

UNIVERSITY OF DUNDEE
EXPLORING THE DIGITAL CITY – TAPE 3 1-2

NB: Due to the speakers being too far from the microphones some of what is said is not clearly audible.

LORENS: I've written a short piece on some thoughts on laser/net then Paul Guzzardo is going to present some of his work and I think Nigel, are you?

NIGEL: Yes, I can do.

LORENS: [far from mic] You're more than welcome, if you want, you're here. Nigel will present again a short introduction to his work, and then what we want to do, I say short I'm going to try and be short ... because really we want to get some kind of conversation going. You may have question about this piece, you may think it was brilliant or less than that, but I think more importantly, I don't really care if it's a good piece or not anymore, I thought it was interesting for me because it helped to clarify some thoughts on the city, so that's what I'm going to address, and I have a few images, although this isn't ... I think Paul ... Paul is an artist ... this just a couple of images of Geddes matrix of environment, his valley section, learning ... saying Venturi ... diagram of the city is a field. Anyway I wanted to say a word, a few things about laser/net, because actually if people want to know about it we should just talking about it afterwards, I think. This is the space with our sponsors in it, which really until yesterday was about all we had, yesterday around five, and this is a plan of the space, basically the one that, as far as it ever got the deign on paper it shows the centre of the screen, the two ... planet section so that actually in this drawing all of them were shown as ... said why is that And all of these crisscrossing lines are showing basically the relationship of projectors and cameras, which probably you were down there, it's probably pretty evident. There was a camera either side of this screen, camera one, which is filming that space, is then going through projector one projecting it on here so that space is projected on camera two, is projected onto projector three, so that's confusing. And then these are the projectors for the ... that's enough of that. The reason why I'm showing you the plan is because in a minute, at some point I'm going to relate it to that, which is Lacan's diagram of what he calls the vision field. We won't get into it, I just want you to know the ... similarity. Laser/net is an ... Mumforian and McCluehanian effects. According to Darwin's theory of natural selection, species evolution is driven by adaptation to the environment. We cannot understand the form of the species without understanding this environment. Evolution could therefore be called a field theory of the species. Mumford takes up this environmental approach inherited from Geddes in his discussions of technology and passes then onto McCluen. In technics, Mumford uses an inside-outside schema to define man's relation to the world. He says that man has a symbolic inside and a technological outside. Now, Freud would call this relation projection and it's interesting how times have changed. Mumford writing for a generation that straddled World War Two could assume a psychoanalytic literacy among his lay audience that would unwarranted today and that's

actually the same for Gideon, a kind of basic psychoanalytic understand of the world underlines the writings of both of those two people, Gideon being the sort of historian and Mumford... anyway, projection. The human subject projects its symbolic inner world – the world of thought, intention, emotion, drive etc – outward in the form of technology. Technology it outside because it is quite literally understood as an extension of the body and the body is outside and also it's through the body that the world, the world being outside, modifies the world. Mumford's genius was to distinguish what he calls technics from technology. I think technics is his ... technics and technology are not the same. Technology refers machines, technics to the ambient environment that machines make. Technology is an object or collection of objects, technics is a space, it is technological space. It is the space that has to obtain in order for technology to be possible. In other words it precedes the machine and makes it possible. There has always been a technics because no matter what man's technological development, whether he has a car, a wheel, an arrowhead, a flint, rough stones and a clenched fist, there has always been an external world because he's always had a body and he's always put his body to use. This means that the relation of the human subject to technology is not to be understood as a relation to an object but as a relation to an environment. You can hold an object, eat it, be in front of it, discard it, if you don't like it, but unlike the object you cannot accept or reject an environment, you cannot throw it away if it's noxious, even if sometimes you can run away from it. You can are in an environment and in order to survive in an environment you have to adapt to the changes. Incidentally, Mumford as a bit of an aside has an idea of what he calls the mega-machine, and he refers to that as kind of large scale operations like the Pentagon or major multinational corporations such as they existed in the 50s where the human being becomes a kind of a cog in this bigger thing and he has images of the Pentagon which clearly were fascinating to him. In terms of my distinction between object and space, I think what the mega-machine is, it's when an environment becomes an object, which is a pretty scary thought. Imagine having an environment called technics and how in certain kind of extreme cases that environment ceases to be ambient and actually becomes a dominating object that sort of returns like a hallucination to determine what we do. So mega-machine is kind of like this sort of extension of environment to the state of extreme paranoia. Now, McLuen picks up on these Mumfordian of technics as environment when he claims in places and in ways ... that media is the technological extension of man's senses and that it is an environment. He is the one who claims that environments are largely invisible and unknown to their inhabitants, which is why it's so difficult to understand their effects on us. He says famously in his book *Culture Is Our Business*, fish don't know water until beached, and then in this radio play from the 70s he says, we don't know who discovered water but we're pretty sure it wasn't fish. In other words, you have to be outside an environment to actually see its effects. So here we have in laser/net to create a media environment or perhaps a mediated environment. It is not a virtual environment, it has nothing to do with the virtual except the extent to which any gallery environment is virtual because it's a space taken out of circulation for the use of art. So laser/net takes the form of projection, necessarily so because it involves visual images and it's difficult to think of the visual image apart from

