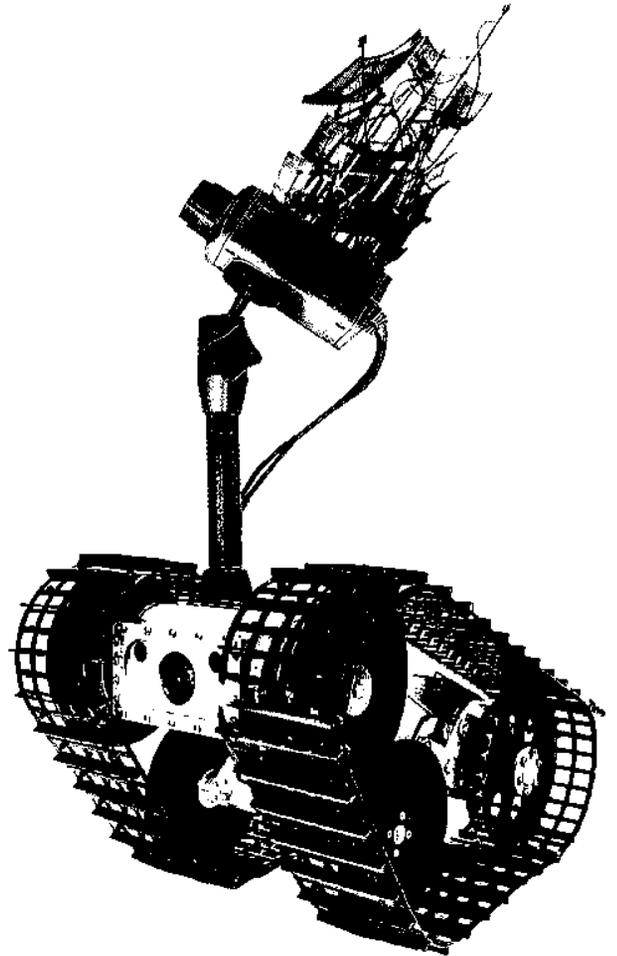
might not understand or contextualize its data. Mechanics is firmly grounded as a science of experience. As with phenomenology, we think through it, we are within it.

13.
The vehicle is the place of the conscious, it is the centre of action and the tool of perception: "I do and thus perceive". Like Archimedes displacing the water with the volume of his body, the body is the vehicle where experience and observation become one. VROOM is an embodied exploration in which "eureka" is a manifestation of intuition and a change of perception.

14.
By creating tension and friction in social space the vehicle brings unseen habitual interaction into consciousness. Just as a poorly fitting shoe makes us aware of the way we walk and alter the way we see the pavement and turn a pleasant walk into a nightmare. The vehicle is thus not a perfect extension of the body (where most everyday nerve signals are filtered from our consciousness) – but an imperfect one. A disorder or injury. A crack revealing the flesh of submerged functions. The VROOM vehicle is also a wound.

15.
The vehicles are probing the surfaces of connectivity, bending the protocols that control the interfaces of the various social in-betweens. They are tools breaking into the "inter" in intermediality, re-negotiating meanings in behaviour and code – producing new formats and "form" in information. Most of which are as yet unedited and only partially understood.

The vehicles act as tools for a hands-on creation of channels and passages between fields of knowledge. They interconnect diverse practices and gauge the depth of these new straights, and this data becomes the foundation for a new local knowledge. The model of VROOM is just one of many, and is actu-ally in itself a collection of viewpoints. It is a prototype of how interventions can probe and form hybrid platforms where vehicles from art and sciences meet to cohabit multiple models of truth. The act of knowledge is in itself the journey they perform. The vehicles enact a philosophy of transport in flux rather than static depth. The cartographic experiments of VROOM are acts of translation, of transcribing spatial and social language not as separate entities or forms of text, but into an amalgam form of writing the world – of geo-graphy.

16.
The documentation is the cartography of VROOM – reflecting the experiences and forming a ground for further work. The correlation between the optical or mechanical experience of the vehicle and the eye of the operator is scattered shifting our position on the map. The logs or maps produced act as reference connecting the two isolated events (home and Istanbul) of observational registration. What is passing us by in everyday life as ephemeral, fluid or ungraspable is preserved by the vehicle, developed, framed and described for further investigations.

17.
The complex "stick maps" of the Pacific Ocean charts a sensing of experiences relevant for its navigation; waves, wind, smell of land, seabirds, colour shifts in sea, reefs, sun, and stars. All these form recognizable patterns and rhythms making subsequent navigation possible with small rafts over a huge ocean.

18.
Language evolves to support the navigation of nomadic people who need a wider vocabulary for relevant observations in the landscape. Famous examples are the Inuits' multiple words for snow, or Australian aboriginals' sung maps, the song lines, where (theoretically) the whole Australian continent can be read as a musical score, composed of networked rhythms and landmark hubs. These are examples of how the perception of landscape
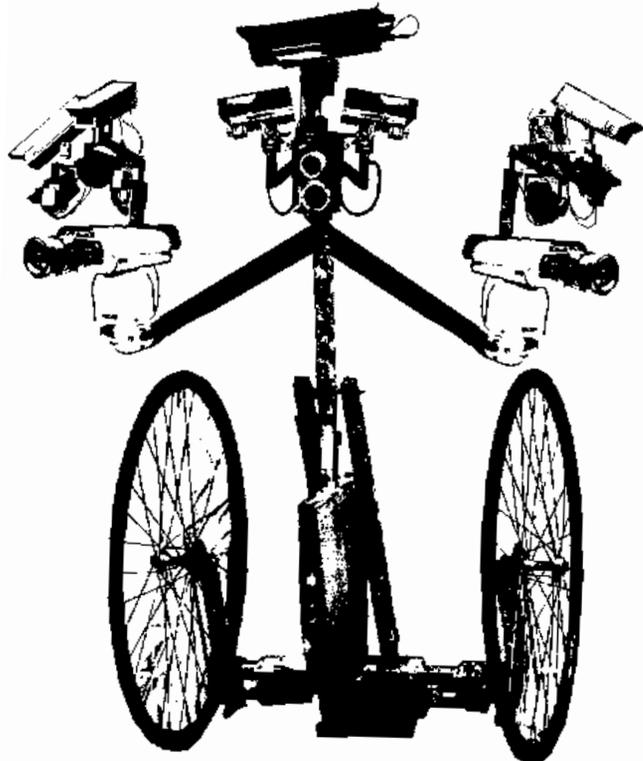
is created by a specific form of attention where the navigation metaphors and their meanings are co-created and constantly re-appropriated through a combination of ancient rituals and embodied exploration. Memory, myth, landscape and geography are all interconnected and dynamic in form, constantly retold and fully experienced as all parts mean something to each other. It is a landscape to live in, vividly interact with, not an objective representation from above.

19.
Street cultures also have a tradition of understanding the cityscape this way. Practices such as skateboarding use physical structures as a playground. For the parcour or free-running athlete the city becomes a sports facility. Messengers and fixed-gear riders without brakes ride their bikes within the flows of urban traffic, using the rhythm of pedals to measure intuitively their trek. Urban explorers infiltrate the blank spots of the map, lock-picking their way into the sewers, catacombs and unused metro stations, "taking nothing but pictures, leaving nothing but footprints". For them the cityscape is not just a series of habitual passages from home to work but a living metaphor for urban life, the landscape alive as myth, rhythm and language.

20.
As the vehicle inhabits the cityscape the VROOM operator pioneers new perceptions of space, logging the voyage by new forms of navigation, scaling the parameters of complexity to focus on what is relevant for the immediate excursion. This act re-negotiates the parameters of conceptual, political and socio-economic power. The documentation of VROOM tries to question these parameters and, by cross-referencing and intuitional triangulation unravels a new dimension of irrelevant necessities in the field of action. Creating new deterritorialized knowledge spaces. It is a plan, both as a map and a line, but especially a possibility for flight.

21.
A map of the world which doesn't include Utopia isn't even worth glancing at.

Oscar Wilde, *The Soul of Man Under Socialism,*
Penguin Classics, London, 2001.
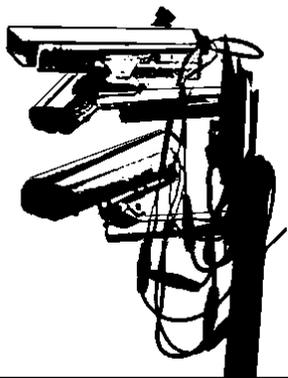
Projects

Constructing Purgatory

by James Charlton & Sam Morrison. (NZ)

We cast a life-ring adrift into the streets: an earth-bound Purgatory lost in the vast Southern Ocean. It bobs around at the mercy of currents dictated by the video feed that hovers like a heavenly, scientific vulture overhead. Tracking movement from on high, the camera sees all. The eye of the empirical god is cast down. This is a game of cat and mouse, though. Foil and counter foil with each player tied to the movement of the other in a dizzy dance performed to the beat of algorithms.

Our souls, finding redemption in the safety of our lifejackets, are drawn into the dance as the tethers of technology dictate. This is a performance of excess and whimsy dictated by the logic of reason - a Divine Comedy that charts our progress - a map, of sorts.

PREMISE
While Dante's journey to Purgatory in The Divine Comedy starts out "on foot, seemingly in full physical form, at the end of the tale we (he) wonders whether he has travelled in his body or out of it."[Werthiem]. For Dante there is no conflict between the space of the body and the space of the soul - the two mirror one another. Such visualisations are based on the physical world yet provide us with a map of soul space. Located at the antipodes of Jerusalem, Purgatory is visualised as a remote island in the Southern Hemisphere. Its lofty slopes are steeped with seven terraces, each dedicated to the purging of sins. On the summit, the Garden of Eden and the ascent to heaven.

In contrast with the model provided by Dante in which the physical and metaphysical are fused and mapped together, secular

quantitative representations of the world allow only for the depiction of the physical. As there is no contemporary sense of a body-soul duality and as phenomenologically based systems of representation permit us to only perceive of, and thus represent, that which we can see, then it is little wonder that there have been few contemporary representations of soul space. Is this an inherent limitation of the current modes of analysis and representation or can it be taken as indicative that there is nothing else to represent other than that which can be quantified?

In contrast to the assumption that understanding is "enhanced by graphic representation" [Fitz. J.], Constructing Purgatory argues that current representational modalities simply compromise that being represented by showing us only that which the system is capable of representing - inevitably constructing a misrepresentation.

As a modality of representation Constructing Purgatory opposes the principles of visual display prescribed by Edward Tuft. Departing from Tuft's reductivist approach in which coherent and economic modalities of representation are prescribed, the project seeks a modality of representational excess and incoherence. Perceptual junk abounds and is multidimensional and non descriptive.

This is a performance of excess and whimsy dictated by the logic of reason.

In our (re)construction of Purgatory we are not offering an alternate model for the Catholic faith or engaging with the connotations of punishment and atonement that are often associated with Purgatory. (Although it is tempting to consider this work as a metaphor of the purification and redemption of representation – a way of ridding it from the sins of quantitative analysis so that it is fit to / capable of representing the metaphysical.) For us Purgatory serves as a subject matter from within which to examine

the limitations of quantitative representation, and to pose questions about how it affects the way we see the world.

In Constructing Purgatory a self-referential representation circuit is constructed in which the original event becomes obscured or misrepresented through the process of representation. As a representation, Constructing Purgatory presents an alternate visualisation comparable to a video representation. The representational modality of video as an absolute account is questioned by the encoded nature of the abstracted representation. Unable to "read" the data as a representation, yet aware of its representational role, the act of representation as an absolute quantitative process is exposed.

Loading this representation with metaphysical associations through an imposed subject matter (Dante's soul space) – Constructing Purgatory proposes a visualisation of that which previous quantitative representations have been unable to represent. Rather than resorting to historical modalities that would provide

little insight for the quantitative soul, algorithms articulate the soul space of seven sites, each pertaining to a level of purgatory.

