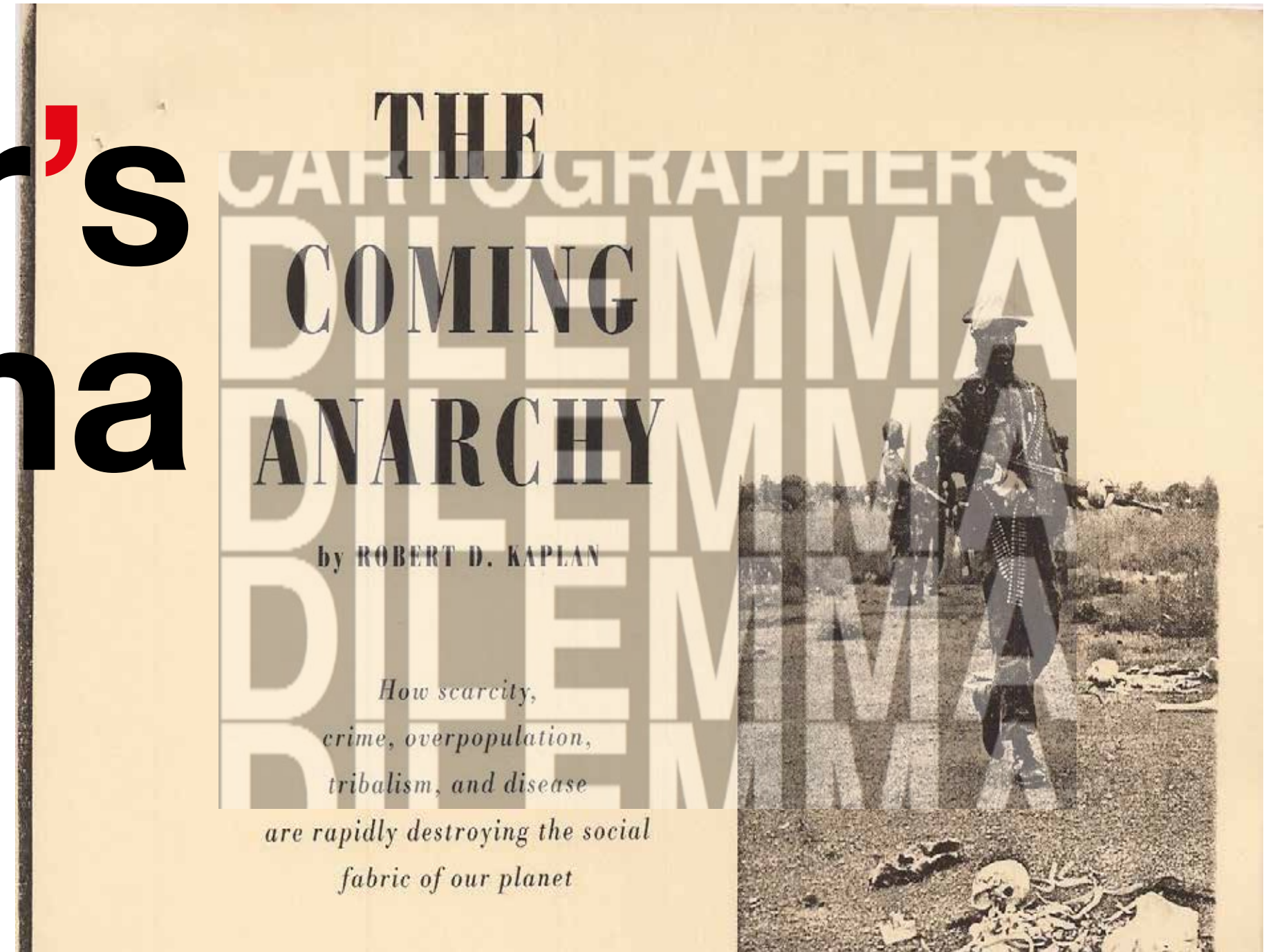


cartographer's dilemma

21



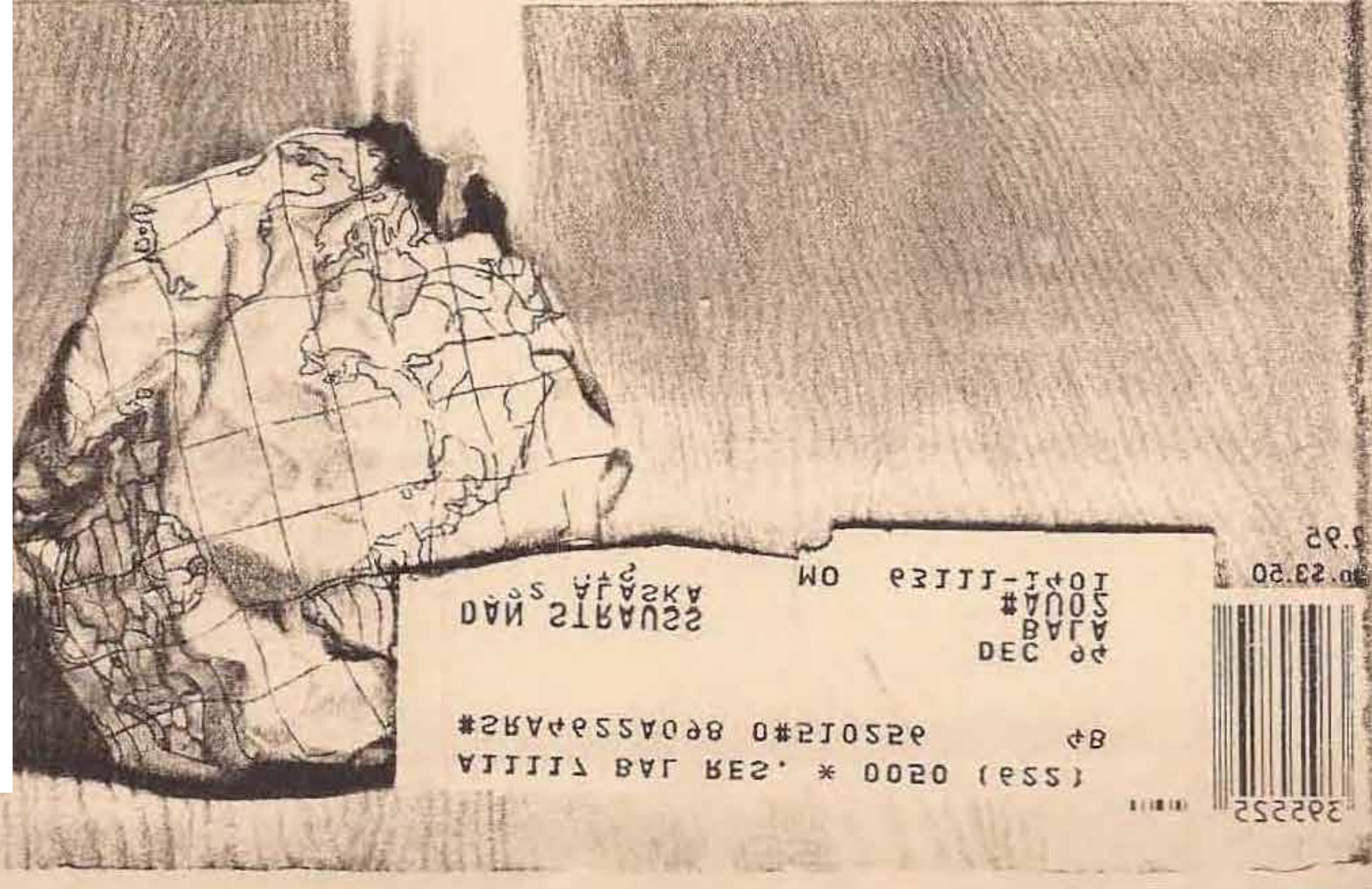
The Atlantic Monthly published
“The Coming Anarchy” in February 1994.

The Atlantic’s lead read:

*How scarcity, crime, over-population, tribalism,
and disease are rapidly destroying the social
fabric of our planet.*

The Coming Anarchy is by Robert Kaplan. It is
about global chaos. It’s a dark story; little is left
out. Twenty years later Kaplan’s geo-political
track is remembered not just for its ghastly
eloquence, but its prescience.

Kaplan’s Anarchy provoked
“The Cartographer’s Dilemma.”



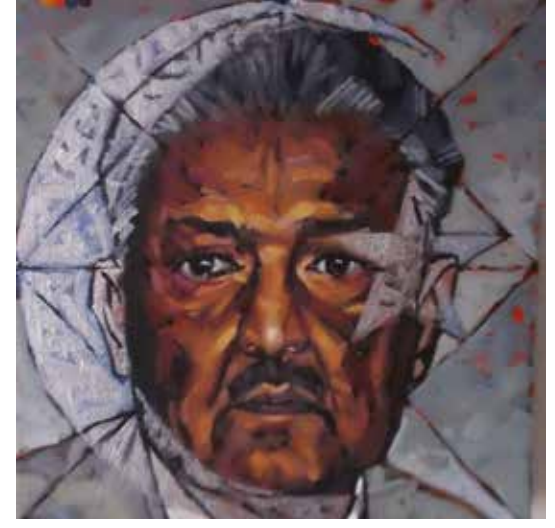
ARTISTS

“The Cartographer’s Dilemma” started out as an exhibition. The venue was a University Art Gallery. Robert Kaplan was part of the gallery tableau. The University’s announcement lead off with this.

The Cartographer’s Dilemma examines the digital fog of image and sound and how it affects our democratic public sphere and civic identity. It asks why existing noetic economies (knowledge systems) discourage the creation of a public sphere that promotes contest, collaborations and creativity.

The exhibition included sculpture, poster art, paintings, videos and interactive media. Content referenced a Edgar Allan Poe story about a man and a crowd, Samuel Clemens on the misery of uncertainty, and Jorge Luis Borges on cartographers and mania. There was a Walter Benjamin. It was Benjamin’s “Angel of History,” GPS augmented. Next to the “Angel” were three small paintings, miniatures, icon like. Along side the triptic was a larger painting. It was an “excerpt” taken off a Facebook fan page. It was the same “fan face” as the one on the three icons. It’s A. Q. Khan’s face. It was his fan page. Khan was the father of the Pakistani nuclear bomb. He set the gear in motion, and sent it on byte, and kit by kit, to North Korea, Libya and Iran.