something that has a surface, projection of a surface. It is a recursive space in that it plays with the idea of the copy and the copy of the copy, different forms of reproduction, involves ambient sound and sound images, so that's broadly how it might ... from this idea. Now, if laser/net has relevance for this workshop for rethinking urban space it has to do with how it explores our relation to recursive environments. If laser/net has relevance to this workshop for rethinking urban space it has to do with how it explores with recursive environments. Mumford's seemingly straightforward schema of symbolic inside, technological outside, is infinitely complexified because it's a circuit, it's a feedback loop. The technological outside is known to the human subject in the same way that it's symbolic inside is, as a continuous stream of representations. The human subject is nothing if not a vastly complex feedback loop. One of architecture's projects has been in the past, like the Renaissance, to base its forms upon the bodies of its occupants. In a sense what we are doing is simply to update this project by building an environment that addresses the human subject as a feedback loop, not as body but as a feedback loop. It's kind of like to develop an exterior architecture, it has some kind of link to the architecture of the mind. This space is a recursive loop because it involves ideas of original and copy. It is one space divided into two almost identical spaces, separated by a screen, each half completes itself by copying the other. In this world of copies, what we ... simulation ... there is only really one original, and that is the human subject, which is paradoxical because this original, the human subject, in so far as its conscious is actually not original, it's a feedback, so I mean in the Iliad, Achilles has a slave girl which he's genuinely in love with and Agamemnon takes her from him and says, don't worry I'll get you another. And he argues, he says, no, you can't take her, she's not replaceable, she's effectively an original. You can't take somebody away and say you'll replace them, you can't replace somebody. It's probably the first time in literature that actually the idea the human subject as original is articulated and I'm just saying that's paradoxical because in fact we're not originals, we're feedback loops, actually. Anyway, in our laser/net blog site, which you should also all visit we discuss the possibility of a recursive urbanism or a remix, an urban that uses the design strategies of sampling and copying to create recursive, looping, feedback and environments. Recursive urbanism. These are the design strategies of the club VJ/DJ and other practitioners of contemporary culture and if architecture, which is ever in search of the radical, wants to incorporate the radical it would do well to use or at least explore how to use digital design technologies, not to produce those scintillating transparent globular forms which are conventional because they still adhere to very conventional definitions of the object, but rather to try and use the remix strategies of the VJ/DJ which utterly break with these notions of objecthood, the original, the author etc. Now, we don't have a design programme for a recursive urbanism, all we do is have some chat about it and kind of throw it down ... what I've just said and kind of throw it down as a challenge and quite frankly I think if that could go from theory into practice, if one could understand how that would work, that would be a far more radical department for architecture and the use of digital technology than the kind of reaffirmation of object status and beauty and all those categories that go with it, is actually how most of the high end digital design technologies use architecture. To those of you who are familiar with the

