

PROTOTYPE

155 pt

15 mm

90°

173 mm

AN EXHIBITION IN THE CLOUD

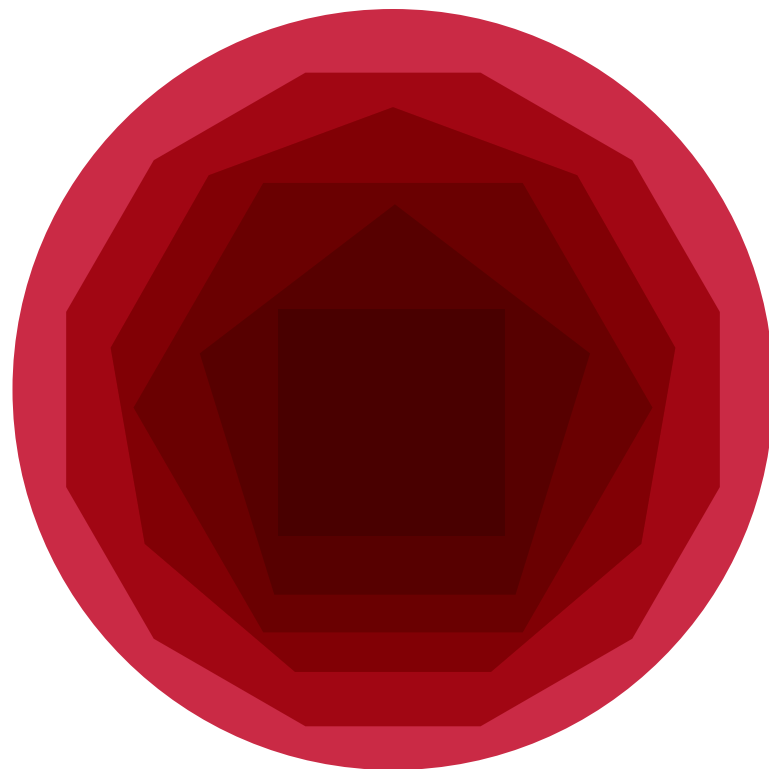


PROTOTYPE

AN EXHIBITION IN THE CLOUD

*November 9 – 21, 2012*  
*The Arnold and Sheila Aronson Galleries*  
*66 Fifth Avenue, New York*

The Sheila C. Johnson Design Center  
Parsons The New School for Design



# EXHIBITION NOTES

90°

14 mm

206 mm

PROTOTYPE: EXHIBITION IN THE CLOUD is an interdisciplinary collaboration between Parsons The New School for Design and the Berlin University of the Arts (UdK) which seeks to challenge and reinvent received notions of prototyping, extending its design and industrial origin to encompass artistic imagination.

Invoking the image of cloud computing, “prototype” here means a state of constant transformation and becoming. Like a cloud, it is amorphous and malleable, unstable and precarious. Instead of achieving a functionalist goal-oriented objective, prototyping-in-the-cloud becomes a mechanism of repetition in difference; always self-renewing and regenerating, revealing its infinite potential though chance, adaptivity and ephemerality in materiality. To prototype therefore is to invent the unforeseeable, to cast a shape that is at the same time formless. To prototype is to imagine the ineffable and to create polymorphic manifestations that are at once crystallized and fleeting. It is as much a way of cultural intervention as a mode of formal exercise in which memories, histories, locations and relations are engendered, tested, reiterated and distributed — each a raw model of its own unique presence and by its own means. The exhibition adapts to the environment in which it is produced. With the cloud database serving as a structural platform for the project, each material extension of the exhibition becomes a prototype in and of itself, and as such, a tangible experience.

The project is a collaboration that takes place between two geographical locations, using the cloud as a communication channel, tool and archival form for the exhibition. New York and Berlin are both centers of global cultural production and significant platforms for local artistic experimentation. The participants come from a spectrum of disciplines including Design and Technology, Communication Design, Interactive Design, Fine Arts, Photography and Illustration. In June 2012, thirteen Parsons students travelled to Berlin to participate in a week-long workshop at the UdK. In November of 2012, a group of Berliner students from the Digital Media class travelled to New York to complete the project and install the first of several iterations.

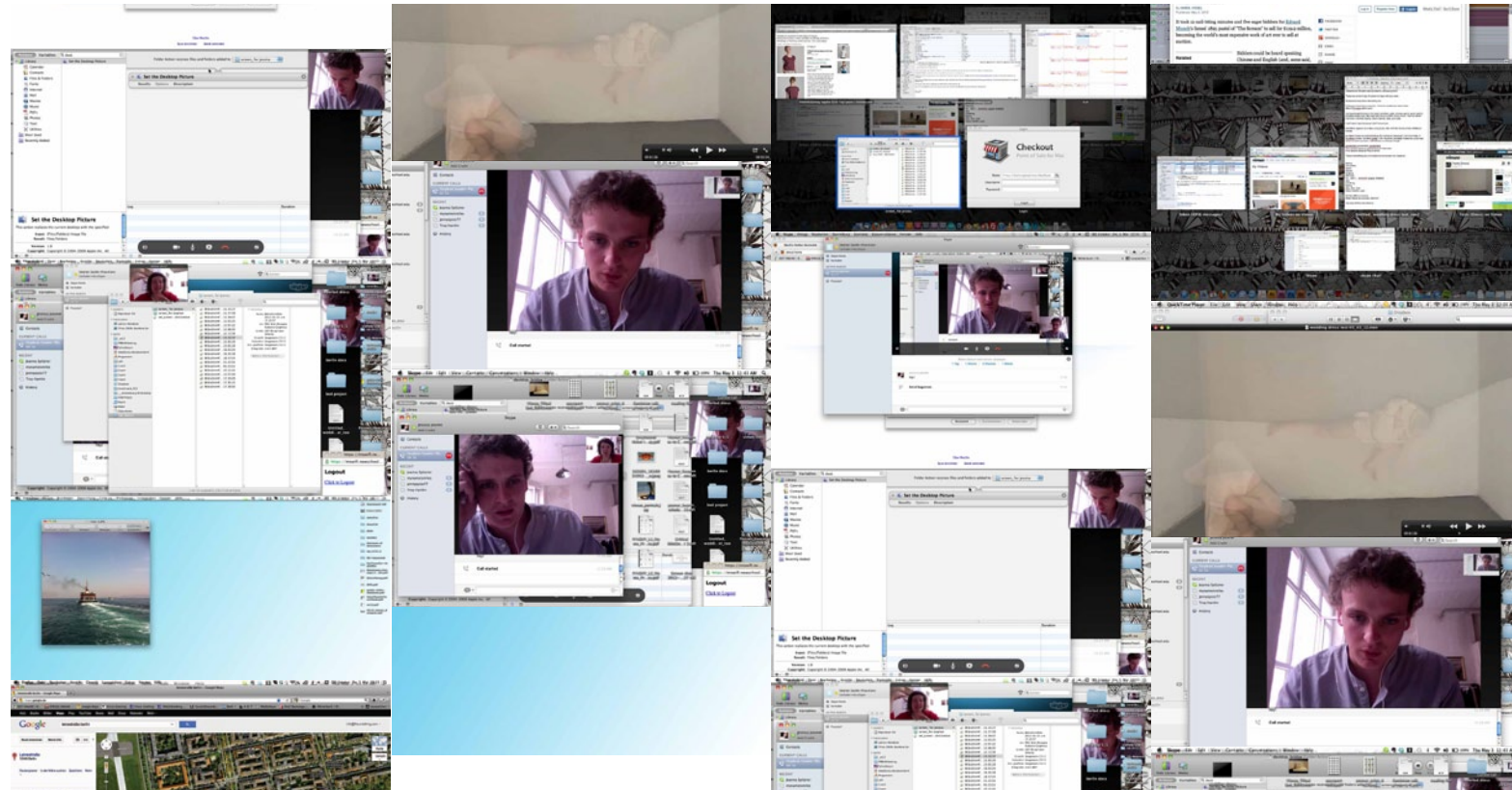
A second version of the exhibition will be downloaded from the cloud and take place in Berlin in January 2013. The content of the show will remain dynamic as the participants continue to upload new versions of their prototypes. Future iterations can then be downloaded at additional sites globally.

**The project team would like to thank Sven Travis and Anne Gaines of the School of Art, Media and Technology for all their support on this project. We would also like to thank Angelika Theuss in the office of International Exchange at UdK/Berlin for her advice and guidance.**

Follow the project at: [cloud.parsons.edu](http://cloud.parsons.edu)

# A PROTOTYPE FOR LONG DISTANCE INTIMACY

*Jessica Posner's artist translation of the Bridge collaboration  
by Jessica Posner & Stephan Sunder-Plassmann*



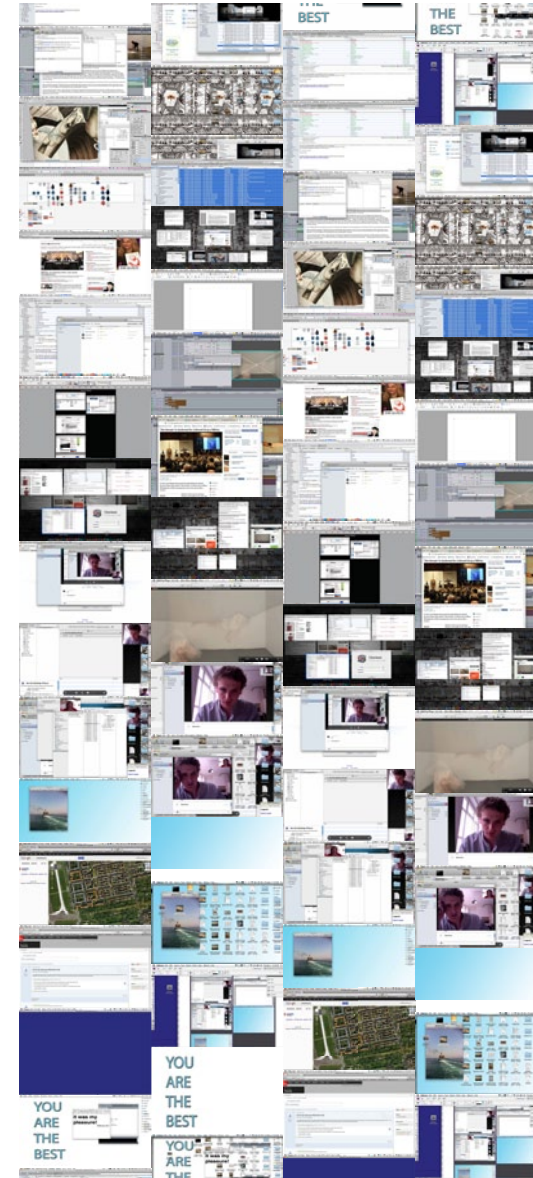
JESSICA POSNER

*Fine Art*

*Parsons*

A PROTOTYPE FOR LONG DISTANCE INTIMACY is a conceptual/digital performance project initiated by Jessica Posner and Stephan Sunder-Plassmann. In an effort to make space for intimacy in long distance, digital relationships, Posner and Sunder-Plassmann developed a system for altering and sharing one of the most personal and intimate of spaces: their computer desktops. For two days, their desktops became each others – each wallpapering the other's desktop with an image of their own. What developed was a complex layering and exchange of identities manifested through the sharing of what it is we do, see, and make all day every day within the frame of our computer screens. One one level, linked through a shared dropbox folder and an automater script, Posner and Sunder-Plassmann generated a shared visual diary of their daily lives. What could not have been anticipated was the deep sense of empathy and playfulness which rapidly evolved between two complete strangers. This project proposes the potential for generating spacial intimacy within our virtual worlds. It addresses the vulnerability of sharing your self, space, and mess with another; the realization that the only thing you can change is yourself; and the acceptance of another person for who they are – mess, poetry, and all.

For this installation, Posner presents the collaged images of the digital/virtual exchange as physical wallpaper. A metaphor for relationships, the circumstances of the exchange overwhelm the physical body in “real” space. The wallpaper of our virtual desktop becomes the wallpaper of our lives. Posner also offers a video of a text being written and revised in “real time,” exploring themes of intimacy across time and space.



