



MEDIASPACE

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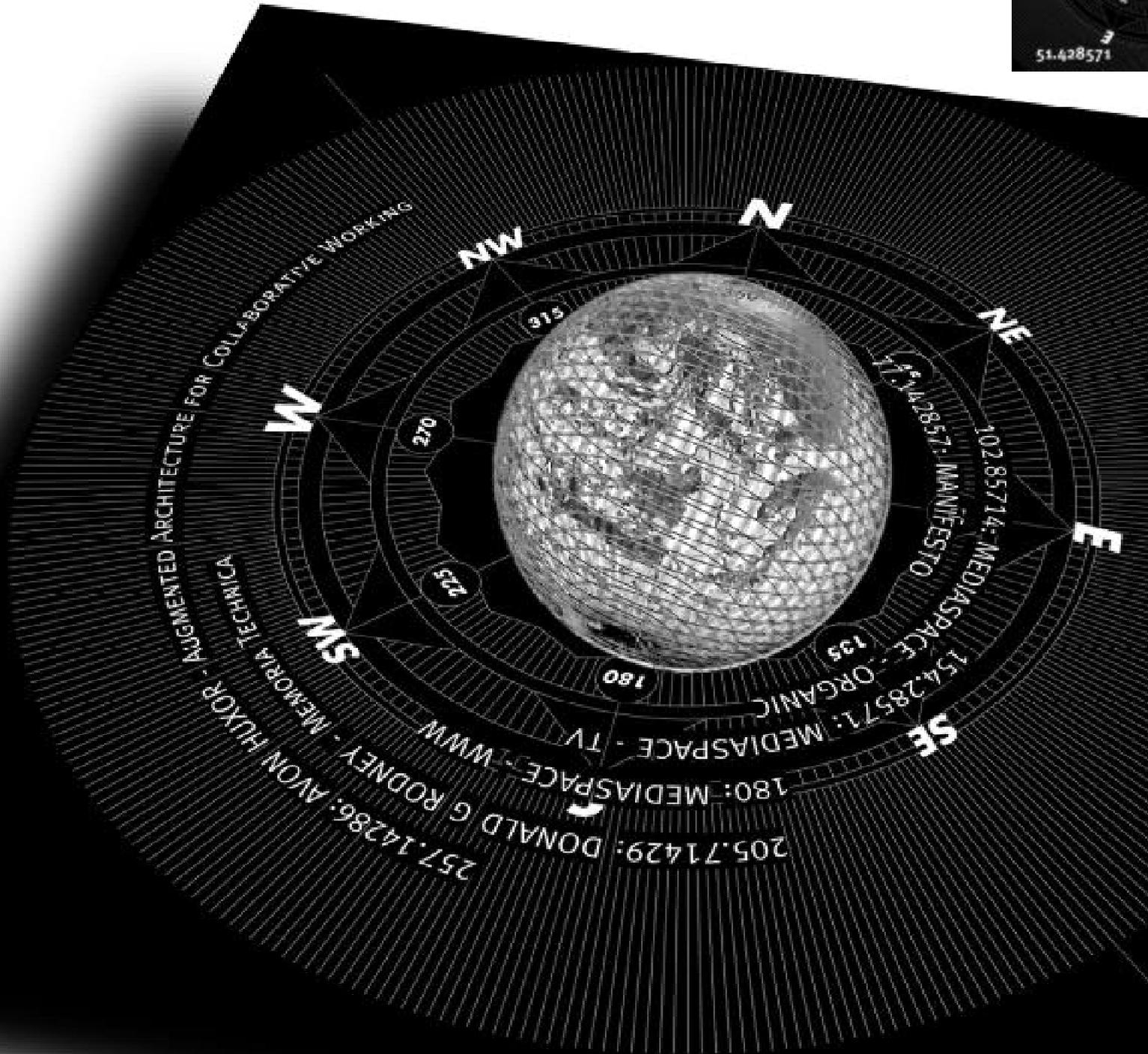
MEDIASPACE

SEE INSIDE FOR DETAILS

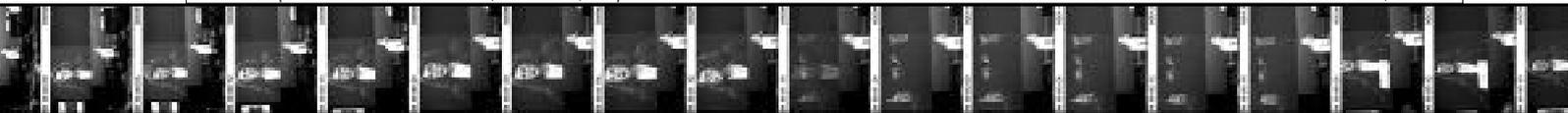
NEW

MEDIASPACE

NOW WITH MORE DIMENSIONS



BRENDA LAUREL (FOUNDER AND VICE PRESIDENT DESIGN, PURPLE MOON, USA) PRESENTING HER OPENING KEYNOTE ADDRESS IN THE GRAND AUDITORIUM AT MILA 7-11 OF FEBRUARY 1998. HER FOCUS ON LOW BUDGET, SIMPLE



MEDIASPACE ...

Following the convergence of *Intelligent Tutoring Media* and *Digital Creativity*, and the reformation and re-birth of *Digital Creativity* through the publisher Swets & Zeitlinger, 'MEDIASPACE' would like to take this opportunity to re-launch and re-present itself to a new audience. This slim-line edition of 'MEDIASPACE' gives a glimpse of the projects history, introduces the 'MEDIASPACE' WWW site, and presents two new projects (Avon Huxor and Donald Rodney) and a pictorial report from MILLA 98.

'MEDIASPACE' is an experimental publishing project that explores the integration of print, WWW and interactive satellite transmissions (incorporating live studio broadcasts, ISDN based video conferencing, and asynchronous email/ISDN tutorials). The convergence of these technologies generates a distributed digital 'space'... [satellite footprint covering western Europe, studio space, screen space, WWW space, location / reception space, and this space - the printed page.]

