

NEW MODELS OF INTELLECTUAL EXCHANGE

CAN
EVENTS
HOLO

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PIPTIME
PUSH CALL
R-T0-RP
STORE RLS
EXIT
CAF V06N43* # ASTRONAUT: NI
TC BANKCALL
CADR GOFLASH
TCF GOTOP00H # TERMINATE
TCF +2 # PROCEED
TCF -5 # RECYCLE
TC INTPRET
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FILIP VISNJIC

UNIVERSITY OF
WESTMINSTER



DESIGN RESEARCH FOLIO 2021



NEW MODELS OF INTELLECTUAL EXCHANGE

CAN
EVENTS
HOLO

FILIP VISNJIC

Project: CAN
Format: digital blog
Location: <http://www.creativeapplications.net>
Architect: Filip Visnjic
Funding: Self-funded
Date: 2008-ongoing

Project: EVENTS
Format: Live seminars, workshops
Location: Worldwide (more than twenty countries)
Architect: Filip Visnjic
Collaborators: Multiple
Funding: Self-funded
Date: 2008-ongoing

Project: HOLO
Format: Printed magazine
Location: London, Berlin, Toronto
Architect: Filip Visnjic
Collaborators: Alexander Scholz, Greg J. Smith, Sherry Kennedy
Funding: Self-funded
Date: 2012-ongoing





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Fig. 1
Creativeapplications.Net (CAN)
website

Fig. 2
HOLO Magazine

Fig. 3
Resonate Festival 2014 (EVENTS)

ABSTRACT

This folio covers the design and development of three major interlinked platforms for intellectual exchange in the context where technology increasingly shapes how we perceive and interact with the world.

Designed and led by Filip Visnjic, these projects aim to generate and shape new opportunities, emerging discourse, information exchange and knowledge in (but not limited to) the intersections of technology with the fields of art, media and digital design, to archive these and set up frameworks to critically examine and assess their cultural impact through the design of platforms suitable for, responsive to and innovation in their central digital and art based subject area.

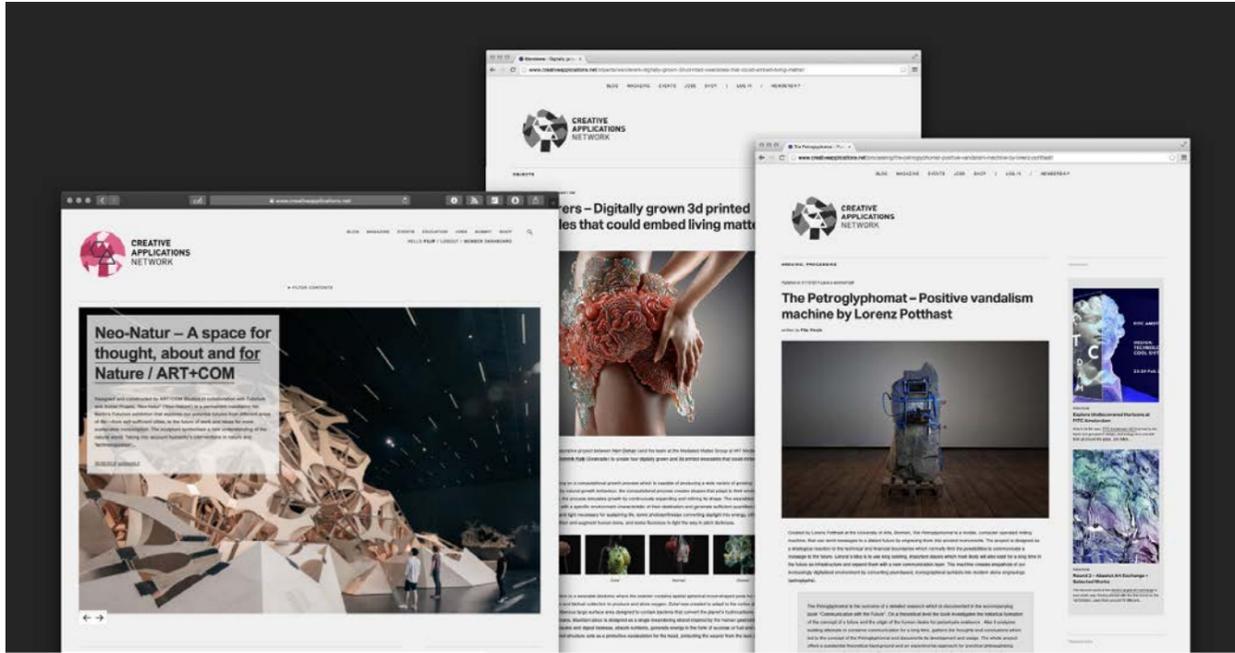
These are CAN which evolved from a blog into a rapid publication online journal; a series of conferences, workshops, exhibitions and other events; and HOLO, a magazine which develops on the work and themes generated by the other two in a more stable format. These platforms therefore interact but operate at different speeds and scales, using various forms of interaction and gradually refining and reflecting on the knowledge which is generated within them.

Based on McLuhan's proposition that art anticipates and can be said to predict changes to wider culture,¹ all of these initiatives seek to make new connections between technology and existing art and digital practices and thus further developments in the field. Visnjic, acting as inventor, designer, editor and contributor, is responsible for instigating, shaping, framing new forms of and platforms for discourse generation, writing and making new connections within and between this work, as well as directly contributing to it himself as both writer and designer.

This folio thus covers the inception and the design (in terms of both digital and analogue formats), the development, testing and curation of these three platforms and reflects on their role as an emerging and evolving form of knowledge generation and dissemination in the context of an increasingly digital society.

RESEARCH QUESTIONS

- In a culture in which digital technology is both the medium and the message, arguably shaping every aspect of our culture, what new models of intellectual exchange may be developed and how far may they supercede or change established methods of knowledge generation?
- How may inter-related platforms be established which operate across traditional subject/profession boundaries and which allow fast changing information to be generated, tested, disseminated, set in context and archived?



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Fig. 4
Creativeapplications.Net website

Fig. 5
Lectures at Resonate Festival,
2014



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GENERAL DESCRIPTION

This group of interlinked platforms have been developed to generate distinct but inter-related ways to generate, disseminate, access and critique intellectual material about the fast-changing world of creative technology. Broadly, discourse is generated through the fast moving CAN blog-magazine which in this period has built an ongoing archive of 4000 articles; emerging themes are then explored face-to-face in physical events where creators and audiences can meet, discuss and generate new ideas; and finally, the slower and more reflective HOLO magazine takes a critical, more distanced and contextualised view of such ongoing work.

CAN Creativeapplications.net (CAN) began as a blog in 2008, taking a ‘tools’ perspective focused on emerging adaptations. It has developed into a substantial ‘rapid-publication online journal’ with an ever-growing archive of more than 4000 articles, devised, designed, edited and run by Filip Visnjic, which 80% is now accessed through a paywall, available through a membership option.

CAN is widely acknowledged as one of today’s most influential online publications, reporting on the developments in the field of art, design and technology. In 2015 it reached peak popularity, when the site was hosting over 500,000 visits a month, equalling to around 5,000 visitors a day. CAN also became a recognised source for uncovering and contextualising noteworthy work featured on the art festival and gallery circuit, as well as within the commercial realm or developed as academic research.

CAN’s interest in experimental applications of technology is considered unique in drawing together a practical and theoretical work that chronicled the full life cycle of creativity across art and design research, as well as addressing the commercial realm. CAN takes a ‘wide angle’ view of its landscape, unrestricted by subject or typological boundaries, draws an international participating audience of thoughtful and engaged educators, curators and cultural producers.

CAN was predominantly funded by the advertising provided on the website until the introduction of a paywall in 2016, to access archived content on the website. The paywall revealed that more than 250 educational institutions around the world use CAN as a teaching resource. Since 2015, visitor numbers declined due to changes in the way articles are shared on social media in particular revisions to Google, Facebook and Twitter engagement numbers. Today, CAN receives around 2000 visitors daily, generating around 40,000 visits a month. CAN is currently principally funded by its membership access, operating at self-sustaining levels while at the same time offering free access to educators and students around the globe.

New Models of Intellectual Exchange



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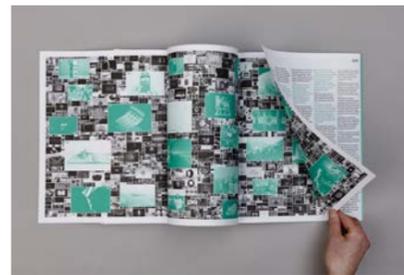
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Figs 6-11
HOLO Magazine (clockwise from top left):
'Encounters', Vera Molnar; 'Random Number Generator'; 'Encounters' section; 'Stream' section; 'Encounters', Rafael Lozano-Hemmer; 'Perspective' section

EVENTS

Exploring the same themes, an ongoing series of face to face events have been devised and run, extending from a singular viewpoint and bringing together creators and audiences, from annual large scale conferences (3000 people) to smaller participatory engagements including: staged debates, workshops, exhibitions and other curatorial engagements devised, curated, led and managed by Visnjic (see p.27 for full list). In these events, physical encounters, installations and debate draw from and feed into discussions already established through CAN, and can also act as a generator for new items. These outputs include more than 300 practitioners' talks, 50 panels, 50 workshops, 30 performances at 30 events in more than 20 countries around the globe and over 100,000 visitors so far.