# ANGER, ANXIETY, AMBITION, EMPATHY, CAMARADERIE:

## *A Survey By The Psycho-Geographical Survey Group*



Dedicated to analogue-based survey operations, The Psycho-Geographical Survey Group (PGSG) was established in 2012 to ensure a mutating and constantly variable re-evaluation and analysis of habitual influences of urban geography on the emotional state of the individual. PGSG has paired up with Parsons The New School and Universität der Künste Berlin to develop a prototype survey for the mapping of subjective emotional psychology as it is affected by the organized urban environment. We envision this collaboration to result in an equally adaptable digital format that will be available as a downloadable survey system for various urban locations.

PGSG is historically rooted in the anti-scientific practices of the *dérive*, a term created by the Situationist theorist Guy Debord. Debord defines the

*dérive* as “a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances.” For this survey PGSG brings together the method of Situationist navigation with data mapping to collect an overview of the emotional topography. The subject will take a 15 minute walk by following a set of instructions while marking every instance of a designated emotion. The instructions include actions that pertain to the environment of each city the survey is conducted. PGSG has focused on the geographic points of anger, anxiety, ambitiousness, empathy, and camaraderie, although we recognize that there are many other possible emotions while walking through a city.

PGSG will publish layered culminations of maps collected for each emotion as a psychogeographical portrait of pedestrian spaces for each city.

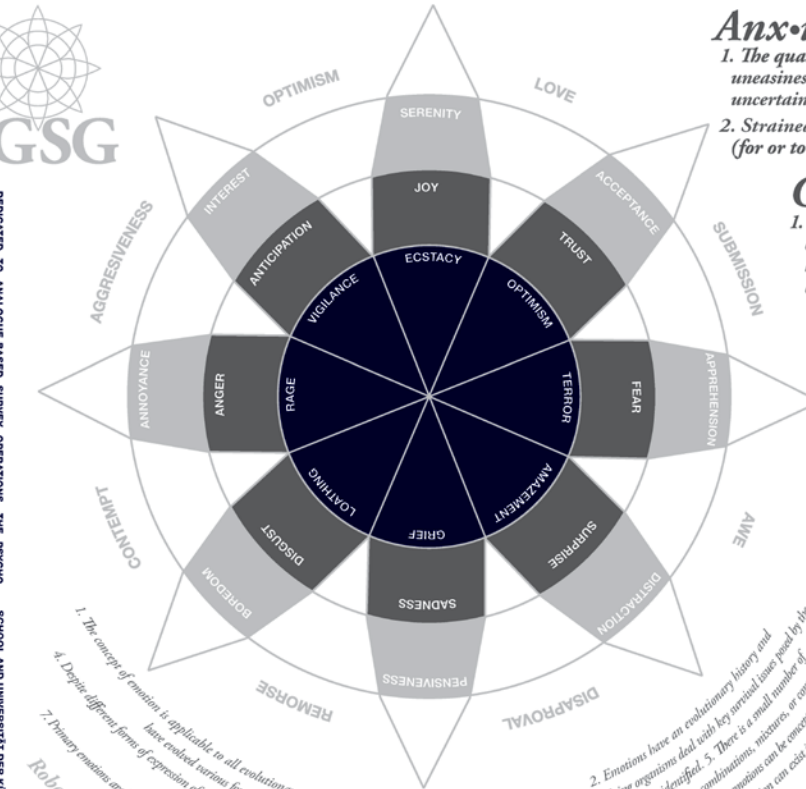
CHRISTINE HOWARD SANDOVAL  
*Fine Art  
Parsons*

HANNA SENDER  
*Communication Design  
Parsons*



DEDICATED TO ANALOGUE-BASED SURVEY OPERATIONS, THE PSYCHO-GEOGRAPHICAL SURVEY GROUP (PGSG) WAS ESTABLISHED IN 2012 TO ENSURE A MUTATING AND CONSTANTLY VARIABLE RE-EVALUATION AND ANALYSIS OF HABITUAL INFLUENCES OF URBAN GEOGRAPHY ON THE EMOTIONAL STATE OF THE INDIVIDUAL. PGSG HAS PAIRED UP WITH PARSONS THE NEW SCHOOL AND UNIVERSITÄT DER KÜNSTE BERLIN TO DEVELOP A PROTOTYPE SURVEY FOR THE MAPPING OF SUBJECTIVE EMOTIONAL PSYCHOLOGY AS IT IS AFFECTED BY THE ORGANIZED URBAN ENVIRONMENT. WE ENVISION THIS COLLABORATION TO RESULT IN AN EQUALLY ADAPTABLE DIGITAL FORMAT THAT WILL BE AVAILABLE AS A DOWNLOADABLE SURVEY SYSTEM FOR VARIOUS URBAN LOCATIONS.

SCHOOL AND UNIVERSITÄT DER KÜNSTE BERLIN TO DEVELOP A PROTOTYPE SURVEY FOR THE MAPPING OF SUBJECTIVE EMOTIONAL PSYCHOLOGY AS IT IS AFFECTED BY THE ORGANIZED URBAN ENVIRONMENT. WE ENVISION THIS COLLABORATION TO RESULT IN AN EQUALLY ADAPTABLE DIGITAL FORMAT THAT WILL BE AVAILABLE AS A DOWNLOADABLE SURVEY SYSTEM FOR VARIOUS URBAN LOCATIONS.



DEBORD DEFINES THE *DÉRIVE* AS “A MODE OF EXPERIMENTAL BEHAVIOR LINKED TO THE CONDITIONS OF URBAN SOCIETY: A TECHNIQUE OF RAPID PASSAGE THROUGH VARIED AMBIANCES.” FOR THIS SURVEY PGSG BRINGS TOGETHER THE METHOD OF SITUATIONIST NAVIGATION WITH DATA MAPPING TO COLLECT AN OVERVIEW OF THE EMOTIONAL TOPOGRAPHY. THE SUBJECT WILL TAKE A 15 MINUTE WALK BY FOLLOWING A SET OF INSTRUCTIONS WHILE MARKING EVERY INSTANCE OF A DESIGNATED EMOTION. THE INSTRUCTIONS INCLUDE ACTIONS THAT PERTAIN TO THE ENVIRONMENT OF EACH CITY THE SURVEY IS CONDUCTED. PGSG HAS FOCUSED ON THE GEOGRAPHIC POINTS OF ANGER, ANXIETY, AMBITIOUSNESS, EMPATHY, AND CAMARADERIE, ALTHOUGH

### *Anx-i-e·ty*

1. The quality or state of being anxious; uneasiness or trouble of mind about some uncertain event; solicitude, concern.
2. Strained or solicitous desire (for or to effect some purpose).

### *Em·pa·thy*

1. The power of projecting one's personality into (and so fully comprehending) the object of contemplation.

### *Ca·ma·ra·de·rie*

1. The familiarity which exists between comrades' (Littre), comradeship; loyalty to, or partiality for, one's comrades; esprit de corps

### *Am·bi·tion*

1. The ardent (in early usage, inordinate) desire to rise to high position, or to attain rank, influence, distinction or other preferment.
2. Ostentation, display of the outward tokens of position, as riches, dress; vain-glory, pomp.

WE RECOGNIZE THAT THERE ARE MANY OTHER POSSIBLE EMOTIONS WHILE WALKING THROUGH A CITY. PGSG WILL PUBLISH LAYERED CULMINATIONS OF MAPS COLLECTED FOR EACH EMOTION AS A PSYCHOGEOGRAPHICAL PORTRAIT OF PEDESTRIAN SPACES FOR EACH CITY.

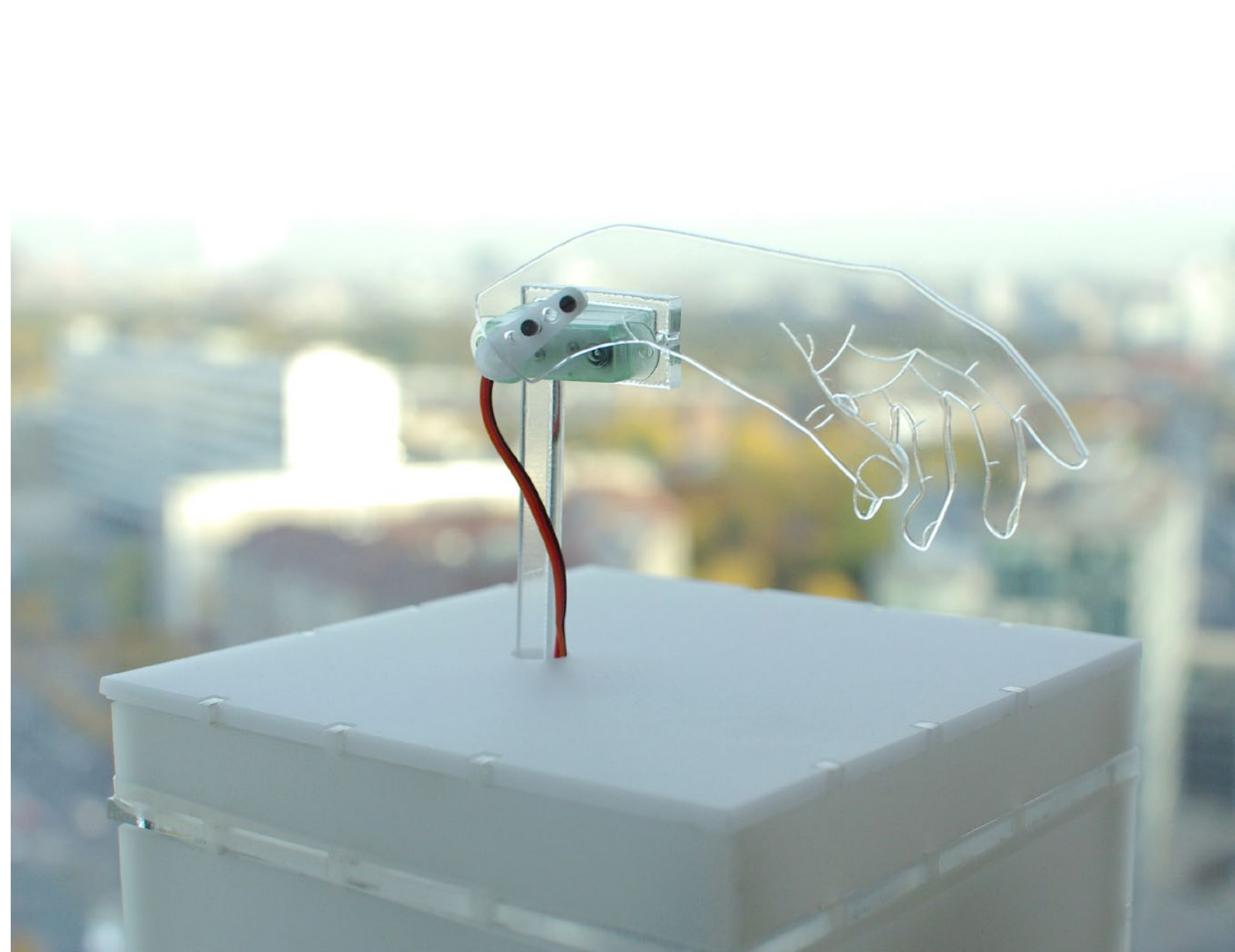
# ARTIST POINTER

KATRIN WOLF  
*Digital Media Design*  
*UdK*



ARTIST POINTER is critically questioning the role of the artist in a process of exhibiting through digital manufacturing and distribution capabilities. The Artist Pointer has a digital DNA, no matter if it becomes physical in an exhibition through 3D milling and printing. Therefore the work can be downloaded and exhibited everywhere and by everybody with internet access and theoretically without the artist's involvement.

With the Artist Pointer project I am asking about the artist's visibility in digital manufactured work. Traditional art pieces are usually signed and the signature then is standing for the artist. In graffiti, the signature itself becomes the art work. The Artist Pointer is a location sensitive replacement of the artist's signature as it will – where ever the exhibition is and I (the artist) am – always point at me.