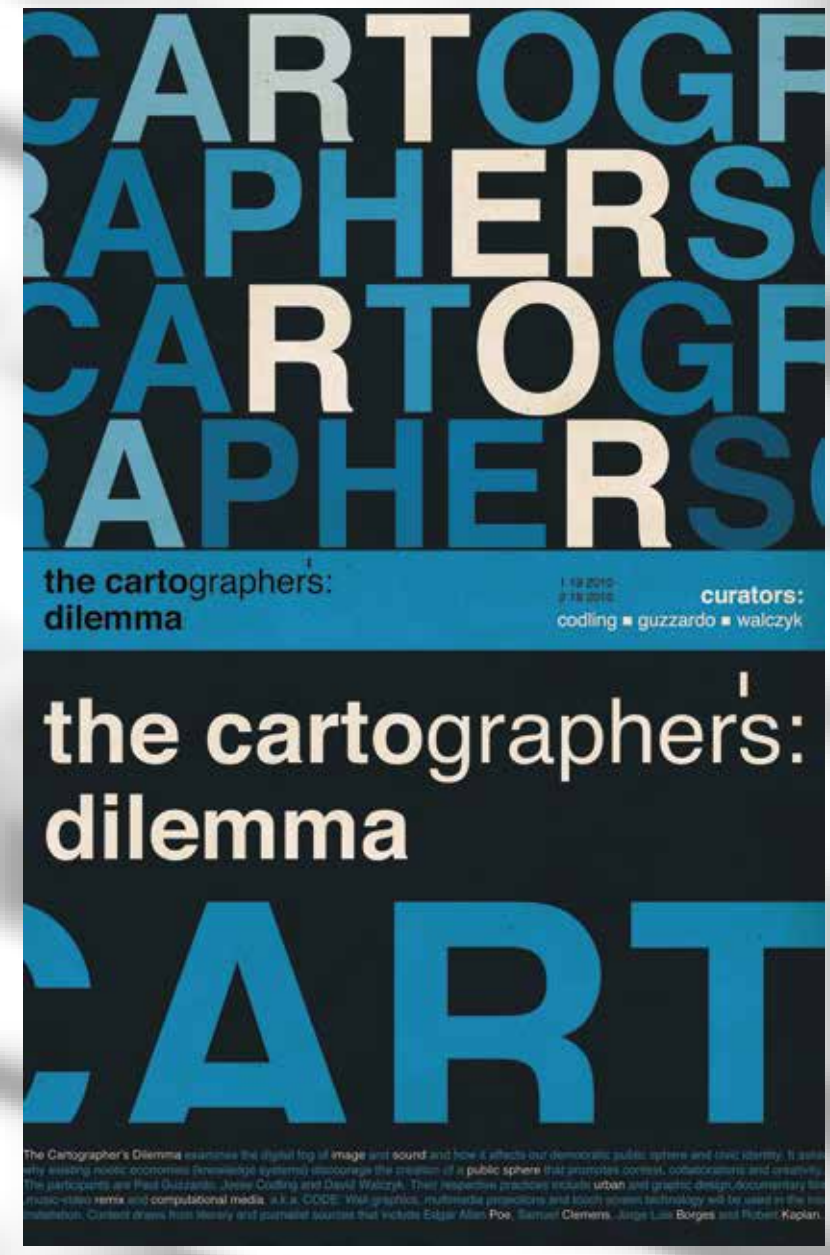
Kaplan was part of the ensemble because of the need to map. It is what bound this assemblage together.