If Dante's Purgatory can be seen as a rational construct of its times then how do we visualise Purgatory in a contemporary context dominated by empirical data? If Dante's map of Purgatory served as a guide for the soul for the Christian Medieval world how do we map Purgatory in a time of quantitative analysis? Where is the quantitative soul located and what does it look like? Would such a map be capable of locating Purgatory more effectively and where would it be? Or would GPS simply deliver the bodies of the technologically righteous to the Gate of Purgatory only to find their souls had been lost in the assent?
RECORDING – Equipment and method.

Constructing Purgatory is comprised of three parts –

HEAVEN – A helium filled meteorological balloon, providing a maximum lift capacity of 410grms, carries a wireless video camera aloft. To address rotational instability the balloon has a cross bar of carbon fibre. These cross bars provide eyelets for the attachment of strings that tether the balloon to the ground unit.

PURGATORY – A mobile ground unit formed by a plastic welded inflatable life-ring accommodates interlocking plastic housing. The upper housing contains a camera receiver and a 4in black and white monitor. The lower bucket houses the drive mechanism. This consists of a pair of 3.6v motors (adapted cordless screwdrivers) that power independently driven 180mm wheels. Motor control is delivered via a Teleo microprocessor system that provides pulse width modulation control of the motors. The Teleo unit is controlled by MAX/MSP – Jitter software from a laptop at the end of a 5m USB cable. Power for the monitor, receiver and processor is supplied by a 12V, 4.0AH.

SOULS – Lifejackets fitted with harnesses to house recording and processing equipment.
The video feed is recorded on a Digital 8 Walkman and feed to a 17inch Powerbook G4 suspended in a harness on the lifejacket. The video data is processed in a MAX/MSP Jitter patch to track the location of the ground unit (Purgatory) relative to the camera position and provides motor control to the Purgatory unit in an attempt to maintain a relative position.

LOCATIONS
Recordings were taken at seven different locations (one for each level of Purgatory). Four recordings were made in Auckland, New Zealand while the remaining three recordings were made in Istanbul.

The Auckland sites were selected for their relative geographical elevation. The highest was on top of the volcanic cone of Maungawhau (Mt Eden), the lowest at sea level Kohimaramara
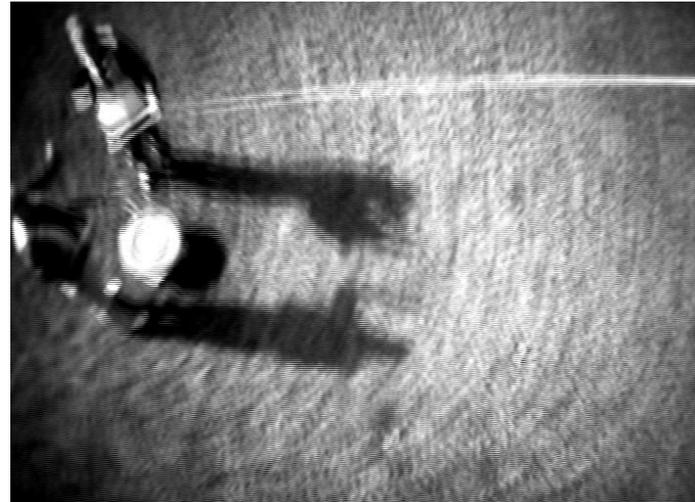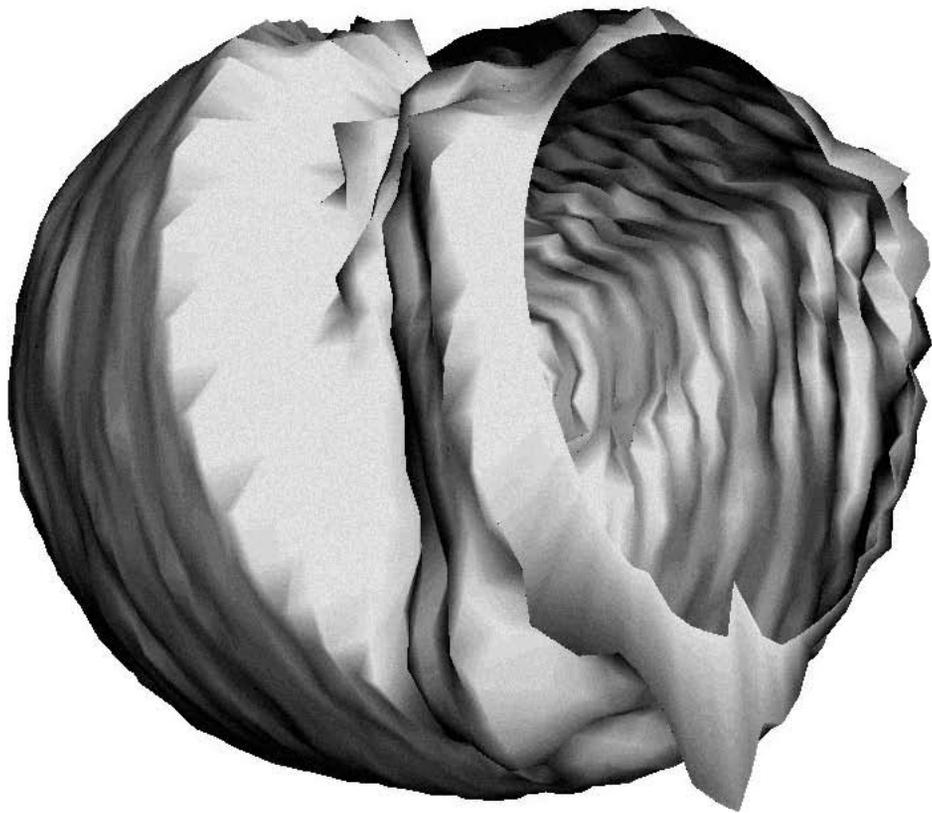
(Mission Bay), with Takaparawha (Bastion Point) and Owairaka (Mt Albert) being used as intermediary levels.

It was not possible to maintain geographic relativity in Istanbul as intended. After the first launch in Taskim Square was halted by police intervention and a number of alternate sights also proved problematic for the authorities, an empty amphitheatre in the Macka Park and a secluded square near Kemankes Koca Mustafa Pasa Mosque provided the required footage. The Mosque site provided the most significant content in terms of footage and conceptual insight.

VISUALISATION -MAX Patches.

Two separate patches were developed. The patch used on location provides visualisation of a single live feed input and uses Cyclops tracking system to identify and track the location of the orange inflatable. This information is used to drive the motors using a Teleo motor control that provides pulse width modulation.

For exhibition a second patch is used that video selection and equates each location to a level of Purgatory. The recorded video is edited and fed into a MAX patch. The patch interface maps the recording locations to levels of Purgatory. By clicking on each level a digital 3D representation of that location is presented in a window at the top left of the screen. The equivalent video source can be seen in a window at the top right.
These representations have a full screen function permitting the form and video to be viewed together. Parameters for each level can be adjusted using the DIM selector (that presents the level relative to its positioning within Purgatory) and by adjusting the core and scale values. jit.qt.record enables the forms generated to be saved as .mov files.

Patch sub windows driving the interface convert the video to a Jitter matrix that is mapped to a cylinder and rendered in jit.gl. using the formulae:

$$output\_x = input\_z * sin(input\_x)$$
$$output\_y = input\_z * cos(input\_x)$$
$$output\_x = input\_y$$

MIS/REPRESENTATION

There are obvious differences between the representations generated in Auckland and those generated in Istanbul. Largely this is due to the nature of the environments – the Auckland sites are generally more rural and less populated. In Istanbul larger crowds gathered and were generally more inquisitive about the work. (It was the crowds rather than the work itself that was apparently problematic for the local authorities.)

It was the interaction with these crowds in Istanbul that ultimately provided the greater insight into the questions posed by this project. It was not that insightful theoretical debates ensued about the work, as this was barely possible given that most conversations had to be translated. Rather it was the form of representation that this mediated communication imposed that opened up new aspects of the work.

Interaction with Auckland residents tended to close down because of the ease of communication. When asked, "what is this?" the answer that "it's an artwork" tended to be all that was required for a representational framework to be accepted. A framework imposed in this way limited the need for more penetrating questions. In representing the work as art, there seemed to be little else to say about it. Language became the defining representational modality.

Re-Constructing Purgatory
James Charlton & Sam Morrison

lower housing

drive wheels

independent
motors

line spools

doly wheels

lower housing

control module

battery

upper housing

B&W monitor

inflatable life-ring
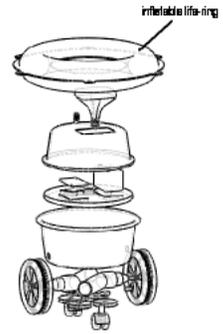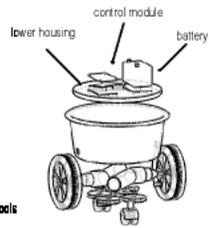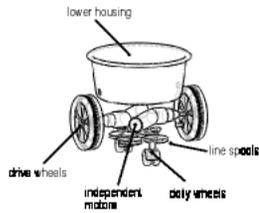
Unable to speak directly to Istanbul residents (and probably arrogantly assuming they might not be able to validate what they were seeing as art), explanations often went more directly to the content of the work.

Question: "What are you measuring?"
Answer: "This is your soul."

This was clearly a misrepresentation. But with the complexity of trying to explain a critique of representation in another language it seemed a reasonable response. There was never any attempt to make a form a true representation of soul space. Purgatory operates as a vehicle for examining the limitations of representation, and to pose questions about how representational modalities affect the way we see the world.

It is here then in the misnomer of misrepresentation that a space for representation of the obtuse might be found - a space that provides for representation beyond a linguistic understanding of reality and provides for the articulation of something beyond the quantifiable.

Crumb Meridian
by Marisa Jahn & Steve Shada (US)

The Crumb Meridian is a public performative installation that literalizes invisible geopolitical boundaries by presenting them in human scale. With the aid of a buggy traditionally used to draw lines of chalk on soccer fields, a group of individuals from each site drew a line of bread crumbs through various sites in two cities (Hartford, Connecticut, USA, and Istanbul, Turkey). Erased by hungry pigeons, passersby, cars, ants, wind, and other unknown elements in each respective site, the project not only draws comparison between Hartford and Istanbul but between the diversity within each city. By repeating the same gesture—drawing a line of bread crumbs—and comparing the contextual subtleties, the project thus invokes a conversation about difference and sameness, particular vs. universal, individual vs. collective.

Was the line drawn according to particular requisites or order?
The line of crumbs was drawn in places that represented specific urban or suburban typologies: the tennis court, the bustling street, the iconic landmarks of Istanbul, the streetscape of well-to-do Hartford, etc. On an imagined, schematic level, the collection of discrete lines drawn in each site create a quixotic composite--a dashed loopty-loop line.

GROUP BACKGROUND
We (Marisa Jahn and Steve Shada) work collaboratively as artists and as curators (but not as artist-curators!) Based in the United States, our work transforms natural and social scenarios, raises questions about intimacy, affect, and ontological co-exist-

ence. We are interested in working with pre-existing systems and objects and examining their narrative and allegorical prospects. Above all, or rather, in the minimum, we hope it makes someone laugh. Concerning our curatorial work, in 2000, we founded "Pond: art, activism, and ideas", a non-profit organization dedicated to experimental public art (see www.muckety-muck.org).
(www.marisajahn.com | www.pikawoodworking.com)

How our work is processed
In general our work strives towards open-ended systems. The Crumb Meridian was documented through photographs and video of the crumbs' erasure in each location, recording phenomena such as the effect of climate (wind, moisture), and the response by surrounding by human and non-human organisms (birds, insects, dogs) given each site. The photodocumentation of the project in diverse sites is a visual exercise in comparative urban typologies.

