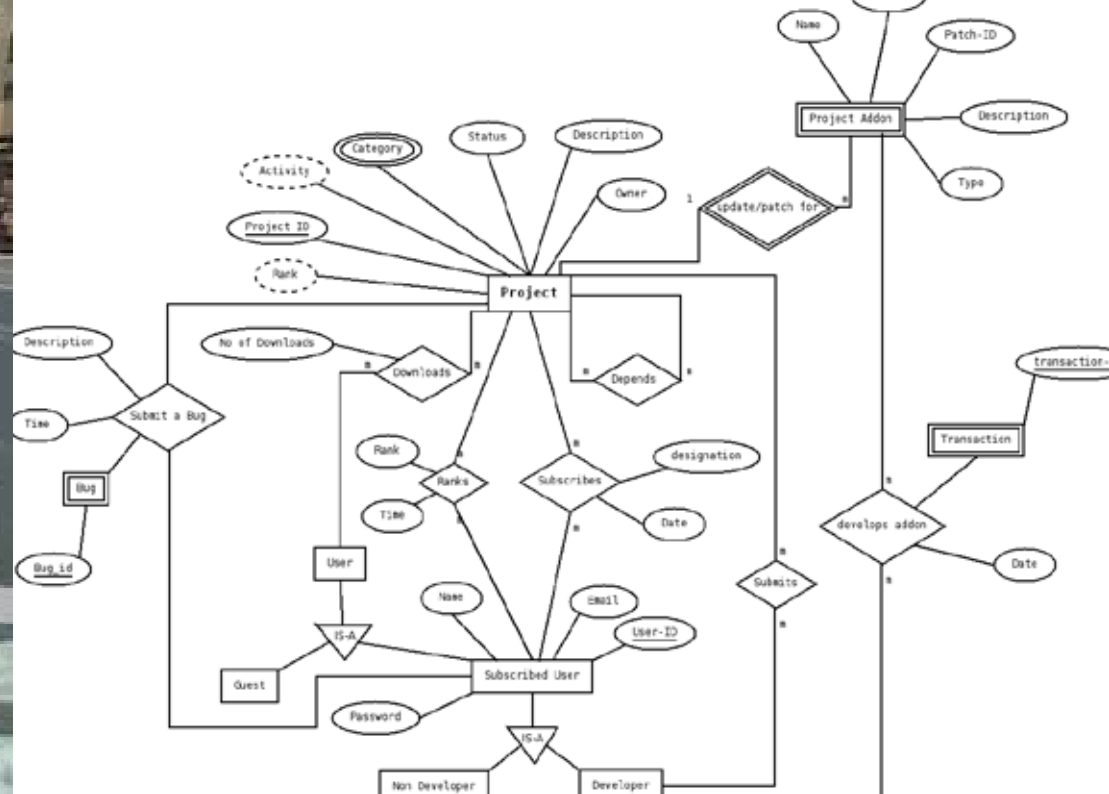




index.html

Digital Media Studio Project

Chris Speed, Edinburgh College of Art



## Introduction

Our experience of places is affected by the memory of other places. As we walk through streets that are new to ourselves, we are perpetually drawing upon images, sounds, textures, smells and tastes that we have gathered from very many other places. In addition to our memories of actual places, we also correlate images from cinema, sequences from narratives, and sounds from music collections. Subsequently, places as we know can be interpreted in many ways according to how we 'read' them. In this way spaces and places can be described as indexes to databases that we carry around with us and share with others in order to navigate them. Each environment triggering different associations and providing us with a feel for a place.

The concept of a place as an index for a database is relevant to the extensive digitisation of the environment that is happening through systems such as satellite navigation and the Google Maps projects. In addition, we are also supplementing our experience of places with other media, from iPods to phone conversations, and the ability to browse or receive web based material to portable computers.

This elective will ask you to consider a place of your choosing as an index to a database. Through the use of this metaphor you are expected to produce an interpretation of your place as though it was a database.

GPS technologies will be available for students to use as a device for production.



## Context

"An embodied memory has an essential role as the basis of remembering a space or a place. We transport all the cities and towns that we have visited, all the places that we have recognized, into the incarnate memory of our body. Our domicile becomes integrated with our self-identity; it becomes part of our own body and being." Juhani Pallasmaa

"After the novel, and subsequently cinema privileged narrative as the key form of cultural expression of the modern age, the computer age introduces its correlate - database. Many new media objects do not tell stories; they don't have beginning or end; in fact, they don't have any development, thematically, formally or otherwise which would organize their elements into a sequence. Instead, they are collections of individual items, where every item has the same significance as any other." Lev Manovich

"The clicker, a spatial guerrilla, has invented a new realm that is alert and receptive to a different sort of beauty from one we have held dear for decades. When a clicker visits the Parthenon, Elgin's Marbles are cut from London and effortlessly pasted to Athens; and should a story of each stone figure be called for, its frame will be clicked for content. In 1911, when the world witnessed Picasso's Cubist painting, it could not go back to what it used to know. Today, clickers experience the same predicament, only this time the necessity for the builder's trowel to be the sole renderer of architectural space is being outstared and someone's about to blink." Ben Nicholson

