

Filip Visnjic

Output 1 Creative Applications Network (CreativeApplications.Net, CAN)
Website and related platforms

Abstract

CreativeApplications.Net (CAN) is a web-based project that includes a blog, digital applications, live events and a print magazine. It was launched by Visnjic in October 2008, with the primary aim of creating a current, open source, online sharing and collective 'scenius' aimed at developing the intersection of art, technology and design. The project is driven by a number of research questions: What are the implications for open source, online sharing and collective 'scenius' on the future of art, technology and the culture of design? How are contemporary digital technologies and computation tools part of design production and development? How may digital media be used to develop projects, people, events and organisations? How may print media and events be used to compliment on-line collaboration and exchange? CAN's online presence, amounting to over 20,000 users, allows it to drive the conversation in the art/design/digital technology arena. It is ranked 1169 of most influential sites by Technorati and used very often as a source by other respected technology blogs such as Wired US, Wired

UK, The Creators Project, Gizmodo, Engadget and many others. The Resonate Festival organized by Visnjic each year since 2012 to complement CAN's online presence attracted 1,000 participants in 2012 and 1,600 in 2013, and its print journal Holo will go into circulation in October 2013. Since 2010, Visnjic has been regularly interviewed or invited to speak about the project at academic institutions and technology festivals and events.

Key Words

Blog, art, technology, design, computation, events

Context

To paraphrase Marshall McLuhan, art functions as a 'distant early warning system' that reveals cultural transformations that are already underway to the broader population. Whereas this observation was originally made in relation to abstract expressionism, it is as relevant in an era characterised by open-ended, critical exploration of technology. CreativeApplications.Net (CAN) is an early warning system for sprawling, diverse and adventurous technologies. It undermines disciplines and formulates new career typologies: artist, designer, hacker, engineer, impresario, activist, visual designer, interface designer, architect. It serves as a global interface for open dialogue. Its online presence, amounting to over 20,000 users, allows it to drive the conversation, question the relationship of design to digital technology and set the path for how to think about technology and the impact it has on design.

General Description

CreativeApplications.Net is a web-based project launched by Filip Visnjic in October 2008. Today it is one of the most authoritative, widely read, online digital blogs. The site tirelessly reports innovation across the field and catalogues projects, tools and platforms relevant to the intersection of art, media, design and technology. It is known for uncovering and contextualising noteworthy work featured on the festival and gallery circuit, executed within the commercial realm or developed as academic research. Contributions from key artists and theorists such as Casey Reas, Joshua Noble, Jer Thorp, Paul Prudence, Greg J. Smith, Marius Watz, Matt Pearson and CAN's numerous festival involvements and duration engagements are a testament to its vital role within the digital arts world today.

Research Questions

The following research questions drive the CreativeApplications.Net project:

- 1) What are the implications for open source, online sharing and collective 'scenius' on the future of art, technology and the culture of design?
- 2) How are contemporary digital technologies and computation tools part of design production and development?
- 3) How may digital media be used to develop projects, people, events and organisations?
- 4) How may print media and events be used to compliment on-line collaboration and exchange?

Aims and Objectives

1) To create a current, open source, online sharing and collective 'scenius' aimed at developing the intersection of art, technology and design.

Scenius is a term coined by Brian Eno to convey the extreme creativity that groups, places or scenes can generate. His actual definition is 'Scenius stands for the intelligence and the intuition of a whole cultural scene. It is the communal form of the concept of genius.' (http://www.kk.org/thetechnium/archives/2008/06/scenius_or_comm.php). CAN's central objective is to facilitate a productive 'scenius' that nurtures creative intersections, exchanges and networks between practitioners in art, media, design and technology. To do this, it searches for and publicly documents a multitude of hitherto unpublished projects, computational tools, people and organisations, curates events and publishes a print magazine that provide open platforms for dialogue, feedback and response in diverse media.

2) To make the tools and technologies enabling the realisation of digital design production apparent and publicly accessible.

Open source culture is playing a major role in shaping contemporary digital design production, but computational tools and technologies enabling the realisation of ideas often remain in the dark. With increased advances in software and its influence on how ideas in design develop, it is imperative that tools are apparent and accessible and able to drive the work itself. CAN provides a platform and teaching and learning resource for this. Some of its content is rich in detail about the making process, revealing both technical and design decisions while other content is lighter and more news related. On the web site, an education section includes tutorials, event listings and 'tips and tricks.' This facilitates rapid exchange of products, tools, techniques and ideas.

3) To curate events, including talks, workshops, fairs, festivals and more that facilitate face-to-contact between researchers, designers and technologists and promote collaborative learning in a stimulating environment.

In addition to its online streaming, CAN curates events between artists, designers, architects, critics, writers and organisations. These bring together those working at the intersection of art, media, design and technology in ways that foster collaborative learning and teaching, providing direct benefits to the art/design/technology community. The most significant and high impact of these is the Resonate Festival that has taken place in Belgrade since 2012. Resonate allows visitors a chance to relate practical applications of technology to a sound theoretical base and understand the full scope of technological processes and creative strategies that shape the potentials of multimedial artistic expression. Targeting the 18 to 35 year old age group, the core aim of the programme is that young people benefit from exposure to the latest wave of accomplishments and trends noticeable on the multimedia/technology/light design scene, as well as from active participation in educational activities. By bringing together artists, creative professionals, light designers and online content creators, innovators and trendsetters, the festival creates a platform for networking and mutual support that could initiate long-standing international cooperation. In addition, its location in Belgrade is intended to have far-reaching consequences for the internal development of the media/technology industry of Serbia and for its image around the world.

Apart from sending a message that it is possible to use technology to improve society and build a personal career, the event also provides hands-on tools with assistance from people who have already mastered (or sometimes even pioneered) the technologies.

4) To complement the online CAN platform with print media.

In order to deepen its analysis and extend its scope, CAN will launch HOLO, a new print journal in October 2013. Each edition will be themed and its magazine section will catalogue, provoke and problematise work, ideas and opinion around the thematic topic. This will provide editorial counterpoint to HOLO's extensive artist features and provide an opportunity for article-by-article experimentation with visual storytelling. The first edition, New Perspectives, will survey emerging representational and perceptual paradigms. Visnjic is the editorial director of HOLO.

5) To develop and publish applications

CAN is actively involved in building relationships with artists and designers for the purpose of computational development. In addition to its own online store, this takes advantage of online platforms such as Apple's AppStore, which allows small organisations like CAN to reach large audiences. To date around half a dozen applications, some created by others, some created collaboratively, but all exclusive to CAN have been published. These include: GD3D, SKTCH, PRTCL, Accidental News Explorer and others.

Research Methods

Ever since the launch of CAN in 2008, Visnjic has been at the forefront of the platform's research activities. This is conducted in four ways: through online research, through the development of computational tools and platforms, through collaboration with other artists designers and writers, through interviews and discussions and through the curation of an interactive festival for knowledge production and exchange.

Online research includes sourcing material, writing commentaries and reviews, interviewing artists and commissioning writers. This involves following and reading more than 100 internet sites daily, selecting and commenting on them and communicating with editors, writers, artists and designers. Holo will involve more extensive research into thematic topics, editorial writing and visual story telling and include exclusively commissioned articles, photography, essays and opinions by some of the leading artists, writers and educators in the field of art and technology.

Central to CAN's impact is on-going research into and development of the interactive digital experience, through the design or adaption of computational tools and code writing.

Unique to CAN is the curation of the Resonate Festival in Belgrade, which has taken place since 2012. This translates the virtual space of the CAN platform into a live event. Held over 3 days it brings together artists, designers and educators to debate the position of technology in culture and the arts through lectures, workshops, panel discussions, performances, screenings and concerts. Devised and curated by Visnjic, Resonate's programme brings creatives and intellectuals from different countries together to take advantage of the global movement towards digitisation and electronic networking. Most significant in terms of CAN's aims and objectives are its workshops. Technology-driven workshops are seen as a powerful agent

of social change and one of the pillars of the programme. They represent the deepest level of interaction between participants and international guests, realised within a well-structured context with predefined agendas. Participants are provided a chance to work individually with workshop leaders and exchange ideas with the entire group, gaining valuable insight into the field of their preference and finding answers to challenges they encounter in practical work. Even if one-day workshops are too short to serve as skill-building instruments on their own, it is expected that participants will use the experience to accelerate the learning process by continuing to explore new media and starting their own projects based on hints first received at the event. In addition to transferring technical skills to participants, workshop leaders serve as role-models for young creative professionals eager to find an outlet for expression. One of the main obstacles to development of the creative industry in Serbia is lack of available educational capacities; the event provides a viable alternative for anyone with sufficient interest to practice and learn. Having the skills to utilise web-based tools or to visualise real-life events is a prerequisite for participants to consider what social issues are relevant to them and how can they best express their own opinions and attitudes through available technological means. In 2012, the festival was attended by 1,000 visitors and in 2013 by 1,600, with participants coming from Europe, Asia and the USA. Following the first festival, a new online platform (<http://resonate.io>) was created to provide ongoing education, information and knowledge exchange.

While not all of these activities count as traditional research in REF terms, together they constitute a mode of creative design practice, producing one of the most unique and influential forums for art, media, design and technology on the web today.