Attached to the back of the buggy as it dispenses crumbs, the edited clips are sutured together to form an endless meridian of crumbs – as the buggy turns and the urban scene changes, the continual dropping of crumbs remains constant, suggestive perhaps of the constancy of human gesture transcending or traversing time and space.

COMPARISON OF SITES, RESPONSES
A brief list suggest the polyvalence (whether conscious, unconscious, incidental) of the crumb line:
Drawn in the street, it became a line over which kids in Istanbul started playing ball (an invisible boundary)
Drawn on a tennis court in Hartford, the line altered the way the (complicit) tennis player manoeuvered about the court
Drawn in the suburbs, it became a means of organizing sparrows, squirrels, dogs, ants, ducks, and other fauna

Drawn around tourist sites, it became a new monument or mark around which individuals posed
Drawn around tourist sites, the line unwittingly entered into the photographs snapped by tourists – perhaps never to be discovered

In most cases, we were shocked by the ease in which we were given permission to draw the line of crumbs. In Hartford, when we asked individuals for permission, the common response was,surprisingly laissez-faire. "It's a public sidewalk, why not?" "How does that effect me?" etc. Even cops gave us the go ahead to draw bread crumb lines in front of the state capitol building. In Hartford, we also obtained permission from this fantastic art organization called Real ArtWays, who offered us their help and their site.

In Istanbul (where only Marisa could attend), we were shocked to learn that bread was so sacred that people would pick it up off the ground so that it would not be trampled. We had researched extensively into the history of bread and its connotations in the

Middle East and Istanbul in particular (see section on history of bread below) but we had underestimated its contemporary significance. To be frank, we nearly shit our pants when we heard this, thinking we would be sent straight home courtesy of the Embassy (this threat actually came later). We understood from the beginning the importance of working with gracious and respectful locals in each area (in Istanbul we were thankfully paired with a group of generous and selfless people--Emre and Sibelle--who would help us attain permission) but we transgressed this logic once: one early morning Marisa with the help of Lize Mogel drew a giant line of crumbs in front of a mosque. Upon its completion, a small group of officers ran towards us and were expressing the dismay and shock of others in the plaza – we were asked to go purchase brooms and clean up the crumbs. This was maybe an appropriate punishment. Maybe it was an insensitive and shameful thing to have done – we'd overlooked the prospective severity of the situation since in the few hours prior, our lines of crumbs drawn in neighborhoods and tourist sites were met with laughs, smiles, and Turkish tea.

Ultimately this brief lesson in cultural sensitivity re-minded us of importance of invitations to perform (which also recalls the superstition that vampires need invitations before entering your home—artists too when they are not conscientious are like vampires. You have to know when to not invite them in). Actually, maybe this lesson would have been obviated had Steve been present – Steve tends to be more emotionally connected, or emotionally intuitive. I (Marisa) tend to be stupidly obtuse at times, to be perfectly honest.

Why did we choose bread?
From the beginning we were interested in choosing a medium that nor special significance within Istanbul. In our research we discovered that as a symbol as alimentation, generosity, and compassion, bread plays an in interesting role in the cultural imagining of Istanbul.

In Judeo-Christian cultures, the breaking and sharing of bread (or Eucharist) recalls the taking of Communion and the symbolic consumption of the body of Christ. Bread also carries strong connotations in Turkey and specifically in Istanbul. For one, the boundaries of modern-day Turkey is situated in the Mesopotamian Fertile Crescent, birthplace of the earliest civilization founded on an agricultural economy whose primary staple and food source was various grains (wheat, barley, rye) for the production of bread.

Later, the founding of Byzantium, Constantinople, and modern-day Istanbul are laden with references to bread as symbol of spiritual and therefore political strength. The construction of the Hagia Sophia (the 'Blue Mosque'), the architectural gem of Byzantium, is explained through the following legend: "One day during mass, Byzantine Emperor Justinian dropped the holy bread from his hands and before he could grasp it, a bee picked up the bread and flew away. Justinian sent the message to all bee-keepers in the empire to look for the bread in their hives. After a couple of days, a bee-keeper arrived with a very peculiar looking hive. Justinian decided then and there that a magnificent church to be built would have this hive as its ground plan." [1]

In the 4th century transformation of Byzantium into Constantinople, Emperor Constantine's plans included not only expanding the city walls and erecting significant monuments, but free bread and citizenship as an incentive to encourage settlement of the region between the city center and new expanded walls. [2]
Later, the importance of wheat in the Ottoman Empire was evidenced by the provisioning of wheat by religious municipal organizations governing the city's various neighborhoods. Clifford A. Wright writes,
"The first order of business for the Ottoman government in the Middle Ages was the provisioning of wheat for the city of Istanbul, the capital. The waqf, the religious institution, played a major role in provisioning the city, with the qadi, a religious mag-

istrate, responsible for the task. The charitably endowed hospices of the city distributed thousands of loaves of bread and meals each day to hundreds of people. The imarets, charitable organizations that fed thousands of people who did not have an independent source of income, had large staffs of cooks and larders. They were the closest thing to today's public soup kitchens and they gave leftover food to widows and children." [3]

Writing on the conflation of bread and citizenship, one source writes:

"Provisioning of the Imperial capital Istanbul had been one of the major concerns of the Ottoman rulers from the classical age to the dawn of the modern era. Grain occupied a particularly important place in the provisioning policies of the Ottoman state due to the fact that the Ottoman sultans considered the steady supply of 'people's bread' in the capital city as one of the ways to promote and reproduce their image of sovereignty in the general public opinion." [4]

Ok, so bread is special to Istanbul. But why Hartford, CT?
We chose Hartford because as it is a fascinating case study in U.S. urban renewal and disaster and social stratification. It already had a lot of divisions within the city itself that we wanted to highlight.

As one of the nation's poorest cities and located in the United States' wealthiest state, Hartford find itself today stratified in terms of wealth and racial distribution. Despite its location along the fertile Connecticut River, various structural problems afflicting Hartford since World War 2 (poor municipal leadership, socially fracturing urban design, racial tensions) contribute to the city's greatest challenge of feeding its poor. Correspondingly, Hartford also has a well-established system of nonprofit and municipal organizations dedicated to feeding the city's poor (including one nonprofit shelter, job training program, and soup kitchen entitled 'House of Bread.').

What makes Hartford so fractured?
Established in 1636 by a group of Puritans, Hartford is the cultural, business, and political capitol of the state of Connecticut. Considered a bedroom community for wealthy New Yorkers, counties located along Connecticut's riverside coasts are referred to as the 'Gold Coast' in reference to its denizens' median household income of $155,655 (four times higher than the national average).

Despite this wealth, other parts of Connecticut experience a marked poverty - 7% of the state's citizens live below the poverty line. Hartford ranks as the state's poorest region and second as the nation's poorest cities with a per capital income of $13, 428.30 (the national GDP per capital is $40,100). 30.6% of Hartford's 124,558 citizens and between 28 and 30% of families are below the national poverty line [1] (it's worth noting that only Brownsville, Texas has a worse percentage of families below this poverty line).

Other demographic information further describes the gravity of the situation:
-according to studies in 1994, the child poverty rate is the second highest in the nation
-there is an 80% chance that a baby born in Hartford will be raised by a single mother
-home ownership rate is 24.5% - second lowest in the nation (just above Newark)
-only 12.4% of the population have a Bachelor's degree and only 61% above 25 have a high school diploma

Quality of life and public health studies show that access to affordable, nutritious food is a significant challenge for Hartford's urban denizens. According to one recent study, the city of Hartford contained less than one grocery store per 20,0000 residents, while higher income communities had twice the number [3]. Additionally, grocery stores available to lower income residents usually paid higher prices per unit.

Hartford

Istanbul

41° N

In the 1970's, Hartford experienced a particularly pronounced 'white flight', or the migration of wealth (predominantly Caucasian) citizens from municipal centers towards the periphery, leaving holes or a vacuum in city centers where poverty and crime are rampant. As one way of redressing larger structural problems, one recent study assessed the viability of transforming these vacant lots into urban gardens, or 'foodsheds' – a means of 'literally and figuratively decrease the distance between food producers and consumers' [6].

Curiously, the study's conclusion to organize the city according to food production and capacity shares commonalities with the recommendation of the 19th German architect in Istanbul who, advocated the restructuring of Istanbul according to similar principles: produce, whose freshness is contingent on its proximity to its consumers, would be grown in the inner parts of the city; cattle and sheep would be produced a bit further outwards since fresh dairy could be easily transported and the animals could be walked into the city to butcheries for the provision of fresh meat; wheat and grains were placed on the outermost region since harvested grains did not easily spoil and could be transported into the city.

Now, in the case of Harford, it's one thing to draw a line of crumbs throughout a well-to-do neighborhood and quite another thing to draw a line of crumbs in a really poor neighborhood. Why not instead bake them bread? Well, we ended up neither drawing lines in areas in Hartford where it would NOT be offensive.

Improvements
Improvements would involve a social reorganization of the project that would involve groups of communities to draw their own lines. We had considered this before we went to Istanbul but nixed it because of time constraints (having only a week to deploy the project) and not enough time to spend time organizing this infrastructure. In this incarnation, the line of crumbs would be further foregrounded as an event, and the community involved would be able to observe the project until the crumbs fully evanesced. This happened to a degree in Hartford in Istanbul but the sense of stewardship is difference if individuals are conscientious of their own role in the project, understanding that observation is participation.

FOOTNOTES
[1] http://www.istanbulcityguide.com/history/body_other.htm
[2] http://www.world66.com/asia/middleeast/turkey/istanbul/history
[3] http://www.cliffordawright.com/history/feeding.html
[4] http://ideas.repec.org/p/met/wpaper/0104.html
[5] http://en.wikipedia.org/wiki/Richest_Places_in_Connecticut
[6] Paul Zilebauer. NY Times. Aug 26, 2002)
[7] "Hartford facing more Urban Struggles than Most Cities."
Associated Press & Local Wire. Hartford (9/5/04)
[8] Furuseth, Owen J., and Lapping, Mark B.,
eds. *Contested Countryside: The Rural Urban Fringe in North America*. Brookfield, US: Ashgate Press. 1970's-90's?
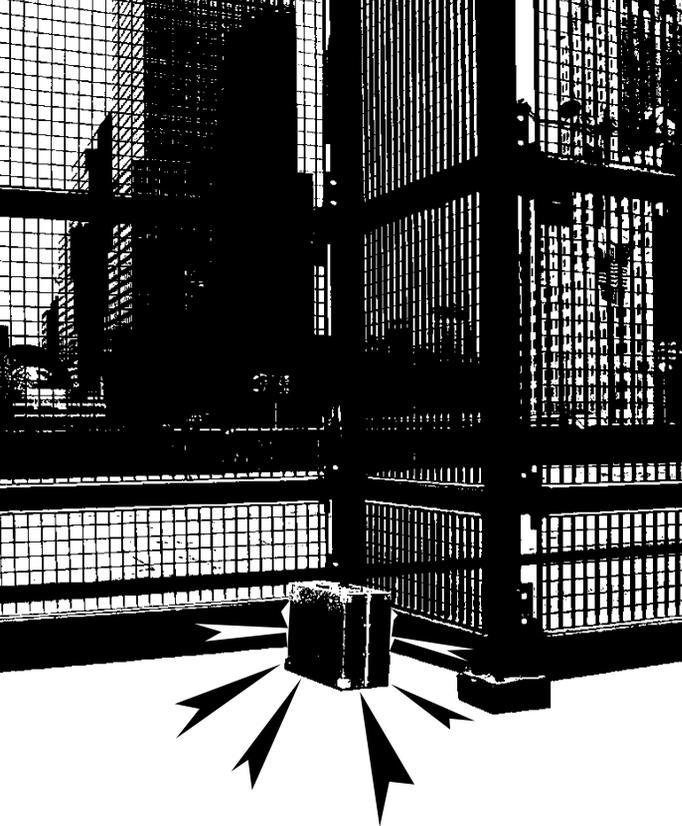
DISARM
(warm, milky & decaffeinated)
by ATOPIA (US)

In early 2003 the Los Angeles based Annenberg Foundation asked us to imagine and develop a new form of art institution for time-based art that would relate explicitly to the territory of Los Angles and its desert hinterland. The project was provisionally titled X-LA.