# ATTRACTING COUNTRIES

## *Eine ortsgebundene Datensculptur*

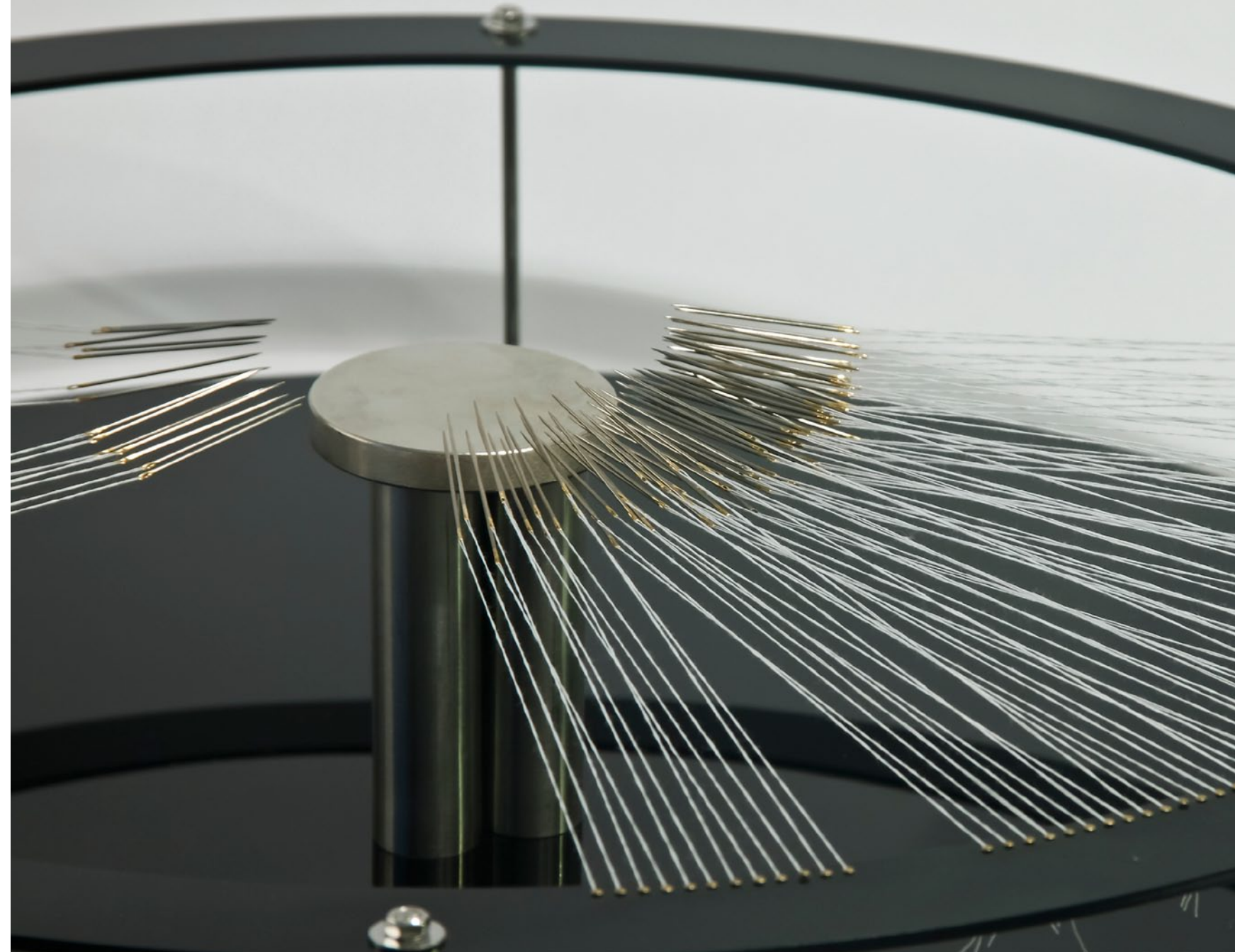


The showpiece ATTRACTING COUNTRIES as part of the “Exhibition in the cloud” is a static/localized data-sculpture dealing with the topic of migration.

The center represents the country where the exhibition takes place. It points out how it influences adjacent or more distant countries. The idea is to show from where and how many people immigrate to the center country. In this data sculpture it is possible to ascertain a direction or angle of where the immigrants come from to the center country. Moreover it shows the relative numbers of travelers. The construction contains 100 threads attached to a Plexiglas ring. The end of each thread is connected to a needle that floats horizontally toward the center of the ring. They represent the relative count of immigrants and are attracted by a magnet, which is the exhibition country. Each needle has a small but noticeable distance from the magnet, which represents the way the travelers have gone to get to their destination. A substructure increases the whole construction by a few centimeters this increase also the effect of the floating needles.



FELIX WORSECK  
*Digital Media Design*  
*UdK*



# BE LIKE YOU

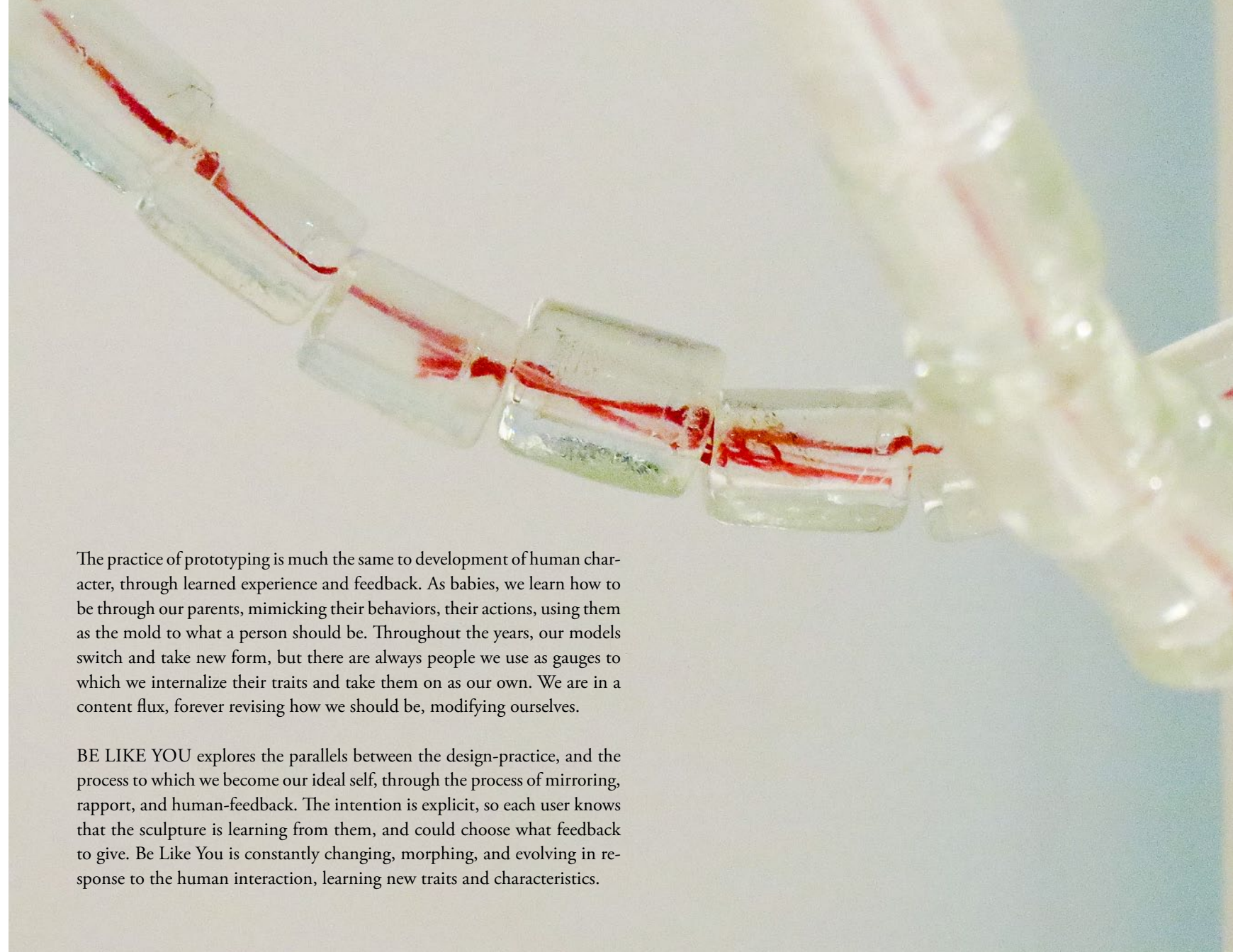
ELIZABETH CLARE  
*Design + Technology*  
*Parsons*

CATALINA CORTAZAR  
*Design + Technology*  
*Parsons*



The practice of prototyping is much the same to development of human character, through learned experience and feedback. As babies, we learn how to be through our parents, mimicking their behaviors, their actions, using them as the mold to what a person should be. Throughout the years, our models switch and take new form, but there are always people we use as gauges to which we internalize their traits and take them on as our own. We are in a content flux, forever revising how we should be, modifying ourselves.

BE LIKE YOU explores the parallels between the design-practice, and the process to which we become our ideal self, through the process of mirroring, rapport, and human-feedback. The intention is explicit, so each user knows that the sculpture is learning from them, and could choose what feedback to give. Be Like You is constantly changing, morphing, and evolving in response to the human interaction, learning new traits and characteristics.



# CONSTRUCT

Of every exhibition, the visitor itself is the most unpredictable, interesting and complex variable. CONSTRUCT is a concept to unfold the behaviour of the people, their interaction and reaction on to previous actions to show a self generated common base of all individuals. Construct is to be understood as as the theoretical term which is used for the explanation and definition of relations, is to be understood as the physical build object and also as the imperative that implies the direct demand to build. Just providing a starting point – one of three origins, chosen by the curator, construction material and an assignment, the visitors have to work on physical origins the curator has placed in the exhibition. It's the visitors decision, whether and in which way he wants to continue the form, if the object behaves more self contained and gets a very solid but introverted installation or behaves diametrically occupying through growing like a living creature. When the constructs grew over time by itself, organically and self contained, determined by place and the sum of originators they are able to tell a story, to be read. Each object by itselfs uniqueness.

STEPHAN SUNDER-PLASSMANN  
*Digital Media Design*  
*UdK*

## CONSTRUCT

1.  
**GET A STICK**  
or as many you want.

2.  
**TAKE SOME TAPE**  
at least two pieces per stick.

3.  
**NOW CONSTRUCT!**  
tape each stick at two different points  
on to the structure and let it grow.  
construct more!



# DATA'S CELEBRATORY TAKEOFF



DANIEL DALFOVO  
*Digital Media Design*  
*UdK*

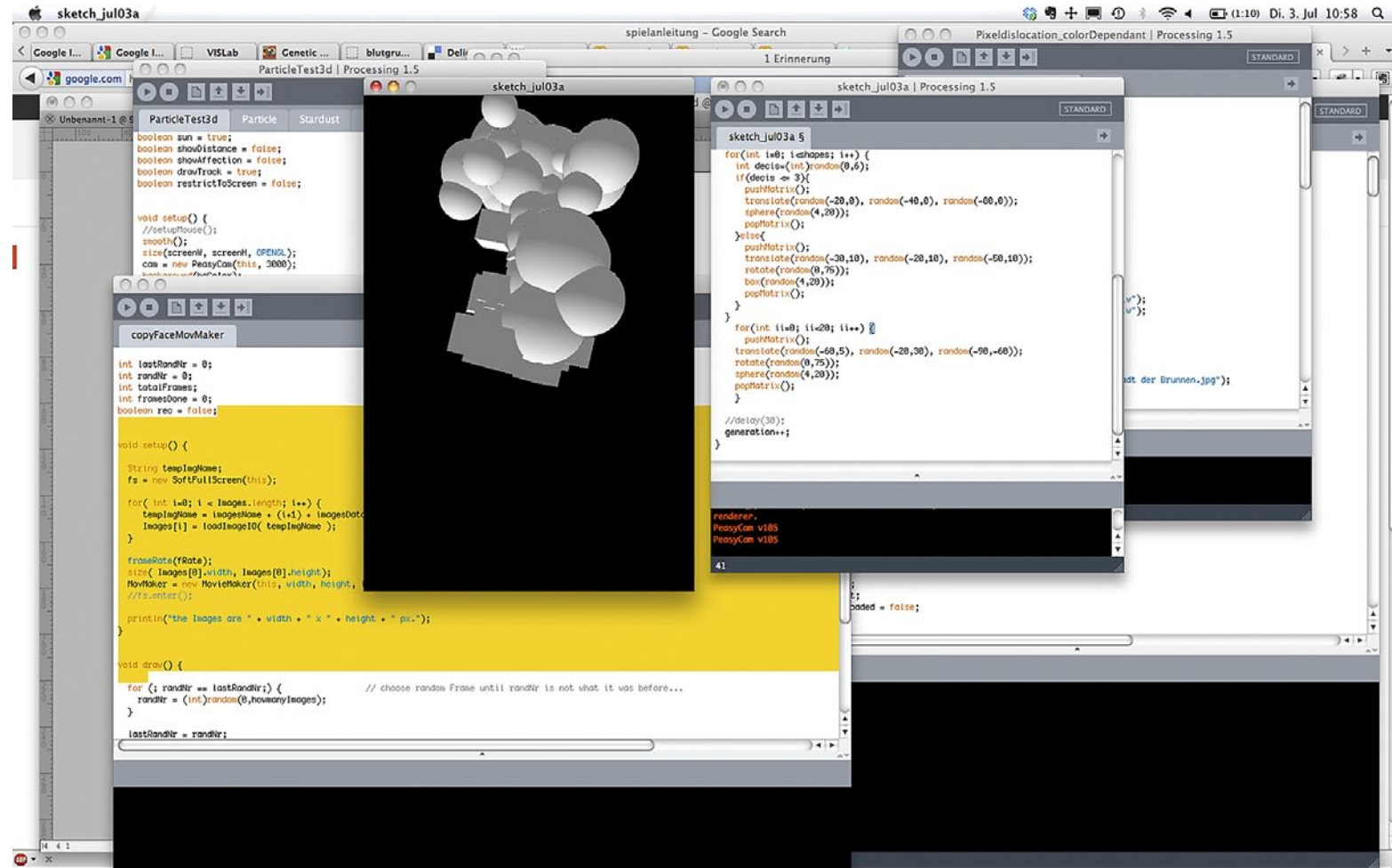
In 2012 Cloud Computing was awarded with the Big Brother Award, a negative-award “honoring” privacy infringing technologies, companies or even whole countries. The award nurtured the surveillance and privacy issue around the new technology. Is our private data in the cloud not only saved but also safe? Or is the cloud with its clear borders rather a foggy sky with no limits? All cloud data, stored at American cloud providers, must by law be shown to authorities on demand at all time! Exhibition in the Cloud suddenly sounds different.

