

trunk show

THE
GREEN
FLANEUR

STREET

Paul Guzzardo (St Louis, Missouri, USA)

Artista, Activista, Diseñador y Abogado.

Su trabajo explora los efectos de las tecnologías digitales ubicuas (Inteligencia ambiental) en el diseño y el uso del espacio urbano. Utiliza gramáticas de sistemas de información digital (*loop-cut-paste*) para activar distintos espacios públicos. Durante los últimos trece años ha examinado las dinámicas de las nuevas tecnologías de comunicación en un *Night Club*, un *Media Lab*, en teatros, filmes documentales, varias instalaciones y proyecciones públicas y diversas publicaciones. Utiliza el espacio público para investigar cómo las tecnologías de información digital nos afectan. Su principal interés se centra en cómo la marea digital de imágenes y sonidos afecta nuestra espacio público y democrático e identidad cívica. Con sus trabajos busca alentar una geografía política emergente, una "Polis" que promueva desafíos, colaboraciones y creatividad.

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Cub Cabool was content for a morphing multimedia roadshow. It launched a run of lectures. The lectures pitched an ur-protocol, the shift into a medialab, and drift into the street. On the way it biopsied some bald code.

A mix of write-ups and podium one liners follow. Promotor copy, lecture stills, and press are reassembled and recapped. Sum is a "recursive urbanism recipe" for a wiki'd street.

THE CITY IS A THINKING MACHINE

an exhibition marking the centenary of Patrick Geddes' **Cities in Evolution**

Lamb Gallery, Tower Building,
University of Dundee

17 October - 12 December 2015

Mon-Fri 09.30-19.00 Sat 13.00-17.00

Opening event on Friday 16 October, 5.30-7pm

www.dundee.ac.uk/museum



Participants

This research project has been funded by the Carnegie Trust for the Universities of Scotland. The following individuals and organisations have contributed to this exhibition:

Lorens Holm, Architecture, University of Dundee
Deepak Gopinath, Town & Regional Planning, University of Dundee
Matthew Jarron, University of Dundee Museum Services

Charles Rattray & Graeme Hutton, Architecture, University of Dundee
Cameron McEwan, Architecture, University of Dundee
Jelena Stankovic, Architecture, University of Dundee
Tracy Mackenna & Edwin Janssen, Duncan of Jordanstone College of Art & Design, University of Dundee
John Dummett, Duncan of Jordanstone College of Art & Design, University of Dundee
Pam Ewen and the TAYplan team
Deborah Peel, Town & Regional Planning, University of Dundee
Fergus Purdie, Architect, Perth
Paul Guzzardo, independent media activist, Buenos Aires
University of Dundee Archive Services
University of Strathclyde Archives & Special Collections
University of Edinburgh Centre for Research Collections

Activism in the Built Environment EVENTS PROGRAMME

Accompanying this exhibition is a programme of three evening events. Each begins at 6pm with a guest lecture in the D'Arcy Thompson Lecture Theatre, followed by an informal discussion in the Lamb Gallery.

Theme 1: Activism in the Built Environment: Architecture

Wed 28 October, 6-7.30pm
Mark Hackett: *Belfast trajectories – restitching the city*

Theme 2: Activism in the Built Environment: Media

Wed 18 November, 6-7.30pm
Mike Small: *Geddes and the 5th Estate - publishing, citizenship and cultural insurgency*

Theme 3: Activism in the Built Environment: Planning

Wed 9 December, 6-7.30pm
Speaker to be announced.

For more information, please visit the Geddes Institute website at:
www.dundee.ac.uk/geddesinstitute/projects/citythink/

Elites in Decline

in St Louis and Buenos Aires. He is a media activist, designer, and lawyer based in St Louis and Buenos Aires. He maps the devolving state of the American public sphere. He has published papers in *Urban Design Journal* and *AD: architectural design*, and co-authored with Michael Sorkin and Mario Correa *Displaced: Llonch+Vidalle Architecture*. His installations and theatre pieces have been exhibited and performed the US and the UK. His lecture will focus on the role of digital media in collective consciousness.