The intent of 'MEDIASPACE', whether in this 'dead' paper-based form, or the 'live' digital forms of satellite and internet, is to explore the implications of new media forms and emergent fields of digital practice in art and design.

'MEDIASPACE' was created to allow 'artists' to present their ideas in a visual form, not simply as illustrated articles, but through a symbiotic relationship between image and text, an integrated digital montage.

'MEDIASPACE' needs:

Papers / Articles / Images / Diagrams / Ideas / Concepts / Proposals.

'MEDIASPACE' graphic content is constructed through consultation and collaboration with the authors.

'MEDIASPACE' MANIFESTO (version 1.5)

The 'MEDIASPACE' manifesto', derived from the script of the original 'MEDIASPACE' transmission (February, 8th, 1994) and the first 'MEDIASPACE' publication 'MEDIASPACE' 1, *Intelligent Tutoring Media Vol 6 No 1*, 1995] gives a clear idea of the intent:

1: Multimedia: the interactive montage of information, text, sound, image, animation, digital video, possesses many of the seductive qualities of conventional mass media (t.v., cinema, radio, printed page, cartoon,) and promises to revolutionise the way people use and work with computers. Through the likes of "Tomb Raiders", DVD, video on demand, tele-shopping, and the virtual museum, interactive multimedia seeps into our daily lives and shuffles cautiously around our peripheral vision, just within earshot. Conventional media production, computing and traditional communication forms will wither in the bright light of these emerging technologies, unable to compete with this rich new wave of audio-visual consumption.

2: Hype-or-Reality: and yet the preoccupation is with bandwidths, megabytes and methodologies. We have a gleaming new technological pen, we have the hyper-linked ink, and yet we insist on reproducing our monosyllabic utterances, a cyclops with binoculars, cave painting with lasers, we lack the language, the thought process, to manipulate and articulate. The computer may be seen by some as a digital 'paintbrush', this view denies the development of the technologies quintessential aesthetic. Look to emergent forms, not the replication of the traditional.

3: Cartesian Divide: multimedia communication technologies do not simply present technical challenges, they create a range of new, conceptual, linguistic and philosophical problems requiring solutions that feed upon the expertise and experience of educators, media practitioners, creative designers, visual thinkers, hardware and software engineers, architects, mathematicians, etc... if anything multimedia has the potential to unite these traditionally separate cultures offering a vehicle for a new renaissance, a bridge across the Cartesian divide.

4: De-babeliser: information technology is becoming concerned more with sounds and visions than with bits and bytes. Yet in order to harness this growing communications medium designers and producers need to be fluent in or at least be able to interpret and translate each others language, languages previously spoken by film/video makers, animators, typographers, designers, architects, programmers, electronics engineers...

5: MEDIASPACE: is a forum where designers, producers and users of interactive audio-visual computer technology can speculate, present and exchange abstract ideas, designs and experiences. It aims to be a meeting place where disparate thinkers and makers can forge a new media form that inherits the strengths of the old and rises to meet the demands of the imminent.

MIKE PHILLIPS 1/5/98

FOR:
DESIGNERS, PRODUCERS,
& USERS OF INTERACTIVE
MULTIMEDIA & TELEMATICS.

INTERACTIVE:
AUTHORING, SCRIPTING,
HUMAN COMPUTER INTERACTION,
ARTIFICIAL INTELLIGENCE

EDUCATION:
COURSEWARE DEVELOPMENT,
COMPUTER AIDED LEARNING,
EDUTAINMENT/INFOTAINMENT,
GAMING,

DESIGN:
METHODOLOGY & APPLICATIONS,
INTERFACE, METAPHOR,
NAVIGATION, VIDEO, CAD,
DIGITAL IMAGING, ANIMATION,
VIRTUAL-ENVIRONMENTS
& VIRTUALITY.

COMMUNICATIONS:
TELEMATICS, NETWORKED
& BROADCAST,
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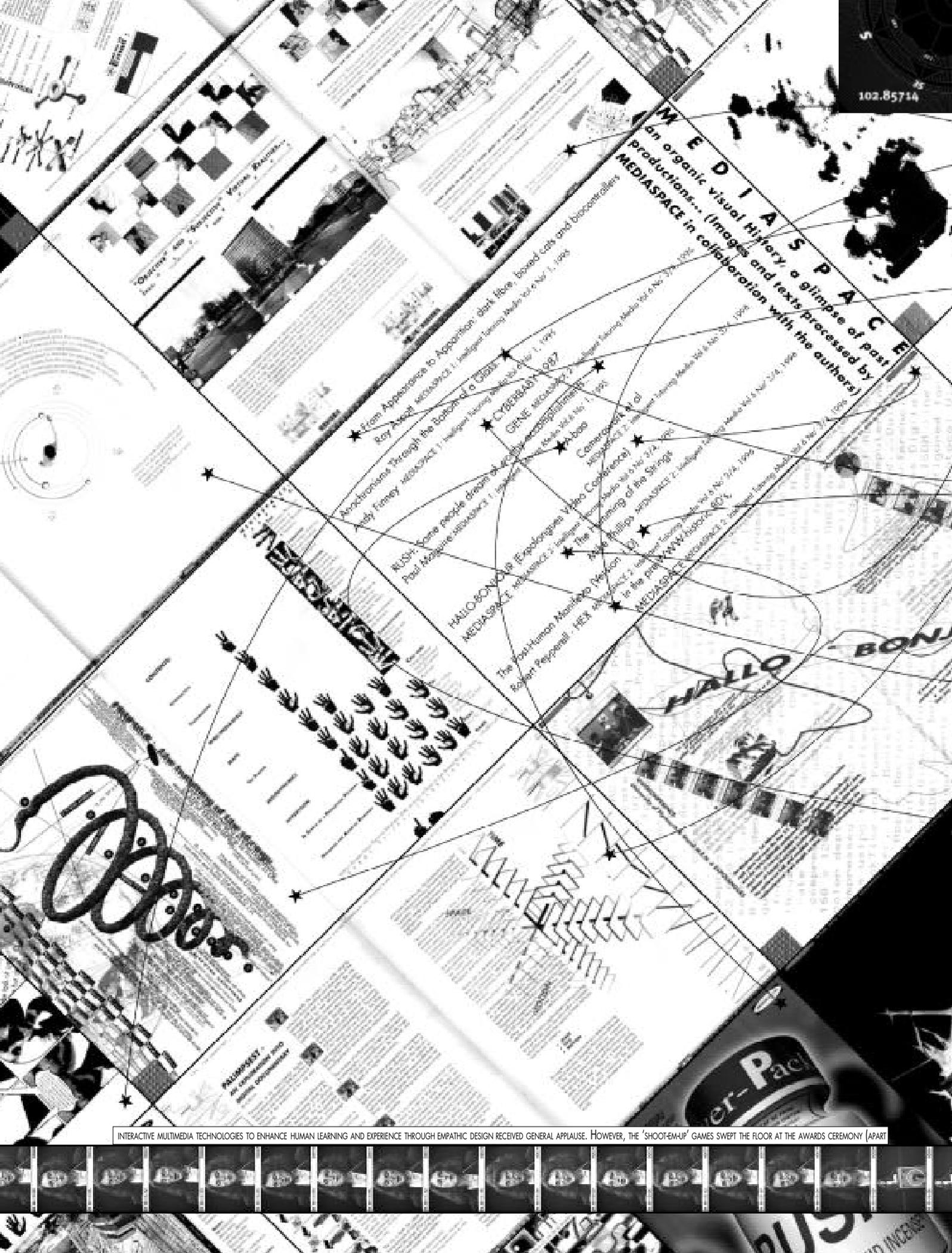
CALL FOR:
PAPERS/ARTICLES/IMAGES/
DIAGRAMS/CONCEPTS/
IDEAS/PROPOSALS.