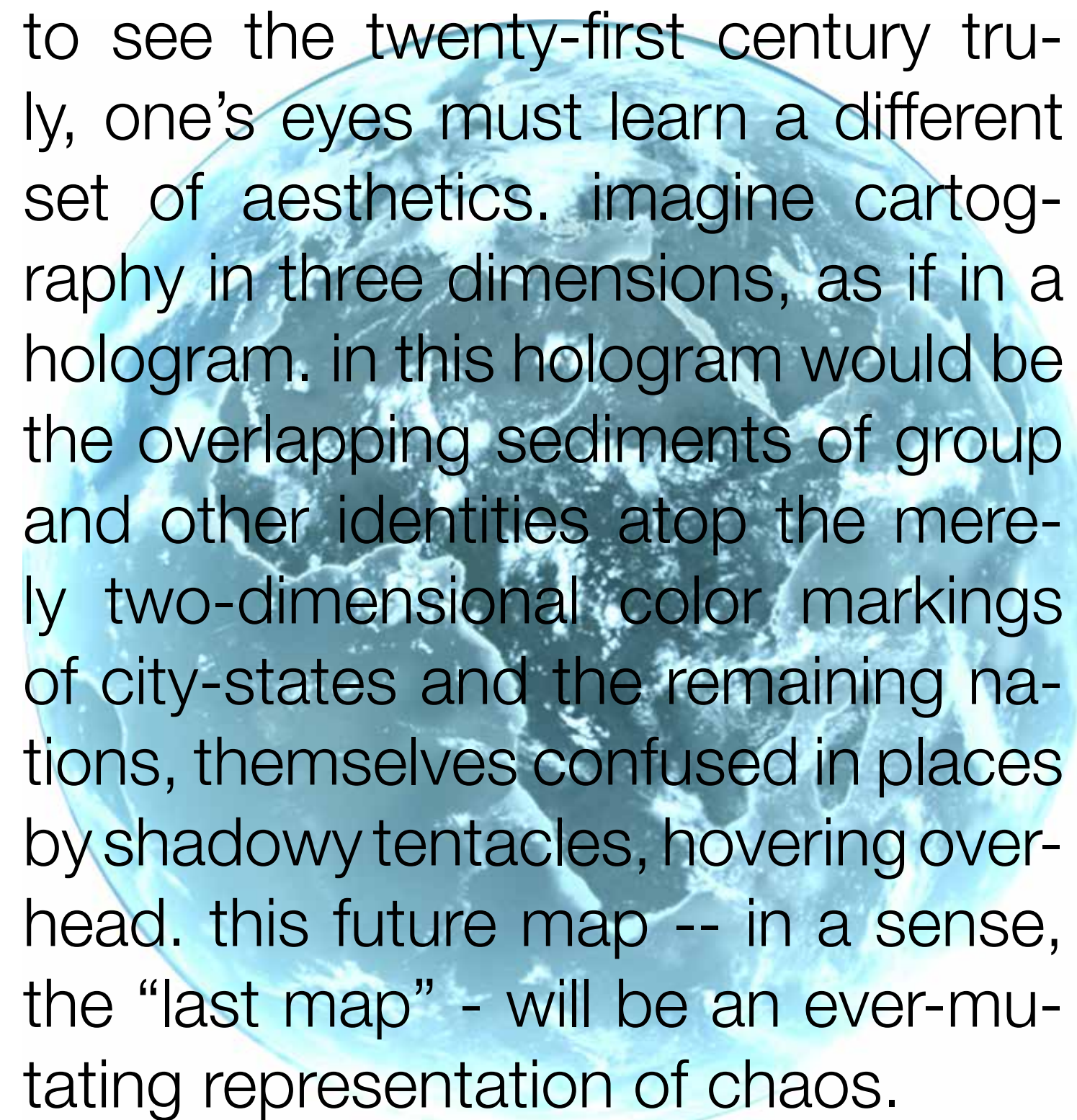




this future map — in a sense, the “last map”- will be an ever-mutating representation of

chaos





to see the twenty-first century truly, one's eyes must learn a different set of aesthetics. imagine cartography in three dimensions, as if in a hologram. in this hologram would be the overlapping sediments of group and other identities atop the merely two-dimensional color markings of city-states and the remaining nations, themselves confused in places by shadowy tentacles, hovering overhead. this future map -- in a sense, the "last map" - will be an ever-mutating representation of chaos.

to see the twenty-first century truly, one's eyes must learn a different set of aesthetics. imagine cartography in three dimensions, as if in a hologram. in this hologram would be the overlapping sediments of group and other identities atop the merely two-dimensional color markings of city-states and the remaining nations, themselves confused in places by shadowy tentacles, hovering overhead. this future map -- in a sense, the "last map" - will be an ever-mutating representation of chaos.

to see the twenty-first century truly, one's eyes must learn a different set of aesthetics. imagine cartography in three dimensions, as if in a hologram. in this hologram would be the overlapping sediments of group and other identities atop the merely two-dimensional color markings of city-states and the remaining nations, themselves confused in places by shadowy tentacles, hovering overhead. this future map -- in a sense, the "last map" - will be an ever-mutating representation of chaos.



interview tri state radio NPR - January 2010

rich egger (re)

the current exhibit at the western Illinois art gallery is "the cartographer's dilemma." it's a rather unusual title for an exhibit can you explain that?

paul guzzardo (pg)

It's presented with the intent of provoking, creating an ongoing ambiguity. I see it as a magnet for getting people in and looking about. As the kids say, "Cartography rules today." It represents a bucket of ideas in terms of information culture, in terms of where we are going. Moving through information, and sorting our way as things change. We are all cartographers, artists are cartographer's. we try to create new paths through a confounding tomorrow. And we are dealing with those issues here.

re

and how are you trying to deal with those types of issues? do you want to take a particular piece here and talk about it a little bit.

pg

if you come into the gallery the first piece you are going to see is plexi-case filled with early 20th century and mid 20th century wood blocks stamps. the stamps are all jumbled in the case. If you take a close look you will see that many of them are stamps about making stamps. So the exhibit opens with case - in a chaotic formant- dealing with replication. replication and duplication are critical issues of our time. And that's the underlying theme of what's going on both inside the exhibition and outside: internet, information systems and these multiple storage systems which are part of our own extension now.

re

and this plexiglass case represents representation, duplication the way it used to be.

pg

correct. but at the same time the people who created the stamps "made stamps about stamps." they were interested in some sort of reflection on the nature of duplication. so these are not just stamps but these are stamp-makers thinking about what it is like to make stamps talking about stamps, and that's circular, goes on and on.

re

is there parallel today represented in this exhibit?

pg

the exhibit is filled with multimedia and graphics. to appreciate the relationship between duplication and mapping I think you have to do it step by step. that's how the exhibition was set up. john and i discussed that we would like to have people walk through the exhibition a number of times. hopefully that will lead to the same level of reflection that these early 20th Century stamp makers brought to their craft.

re

john was pointing to this particular piece over here. perhaps you want to talk about it.

pg

well this is a large 15 feet by 40 inches graphic. it is an ironic examination of the work of Walter Benjamin. he was one of the critical 20th century thinkers of history and culture. your listeners need to be viewers if they wish to appreciate this. benjamin discussed chaos, history and replication. we try to update it with a GPS system. so we are taking these old ideas from the turn of century to benjamin's Germany in the 1930s and giving it a fresh face. so those who might not be familiar with this can make the connection between yesterday, today and tomorrow.

re

and of course the GPS image here is showing the general area where we are standing right now.