Paul Guzzardo - A Septic Turn in the Space of Appearance: A Brief for the City with Elites in Decline

Paul is a Fellow at the Geddes Institute for Urban Research. He is a media activist, designer, and lawyer based in St Louis and Buenos Aires. He maps the devolving state of the American public sphere. He has published papers in *Urban Design Journal* and *AD: architectural design*, and co-authored with Michael Sorkin and Mario Correa *Displaced: Llonch+Vidalle Architecture*. His installations and theatre pieces have been exhibited and performed the US and the UK. His lecture will focus on the role of digital media in collective consciousness.

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THE CITY IS A THINKING MACHINE

Activism in the Built Environment #2 : Media

An evening event to accompany the exhibition in the Lamb Gallery

Wed 18 November, 6pm in the D'Arcy Thompson Lecture Theatre, Tower Building

Mike Small - Geddes and the 5th Estate: Publishing, Citizenship and Cultural Insurgency

Mike Small is the editor of *Bella Caledonia*, a columnist for the *Guardian* and a lecturer in Food Citizenship as part of the UNESCO Chair of Sustainable Development and Territory Management at the University of Torino. He founded the Fife Diet local eating experiment which aims to re-localise food production and distribution in response to globalisation and climate change. He worked with the anarchist ecologist Murray Bookchin. He has published widely on Geddes. His lecture will put Geddes' civics in the context of the contemporary outlier press.

Paul Guzzardo - A Septic Turn in the Space of Appearance: A Brief for the City with Elites in Decline

Paul is a Fellow at the Geddes Institute for Urban Research. He is a media activist, designer, and lawyer based in St Louis and Buenos Aires. He maps the devolving state of the American public sphere. He has published papers in *Urban Design Journal* and *AD: architectural design*, and co-authored with Michael Sorkin and Mario Correa *Displaced: Llonch+Vidalle Architecture*. His installations and theatre pieces have been exhibited and performed the US and the UK. His lecture will focus on the role of digital media in collective consciousness.

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These projects explore the link between street and the remix digerati. The remix digerati are the artists who exalt in fragments, the ones who struggle to assemble order in the digital maelstrom. We need them on the street. We need them as street performers and set designers. We don't want them secreted in clandestine places, shackled to screens and a google of virtual sites. They need to be on the ground, navigating through the digital fog. But to plot a course they need gear. They need way stations, places to map, platforms to peer.

This is about urban platforms designed to produce reflexivity. It looks at it all: the difficulty in installing – who mans them - why creatives have been kept off. But this streetscape critique is not a make-work polemic for the digerati. This is for all “teller of tales.” It's for anyone who cares how we tell stories in the hybrid realm – this new place we call home. More than a theory jaunt, this aims as at street reportage, a report tethered to a past, a place, and lot of projects. Hopefully this will lead to something meaningful, maybe even some smart urban design plans.

The projects gathered artists together who were interested in doubling, layering and going in several places simultaneously. They used tools to inject, to penetrate and overlay. But it was not about city as fun house mirror. Times are too nasty to get trapped in that solipsistic dead-end. This is not about “homo luden.” It is about mappers, “homo carta.”

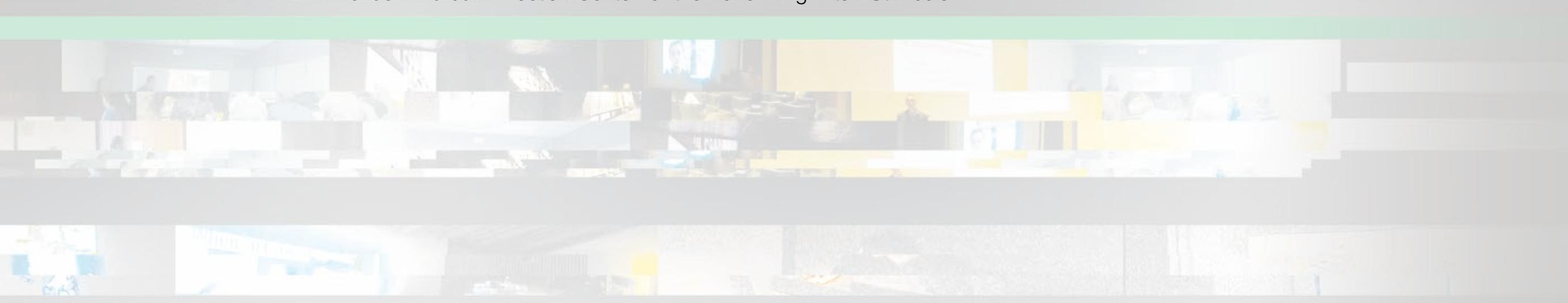
The street has always been the place to tell stories and get some direction where we're heading. The “first time polis” is where much of who we are emerged. And now more than ever we need the street to find out just how we're being changed by the sweep of information technologies. It's the place to grapple with this digitization of everything. But the street's not doing its job. And time is short.