HOLO

The third platform in this folio is HOLO, a series of print publications devised, edited and co-produced by Visnjic, working as part of a team of four, which selects, edits and reflects on themes emerging from the other platforms. Visnjic acts as Editorial Director, setting this material in a thematic framework, and critically assessing them within a broader knowledge context, as well as commissioning new works.

HOLO is a 200+ page physical magazine comprised of personal encounters with leading practitioners, visits to key studios and institutions around the world, analysis from prominent thinkers and niche experts, a thorough record of emerging trends and paradigms, mixing long-form journalism with commissioned photography in premium print. HOLO was first published in 2014 and has a circulation of 6,000 per issue. It provides a slower and more methodical approach to information, working with a print medium that operates outside of and above the churn of the web to create a more stable and contextualised knowledge source for the generated body of emerging knowledge generated through the other formats.



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Fig. 12
Workshops at Resonate 2014
festival

Fig. 13
Talks at Resonate 2014 festival

CONTEXT

A fundamental premise of this research is that art – which is increasingly unconstrained by boundaries of type, subject, media etc. – can be used as a frame to look at, to generate and to predict major and fast-moving changes which are happening through technological and digital advances. Media is therefore both the content and subject matter within all categories of this folio; it is the context, the method, the output and the dissemination. Technology is at the core of this work and research and, indeed, Visnjic argues is at the core of all research because of the intimate relationship between content and medium.

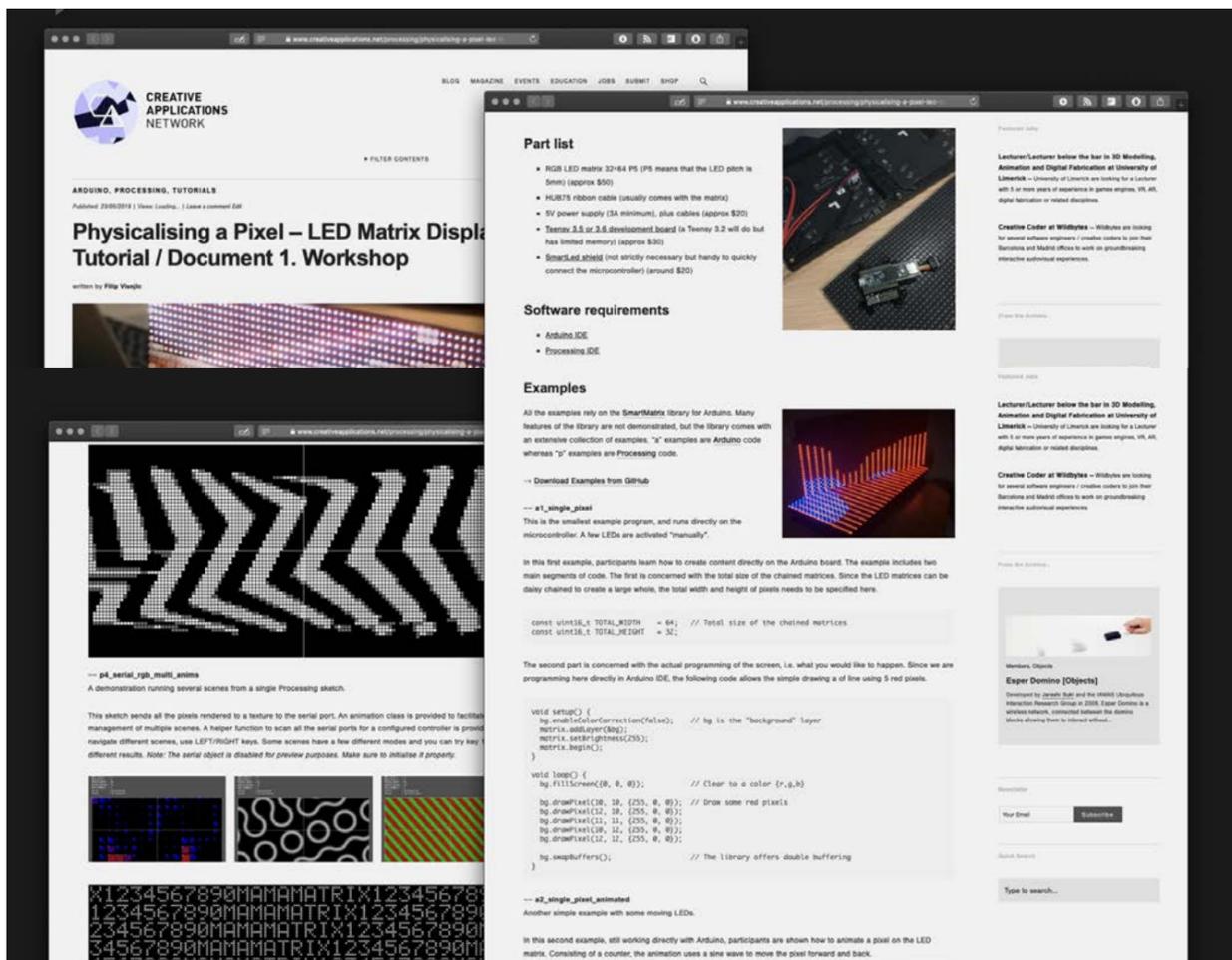
Art is seen here as a mechanism to shape the present and speculate about the future.² This position is based on Marshal McLuhan’s premise that ‘Art functions as a distant warning system’, revealing cultural transformations that are already underway to the broader population.³ Whether the work is in the field of creating digital media, visualising scientific data, programming industrial robots, or lobbying for surveillance regulation, technology shapes how we perceive and interact with the world.

Recent years have brought about a blurring of boundaries between adjacent fields, creating previously unimaginable opportunities within the creative sector. Visnjic’s research foregrounds the vanguard of cross-disciplinary practice, artists and designers whose works offers critical technological and cultural narratives, providing both imaginative paths forward and cautionary warnings.

The cliché of the artist who spends every waking moment in their studio does not reflect the reality for many creatives working in this context. Artists and designers are often also educators, instigators, entrepreneurs, curators, connectors, writers, and researchers – sometimes due to economic necessity, but often through choice. In organising workshops, running commercial side projects, writing for specialised and general audiences, building bridges between communities, and pursuing other interests, artists are conducting what educator Christopher Frayling described as research ‘into, through, and for art and design’, that not only benefits their practices but their discipline.⁴

Significantly, Visnjic’s research operates in a context where traditional publications on architecture are in sharp decline because of the rise of digital information. Academic journals and peer-reviewed publications move too slowly to engage in a timely manner with an information field characterised by its speed and in its constant innovations in form; where form and content are no longer separable into medium and message. These projects form a significant contribution to generating new kinds of academic dissemination platforms for practitioners and educators, where the implications of technologies of computer modelling, drafting and visualisation may be explored in practice, and continue to provide scope for new research and innovation in crossing disciplinary boundaries.

The issue of value of non-traditional academic media is therefore itself being challenged, not just through the advent of open-source academic publishing, but because major changes in this field are not made or disseminated through academic journals. Thus, opinion-shaping proactive publication and dissemination platforms like those in this folio are arguably more central, and more influential, in questions of how we use technology to design the world, and how we inhabit it with technology as it evolves, than academic papers which may follow on from them.



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Fig. 14
CAN x CCI Fellowship programme.
Workshop content and results were shared via CAN to provide an archive and reference for what was produced during the workshop – including resources, code examples and demos.

