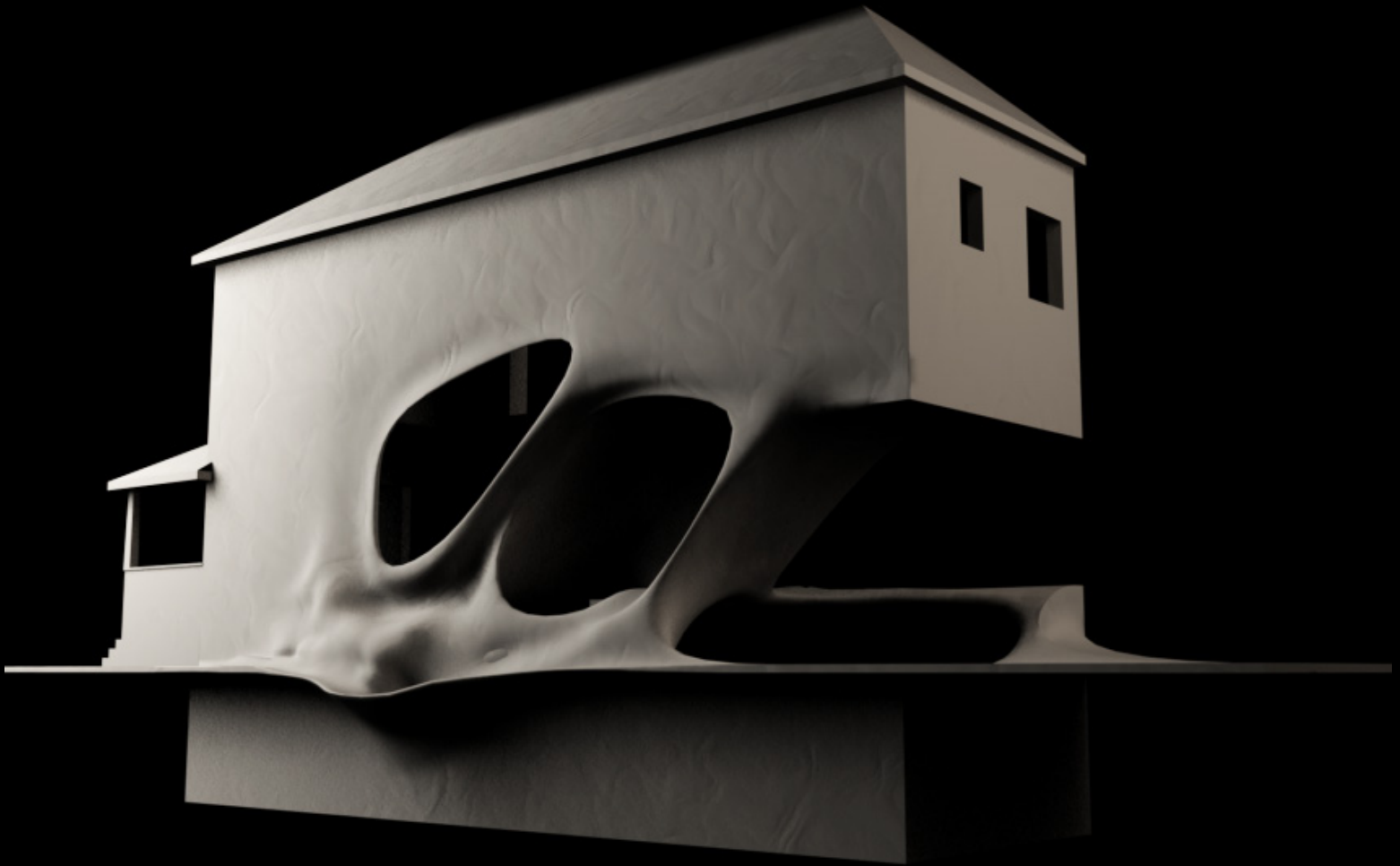


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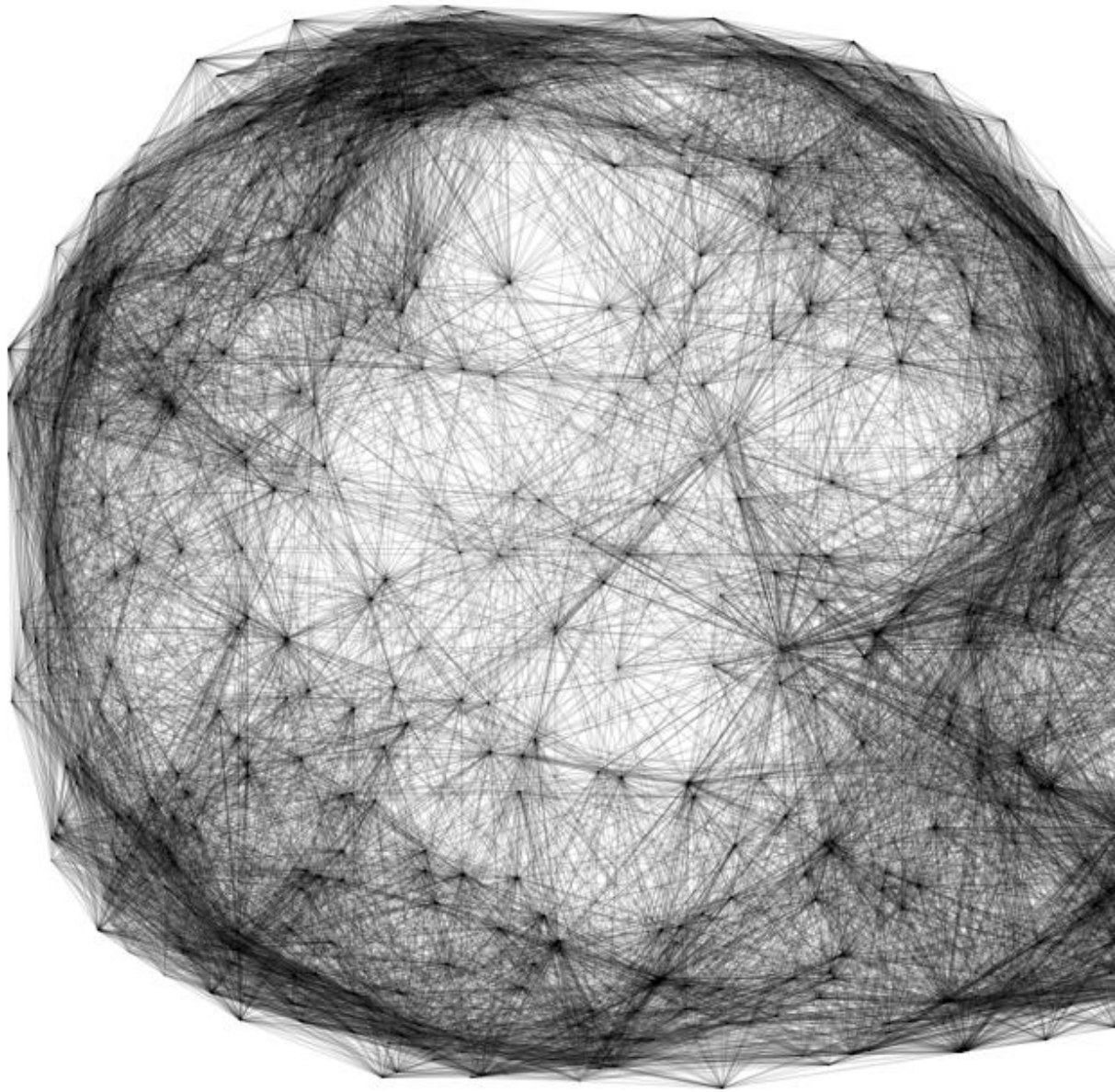




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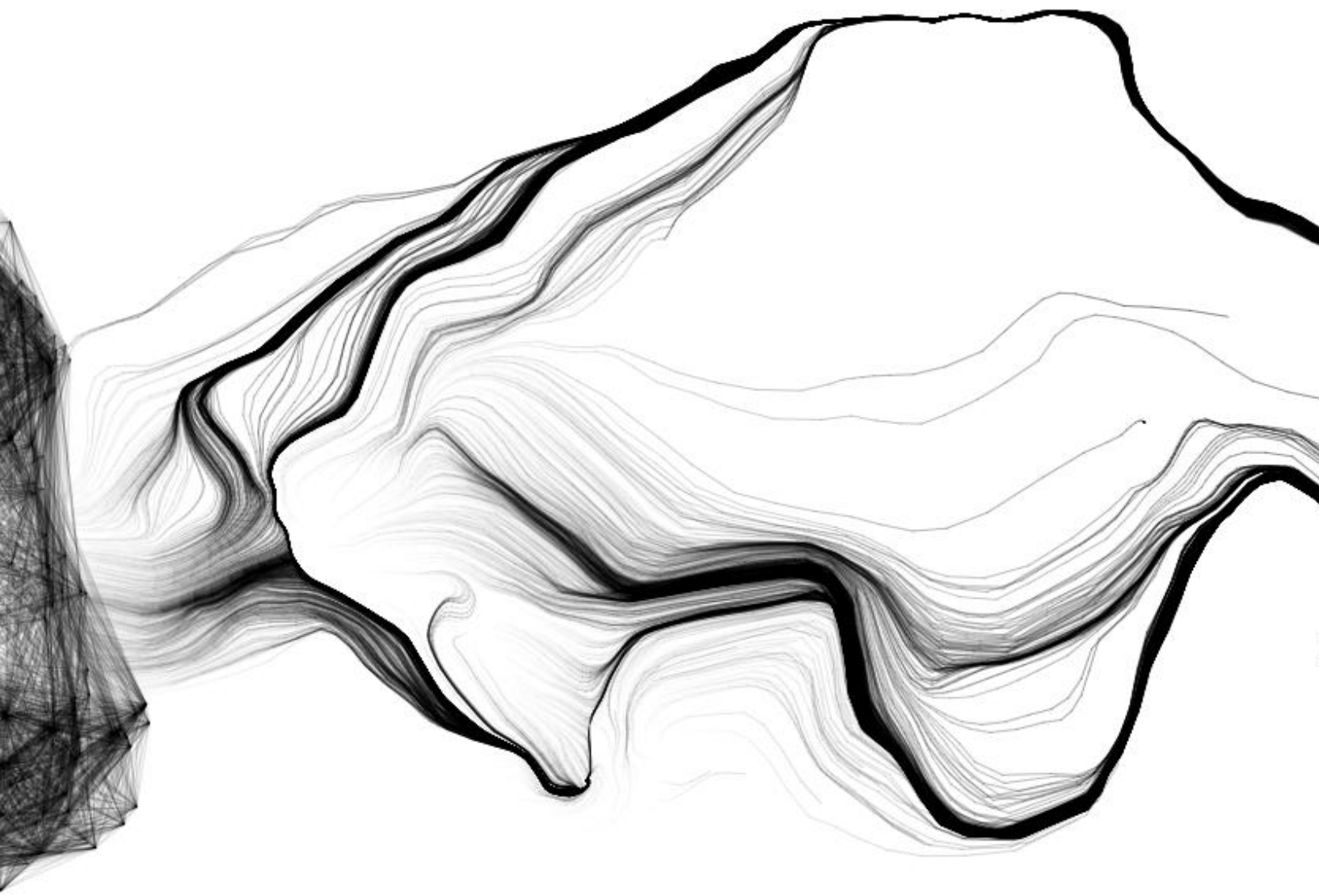
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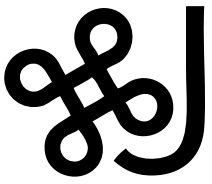