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PROJECTS/MEDIASPACE



102.85714

MEDIASPACE
An organic visual history, a glimpse of past productions... (Images and texts processed by MEDIASPACE in collaboration with the authors)

From Appearance to Appearance: dark fibre, boxed cuts and bisocentrals
Ray Avedon MEDIASPACE 1, Intelligent Learning Media Vol. 6 No. 3/A, 1996

Chronisms Through the Barbed of a Chain
Judy Frenay MEDIASPACE 1, Intelligent Learning Media Vol. 6 No. 3/A, 1996

CYBERBABY 1997
GENE MEDIASPACE 1, Intelligent Learning Media Vol. 6 No. 3/A, 1996

NUSU, Some people dream of a world of...
Paul Maguire MEDIASPACE 1, Intelligent Learning Media Vol. 6 No. 3/A, 1996

HALLO-BONNO in Epitaphs: Wind Conference
MEDIASPACE 2, Intelligent Learning Media Vol. 6 No. 3/A, 1996

The Posthuman Manifesto (Version 1.0)
Robert Peppeman, IREX MEDIASPACE 2, Intelligent Learning Media Vol. 6 No. 3/A, 1996

The Training of the Strings
MEDIASPACE 2, Intelligent Learning Media Vol. 6 No. 3/A, 1996

MEDIASPACE 2, Intelligent Learning Media Vol. 6 No. 3/A, 1996

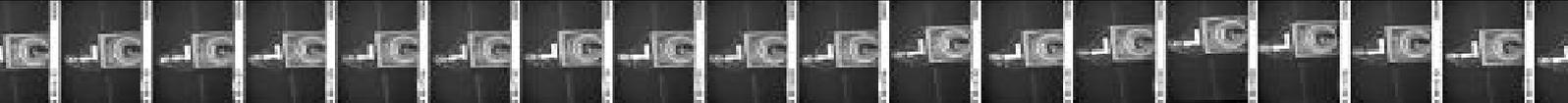
MEDIASPACE 2, Intelligent Learning Media Vol. 6 No. 3/A, 1996

INTERACTIVE MULTIMEDIA TECHNOLOGIES TO ENHANCE HUMAN LEARNING AND EXPERIENCE THROUGH EMPATHIC RECEIVED GENERAL APPLAUSE. HOWEVER, THE 'SHOOT-EM-UP' GAMES SWEEP THE FLOOR AT THE AWARDS CEREMONY (APART

128-57143



FROM THE AMNESTY SITE - SEE LATTER), AND THE 'CUTE'-MIDDLE-CLASS-AMERICAN-CENTRIC 'SOLUTION' PROVIDED BY PURPLE MOON DID NOT SEEM TO PROVIDE A PROMISING GENERIC MODEL FOR FUTURE EXPLORATIONS IN THIS AREA.



'MEDIASPACE': Interactive Satellite Transmissions

The **'MEDIASPACE'** Interactive Satellite Transmissions are another ingredient of the **'MEDIASPACE'** project. Since the first transmission in 1994 (8th of February) there have been around ten interactive broad-casts (narrow-casts) from the Hoe T.V. Centre using the TDS-4b satellite uplink, and numerous related video conferences.

The intention is to cultivate cross fertilization and re-versioning of digital 'information' (*sounds and visions, rather than bits and bytes*). Content generated in the **'MEDIASPACE'** Interactive Satellite Transmissions emerges on the printed page and through the **'MEDIASPACE'** WWW site. Projects have been explored through multiple versions, with many of the participants listed below appearing on the satellite transmissions and 'publishing' in the printed **'MEDIASPACE'**.

Initial funding for the **'MEDIASPACE'** interactive satellite transmissions came from the European Space Agency (ESA) and the British National Space Centre (BNSC), for experimental and educational broadcasts. The **'MEDIASPACE'** transmissions were funded in this way, as part of the University of Plymouth's STEP-UP activity.

STEP-UP is part of the Satellite Centre and transmits on a regular basis to EUTELSAT and INTELSAT satellites using a TDS-4b satellite uplink. Video transmissions originate in the Hoe TV Centre and are networked by-land line to the satellite uplink.