pg

it say "west adams to brewing storm." it raises questions about the nature of cartography. how do you map tomorrow and whether or not tomorrow is going to be a "quality place to be in."

re

what is brewing storm? it sounds like it should be the name of a coffee shop, but it's not.

pg

ha! again people need to come and read the graphic. it deals with walter benjamin's concept of history. whether or not history is progress or whether is it chaos. and that's an issue cartographer's have to deal with. whether this information is nothing but chaos or whether there is some way of sorting through the information, giving it order. the media guru Marshall McLuhan saw the need to places too peer into the future, into what's coming.

re

on another wall we have the painting of a facebook page. can you talk about this a little and why you chose this particular page?

pg

first of all let me reference the painter and the graphic designer who did the benjamin piece. it's my colleague jesse codling, a former graduate from here (western illinois university) now in seattle. we've worked together on a number of projects. the painter is also a multimedia artist. he and I also worked on a projects. alan brunettin is the painter. this exhibition is a true collaboration involving a number of people that i've had the opportunity of working with in the past. now to your question. this is the facebook page of AQ Khan. AQ Khan is the father of the Pakistani nuclear bomb. four years ago the New York Times did a series on AQ Khan. what was ironically referred to as "Nukes Are Us." it was on the movement of nuclear technology from Pakistan to Iran, North Korea, and Libya. There is a facebook community which celebrates Dr. Khan. The politics of that are obviously of some national concern. the Khan series is part of sequence - it follows the benjamin model of history and chaos. I hope people in the gallery would reflect upon the nature of benjamin's view of history and these current technologies which create these aggregate communities. and how these communities effect the security of the nation and the world.

re

you mentioned current technologies referring of course to facebook and the internet. you also have examples here of other types of technologies, projecting images on to a wall.

pg

this part of the exhibit deals with earlier research and development that i've done involving the baker project and samuel clemens, exploring the nature of myth and grammar. i think it is a little more detailed than what we can go into here. new media technologies and the investigation of those technologies can not be done simply in a gallery but like any laboratory need multiple venues to examine and to see how they might be developed. these two particular two exhibitions involve myth. and how we might extract from the past. myths we might use in creating new platforms for cartography.

re

also in this same room you have a touch screen. is this designed to be interactive?

pg

yes. this touch screen was done by david walczyk, a co-curator. he will be here next week, giving a number of presentations. what we have here is a touch screen and a jeweled book. the subject of both "interfaces" is edgar alan poe's "the man in the crowd." "the man in the crowd" is the first flaneur narrative. it address the person on the street, moving through the city, and the walk as a form of interface. this exhibition that deals with interface and cartography we wanted to focus on a particular literary source. david walczyk through his touch screen and emily grothus in this jeweled book which contains the text of a man in the crowd begin that process.

re

let's step into the other room. here's a piece that looks as if you were putting some finishing touches on when I arrived here. can you describe it.

pg

the room that we're in is formally designed. it has one large projection. it has a sculptural form we call the pod. across from that is a small flat screen video. the pod is a venue. it is to sit and observe a looping video of a child. the pod was designed by a recent graduate of WIU, Jordan Morrell.

re

so stepping over to the other side there is a space for someone to sit in, and there is a set of headphones here.

pg

background here. this is a child doing a riff on text by Thomas Hobbes. Thomas Hobbes is the author of the Leviathan, a foundational book on western political thought and computer theory.

re

so you have that image of a flat screen TV on one end of the room. and on the other end of the room we have images being projected on a wall.

pg

there's a large projections of a nine minute video. it examines jorge luis borges's "Del rigor en la ciencia" or "On Exactitude in Science." it is a short fable involving cartography by the famous argentine story teller borges. we hope that piece which is both in spanish and english offers and ambient umbrella to this sometimes daunting and complex exhibition. The story is about a place where the cartographer's wish to make a map the size of a city. after they make the map the size of the city, they are not satisfied with it. they then decide to make a map the size of a state. they make the map and they are unsatisfied. finally they decide to make the map the size of the nation and world. they do. and at that point people are tired of cartography and they ask them to walk away.

re

and this is a complex exhibit. it might be a bit difficult to follow through this audio tour. might be difficult to follow the first time through. as you mentioned, you are hoping people come through a couple times and pick up on different things.

pg

the purpose of the exhibition is to invite people to these ideas. for them to spend some time, give some thought, and go to sources. do a little borges reading, think about hobbes, explore the nature of facebook, and then go back to walter benjamin. it's incredibly rich material.