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# About CMDJ

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## Submissions

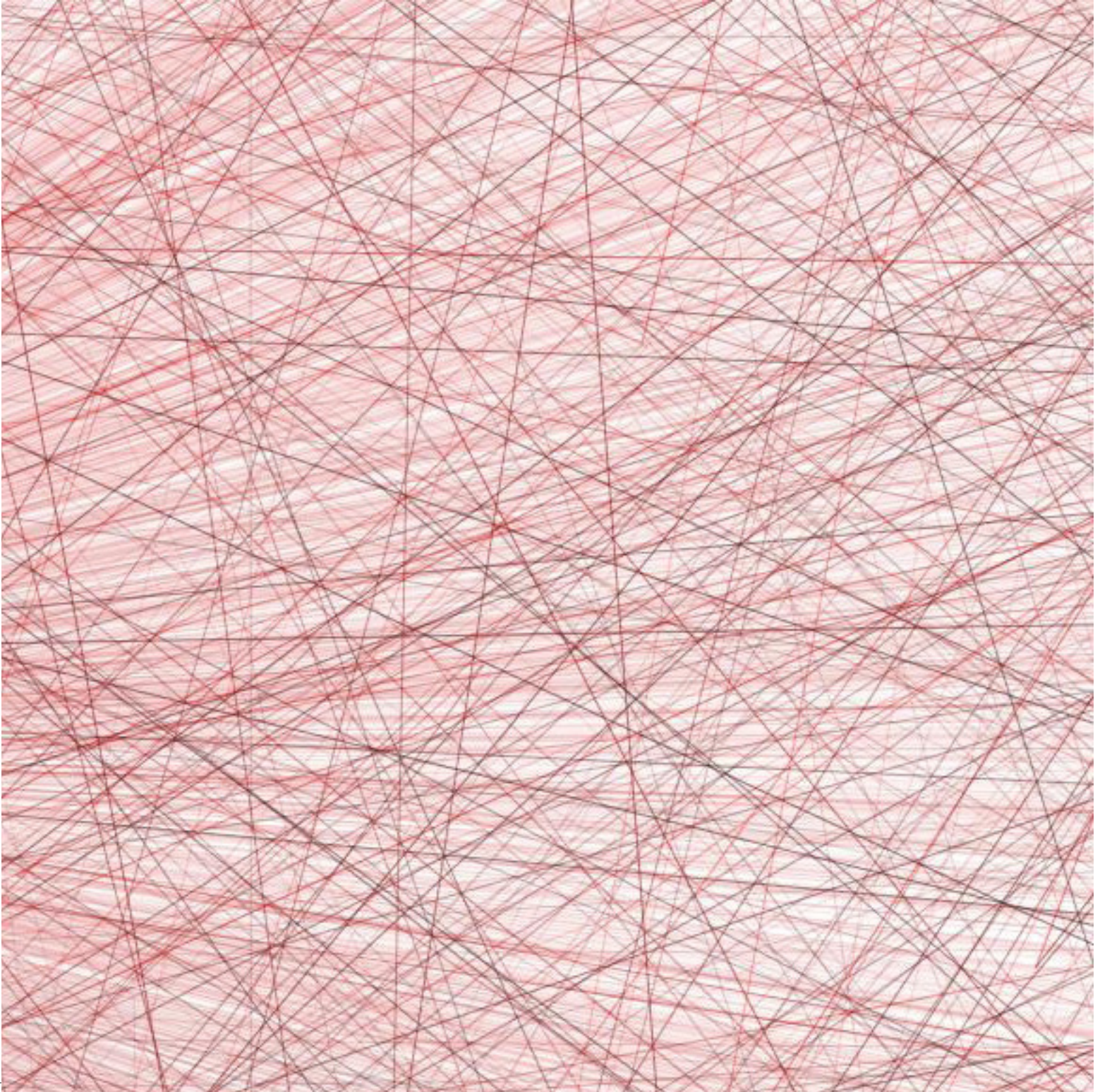
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[submissions@cmdjournal.com](mailto:submissions@cmdjournal.com)

## Cover

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Migrating Landscapes by Josh Taron | 2011



2011\_7\_17\_44\_34\_20070

the pain of fleeting joy | Flickr cc

# Letter from the editors

Our work explores the relationship between academic politics and multidisciplinary violence.

With influences as diverse as Camus and Miles Davis, new combinations are manufactured from both mundane and transcendent meanings.

Ever since we were students we have been fascinated by the traditional understanding of the zeitgeist. What starts out as yearning soon becomes debased into a hegemony of greed, leaving only a sense of dread and the prospect of a new beginning.

As shifting derivatives become frozen through studious and personal practice, the viewer is left with a summary of the undefined of our existence.

With a little help from the artybollocks generator ([artybollocks.com](http://artybollocks.com)) we present issue 4 of CMDJ.

We have had many visitors to the lab this past semester and a few of them were kind enough to send in interviews and images (much appreciated!).

We were lucky to have two contributing editors this issue: Josh Taron is back with a portfolio of his own

work and Ovo Adagha has started a literary section in the magazine with the poetry of Euan Lawrie.

This issue has taken us longer than the previous three. We can explain. Laurel joined the editorial board of Generative Art, Science and Technology Journal and I have become a co-editor of ZQ, a publication devoted exclusively to the nexus of science and design as they meet in the sphere of biomimicry and bio-inspired design.

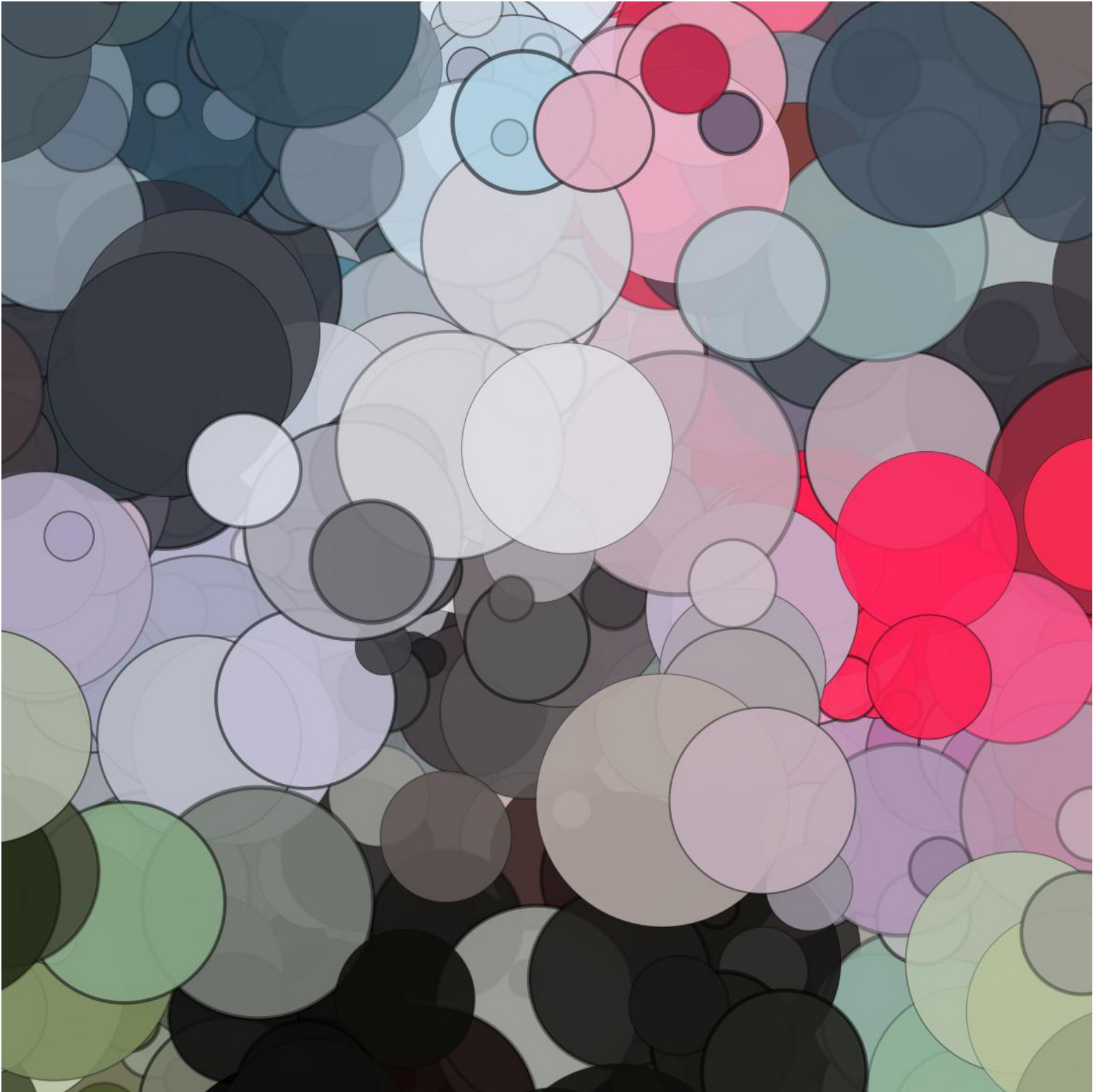
Our goal is to keep publishing CMDJ three times a year, summer, fall and winter (Canadian seasons - summer and fall are about two months in length, winter about eight. The shift from winter to summer happens overnight).

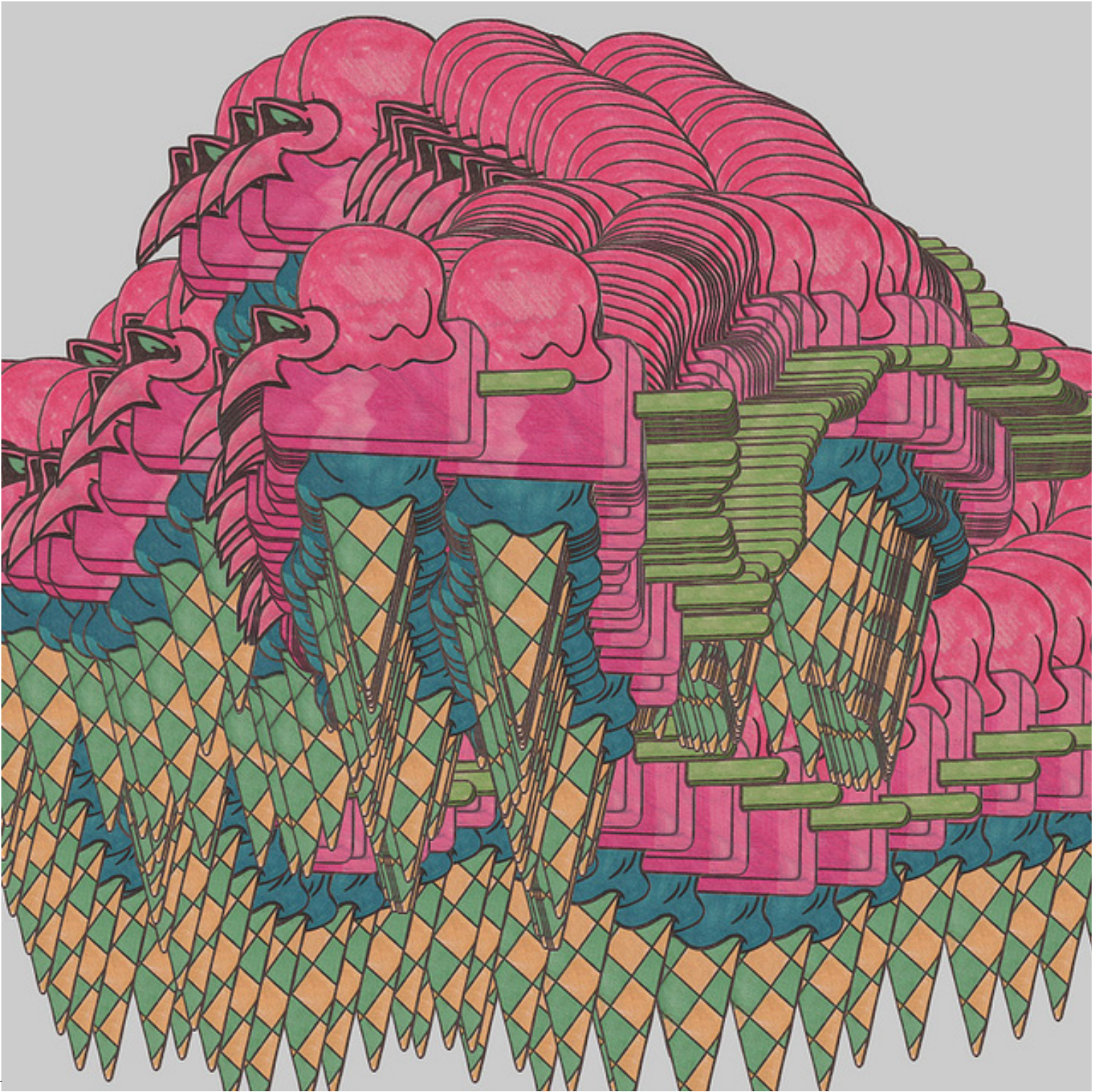
We hope you enjoy this issue and look forward to any submission you might have.