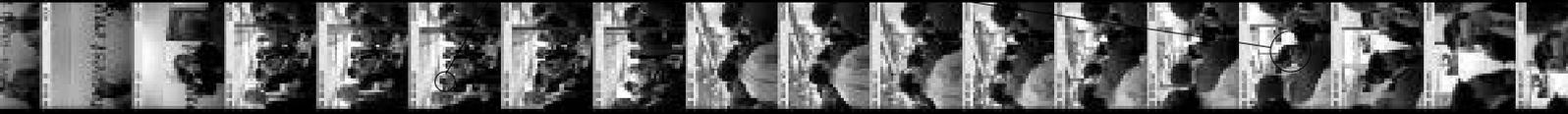
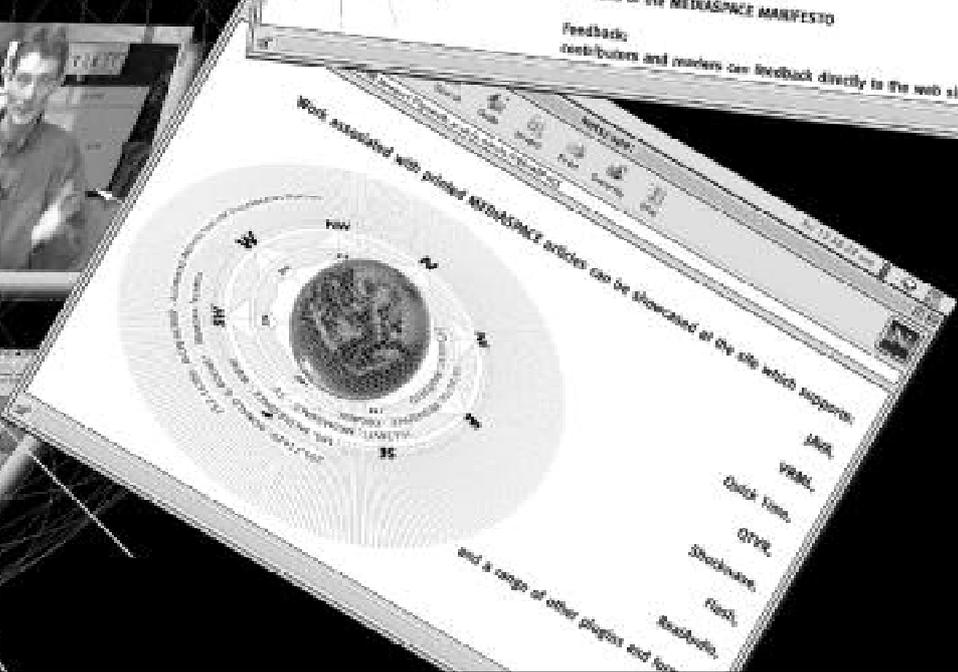
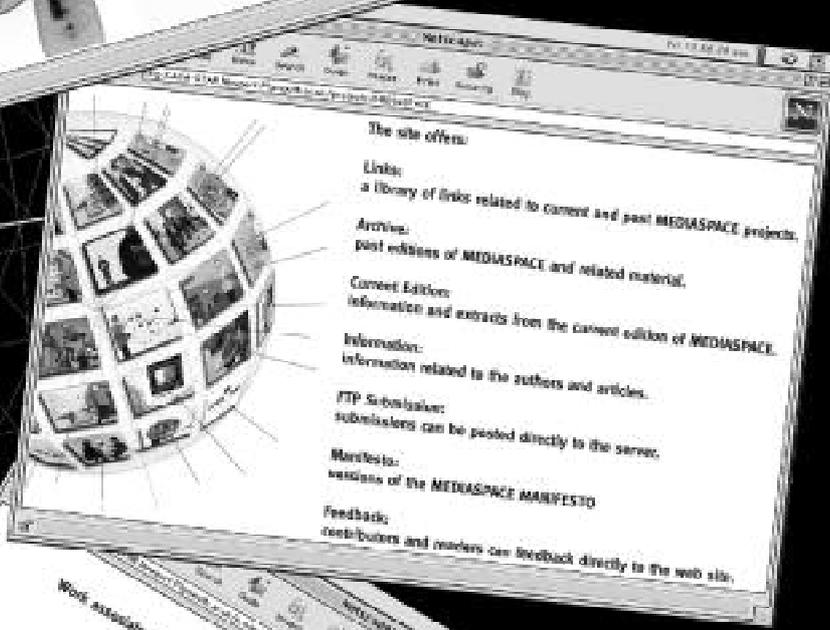
More recently funding for five interactive transmissions came from the WIRE (Why ISDN Resources in Education) project, funded by the European Association of Distance Teaching Universities and the European Union. WIRE is a European wide project involving partners and collaborators drawn from across Europe's academic and industrial communities.

The transmissions incorporate direct ISDN video conferencing into the studio, and rely heavily on simulated 3D chromakey environments. The transmissions use either MPEG digital video or the traditional analogue signals.

Participants include:

- ABA Team (CameraWork and Obsolete)
- Roy Ascott (CAiiA)
- Mic Cady (DORLING KINDERSLEY)
- Elaine England (INDEPENDENT MULTIMEDIA)
- Brian Eno (OPAL)
- Culver Epps (ARCHITECT)
- Andy Finney (INDEPENDENT MULTIMEDIA)
- Dew Harrison (CAiiA)
- Gill Hunt (CAiiA)
- Rob Morrison (Silicon Graphics)
- Mike Newton (APPLE UK)
- Rob Pepperall (HEX)
- Tony Tucker (MACROMEDIA)
- Simon Turley (PLAYWRIGHT)

and many more...