With DATA'S CELEBRATORY TAKEOFF people are invited to leave private messages in the exhibition. Visitors can pick up helium balloons with a little sheet attached to it, fill it with thoughts, drawings, comments or anything, and let it rise to the exhibition's ceiling, resulting in a floating cloud-like assembly of private messages covering the exhibition's roof. With the playfulness of balloons people are being made aware of the ease and sometimes naivety with which they give away their private data in the internet.

Due to the balloon's permeable skin its helium is leaking out bit by bit so that after a while the balloon falls back down on the ground and thus making it reachable to other visitors, a symbolic analogy to the Electronic Communication Privacy Act which is allowing the observation of cloud-data older than 6 months.

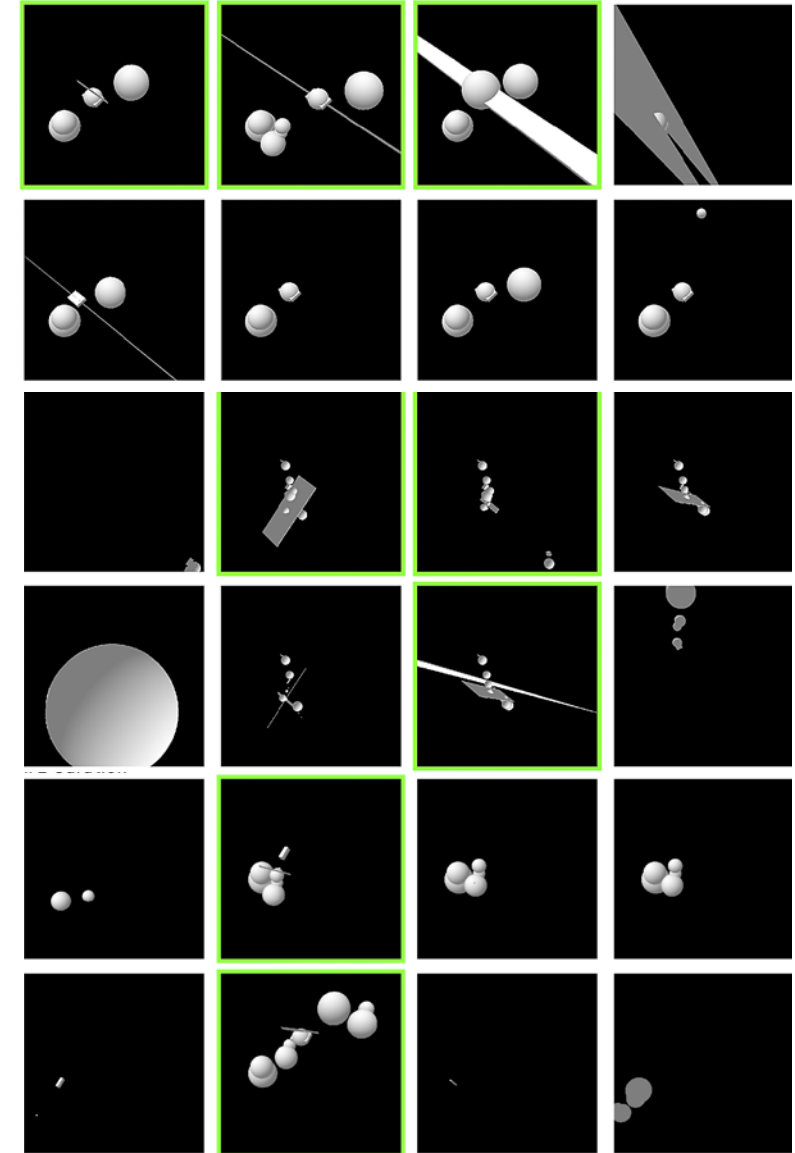
# EXHIBITION EXHIBITION

PHILIPP TÖGEL  
*Digital Media Design*  
*UdK*



The process of exhibiting changes the exhibit itself. The object is never just there, it is never a finished entity that represents a thought, no meanings are directly engraved in it. The object in the artists Imagination it is not the same as the one in his workshop. The work in the gallery differs from the one in an auction. Even though physically the same, they can mean utterly different things, depending on the context. Everyone who is involved in the process of exhibiting the object applies his definitory power to it; be it the artist himself, the curator, the blogger, visitor...

In this work I create an exhibit that physically changes through the course of the exhibition in the cloud. Thus making visible the different influences that take part in the making of meaning of a work.



# GUIDEPOST

FELIX WORSECK  
*Digital Media Design*  
UdK

DYLAN ENTELIS  
*Photography*  
Parsons

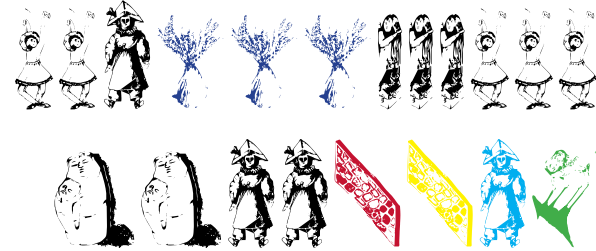
As technology evolves, our world is becoming increasingly personalized. Sites like Facebook individualize their advertisements based on data describing the behavior of the user; news aggregators arrange headlines in an order that will more likely result in a “click;” restaurants track and chart customer preferences so that when they return, every patrons desires are anticipated and uniquely catered to. The experience of consuming art, however, has remained largely unaltered. Enthusiasts still look to galleries, museums, and fairs to see the work they want to see, and rarely is their experience modified, choreographed, or interrupted. With our ever-changing culture in mind and in the spirit of the mission of Project in the Cloud,

our piece, GUIDEPOST, “networks” the exhibition together by suggesting a unique position for each gallery visitor to begin his or her experience in the space. Guidepost prompts each guest to choose a keyword describing works in the exhibition. Depending on the visitors' choice, the machine suggests five more keywords. After a second choice is made, the machine prints a receipt with a suggested starting point. The suggestion is accompanied by images and a floor plan indicating where the piece is located in the gallery. Interaction with the machine is optional and does not dictate the gallery-going experience. Rather, the recommendation serves as a way of personalizing each visitors experience and drawing the individual in.



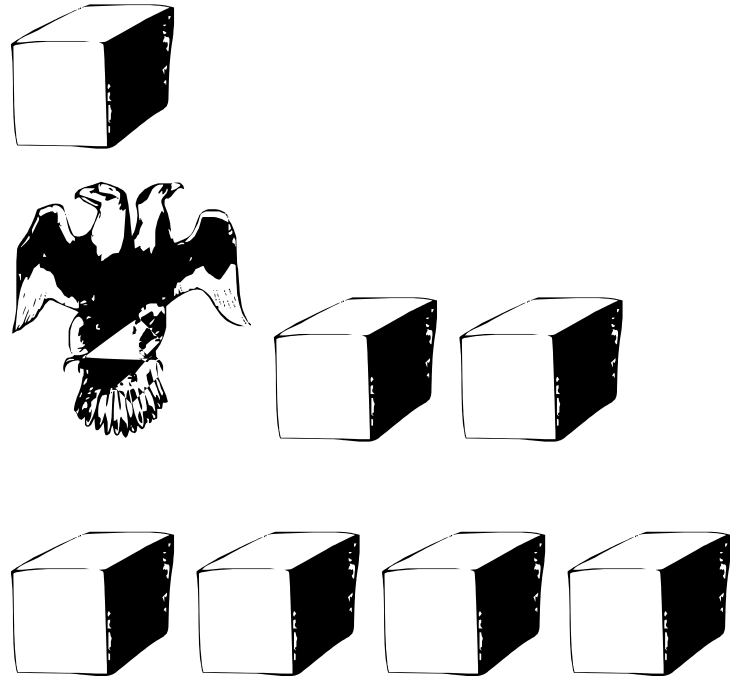
# MÄRCHENMAKER

## *Little Story Maker*



FRANCA BARONE  
*Illustration*  
Parsons

RACHEL LAW  
*Design + Technology*  
Parsons



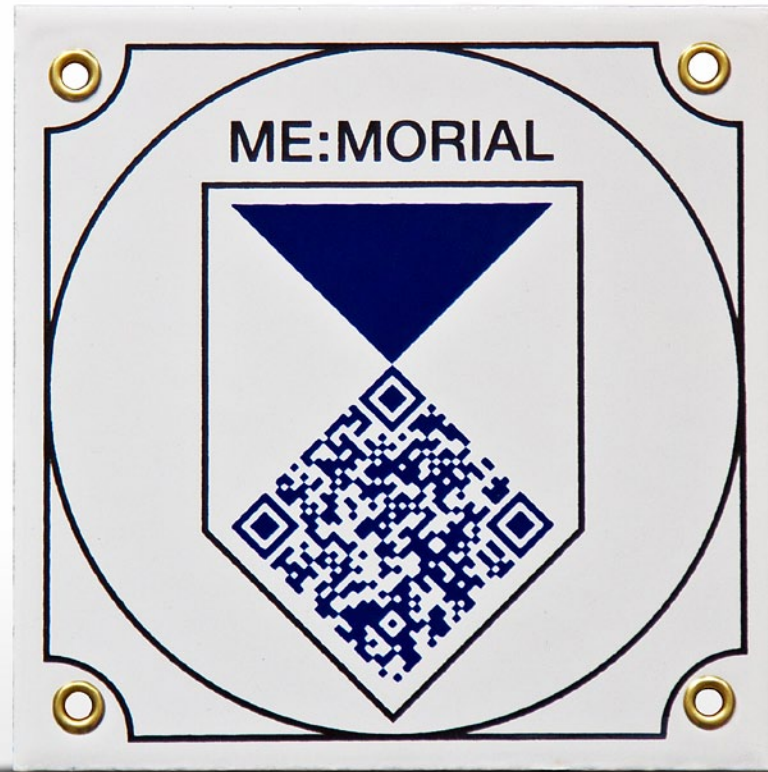
MÄRCHENMAKER is an exploration in how myths, folklore and history are entwined to form cultural narratives. Using a collection of archetypes gathered from our personal experiences in Berlin/Kassel as well as monuments of history and fable characters, we have created a set of miniature stamps where the public can create their own memorial maps across a giant papered wall. These stamps are made to resemble antique toys, as a nod to Germany's manufacturing past. However, they also exist in the digital cloud and can be mass produced anywhere in the world as a downloadable font and 3D printable sculpture.