Dissemination / Impact

Dissemination of the project is widespread. Visnjic is regularly interviewed and invited to speak about the project at festivals and symposia. These include:

2013

Creative Applications Network Panel Discussion, Node Forum (February 2013)

<<http://node13.www.org/program/creative-applications-panel-discussion/>>

Participation at EYEO Festival in Minneapolis (June 10-13, 2013)

Presentation at Bartlett Nexus (July 5, 2013)

2012

The Resonate Festival, ArtZona, Serbian Television feature (March 2012)

<<http://vimeo.com/41210146>>

Next Berlin (May 2012)

<<http://nextberlin.eu/person/11227/>>

The British Council's International Architecture and Design Showcase (July 2012)

<<http://designdiplomacy.blogspot.co.uk/>>

Chayka, Kyle. 2012. 'A New Media Festival Thrives in Belgrade.' Hyperallergic, Nov 8

<<http://hyperallergic.com/59912/filip-visnjic-resonate-new-media-festival-belgrade-serbia/>>

2011

Dublin Art and Technology Association, Dublin (February 2011)

<<http://www.data.ie/events/data-event460/>>

Open GDNM 2011, University of the creative Arts, London (June 2011)

Let's Feed the Future Workshop Collaborative, OFFF Festival, Barcelona (June 2011)

<<http://www.creativeapplications.net/offf2011/>>

Pop-Up-City interview (July 2011)

<<http://popupcity.net/featured/blogger-interview-4-filip-visnjic-creative-applications/>>

Post-digital Culture Symposium, London Alpha-ville Festival (September 2011)

<<http://www.alpha-ville.co.uk/reporting-back-from-the-first-international-post-digital-symposium/>>

Amsterdam Dance Event, Amsterdam (October 2011)

onedotzero adventures in moving image, London (Nov 2011)

KIKK Festival, Namur, Belgium (Nov 2011)

2010

Flashbelt 2010, Minneapolis, MN USA (May 2010)

eTapes Magazine interview (June 2010)

<<http://etapes.com/lequipe-detapes-rencontre-filip-visnjic>>

Amsterdam Dance Event, Amsterdam (October 2010)

onedotzero adventures in moving image, London (Nov 2010)

The CAN website statistics as of September 2013 are: Monthly Unique Visitors: 150,000; Monthly Page View: 400,000; RSS Subscribers: 30,000; Facebook fans: 40,000; Twitter followers: 30,000

The following are a selection of comments about CAN and the Resonate Festival :

'London is at the centre of today's emerging tech-art scene and its best guide is the architect and creative coder Filip Visjnic. His blog, Creative Applications.net , has become the platform of record for people who are equally comfortable talking about AI or aesthetics ... The future of art and design arrives just a bit earlier on Visjnic's feeds.' Wired Staff, 2013.

'Great festivals don't have 'themes' - the best assemble interested folk and hopefully allow them to exchange ideas. (Big tick to Resonate on that front.) But if there was a motif that ran through the festival it was this: that if this is an age when computation affects pretty much everything - not least design, then there seems to be a strong theme emerging around how 'a human element' can join in that affectation.' Richards, J. 2012. Guardian UK. 23 MArch
<<http://resonate.io/main/2012/03/28/computer-meet-your-maker-guardian-uk/>>

'Low-cost event to go to that offers high-quality insights. Julia Eichler With its second edition, the Serbian festival – a meeting point for technology and art – establishes itself as a sounding board for a mature and growing scene.' Roberts, A. 2013. Domus. 6 April
<http://www.domusweb.it/en/design/2013/04/4/resonate_festival.html >

A real highlight for us was the other attendees, all from a range of countries, backgrounds and disciplines, all doing incredibly interesting work and sharing a passion for types of work on display at the festival. Reactify Music
<<http://reactifymusic.com/news/events/resonate-2013/>>

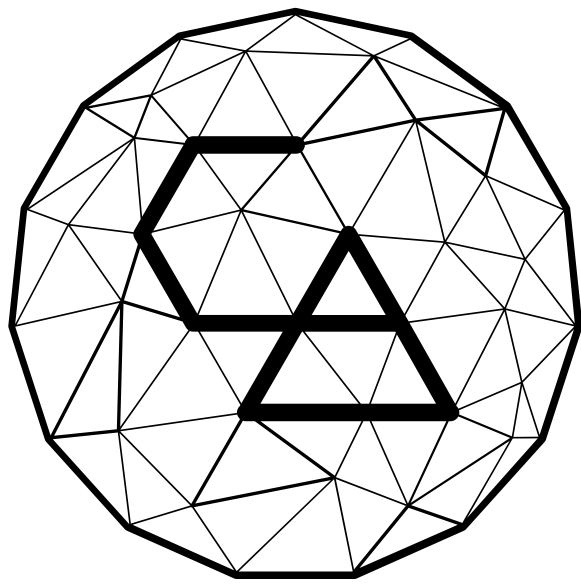
Evidence

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Press

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<http://www.domusweb.it/en/design/2013/04/4/resonate_festival.html>
- P.02 Richards, J. 2012. 'Computer Meet Your Maker.' Guardian, 23 March
<<http://resonate.io/main/2012/03/28/computer-meet-your-maker-guardian-uk/>>
- P.03 Chayka, K. 2012. 'A New Media Festival Thrives in Belgrade.' Hyperallergic, Nov 8
<<http://hyperallergic.com/59912/filip-visnjic-resonate-new-media-festival-belgrade-serbia/>>
- P.04 Wired Staff. 2013. 101 'Signals. These are the best reporters, writers, and thinkers on the internet – the people who understand what's happening.' Wired.
- P.05 Wired Staff. 2013. 101 'Signals. These are the best reporters, writers, and thinkers on the internet – the people who understand what's happening.' Wired.
- P.06 Technorati Ranking 2013



CREATIVE APPLICATIONS NETWORK

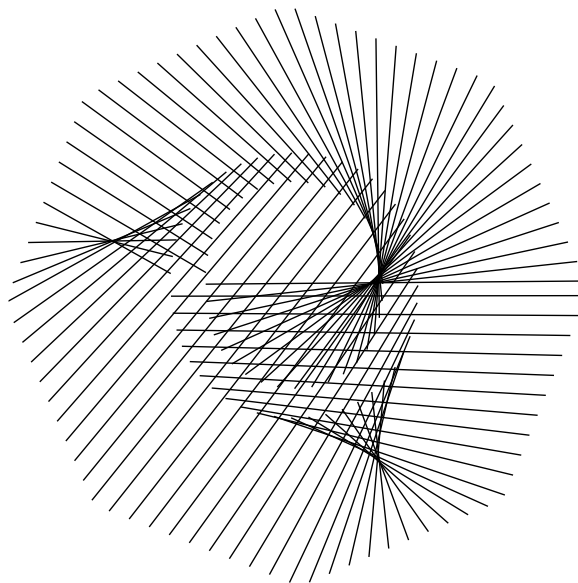




Fig.01 - 03 Creative Applications, Resonate and HOLO Logos

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CREATIVE APPLICATIONS NETWORK

CreativeApplications.Net reports innovation and catalogues projects, tools and platforms at the intersection of art, media and technology. [Read more here](#) or [contact](#)




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A Figurine for the Ages – Matthew Plummer-Fernandez's Venus of Google



Vanishing Point – LVA redraws perspective with light


Blog



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...that will make it as easy to 3D print from a 3D modeling application as it...




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Retro-tech cultural museum with Lev Manovich sound bites.




Skrillex – Live Visuals – Eran Hillali

Visuals for Skrillex' 'Devil's Den' by Eran Hillali premiered at Sonar 2013 /




London: Elephant & Castle Mini Maker Faire

Saturday, 8th July 2013
Elephant & Castle Mini Maker Faire.




Germans Developing Robot Ape

Fans of sophisticated quadrupedal manipulation, take note!




Arduino Painting Machine

A machine that uses a paint brush to print a drawing, via Arduino




New York All Play

New York All Play will be a live, light projected installation hidden in the



CocoKneet

Small app to drive RAMPdanceToolkit using Kinect via CocoKneet



NIEM by Maren Börsch

portrait of a person, embodied in a textile medium via IGNANT.

More On-The-Web

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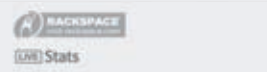