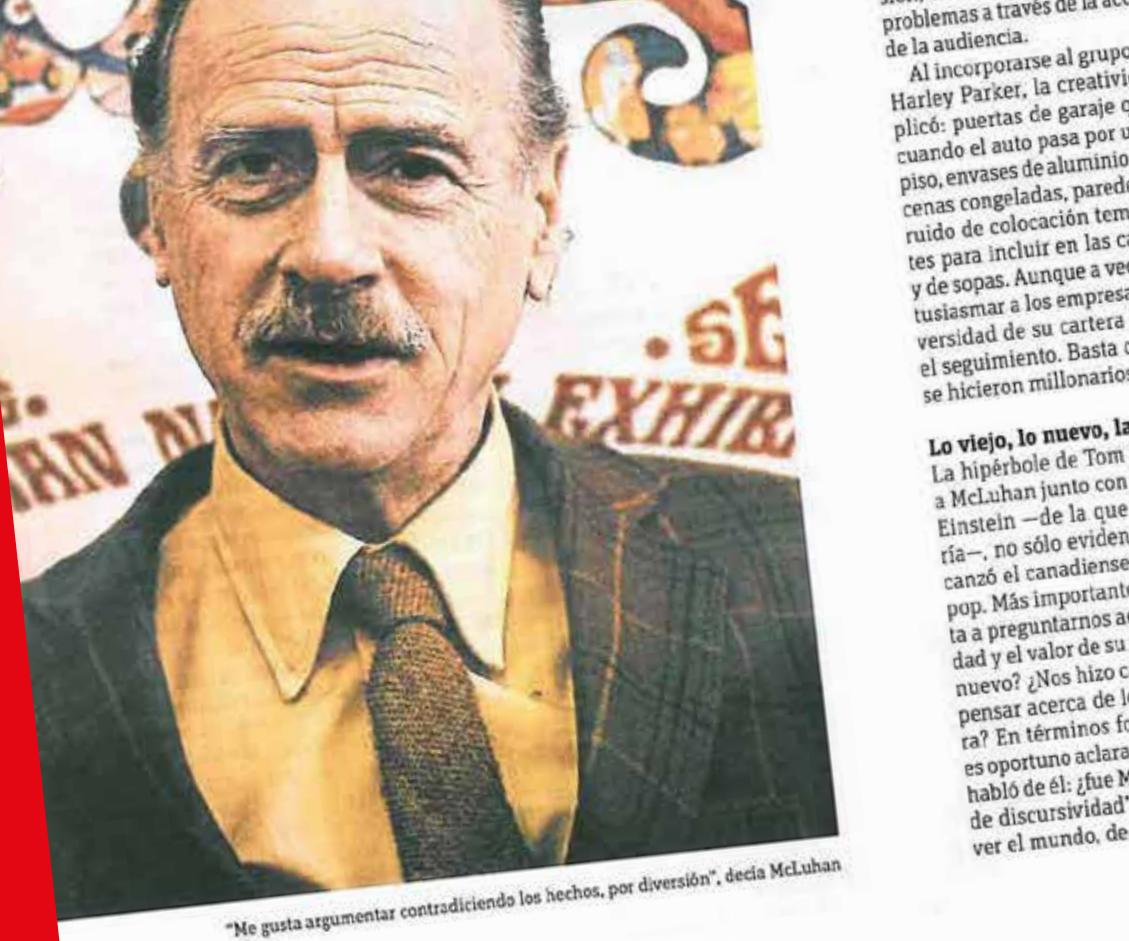
St. Louis, Missouri, is the context for the lecture. It is a place to explore the design-build of new platforms, platforms to launch storytellers, mappers into the digital fog. And it offers a setting to consider the curfew. What's kept all those media artists off the street?