# ME:MORIAL

## *Remember Yourself*

JOHANNES GIERSCHNER  
*Digital Media Design*  
*UdK*



Buildings are commonly declared as memorials without any meaning of personal and individual matters. And because people can't identify themselves or build up a connection with them, they won't remember any of them. This clearly causes the purpose of a memorial to fail. But people's desire to remember individual and personal things is growing, when everybody's memories are vanishing in the flood of the digital reality and a loss of analogue personality occurs.

In order to give that desire a lasting satisfaction, I created ME:MORIAL. This project shall create remembrance. Remembrance of personally important things between you and me that doesn't care about governmental restrictions.

With ME:MORIAL you can transform every object into a representation of your most personal memories, stories, emotions or relationships that will last forever.

By submitting a ME:MORIAL application-profile with your story, you have the opportunity to generate and receive your individual ME:MORIAL enamel sign, which you can mount to your specified and legal place and this way, create your own, very personal memorial.

<http://memorial.iamjohannes.com>



# RIPPLES

## *The Architecture of Memory*

JUAN PABLO PATIÑO  
*Design + Technology*  
Parsons

```
grayAddition.allocate(width, height, OF_IMAGE_GRAYSCALE); // allo
colorAddition.allocate(width, height, OF_IMAGE_COLOR);
diffImage.allocate(width, height, OF_IMAGE_COLOR);
videoBgImage.allocate(width, height); // allo
videoDiffImage.allocate(width, height);
unsigned char * startingPixels = video.getPixels(); // we s
for (int i = 0; i < totalPixels; i++) {
    startingPixels[i] = 0;
}
grayAddition.setFromPixels(startingPixels, width, height, OF_IMAGE_GRAYSCALE);
colorAddition.setFromPixels(startingPixels, width, height, OF_IMAGE_COLOR);
diffImage.setFromPixels(startingPixels, width, height, OF_IMAGE_COLOR);
//////////////////////////////////// GUI S
// setup the main panel for the GUI
panel.setup("cv settings", 1024, 0, 276, 800);
panel.addPanel("control", 1, false);
panel.setWhichPanel("control");
panel.setWhichColumn(0);
// toggle to turn on bg
panel.addToggle("learn background ", "B_LEARN_BG", true);
panel.addSlider("threshold ", "THRESHOLD", 127, 0, 255, true);
// slider for dilations and erosions
panel.addSlider("nDilations ", "N_DILATIONS", 2, 0, 20, true);
panel.addSlider("nErosions ", "N_EROSION", 0, 0, 20, true);
// number to control how much the pixels are being added to e
panel.addSlider("nAverage", "N_AVERAGE", 2, 0.25, 2.0, false);
// vals are stored in this file in the data folder
// these are the defaults that load up when the program is cos
panel.loadSettings("cvSettings.xml");
panel.setWhichPanel("control");
panel.setWhichColumn(0);
// setting the pixels for the color images
unsigned char * colorBgPixels = colorBG.getPixels();
unsigned char * colorAdditionPixels = colorAddition.getPixels();
// setting the pixels for the diffImage
unsigned char * diffImagePixels = colorBG.getPixels();
unsigned char * notDiffImagePixels = colorAddition.getPixels();
unsigned char * vidDiffImagePixels = videoDiffImage.getPixels();
for (int i = 0; i < totalPixels + 3; i++) {
    int averageColor = ( colorAdditionPixels[i] + colorBgPixels[i] ) /
    colorAdditionPixels[i] = averageColor;
    if ( vidDiffImagePixels[i/3] == 255 ) {
        diffImagePixels[i];
    } else {
        diffImagePixels[i] = notDiffImagePixels[i];
    }
}
grayAddition.setFromPixels(grayAdditionPixels, width, height, OF_IMAGE_GRAYSCALE);
colorAddition.setFromPixels(colorAdditionPixels, width, height, OF_IMAGE_COLOR);
diffImage.setFromPixels(diffImageAdditionPixels, width, height, OF_IMAGE_COLOR);
panel.setValueR("B_LEARN_BG", false);
```

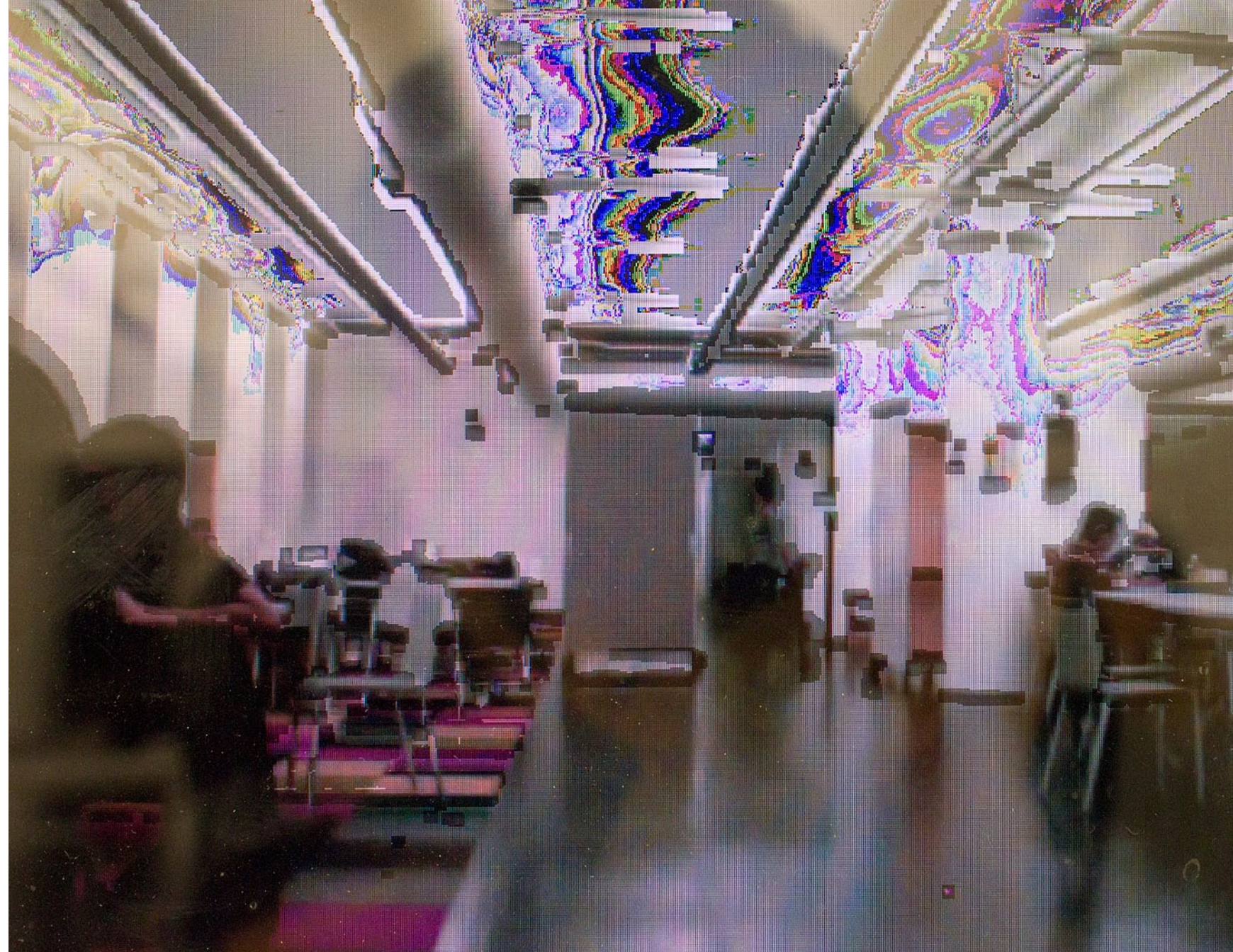
It begins in Berlin, and cities just like it. I look around at the architecture and see the collection of memories in stone, steel, and glass. Generations are connected to each other through those structures, and every cycle brings in new residents, new memories, and ultimately change the way the building looks. The Imperial palace is a great example of how memory can be created, destroyed and then recreated in a new light.

Whenever there is an attempt to try and keep tradition, keep with history, the fact that its history's inevitable layering, that it cannot go back strikes me in a very personal way. New York City is a much more disposable version of the European international cities. In 'merica you just throw away

the old and get something new, but let us always be nostalgic for the good old days. Days that only existed in our minds.

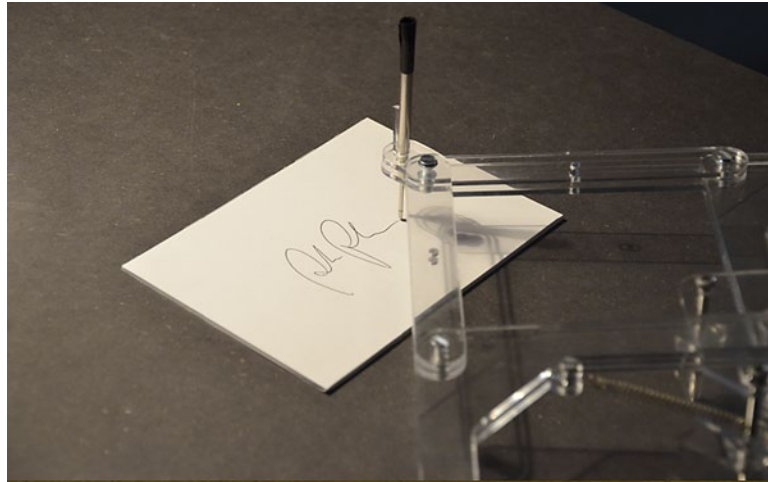
RIPPLES is a way to take that process of conscious and unconscious memories and memory making, and bring it as a part of the exhibition itself. The images taken from the gallery are introspective as well as extroverted. The only thing that you do know is that the image will change, grow, and evolve. Each time a new pattern might emerge, with every iteration of the show.

It is my hope that by then having it exist on the cloud, that then the cloud begins to grow and build its own internal architecture, its own memory.



# SIGNATURE PIECE

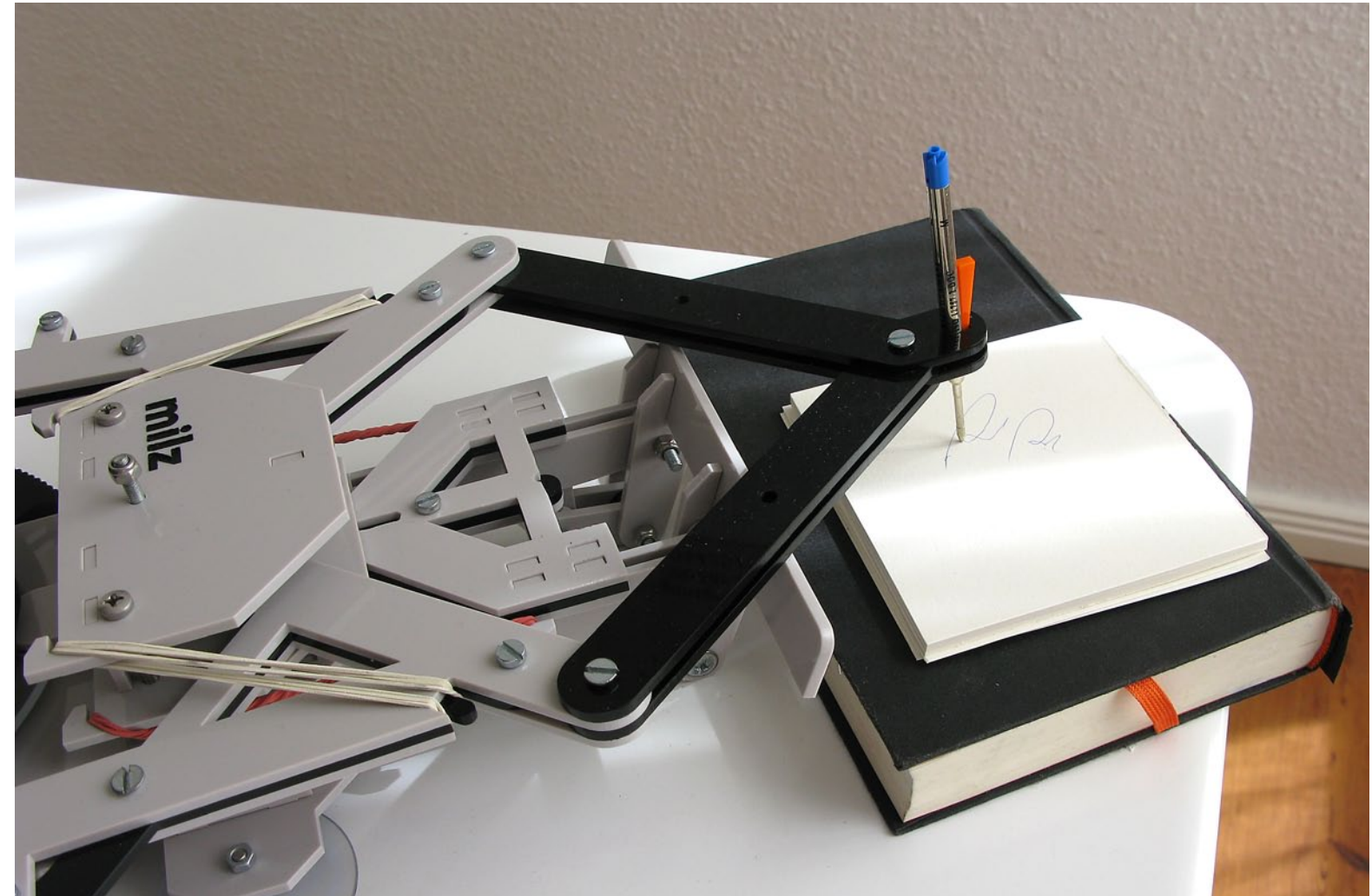
ANDREAS PICKER  
*Digital Media Design*  
UdK