Have a great time of year wherever you are and here's to Miles...Thanks for reading!

*Laurel & Marjan*







loquillo

snebtor, 2011 | Flickr cc

Letter from the editors. 10

Portfolio | Josh Taron. 14

Article | Jessica Wallace. 16

Portfolio | Masumi Yayima. 26

Interview | Christoph Sensen. 28

GRAND | La Faim. 44

Poetry | Euan Lawrie. 62

In the lab:

Hans-Joerg Schulz. 78 | Fatfonts 92

CMD Speaker series:

Kyle Buza. 98 | Janet Blatter. 104

Online magazines. 106



A dark, minimalist architectural scene with a white structure on the left. The structure consists of a rectangular block with a flat top and a horizontal shelf extending to the right. The background is a solid dark color, creating a high-contrast, modern aesthetic.

# Portfolio

# Josh Taron

# Subtractive suburban housing

Environmental Design (EVDS) assistant professor, Joshua Taron, was awarded both the Alberta regional and the People's Choice award in Migrating Landscapes; a national architecture competition.

The competition invites young Canadian architects and designers to reflect on their migration experiences and cultural memories and to design dwellings onto a new landscape. Migrating Landscapes examines how Canadians express their diverse cultural memories and the settling, and unsettling, dynamic of migration in contemporary settlements and/or dwellings.

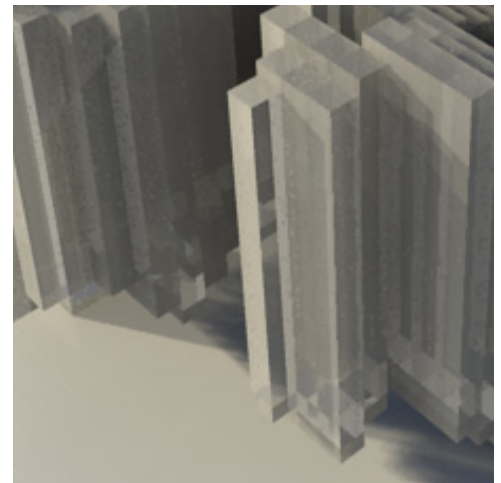
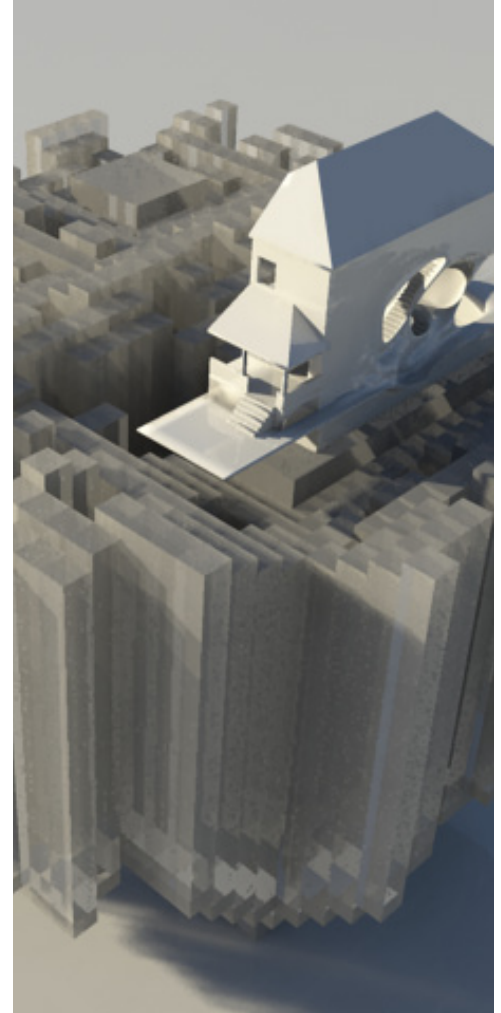
Taron, the principal of Synthetiques, an internationally awarded research, design and build outfit, submitted a design that examined subtractive design techniques in typical suburban housing as a way of making them more culturally specific and sustainable.

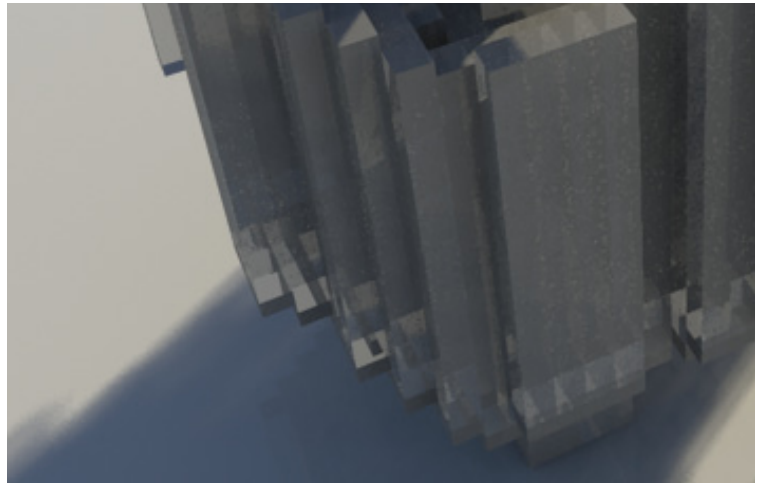
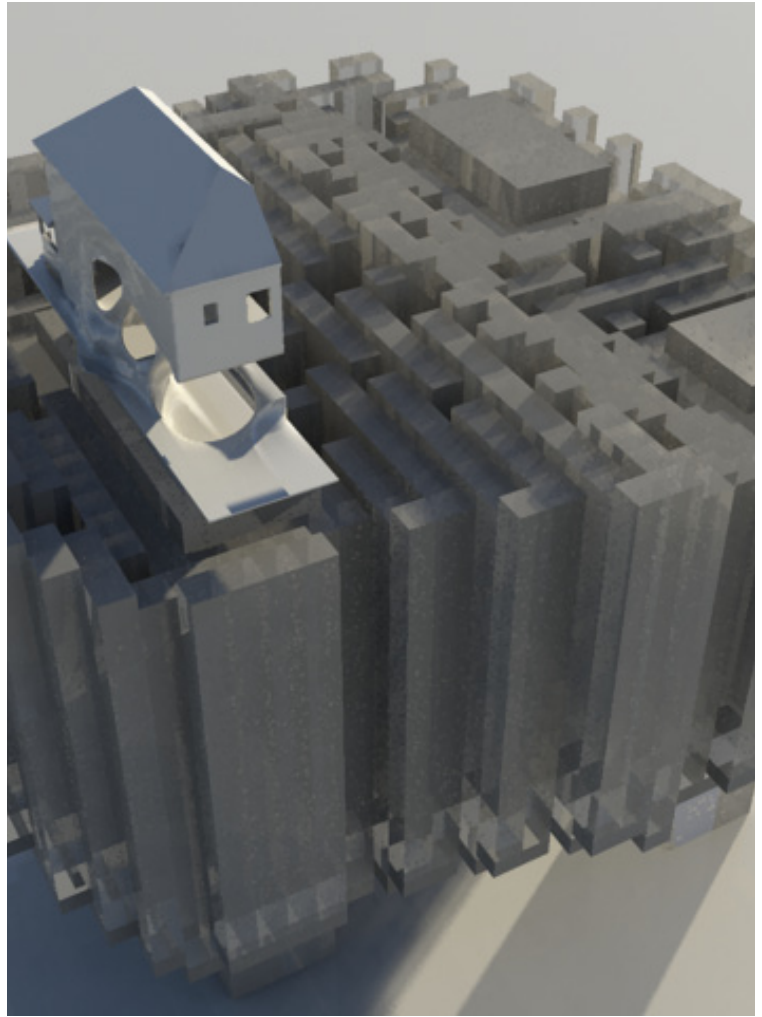
Taron co-directs the Laboratory for Integrative Design (LID) a research outfit through the environmental design faculty that explores integrative trajectories and areas of overlap that have emerged through computation between design, its allied disciplines of engineering and construction, and other fields, such as computer science, material science, mathematics and biology.

Migrating Landscapes promotes and exposes the up-and-coming generation of Canadian architects and designers to the Canadian public before showcasing them on the international stage. The competition is the main process in creating Canada's official entry to the 2012 Venice Biennale in Architecture held every two years in Venice, Italy which showcases the academic side of architecture.

Taron's work is part of a Migrating Landscapes exhibition that's travelling across the country.