We developed a strategic plan, defined a development program and designed a flexible infrastructure for the institution that made possible an effective merging of time based and place based planning – XLA is an institution without borders, without permanent buildings and without a permanent collection. It is mobile, dynamically polycentric and 'seasonal' in its patterns of movement, assembly and dispersal. A virtual infrastructure of mentors, assistants, financial instruments and insurance supports the activities of a select group of artists. A portable, physical infrastructure of specially designed tools, equipment, transport and enclosure supports and sustains the institution in any given location, whether urban or remote.

We developed a time sharing policy that established a broad geographical and political context for the institution. By exploiting the idea of the slack periods in institutional calendars and the surpluses in catalogues of institutional resources we sought to find ways to maximize the effectiveness of the XLA infrastructure year round. XLA could effectively be both art institution and a support organism for regional social programs and disaster recovery operations world wide. For four months of the year XLA would be an active centralized art institution, using its infrastruc-

ture to supply power, water, food and shelter for artists working in either the City or Desert. For the remaining eight months of the year it would distribute its infrastructure to homeless shelters, food programs and health support in the greater Los Angeles and provide sustainable and portable power units to disaster recovery operations.

Through ATOPIA research, our non-profit organization we have developed a series of projects that expand on this principle. DISARM was constructed for VROOM: Istanbul Fragmented in 2005 as a prototype of one of the equipment assemblages. It is a suitcase. Fully aware of the art historical catalogue of cases that starts with Duchamp, DISARM proposes the suitcase as a tool for change and focus of social exchange, rather than a housing for a collection, a miniature museum, or a representation of geo-political processes.

DISARM is, simultaneously foe and friend, a 'dangerous' object – in an X-Ray machine the fuel tank, the cups, utensils, and the communications equipment produce an imprint indistinguishable from that of a suitcase bomb and a gift - a microcosm of the institution, engaging with, and, in a sense, instigating the larger project, setting it up, putting it in place while revealing the instability of all institutional forms.

It is always a Matter of Time.

Jane Harrison and David Turnbull 2006
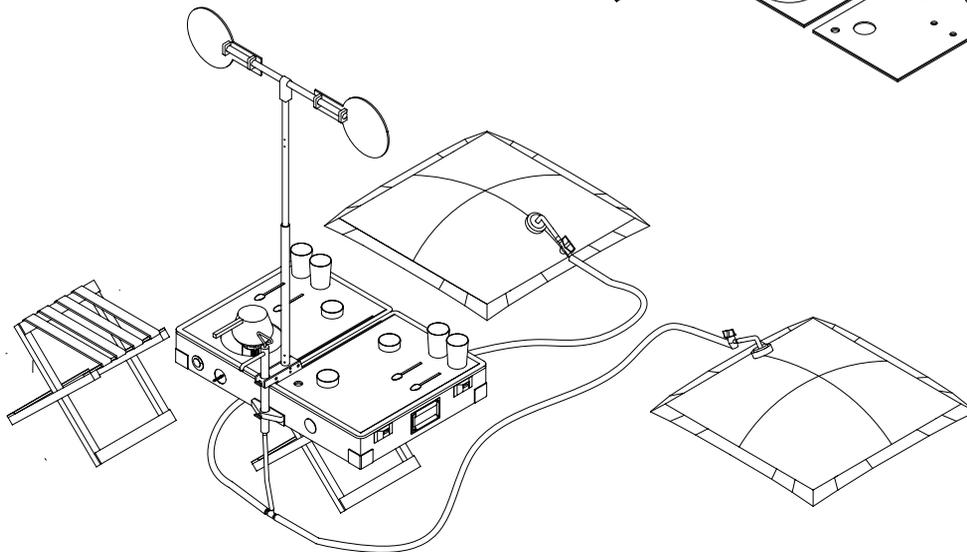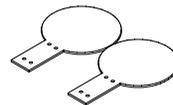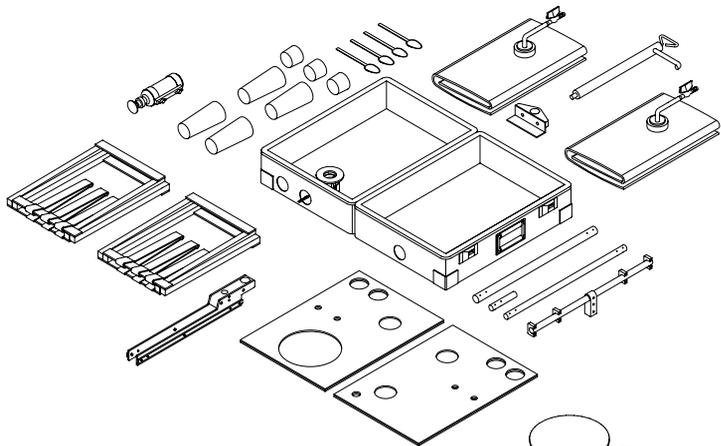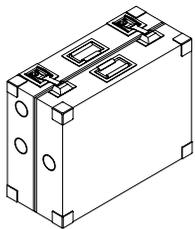
DISARM

Text by Marisa Jahn

This suitcase contains a stove, two water storing cushions, a table and stool, cups and spoons, a coffee press and a communications mast. The kit can be assembled in a few minutes by opening the suitcase, unfolding the collapsible parts, taking out the coffee apparatus, filling the cushions with water and activating the communication equipment. The suitcase becomes a wireless communications 'hotspot' and the armature for a physical 'chatroom', 'coffee house', a setting for discourse and debate, a place of assembly. This 'chatroom' delivers wireless connectivity within a 50m diameter circle of the mast and links this mobile chatroom to remote sites in the city, making communication possible in unexpected spaces and between otherwise unrelated sites establishing a new, moveable and temporary meshwork for the city.

Arousing suspicion, a 'host' carries the suitcase and walks through the streets of the city (New York[1]; August 2005 or Istanbul[2], September 2005). The 'host' finds a place and pauses, opens the suitcase, unfolds and assembles the collapsible parts – the coffeehouse is formed. A passerby is invited to sit down and have a coffee. Should they accept? The host boils water, brews the coffee, they exchange words, the coffee is served. Can DISARM dismantle the suspicions of people whose sense of mistrust has been heightened by recent acts of political violence. Colin Powell acknowledged in 2004 that urban paranoia had reached its highest levels since the 1980's. Can DISARM spontaneously define a social nexus or place of assembly by offering coffee. By offering a beverages in place of a bomb, DISARM suggests that social immediacy and loquaciousness can be incendiary ...

Besides cultivating and registering social interactivity, DISARM regenerates using its waste products: the nitrogen-rich used coffee grounds[3] are packaged in (carbon-rich) brown paper bags[4] that contain seeds from the Hydrangea plant. Hydrangeas were selected for three reasons, they are found all over the world, they are perpetually thirsty and 'drink' large amounts of water and they adjust their appearance to suit local conditions, changing colour from pink to blue according to the acidity and alkalinity of the soil in which they are planted. These packets are given to 'guests' to distribute at their discretion as they travel through the city, creating an anarchic planting pattern that tracks the paths of distribution and regeneration. The projects semiotic territory of terrorism and nourishment, explosion and cultivation, armament and disarmament ultimately suggests that perhaps social interactivity is itself a seed…

On alert for bombings and post-9/11 the residents of Istanbul and New York may take some time to warm to DISARM. On the other hand, perhaps other factors, the coffee, curiosity, or tradi-

tions of hospitality for which the Turks are renowned can overcome any hesitation. DISARM, is an open-ended project that gathers, measures, and compares responses to the project.

The social response to the invitation to take a coffee break will be measured in terms of the volume of 'chatter'. DISARM is fitted with a device that records the voices of 'guests' and represents them as aural patterns. Wirelessly transmitted to a central station and on view for gallery participants, the patterns of sound from each respective site allow for a comparison of the project's 'success' as a tool of socialization. Using the term 'chatter' as a measure of the degree of activity and interaction in spaces of telecommunication (internet, chat rooms, phone, etc.), DISARM conflates the military lexicon with a more innocuous form of interaction.

In the 21st century, the suitcase has increasingly come to signify the schismatic relations of power. It has long been an instrument of travel and tourism, promising the privilege and possibility of mobility. Now the suitcase is gaining iconic status as a tactical weapon, whether as decoy or bomb, to produce alarm, crisis, and disruption. Since the 1970's the bombing of tourist sites in Turkey became an effective strategy of activist groups to gain international media attention for issues ranging from the plight of the Kurds, to that of Greek Cypriots and Islamic fundamentalism, neo fascism and perhaps most significantly Anti-Americanism.

It is a popularly held view that the real threat to the ruling class in Turkey and its Western backers is the increasing resistance to American mores and its late capitalist infrastructure: Anti-American sentiments are more widespread than those directed at militant Islam. The onerous requirements laid down by the International Monetary Fund for the crisis-ridden country have served to strengthen such a climate. Acts of terror, especially those that damage the socio-economic context and garner

significant international attention can be effective methods for resisting foreign investment. In his analysis of the modernization-from-above model that Turkey adhered to in the latter part of the 20th century, Caglar Keyder claims that "the gap between the modernizing elites, whose discourse diverged radically from what could be popularly appropriated, and the voiceless masses gradually emerged as the axis around which the subsequent history of Turkish society played out. No mediations developed between the modernizing discourse of the elites and the practice of the masses. Consequently, the Western ideal came to be identified with the authoritarian stance of the modernizers. In response, a resistance culture, packaged as authentic, evolved to challenge the modernizing imposition. Modernization dictated from above necessarily politicizes its object—those who adhere to the already existing indigenous culture—and turns their culture into residual discourse"[5]

In DISARM, the suitcase, then, is both a symbol and an instrument with which to import foreignness, and a as terrorist utensil engendering social crisis, emblemizes the historical problematics of Turkey's modernization. However, as a project that invites the public at large into a public discourse, DISARM also fosters the formation of a populist (modernity-from-below) body politic, a process Keder urges is necessary for the realization of a representative citizenship and the Enlightenment ideal of emancipation: "Only then may it be possible to predict the overcoming of the inertia of indigenous culture and its communitar-

ian predilection and to avoid the slide towards a diluted form of hyphenated modernity. But first it is necessary to perform radical surgery on the moribund state tradition – in order to prepare the legal and political coordinates within which the public space of autonomous individuals may flourish"[6].

Coffee has been historically associated with political tumult. By the end of the 15th century, Muslim pilgrims had introduced coffee throughout the Islamic world in Persia, Egypt, Turkey, and North Africa, making it a lucrative trade item. In the 16th century, patrons of coffeehouses also indulged in gambling, 'unorthodox sexual situations', and other 'improper pastimes', thereby acquiring a reputation as a 'troublemaking' social brew[7]. In 1511, Khair-Beg, the governor of Mecca forcibly closed the coffee houses in Mecca in order to put a stop to the indicting, satirical verses emanating from them. In 1676, King Charles II of England banned the coffeehouses, which he identified as the source of royal defamation and the 'Disturbance of the Peace and Quiet of the Realm'[8] In the United States, 18th century American revolutionaries drank coffee in the place of tea in their boycott of the British East India Company; later, 1970's beatniks frequented coffeehouses that were proliferating in U.S. urban cities.