some presentation copy:

The Lecture: *The Emergence of 3G Wireless and the Decline of the Traditional Visual Artist*
Venue: Mildred E. Bastian Center for the Performing Arts - St. Louis





"Me gusta argumentar contradiciendo los hechos, por diversión", decía McLuhan

El artista como maestro

McLuhan confiaba en el papel de los artistas para despertar las conciencias sobre los impactos de los medios: "El arte es un sistema de alerta temprano en el que podemos confiar para que le diga a la vieja cultura lo que está comenzando a ocurrir". En esa línea, el diseñador y videartista Paul Guzzardo ha trabajado intensamente, preocupado sobre todo por los efectos de la digitalización en todos los aspectos de la vida social: la seguridad, la investigación científica, el uso del espacio.

Entre sus proyectos, ha ambientado el Club Cabool, un night-club, en los comienzos de la banda ancha. Uno de sus insumos fueron las imágenes que acababa de digitalizar del Museo del Prado, que propusieron un sugestivo contraste entre la viviencia y la reflexión, la frivolidad y el espanto. Guzzardo se apoyó bastante en la serie "Los desastres de la guerra", de Goya. Otro trabajo renovador fue la creación de un laboratorio de medios al aire libre, en la ciudad de Saint

Louis, su base de operaciones y una de las ciudades fundamentales en el derrotero del canadiense. MediaArts Lab funcionó entre 1999 y 2001 en las instalaciones de una antigua zapatería: nuevos artistas y dieron a conocer en la calle sus trabajos, sorprendiendo a los transeúntes y revitalizando un distrito industrial en decadencia.

El proyecto Secret Baker buscó alertar a los estadounidenses sobre las realidades del Estado controlador, al exponer los expedientes secretos del FBI sobre la cantante y bailarina Josephine Baker en documentales, en pantallas rotantes, en teatros y proyecciones sobre las paredes.

Al elegir a la bellísima artista negra, Guzzardo tam

bién buscó acercar a las distintas comunidades de Saint Louis, una ciudad marcada aún hoy por las dis



problemas a través de la acci

on de la audiencia. Al incorporarse al grupo el diseñador Harley Parker, la creatividad se multiplicó: puertas de garaje que se activan cuando el auto pasa por una barra en el piso, envases de aluminio para gaseosas, cenas congeladas, paredes aislantes del ruido de colocación temporal, juguetes para incluir en las cajas de cereales y de sopas. Aunque a veces lograban entusiasmar a los empresarios, la mera diversidad de su cartera hacia imposible el seguimiento. Basta consignar que no se hicieron millones.

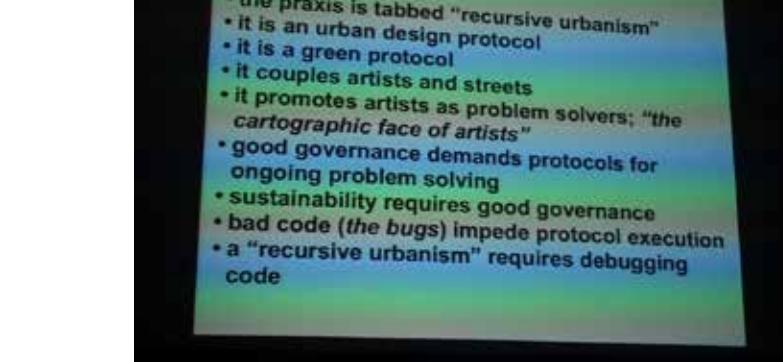
Lo viejo, lo nuevo, las metáforas

La hipérbole de Tom Wolfe, que coloca a McLuhan junto con Newton, Darwin y Einstein —de la que luego se retractaría—, no sólo evidencia la fama que alcanzó el canadiense en los tiempos del pop. Más importante es que nos enfrenta a preguntarnos acerca de la originalidad y el valor de su trabajo. ¿Qué dijo de nuevo? ¿Nos hizo cambiar la manera de pensar acerca de los medios o la cultura? En términos foucaultianos, aunque es oportuno aclarar que el francés nunca habló de él: ¿fue McLuhan un "fundador de discursividad"? ¿De una manera de ver el mundo, de entender cómo somos