SIGNATURE PIECE is about the recording and reproducing of sensitive motion through the transformation of energy into movement. As a series of urban mechanical sculptures the “pieces” would emerge from the “cloud” and invade man made modern environments. For the purpose of this project I decided to focus solely on one sculpture named Signature Piece. A significantly simple device that can reproduce any



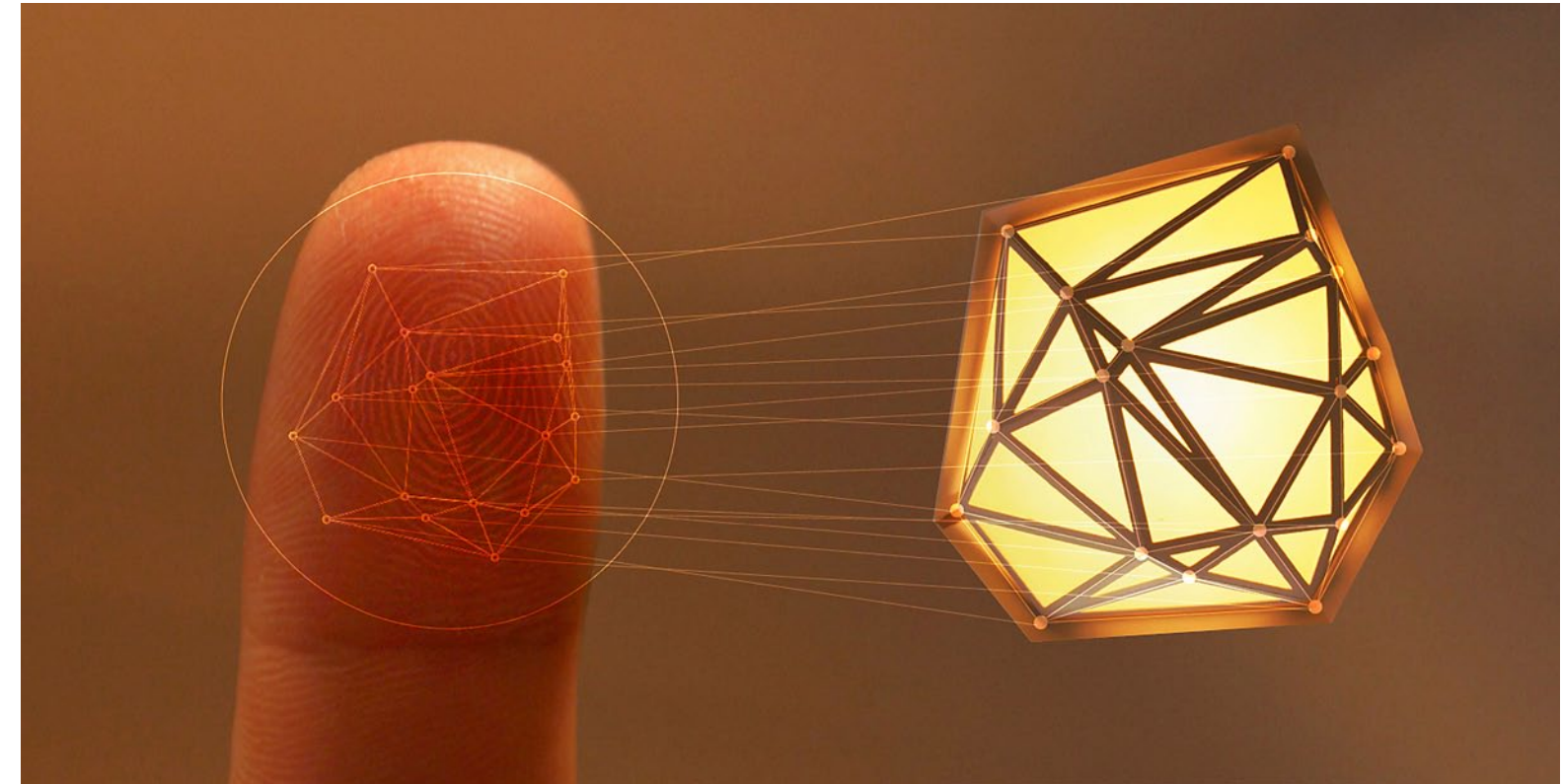
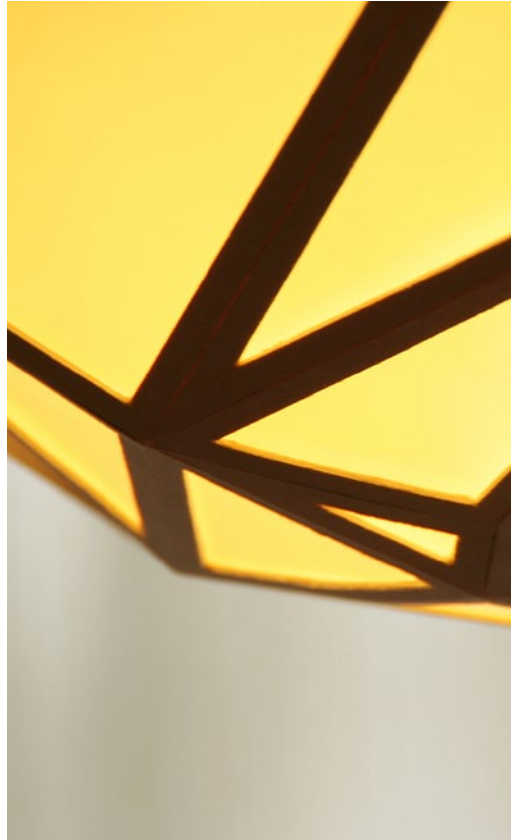
one persons scripted signature on site. Utilizing the iCloud signature piece is able to send its DNA anywhere it so chooses, encoding individual signatures into its design as it is produced. Using the DNA given exhibitors can produce the machine on site via any rapid prototyping method. Making the availability of this machine limitless and exponential.



# STAMP.LAMP

## *Design with Unique Fingerprint*

GASPAR BATTHA  
*Digital Media Design*  
UdK



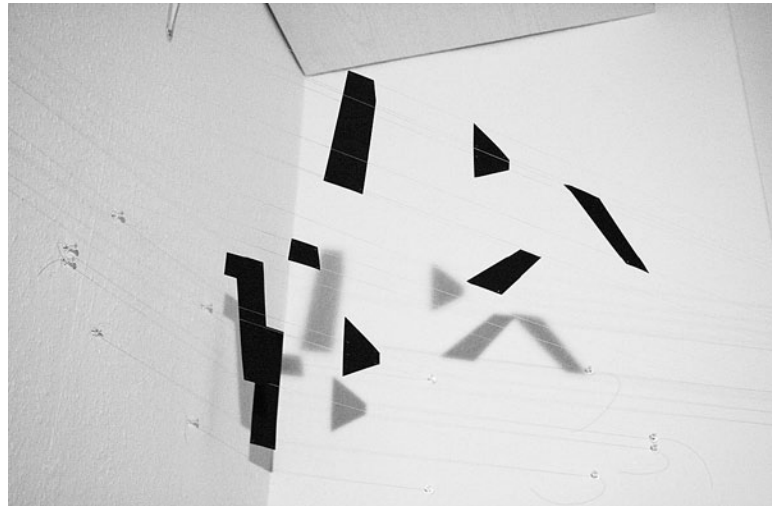
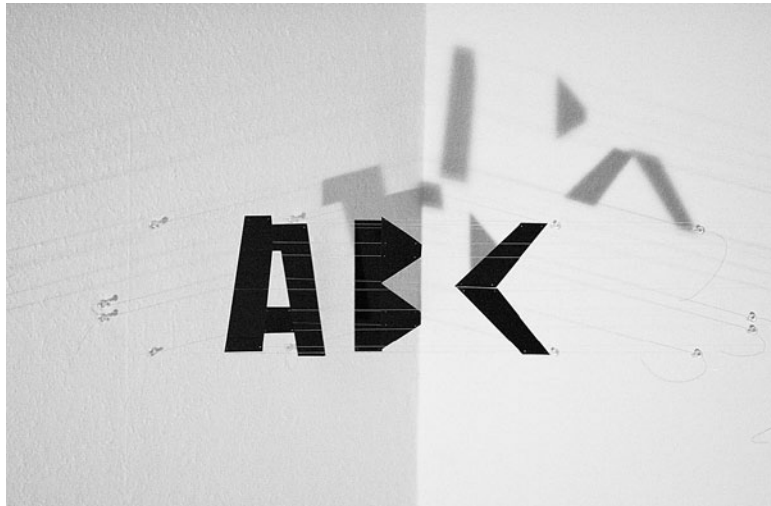
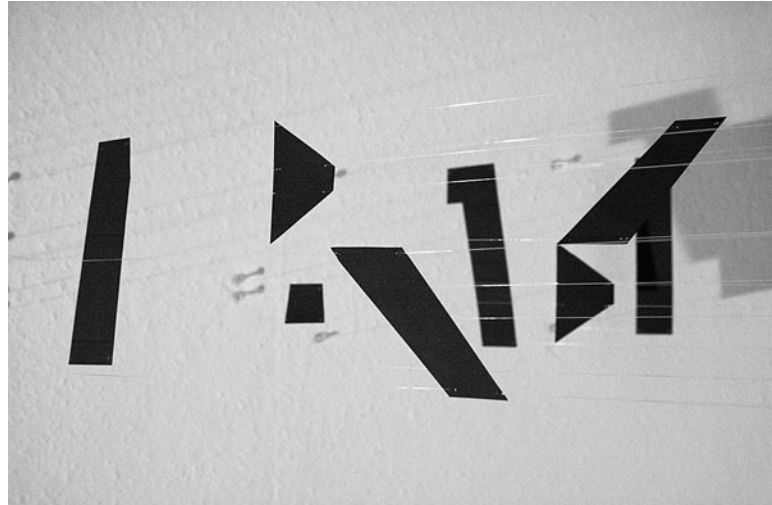
The basic idea is to design an object, that is more than only an object, it is also emotionally bound to it's owner. When thinking about their history, we realize objects can recall memories spontaneously. In this case, the point is to have this kind of connection predestinated and coded into their physical form. The person's biological DNA is injected into the design, and to do this, fingerprints are used as the main source of input. In this manner, the object is inherently connected to it's "creator".

Most fingerprint identification systems don't look at the pattern of a fingerprint, but more commonly use certain points on the fingerprint for identi-

fication. These points are called minutiae, and their position to each other makes them unique. One kind of minutiae are called the bifurcations, meaning that one ridge on a fingerprint is divided into two ridges. These are the points that are in this case used to generate the form of the object.