Fig.04 Creative Applications Network, Blog Page

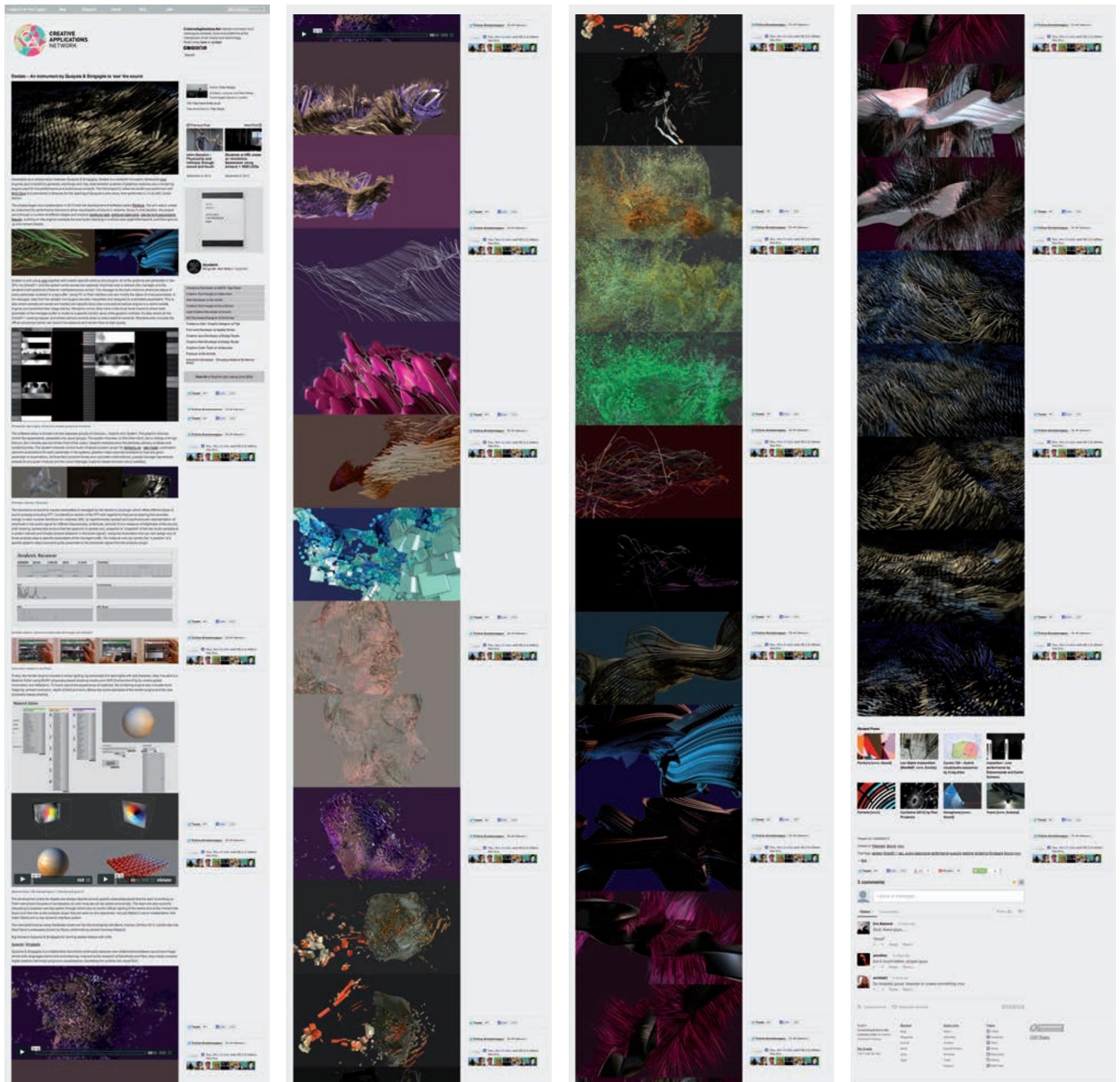


Fig.07 Creative Applications Network, Special Feature: Dedalo – An instrument by @Quayola & @NatanSinigaglia to ‘see’ the sound

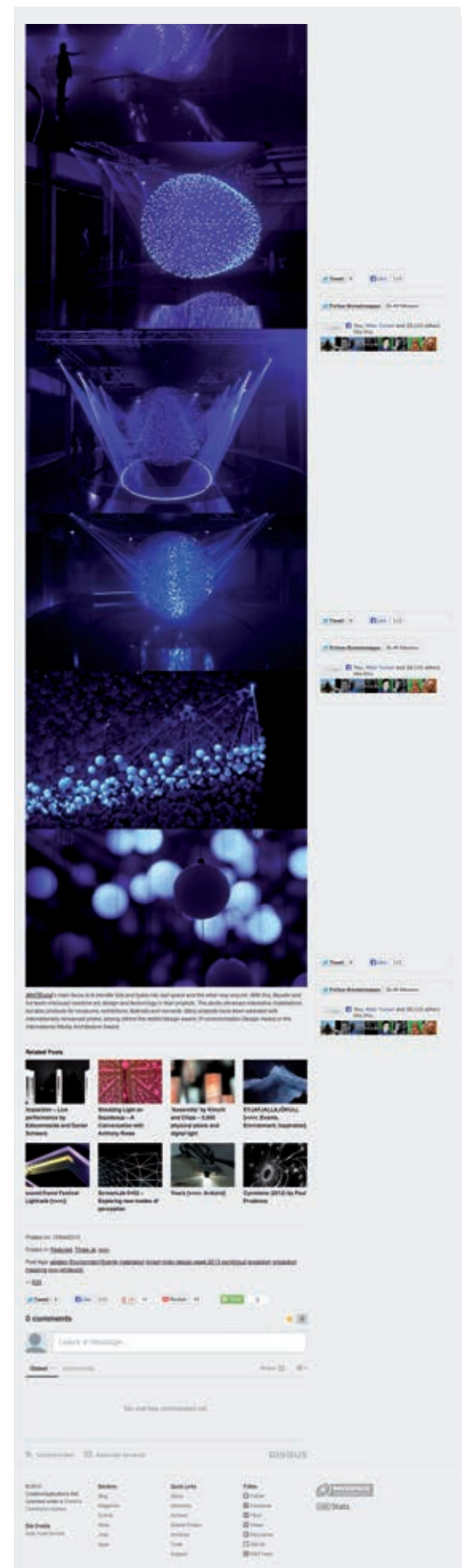
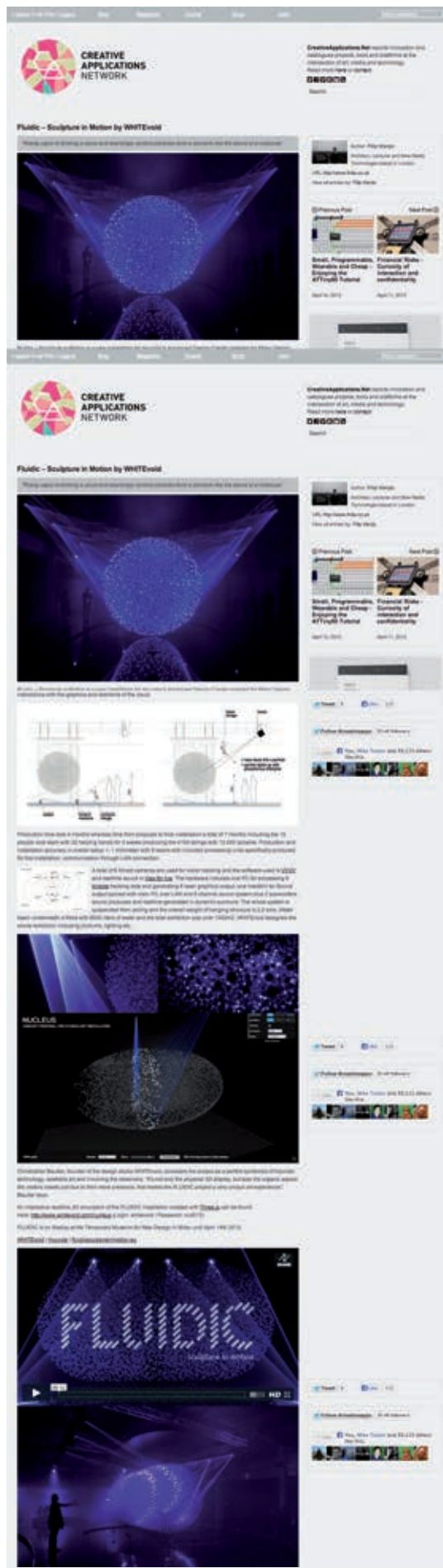


Fig. 10 Creative Applications Network, Fluidic - Sculpture in Motion by WHITEvoid #milandesignweek