diagram that Lacan published of the psychoanalytic subject and what he calls the visual theory, that's this thing to those of you... some of you are probably familiar with this diagram. Lacan, just to say, was without doubt the most important student of Freud; important because he lifted Freud's discourse out of its roots in 19th biology and romanticism, that's like Geddes, we probably want to get very far away from Geddes in order to call us the Geddes Institute. Anyway, so Lacan lifts Freud out of its roots in 19th biology and romanticism and placed him in the 20th century structuralist discourse based on the structural understanding of language. Now as an architect this happens to be my primary area of research so maybe it's not surprising that that sort of looks like this plan, in fact Simon yesterday called me to task about that, but I have to say I was intending to keep my Lacanian agenda quiet because in this project the opportunity to work with the agendas of others, and yet here we have Lacan's screen in laser/net dividing a space, rather the way the image screen here divides the space and separates the seeing eye, the subject of representation from what he calls the gaze, It is a Lacanian space but it was proposed by others. When John Bell proposed this plan as a way of organising the space for the projections I just kept quiet, I didn't actually say a word and I just let it happen. It's a good example of how any project, art or research, even those that are not collaborations, have a life of its own that runs riot with its author's intentions, something our students don't seem to understand about their own projects. So anyway, I'm not going to explain Lacan here but just that it's something that may crop up again in this discussion just because that's part of my background and I thought it was rather serendipitous that this thing went in that way. Anyway, two extraordinary things happened at the opening last night, my son asked me, when is going to start, and the second was people started waving to each other, that's sort of happened spontaneously, Paul and I didn't choreograph that. This first comment, daddy when is it going to start, was I have to say the only criticism we got last night, and it seemed for me to reiterate this Lacanian idea that the fish don't know water. It has already started, we just don't know it. As for the second, people started waving to each other on either side of the screen, a sort of spontaneous group dynamic provoked by the fact that they were simultaneously separated by the screen, which was precisely the device by which communication across the space was made possible. We live in a mediated world, I think that's the lesson of it. laser/net is the study of how we represent ourselves to ourselves, and the sort of space we have to create in order to do that. Lacan formalised the intersubjective world, his visions field with a screen. We are in Lacan a screen to ourselves and a screen to others of how much information is projected, so we can feel it and others can feel it. The feedback of consciousness is constituted of the ways that we represent ourselves to ourselves, think of the mirror, and to others, think of the window, standing at the window looking out and having people outside look back at you. Both are in effect screens, or both are effects of screens. The 2D surface is in these terms the space of communication. Even when it is not literally there, the hardline Lacanian is trained to see it operating in absentia, that's when I get my idea of the screen here. The screen effect is always in intersubjective space, it is the definition of intersubjective space because even if we took the screen away, if we took it out of centrespaces, if we just cut that down and clipped the wires and took it away, we would still communicate

across the screen via the visual image when I see you, and when I speak to you, what I say is always met halfway by what you hear, so there is something always needed, and if we just go back to here, what I mean is whether or not the screen is there, someone standing in the position of this image is still seeing a visual image and if Adam and I were to look back at John who is taking the photo, we would be seeing him and still there is this kind of idea about that vision and communication has to be structured by some plane upon which that holds the information that transfers across. I'm not going to get any closer to Lacan than that, I would rather like to bring this back to urbanism, these last couple of sentences. One way to understand how the screen functions in this gallery is the space within which we articulate our identities, in which we launch expressions of public politics. This relates it back to my earlier comments about needing to find new domains for freedom, and it relates back to my comments about the possibility of a recursive urbanism that would address certain fundamental aspects of subjectivity. That's me. Now, I realise that didn't say a hell of a lot about what went into the shaping of laser/net but either that can emerge in conversation or obviously ... very happy to talk about