Harold Innis, economista y colega del canadiense en la Universidad de Toronto, puso énfasis en la relación entre diferentes medios y el desarrollo de imperios. También es significativo el trabajo del francés Jacques Ellul, quien en *La sociedad tecnológica* (1964) sostiene que hemos entrado en una fase histórica en la que entramos el control de los asuntos sociales a las tecnologías.

Por otra parte, si bien sus libros sostienen tesis fuertes, explicitadas en los mismos títulos, no puede decirse que haya un cuerpo de doctrina incluhaniano. Por ejemplo, *Comprender los medios de comunicación. Las extensiones del hombre* invita inmediatamente a pensar en las distintas tecnologías como continuación del cuerpo humano, como ampliación de sus capacidades. Eso es exactamente lo que se propone decir: la radio extiende el oído; la televisión, los ojos; la ropa, la piel; el automóvil, las piernas. Vale aclarar que su noción de "medio" es bastante más amplia de lo convencional. Sin embargo, ninguna de sus obras está escrita como un tratado que busca probar cada una de sus tesis. McLuhan evitó libremente construir argumentaciones que sustentaran sus propuestas. ▶

the praxis is tabbed recursive urbanism
it is an urban design protocol
it is a green protocol
it couples artists and streets
it promotes artists as problem solvers;
"the cartographic face of artists"
good governance demands protocols for
ongoing problem solving
sustainability requires good governance
bad code (the bugs) impedes protocol execution
"recursive urbanism" requires debugging
includes debugging software/code



maestro matters



promotion

Ulster Festival

Paul Guzzardo

A Hackerspace For Myth Making: The Dervish In The Machine

Paul Guzzardo is a lawyer-turned-media activist/artist. He is based in St. Louis and Buenos Aires and a Fellow at the Geddes Institute for Urban Research in Dundee. His work in new media looks at the effect of digital information on the design and use of public space and the relationship between digital technology and the street. A branch of 'media ecology.'



Over the last 10 years he has examined the dynamics of new communications technologies in a nightclub, a media lab, in theatres, documentary films and on the street. "I explore new interfaces on the ground, linking city street-space and data-landscapes... where urban designers and creative practitioners fit, and/or don't, in a zoomed out digitized culture. 'A Hackerspace For Myth Making' is a tableau you drift through, synthesizing as you move. A probe into how digital kit edits us. An interface linking street-space and data-landscapes."

Get Tickets 22nd



Paul is working with Ulster students, architects and urban designers over four days, creating 'A Hackerspace For Myth Making.' The fruits of their labours can be seen at a presentation in PLACE. Paul is also giving a public talk at the University about his work around 'media ecology.'

4 APRIL

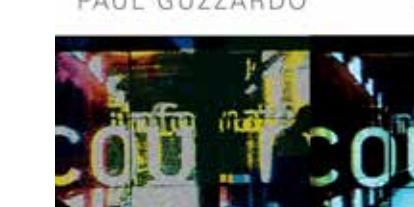
This lecture is one man's sequel to the "Grunch of Giants". Guzzardo is a protocol designer for a street-scape network commons. He's been out on the street for 15 years doing R+D. His stage is St. Louis. Both as a designer and lawyer he's confronted what he calls "bad code", and what Fuller called the "selfishly successful and entrenched minorities". Like Fuller, Guzzardo understands that if we want to "smear the street with our extended epistemology", we better be ready to smear the closed self reinforcing loop that's in the way.



talk posters



Paul Guzzardo
Lecture: New Ways to Smear the Street with Our Extended Epistemology



Association of Dundee architecture students

BUCKMINSTER FULLER INSTITUTE

TRIMTAB
Catalyzing a design science revolution

The monthly e-newsletter of the Buckminster Fuller Institute | 181 4th Street, #403 Brooklyn, NY 11211
The Buckminster Fuller Institute is dedicated to accelerating the development and deployment of solutions which radically advance human well being and the health of our planet's ecosystems. We aim to de-empower the ascendancy of a new generation of design-science pioneers who are leading the creation of an abundant and restorative world economy that benefits all humanity.