AIMS AND OBJECTIVES

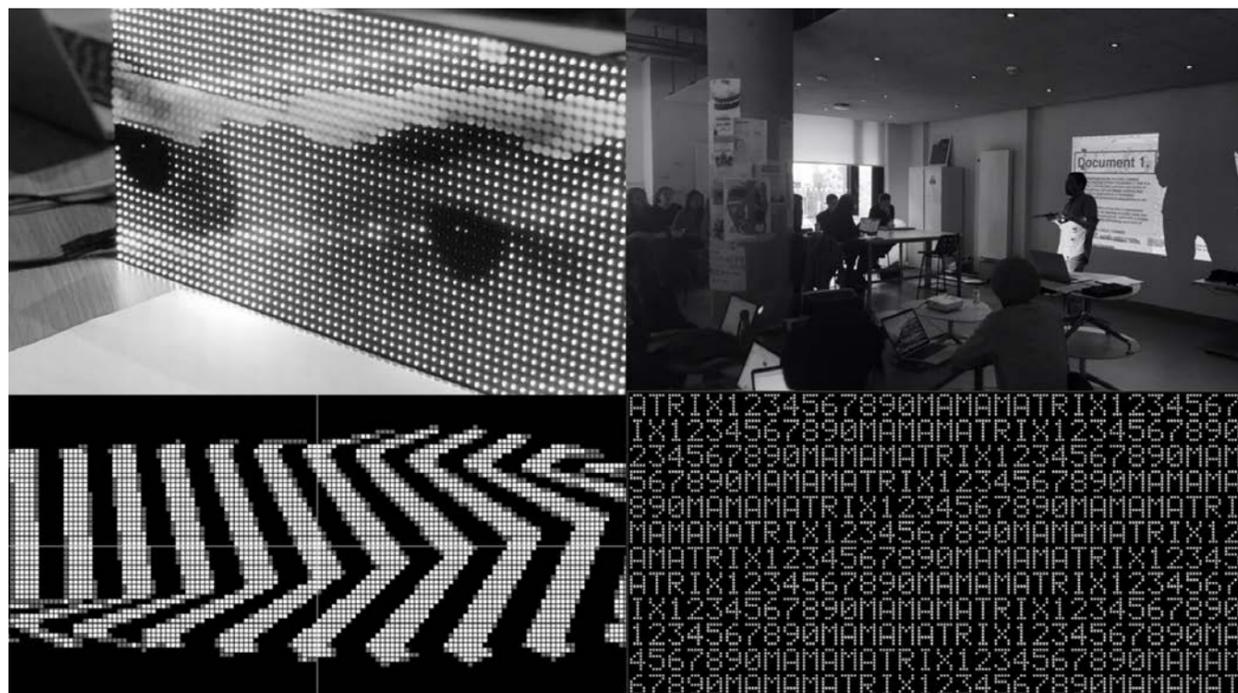
- To use art as a framework to explore, generate, predict and criticise the cultural; shaping of society through rapid changes of technology across disciplines, and extending to issues of democracy and power.
- To devise, design, implement, establish and develop a range of new platforms and online resources operating at different speeds and appropriate to both their subject matter and their medium.
- To build a major source of intellectual exchange with a substantial archive which can sustain itself financially.
- To create responsive interaction between platforms that move at the speed of the web and those which offer more stable and reflective information and knowledge.

METHODOLOGY

Open-source software and hardware has had a revolutionary impact on creative fields, yielding tools that are transparent and accessible. As our knowledge about the tools at our disposal evolves, so do techniques and implementations in both software and hardware. Ultimately, computation itself is the ‘material’ skilled programmers work with; building tools outside of established frameworks, effectively fusing software and hardware design to realise their ideas, yielding distinct visual languages that emerge from their self-authored methodologies. This research focuses on the processes required to develop a more mature vocabulary for evaluating these new forms of craft.

CAN Creativeapplications.net is deployed and managed using an open-source CMS framework Wordpress. It is run on a privately-owned (cloud) server, with a considerable number of caching features to increase performance and delivery of content. Similarly, from 2018, SSL certificates have been incorporated to ensure secure browsing. The site currently hosts over 5000 articles, generating over 500,000 data points, representing more than 15GB of data. Filip Visnjic acts as main admin of the website, ensuring its operation and minimising downtime (1hr per year max).

In this context, the technical structure of the platforms is therefore integral to the development and testing of the research itself. The methods include (but are not limited to): designing and constructing the platforms themselves, curating or generating the content; providing regular updates to code; to meet latest standards and regulations (GDPR) and keeping users private data secure; regular updates to the code to improve functionality; ease of use and performance; regular backups, and information updates (old articles need updates); sourcing, editing, reporting, and managing content on the website; daily communication with featured artists, guest writers, members, etc.; management and updates of associated social



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Fig. 15
CAN x CCI Fellowship programme.
Photographs from the workshop.

Fig. 16
CAN x CCI Fellowship programme.
Photographs from the symposium.

media platforms (Twitter, Facebook, Instagram); collaborations with third party organisations, festivals, galleries and artists to produce new content; management of advertorial content, adverts, promoted content; management of membership features, new/old users, deletion of cancelled accounts, creation of new educational accounts; managing and applying curatorial framework to submissions and found (new) content (See 'Curatorial Framework'). The questions of the longevity and relevance of the information are thus a matter of daily concern (see Critical Self Appraisal).

The content on the blog covers articles organised by subjects from programming tools and frameworks, to more general interest topics including environment, objects, news, book and event reviews. The navigation of the site and its visual design have been developed and considered from the viewpoint of those outside the coding and technical communities. This makes them equally accessible to those at the forefront of the digital vanguard and to a broader public.

EVENTS

Events are considered very high workload ventures that provide feedback and response to web and print media. They are often seen as a vehicle that provides/generates content for both online and printed material and, as such, Visnjic's work here includes: seeking out partnerships; developing the programme and its curation; writing, correspondence, project management and organisation; marketing, promotion, advertising and documentation (most often on CAN). Since both the reach and impact of CAN and HOLO is broad, it is often considered unnecessary to seek out third party publishing platforms.

Similarly, Visnjic is in charge of the face-to-face initiatives which include technology-driven workshops that are seen as a powerful agent of social change and one of the pillars of the uniquely curated programmes. They represent the deepest level of interaction between participants and invited hosts, realised within a well-structured context with predefined agendas. Participants are provided a chance to work individually with workshop leaders and exchange ideas with the entire group, gaining valuable insight into the field of their preference and finding answers to the challenges they encounter in commercial practice. Even if one-day workshops are too short to serve as skill-building instruments on their own, it is expected that participants will use the experience to accelerate the learning process by continuing to explore new media and starting their own projects based on hints first received at the event. In addition to transferring technical skills to participants, workshop leaders serve as role-models for young creative professionals eager to find an outlet for expression. While not all of these activities count individually as traditional research in REF terms, together they constitute a mode of creative design practice, producing one of the most unique and influential research platforms for art, media, design and technology on/off the web today, arguably a richer resource than more conventionally authenticated publications.

Workshops are run by specialists in their field, on themes from technical exploration of software capabilities to alternative ways of using creativity to open up debates around topical issues. For instance, one workshop explored how software ISADORA can be used to manipulate video and capture the dynamic movement of objects, while in another participants explored the interaction between narrative and spatial relationships as a generator for design.

HOLO On the publication HOLO, Visnjic's roles include: development of themes, direction, selection of subjects, feedback, review, promotion, partnerships, marketing and dissemination. Writing, commissioning and project management is done by three other founding partners, whilst content is mainly produced by a series of contributing writers, photographers and designers.

Each edition of HOLO includes a range of feature articles. Each 12 to 18-page profile is a collage of story, intimate portrait and studio photography, monograph-like project documentation, and a body of supplementary contextual notes. This offers an opportunity to become more intimately acquainted with a subject, contextualising both interview and the display of their work which is displayed in extended sequences of double-page 'project snapshot' spreads. A dense grid of selected works follows each profile to provide additional contextual information. Between the varying image sizes, metadata and tangential notes, HOLO thus provides many ways to approach the practices of the featured artists.

Beyond its mandate to disseminate unpublished or lesser-known practitioners, studios and practices, HOLO is also a forum for timely analysis and commentary. Taking up a third of each issue, the magazine's 'Perspective' section invites artists and other practitioners with specialist expertise to explore a thematic topic in a variety of editorial formats. To help navigate an emerging and apparently random field, HOLO selects a diverse group of expert practitioners including leading figures such as software artist Casey Reas, critical futures specialist Scott Smith, or theoretical computer scientist Scott Aaronson, who are able to connect the 'conversations' to key points in world history, breakthroughs in mathematics and computation, cognitive biases and perception, and the extreme limits of human knowledge.

In addition, the 'Sites and Spaces' section investigates location-specific innovations, such as the recent emergence of residency programmes at scientific institutes such as CERN's Large Hadron Collider. The 'Tools in the Making' section explores specific innovations such as the VR headset that triggered the current popularity of this tool, and considers the issues of both isolation and connectivity that this technology raises.

The three composite parts of this research, CAN, HOLO and EVENTS, form a collective structure which goes further than any one individually. In immediate terms, all benefit from cross-pollination where projects, topics and themes are used as drivers to produce and generate content. For example, it is quite common that a project may have been featured/documented on CAN, whose artist is later featured in HOLO, and participate in a panel discussion at one of the events (see examples). In doing so, the interrelated platforms of Visnjic's research serve as a vehicle to drive discussion through different formats – web, print and event. In another example, if an artist/designer is invited to lead a workshop, it would also be expected for the content of this workshop, or outputs by the participants, to be documented on CAN in the form of a long-form article that may include linked learning material, code examples, etc. Dialogue, feedback and response is thus constantly generated throughout, with Visnjic himself generating a mass of outputs in which he is appraising multitude other outputs as they emerge.