MEMORIA TECHNICA

DONALD G RODNEY: AUTOICON

Donald G Rodney: Born 18th May 1961 Died 4th March 1998

The 4th of March 1998 was marked by the unexpected, and untimely death of Donald G Rodney. Donald was one of the most eminent and dynamic artists of his generation, a feat made all the more remarkable considering the strains and stresses made on his body and mind by the disease Sickle Cell Anaemia. In the end complications brought about by this degenerative disease caused his death.

For years Donald had aggressively fought against his condition with a deliriously wicked sense of humour that redefined pleasure and pain, and a constant out pouring of critically acclaimed works of art. He survived on a diet of badly tuned radio's, superimposed over badly tuned TV's, and an endless supply of glossy magazines (like he was looking and listening for some secret message in the white noise and shiny images).

Working from his hospital bed he employed a team of friends (whom he lavishly abused) to help realise his beautifully acerbic visions, which were manifest as works of art that challenged both their audience and their exhibitors. Without him the 'Art World' will be a 'safer' and more soporific place.

Donald will be badly missed by all who new him.

Donald Rodney was an Artist who exhibited widely nationally and internationally, most recently at the South London Gallery in a solo exhibition entitled 'Nine Night in Eldorado' (in September 1997). He received a Higher Diploma in Fine Art from the Slade School of Fine Art, University College London (1987) and an Arts Council Traineeship in Exhibition Programming at the Ikon Gallery (1990-93). His work has been exhibited widely, for example: 'The Blk Art Group', Battersea Art Gallery (1983); 'State of the Art', ICA (1986); 'TSWA Four Cities Project', (1990); 'Cataract', Camerawork (1991); 'Trophies of Empire', Arnolfini Gallery (1990); 'Care and Control', Homerton Hospital (1995); 'The Invisible and the Visible', Welcome Trust (1996); 'Body Visual', Barbican Centre (1996). At the time of his death he was undertaking Multimedia training as a result of an Arts Council scheme, 'Digital Arts & Disabled People', organised through inIVA (Gary Stewart) and it is highly probable that this opportunity would have been used directly for the Auto-Icon project.

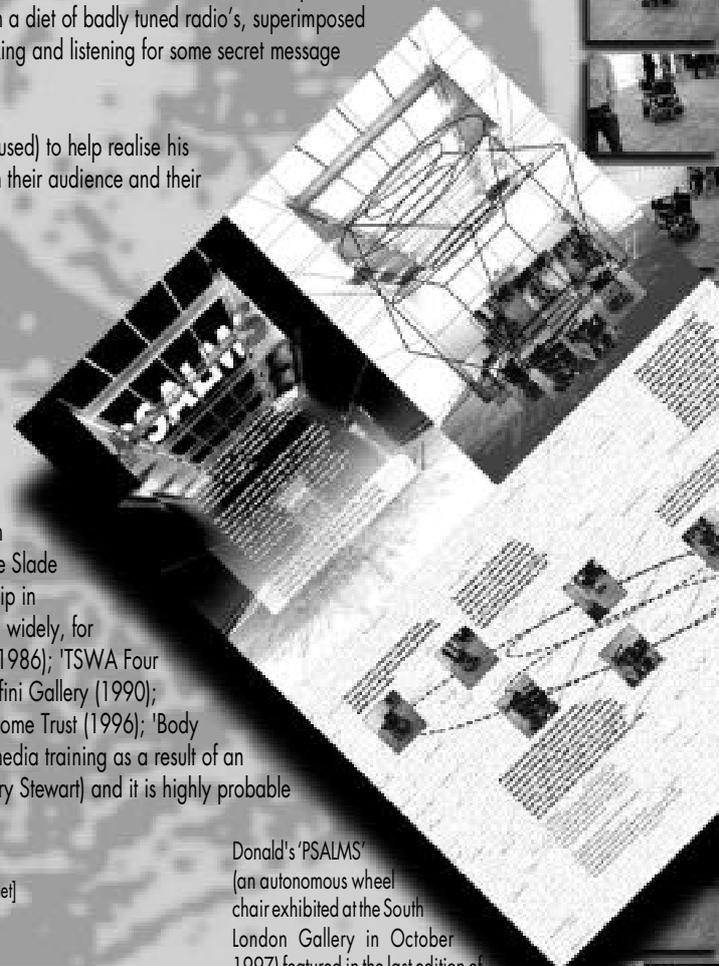
Words and images assembled by Donald Rodney, Geoff Cox [Camerawork, E-mail: info@camerawork.net] and Mike Phillips [MEDIASPACE @ STAR, E-mail:mikep@soc.plym.ac.uk].

AUTOICON is a collaborative project between Donald Rodney, Mike Phillips and Camerawork.

A WWW version of the initial stages of this project is available @: <http://www.camerawork.net/AUTO-ICON> and forms part of a funding proposal to the Arts Council of England.

Donald's 'PSALMS'
(an autonomous wheel
chair exhibited at the South
London Gallery in October
1997) featured in the last edition of
'MEDIASPACE' ('PSALMS', pg 19-24,
MEDIASPACE, Digital Creativity, Vol 8 Numbers 3&4 1997).

STEVE GROCCOTT, WORKHOUSE LTD (STEVE@WORKHOUSE.LTD.UK)



Autolcon was one of the many projects Donald Rodney was working at the time of his death. In many ways Autolcon anticipated this tragic and untimely event. Those who knew Donald feel certain that he would have wished the project to continue without him. These pages have been created in memory of Donald, and mark the first stage in the development of:

DONALD RODNEY AUTOICON

52

KODAK 6058 EPN

On his death Jeremy Bentham, the utilitarian philosopher and founder of University College London, left instructions for the construction of his AUTOICON. Two hundred and fifty years later his AUTOICON still sits in the corridor at UCL; his body preserved in wax, his head mummified and his vital organs conserved in a pot under his seat.

Donald Rodney AUTOICON is inspired by the Bentham dream of integrating the dead with the living. The Bentham AUTOICON anticipates the advent of and fascination for Web Avatars and other digital representations of the body. AUTOICON is a multifaceted record of his body, a body of medical data, and a body that will remain active in cyberspace. More importantly the AUTOICON attempts to encapsulate the creative mind of Rodney.