PAUL: [off mic] hopefully you'll extend Lorens' discussion on ... and also introduce an ongoing project that I'm involved in which has many faces, many ... dealing with a particular archive that I'm working on as it relate to projections of city, dramatic plays, documentaries and as a basis for ongoing performances for a DJ/VJ group around the St Louis area and some additional projects that we've been developing at ... universities. It was very curious this morning when I came and saw on the list ... because I'd actually met Anna three years ago at Nottingham and we had dinner one evening, and the event in Nottingham a few years back had a dramatic effect on the type of work I was doing, both as designer as well as lawyer since my projects as relates to this archive, I'm not going to go into in this talk, also involved losses and have been sometimes very bitter and very painful, both our agendas which I had never to we'll say developing an alternative setting for the ... and what that alternative setting, what that platform might look like. When I was in Nottingham I had picked up a book at the airport, Susan Sontag's *Regarding The Pain Of Others*, and that was the end of March 2003, and that was the time of the fall of Baghdad, so I happened to be in the UK reading *Regarding The Pain Of Others* when Baghdad fell. And I had read some Sontag, I'm not a Sontag scholar but I have a reasonable comfort with her writing and that particular book at that particular time, and being in the UK had a rather wrenching effect on me. I returned to the States and in March of the following year Susan Sontag appeared at Washington University with Brad Chappell, he's a close friend of Bill Gath [?] an author who is probably in his 80s now, and they were ... foundation and Sontag came to present and to speak in this great gothic chapel. Sontag, and I'll return to that. Two month's later, Lance Strate, who'll be one of your speakers at your next meeting, was leading the media ecology convention in Rochester, New York. That time Lance said media ecology was going to give the book of the year to Sontag for *Regarding...* but announced that Sontag was too ill to attend and to accept the award. As you know, Sontag died shortly thereafter. Back to Graham .. gives her presentation and curiously I'm with a number of academic friends

who chair various departments in humanities and ... actually ... they don't expect the scholarship to go in this direction. I'm somewhat actually just astonished by what she said. What she said at that conference which I think is such a connection to why we're here and what we're doing is, I'll be remembered for one thing. I've done all this ... I extended a man's essay. And this is a very general crowd and she doesn't even say, I extend one man's essay, in the end that's the most important thing I've done. And that essay was ... age and mechanical reproduction. She didn't go into great detail, it was almost at this moment in her life, she said, that's what's important, that's what will be remembered and that is what will make a difference, extending that essay. The last ten pages of Sontag's last book, Sontag reflects what is the alternative ... is there a way out of the chaos of images, the information and the dehumanising character that And she speculates, she refers to an artist by the name of Jeff Wall, she talks about the particular he's doing and then she said, maybe in the 19th century there was a tableau vivant and those tableau vivants suggest something, something that would maintain our My projects and my interests have been basically designed and created ... how can I build space that put me into both the foreground and the background of information. Starting looking with Lorenz in a nightclub where this was first explored, then the media lab where this was further explored, and litigated these sorts of issues have been very frustrating in sustaining that project with ... is really ... where do I have a voice in public space that allows me to So that is sort of the background in how I became caught up in an FBI archive to explore its multiple facets as a way of pushing that agenda, pushing This is ... play on ... this was the first of a series of projects where the archive was digitised, the series of animations which were created, you saw one of them downstairs which what we professionally refer to as the ... , begins to wrap a building, this was early 2004. The project then moves not a play where the nature of the archives which became this kind of urban fabric is then put on another platform and becomes a polemic. This is an actress whose ... quick summary of the storyline and why I've used this archive is by background ... Baker is from St Louis, why I picked her, she was a performer who moved to France, came back to the States and upon her return to the States had a run in with Walter Wynchall who was the main superstar of media in the States and was also a close associate of J. Edgar Hoover. So there is this 10,000 page archive involving Hooker Wynchall, Baker, which for me has been the basis of developing a storyline involving myth and information and hopefully bringing in a series of communities to think about the archive and think about a platform for the archive. ... where the actors are being washed with this background of information, being mixed in somewhat of a ... by my DJ/VJs who then go on the street and do it in other fashions. This speech by the way is a speech David gave in Argentina called North American Democracy Is A Farce, it's a tale about an ex-painter 50 years ago who leaves the country and a reflection on the US, so it has a certain Again, it's this aggression use of an archive ... to become both this ... background for actors who are using selective parts of the archive to tell a story because the story has more potency in terms of the audiences I'm dealing with than the ideas of tableau vivant [?] or Susan Sontag obviously. So because of the inability to use some of these abstractions and the necessarily political realm to push the projects, one then