Fig.11 Creative Applications Network, Facebook Page

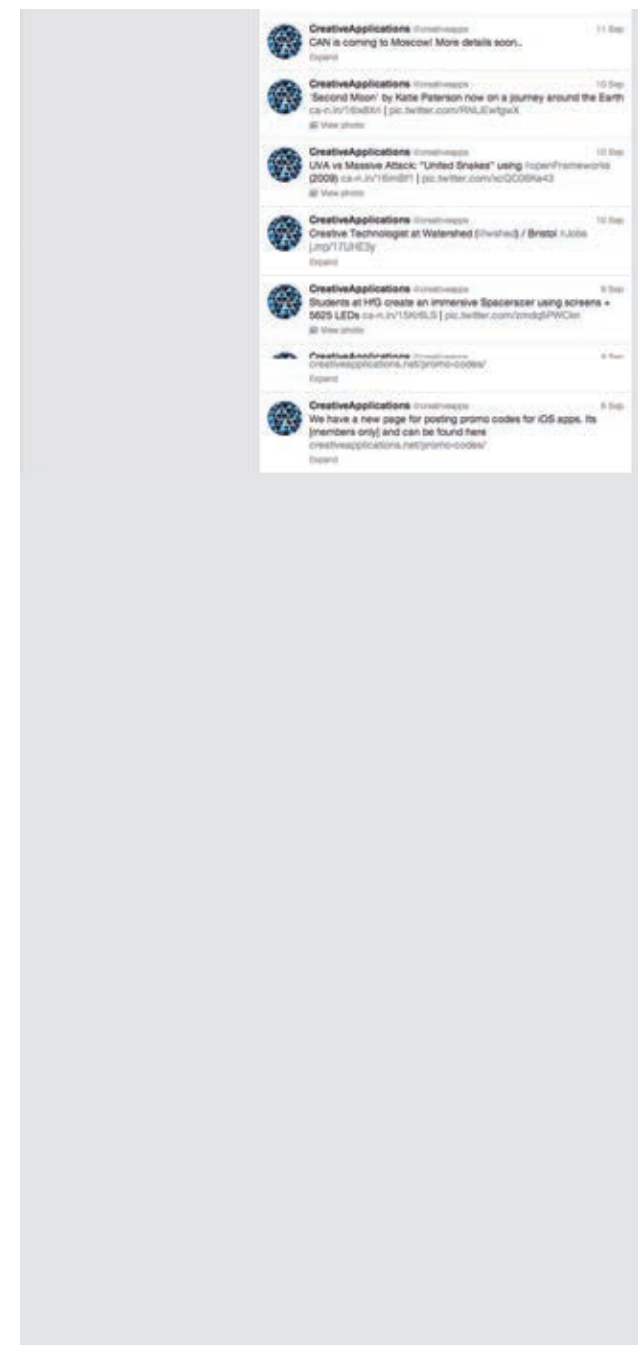


Fig. 12 Creative Applications Network, Twitter Feed

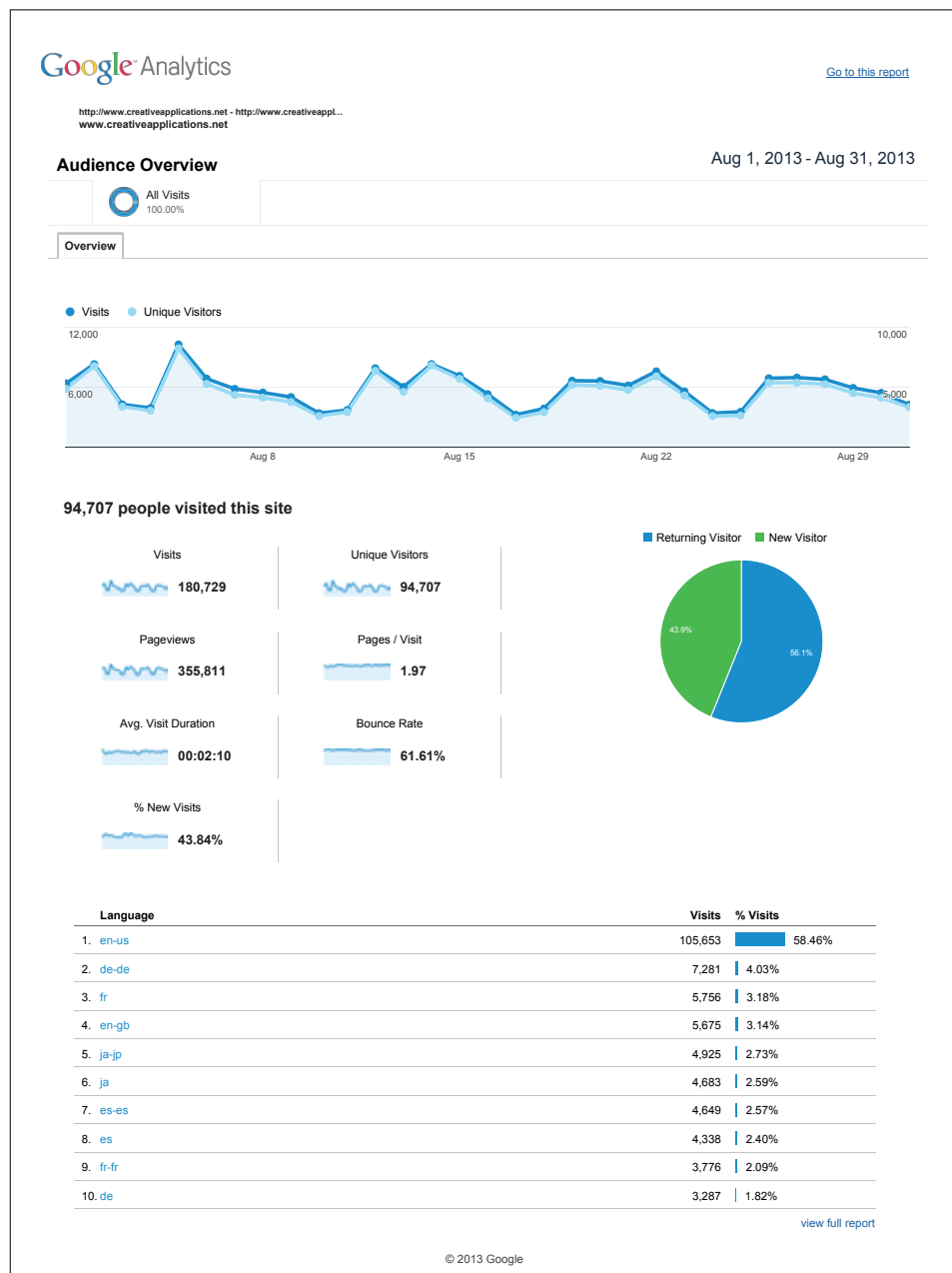


Fig. 13 Creative Applications Network, Google Analytics 1 month

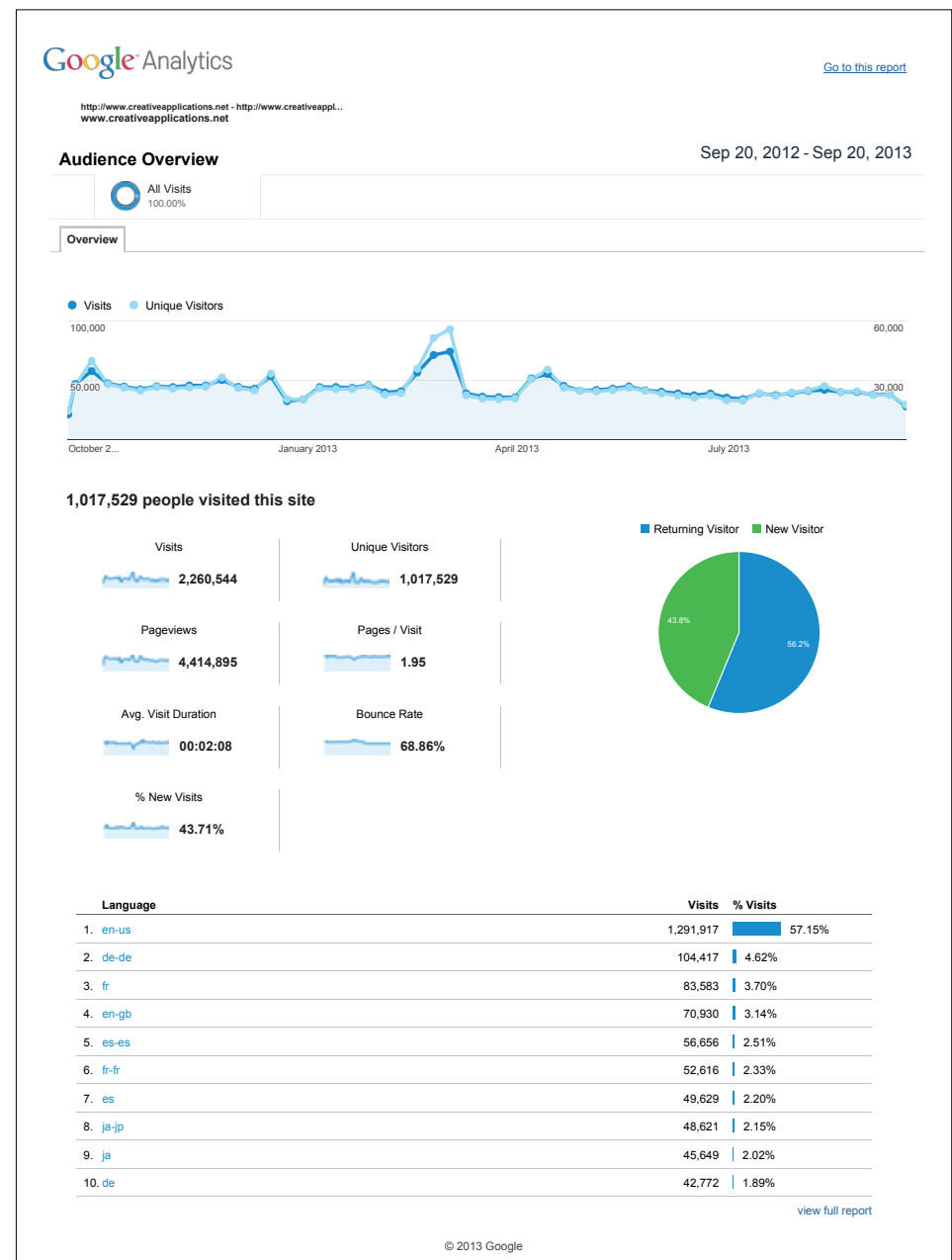


Fig. 14 Creative Applications Network, Google Analytics 1 year

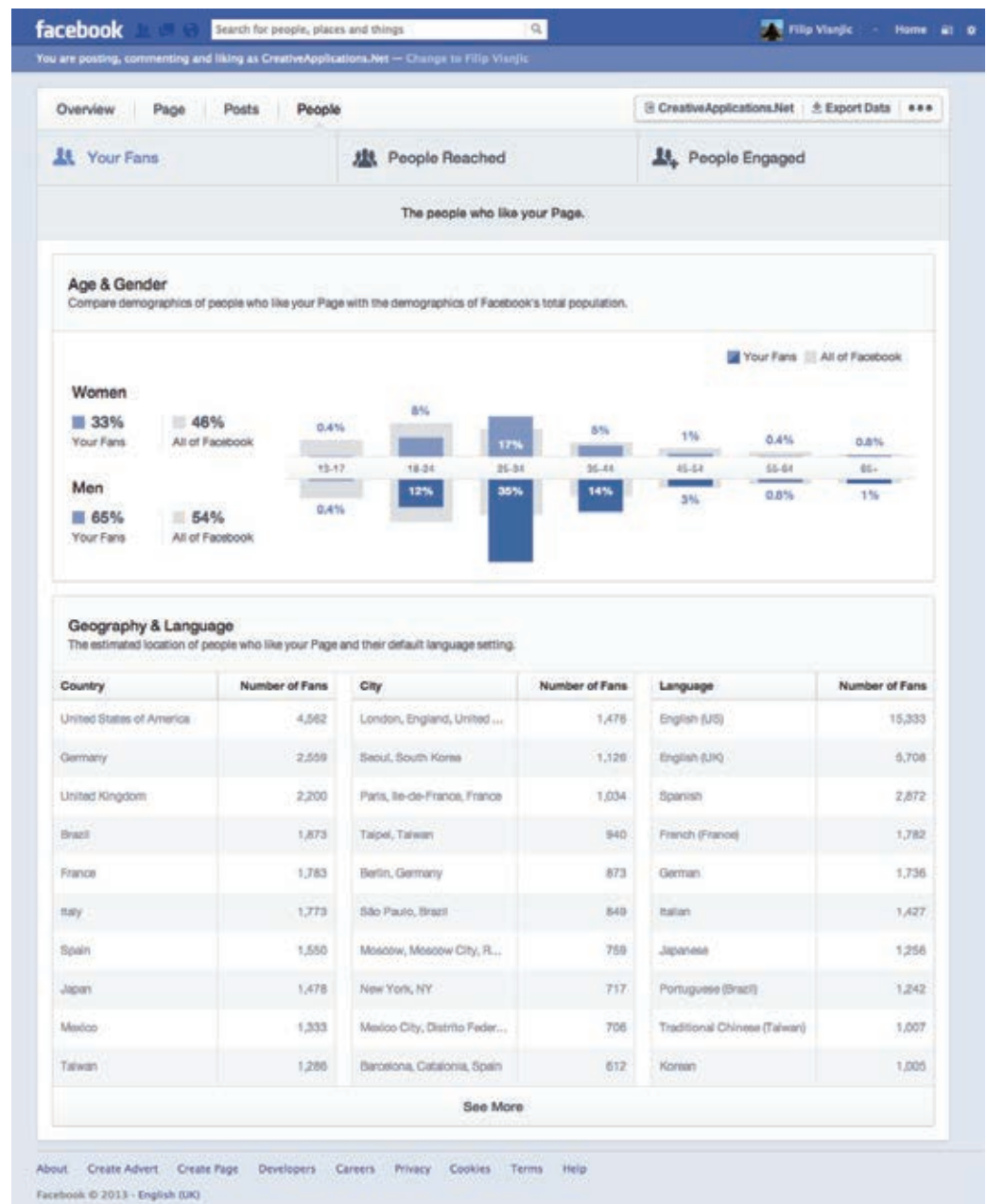


Fig. 15 Creative Applications Network, Facebook Stats

Advanced Stats for this Week / Month / Year

You had 127K plays, 859 likes, and 15 comments on your videos in this past year. You received 265K loads from United States.

This year at a glance



Yearly Overview

Date	Plays	Loads	Likes	Comments
Sep 2013	4,281	43K	48	1
Aug 2013	6,482	64.3K	51	2
Jul 2013	8,480	83.8K	87	0
Jun 2013	7,668	70.5K	47	0
May 2013	8,251	80.4K	63	0
Apr 2013	23.2K	283K	215	6
Mar 2013	9,501	75.1K	44	4
Feb 2013	12.7K	92.1K	68	0
Jan 2013	9,394	82.6K	37	1
Dec 2012	9,025	79.1K	59	1
Nov 2012	12.8K	92K	72	0
Oct 2012	11.4K	76.6K	49	0
Sep 2012	3,737	23.5K	20	0
Totals	127K	1.1M	859	15

+ View your full total stats

Geographical Locations

Drag, zoom and pan around.



+ View your full geo stats

Top performers this year

Most Plays

Record Makers Promo	49.9K
Do Not Touch - Celebrate the nearing end of the humble computer cursor	16K
Maya - Rendering [Tutorial]	6,328

Most Loads

Record Makers Promo	332K
Do Not Touch - Celebrate the nearing end of the humble computer cursor	248K
Maya - Rendering [Tutorial]	27.8K

Most Likes

Record Makers Promo	235
Do Not Touch - Celebrate the nearing end of the humble computer cursor	138
Môzaïque - Kinetic light art installation by LAB[eu]	92

Most Comments

Do Not Touch - Celebrate the nearing end of the humble computer cursor	6
Maya - Modeling [Tutorial]	2
Record Makers Promo	2

Most Embed Loads

Do Not Touch - Celebrate the nearing end of the humble computer cursor	219K
Record Makers Promo	218K
AirPaint [iPhone]	20.5K

Most Downloads

Maya Dynamics [Tutorial]	898
Maya - Rendering [Tutorial]	600
Maya - Animation [Tutorial]	585

Top URLs

creativeapplications.net	229K
motionographer.com	161K
inferot.ru	33.3K
microelivos.com	20.9K
whizzone.com	16.7K

Top Likers

Dofl Yun	24
Satoshi Horii	17