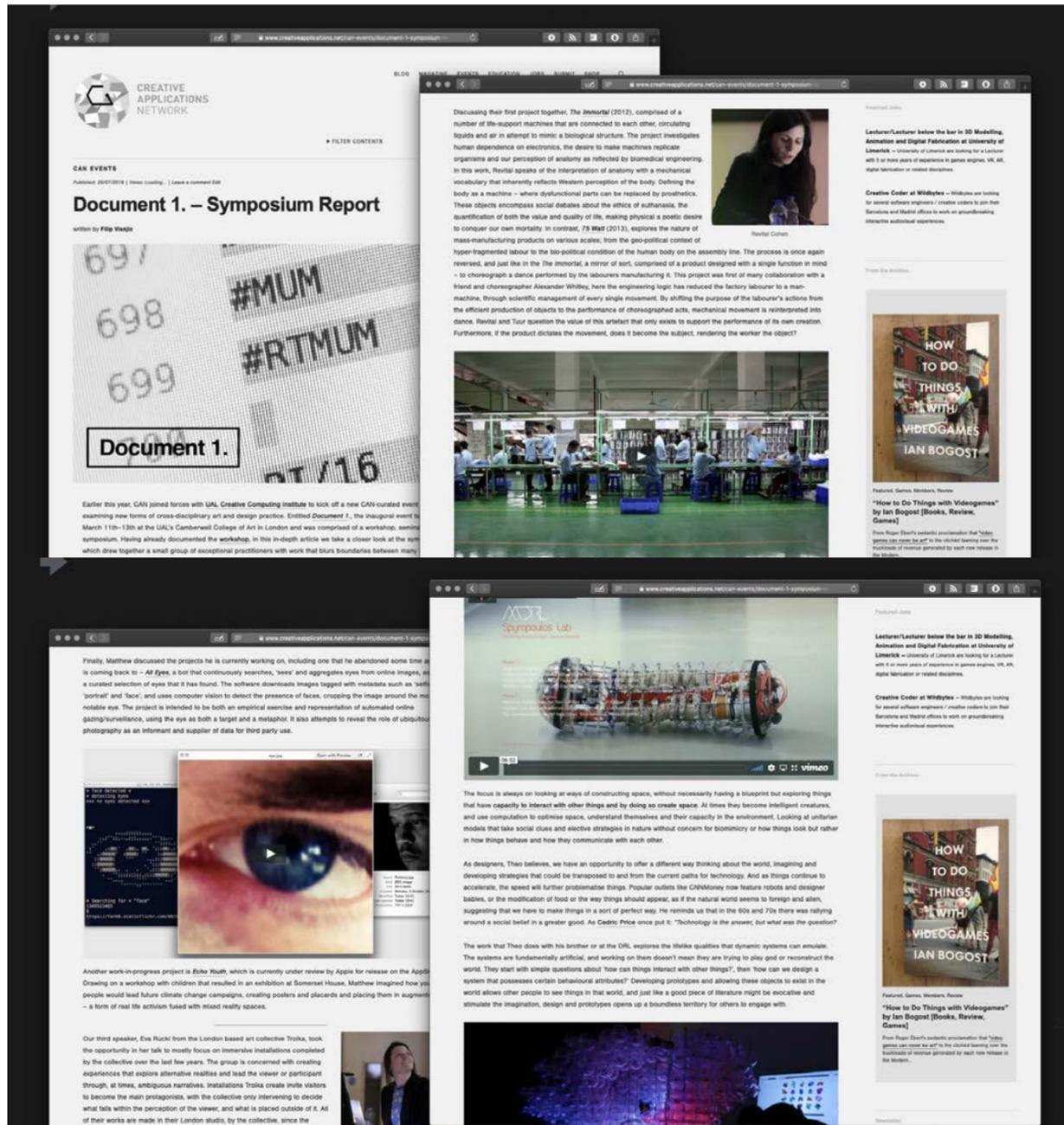


Fig. 17
CAN x CCI Fellowship programme. Presentations from the symposium were documented in the form of a report on CAN, providing both context and content for the 'broader' audience.



Fig. 18
ACT Festival Exhibition. ACC,
Gwangju, South Korea 2015



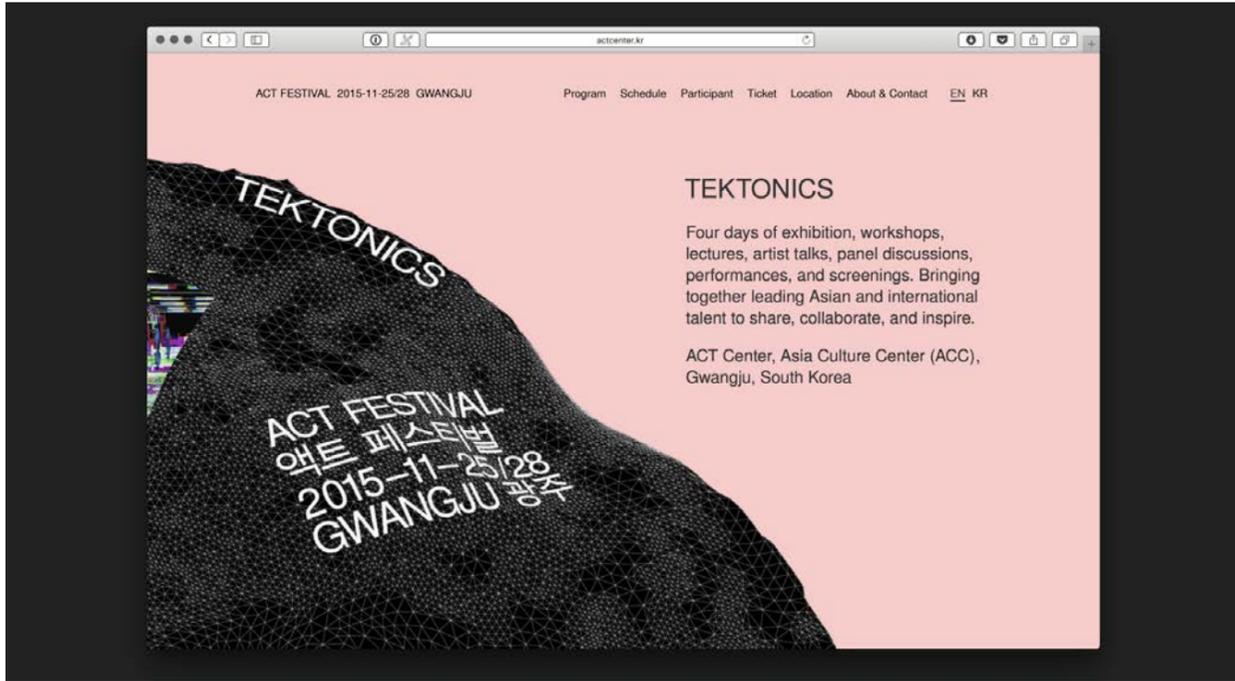
Fig. 20
ACT Festival Exhibition and
Performances. ACC, Gwangju, South
Korea 2015



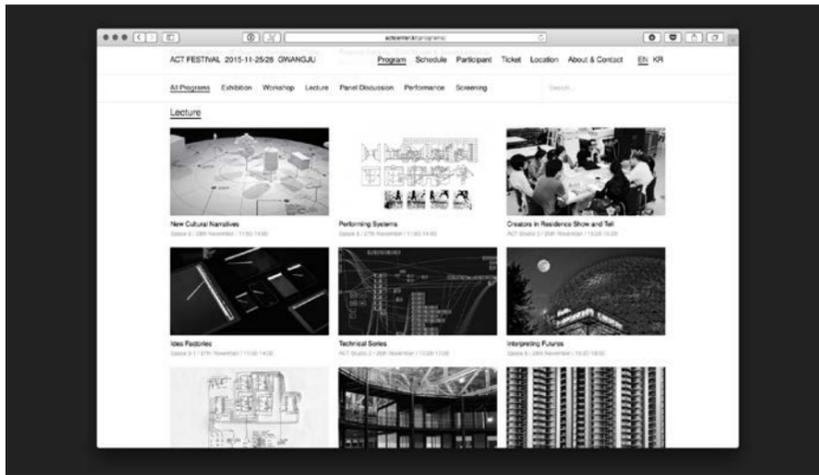
Fig. 19
ACT Festival Exhibition and
Performances. ACC, Gwangju, South
Korea 2015



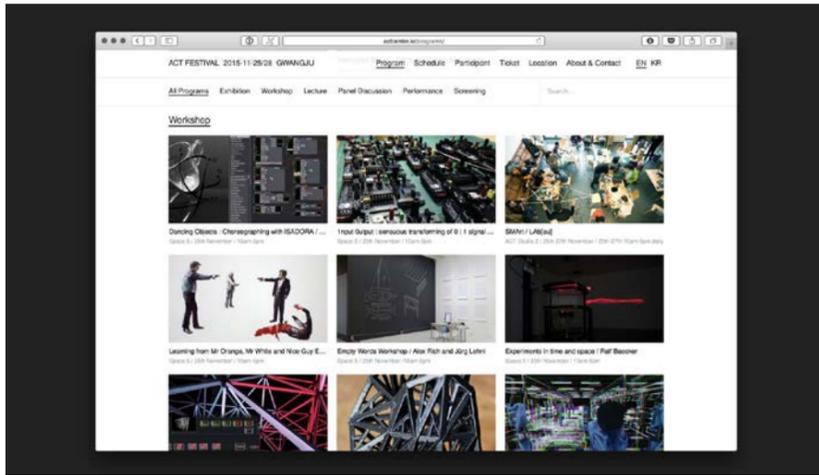
Fig. 21
ACT Festival Workshops ACC,
Gwangju, South Korea 2015



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Fig. 22 CT Festival, ACC, Gwangju, South Korea 2015 – Website Front Page (Developing the festival identity as well as the website which plays an important role in disseminating the content prior and post the festival).