*Reprinted with permission from utoday | <http://www.ucalgary.ca/news/utoday>*



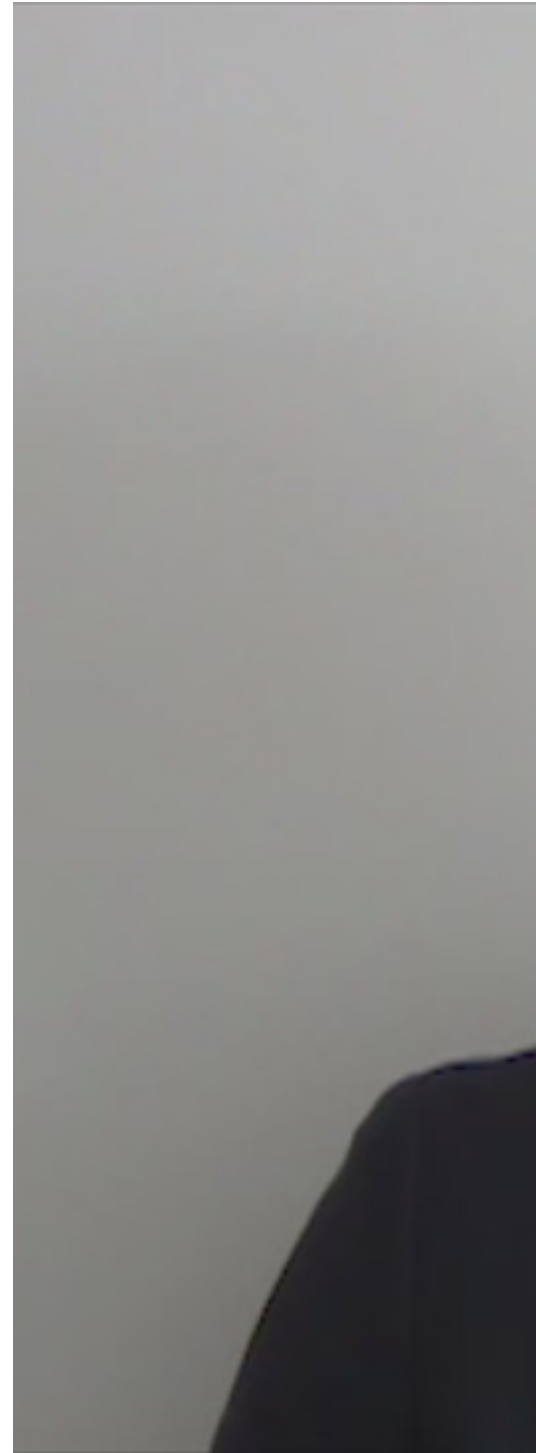


# Josh Taron | Migrating Landscapes

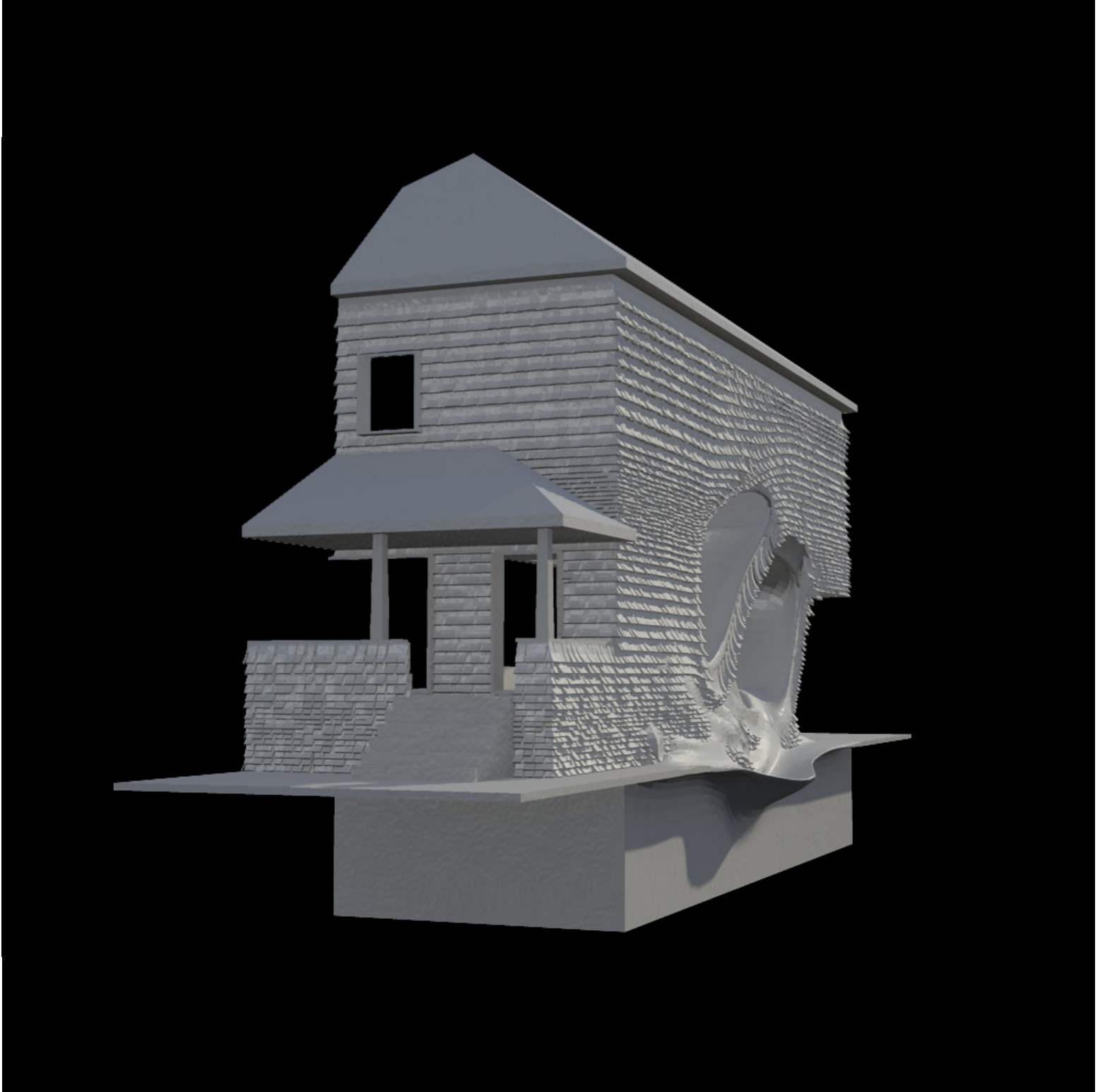
My settling/unsettling story begins with a knock on my door in the middle of the afternoon by a police officer shortly after moving to Calgary from Los Angeles in 2008. It came to my attention that a group of thugs had broken into the apartment below me by first breaking into the apartment next to it and then blowing a hole through the party wall. That architecture made that act possible, that architecture itself is a body that participates in the dynamic landscapes that are our cities became of critical importance in this story. The overall point: That migration actually deals with the transition from being individual to being part of a common population – a community – and that ideas of individuality and privacy are actually challenged when a transition is made to larger populations.

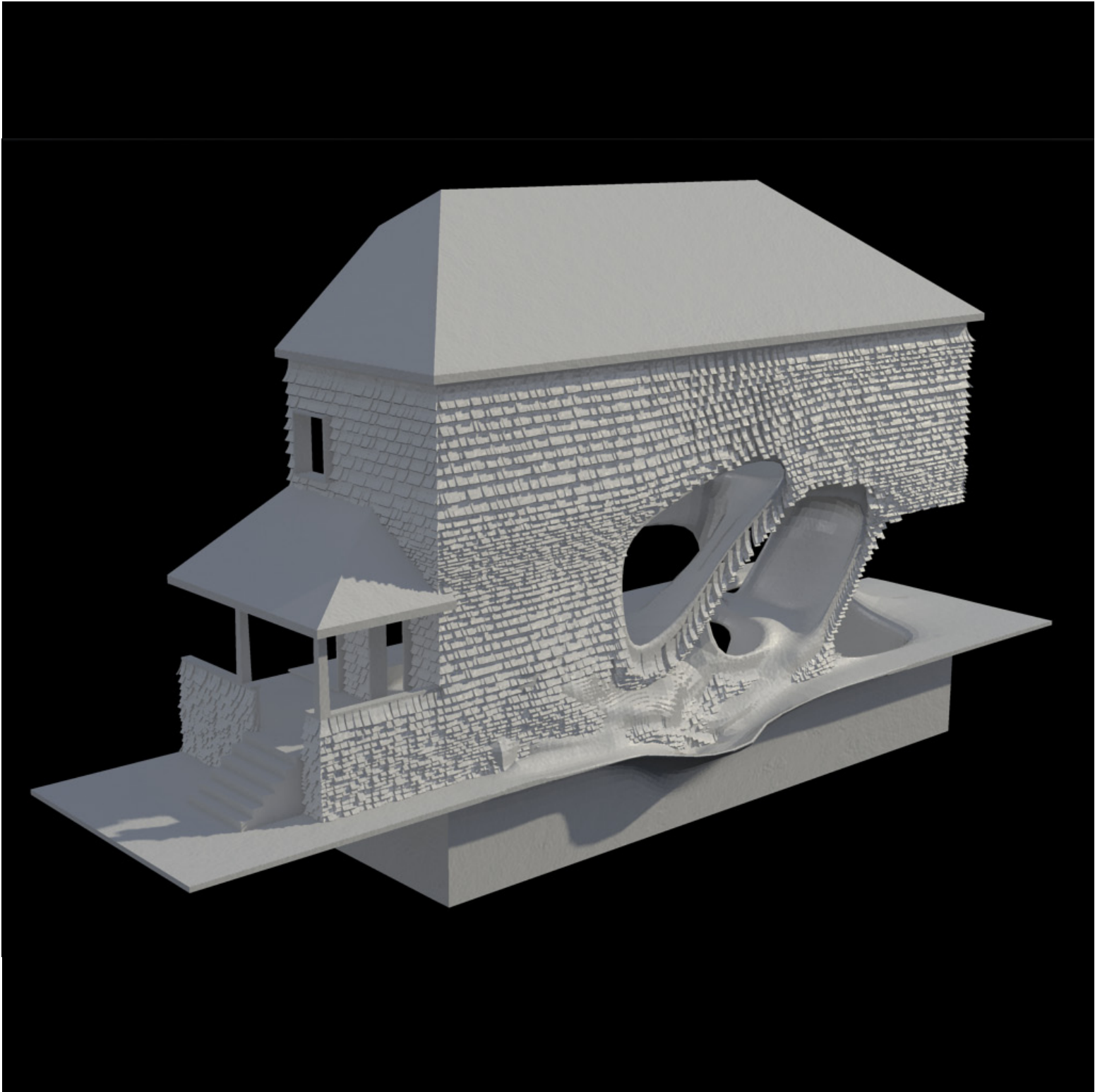
This not only applies to people, but the built environment. Perhaps there is no more obvious corollary between individuals and the built environment than the single family home. Looking at population growth and its relationship to suburban sprawl where the aggregation of individual built forms for individuals becomes a thing in and of itself while intensifying under their own pressure. Questions of autonomy and individuality become directly challenged when behaviours of the community begin to erode or subtract from the individuals that constitute the social field. The model produced for Migrating Landscapes explores this idea of subtraction through the individual body of the single family home as privacy and boundaries are eroded. By puncturing and opening up through partitions, a series of effects begin to resonate. This is most evident through other intense populations, in this case the shingles that form the surface of the house. Part-to-part changes within that field form a legible connection to the subtractions themselves while new spaces form between interior and exterior, between public and private, between familiar and unfamiliar forms.

The entry is about identifying with the anonymity of these processes as they unfold – an inherently unsettling sensation brought about through the settling and resettling of constantly migrating populations that constitute the vast dynamic and diverse landscape that is Canada.