the cartographer's dilemma: credits

video short

director: paul guzzardo

editor: jesse codling

camera: paul guzzardo, michael thompson, ryan severs

gallery installation: the cartographer's dilemma

january-february 2010: western illinois university

gallery curator: john graham

guest curators: paul guzzardo, jesse codling, david walczyk



installation parts

wood block stamps: john graham, paul guzzardo

the angel of history triptych: jesse codling, paul guzzardo, david walczyk

a.q. khan paintings: alan brunettin

sam clemens and josphine baker remix videos: paul guzzardo

man of the crowd touch screen: david walczyk

man of the crowd book: emily grothus codling

samuel clemens-robert kaplan panels: jesse codling, paul guzzardo

buildbetterbarrel graphic nine: jesse codling

nanook-double feature video: jesse codling paul guzzardo

a pod: jordan morrell

dystopic kid text video: jesse codling, paul guzzardo

borges the exactitude of science video: jesse codling, paul guzzardo

escalator loop station video: paul guzzardo

installation parts

the cartographer's dilemma: credits

the angel of history triptych: jesse codling, paul guzzardo, david walczyk

video short

a.q. khan paintings: alan brunettin

sam clemens and josphine baker remix videos: paul guzzardo

director: paul guzzardo

editor: jesse codling

man of the crowd touch screen: david walczyk

man of the crowd book: emily grothus codling

camera: michael thompson, ryan severs

samuel clemens-robert kaplan panels: jesse codling, paul guzzardo

gallery installation: the cartographer's dilemma

january-february 2010: western illinois university

gallery curator: john graham

guest curators: paul guzzardo, jesse codling, david walczyk

a pod: jordan morrell

dystopic kid text video: jesse codling, paul guzzardo

borges the exactitude of science video: jesse codling, paul guzzardo

escalator loop station video: paul guzzardo

escalator loop station video: paul guzzardo

the cartographer's dilemma installation ledger university

1 Duplication Tools:

A case filled with wood block stamps. Origin: St. Louis, Mo. The stamps are from early to mid 20th century. A number of the stamps are “meta—stamps” or stamps about making more stamps. Courtesy Paul Guzzardo

2 Navigation Tools:

The triptych is “a riff on Walter Benjamin’s riff” on a Paul Klee painting. The painting is “Angelus Novus.” Benjamin (1892-1940) was a German historian and cultural critic. He was the author of the seminal essay “The Work of Art in the Age of Mechanical Reproduction.” The following quote is from the essay’s epilogue: “The destructiveness of war furnishes proof that society has not been mature enough to incorporate technology as its organ, that technology has not been sufficiently developed to cope with the elemental forces of society.”

Jesse Codling, Paul Guzzardo, David Walczyk

3 Facebook Tools – Alan Brunettin

The paintings reference “the face and the facebook fan page” of A.Q. Khan. A.Q. Khan is the father of Pakistan’s nuclear weapons program. He admitted - and subsequently retracted - being the CEO of what is generally know as “Nukes are Us.” “Nukes are Us” sold nuclear technology to Iran, Libya, and North Korea. Details involving the transactions are murky.

4 Remix and myth tools – Paul Guzzardo

This exhibition examines a cartographic arts practice. The practice uses digital tools and toys to navigate through information environments. Remix, as a myth-generating tool, is essential to a cartographic practice. These two “mini-video projections” reference practice research and development.

Video 1 – Josephine Baker FBI file video (5 minutes: 40 seconds). The video by Brett Paine Murphy launched a cycle of multimedia productions/content known as “secretbaker.” The cycle included a 2006 installation at this gallery. Further information can be found at www.secretbaker.com

Video 2 – Samuel Clemens Remix Concert (15 minutes) - “A Sam Clemens Remix” concert opened the 2007 National Media Education Conference. The concert explored how Clemens’s texts and associated archival imagery might be used to fashion new narrative and myth building platforms. It was a largely improvisational -- thirty-minute multimedia remix performance. Content and further credits can be found at the zioguzz channel on You Tube. 2010 is the centennial anniversary of the death of Samuel Clemens.

5 Poe Man of the Crowd Touch Screen – David Walczyk

The Poe Project, now in version 3.0, employs the walking narrative method of writer Edgar Allan Poe (American, 1809 – 1849) with the cut-up method of William Burroughs to reinterpret Poe’s 1840 short story, “The Man of the Crowd.” To literature, Poe introduced the walking narrative, Baudelaire’s flaneur, as a literary device, and Burroughs introduced the cut-up method. Both narrative and method emphasize

the value of constructing and using cut-up method. Both narrative and method emphasize the value of constructing and using radical and alternative perceptual models and tool sets to identify, deconstruct, and reinterpret the privileged meaning of a text. The privileged meaning, often constructed to reinforce hegemonic belief systems, is perceived, cut-up and deconstructed, and then compromised into an alternative meaning - not always in that order. The context of the piece is New York City, but like the Poe and Burroughs’ methods, the context could be pretty much anywhere. It is literature, it is a narrative, it tells multiple stories, some created by you and other created by me. It is a system - it’s happening all at once (right now) - but you can only experience it a piece at a time.

6 Poe Man of the Crowd Book - Emily Grothus

On the cover, the title and author are written in binary code.

7 Clemens (the navigator) - Kaplan (new aesthetic) Panels - Jesse Codling, Paul Guzzardo

8 Dystopic Kid - Jesse Codling, Paul Guzzardo (2 minutes, 28 seconds)

Thomas Hobbes (English philosopher, 1588 – 1679) in his 1651 book “Leviathan” established the foundation for most of Western political philosophy. The “Leviathan” by identifying the nature of “discrete and aggregate,” or the individual in society, also opened the computer era. (Dystopia is the other side of utopia).