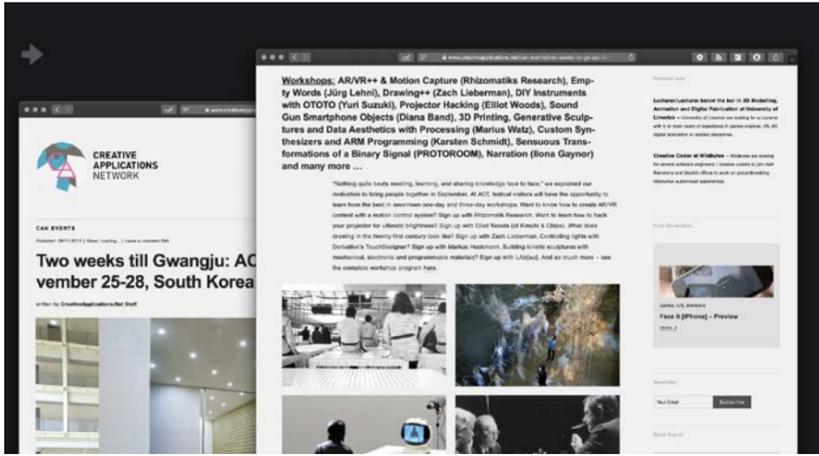
Fig. 23 ACT Festival, ACC, Gwangju, South Korea 2015 – Website Lectures Page (Designating and situating the work of participating artists within a broader cultural context).

Fig. 24 ACT Festival, ACC, Gwangju, South Korea 2015 – Website Workshops Page (Curating workshop content, and situating the outputs within a broader context of knowledge exchange).

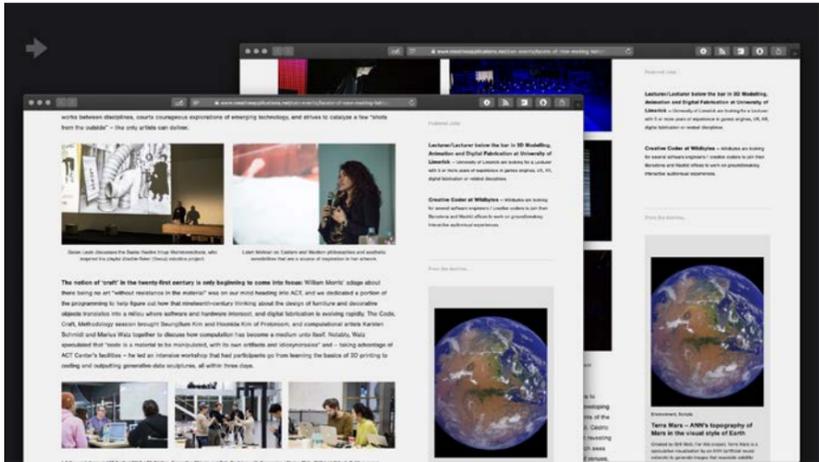
Fig. 25 ACT Festival, ACC, Gwangju, South Korea 2015 – CAN Announcement

Fig. 26 ACT Festival, ACC, Gwangju, South Korea 2015 – Dissemination of the festival and activities that have taken place through CAN.

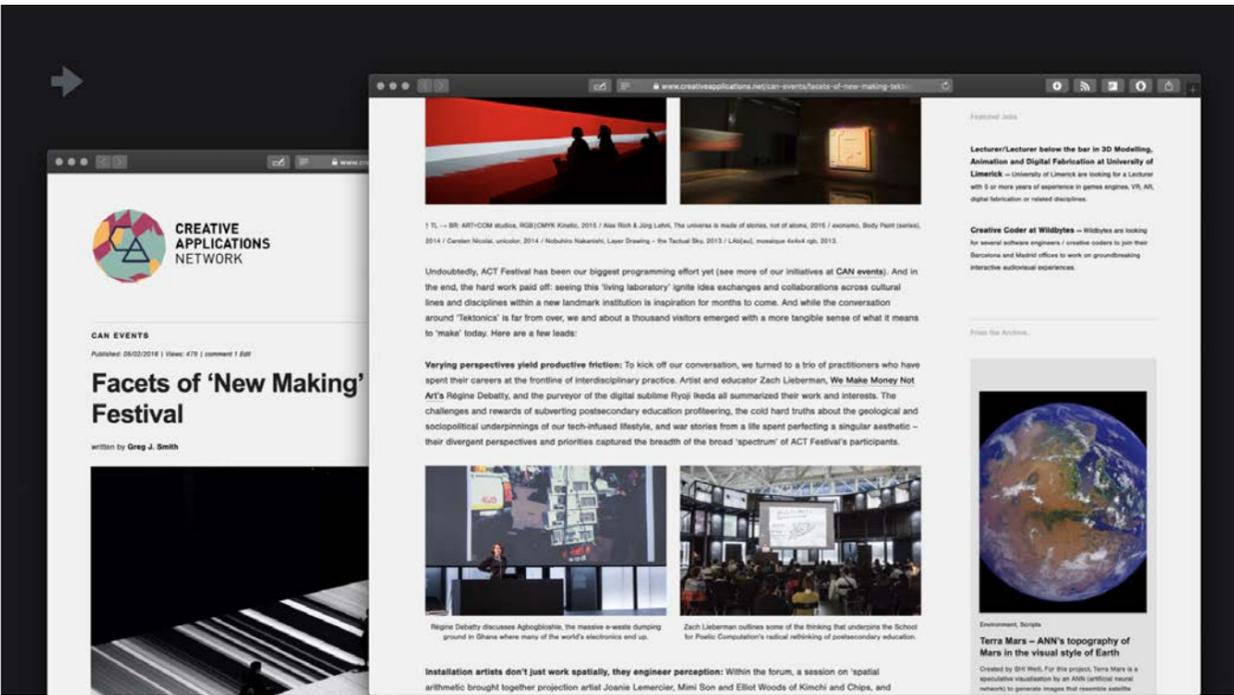
Fig. 27 ACT Festival, ACC, Gwangju, South Korea 2015 – Dissemination of the festival and activities that have taken place through CAN.



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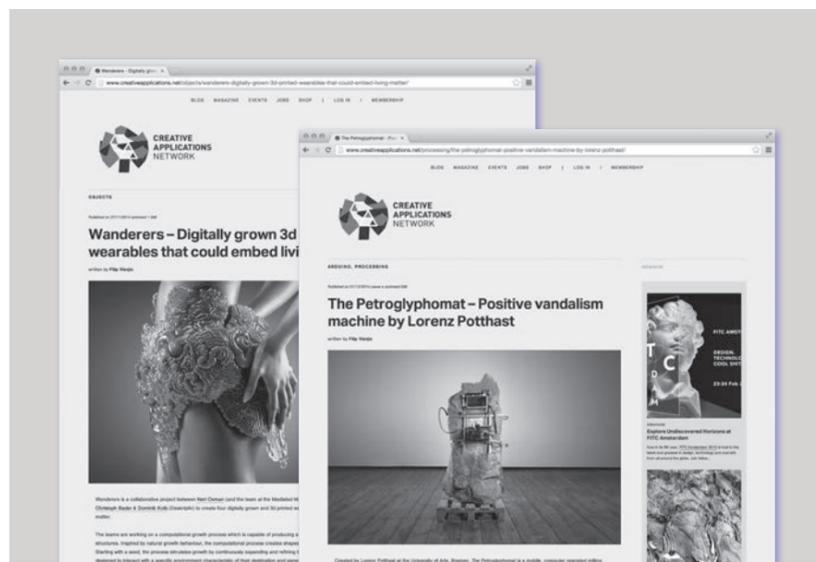
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New Models of Intellectual Exchange

CAN

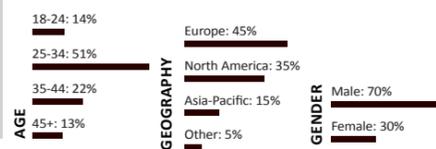


380,197 READERS (2019)