Jean-Christophe Naour	14

Top Talkers

NASSER AL-OSTATH	3
postspectacular	2
VFXN3D	2

Fig.16 Creative Applications Network, Vimeo Stats



FESTIVAL
THE RULES
OPEN CALL
PEOPLE

PROGRAM
TIMETABLE
WORKSHOPS
SYMPOSIUM
EXHIBITION
HAPPENINGS

SERVICE
TICKETS
VENUE
CONTACT
STAYING
PRESS

NOODL
BLOG
ABOUT
ARCHIVE

LOGIN

PROGRAM HAPPENINGS

Nov. 14d - Ryohji Kurokawa - Drive
Premiere Screening "Another Dimension" by ASL2
A/V Performance "Landing The Planet"
Imposition - A/V Performance by Daniel Schwarz & Edmannoster
LiveCoding Performance Alex McLean
Consultation hour HackForRealize

Feb. 14/15d - Performance by Kathrin Spornreich
Questions and Answers - Spatial Architecture Class
Hacktober
Consultation hour with Mentor Akter
vuvv keynote
Creative Livestream
Artist Talk & Screening

NOODL 13 Closing ceremonies LICHTERBNODE Mivveit
an Strahlen - urban screening on improvised screens
MISQ Reception
Photovoying Interfaces
Patcher Kucha Talks
Deutscher Stube Residency Program
Creative Applications Panel Discussion

CREATIVE APPLICATIONS PANEL-DISCUSSION

'Communities in Open Source Projects. Responsibilities and Challenges.'



Technology provides opportunities to engage in formulating new forms of dialogue between people and places. In the age of distributed knowledge, where ideas and innovation spread at rapid speeds, what role does open-source play in mediating these new forms of dialogue?

This panel discussion aims to reveal challenges in building, maintaining and developing open source communities. What are the responsibilities and where lie the boundaries between prior art, intellectual property, ownership and attribution.

The Panel Discussion will be chaired by Filip Vranjic, founder of CreativeApplications.net (CAN) and artistic director of the Berlin based festival resonate.is.

Participants:

- Jeroen (co-developer vvvv, vvvv.org)
- Wolf Lissner (DAM Berlin/Frankfurt, dam.org)
- Julian Oliver (Critical Engineer and artist, julianoliver.com)
- Kyle McDonald (openFrameworks, Community Manager & Media Artist, kylemcdonald.net)



shared by Filip Vranjic

PARTNERS






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Fig.17 Creative Applications Network, Panel Discussion Node 2013 Forum, Poster