Donald Rodney had sickle cell anaemia, a slow degenerative disease resulting in his incarceration in hospitals and subjection to various technological apparatus. Rodney's body had, for many years, existed in a close symbiotic relationship with the medical technology that kept him alive, and furthermore, provided a data trail of information: photographs, X-ray's, scans, measurements, scars, and imprints. It is rare to find such a perfect, detailed, document of a body's biological deterioration. This document defines another body, that this project aims to give form, a body that exists in data-space.

The Auto-Icon will be fashioned from this body of information in three stages of creative development:

- 1. Digital Body:
- 2. Web Crawler/Montage machine:
- 3. Artificial Intelligence:

The Auto-Icon will operate in the fashionable debates on subjectivity, human-machine assemblages and dis-embodied exchange; for instance, issues around the identity of the user (Plant, Turkle), or the physical manifestation of an avatar (Vesna, Haraway). Furthermore, the project refers to a history of art machines, robotics and deferred authorship (Duchamp). In this way, its intended audience is drawn from the fields of art, science and technology; of interest to artists, students, researchers, the general Internet user and those concerned with issues of identity politics, disability and techno-culture. This project is a development of Donald Rodney's working practice as an artist over previous years, where he delegates key production roles of organisation and production under his direction. In this way, the Auto-Icon will continue his methodology and raise key questions over digital creativity and ethics.

Whilst many of the elements for the project are in place, the synthesis of Donald's working process and personality will now be drawn from the memories of the close group of friends (Donald Rodney PLC).

53

1. Digital Body:

Rodney's digital body would be remodelled from the various medical technological data available using VRML, Shockwave (interactive and simple animations), text, video and assemblage. The body will be navigable and interactive, giving free access through the use of fly-throughs, animations, and interactive 3D models.

2. Web Crawler/Montage machine:

The web crawler would allow the body to maintain continual creative output. The crawler would collect relevant images and text from across the web and feed these into a 'montage machine' which would generate new works of art. Importantly, the new work is not merely to be seen as a critique of authorship but is authored through a rule-based mechanism defined by Rodney, based on his own production methods that employ montage techniques. This generative element of the system challenges traditional notions of artistic creativity and autonomy.

3. Artificial Intelligence:

Furthermore, the use of a Java-based 'Artificial Intelligence' will allow users to interact with the digital body through text-based and audio conversations and user-interaction. A neural network would be incorporated to allow the body to learn about specific users' requests and conversation styles and follow up on previous dialogue. The inclusion of an artificial intelligence will allow visitors to discuss the development of new ideas and projects, that can evolve and be maintained in the organic Rodney's absence. The use of simple rule based AI, enhanced by the neural net, will simulate the kind of creative dialogue held between an artist and audience.





An Augmented Architecture for Collaborative Working

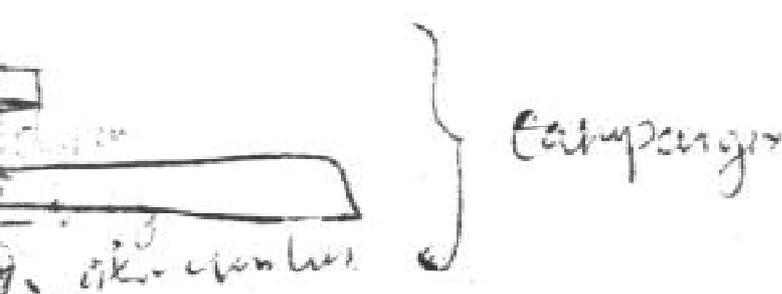
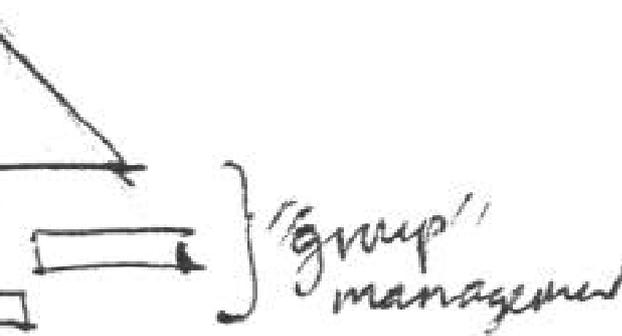
Avon Huxor



The design sketch documented here is a 'work-in-progress', part of a larger project investigating the design of a collaborative virtual space for BT Laboratories at Martlesham Heath, not far from Ipswich. As a telecommunications company, they are interested in exploring the potential for new forms of working over networks.

The design runs counter to many of the accepted views of the Internet, in which its global character, and apparent disregard for geography is prioritised. But this conventional view of the Internet is one that all too often forgets the importance of place and culture in our lives, and I am attempting to re-ground the virtual in our physical, lived experiences. Internet shared-worlds are not just playgrounds. For most of us the phone is primarily a tool to improve our lives, and the chat-lines just a niche market, so the future for shared world technologies lies as a place of work, education and civics.





High, then
... ..