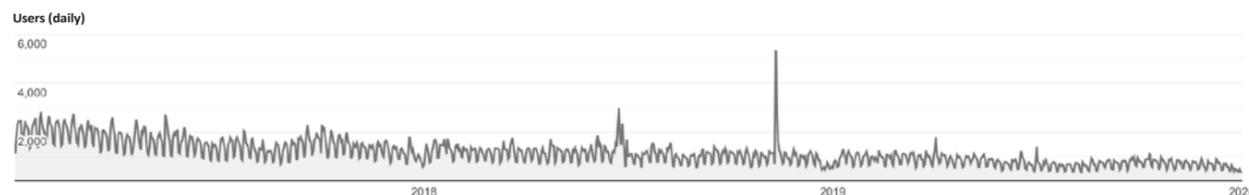
Founded: 2008
 Page views / month: 400,000
 Unique visitors/month: 150,000
 Articles: 3,000

f 70,000 t 48,000 i 20,000

AUDIENCE



2020				2019				2018			
Users	New Users	Sessions	Number of Sessions per User	Users	New Users	Sessions	Number of Sessions per User	Users	New Users	Sessions	Number of Sessions per User
204,919	200,022	312,660	1.53	380,197	369,588	667,373	1.76	277,325	272,811	457,103	1.65
Page Views	Pages/Session	Avg. Session Duration	Bounce Rate	Page Views	Pages/Session	Avg. Session Duration	Bounce Rate	Page Views	Pages/Session	Avg. Session Duration	Bounce Rate
640,771	2.05	00:01:51	70.71%	1,334,610	2.00	00:01:53	70.27%	915,770	2.00	00:01:52	71.73%



HOLO MAGAZINE



20,000+ READERS

Founded: 2012
 HOLO 1: 2014; 6,000 copies (sold out)
 HOLO 2: 2016; 4,500 copies
 Estimated readership per copy: 1 - 30
 Pages: 200+

f 14,000 t 11,000 i 3,500

OUTPUTS AND FINDINGS

Over the last decade Filip Visnjic's projects have established themselves as a 'go to' resource and events for those interested in or working at the crossovers of disciplines in the arts. Selected recognition from within its own broad cross-disciplinary audience includes:

"A jealousy inducing package of craft, design and knowledge. To call it a magazine does not do it justice ... the future of art, science, and technology is HOLO!"
 — onedotzero, 2017

"John von Neumann said 'anyone who attempts to generate random numbers by deterministic means is, of course, living in a state of sin.' HOLO 2 is a state of bliss; enabling the generation and habitation of environments that are seriously playful, nostalgically avant-garde, and wondrously real. A time capsule transcends the notion of time, space and style, it occupies the delightfully outlandish space where Beethoven's late quartets are played on faraway moons, between the lived and the lyrical."
 — Neri Oxman, Associate Professor of Media Arts and Sciences at MIT Media Lab, 2017

"HOLO is an extraordinary platform for debate and dialogue. Its beautifully designed pages offer a broad overview of what is vital in art, science, and technology, and it reveals the experimentation in studios, labs, and the many spaces in between. It challenges us by blurring the lines between fields of knowledge and smartly scans culture from an interdisciplinary perspective."
 — Mónica Bello, Head of Arts at CERN, 2017

"HOLO is an essential tool for taking the pulse of the media art and digital design space. I love how it pays equal attention to emerging creators, established names, and forgotten pioneers. No other publication offers a better portrait of the different generations of artists, designers and thinkers that have expanded the aesthetic frontiers of digital technologies."
 — Jose Luis de Vincente, curator Sónar+D, 2017

"HOLO is not just a print magazine – it's an object and archive. A document that links discourse about technologies past, present, and future, through a narrative that allows us to pause and consider digital culture in a new way."
 — Nora O' Murchú, curator and researcher, 2017

CAN today has around 380,000 visitors annually; over 9,000 copies of HOLO have reached readers around the globe. The events Filip Visnjic has curated or participated in reached more than 10,000 people in 2014 alone, and the projects continue to attract new visitors. The last few years has seen a drop in visitor numbers to CAN and the focus of the research has shifted from the perpetual generation of content to the long term value of building a resilient archive.

By operating across traditional subject/profession boundaries, and in three differing but complementary media forms, the inter-related platforms of CAN, HOLO and EVENTS thus shift to operate in, and navigate between, this rapidly evolving continuum of fast-changing information as it is generated, tested, disseminated, then later set in context and archived. HOLO provides a more stable medium as well as a more reflective space to reconsider and analyse the content generated by and within the iterative and ephemeral online publishing and events.

However, creating and publishing HOLO is a slow process and suffers from the same problems as more traditional knowledge dissemination formats. For this reason, a revision of the format of HOLO is now underway. This includes a new, shorter annual

EVENTS



10,000 ATTENDEES

We've organised and participated in more than:

350 artist talks, 80 panels,
115 workshops, 30 performances
at 30 events in 20 countries

Since 2014, past events include:

Resonate, Internet Age Media Weekend, MUTEK,
Elektra, NODE, Retune, Sónar+D, Circle of Light,
Super Flying Tokyo

publication (*HOLO Annual*), and two new online formats: *Dossiers* – collaborative, in-depth publications with industry and practice partners – and *Encounters* – which follow a more individual practitioner and interview-based format. These thus unpack the sections developed within *HOLO 1* and *HOLO 2*, and locate them within the medium best suited to them. All three can be accessed from the new *HOLO* website.

The first iteration of this, *Dossiers*, is currently under development. Its design is to fuse the collaborations of CAN with cultural producers into a web-based research publication that runs in parallel with event and exhibition programming. Maintaining the quality, precision and depth of a print medium, *Dossiers* intends to provide a close-up view into the featured communities. It will happen in real-time and then be archived for posterity. Subsequently, sections from *HOLO* magazine including the in-depth artist features (from both archives and forthcoming new profiles), will be published online as *Encounters*.

The new magazine, *Annual*, will be published annually, synthesising a year's worth of observations into a reflective thematic analysis. Most pages will be dedicated to the magazine's rigorous investigations in its research section. This new diversification aims to exemplify the development and agility of our approach to knowledge exchange.

The platforms are thus continually evolving in response to the need to not only share knowledge immediately but also to archive it, to review and reflect on it and to generate systems which will continue to make such knowledge accessible for future generations.

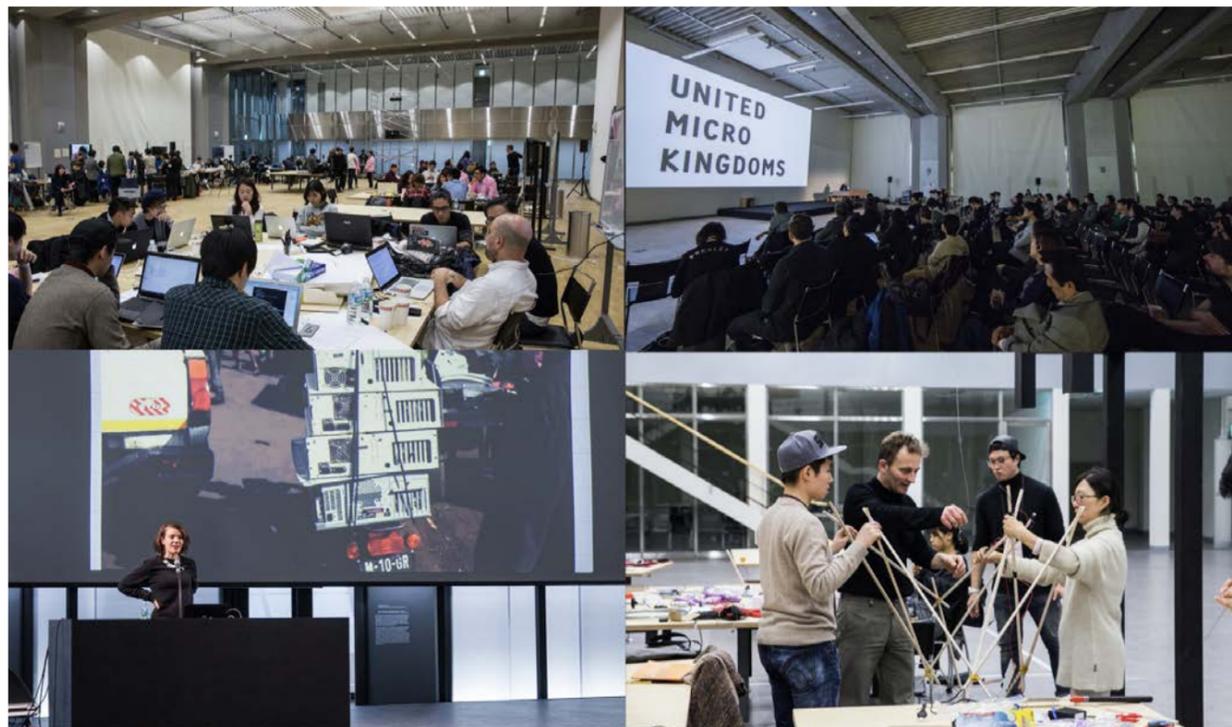


Fig. 28
ACT Festival. ACC, Gwangju
South Korea 2015

"HOLO is an extraordinary platform for debate and dialogue. Its beautifully designed pages offer a broad overview of what is vital in art, science, and technology, and it reveals the experimentation in studios, labs, and the many spaces in between. It challenges us by blurring the lines between fields of knowledge and smartly scans culture from an interdisciplinary perspective."