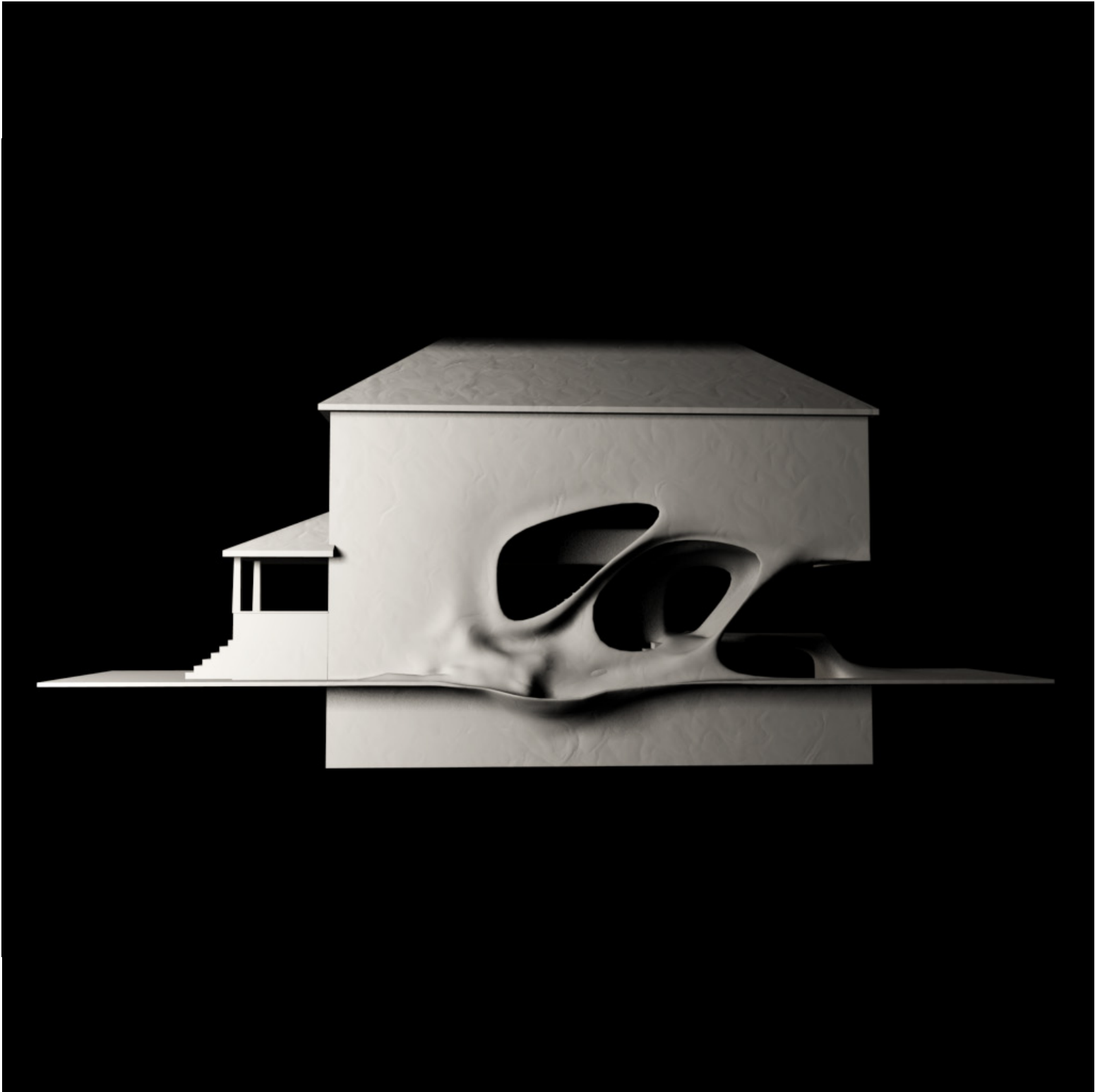


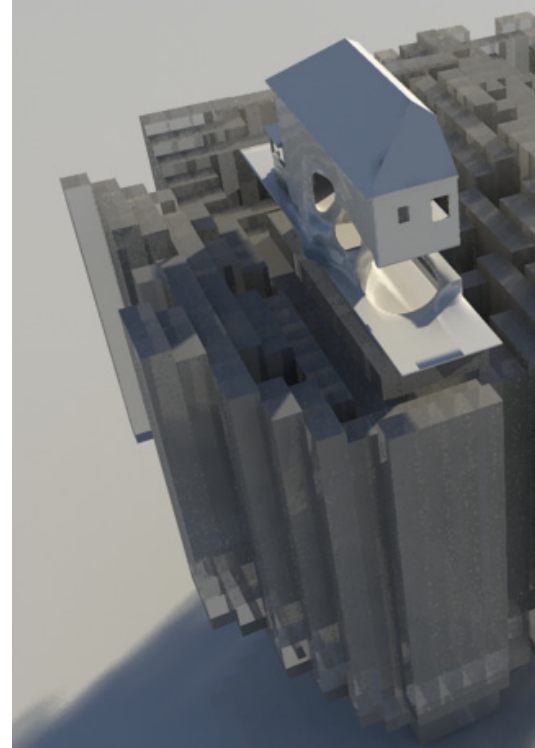


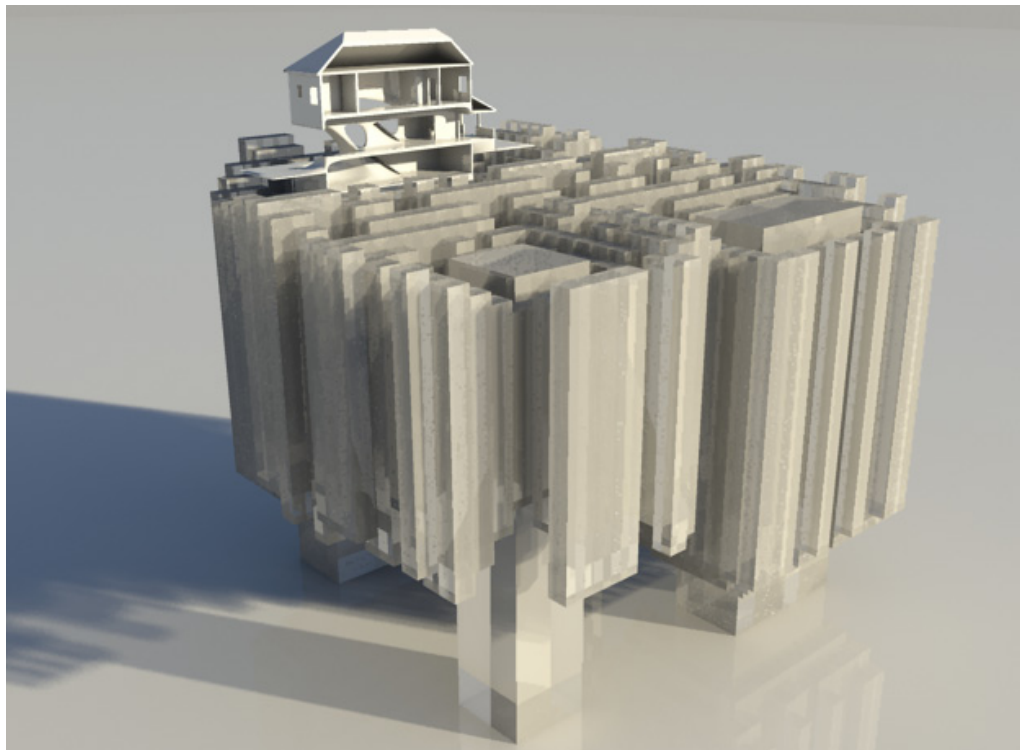
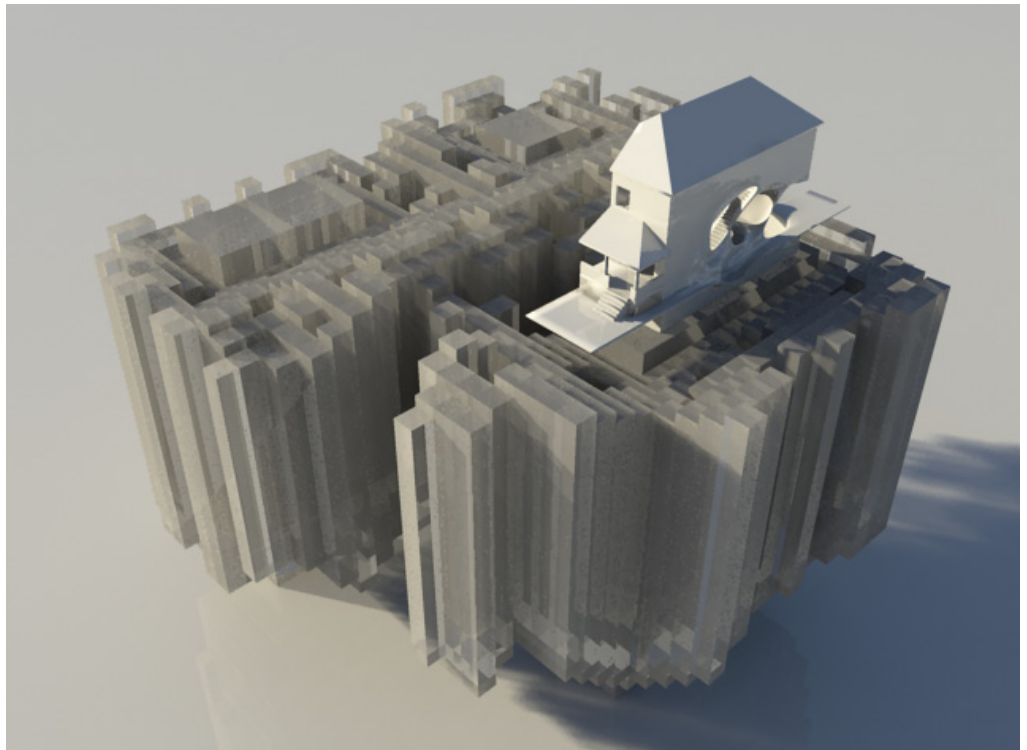
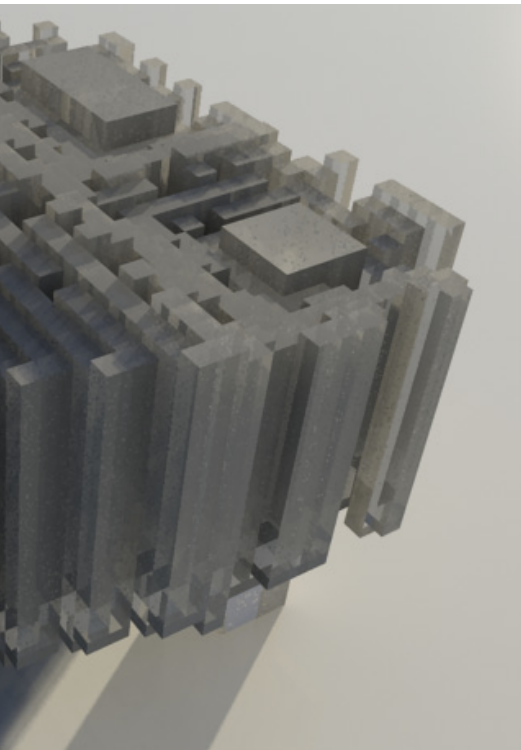


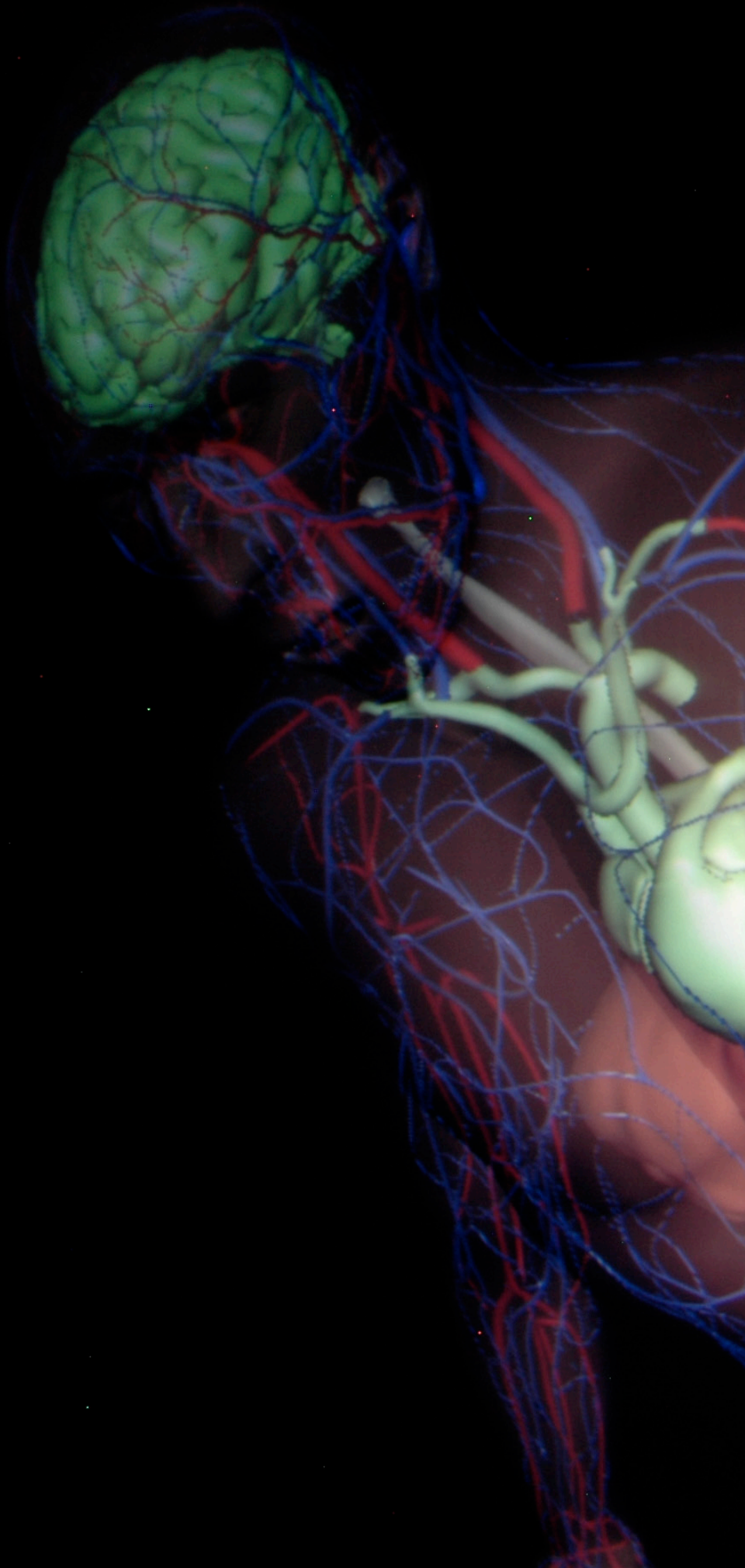














# Portfolio Masumi Yayima

# Interview with Christoph Sensen

I was born in Oberhausen, Germany. At age ten, I decided that I wanted to become a Biologist. Due to my father being an architect, I got a lot of exposure to the planning of large buildings when I was young. I studied Biology, but during the 80's, when I did, the personal computers became available, so ultimately, I "transformed" into a Bioinformatician. That gets me to study how genomes work, but I really like to put these results into context, and that's how we started the CAVEman project around the year 2002.

A few years later, when we had a nice virtual model of the human body in the CAVE, photographer Masumi Yajima and Marjan Eggermont visited my lab and I challenged Masumi to take images, that could show the 3D experience in a two-dimensional photograph. I had in mind something similar to the Life Magazine photo of Pablo Picasso painting with a flashlight. After a few weeks, Masumi came back and started taking pictures, which turned out better than I ever expected!

Here is how it's done: First project a 3D image in the so-called mono mode onto the CAVE canvas. Then put a person in front of that for 7 seconds (with the shutter open, of course). Shoot a muted flash into the person's face and have her/him walk out of the picture. Continue to expose for another 25 seconds or so. What happens is that the background image sort of "migrates" in front of the image of the person to create the three-dimensional effect. This is the best way to show how virtual reality imaging works, without using Photoshop. I haven't heard from Masumi in a while, but wish she would visit us again sometime!