addresses it in some that is easier to communicate. This is a live feed from the performances that are going on in a ... and involve this group of DJ/VJs who I am working with who mix the material, mix music with it as a way of ... we have a series of things which ... so we're using the remix for a rematch, basically the rematch of Hoover, Baker and Wynchall 50 years later in this remix fashion. It will be opening on a film festival on Josephine Baker which is opening on the 100th anniversary celebration of her birth at the end of April this year, we're going to actually try and introduce elements of her dancing and incorporate ... the crowd within the gallery, so there are cameramen and then there are That's just a ... but I felt that some of this ... paper. The future of ... secret paper is a cycle of multimedia productions, I'm the original assembler and now one of many collaborators. The cycle explores active digital practice in a media saturated playing ground. It uses a fugitive databank that moves between traditional and alternative exhibition performance venues and into the street. In a series of media ... constructions and installations I've probed connections between the street and digital information networks. For the last ten years I've looked at how media communications technologies can make the public sphere. My projects interject information networks and the archives that move through networks into a highly mediated public sphere. Secret Baker is about reaching the public sphere, even while prompting critical reflection on the forms it's assumed, the cycle ... materials The data bank juggles a surveillance data bank specially grabs hold of the FBI files, Jo Baker, FBI chief J. Edgar Hoover and radio personality Walter Wychall to tell stories. The cycle started on the walls of ... foundation, it developed into a multimedia play before morphing into a film. The data bank now plays the documentary film circuit, recently it surfaced ... across the street from ... stadium after a ... game spent the holidays in a sushi bar nightclub. The materials, this multimedia mosaic makes theatre and art out of net accessible government documents from the 1950 surveillance database, faded, scratched and brutishly blotted out text script entries portrayed in numbing bureaucratic activity of government surveillance. Viewing these micro fish memos, telegrams, newspaper clippings and photos, we are haunted by the FBI's pursuit of the African-American expatriate performance Jo Baker. Buried in the 400 page Baker file is a dossier prefaced again and again with the words that she was born in St Louis Missouri in 1906, the daughter of a St Louis washerwoman. Cycle homes in on what this writer tags as recursive urbanism and data bank agit-prop, this is a new media urban design practice. It is for digirati set of still life playing in the street, recursive urbanism proposes the street is a platform for new media practice, exploits the recursive loop cut paste digital grammar of today's digital information systems, data bank agit prop exploits exploding data systems, together they take to the street and go to a ... scrambled relationships between digital information that works on street corners, it goes to activate the public sphere, agit prop the information age ... platform. As a side note, I was counsel for the united steelworks of America for ten years and my father was an associate of Walter Cycle practises development, three of my previous St Louis projects offer a background to the cycle, a media nightclub, a street front media lab and an interactive public artist assemblage, two were built, one was not, club ... and media arts lab addressed a performer to dynamics of new communications technology in the