9 A Pod - Jordan Morrell

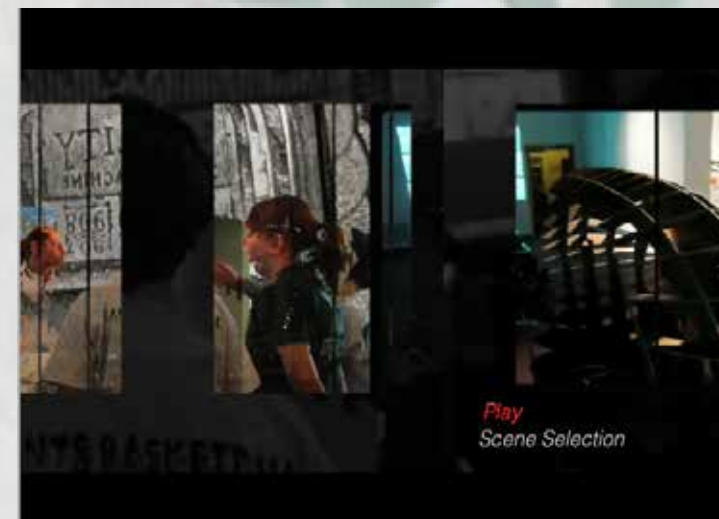
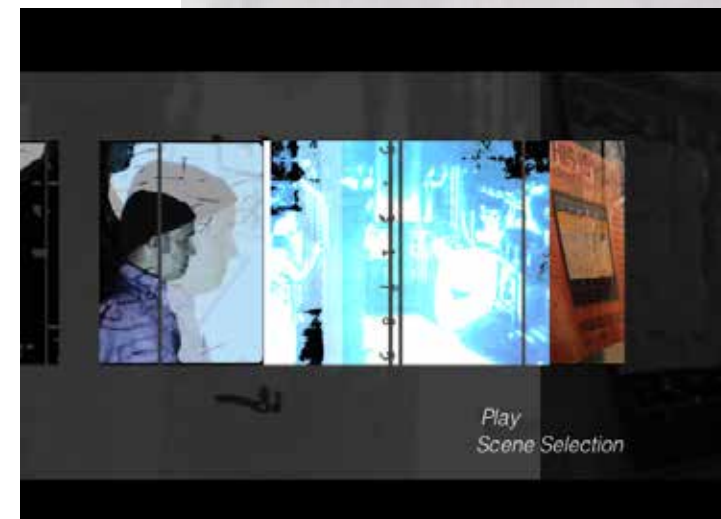
The design and construction of the pod is meant to be a representation of a vehicle intended for navigating a landscape of information. The array of ribs all converge at the core of the person occupying the pod, as if all the information being navigated through is filtered to the user. The physical design of the pod is also important to note. By using unfinished materials, an exposed framework and a construction method needing no fasteners or glue. The design of the pod is very transparent. This information is there in the physical object of the pod. This pod may recall the time travel device in H. G. Wells’ “The Time Machine.”

10 Borges: Exactitude of Science - Jesse Codling, Paul Guzzardo (9 minutes: 38 seconds)

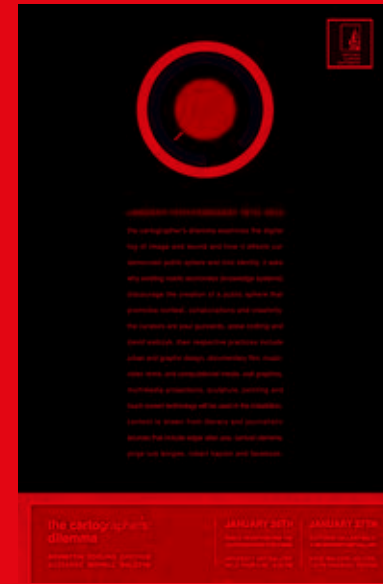
Jorge Luis Borges (b. Buenos Aires, Argentina, 1899 – d. Geneva, Switzerland, 1986) was the master storyteller of the 20th century. He delighted in repetitions, variances and symmetries. In his writings he crafted surrealistic maps of multiple realities.

11 buildbetterbetter - Alan Brunettin, Jesse Codling, Paul Guzzardo (4 minutes)

The nine wall graphics reference Guzzardo’s new media documentary buildbetterbetter. Codling did the wall graphics. The documentary is a chain of short vignettes. Backdrops include Cahokia Mounds, the Chicago lakefront, the Pulitzer Foundation for the Arts, and a St. Louis street front media lab. Dystopic Kid and Nanook open and close the documentary.



THE ART OF
CARTOGRAPHY
ATTAINED
SUCH
PERFECTION





CARTOGRAPHERS
 GUILDS STRUCK
 A MAP OF THE
 EMPIRE WHOSE
 SIZE WAS THAT
 OF THE EMPIRE
 AND WHICH
 COINCIDED

THE CARTOGRAPHER'S DILEMMA

Paul Guzzardo and Lorens Holm discuss a new perspective on cities with Patrick Geddes' help



PAUL GUZZARDO, DESIGNER AND MEDIA ACTIVIST I'll start this with a call for an epistemological beachhead and rant against the shrink-wrapped city.

LORENS HOLM, DIRECTOR, THE GEDDES INSTITUTE FOR URBAN RESEARCH Time to propose a new spatial practice, one that takes heed of the knowledge environment.

PG I want the spotlight off Larry Page and Sergey Brin - those Google titans - and flash it on Geddes and the City. So here's a Geddes quote, 'The general principle is the synoptic one, of seeking as far as may be to recognise and utilise all points of view and so to be preparing for the Encyclopaedia Civica of the future.'

LH And another, 'Town plans are thus no mere diagrams, they are a system of hieroglyphics in which man has written the history of civilisation, and the more tangled their apparent confusion, the more we may be rewarded in deciphering it.'