↳ Mónica Bello, Head of Arts at CERN

"HOLO is not just a print magazine—it's an object and archive. A document that links discourse about technologies past, present, and future, through a narrative that allows us to pause and consider digital culture in a new way."

↳ Nora O' Murchú, curator and researcher

New Models of Intellectual Exchange

HOLO / Stream

• 24/08/2020 - edit

Propelled by a huge increase of online purchases during the pandemic, and in the midst of the worst economic upheaval since the Great Depression, Jeff Bezos' net worth increases \$4.9 billion, making the Amazon founder and CEO the world's first-ever person to amass a \$200 billion fortune.

• 21/08/2020 - edit

"The feat was repeated in November 2009 when Joe Davis, a self-described 'bio-artist' in residence at MIT, hooked his smartphone to the Arecibo telescope and sent the genetic code for RuBisCO—ribulose-1,5-bisphosphate carboxylase / oxygenase, a common plant protein—in the direction of three nearby stars."

• 21/08/2020 - edit

In a wry activation of collection holdings from a bygone era, please is due to the curators of "Conflict in My Outlook," a freshly-launched online exhibition focused on the "erosion of boundaries between online and offline, public and private." Headed amongst contemporary artists such as Elia, Natalia Bookchin, and Elisa Giardina Papa, the University of Queensland Art Museum show includes a 1930 painting by Kenneth Macquenn that delineates the majesty of 'the cloud.'

• 20/08/2020 - edit

"If there's one good thing to come out of this year's global pandemic, it's that a lot of people are suddenly talking about universal basic income. What was once a relatively fringe concept is now very much mainstream."

• 19/08/2020 - edit

"Ofentimes, ciggendered white-identified and white-presenting people are recognized as the forward thinkers in discourse about cybertecture... The romanticized discourse around the 1990s and, in particular, the birth of cyberfeminism often prioritizes white women as the core contributors."

• 17/08/2020 - edit

Embroider, a new library for Processing has been released. Spearheaded by Lingdong Huang and Tatyana Mustina (working under the direction of Galan Levin) at The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University, it offers a "free, cross-platform, open-source, lightweight Java library for generative embroidery design, merging computation and craft."

• 17/08/2020 - edit

Epic Games has lashed a lawsuit against Apple for "unfair and anti-competitive actions." Tensions flared between the two companies when Epic added in-game currency to Fortnite, which Apple argued violated its in-app payment policy—and pulled the game from the App Store. Epic has fired back with not only a lawsuit, but a brilliant parody of the "iGen" ad that put the Heist on the map.

• 13/08/2020 - edit

Epic Games has lashed a lawsuit against Apple for "unfair and anti-competitive actions." Tensions flared between the two companies when Epic added in-game currency to Fortnite, which Apple argued violated its in-app payment policy—and pulled the game from the App Store. Epic has fired back with not only a lawsuit, but a brilliant parody of the "iGen" ad that put the Heist on the map.

Fig. 29
New HOLO 2.5 Publishing Platform. Here is shown "Stream", carried over from the print magazine but in a more "live" and regularly updated form — acting as an active timeline of the art, science and technology field.

CRITICAL SELF-APPRAISAL

This research exposes the new challenges to both evolving and existing models for intellectual exchange in this fast-developing field. Existing models of academic exchange via journals etc., are not designed to deal with the speed of innovation and progress as it occurs in practice. Meanwhile knowledge of all kinds is being systematically lost through updates to the medium in which it is housed, in what would be traditionally considered very short periods of time.

Although growing out of the early-2010s proliferation of blog culture, and the surrounding communities that emerged from it, these projects demonstrate the value of including the slower, traditional and more stable approach to publishing (which is in decline elsewhere and is atypical in this context). HOLO magazine purposely followed the much slower and traditional approach to publishing, adopting a more time-resilient and stable print format, but also was subject to the associated problems: the sheer amount of effort to produce a print publication does not mirror the fast-pace of publishing that happens online at CAN.

The speed of change also affects the stability not only of this knowledge, but of all knowledge. The importance of maintaining content generated and held on the web has become ever more crucial, since the ever-changing medium means the information is very hard to preserve, and knowledge is newly vulnerable to becoming inaccessible or lost. Unlike traditional print publications which can sit on shelves for hundreds of years, digitally-housed information requires both maintenance and redesign with a few years of original publication.

This raises urgent problems and challenges in all fields (and not just within the field of digital knowledge) where valuable material and knowledge may be lost, deleted or changed, and whole substantial research projects will inevitably become inaccessible without regular and substantial updates to the underlying hardware and software. Visnjic's installation of a paywall effectively funds the archiving and regular maintenance of CAN's content. However, traditional research funding patterns both insist on free open access to its findings and offer funding through a typically time-limited grant which does not reflect the need for ongoing maintenance. This is a substantial problem whose implications are probably not yet recognised outside of digitally-cognisant communities of practice.

Despite the extremely large outreach of Filip Visnjic's research, and its widespread acclaim within its own fields of innovation, this research still suffers from preferences for traditional and slower research thinking, which means that its findings may not be reaching audiences which are most in need of it. While its hundreds of thousands of users recognise and acclaim the new models of knowledge exchange it offers, significantly including the more than 250 institutions worldwide who subscribe to it for all students and staff, there are still embedded preferences for slower media. These include a reluctance to see new knowledge generated through industry and teaching (arguably both 'laboratories' in this context) as a form of academic research, which is itself essential to support the more traditional models it supplements.

HOLO / Dossier

Imprint

Lead Writer: Matthew Braga

Residence: Aaron Casey, Iszie Colpitta, Julie Gendron, Lee Jones, Emmanuel Medan, Tim Raughan, Jerrold McGrath, Kofi Oduro, Halli Hetepi, Mury Siu

Stylists: Tina Hedenbröker

Artengine

Artengine is an Ottawa-based artist-run centre that aims to deepen the practices of artists, designers and critics around emerging technologies for creative production, and to reflect on specific urgencies in society and the arts.

The Digital Economies Lab (DEL) is a year-long exploration of the wonders and anguish of making art and culture

Feed

006 - In Conversation: SWINTAK (24/08/2020) - edit

"I think a lot of artists have this problem—the constant switching between a wealth of admin work, survival work, activist work, creative work and homework. It's not the biggest problem we have, but it is definitely an annoying one that is also very much woven into people's socioeconomic status."

SWINTAK is an interdisciplinary artist, educator and context-maker based in Montreal. Her past projects often involve large-scale installations built onsite and somehow integrated with the surrounding context. Examples include moving an entire house by hand without the aid of machinery, constructing the most basic roller coaster ever made, and attempting to give a shed consciousness.

Q: How has the pandemic changed, influenced, or impacted your approach to artmaking? What will be different for you going forward?

A: I don't even know how to answer this, and it still feels too early to tell. During the pandemic I was forced to leave my home and studio behind. Luckily, I did manage to relocate my creative base outside the city, which means more physical space to work and probably a myriad of other things that I still have yet to experience. Outside the studio, I'm starting to work as a creative consultant that helps arts organizations rethink presentation contexts. Just going digital isn't enough; we need to integrate the physical, digital, and indefinite gradient in-between. I'm not comfortable traveling or being in large groups, so I imagine a lot of what I do is going to be hyper-localized for the next couple of years. Going forward I'm hoping to focus less on myself, and more on what I can give back.

Q: What tools, techniques, or resources have helped you do more with less?

A: The last year or two I have gained a lot from shared documents and reading lists that have crowdsourced

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004 - Note: Support

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006 - In Conversation: SWINTAK

007 - Reading: The Cultural Bailout We Need Has Been a Long Time Coming

008 - By the Numbers: Funding

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010 - DEL Pitch: Kofi Oduro & SWINTAK

011 - Reading: Basic Income and the Blurring of Art and Life

012 - In Conversation: Kofi Oduro

013 - Reading: If You're Lucky Enough to Earn a Living from Your Art, You're Probably White

014 - DEL Pitch: Jerrold McGrath

015 - Reading: Why You Don't See Many Black and Ethnic Minority Faces in Cultural Spaces

016 - In Conversation: Jerrold McGrath

Fig. 30
New HOLO 2.5 Publishing Platform: Dossier publishing format — A dynamic editorial format that narrates, contextualises, and disseminates cultural initiatives over time.