Besides examining the rich historical association of coffee consumption and sedition, DISARM also considers the politics of coffee's global economic interdependence. Originating in Abyssinia (Ethiopia), coffee was then transported to Yemen in the 6th century, popularized by Arabs, brought in 1683 to Vienna by Turks in a failed siege, taken up in Marseille by a17th century European elite fascinated with the exoticism of the orient, smuggled by the Dutch in 1699 to the island of Java and other islands in the East Indies, then introduced to Latin America in the 1700's where its presence continues to indelibly shape the cultural landscape. In a contemporary transnational framework dominated by Starbucks, who operates 5,600+ coffeehouses in

over 29 countries (with Turkey as the 29th country)[9], sophisticated corporate tacticians successfully cultivate new, loyal audiences by investing in the myth of an urban lifestyle and upward mobility. Today, the presence of ubiquitous coffeehouse chains colonizing the landscape is both vilified by those harboring anti-American sentiments and welcomed by a consuming middle class. The chain's emergence in 2003 in Turkey was hailed by the media as "welcome news"[10]– a signifier of civility and the country's entrance into modernity.

A glance at the web blogs and chronicles of daily life attests to the quick assimilation of corporate coffee culture into the lives of Turkey's urban population. Writes one traveler visiting Turkey, "Erik happened to know some turkish folk living in Istanbul, so our first night we had fun, local style. Of course local style ended up meaning a trip to Starbucks."[11] At a press conference commemorating the opening of two Starbucks in the historic district

of Ankara, Starbucks CEO Charles Schultz commented, "The early and rapid acceptance of the Starbucks brand in Istanbul has greatly inspired us. Building on the momentum we have achieved in Istanbul, we are very optimistic that our acceptance in Ankara will be no different"[12] Indeed, the introduction of Starbucks in Turkey was so successful that this particular entrepreneurial model became the standard for the integration of Starbucks in other Western-looking countries around the globe.

Ironically, regions which once cultivated coffeehouses (such as Istanbul) are being inscribed with a homogenizing corporate rhetoric predicated on a multi-culturalist ethos. As the 'legends' section of the official Starbucks website reads, "Full of myth and mystery, the story of coffee begins hundreds of years ago in the wilds of Arabia." Corporate myths about coffee's exotic origin reifies the bourgeois fetish of worldliness (or alternately, in foregrounding its origin and implied labor practices, palliates the politically self-conscious coffee consumer) ultimately obfuscating the socio-economic fracture between coffee producers (developing countries in tropical climes) and coffee consumers (increasingly middle-class urbanites in industrialized countries). In Turkey, its history of coffeehouses is cited as a legitimate rational for the introduction of corporate coffee chains in the region and framed as a 'homecoming.' "In recognition of the long-standing coffee drinking culture in Turkey, Starbucks will offer Turkish style coffee in Ankara, as it does in Istanbul," Starbucks' Turkish licensee, Isik Kececi Asur, was quoted as saying. Of course, absent from the predictable and homogenous environments of corporate coffeehouse is the political edge and seditious nature once associated with Turkish coffeehouses.

In its manifold historic incidences, the rise of the coffeehouse as a public space both fills and instills a need for a social institution that reorganizes and makes accessible a breadth of resources and discourses.

Historians and late 20th century sociologists such as Peter Stallybrass, Richard Sennet, Terry Eagleton, and Jurgen Habermas have written about the rise of the coffeehouse and formation of the bourgeois public sphere. Habermas writes that the institutional and spatial character of the coffeehouse embodied structural changes in 19th century England. "The coffee house not merely made access to the relevant circles less formal and easier; it embraced the wider strata of the middle class, including craftsmen and shopkeepers. Ned Ward, writing about the clubs of London in National Review in 1857, reports that the 'wealthy shopkeeper' visited the coffee house several times a day, this held true for the poor one as well"[13]. In other words, the institutional and spatial character of the coffeehouse encouraged rational public debate.

In Uncommon Grounds: The History of Coffee and How it Transformed Our World, Mark Prendergast traces corporate coffeehouses' intentional cultivation as 'thirdspaces' – a term coined in 1989 by sociologist Ray Oldenburg in 1989 in his praise of the modern-adapted coffeehouse as the replacement for the lamentable decline of informal erstwhile institutions such as the soda fountain or old country store. Influenced by Oldenburg's writing, Starbucks CEO Charles Schultz christened Starbucks as a "third place" beyond home or work, an "extension of people's front porch".[14]

But in offering free coffee to a passersby, DISARM inserts itself into questions and class assumptions implicit in the construction of corporate-driven' 'thirdspaces', insisting on the opportunity for a non consuming 'public' to participate in a self-generating social processes.

FOOTNOTES

[1] New York: Ground Zero – site of literal and social leveling; symbol of United States financial and commercial center.

|2] Istanbul: Taksim Square – Located in the heart of Beyoglu, the 'modern' district in Turkey, Taksim Square is a major shopping, tourist, and leisure district where both tourists and natives converge. Taksim Square, whose name derives from the name of the stone reservoir located on the side of the square, was the point where the main water line from north of Istanbul collected and branched off to other parts of the city. In addition, Taksim Square, also the location of the Cumhuriyet Aniti (Republic Monument), which was built in 1928 to commemorate the formation of the Turkish Republic. Today, the plaza is host to American chains (Pizza Hut, Burger King, Starbucks, etc.) As a site where resources (water and culture) converge and are redistributed, Taksim Square' symbolizes the complex identity of Turkey and, on a larger level, countries undergoing radical structural transformations in 21st century global economy.

[3] Above a pH balance of 6, the flower petals are blue; below 60 they are pink. As used coffee grounds average an acidity level of 6.9 with a significant amount of buffer capacity it is expected that the flowers will vary from pink to blue.

[4] Compost requires two essential elements: nitrogen-rich ('green' energy) and carbon-rich ('brown' energy) sources

[5] Keder, Cayglar. "Turkey in the 1990's." Rethinking Modernity and National Identity in Turkey, p.45

[6] Ibid, p.49

[7] Prendergast, Mark. Uncommon Grounds: The History of Coffee and How It Transformed Our World. New York: Basic Books, 1999, p.6

[8] Ibid, pp.6-14

[9] Katz, Solomon, ed. "Coffee." Encyclopedia of Food and Culture (Vol I: Acceptance to Food Politics). New York: Charles Schribner's Sons. 2003, p.433http://www.kahve-house.com/kahve-.html

[10] Oktay, Yuksel. "Starbucks Coffee Returns 'Home'." The Turkish Times. (May 2003)

[11] Tea&Coffee.net (Nov/Dec 2004)

[12] As of August 2004 there were 12 in Istanbul and 2 in Ankara, "Starbucks Goes To Turkey." Tea&Coffee.net (Nov/Dec 2004) http://www.teaandcoffee.net/1104/world.htm

[13] The Structural Transformation of the Public Sphere: an Inquiry into a Category of Bourgeois Society' (1962), p.33

[14] Prendergast, ibid, p.375

ATOPIA is a New York based design office, co-founded by Jane Harrison and David Turnbull, that provides design research services and architectural solutions in the field of communications design.

ATOPIA PROJECT TEAM:
Jane Harrison, David Turnbull
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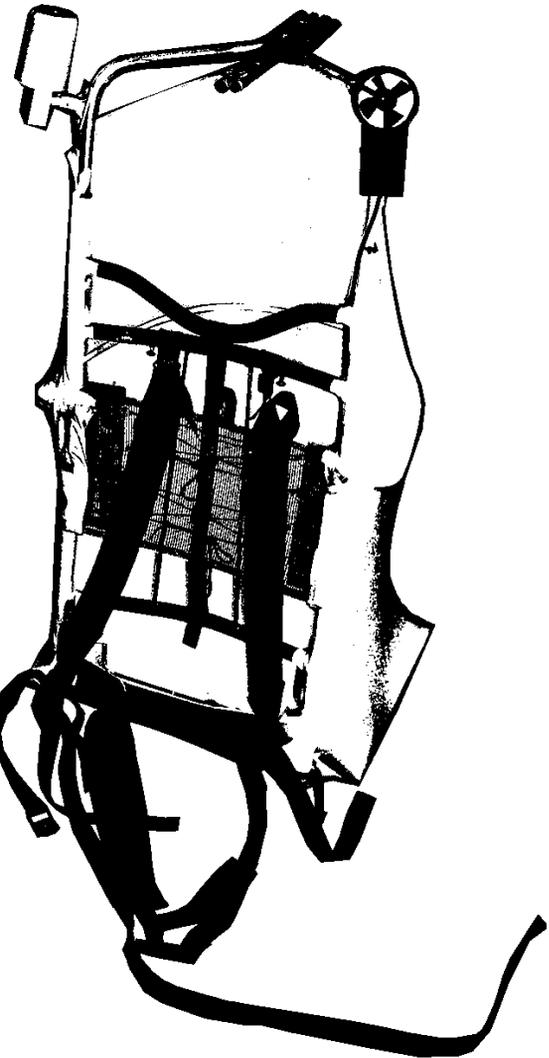
Obligatory Passpoint

by USOFP / UnstableSocietyofFlexibleProduction (SE)

I

Point out a compass course and make an investigation. Make it a game. Investigate the relation between you as a citizen and the resistance of the city, when you are walking a straight line, following a predefined compass course. Investigate what obstacles your body will meet: the air friction; other bodies; ditches you are forced to go down to and up again, as they pass your way.

What will happen is that you leave the world and yourself – the things you wanted to understand. Maybe you will understand something else, but hardly yourself. You have investigated something that is immobile, able to move only forwards and sideways. Every time we stop to experience things, with the ambition to understand ourselves, we will instantly approach something else than ourselves.

II

There seems to have been a time when we really could trust ourselves, even if this was the only thing we could trust. A time when 'I' was the only thing I could be absolutely certain of. I could rest in the conviction that my own pain, just as love, lust, grief and joy, was real and not imagined. I could doubt many things, but not that.

I could have doubts about God, about the cats, and the stones. I could doubt the mountains, beeches, squirrels, pigs, and houses, but I could not doubt that I experienced their existence; that they were there for me. The only thing I could really trust was my

own experience; my feeling of being me, and of having a hair in my mouth. This was enough, and it was all that I needed.

From this conviction I could start to reason about the world external to me and finally about God, who had invented and created everything; even if this final conclusion maybe wasn't that obvious. Yet, everything was fine. I had myself as an indubitable reference point, and I could be satisfied with that.

Today it is considerably harder to trust one self. This probably has nothing to do with Freud or Nietzsche, let alone both have done their best to reveal the huge gaps within human beings, gigantic football grounds of experiences we cannot trust. No, it is probably totally different kinds of characters that made us doubt ourselves.

Yet, "we have started to doubt" occurs as a doubtful formulation. Today we act as if there was never anything like such a thing as an experience to be certain of. We have simply forgotten about how it was to not doubt. There isn't even an experience left to doubt.

I am peacefully asleep and awake by the sound of a construction activity at six o'clock in the morning and still feel uncertain if the noise is too loud. I feel a diffuse pressure on my chest and my heart is beating faster. Are the decibel levels exceeding the allowed limits? Is my blood pressure too high? When our experiences have lost their force, concepts like decibel, blood pressure and body mass index become tremendously urgent. They are now the only thing that gives us the access to what really happens.

III
The world is not a cafeteria, a bus stop, a forest, a corn field or a birch. But yet we resemble, the birches and us, even if we are

separated. Just as the human body, the birch can be measured in centimetres and inches. Yes, it can be weighted and calculated in innumerable ways. The birch is a city, a body of its own that sometimes collide with other bodies, like human bodies.

I am a city, a body of my own, a piece of nature, to observe and to measure. What there is, is myself, a city, with a back pack full with measuring instruments including a compass needle that can point out my course. I move in a predefined direction. When something inhibits me from following the course I start to move sideways, in order to resume my trajectory as soon as possible.