## What are you working on right now?

Finishing our next book, called "Genome Annotation".

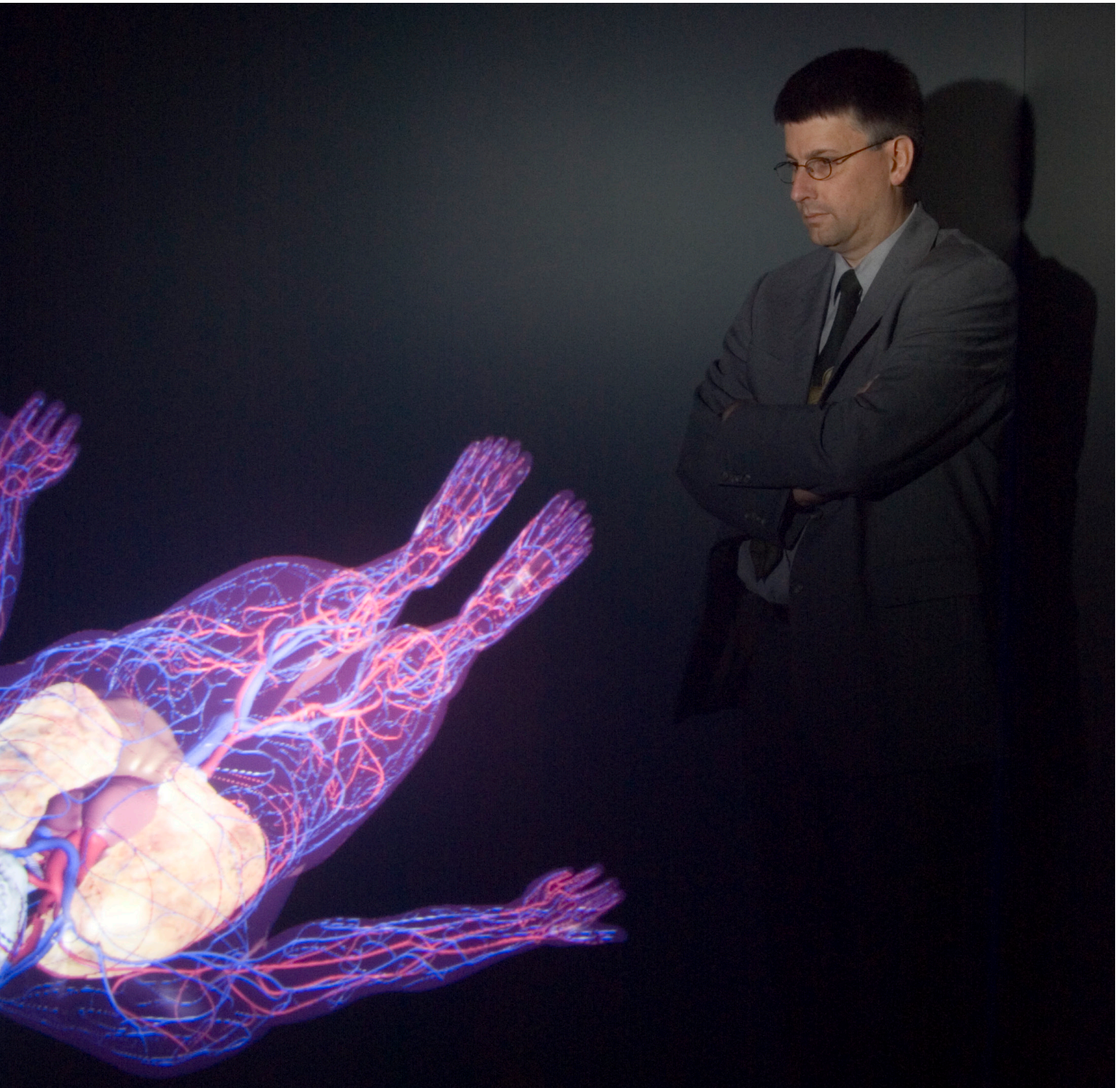
## Which work/exhibition/image have you seen recently that really excited you?

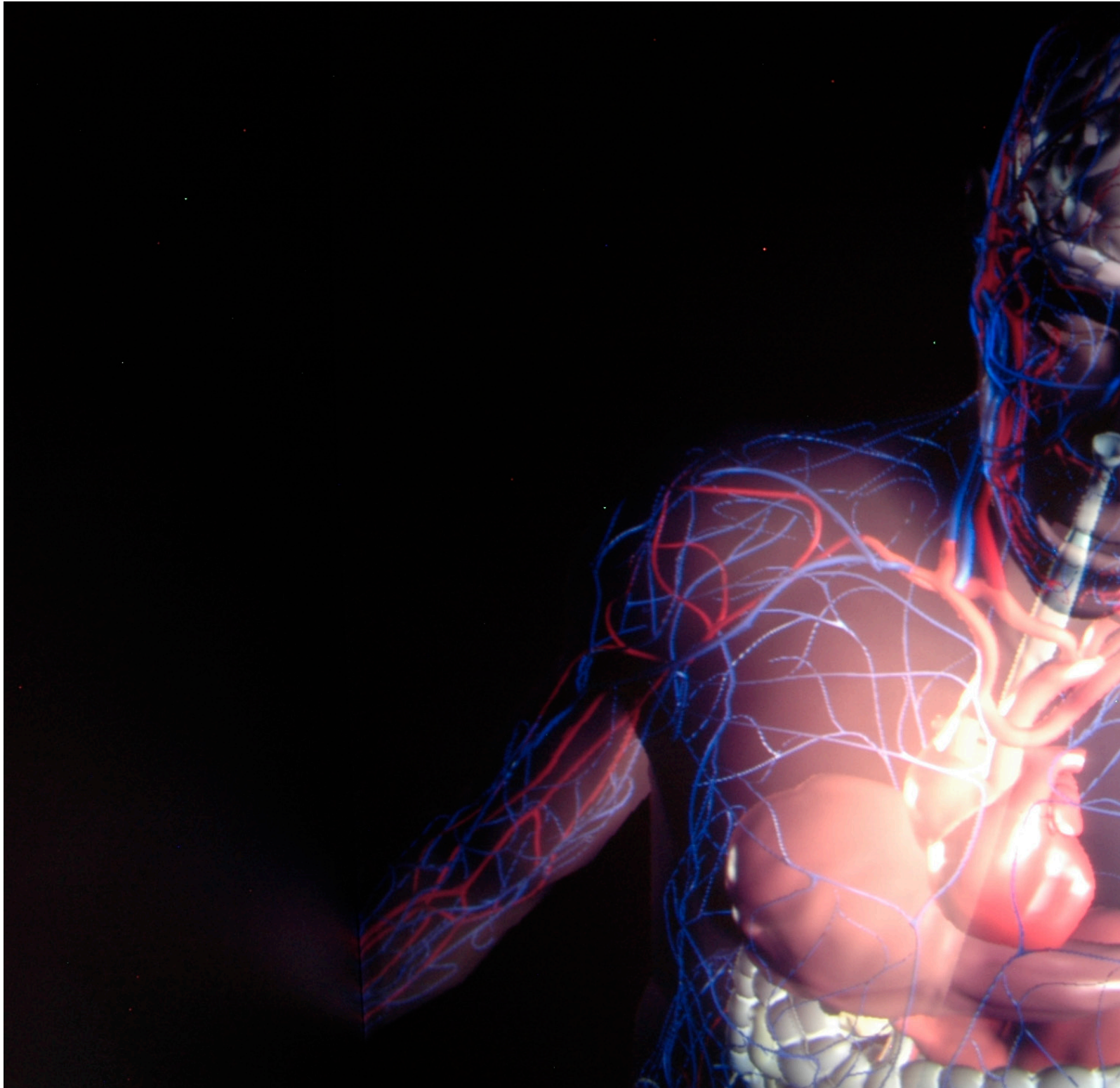
Right before Christmas, my wife and I visited Burg Altena in Altena, Germany. My brother Stephan is the museum's Director and he gave us a private tour. The castle features the world's first youth hostel and regional exhibits.

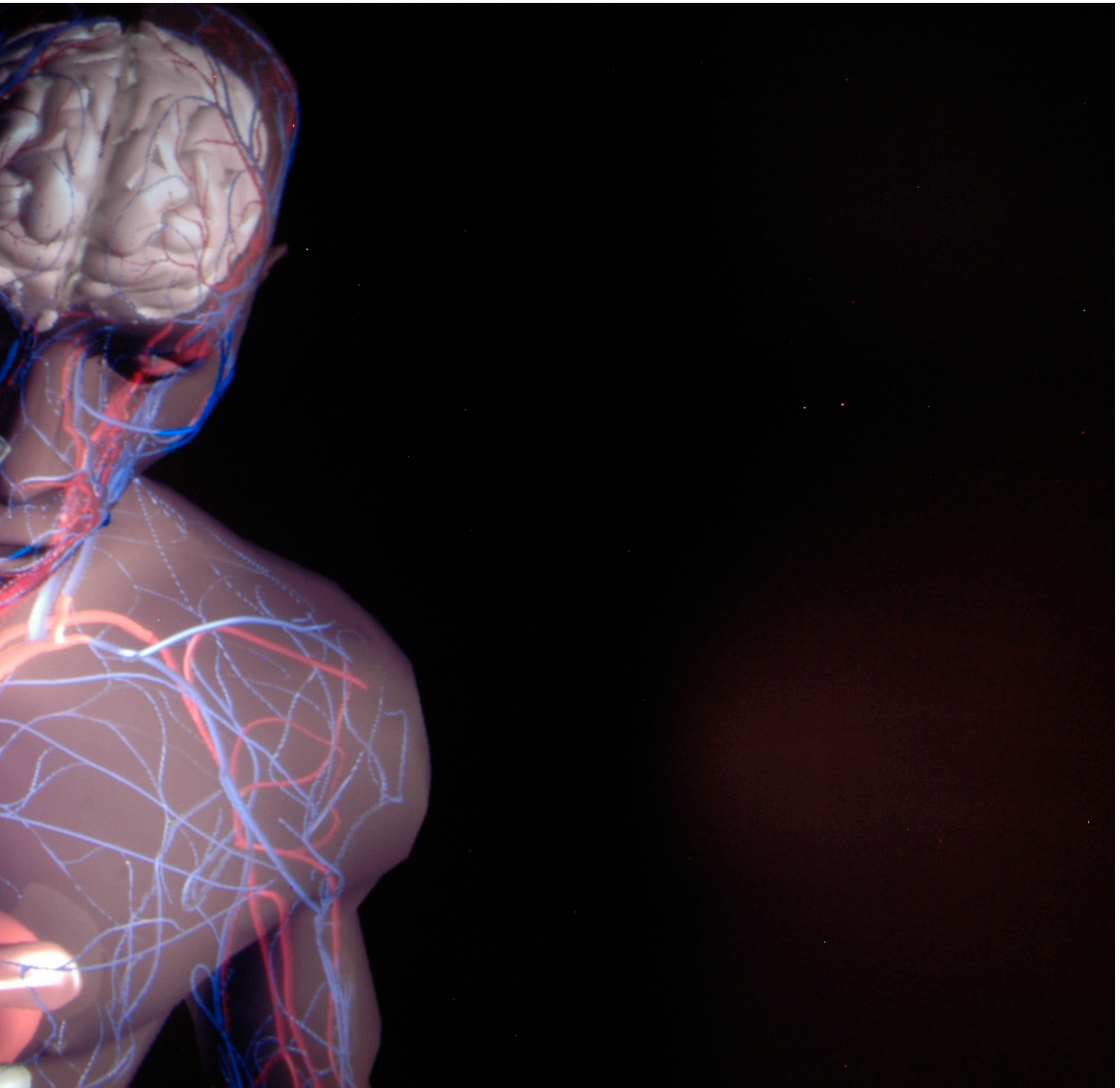


Christoph Sensen in the CAVE

Photo: Masumi Yajima, 2007.







**What is the last book you enjoyed?**

“The Nikon D700” by Thom Hogan.

**Who do you admire? Why...**

Dr. Arthur Carty, former President of the National Research Council of Canada, for his dedication to making science work in a challenging environment.