The design itself and it's generative process is strongly connected to the bifurcation minutiae. Using these "dividing" points according to their coordinates, the structure of the lamp is divided at the position of these points. This structural design is then pulled into 3 dimensions by a generative algorithm. To make the usage with electronics globally viable, the lamp shade is compatible with the basic IKEA cord set.

# VANTAGE POINT



KAMIL GARBACZ  
*Digital Media Design*  
*UdK*

In today's world, art and design outgrew their traditional characteristics of being visualized on paper and canvas, to be exhibited only in galleries. The “cloud”, consisting of social networks and other online platforms, made it possible for art and design to enter a whole new sphere with numerous additional and partly still undiscovered possibilities to be expressed in a contemporary style. Due to the rapid development and enormous spread the cloud enjoys, design must adapt and become more flexible. Even without the actual intervention of the designer, it should be possible for the design to adjust flexibly to diverse circumstances given in the specific surroundings.

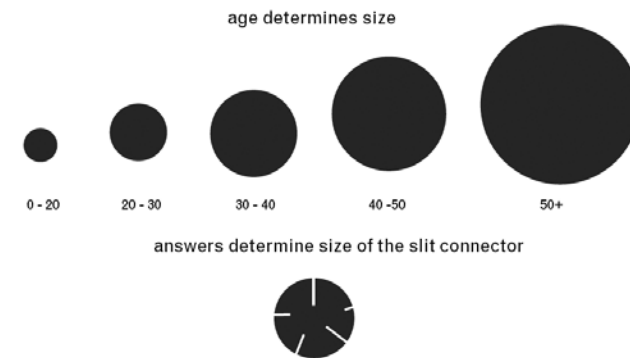
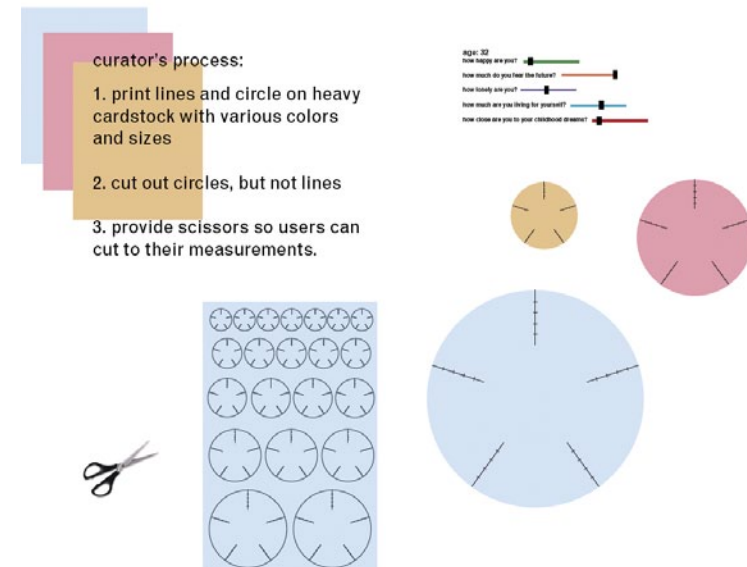
“Anamorph me” describes a typographic sculpture which only is readable for its observer (or beholder?) from a specific angle in the room. The position, size and deformation of the sculpture, as well as the field of vision, can be completely individualised by modifying the connected parameters. Nevertheless, the principal essence of the work of art remains unchanged. The character of the digital world is reflected by the new possibility to free design and art from the dependence of a particular room by providing a certain set of tools. This enables design to be used independently of location or user and to be retrievable through the internet at all times.

# VULNERABLE CONNECTIONS

## *We Are Not Alone in Our fears*

VULNERABLE CONNECTIONS is an interactive attempt to normalize vulnerability by connecting everyone's doubts and worries; to visualize the idea that we're not alone in our fears.

It all starts with a simple circle shape. There are five different sizes of circles chronologically categorized by age group. There are also 5 “vulnerable” questions that are represented as lines on the circle. Each line is distributed evenly around the circle.



The questions are:

How much do you fear the future?

How happy are you?

How lonely are you?

How much are you living for yourself?

How close are you to your childhood dreams?

These questions will be answered on a scale from 1–5 (1 being “not at all” and 5 being “plenty”) and the user will physically cut as far into the circle, on the lines, as they wish.

When they are finished, they will connect their circles, their fears, their doubts, with all the other people and create a colorful amoeba. This organic shape will grow and show that we're not alone in our vulnerability.

MICHELLE CHO  
Digital Media Design  
UdK



# THE WORLD'S BEST SPINTOP

MELANIE BOSSERT  
*Digital Media Design*  
*UdK*



## Health

[spinning]

## Political Enviroment

[Usability]

## Education

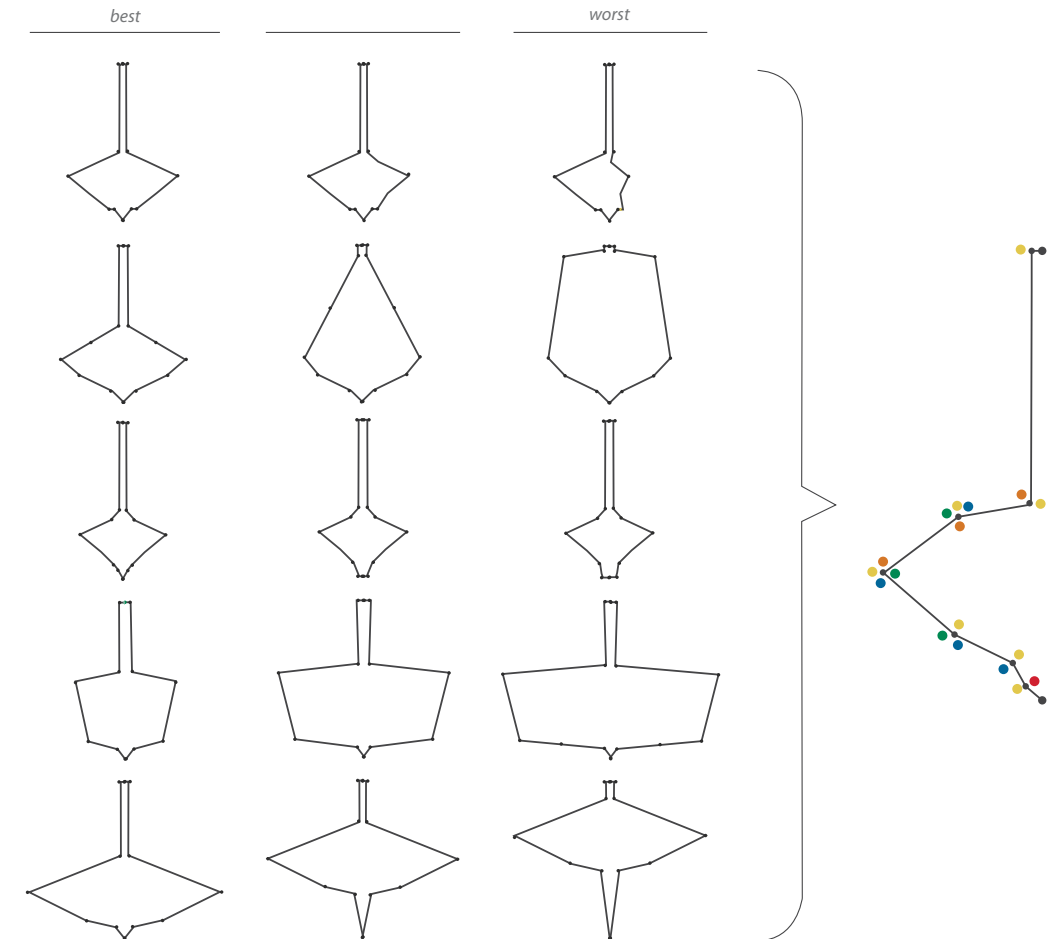
[Spinning behavior]

## Economic dynamism

[Size of volume]

## Quality of life

[Position of volume]

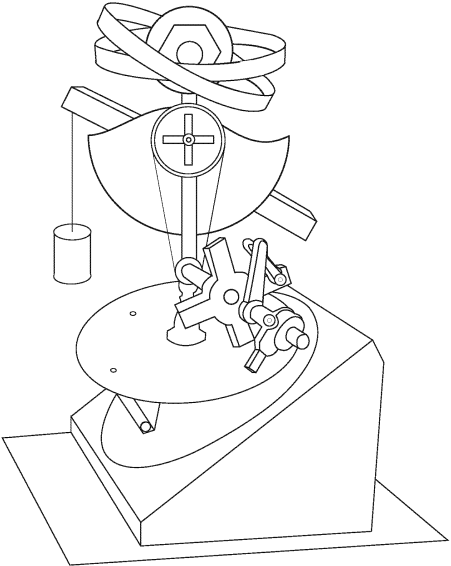
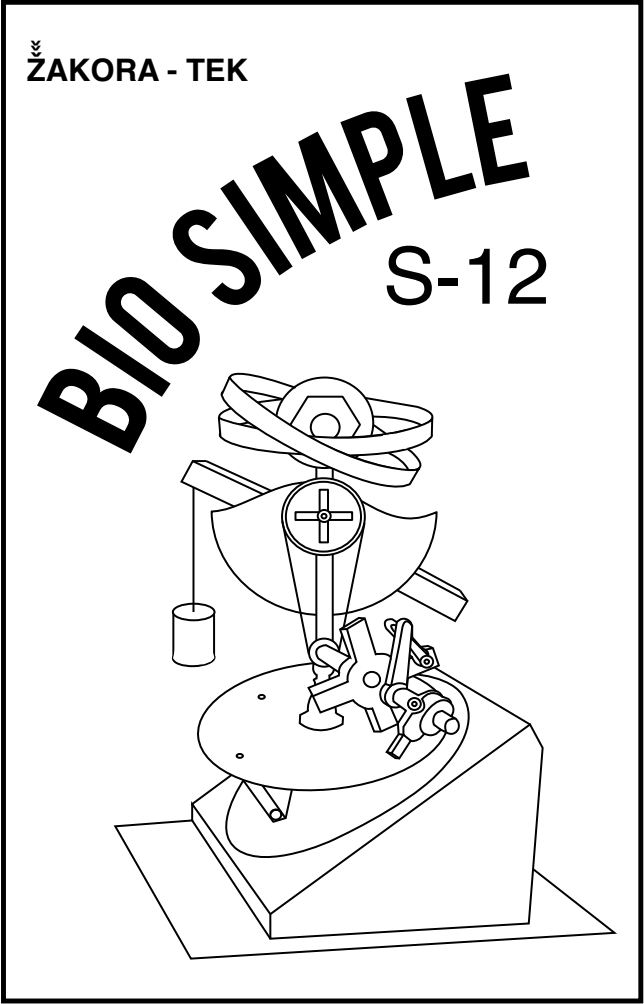


The main idea of the project is to visualize statistical data not only through the shape of an object but also by its behavior. Using data from sources such as The World Bank, WHO, and CIA amongst others, each top is generated out of specific statistical data across several criteria like Political Environment, Health, Education, Economic Dynamism and Quality of Life. Correlating these statistics to an algorithm that generates the structure of each spinning