This is what I do: I am following the rules I initially set out for myself. At the same time the measuring instruments register the humidity of the atmosphere, the wind force, the oxygen in my blood, my pulse, blood pressure etcetera. The measuring instruments make no distinction between me and the city, in this way I resemble the city as well as my direction.

IV

This investigation teaches us about the conflict that arises when we approach ourselves as self contained entities, without language, history and context.

At the same time the distinction between 'our own' experiences and what we can know through the use of technologies becomes diffuse. The self contained entity that we call 'human' becomes entangled with other entities. They become one unity, like the limbs on a body, like the tennis player becomes a unity with the racket.

At first, as an amateur tennis player, the racket doesn't seem to do what I want it to do, it feels heavy. It never hits the ball. It doesn't seem to follow the movements of my arm. It is not coordinated with the movements of my eyes on the ball. The professional tennis player is 'one' with the racket; the racket is an extension of his arms, a dead thing that becomes alive.

I pull out a chair when I want to have a seat and the chair moves in the direction I pull it. The chair responds to my movements, it does what I want it to do. When I pull the chair and accidentally hit my toe with it, I cry out 'bloody chair' as if it was the chair that was jumping right at me, intentionally. When responding the way I want it to do, it is a unity, an extension of my body, when it inhibits my act, it seems separated, as a separate entity with potentially evil intentions, or with interests opposite to my own. The inhibition stops my movement. It makes me reflect, and it forces me to recognize a friction between myself and another entity, with a separate will, moving in another direction.

V

I walk following a straight line. Neither is my walk motivated by the goal I will reach in the end, nor is it a random stroll in which the cloud on the sky or the fashionable shoes in the shop window make me stop just because they fascinates me. Neither fascination for the unexpected nor the exhilaration over an expected and imagined forthcoming goal moves me. I follow a straight line, not because it takes me anywhere, but because it allows me to be exact.

Measuring techniques have a capacity for exactness, a capacity to move us in a straight line, extinguishing all inhibitions, everything that can make us stop. They make us move, but in an immobile fashion, straightforwardly, ignoring potential side routes and make us indifferent by the things that we pass on our way. It doesn't take us anywhere, the goal is unimportant.

starting point
set course 136°

time	1548 9.8.05
temperature	22°c
air pressure	high
humidity	54%
course	136°
wind speed	00.0 m/s
light	+2000 lux
sound	59.2 db
radioactivity	0.16 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	79 bpm
SpO²	94%
ETCO²	40 mmHg
respiration rate	18 rpm

time	1551 9.8.05
temperature	22°c
air pressure	high
humidity	54%
course	142°
wind speed	04.5 m/s
light	+2000 lux
sound	63.0 db
radioactivity	0.18 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	82 bpm
SpO²	96%
ETCO²	38 mmHg
respiration rate	19 rpm

time	1601 9.8.05
temperature	23°c
air pressure	high
humidity	52%
course	141°
wind speed	00.1 m/s
light	+2000 lux
sound	57.5 db
radioactivity	0.20 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	84 bpm
SpO²	96%
ETCO²	44 mmHg
respiration rate	21 rpm

time	1603 9.8.05
temperature	23°c
air pressure	high
humidity	46%
course	140°
wind speed	02.4 m/s
light	416 lux
sound	64.8 db
radioactivity	0.19 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	83 bpm
SpO²	97%
ETCO²	42 mmHg
respiration rate	20 rpm

time	1617 9.8.05
temperature	23°c
air pressure	high
humidity	55%
course	140°
wind speed	00.0 m/s
light	520 lux
sound	61.2 db
radioactivity	0.20 sv/h
power (elf)	1/7 milliGauss
blood pressure	-/-
pulse rate	77 bpm
SpO²	97%
ETCO²	54 mmHg
respiration rate	24 rpm

time	1621 9.8.05
temperature	23°c
air pressure	high
humidity	51%
course	125°
wind speed	00.1 m/s
light	1465 lux
sound	59.2 db
radioactivity	0.18 sv/h
power (elf)	0.4 milliGauss
blood pressure	-/-
pulse rate	71 bpm
SpO²	95%
ETCO²	42 mmHg
respiration rate	24 rpm

time	1627 9.8.05
temperature	22°c
air pressure	high
humidity	53%
course	139°
wind speed	00.0 m/s
light	1620 lux
sound	60.0 db
radioactivity	0.02 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	78 bpm
SpO²	98%
ETCO²	41 mmHg
respiration rate	22 rpm

navigation landmark

time	1641 9.8.05
temperature	22°c
air pressure	high
humidity	52%
course	137°
wind speed	00.0 m/s
light	+2000 lux
sound	82.3 db
radioactivity	0.20 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	61 bpm
SpO²	96%
ETCO²	42 mmHg
respiration rate	25 rpm

time	1643 9.8.05
temperature	22°c
air pressure	high
humidity	53%
course	127°
wind speed	00.3 m/s
light	+2000 lux
sound	82.0 db
radioactivity	0.22 sv/h
power (elf)	0.0 milliGauss
blood pressure	-/-
pulse rate	66 bpm
SpO²	98%
ETCO²	41 mmHg
respiration rate	23 rpm

real endpoint
walked distance 1552m

designated endpoint
distance starting point 1261m

Kista, Stockholm, Sweden

endpoint

Mahmut Sevket Pasa, Istanbul, Turkey

I am standing in front of a wall. The wall is grey and it is made of concrete. I do not touch the wall. I do not feel its friction. I do not hit my knuckles on it until they bleed. I do not smell the odour from the dog that pied on the wall twenty minutes earlier. I register the wall and I reckon that I am forced to move sideways in order to keep the compass needle to the north.

I have started to interfere with my walk. I do not any longer follow the instruments, I do not any longer walk the direction they point me, I force the instrument to point a direction it wouldn't point without my will. I start to behave as a master and a slave of the instrument at the same time. I master it by making it follow my directions, I am enslaved by it by being indifferent to any other entity that a may come across during my walk.

text by Jens Soneryd and Linda Soneryd

USOFP/UnstableSocietyofFlexibleProduction is a platform for collaborative production and presentation in the realm of art, architecture, choreography, dance, curating, writing, design etc.
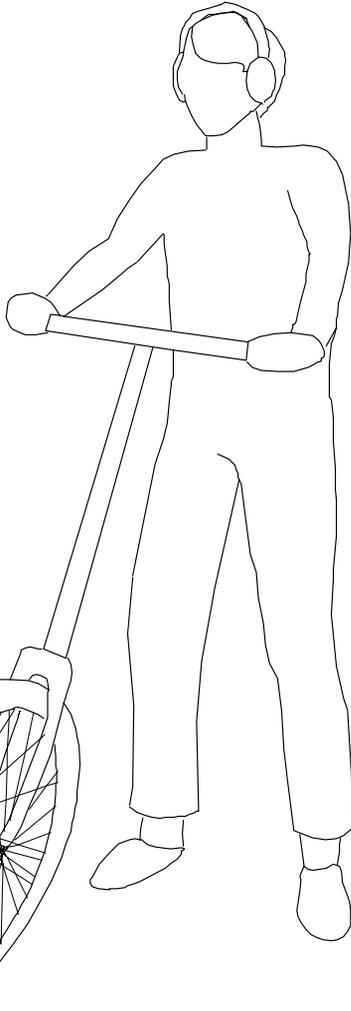
In this formation consisting of architect/artists Milo Lavén and Elin Strand and artist Linus Elmes. All based in Stockholm, Sweden.

SMEE
Semi-Motorcycle Experience Enhancer
by Malmö Offers More Alternatives (SE)

Half the bike, double the experience. Mono-wheel/poly-feel.

The SMEE: Semi-Motorcycle Experience Enhancer
How to experience your surroundings, and then add dimensions
to the experience by sensorial input.

Did you ever ride a hobbyhorse as a child? Straddling a cane,
producing horsy sounds with your mouth, exploring your play-
grounds…

Now you have the opportunity to explore any town in a similar
way. But this time it's for grownups. We proudly want to present
the SMEE. Like a regular outlaw, ride the sidewalks, streets, and
squares of your city, accompanied by the sound of your mighty
machine. Well at home, re-enact your vistas and discoveries by
playing back the recordings of the bike-log, and see what you
have seen, but with added details and information.

The physical form of the SMEE is derived from a motorbike
crossbred with a hobbyhorse. The vehicle is, in order to accen-
tuate the physical experience, attached to the driver's body by
a proxy seat. When the SMEE turns, the driver will have to turn.
When the driver stops, the SMEE will come to a stop.
 The vehicle registers a scope of information with its sensors,
and creates a log of what it perceives. The graphical representa-
tion of the log, displaying the surroundings as the SMEE senses

them, can be played back to the driver when he returns. Also, instantaneous feedback will be presented to the driver in ways of sound. Also, the speed and/or slant of the SMEE will be taken into the log, and also into the playback of the graphical representation. If there is nothing interesting for the sensors to sniff out, why not go for some joyriding!

One of our goals in this venture is to focus on experiences. To experience while you are driving, the focus should not be on operating. The focus should be on the "ride", and in a sense, what you register. And, with the SMEE, your bike registers the surroundings for you. And you can be sure; it picks up things that you will not notice.

Questions and Answers

What is the SMEE?
-It is an artefact of sensory expansion, giving you an opportunity to come back to your urban explorations.

Why does the SMEE look like a kind of motorbike?
-To support the feeling of riding.
-To colour your experiences with the dependence of the machine.
-To give a framework for your explorations.

Why does the SMEE-wrangler use headphones?
-The sensors create an audio feedback, guiding and confusing the user simultaneously.

Why does the SMEE come with a digital recording device?
-The various inputs from the sensors are written to a log. Each ride creates its own log, in its own file.

What is the log used for?
-The log data is used for a series of representations of the ride, and what the sensors picked up during the ride.

Which sensors are there in the bike?
- speed (magnet)
- angle of bike to ground (accelerometer)
- distance to objects in front (ultrasound)
- turning (accelerometer)
- sound (microphone)
- heat (accelerometer)

Are there other relevant features?
- Headphones for listening to auditory feedback
- LED display showing how much fuel there is left
- Recording device
- Signal horn
- Luxurious upholstery
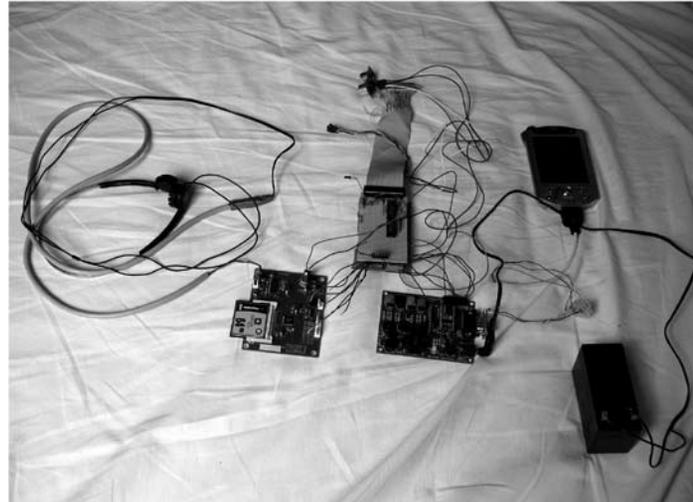
How will this system represent the logs?
- One representation in "Tron" style, with graphical represen-
tations of all data from the sensors, in surrealistic motion-sick
style.
Combinations of certain threshold values from the sensors cre-
ate rare special   instances in this representation…

- One representation in "Matrix" style, with all code and values
scrolling down a window in real-time

- One representation in form of meters: One meter for each
sense/sensor, values represented in correct and appropriate
ways, i.e. the speed in km/h, angle in degrees, time left to time-
out as a ribbon going from green to red…

*Ok, that is a bit overdone, or? Can you describe shortly how it
works?*
- At certain moments, some values on the "Matrix" screen light
up and grow in size. At the same time, objects in the "Tron"
representation gets a halo and a tool tip with the value, also the
corresponding meter starts to blink. This is to point out the fact
that all representations are fuelled by same data.