**What’s your favorite motto or quote?**

“Die Curry-Wurst ist die Lieblingsspeise der Deutschen am Arbeitsplatz. Das teilt ein Hersteller der Tiefkühlkost mit. Abgeschlagen auf Platz zwei und drei: Schlemmerfilet und Lasagne.”

“Dat maach ja sein, datte Cörriwurst dat liebste Mittachessen vonne aabeitende Bevölkerung is. Aber wat für ne Cörriwurst? Schaaf oder mittel? Und mit wat nehmwer de Cörriwurst? Bloß mitten Brötken oder mit Pommes? Und die Pommes - mit wat? Mit Majo oder mit ohne? Oder velleicht rotweiß? Nää, wenn uns hier einer wat vonne Cörriwurst erzählt, dann muß dat schon en bißken genauer sein.”

Rainer Bonhorst (1993) Dr. Antonia Cervinski-Querenburg: Aus meine Tagebücher 1993.

This is (unfortunately) untranslatable into any other language. And you have to be from the Ruhr region in Germany to even fathom of what these sentences really mean to a scientist like me.

**Your favorite art work of all time?**

Any painting by Manfred Schatz.

**What is your idea of perfect happiness?**

Sleeping in my own bed and eating a home-cooked meal, which was done by my wife Maria. (I guess I travel too much...).

**If you could choose a different profession or career, who/what would you be?**

Taxidermist.

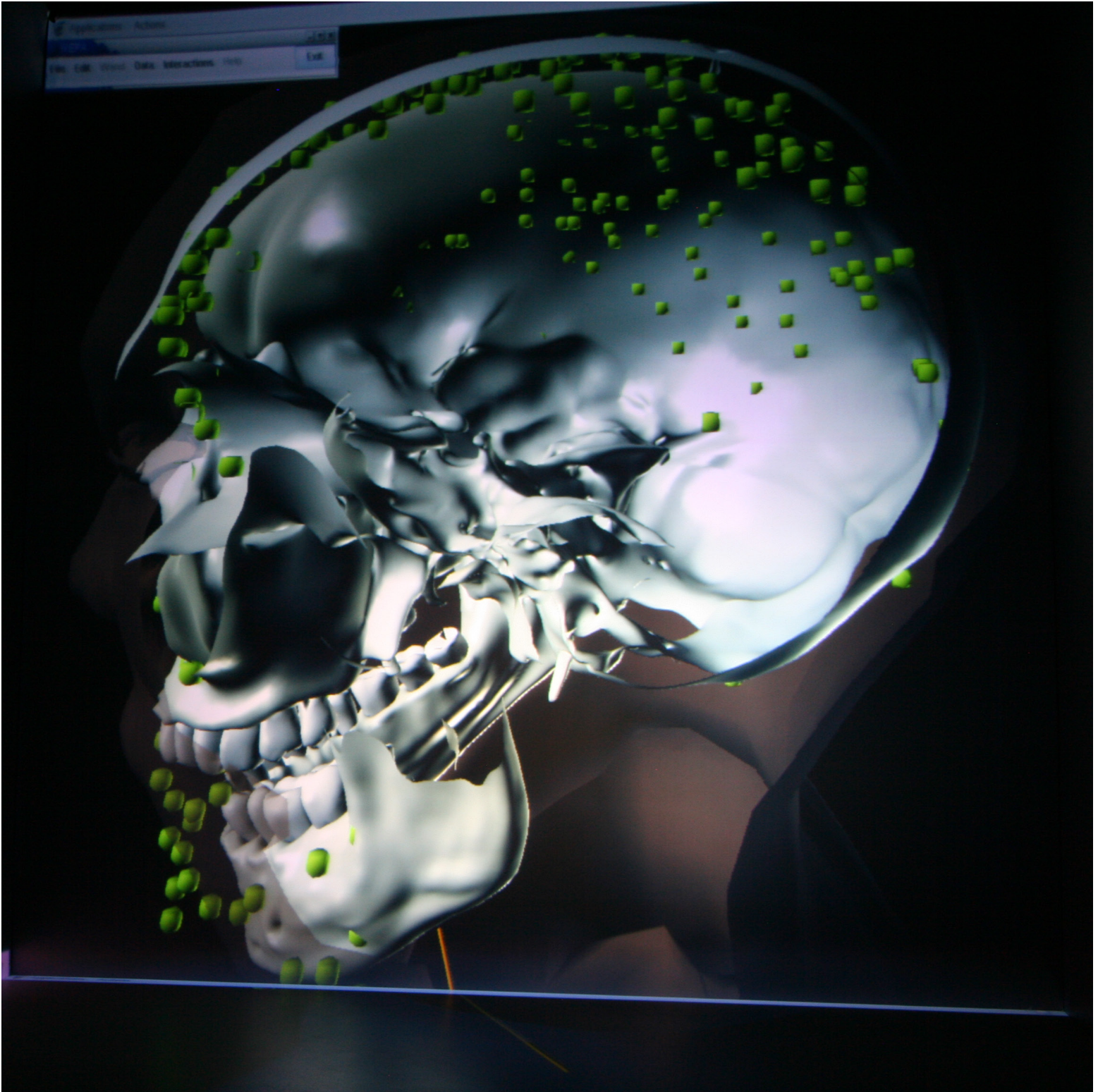
**What/who is your greatest fear?**

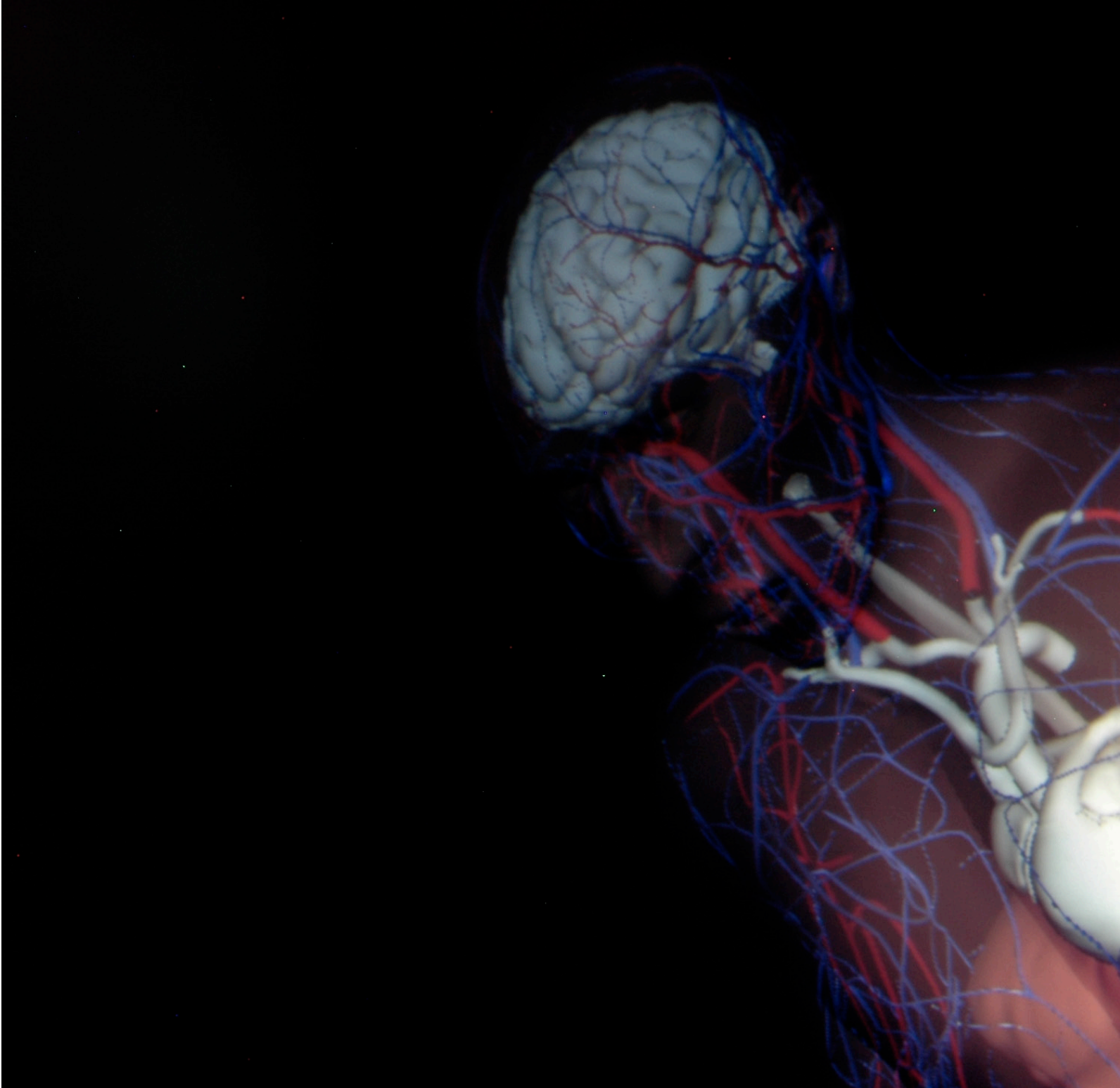
Spiders.

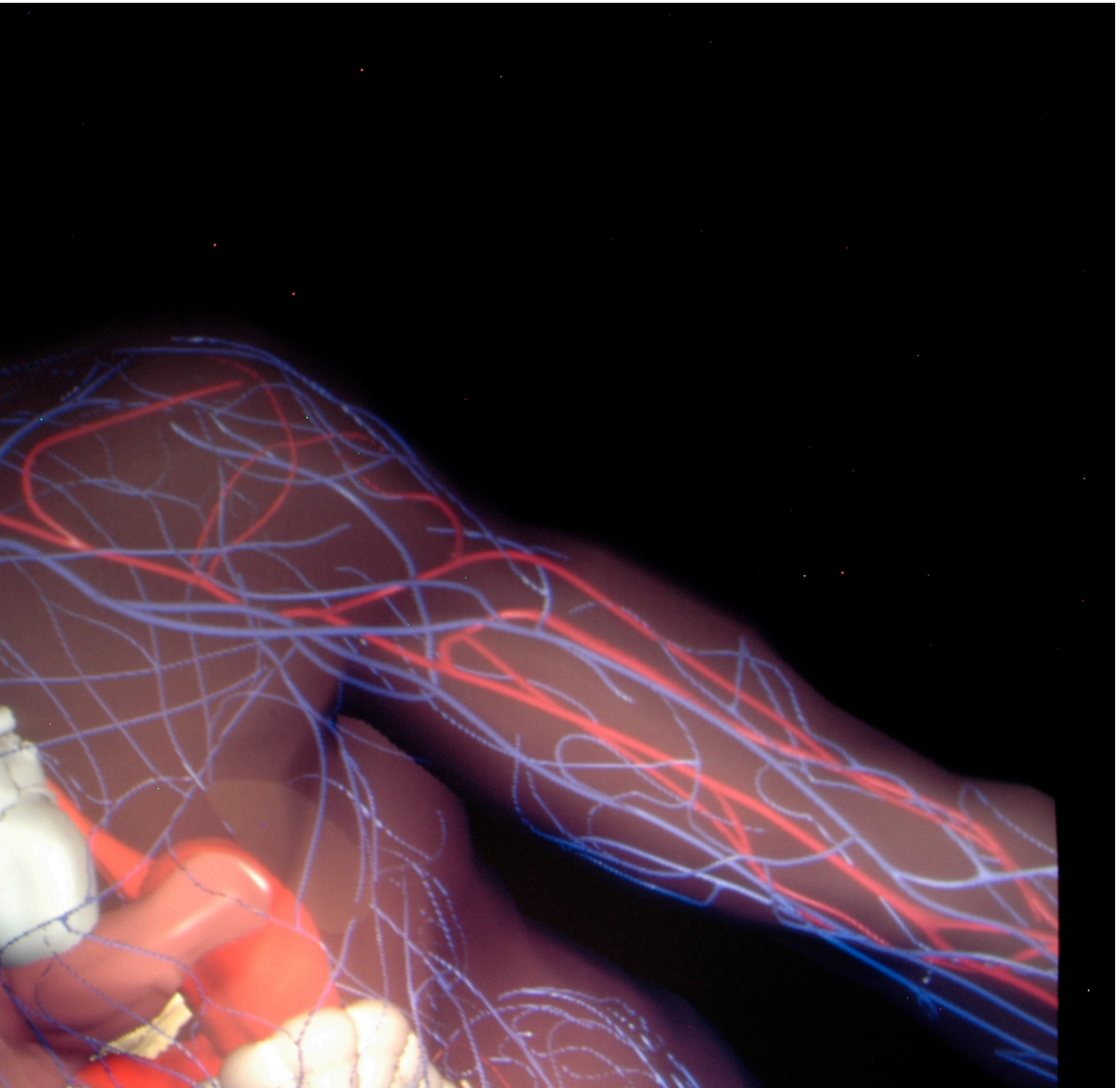
**(And finally, the most important question:) What are you wearing?**