PG The dilemma in the tera-perabyte world is getting deciphering gear on the street. Without that the city is less and less a stage for knowledge creation and synthesis. We need new place making action plans. We need new interfaces on the ground linking the city space and data-landscapes. Place making that takes no heed of the evolving knowledge environment is no longer sustainable. If the end game is a sustainable city, the city has to be a knowledge generator. And without a street/data/scape interface - new crossover nodes - it's neither. Time is short. This brief should have been started twenty years ago. That's when the info-age began slamming us. But it never got written. Now the digital buckshot is coming at hyper-speed. And we've got a gaping hole in the city. We're wedged between a data space and a hard place, and left with a shrink-wrapped something or other.

LH For Geddes the evolutionist (student of Huxley), the city was an artifact in the continual evolution of intellect (bus shelters mark the city as a flow of people, manhole covers mark it as a flow of sewage.) For this reason he was conservative in his approach to the renovation of the city. He advocated 'surgical' interventions to destroy as little fabric as possible. *Tabula rasa* planning was intellectual suicide, tantamount to the loss of the library of Alexandria. We need to invent the spatial notation to mark the city as a flow of data and discourse.

PG But a new tool set, a new systems approach is essential, or as Geddes would say 'the principle is the synoptic one'.

LH We need to develop a spatial system of form-types and grammar, and a strategy for location. In another register, it is not miles away from the question of the coherence of the city addressed by Aldo Rossi in his theory of types, or of Palladio in his pages of villa plan forms. What are the abstract principles, and what elements repeat endlessly in different circumstances? What are fixed and what contingent? How do we represent the city to ourselves as a flow of ideas, knowledge, love, money, political affiliations. We are looking for nothing less than a new vision of coherence and cohesion on a par with Nolli's vision of Rome. Nolli showed us that the city was an infrastructure of surfaces, continuous, plastic, inside-outside. The cartography that allows us to map the knowledge of the city back onto the city will not be a new map that replaces Nolli's (what Venturi sought to do), but a process, a recursive mapping process: continuous and without end - a Recursive Urbanism. Imagine an urbanism where a continually updating cartography replaces the static map. It is a technical process, what Mumford called *technics* (he posed man's *technic* outside against his Freudian inside).

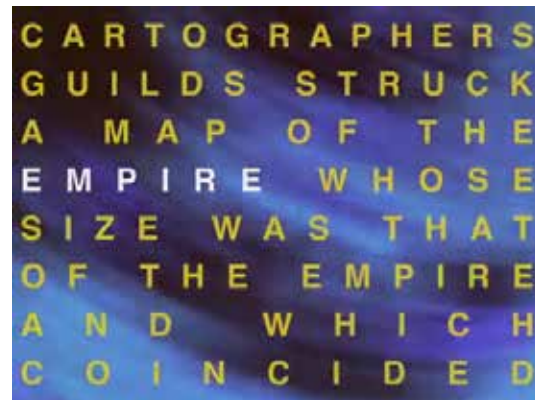
PG The question is: where are we going to get the crew to move towards this coherent vision? To get that *Nolli update*, place-makers have to rethink cultural precincts and 'creative

↑ Shrink Wrap City: small, medium and large

The Urban Design Group Journal published "The Cartographer's Dilemma" - a conversation between Paul Guzzardo and Lorens Holm - in "Urbanism in Scotland," Spring 2010



"Del rigor en la ciencia" by Jorge Luis Borges was the subject of The Cartographer's Dilemma's video short "In this Empire" by Jesse Codling



iterations post the cartographer's dilemma exhibition included a documentary and a publication.

from the documentary

Opening Audio Track

john graham

the main organizer of the exhibition "the cartographer's dilemma," and guest curator is paul guzzardo. he is a Western Illinois alumnus from the political science department; however, his interests have branched into exploring information or access to it in the public sphere. And much of his research and design work relates to that theme.

paul guzzardo

"the cartographer's dilemma" is a moniker for a series of projects. most of my work involves knowledge and urban space. practically everything i have done for the last ten, fifteen years has either directly or indirectly dealt with issues of the build environment, the new knowledge environment as a result of the last twenty years, in terms of these information systems. And how we might create an interface within public space that responds and sustains a dialogue with this new knowledge environment. Or what we call sometime, "how do we create a wiki on the street?" So in this rather peculiar and odd mix of multimedia, sculpture, painting, behind it all is that question. How do we create that wiki - that wikipedia - that encyclopedia on the street? What are strategies we address? What are the problems we confront? And how do we - and in my capacity both as an attorney and as a designer - deal with the legal as well as the design aspects of what these cities might begin to look like?

from the publication

The dilemma in the tera-perabyte world is getting deciphering gear on the street. Without that techne the city is less and less a stage for knowledge creation and synthesis. We need new place making action plans. We need new interfaces on the ground, linking the city space and data-landscapes. Place making that takes no heed of the evolving knowledge environment is no longer sustainable. If the end game is a sustainable city, the city has to be a knowledge generator. And without a street/data/scape interface - new crossover nodes - it's neither. Time is short. This brief should have been started twenty years ago. That's when the info-age began slamming us. But it never got written. Now the digital buckshot is coming at hyper-speed. And we've got a gaping hole in the city. We're wedged between a data space and a hard place and left with a shrink-wrapped something or other.

"The Cartographer's Dilemma:" The Urban Design Group Journal: Spring 2010, Urbanism in Scotland, Paul Guzzardo and Lorens Holm