Fig.18 Creative Applications Network, Panel Discussion Node 2013 Forum, Event

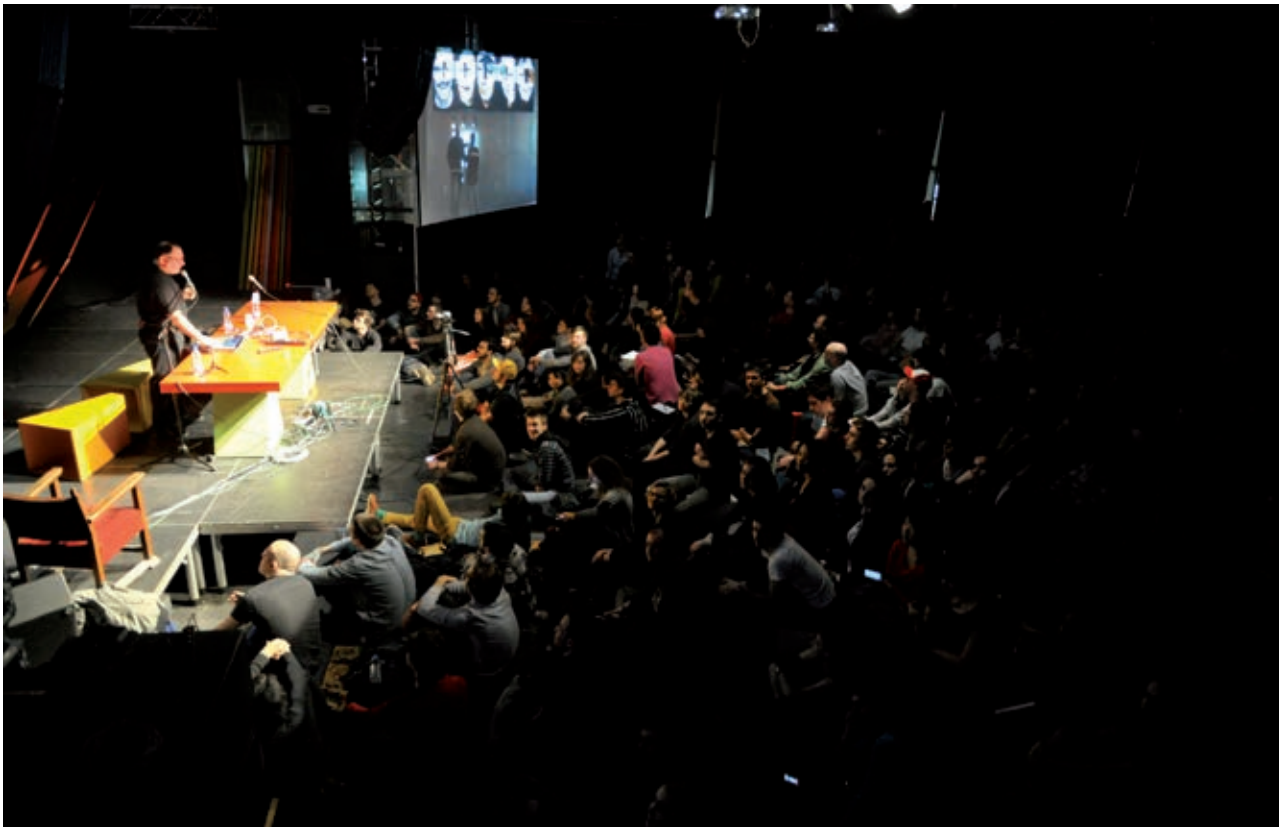


Fig.19 Resonate Festival 2013, Talks

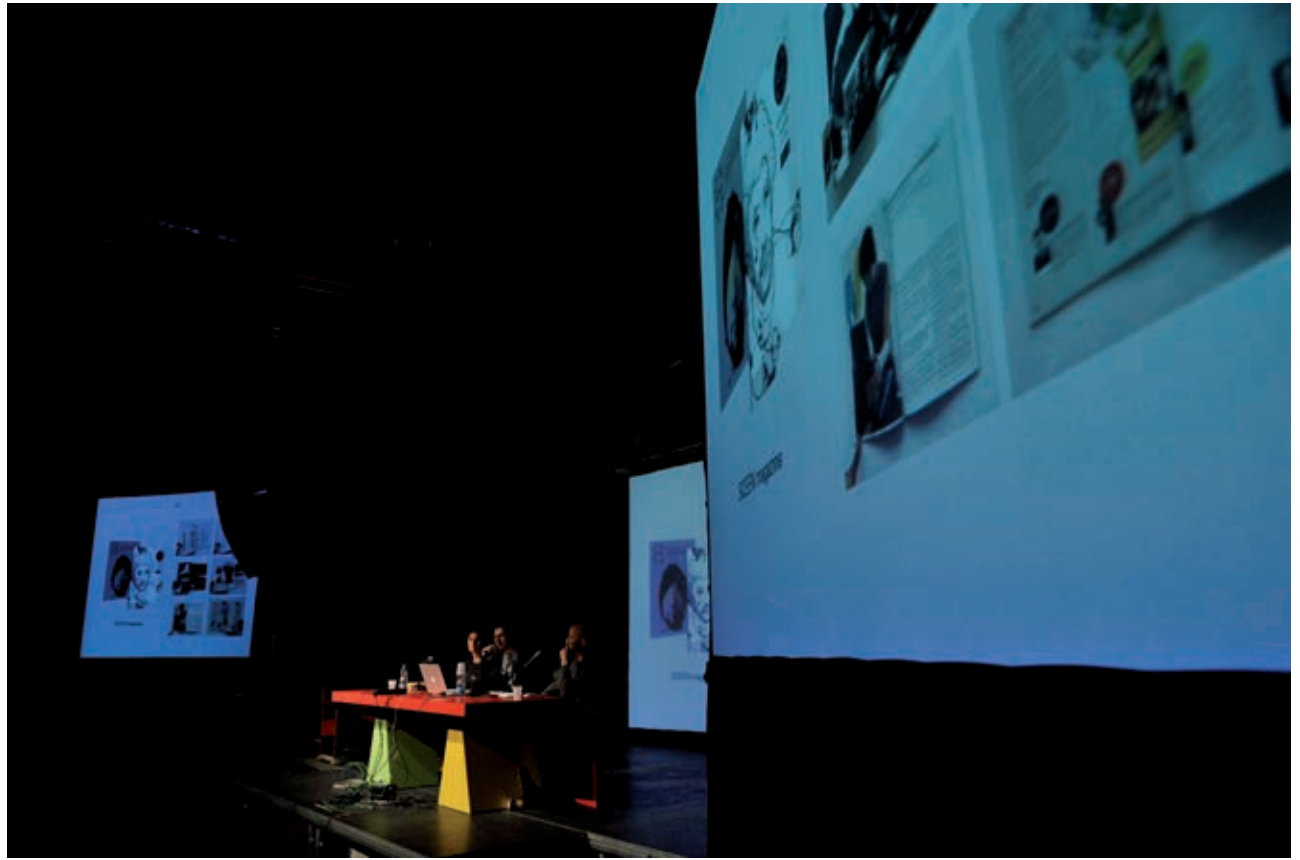


Fig.20 Resonate Festival 2013, Talks



Fig.21 Resonate Festival 2013, Talks



Fig.22 Resonate Festival 2013, Talks



Fig.23 Resonate Festival 2013, Workshops



Fig.24 Resonate Festival 2013, Workshops

Structure

Stream

A topical overview of essential new projects that you should know about.

→ People

A series of visits to the studios and workspaces of accomplished and emerging digital artists and technologists

Grid

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A window into the offices and practices of toolmakers and creative businesses that operate at the intersection of art and technology.