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and holds a research fellowship
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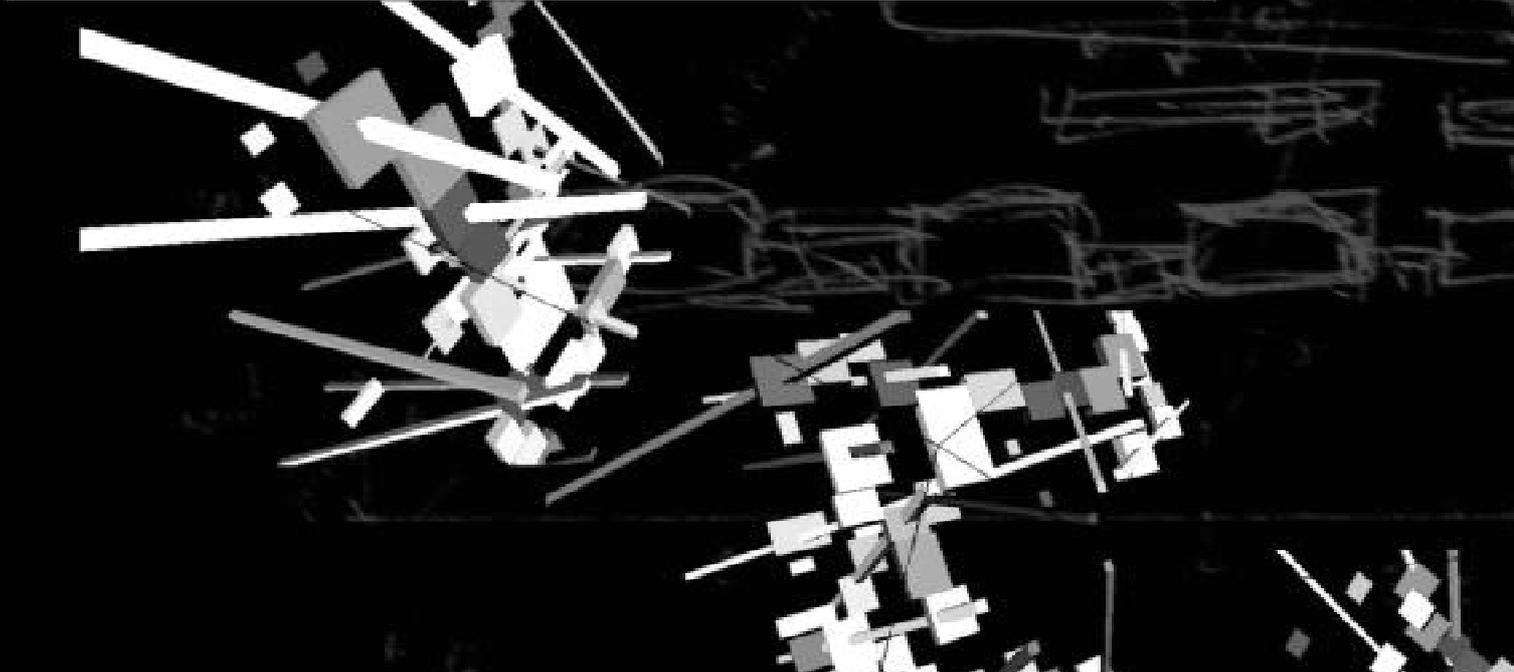
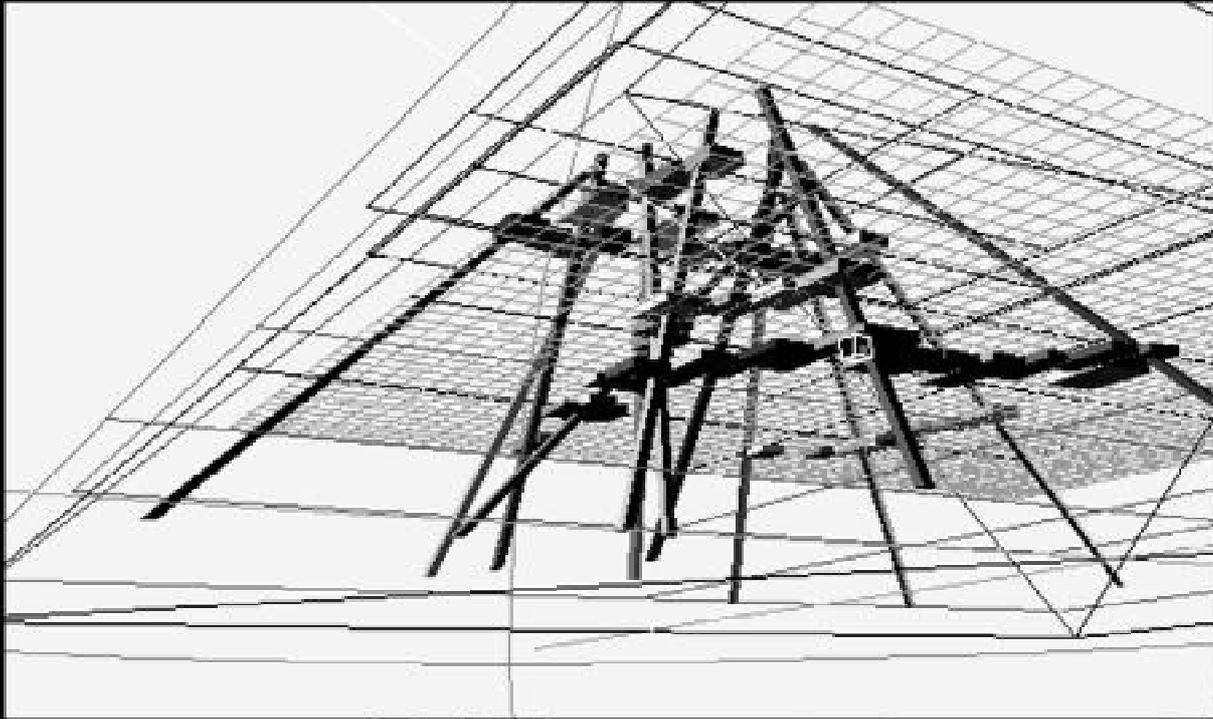
The specific need for grounding arose from my own and others experiences of existing shared worlds, such as Cybergate and AlphaWorld. All too frequently the conversations of these sink into insults and harassment, both sexual and racial. Much of this can be attributed to certain disruptive individuals who exploit the anonymous nature of the current technology, and the fact that it is very difficult for them to be called into account. One's antagonists could be anywhere.

But, I believe, this is only part of the problem, and a large part of which lies in the abstract nature of the worlds: They often appear to have no culture, no real sense of place. To give the worlds "texture" (in the widest interpretation of the word) takes more effort in their construction than seems reasonable.