public sphere, in the club, in the lab the process of digital interaction was showcased on top of platform, the walkway ... the model and audience be expand into mostly like rail stations, that was a failed project, that was not built and it's the failure of those sorts of projects that have forced me to look at the archive as an alternative method of trying to deal with issues of site and to push these projects forward. In today's digital culture, with its plethora of decontextualised everything that's a big, there are big herds out there in trying to explain and sell an activist interventionist new media practice. New media projects are more than complex, they're political so projects to collide with traditional institutions and cultures as they encounter the organisational credo, if you have to explain you lose, neither the institutional will or the patronage models are in place, many of the traditional arts and film cultures as well as this film ... pillars remain at best indifferent to new medias Digital divide analysis with this dogged attachment to treat information as channel, not over sometimes passively new media processes. Despite these obstacles however Secret Baker seems to work, the following may account for its viability and it may offer a map for a sustained activist urban design practice. Myth, I've discussed, the cycle is tethered to something bigger than itself, one may think of this something as myth, three figures propel the cycle, Hoover, Wynchall and Baker. Through the interplay of these characters the morality play enters the information age. Josephine Baker's FBI file records the entertainer being followed and harassed all over the world by a host of federal agencies. She is the traitorist, the undesirable because she gravely rules FBI chief J. Edgar Hoover's closest friend, Walter Wynchall. Wynchall is all media's mega-superstar. Hoover represents a force that paralyzes, gossip master Wynchall is the voice that destroys by lashing out on the airways and in print. All three still loom very large, they are most than just ... figures as they remain the subjects of political, analytic, Afro-American and feminist studies, they truly are the stuff of myth. The recent and unsettling novel by Philip Roth, *The Plot Against America*, revolves around the clashing, allegorical Wynchall and Charles Lindberg. Hoover is a figure of parody and his bogymen proliferates in theatre, film and literature. Because of her ... with these two men, Secret appropriates Jo Baker to refocus and redeploy the trickster method. The US surveillance is story secondary to that of international diva as trickster archetype. If Baker is trickster who is the actor in the recursive streetscape stage. The trickster psychologically and maybe psychically best able to act on the stage, on the stage that dissolves boundaries, to leap from theatrical stage to political stage, and anyway absent Baker, why design and build this stage. Without the trickster it will be empty, nobody will be out there to stride. Boosterism, I'd like to discuss one of the reasons why I'm doing this work, this project, has to be an alternative to litigation in attempting to acquire and deal with site to build on, so let me deal with this. Despite all media being fugitive, this multi ... series of productions does have a St Louis Missouri base, Jo Baker is from St Louis, the project was developed in St Louis, the authors earlier projects were in St Louis, the cycle of ... itself the centennial of the birth of Jo Baker, a well known public figure and in Marshall McCluen leads Jo Baker, coupled Baker with an intellectual that's forgotten locally, what it didn't show is that the same night that Baker is ... the Pulitzer foundation, the mechanical bride is a series of image which ... this is done both by me as a designer and as a lawyer. It is

critical and important for issues of site and certain legal matters that I was dealing with that I was not only dealing with an archive as agit prop but needed to establish the relationship with McCluen, work in St Louis on that particular site. McCluen did his early work in St Louis and this merger afforded of access to institutions that otherwise might be hesitant and to a celebrity architect slab concrete wall as a side note some architects might like to know that today ... because of the nature of the formula for his concrete had an agreement with the Pulitzer foundation that nothing could occur on that wall without his office's notification, so the details of the project, the nature of the assault by light had to be approved by ... prior to the project St Louis ... history out ... largely ignored, McCluen served as professor of rhetoric and interpretation at St Louis university for '37 through '44, he left Cambridge, did a short stint in Wisconsin and then went to St Louis where His first ... was conceived and partly drafted in St Louis, McCluen's student and later colleague ... also lived and wrote at St Louis. It was here that McCluen suggested to Arn that he looked at Peter Rammis to understand the transition from ... print which another interesting note is Arn's archives at the Young Institute opened last spring, it was last spring that I was attending it where I had a discussion with Lance Strate than an associate of mine, a friend, was now in Dundee and Dundee was the site of some of the Geddes archives, and it was Lance Strate who said, you know, the grandfather of media ecology was Geddes and we're here tonight to celebrate the last remaining scholar who died just two years ago, Walter Arn, and that was the discussion In his 1962 review of Marshall McCluen's ... the need for new media hermeneutics when he wrote if the ... community is to retain meaningful possession of the knowledge ... breakthroughs in synthesis of the new order are absolutely essential. As three dimensional culture descends into two dimensional ... there is a desperate need to grasp innovations in synthesis. In an age of nano-second change ... helps to move this along. If you want to push an interventionist practice you use whatever tools you have. One of the reasons I think this cycle works is because of redundancy, redundancy is essential to this data bank. The secret cycle moves from traditional venues in various urban places, from sports bar, ribbon cutting events, Pulitzer foundation, nightclubs, college theatres and on and on again. The cycle's redundancy is eternal and as well as external. In fashioning performances and installations the secret appropriates demandingly repetitious and duplicative FBI surveillance files. It is the repetitious banality of surveillance fields, its content, which makes it so correct for this time and place. Redundancy rather than truth is our beauty. The secret Baker cycle explores connections between information levels ... it delves into programming design strategies. As it grapples with digitisation of culture and immobilised spectacle out of the public, it tries to imagine public space as a gauze where reflective citizens I'm sorry we don't have the sound because to some extent once you've dealing with McCluen you're dealing with acoustic space and all of these projects and all of these images as it relates to the databank, the flatness of the data bank is played off against the resonance of these acoustic spaces