DISSEMINATION, ACHIEVEMENTS, PEER REVIEW

Publications

2016 *HOLO 2*
2014 *HOLO 1*

Events

2020 FRAMED x Optoma Collaboration, CinemaX Exhibition
Private Exhibition
(Participating artists: 10; Duration: 6 months; Delivered via digital display)

2019 FRAMED at Dong Gallery Taipei, Taiwan
Public Exhibition
(Participating artists: 40; Duration: 1 year; Visitors: Public Street)

2019 Document 1, Creative Computing Institute, UAL, London, UK
Workshop and Talks Curation
(Participating artists: 8; Duration: 2 days; Visitors: 400)

2018 “Otherly Space Knowledge” Panel Chair, ACC, Gwangju, S. Korea
Panel Moderation and exhibition reflection (CAN)
(Participating artists: 4; Duration: 1 day; Audience: 100 on site, 1000+ online)

2018 Mapping LAB at Mapping Festival
Workshops Curation
(Participating artists: 12; Duration: 1 day; Participants: 280)

2017 FRAMED at NODE Forum, Frankfurt, Germany
Exhibition Participation (Curation)
(Participating artists: 12; Duration: 5 days; Visitors: 2,000)

2016 Keynote at OFFF 2016 / Barcelona, Spain
Public Talk
(Audience: 4,000)

2015 “Speculative Design” Lecture at Het Nieuwe Instituut / Rotterdam, NL
Public Talk
(Audience: 100)

2015 “Blockchain, encryption and Big Data as artistic techniques” FIBER, NL
Panel Moderation
(Audience: 200)

2015 ACT / Gwangju, South Korea / Curation
Exhibition, Talks, Workshops Curation
(Participating artists: 75; Duration: 3 days; Visitors: 2,500)

2015 FRAMED at NODE Forum, Frankfurt, Germany
Exhibition Participation (Curation)
(Participating artists: 12; Duration: 5 days; Visitors: 2,000)

2015 Lecture at the University for the Creative Arts / London, UK
Public Talk
(Audience: 100)

2015 Lecture at Internet Age Media (IAM) Weekend, Barcelona, Spain
Public Talk
(Audience: 250)

2015 FRAMED at Internet Age Media Weekend 2015 / Barcelona, ES
Exhibition Participation (Curation)
(Participating artists: 6; Duration: 3 days; Visitors: 1,000)

2014 Resonate Festival / Belgrade, Serbia
Exhibition, Talks, Workshops Curation
(Visitors: 2,500; Duration: 3 days)

2014 Lecture at Retune Conference / Berlin, Germany
Public Talk
(Audience: 400)

2014 “Circle of Light” Festival – Educational Programme, Moscow, Russia
Exhibition, Talks, Workshops Curation
(Visitors: 1,200; Duration: 2 days)

2014 Lecture at Super Flying Tokyo / Tokyo, Japan
Public Talk
(Audience: 400)

2014 The Distortion Field at EWHA’s Cross Media Lab / Seoul, South Korea
Talks Curation
(Visitors: 1,000; Duration: 3 days)

Selected Press

SPACE (2016). ‘Interview | Filip Visnjic: Focusing on ‘Liminal’ Territories’, *SPACE* No.578, pp. 76-81

Searching ‘creativeapplications.net on Google scholar [https://scholar.google.com/scholar?q=creativeapplications.net&hl=en&as_sdt=0,5], yielded 280 results. Below is a sample of these from 2014 onwards.

Introduction to processing: technology into arts and arts into technology – J Kim – SIGGRAPH Asia 2017 Courses, 2017 – dl.acm.org

When Text Isn’t Enough: An Exploration into the World of Multimodal Scholarship in the Digital Arts, Sciences and Humanities – D Ultan Boudewyns, J Schell, S Spicer – 2014 – digitalcommons.maclester.edu

Design of Narrative Text Visualization Through Character-net – HJ Jeon, SB Park, O Lee, ES You – The Journal of the Korea ..., 2015 – koreascience.or.kr

İnteraktif Medyada Ses Ve Tipografıyı Birlikte Kullanan Mobil Uygulama Araçları – Ç Bilsel – Yıldız Journal of Art and Design, 2014 – eds.yildiz.edu.tr

Virtual Harp of Bach. Baroque. me by Alexander Chen between Net Art and Myth of the Great Composer – A Kretkowska – Kwartalnik Młodych Muzykologów UJ, 2018 – ceeol.com

Album Apps: A New Musical Album Format and the Influence of Open Works – F Sa Dias – Leonardo Music Journal, 2014 – MIT Press

Survey and Analysis of Interactive Art Documentation, 1979–2017 – JY Jang, B Ha, B Lee – Leonardo, 2019 - MIT Press

Production of Media Art using OpenCV – MJ Lee – Journal of the Korea Convergence Society, 2016 – koreascience.or.kr

Socio-enactive systems: The hospital scenario – ECS Hayashi, HH Hornung, JV da Silva, R Pereira... – 2018 – ic.unicamp.br

A Study on the Relationship of the Spatial Characteristics in New Media Paradigm and New Media Art – SH Hur – Korean Institute of Interior Design Journal, 2014 – koreascience.or.kr

New Models of Intellectual Exchange

New-media arts-based public engagement projects could reshape the future of the generative biology – DAM Ahmedien – Medical Humanities, 2020 – mh.bmj.com

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Cord UIs: Controlling Devices with Augmented Cables – K Jagannath, P Schoessler, S Leigh, PJN van Hoof... – 2015 – dspace.mit.edu

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Wirtualna harfa Bacha – A Kretkowska – Kwartalnik Młodych Muzykologów UJ, 2018 – ceool.com

Proposition of an intelligent system based on the augmented reality for warehouse logistics – C De Barbarin, L Vinatier, C Coupier, S Gharbi..., 2014 – researchgate.net

Proposition of an intelligent system based on the augmented reality for warehouse logistics – S Gharbi, H Zgaya, N Zoghiami, S Hammadi... – 2020 – lilloa.univ-lille.fr

New Technologies in Art – I Djordjevic, PDM Smutný, 2018 – dspace.vutbr.cz

Evaluating the influence of location and medium applied to mobile VR storytelling – P Bala, M Dionísio, R Trindade, S Olim, V Nisi... – Proceedings of the 16th ..., 2017 – dl.acm.org

Clicking on the world: documentary representation and interactivity – K Nash – New Documentary Ecologies, 2014 – Springer

Creando Interfaces de Usuario. Guion de prácticas 2018/19 – MF Castrillón Santana, JD Hernández Sosa – 2019 – accedacris.ulpgc.es

Anthropocentric: Real-time data to encourage social interaction and way finding in mass transit spaces, TG Voss, TJ Moleta – 2016 – papers.cumincad.org

Mr. Messy and the Ghost in the Machine: a tale of becoming... a working-class academic (researching environ (mental) health) – J Mcphie – Rhizomes: Cultural Studies in Emerging ..., 2014 – insight.cumbria.ac.uk

La rebelión de las máquinas. Arte, singularidad tecnológica y ciencia ficción – M García-Sedano – Arte, Individuo y Sociedad, 2019 – revistas.ucm.es

A Satellite for Artistic Purposes: RumbleSat I & II – JR Parker, L Shyba, R Theroux, 2016 – researchgate.net

Programovatelné materiály Inovace samovolných procesů transformace polymerních folií a jejich kompozitů – A Havránková – 2016 – dspace.tul.cz

Virtual pottery: a virtual 3D audiovisual interface using natural hand motions – YC Han, B Han – Multimedia tools and applications, 2014 – Springer

Image obfuscation in the user-friendly sensitive area with the use of a sensor for smart devices and image processing techniques – K Kim, MJ Lee – International Journal of Distributed Sensor ..., 2014 – journals.sagepub.com

Impulse Response Upmixing using Particle Systems – N Fonseca – Audio Engineering Society Convention 137, 2014 – aes.org

What do care robots reveal about technology – HJA Op den Akker – Proceedings of the 1st international conference ..., 2015 – ris.utwente.nl

Design and implementation of an interactive graphics generation system – F Serra Arrizabalaga – 2015 – pdfs.semanticscholar.org

Architecture For Disaster Relief: Design to robotic production system for disaster management – M Galli – 2018 – repository.tudelft.nl

A robotically driven methodology for the construction of an adaptive modular system – O Kontovourkis, P Konatzii – Proceedings of IASS Annual ..., 2015 – ingentaconnect.com

Fibre-containing sheet comprising a folding pattern and method of producing the same – H Granberg, A Nilsson, H Skoglund – US Patent App. 15/762,434, 2018 – Google Patents

Hildebrand, J. M. and Sheller M. (2020). 'Mobile LIDAR Mediality as Artistic Anti-Environment,' in Hjorth, L., de Souza e Silva, A., & Lanson, K. (eds.), The Routledge Companion to Mobile Media Art, (New York & London: Routledge), pp. 460-481.

Awards

2015	Japan Media Arts Award—Jury Selection Special recognition for design and editorial excellence for the first issue of HOLO; exhibited in related show at The National Art Center, Tokyo
2014	Stack/MagCulture – “Best Launch” HOLO magazine awarded best launch title independent magazine of 2014.

Board Memberships

2019 -	Advisory Board, IA Lab, The Bartlett, UCL, London, UK
2019 -	Advisory Board, Sensorium Festival, Bratislava, Slovakia
2016-2017	Advisory Board, Internet Age Media (IAM), Barcelona, Spain
2016 -	Advisory Board, Resonate, Belgrade, Serbia
2015 -	Advisory Board, STARTS Prize, Ars Electronica, Linz, Austria

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