Powered by Arduino™

Malmö Offers More Alternatives: an Experiments in Art & Technology extension.
A project conceived and created by David Cuartielles, Dan Gavie, Marcus Hannerstig,
Pontus Stalin, Ossian Sunesson, Björn Wahlström and Marcos Yarza
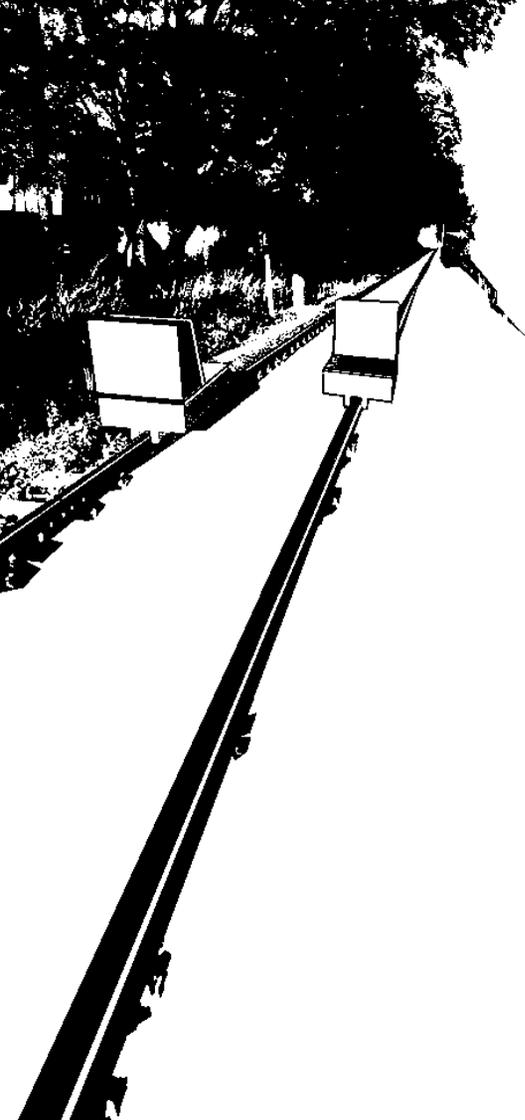
TRAINS,
Flying Carpets
and Reverse Cultural Engineering

by HeHe / Heiko Hansen and Helen Evans (DE/GB/FR)

"The idea of moving away escaping something yet creating new forms and better structures. Useful multi transport systems that can only work at the moment of testing."[1]

Rail transport consists of rail tracks, carriages and a train station. These three elements constitute the "machine ensemble", a unity that one cannot imagine to be untangled into separate autonomous parts. The development of this machine ensemble continues as an ever-expanding process, with new high-speed train networks being installed worldwide. Its progress is faster than our fading memory of early train design. In our sub conscious we are still familiar with the industrial features of steam engines, like the 'whoo-woo' sound, even though in today's reality we are not exposed to it any longer. Technology and design of trains have been advanced and iterated in many details since the steam engine, but the machine ensemble has prevailed in its 19th century form until today.

However, when the first rail transportation systems where deployed in England, the idea of a machine ensemble was not at all clear. The design of trains evolved from a cross fertilization of the dominating transport at the time, the horse carriage, and the steam driven mining wagons. Like in the old days of horse coaches on roads, the rails where thought to be just a different type of road, as the word railroad manifests. The connotation

of a road suggest that everybody is free to operate their private vehicle on the tracks, as we do on roads, and as a matter of fact people did just that:

"As late as 1838, there where private vehicles on the Liverpool-Manchester line ... The vehicles remained individual road vehicles, but for the duration of their travel on the rails they had to be lifted onto an undercarriage that is fitted to the rails: Now to accommodate coaches and chaises..."[2]

The background for the Train project is the idea of personal automated rail transportation, which constitutes in itself a chapter in the history of train design, emerging in the nineteen fifties and sixties under the title Personal Rapid Transport (PRT). PRT research projects were generously financed by national governments, worldwide and apart from a few exceptions [3] their implementation failed. Amongst the failures is the project ARAMIS [4], a French research project for the development of a network of on-demand, non-stop, automated cars to carry up to 4 people along guided rails around Paris, which shows the complexity and unfeasibility of recreating a complete machine ensemble from scratch [5]. The TRAIN project shares the fascination for a personalised automated travel experience, however, its inspiration did not derive from a system of vehicles, but from the idea of using an existing architecture, The Petite Ceinture (The little belt) in Paris. The "Petite Ceinture" is a magic site: an industrial monument, a rail track that encompasses the city of Paris, abandoned in 1934 due to the extension of the metro lines towards the Paris suburbs. The TRAIN project started with this particular architecture: proposing a détournement of the local urban geography as a strategy to develop a transport design concept. As the artists Raphael Zarka & Vincent Lamouroux [6] observed: "we discovered the site before the vehicle, we started the project from the experimental track, not from the Aerotrain".

A second site for the development of an personal transport vehicle was the nostalgic tram track in Istanbul. The tramline runs along Istiklal, the busy pedestrian shopping street in the western part of Istanbul. The nostalgic tram track inspired a new design for the TRAIN project, which came to be called "Tapis Volant", or Flying carpet.

Tapis Volant appears as a rectangular red cushion with beaded tassels dangling down from each of its sides. It runs along a single tram track, using it as a monorail, its wheels propelled by an electric motor. The cushion lies on top of a mechanical system that allows the driver to balance when seated in the Lotus position. This posture not only mimics the operation of a "real" flying carpet, but also links body posture to movement in a way that driver has to be Zen to operate …

The experience of driving Tapis Volant is semi-automated: The vehicle glides along the tracks, accelerated by the act of tilting forward and comes to a standstill when leaning back. This method of operation shifts the ratio between automation and control: allowing for an unconscious modus operandi. The experience is unlike driving a car, where the driver is exposed to a constant flow of complex control mechanism. Car controls act as surrogates, they do not relate to an experience of movement nor do they construct an aesthetic relation between the car and the environment that it moves through. Their function is to make the driver believe that we have control over something that, in a split second, can be out of control. This control-centered approach contrasts with the mono-functionally of preliminary vehicle prototypes in the moment of their invention, like the early flight constructions of Otto Lilienthal, "which where only controlled through swinging forth and back his legs" [7] (surround sound, electronic side mirrors and climate control are always features that are added at a later stage). The more we lose our ability to experience the process of controlling our movement through space, we feel uncomfortable or at least removed from our surroundings.

Wolfgang Schivelbusch points at this in detail throughout his book "Railway Journey, The Industrialization of Time and Space in the 19th Century" [8]. Schivelbusch begins his observations at the moment that the first public railway transport systems were implemented. He shows how the first generation of train passengers found the experience alienating, and compares this to the common organic forms of transport, powered by horses and wind, which had a direct relationship with the terrain that they traversed. Every meter of the journey corresponded to a tangible physical and social experience. In contrast, the first rail travelers felt that they were mere parcels: shot like a bullet through space. People experienced a loss of integration with their environment. This perceptual shift was coined in Victorian times as the "Annihilation of space and time". The speed with which the train cut through the landscape shrunk space and erased local specificness: perceiving the landscape through a panoramic vision of the distant, whilst the foreground disappeared into blur. It is precisely this foreground, the specificness of the local, that the TRAIN project claims back in the form of a series of installations placed on abandoned and partly unused rail tracks. Tapis Volant reduces the operational control to one simple body posture and therefore shifts the aesthetic experience of movement through space.

The TRAIN project uses a method of reverse cultural engineering: by navigating freely through time, space and culture, it is possible reinvent an older technology without accepting long established conventions. Technological processes develop like a fractal image: In the center of this image is the original invention and towards its edges are the smaller, more and more marginal sub-innovations, which can never be bigger than their creator. The concept of George Stephenson's train remains the same; the recursive developments may manifest themselves in faster speed, better service and a redefinition of the culture generated around the train. Using a method of reverse cultural engineering, train transport, the conceptual starting point for TRAIN is situated in the past. From here a design process is imagined that looks at design decisions that were at some point in history considered unfavorably, but that could be equally valid for tomorrow.

The image of Tapis Volant corresponds to this working method, not only as a romantic "semantic vehicle" for the city of Istanbul, but also as a timeless "transport design" that only exists in the imaginary world of fiction. There are parallels with artist duo Ansuman Biswas and Jem Finer performance/video, who operated a flying oriental rug on board of a Russian parabolic zero gravity flight [9]. This interplay where fiction meets reality, a flying carpet in zero gravity or the fying carpet in Istanbul that is propelled along the restored Nostalgic tramway, points at a

design technique that considers the present as a brief flash of time, mapping the past and the future as equal entities for which we can design.

TRAIN at Istiklal Street photos by Ali Taptik

FOOTNOTES
[1] Fifth Cousin Removed, by Liam Gillick, published in The Bastard Metronome Nº 7, London 2001, edited by Clementine Deliss
[2] The Railway Journey, Wolfgang Schivelbusch, University of California Press, 1987 page 25
[3] The Cabinentaxi, built in Hagen in Germany, was used for an extensive testing program conducted from 1973 to 1979. It was commissioned by the City of Hamburg but later abandoned due to lack of funds. The Morgantown PRT at West Virginia University was completed in 1979 and is still running an on-demand and scheduled service across 8.7 miles and 5 stations of the university campus. More recently, the Ultra PRT system in Cardiff, Wales is currently being built to link the city center with Cardiff Bay, the test track opened in 2002.
[4] Bruno Latour's book about the French PRT research project ARAMIS: "Aramis is a very high-tech automated subway that was developed in France during the eighties; after its sudden demise, an investigation has been requested in the reasons of this failure; the book is the scenography of this inquiry that aims at understanding what happened to Aramis, at training readers in the booming field of technology studies and at experimenting in the many new literary forms that are necessary to handle mechanisms and automatisms without using   the belief that they are mechanical nor automatic."
Aramis, or the love of technology, Bruno Latour, Translated by Catherine Porter. Harvard University Press, 1996
[5] Some Lessons from the History of Personal Rapid Transit, by J. Edward Anderson, Ph.D., Version 2, August 4, 1996
http://faculty.washington.edu/~jbs/itrans/history.htm
[6] Raphael Zarka and Vincent Lamouroux created the 'Pentacycle', a vehicle that is operated like a bicycle, designed for use along an abandoned monorail, which was in turn originally built as a test track for the 'never implemented' Aerotrain high speed link between Paris and Orléans.
http://www.art-omma.org/projectroom/n3/zarkaF.htm
[7] Otto Lilienthal und seine Flugzeug-Konstruktionen (The flight constructions of Otto Lilienthal) by Gerhard Halle, 1962 issue 2, Verlag von R.Oldenbourg, Munchen p.12
[8] The Railway Journey, Wolfgang Schivelbusch, University of California Press, 1987 page 25
[9] Zero Gravity, A Cultural User's Guide, Edited by Nicola Tiscott & Rob La Frenais, The Arts Catalyst, 2005, page 57
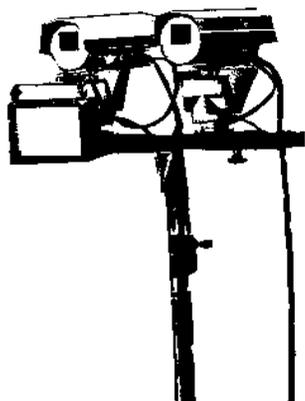
Further comments

Space&City: Representation and Perception

Maria Antonietta Mariani, economist/anthropologist (IT)

How the way we look at maps has changed over time:
"The world map is no longer empty, it has become a shape full of different figures. Every detail takes its dimension, continents are no isles any longer and isles are no more simple points; indeed, they are bigger than some European kingdoms. (Darwin, 1839)".