MAN: Can I ask a question of Lorens and you about, Freud obviously has a big role here but Carl Jung, you mentioned the trickster, which is obviously an

archetype, and also Louis Mumford and the rest, they're sort of historicism if you like, and McCluen and sort of historicisms presumably resonates with the notion of the collective unconscious and Jungian archetypes. I was wondering ... looked into that?

LORENS: The short answer is no, I managed somehow to steer clear of Jung. What attracts me to Lacan is how formalised his work is, but I think, and hence architectural, but the slightly longer answer, the way I understand Paul's work, I'll answer this for him, is that ... questions that do relate to collective unconscious and what the forums are for the generation of culture, like whether it's myths, whether it's politics, whether it's movies, anything that is, and I each of them I guess have different forms, there is a film industry, there is a two party, I guess three party political system, there is the art gallery system, and there are a million different forms and I guess they're all, if one wants to talk about collective unconscious I guess the bigger picture, all of that is about some kind of myth making and collective unconscious.

MAN: It's been very interesting to me that you've established all these connections through people working together or knowing each other, relating ... to Walter and McCluen etc, and Josephine Baker is fascinating but I was wondering if there are other connections. Obviously there are loads of other connections, there are Jungian circuit that is somehow interwoven with this.

LORENS: Not that I know, no.

PAUL: I'm not really practised in that, it was, obviously more involved in trying to build projects and create these other alternatives naturally, and I do think this kind of trickster becomes very helpful as we deal with issues, because there is still the nature of movement and how we move, concerned with ... where we're wanting to go, and the play and dramatisation is always following, moving around from place to place and that's how she seems to sustain her humanity in this all out assault.

MAN: That's a great archetype. If you theorise substantially ... very useful. ... the trickster.

Paul: To what extent ... by these platforms and ... trying to put together ... [lots of noise of tape being fiddled with]

MAN: There is also the impetus to sort of subvert what was downstairs, waving perhaps isn't so much subversion but it's a playful act which perhaps fits within the orbit of a trickster as much as anything, and then also I guess the extent to which you might try and subvert the exhibition by looking at its weaknesses or trying to foul up the reflection transmission scenario. That's a kind of a trickster function, perhaps.

MAN: I'm not sure where I'm going to fit into all this, actually, but I'll give it a go. This is sort of an impromptu thing, I wasn't sure what the context might be and what I do as an artist might actually fit in with what the rest of you are actually doing, but I said to Lorens I'm quite happy to show off some of my