Fig.25 HOLO, structure

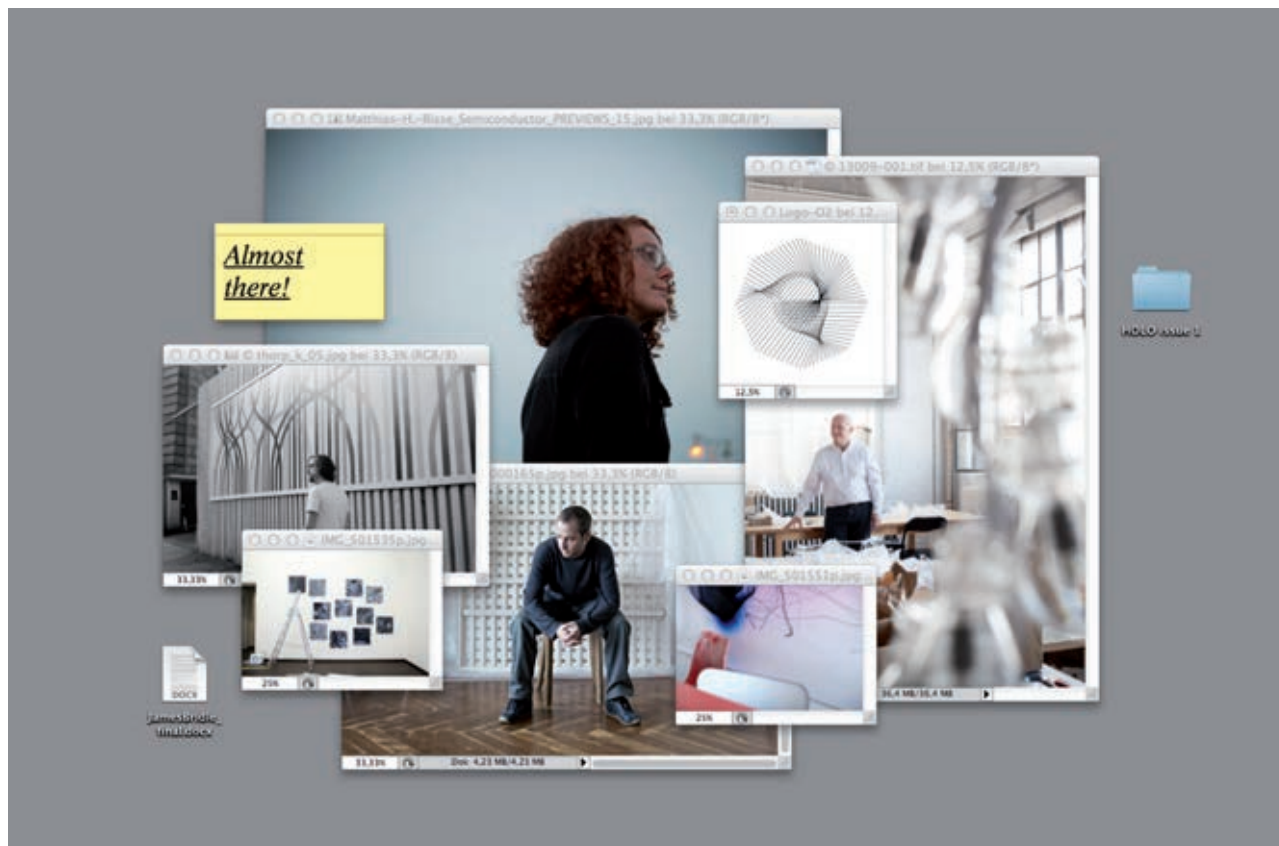


Fig.26 HOLO, preview



Fig.27 HOLO, shoot

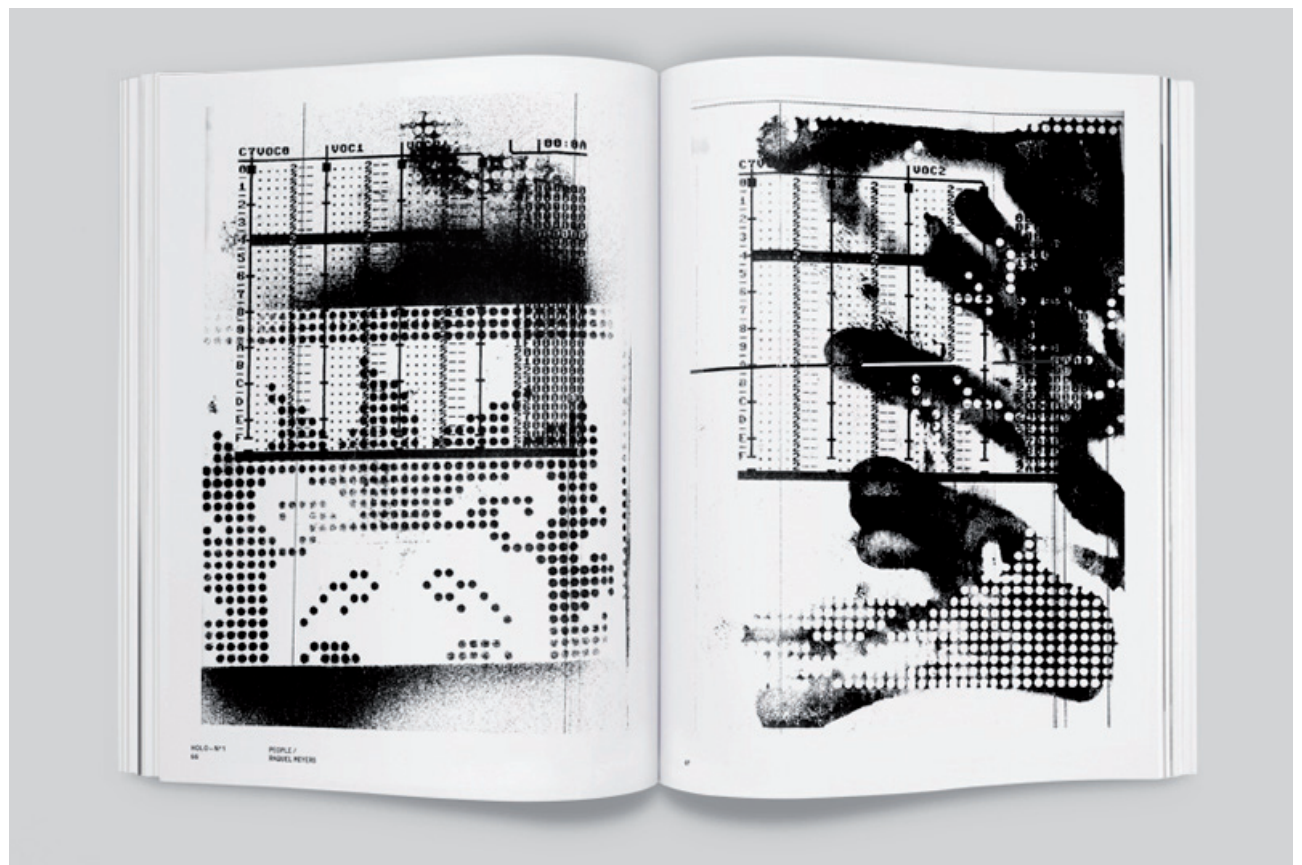


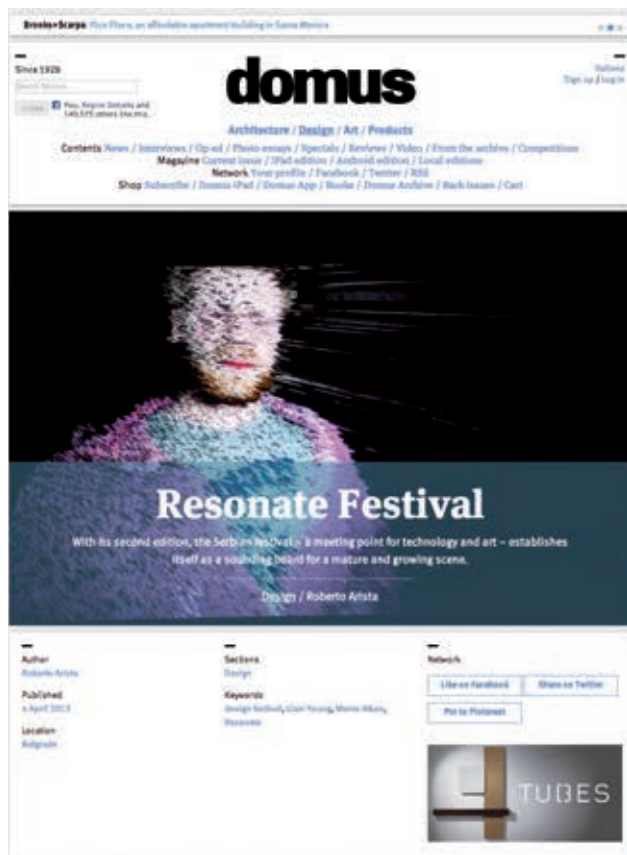
Fig.28 HOLO, spread 1



Fig.29 HOLO, spread 2



Fig.30 HOLO, spread 3



Resonate was founded in 2012 by Magnetic Field B and the Creative Applications network, in an attempt to provide the visual arts world with a new platform for discussion. The event focuses on the role of technology in art and culture, and especially on the connections between the disciplines that these areas involve. The 2013 edition took place from March 21 to 23 in the Dom Omladine cultural space, close to the city's Republic Square. More than 1200 visitors attended the event, which was already sold out several days before the opening.

The first day was devoted to a rich and varied assortment of workshops – open to all selected participants – regarding the analysis of the available tools (hardware and software) for video mapping, data visualization on different media, the design of cross-platform applications, or even the choreography of (flying) drones.



↑ Top: Resonate Festival, Belgrade, 2013. Projection during the debate with Memo Akten, Rainer Kahlberger, Eric Huser and Shane Walter. Above: Galen Lachy during the "Computer-aided in interactive art" workshop. Photo courtesy of Resonate.

The next two days were dedicated to a full program of 44 lectures and video projections. The general impression is that there is a panorama of versatile designers who can carefully hybridise different disciplines and tools – marrying electronic engineering with products, landscape with graphics, analogical techniques with digital media. These designers are bolstered by the freedom to experiment that distinguishes those who are not pigeonholed within a specific category. The profession's evolution and, more generally, a look at the recent past, were leitmotifs of some of the most interesting projects presented.



Examples range from Memo Akten, Golan Levin and Joachim Sauter, who are now ready to offer an engaging retrospective of their projects, to the much admired by the public Meet your creator, Free Universal Construction Kit and Kinetic Sculpture.

The audience in the main room at Dom Omladine during the festival. Photo courtesy of Resonate.

Similarly, a lively debate followed the talk by artist and interaction designer Zach Gage. Is it possible that the "game" – understood within a broader realm than the videogame – has not yet found the right place to be preserved, celebrated and narrated?



↑ A view of the Building Kios, where many of the festival's performances took place. Photo courtesy of Resonate.

Participants were moved by London-based architect, critic and curator Liam Young's future scenarios and landscape mutations. Projects like Silent Spring dampened that blind faith in technological advancement that permeated the festival. The work by professors in Europe's most popular Interaction Design courses was of great interest, in particular Anthony Dunne from the RCA in London, David Gauthier from CIID in Copenhagen and Alain Bellet from ECAL in Lausanne. These schools have overcome the unnecessary separation between the humanistic and scientific universes, while in Italy the legacy left behind by Benedetto Croce still paralyses many university courses.



↑ Debate participants during the second day of the festival: Memo Akten, Rainer Kahlberger, Eric Huser and Shane Walter. Photo courtesy of Resonate.

It is striking that there were no Italian presenters given the number of European speakers. This is probably due to the Italian design world's reluctance to accept the digital sphere. However, some undisputed masters were mentioned: Luigi Serafini, whose Codex Seraphinianus has become an international case study, or Bruno Munari's work in design teaching.



↑ A view of Memo Akten's "How I learnt to stop worrying and love the drones" workshop. Photo courtesy of Resonate.

It became evident that childlike curiosity is fundamental in developing languages and tools. Many festival speakers dared to compare their more mature projects with images from their childhoods, so it is no coincidence that a statement by Carl Sagan's was heard several times during the festival: "Every kid starts out as a natural-born scientist, and then we beat it out of them. A few trickle through the system with their wonder and enthusiasm for science intact." Roberto Arista



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Computer, meet your maker

One of the themes at the inaugural Resonate festival in Belgrade was how to make reintroduce a human element to processes - including design - which increasingly rely on computation

Jonathan Richards
theguardian.com, Friday 23 March 2012 11:43 GMT
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For two days last weekend, Belgrade played host to the inaugural Resonate festival, a new media event gathering together artists, programmers, and assorted types from the creative and technology industries.

Trading insights - often late into the night - were code artists, designers (graphic, interaction and otherwise), film-makers, programmers of all persuasions, visualization folk, creative technologists, and others - all brought together by the vision of Maria Jelicic, a Belgrade-based visual artist, and Filip Vranjic, editor-in-chief of the Creative Applications Network.

As indicative as anything of the nature of Resonate was the frequency with which speakers began talks with gambits like: "I'm not really sure how to introduce myself, because my work kind of... falls in between categories."

Jer Thorp, data artist in residence at the New York Times, had a humble take on this when he said he often fell in a position of 'extreme mediocrity' when it came to the practice of any one of the skills involved in his work.