Vol. 2, No. 2

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PAUL GUZZARDO

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OCTOBER 27, 2006
6PM

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CULTURE WITHOUT LITERACY: CULTURE

The Cartographer's Guide: *To Bad Code*



"The Cartographer's Guide to Bad Code" surveys a new media praxis. The praxis uses the street as a platform to assemble networks to critique "the network". The lecture reviews a line of projects from 1997 forward that tried to craft innovations in syntheses as three dimensional culture made a quick switch over to two-dimensional digital apparel. The lecture describes the struggle of getting onto the street, and manning way-stations to navigate through a digital fog. The platforms to peer were in St. Louis Missouri. St. Louis is where the failed public housing complex Pruitt-Igoe was demolished in 1972, and where thirty

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The Cartographer's Guide: To Bad Code

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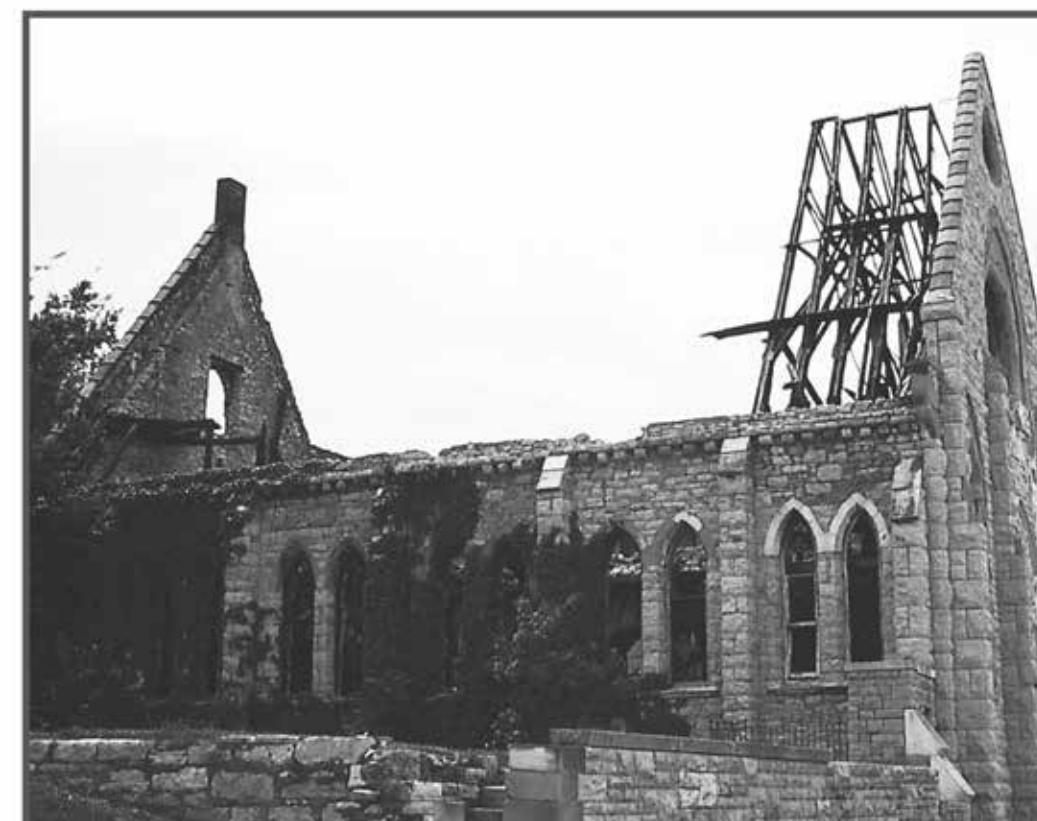
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