"As a cultural form, database represents the world as a list of items and it refuses to order this list. In contrast, a narrative creates a cause-and-effect trajectory of seemingly unordered items (events). Therefore, database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world Lev Manovich

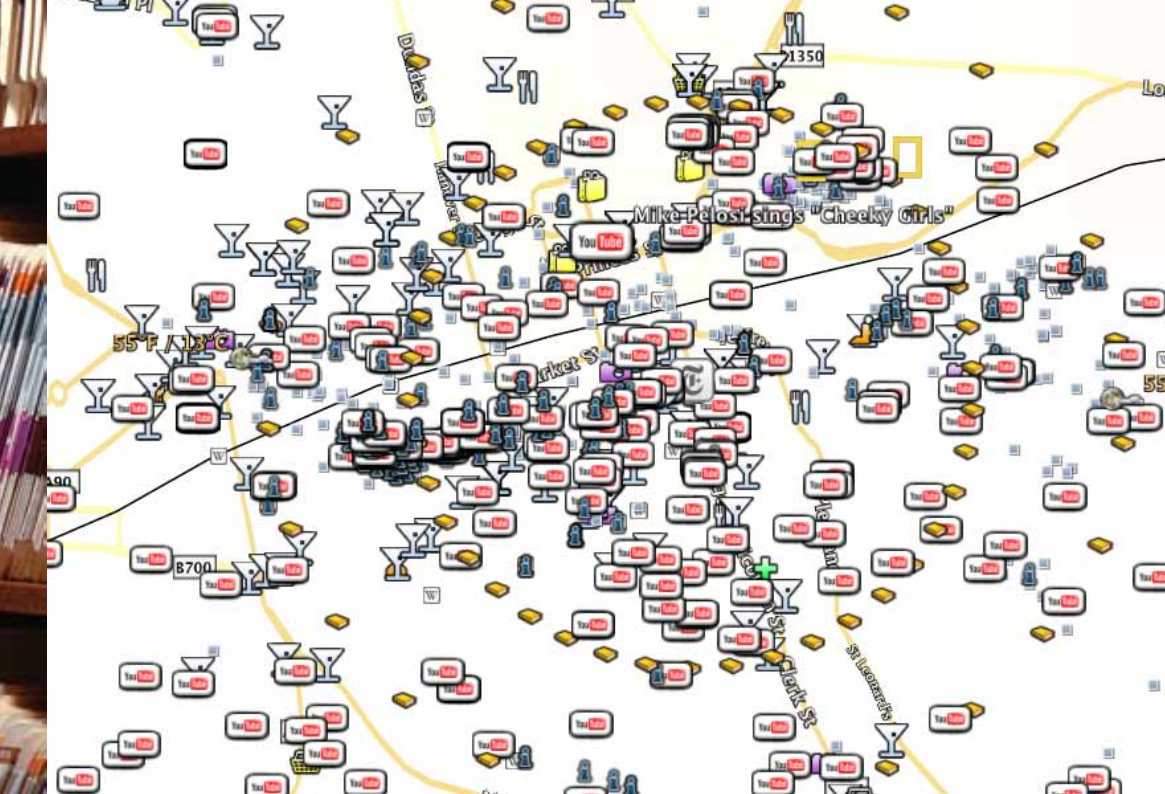


## Aims, Objectives & Deliverables

1. To encourage students to interpret space beyond Cartesian coordinates and to use the full gamut of network data to represent environments.
2. To provide access and support for the use of GPS technologies and encourage the critical use of them in a creative context.
3. To extend graphic and aural techniques for the representation of complex spatial / temporal datasets.

Presentation suggestions for both submissions

A range of mediums will be appropriate for the practical component: web, video, performance, audio although any submission should be accompanied with a critical dimension that responds to the brief.



## Resources

Bibliography/Further Resources/Recommended and related websites  
Jen Southern <http://www.theportable.tv/>  
Esther Polak: <http://www.estherpolak.nl/>  
Christian Nold: <http://www.softhook.com/>  
Blast theory: <http://www.blasttheory.co.uk/>  
Urban tapestries: <http://urbantapestries.net/>  
Drew Hemment: <http://www.drewhemment.com/>  
Places on the Margin, Shields, R. (1991). London: Routledge.  
The Culture of Time and Space 1880-1918. Kern, S (1983) Harvard University Press  
Castells, M. (1996) The Rise of the Network Society (Second Edition). Oxford: Blackwell.  
Mitchell, W. J. (1996) City of Bits. Cambridge, MA: MIT Press.  
Rheingold, H. (2002) Smart Mobs, The Next Social Revolution. Cambridge, MA: Basic Books.  
Spiller, N. (2002) Cyber Reader: Critical Writings for the Digital Era. London: Phaidon Press.