The approach I have taken is to make the nature of the shared space explicit by grounding the virtual world onto the geography of the physical world. The grounding is made visible through the use of webcams and security camera feeds onto the Internet - a number of cameras around physical sites generate real-time video images, and the virtual space is superimposed upon the site to match its position. It is this image that the user initially sees, prior to entering the space. The virtual world thus 'inherits' qualities from the real - we can read the nature of the virtual by calling upon our knowledge of the physical. It acknowledges that most worlds have organisational and cultural contexts which give them meaning.

...OUT AND ABOUT ON THE SEA FRONT...





The pyramidal structure of the virtual BT reflects the working arrangements of the BT, which have become expressed in spatial form. Indeed, the eventual aim is that the spatial structure can grow automatically as new users and digital material arise. The spatial elements acts as a 'theatre of memory' for collaborative groups, holding shared documents. Their relationships assists in the chance encounters between the avatars representing online users, bringing people together.

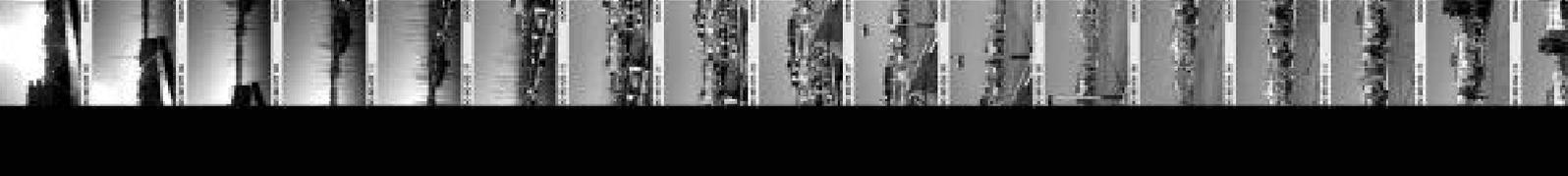
Although virtual there is the potential for the shared spaces to gain a sense of the real. I now experience a strange thought as I drive to the Labs. As the road approaches, I see in my minds-eye the pyramid rising above it, extending and augmenting the architecture, expressing the communicative forms of its occupants.

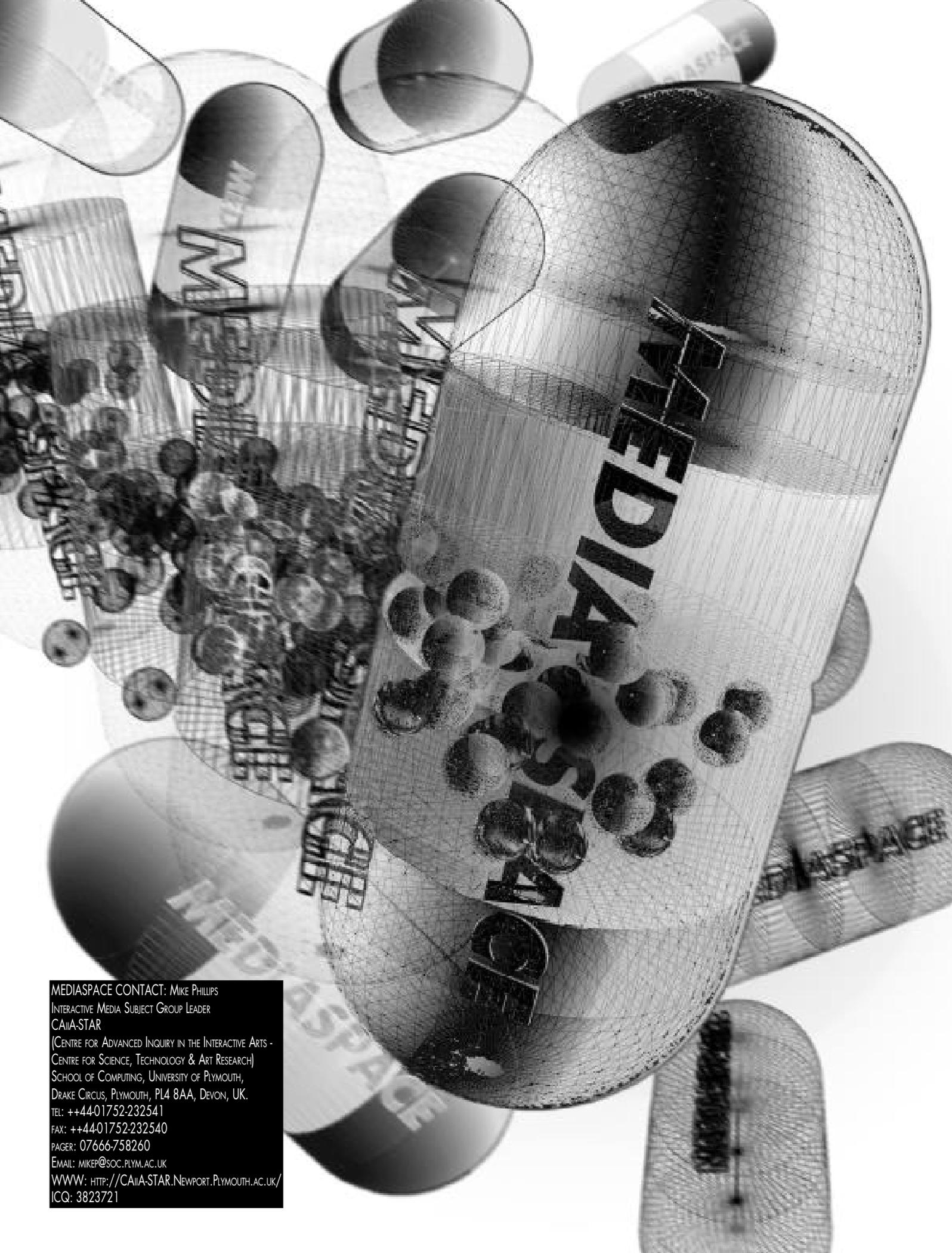




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.....FIN:





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