Before the Renaissance, maps were inspired by texts. They were an expressed synthesis of thought. Medieval maps represent Ancient Greek and Roman mythology, the Bible and the tales of medieval travellers. Some of them are oriented with the east at the top, so the viewer focuses on Jerusalem and the Garden of Eden. In this way, the philosophical thought and the social importance of religion are shown. Then, discoveries were drawn on maps. Scientific modern thought is translated on the map which is filled up places. Renaissance travel introduces the same/different opposition. The old world considers itself advanced in comparison with the new one. The latter is a place of mythical times.
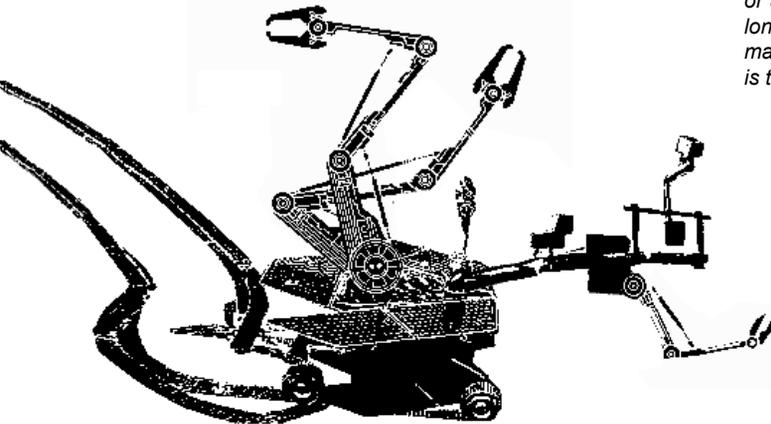
In the time, technology allows previous unthinkable images, changing the mapmaker's approach to building maps and the viewer's perception. On one hand, the map is filled up with new information - database specialists maintain that 80 percent of all information has a spatial component, that is, 80 percent of all information is mappable. The map makes a "point", it tells one or more stories. Its proportion, its colours and its iconography influence the viewer's perception. Sophisticated instruments - Geographic Information Systems (GIS), satellite imagery, Global Positioning Systems (GPS), and other geo-related computer programs – are used. Both the voyager and the military strategies focus on a map, just as with the world vision of the architect. The way we look at satellite images, has been modified. It has become three-dimensional, it is bottom-up, it is deeper. It finds new depths. Maps show the evolution of events: past, present, future. The movement of reality is followed.

An example on how the tools for observation have changed the representation of the city:
"Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory — precession of simulacra — it is the map that engenders the territory..." (J. Baudrillard, 1998)

Technology changes the way of representing. Satellite images are used more and more. They provide pictures where city lights on the night are brighter than daylight countryside one. Pictures and numbers come together in the production of the manipulated image. Digital images are generated by computers using statistics and formed into pictorial renditions. Yet satellite photographs are used to control and predict the future. Satellite images were used before the war in Iraq to verify Saddam Hussein's arms and, more recently, the Tsunami disaster in Asia. The map becomes an icon of thruth. Cartographic images will be used to model the urban reality, the city.

Territory comes into the map that widens to gather all the elements. Then it will trasform them giving back innumerable fragments. If we look at Google maps: every street, every corner and every building could be seen and recognised. Is it looking at a map the same as looking at the territory? Isn't there any space for imagination behind images? The map is no longer different from the city. No distinction exits between them. Everything could be soon seen. The city becomes a map of its own.

How digital technology has changed spatial perception of the city:
"Regardless of the words, it seems the melodic contour of the song described the nature the land over which the song passes. So, if the Lizard Man were dragging his heels across the salt-pans of Lake Eyre, you could expect a succession of long flats, like Chopin's 'Funeral March'. If he were skipping up and down the MacDonnel escarpments, you'd have a series of arpeggios and glissandos, like Liszt's "Hungarian Rhapsodies'. Certain phrases, certain combinations musical notes, are thought to describe the action of the Ancestor's feet. One phrase would say, 'Salt-pan'; another 'Creek-bed', 'Spinifex', 'Sand-hill', 'Mulga-scrub', 'Rock-face' and so forth. An expert song-man, by listening to their order of succession, would count how many times his hero crossed a river, or scaled a ridge-and be able to calculate where, and how far along, a Songline he was. 'He'd be able', said Arkady 'to hear a few bars and say, "This is Middle Bore" or "That is Oodnadatta"-where the Ancestor did X or Y or Z. 'So a musical phrase', I said, 'is a map reference?' 'Music', said Arkady, 'is a memory bank for finding one's way about the world.'"(B. Chatwin, 1987)

In bringing a map, we take a previous sense of space that we will go through. To use a map is a differences-hunt. On standing in a crossroad we try to orient the map looking at the confluence between this red building, the square down there – what will be that dome behind? - and the shouting hawkers with their stalls spreading in the next street. Somewhere – this is on the map - it should be a bridge. Yes, it is, we can smell it… Perhaps, we should choice the main road - the straight line – to overcome our fear of getting lost and getting entangled in the "muddle-city".

By introducing digital tecnnology spatial perception of the city has deeply changed. GPS, for example, is a satellite navigation system used for determining one's precise location and providing a highly accurate time reference almost anywhere on Earth or in Earth orbit. If a system of best running choice exits, the way of thinking space and moving through it changes. The discovering process of the city is modified. It becomes more external. Some images drive us: images rather than songlines, looking at them rather than listening or smelling. They are collected in a software rather than an inner "memory bank". In some way, we are not involved in the muddle-city but over it, looking at it from the satellite perspective, sliding on the fluid space of the city surface. The technology offers us the way of discovering and choosing. The system underlines a comparison distance/obstacles/time. Neither sound nor smell nor colour melt the process of choice. Do perhaps they disappear all together with the unforeseeable and inevitable "mistake" of getting lost?

VROOM questions to Nato Thompson:

Nato Thompson, curator (US)

What characterizes interventions and how can it be regarded as a form of observation?

The best way to understand an intervention is through DeCerteau's explanation of the tactic. An intervention is a form of trespass onto the terrain of those who own a territory. Interventions can take place in a geographic context, but the language can also be adopted to the visual terrain of copyright infringement, spectacle, etc.

I think the best way to understand the importance of the intervention is in terms of a battle for meaning. Interventions produce meaning by confronting the meaning of a dominant system. That is, by trespassing, they inherently address the power relations that produce that context.

What would be the advantages of this kind of observation compared to others?

The advantage is that it provides an understanding of resistance attached to the production of meaning. By actively engaging the power structures that govern a given context, the interventionist makes these systems reveal themselves. It also produces a situation in which the complete myth of a power neutral situation becomes evident. This ability to tie meaning to power is absolutely important in an age of overwhelming cultural production. The culture industry often hides the systems of power that perpetuate them. Not just in the art world, but in lived experience in general. By bringing attention to the coercive pressures that
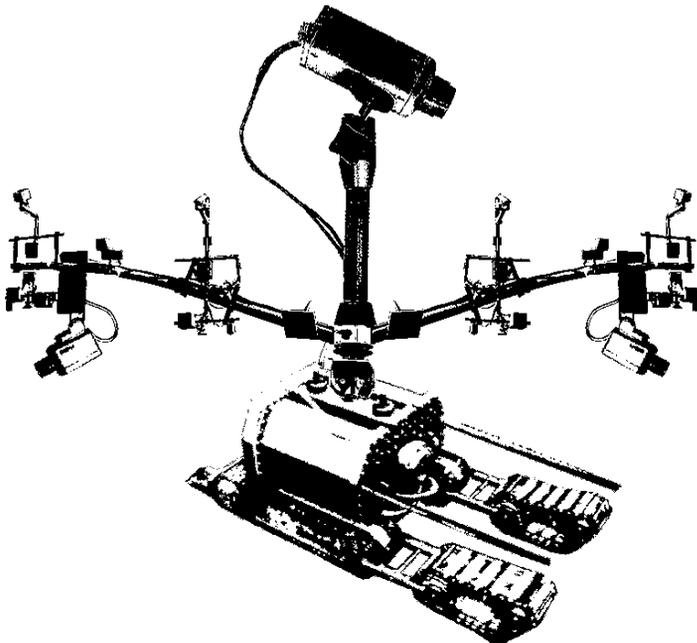
enforce particular meaning, a viewer can slowly gain insights into the battle for meaning that is raging.

There are numerous disadvantages to the interventionist model as well. DeCerteau categorized actions based on strategy and tactic. The tactic was the action of the weak and the strategy that of the strong. The tactician must trespass, while the strategist owns the terrain on which trespassing occurs. While these two poles are useful in interpreting interventionist tactics, they also produce a constant embracing of the weak. That is, the tactical form of resistance does not necessarily have any strategic goals or put another way, they don't necessarily intend to take control. Most actions seem to actually take place somewhere in between and it feels more productive to think of this methodology as vacillating between tactic and strategy.

The interventionist production of meaning also retains little ethical content. It is pure and simply a Machiavellian endeavor. In the United States some of the most successful interventionists have come from the right wing. Anti-aborition, anti-immigrant and religious use the tactic to completely undermine progressive movements and produce meaning in culture. They also fight against the travails of capitalist meaning production but their goals seem dangerously bad.

How would you characterize the dominant model of perception/ visuality today (its conditions and forces)?

We live at the height of the culture industry. What Guy Debord described as spectacle. Many of his insights are now taken for granted as the world he saw coming is now a fait accompli. Spectacle is not simply the awe-inspiring power of the visual capitalist machine, but the actual transformation of our own subjectivities as market force. From music, to television, to radio, to video games, to art, to the shopping mall, to the community, these forces produce a visual and spatial landscape with the intention of consumption. What becomes beguiling is that most of our cultural interests are in large part affected by this in ways that are difficult to pin down. You may think you love music, but isn't that convenient considering the market forces at work that want you to love it so much?

To say that culture has been commodified feels a bit short-sited. It almost feels more appropriate to say, commodification has become cultured. The production of spectacle produces such a vast terrain of social capital as power that the environment in which typically avant-garde radical politics are produced becomes mired in infighting and conflicting analysis. The gains made by participating in the ever-shifting terrain of cultural production may at times conflict with the real, materially driven, conditions that produce a radical politics. Finding a manner to discern between that which feigns action and that which produces productive meaning is complicated in a period where all cultural production has dramatic capitalist and social capital underpinnings.

VROOM was an interventionist inquiry during the Istanbul Fragmented Conference 2005 exploring how mechanical senses re-read and compare globally distributed localities and urban situations. The all-seeing Google Earth cartographic god perspective of writing the landscape [*geo-graphy*], was replaced with a street level mongrel horde of situated *dei ex machinis* in an attempt to further socio-mechanic prostheses for understanding the world.
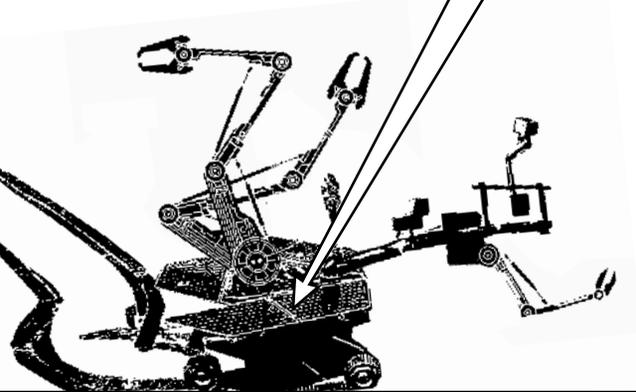
*VEHICLES OF REGISTRATION AND OMNISCIENT OBSERVATIONAL MECHANICS

*ATOPIA, HEHE, James Charlton & Sam Morrison, Malmö Offers More Alternatives,
Marisa Jahn & Steve Shada, UnstableSocietyofFlexibleProduction,
with comments from Maria Antonietta Mariani and Nato Thompson.*

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