own work and you can make your own minds up about how that might fit within the context of this workshop. Just a brief background, ... originally but this was back in the 70s I think, I think it was ... the architect at one of his public lectures and they were showing some very sculptured drawings of some of the buildings he was producing and he said I think as a throwaway comment that he was just a frustrated sculptor and so I think in some senses I'm a bit of a frustrated architect. But going back to this notion, I just wanted to perhaps show you one or two examples of the sort of work that I've been involved in and perhaps try and demonstrate some new research that I've been doing, but also talk about it from the perspective of a digital practitioner and how that might fit in with this notion of the urban context. But I need to unwind the clock back a little bit and go back to the analogue period of the 1970s which is when I started out. When I started working as sculptor my main work I was doing was really figurative, I was doing a lot of figurative work, but because it has such a heavy historical baggage that came along with all that I soon got very fed up with that. I actually wanted to produce art works which actually were responsive to the audience, something which was actually responsive and interactive in audience participation terms. So, this is actually one of the first pieces of interactive sculpture that I actually produced. The reason why I'm showing you this is because it will become relevant later on in just some of the other pieces of work that I'm going to show you, but this was a piece of work which it was a response to working with a figure and it was on the same scale as the figure and it had little sensors in the head which actually tracked you moved them and followed you from side to side as you wandered past this thing, and it makes sounds and it was actually included in a stage play by Tom Stoppard, I think it was, called *Comings And Goings*, but he wanted a piece of work which reflected this guy's activities as a sort of yuppie in this yuppie flat. This was going back to 1976. Unfortunately they put it in stage but unfortunately it upset all the actors and the actors didn't like it because it kept making noises and responding to them, it threw them off their lines and they kept forgetting their lines so eventually they pulled the thing off the stage. But one of the main reasons, there were interesting things which came up this morning in conversation was, and had a brief conversation with Simon at lunchtime and we were talking about things that nothing is new in this sense, in that sense that all we're doing is moving from the analogue comfort zones into the digital comfort zones in the sense that we're changing from what was essentially linear technologies through to digital technologies, and depending on their context and their place in it, can have a significant impact on the nature of the artwork that's actually being produced. But we're talking about this notion of cycles and things are actually starting, nothing is new in the sense that we're perhaps ... on 20 year cycles so a lot of the work that I did 20 or 30 years ago is simply being recycled today in a different sort of format or a different way, and I think it's interesting how some of these McLuen notions are historically, in some senses they are sort of historical in terms of what he's actually dealing with, so that was just my sort of throwaway comment on that. Never work with technology, computers or children or animals. What I really want to talk about is just some initial work I was doing with this notion of creating or simulating virtual environments, virtual creatures, and it deals with this notion of dealing with a virtual environment, so in the same way that we'd have to contend with urban

and rural environments, why else be concerned with virtual environments, and this goes back to bearing in mind this is 1980, so 20 years ago, at the time when I was doing this we were developing copy programmes which simulated these ideal creatures in this environment, and to give these creatures rules on how they actually lived and died and behaved in that environment, so through the use of software, which is obviously a very powerful medium in its own right and has become recognised as a digital artefact in its own right these days. If you look at the transmedial festival and other festivals, software has become recognised as a piece of artwork in its own right and always exists within some other digital domain in that sense. But coming back to this, the idea, all you're seeing here is two stills from a piece of real time animation where these creature are given rules so they can start off from the centre and they have to navigate their way around this cubic environment and actually find places where they can get food, where they can reproduce, where they can die, where they exist within this virtual environment, so in some senses all of what I've delta with since then has been extending that into the real world, into our own environment. Again this is about 1980, '81, an attempt to actually move the simulation out into the real world by creating this physical space where the creatures were represented by little white and green lights, so when this thing was running all you saw was a trail of white and green lights that were intertwining and moving around in space, and the idea was that one trail of lights had to corner the other set of lights and the other simulated creature in a corner, then the game would stop and it would start again. So in some senses I'm actually dealing with notions of creating life, if you like, within a digital world, but then imposing my own set of rules on how those things are actually going to behave. And it goes back to what Lorens was talking about in terms of the surveillance society, I think that's an interesting topic for one of the future workshops, is how we might like to think that we're not being controlled to a large extent, but more and more our own lives are being dictated, controlled by how much information is stored on us in terms of databases. It's interesting as well that identity theft has become one of the biggest crimes now in terms of UK and the rest of Europe. So this notion of virtual identity is another prevalent theme which a lot of artists tend to deal with. Some artists deal with developing abattoirs that you can give personality and characters and identities to, or you can steal other people's identities.

END OF RECORDING