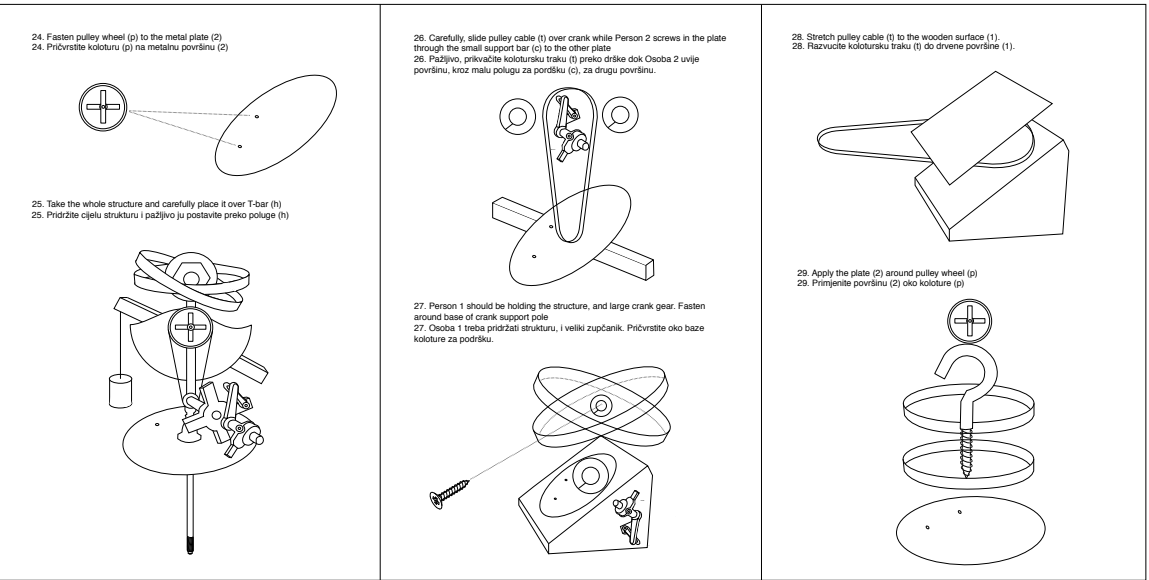
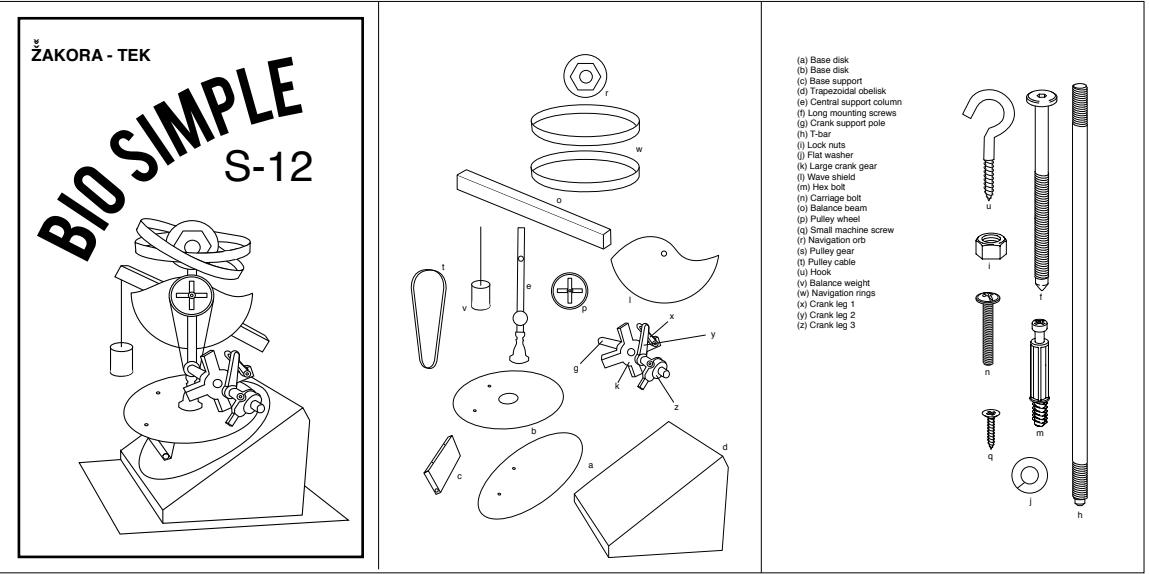
top, the data creates a ranking system to categorize the best countries in the world, based on structural parameters for the physical stability of the same. The goal of the top is to spin around itself as long as possible. After shape and volume, stability is the most essential factor affecting its movement. This principle is translated to an algorithm defining the shape of the spinning top and finally its behavior.

# ZAKORA-TEK

“Bio Simple S12”



Prototyping is a means to an end, a process of trial and error. A prototype is repeatedly redesigned and adjusted, ultimately resulting in a perfect product. ŽAKORA-TEK'S “BIO SIMPLE S12” challenges this notion of the prototype. It guarantees a satisfaction that it cannot produce, making it an impossible machine. By prototyping something that cannot exist, the process is prolonged indefinitely, emphasizing the value in the process rather than the product. The “Bio Simple S12” explores the limits of technological innovation in regard to the “human condition” and critiques the growing demand for quick fixes and instant gratification. Employing absurdity and humor, this product confronts consumer desire and impatience by promising a utopian solution for problems technology could never solve. The “Bio Simple S12” is not assemblable. It exposes the futility of relying on a machine to do the impossible and only those who believe in its power will be left frustrated. What the “Bio Simple S12” promises is extraordinary and mysterious. What does it do? If you have to ask, you'll never know, but you know you want one. Order online now! Some assembly required.



KATE STONE  
*Photography*  
Parsons

ŽARKO DUMIČIĆ  
*Graphic Design*  
Parsons

# FACULTY

## ANTHONY AZIZ

*Associate Professor,  
Fine Arts and Photography  
Parsons*

Anthony Aziz, Associate Professor, has been a member of the faculty at Parsons since 2001 and is currently the Director of the BFA Fine Arts Program. He has been collaborating with his partner Sam Cucher for the past 20 years and they have exhibited their photography, sculpture, and video installation works in museums and festivals world-wide, including the Venice Biennale, the Biennale de Lyon, the New Museum of Contemporary Art in New York, the Neue Nationalgalerie in Berlin, and the List Visual Art Center at MIT, among others.

Aziz+Cucher recently had a solo exhibition of new video installations at the Indianapolis Museum of Art, which was accompanied by a fully illustrated monograph published by Hatje Cantz, Germany.



## JUSSI ÄNGESLEVÄ

*Honorary Professor,  
New media Arts and Design  
UdK*



Being involved in academia, design industry and conducting his individual experimental work, Jussi Ängeslevä is focussing on embodied interfaces, experiences and services for the public. His work as Vice Creative Director at ART+COM media design studio is consistently yielding international recognition in exhibitions, installations and awards. In parallel he is an honorary professor at the Berlin University of the Art teaching Digital Media Design and has been serving as a juror, chair or advisor in various academic and design bodies such as D&AD, ARS Electronica, TEI and Siggraph.

His design ethos is leveraging hardware, software, physical and graphic design in the search for elegance in highly specific solutions, where the meaning of a work is inseparable from the medium communicating it.

## NORA KRUG

*Associate Professor,  
BFA Illustration  
Parsons*

Nora Krug's illustrations appear in publications including The New York Times, The Guardian and le Monde Diplomatique, and in anthologies by Simon and Schuster and Chronicle Books. She published the graphic novel, Red Riding Hood Redux and the silkscreened book, Shadow Atlas, and illustrated My Cold Went On Vacation, a children's book. Her work was recognized by the New York Art Director's Club, American Illustration and Print Magazine. Her graphic biographies won two gold medals from the Society of Illustrators and were included in Houghton Mifflin's Best of American Comics and Best of Non-Required Reading. Krug's animations and illustrations were shown at the Sundance Film Festival, The New York Times gallery, Gallery 9, Arts Electronica and ZKM.



## ZHANG GA

*Associate Professor,  
MFA Design and Technology  
Parsons*



Zhang Ga is a media art curator, associate professor at the School of Art, Media and Technology at Parsons The New School for Design (New York), and professor at the Academy of Arts and Design, Tsinghua University (Beijing). He also holds appointments as consulting curator of media art at the National Art Museum of China, and senior researcher at the Media + Design Lab of EPFL | Swiss Federal Institute of Technology Lausanne, and was a visiting scientist at the MIT Media Lab.

Among numerous curatorial projects, he was artistic director / curator of Synthetic Times: International New Media Art Exhibition 2008 (catalogue by the MIT Press), a Beijing Olympics Cultural Project, and Translife: International Triennial of New Media Art 2011 (catalogue by Liverpool University Press), both organized by the National Art Museum of China.

He has been on many jury and consultation committees including the World Trade Center Artist Residency Program, The Franklin Furnace Fund, Prix Ars Electronica and VIDA, among others. From 2004 to 2006 he organized and curated the First, Second and Third Beijing International New Media Art Exhibitions and Symposiums, extending the global new media art discourse into mainland China. He speaks widely on media art and culture around the world.

In 2010, he founded TASML, China's first media art lab at the intersection of art, science and technology at Tsinghua University. Currently, he is overseeing the establishment of the Center for Media Art at the National Art Museum of China.



Matthew Karau is an electronics engineer from the United States who specializes in designing interactive systems. He is a lecturer at the University of the Arts in Berlin and a guest lecturer at New York University in Abu Dhabi. He has spent much of his career in interdisciplinary research organizations (MIT Media Lab, Media Lab Europe, and Distance Lab) and has provided engineering and design services for a diverse range of companies. At present, he works from his studio in Berlin.

## MATTHEW KARAU

*Lecturer  
New Media Arts and Design  
UdK*

After graduating from the academy of fine arts in Berlin, Joachim Sauter studied at the German Academy for Film and Television, Berlin. Since the early 1980s, he has been working as a media artist and designer. From the beginning, Joachim Sauter has focussed on digital technologies and is experimenting how they can be used to express content, form, and narration. Fuelled by this interest, he founded ART+COM in 1988 together with other artists, designers, scientists and technologists. Their goal was to practically research this new up-and-coming medium in the realm of art and design. Until now, he is leading this interdisciplinary group.

In the course of his work he was invited to participate on many exhibitions. Beside others he showed his work at Centre Pompidou, Paris, Stejdilik Museum, Amsterdam, Museum for Contemporary Art, Sidney, Deichtorhallen Hamburg, Kunsthalle Wien, Venice Biennial, ICC, Tokyo, Getty Center, Los Angeles, MAXXI, Rom.

He received several awards like the Golden Lion, Cannes, the D&AD Black Pencil, the Ars Electronica Interactive Award, the British Academy for Film and Television Interactive Award, ADC New York and ADC Germany Gold, the Grand Clio, the Red Dot Grand Prix, the Designaward of the Federal Republic of Germany and many other national and international awards.

Since 1991 he is full professor for "New Media Art and Design" at the University of the Arts Berlin and since 2001 adjunct professor at UCLA, Los Angeles.



## JOACHIM SAUTER

*Full Professor,  
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# THE ARTISTS



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*Parsons*



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*UdK*



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*UdK*



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*Parsons*



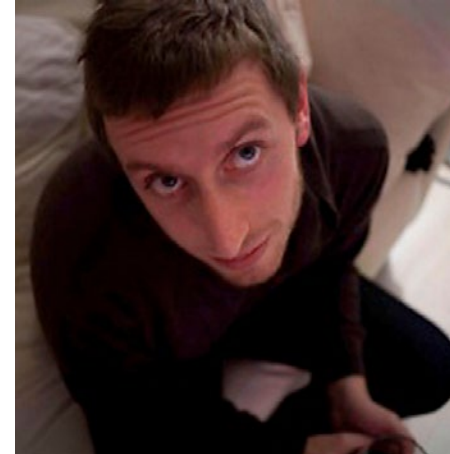
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PARSONS THE NEW SCHOOL FOR DESIGN is a global leader in art and design education, with programs that span the disciplines. Parsons prepares students to creatively and critically address the complex conditions of contemporary global society. Its curriculum is geared toward synthesizing rigorous craft with cutting-edge theory and research methods, and encourages collaborative and individual approaches that cut across a wide array of disciplines. The School of Art, Media and Technology at Parsons brings together its programs in communication design, design and technology, fine arts, illustration, and photography.

<http://newschool.edu/parsons/amt>.

BERLIN UNIVERSITY OF THE ARTS is one of the biggest, most diversified and traditional universities of the arts world-wide. The teaching offered at the four colleges of Fine Art, Design, Music and Performing Arts as well as at the Central Institute of Further Education encompasses the full spectrum of the arts and related academic studies in more than 40 courses. Having the right to confer doctorates and post-doctoral qualifications, Berlin University of the Arts is also one of Germany's few art colleges with full university status.

Digital Media Design department (Digitale Klasse) looks critically at the emerging trends in digital media and culture. Instead of focusing on specific tools, the department's ethos is to question the status quo and experiment with possible futures. Mixing programming, electronics and mechanical systems design to traditional visual communications skill sets, the resulting works are believable and well-thought-through works of design and art. Switching the focus every half a year, the works question timely topics and propose possible futures.

<http://digital.udk-berlin.de>

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**THE NEW SCHOOL**  
**FOR DESIGN**



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Next show:

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Designtransfer Gallery

Universität der Künste Berlin / Germany



# PROTOTYPE

AN EXHIBITION IN THE CLOUD