Audiences were taken on journeys, from discipline X to Y, sometimes detouring into Z, by professionals whose entire modus has been to work in the gaps between. An enormous and hugely varied body of work was presented of which I can only begin to give a taste.

Jürg Lehni spoke about Paper.js, an open-source, vector graphics scripting framework running on top of HTML 5 canvas that he developed with his partner Jonathan Puckey, an Amsterdam-based designer. He also spoke about his other work, not least his now well-known drawing machine 'Hector', which uses a script - and a series of pulleys, levers and string - to program the movements, and sprays, of a can of paint.

Josh Nimoy, a West Coast-based code artist, talked the crowd through some 30 years of art production, from his earliest paintings as a kid, through the stunning visuals he produced alongside Bradley Munkowitz for the recent Tron film. He also gave one of the more memorable descriptions of the thing clients seemed to want when they asked for his fancy visuals, namely: "Sexy bullshit."

Jonathan Puckey presented the 'Conditional Design manifesto', an attempt to define an approach to design - regardless of 'chosen media' - as a reaction to a world where computation, or computational processes, are increasingly prevalent. (One of the principles is a questioning of the use of random functions: "Avoid arbitrary randomness. Difference should have a reason.")

Jer Thorp gave an introduction to Open Paths, a place where users can upload, securely store and make use of personal location information gathered by their mobile devices. It was designed, he said, to return to users the power to understand and use their data in a world where that data is largely collected for the exclusive use of corporations.

Separate to the talks were a suite of workshops where participants got a more 'hands-on' experience of various technologies.

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One of the best-attended was one about a new framework called 'RGB-Depth', where a Kinect device is attached to a high-definition camera, thereby adding a depth component to filming. This generated a lot of attention. Film-makers, such as the Berlin-based Gabriele Salvendy recognised the potential of a world where, instead of just frames, what directors are effectively capturing in shooting is a 'point cloud', enabling them to experiment with the creation of 'virtual cameras' in post-production.

Other workshops talked participants through the use of libraries to assist computational design tasks (Karsten Schmidt), programming visual effects (by Andreas Mueller, of Nanika), digital stereoscopic (Richard Difford and Anne-Laure Guio), and, popularly, Niklas Roy's beguiling 'Electronic Instant Camera'.

Great festivals don't have 'themes' - the best assemble interested folk and hopefully allow them to exchange ideas. (Big tick to Resonate on that front.) But if there was a motif that ran through the festival - whether in the talks, workshops, or interstitial conversations, it was this: that if this is an age when computation affects pretty much everything - not least design, then there seems to be a strong theme emerging around how 'a human element' can join in that affordance.

This can often manifest itself as a concern for instances where humanity is absent, as evidenced by Jer Thorp's quote (in a data context) that "we've ignored the human context of systems", and Jürg Lehni's (in a software tool context) that "there is great promise in combining manual and combinatorial ways of work."

There was a simultaneous recognition that computers have given rise to different kinds of human behaviour, often in unexpected ways. Field, for instance, a London-based agency, remarked that "by adding features to a system, you create possibilities", citing the example of a new style of make-up - consisting of large, black and white triangles on the cheeks - which allows the wearer to avoid detection by facial recognition systems.

Overall, a brilliant and inspiring event. We're hoping it returns in 2013.

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A New Media Festival Thrives in Belgrade

By Kyle Chayka on November 8, 2012



Conny Reas, "Process 16 (Software 2)" image courtesy the artist

Sometimes art events happen in the places you least expect it. *Resonate*, a new media and technology art festival in Belgrade, Serbia, hits its second outing in 2012, and along with a new website and fresh ventures, it's looking to be a consistently powerful presence. I interviewed creative director Filip Visnjic about what he hopes to do with *Resonate* 2012.

Resonate 1.0 brought together artists like James George, Josh Nimoy, and Galen Levin for collaborative sessions of workshops, demonstrations, exhibitions, and lectures that illuminated a particularly unique art-world discourse. These artists not only use computer systems to make work, but also develop original tools and platforms to allow others to make their own work. In 2012, the festival will feature artists like Zimoun, Zach Gage, and Conny Reas, alongside lecturers like James Bridle (who coined the term New Aesthetic). Tickets are already half sold out, so those looking to attend should think fast.

Visnjic, who is also the editor of the new media-oriented art blog *Creative Applications*, explained the past, present, and future of *Resonate*, as well as why it takes place in a destination relatively remote from the established art world.



Kyle Chayka: How did the idea of *Resonate* first come up?

Filip Visnjic: *Resonate* is a collaborative project between people who share the same vision: creating a new platform for exchange of knowledge and ideas. Technology is changing so much around us, art, design and culture are in the turmoil. There is absolutely no better way to find out what is happening than to bring people together and create an atmosphere where debate can arise.

It's January 2011, very cold outside, a few people, who have never met in person before, are sitting in a Belgrade cafe sharing their visions. Within a couple of hours, decision has been made — to create an event that brings together cutting edge artists, designers, and thinkers to Belgrade for three days of talks, workshops, and performances. *Resonate #1* was supposed to happen in September 2011 but due to lack in funding we had to postpone it to Spring of 2012. Having learned our lesson, what it takes to put on an event like this, we came out much smarter and in force. *Resonate #1* was an amazing success. There has never been an event of this kind (art and technology) in Belgrade or elsewhere in Europe that has attracted such diversity of nationalities. From India to Argentina, over 1000 people met in Belgrade to join the debate on the position of technology in art and culture.



Artist James George's workshop video from *Resonate #1*

KC: Can you describe what exactly *Resonate* is? American audiences aren't totally familiar with the idea of a new media festival, but I think we're getting more used to it.

FV: *Resonate* is a mix between a trade conference, workshop, hackday, and a fair. It is there to give the public an overview of current situation in the fields of music, visual arts, and digital culture. Guest artists, lecturers, and other participants are chosen to represent the cutting edge of the contemporary creative industry. They're all brought together in one place.

KC: What is your vision for the 2012 festival?

FV: Education has always been an important element of *Resonate*. There is as much that happens at art and design schools and universities that never reaches the broader public. There are some incredibly smart people there, and they do not blog, tweet, or post updates. We want to hear their stories and want to see their work. To make this happen we are partnering with a number of educational institutions to curate parts of the program, run workshops, and present their students' work. In this context, it's highly unusual, but for us it fits perfectly.

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FV: Education has always been an important element of *Resonate*. There is as much that happens at art and design schools and universities that never reaches the broader public. There are some incredibly smart people there, and they do not blog, tweet, or post updates. We want to hear their stories and want to see their work. To make this happen we are partnering with a number of educational institutions to curate parts of the program, run workshops, and present their students' work. In this context, it's highly unusual, but for us it fits perfectly.

We are also expanding our music program. We are devoted to the liberation of creative potential by exploring the outer boundaries of music. The idea is not giving the music to the people, but rather enabling people to hear it, its essence. Music plays a really important part in *Resonate*. It brings people together even closer and we are thinking amazing lineup for 2012 — even more mesmerizing than *Resonate #1* in 2010.



Resonate #1 contributor Lim Young Hoop (courtesy Resonate)

KC: How did you go about choosing the artists and participants you wanted to feature?

FV: There are two teams at play here that talk on a daily basis. The team in London, including myself, is in charge of curating the day program. The team in Belgrade is in charge of music. It's a constant play between the two, building ephemeral bridges that connect the two. These may not be obvious at first, but at *Resonate*, they fit perfectly. The day program is about diversity in both thinking and work. Put simply, you know amazing when you see it. Now we want to hear it as well.

KC: What's particularly special about Belgrade and Eastern Europe for the new media community? Why is *Resonate* presented there?

FV: When a debate about so-hot contemporary issue such as media and technology travels to areas that are facing intense social challenges, good things happen. *Resonate* alone brings Belgrade and Serbia into this new, decentralized network of information sharing and direct collaboration. Whenever people ask, "Why Belgrade?" I always give them the same answer: if you can get people to come to your event and turn on email auto-responders, you have succeeded. Doing the festival in London, NYC, or Berlin would just not be the same. We want people to come with open minds and absorb this wonderful 21st-century art-technology symbiosis.

KC: Where do you see *Resonate* going in the future?

FV: Besides all of us getting paid for once and the festival becoming financially viable, I think its absolutely perfect where it is!

Resonate #2 will take place in Belgrade, Serbia from March 21 to 23, 2013.

Tagged on Events, Filip Visnjic, new media art, Resonate

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The image shows a screenshot of the Wired website's 'Signals' page. The page is a grid of article cards, each with a title, author name, and a small image. The authors listed include Paola Antonelli, Cory Arcangel, BLDGBLOG, Core77, CreativeApplications.net, Brock Davis, Dribbble, Frame Magazine's Pinterest Board, Future Perfect, Hover States, Information Aesthetics, Nowness, Prosthetic Knowledge, Subtraction, Today and Tomorrow, and Typographic. The page also features a 'DESIGN SOURCES' section with a pie chart and a 'MOST RECENT WIRED POSTS' section with a list of recent articles. The layout is clean and modern, with a dark header and a light background.

The image shows a screenshot of a social media post from Wired. The post features a video player with the title 'THE ALL-NEW INFINITI Q50' and a list of 11 comments. The comments are from various users, including 'John Hinkle', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', 'Miles Light', and 'Miles Light'. The comments discuss the video and the car, with some users expressing interest and others providing feedback. The post also includes a 'RELATED' section with a list of other articles and a 'SUBSCRIBE' button.

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