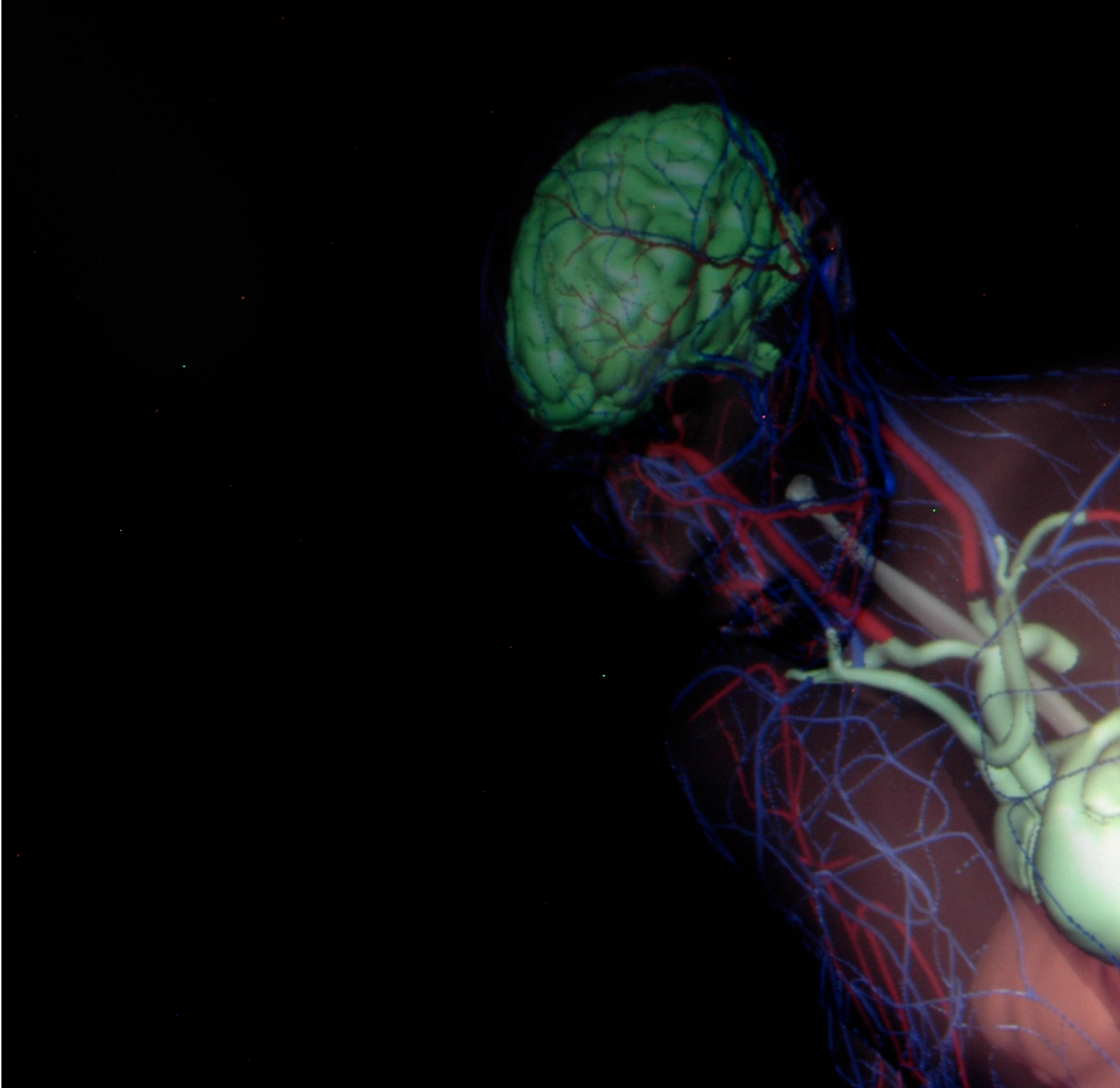
I come in two flavours: suit and tie (Herr Professor Doktor) and camouflage and rubber boots (for Nature Photography, and much preferred). Right now, it’s the much-preferred clothing 8-).

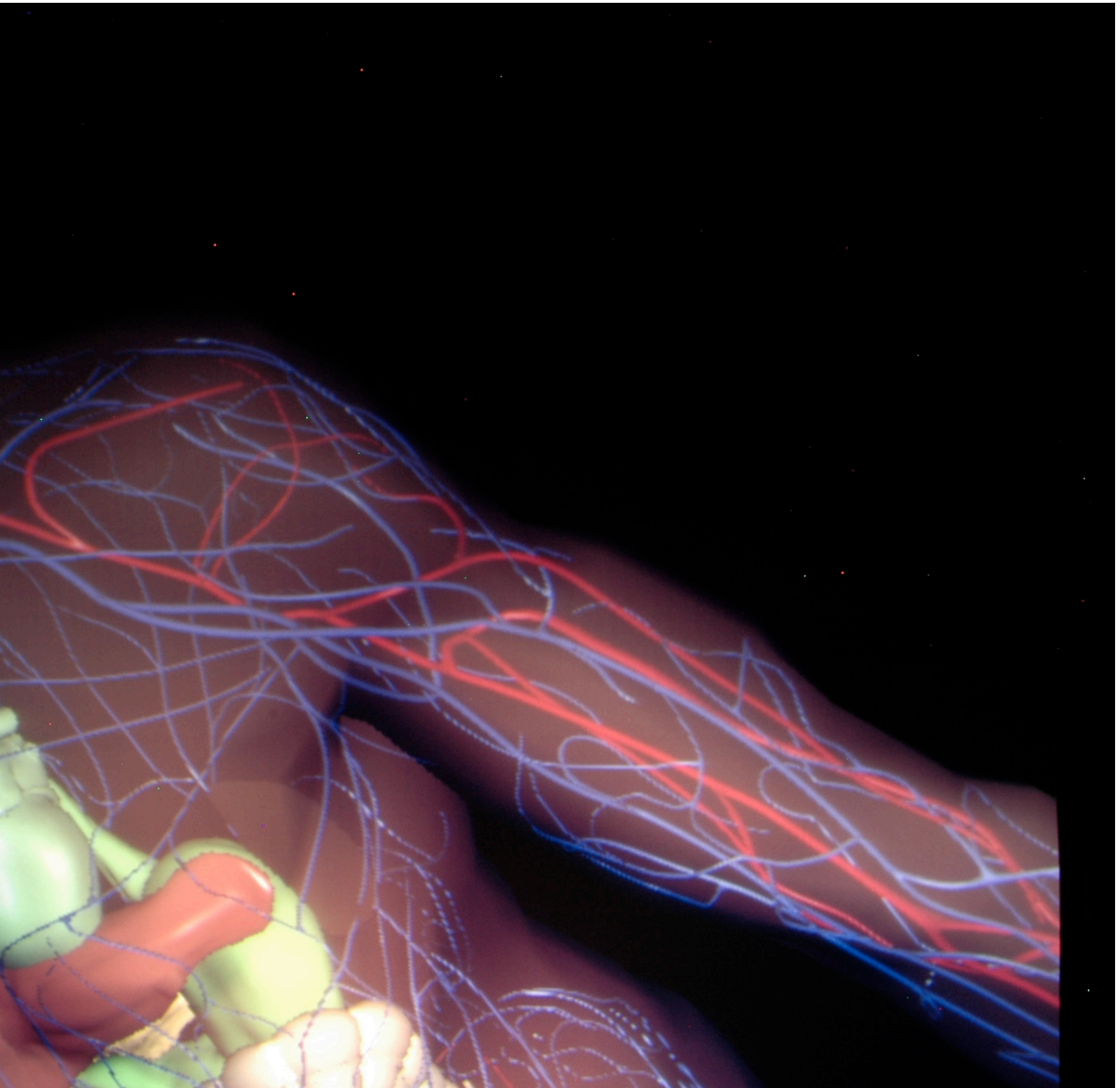


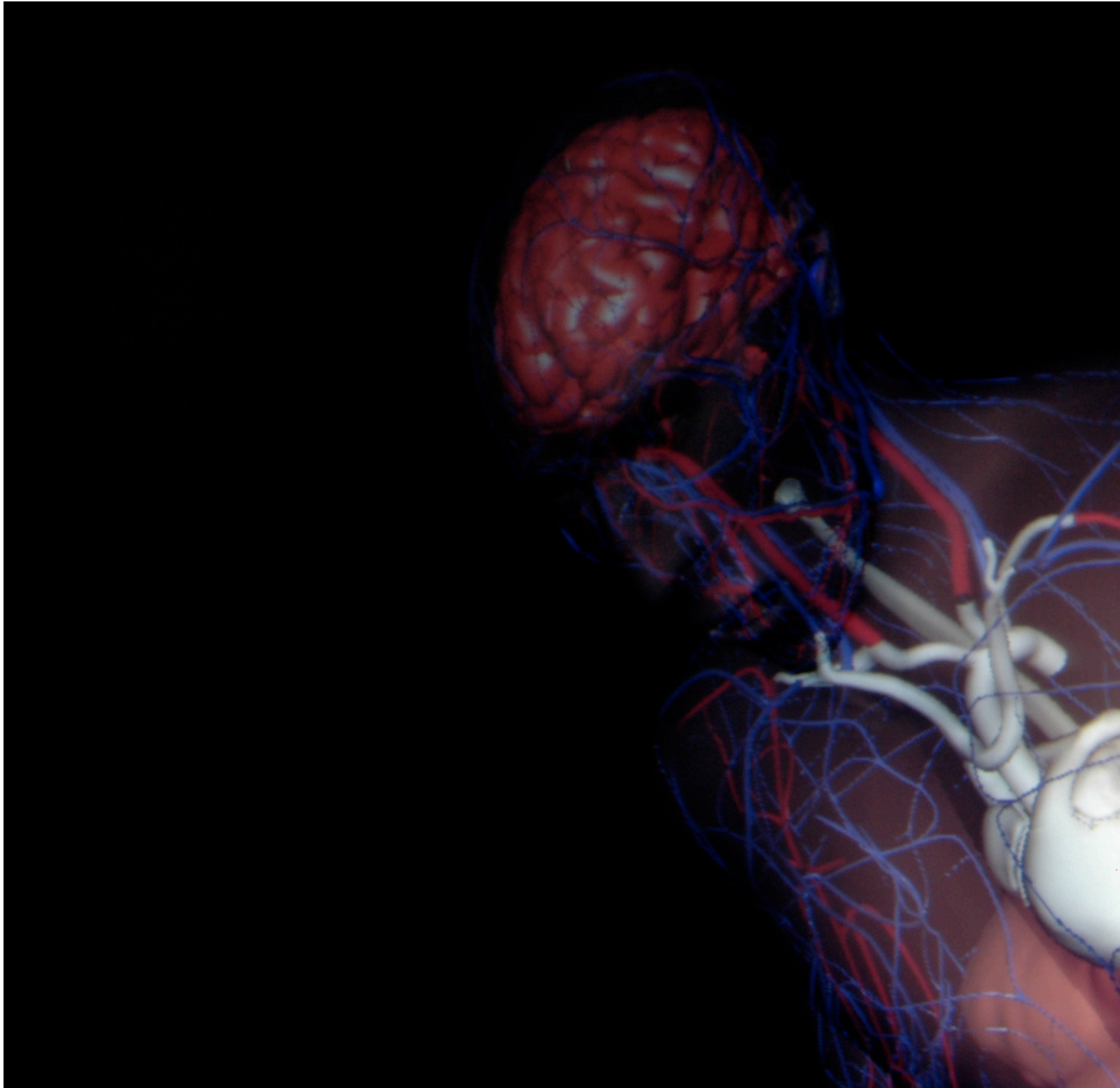


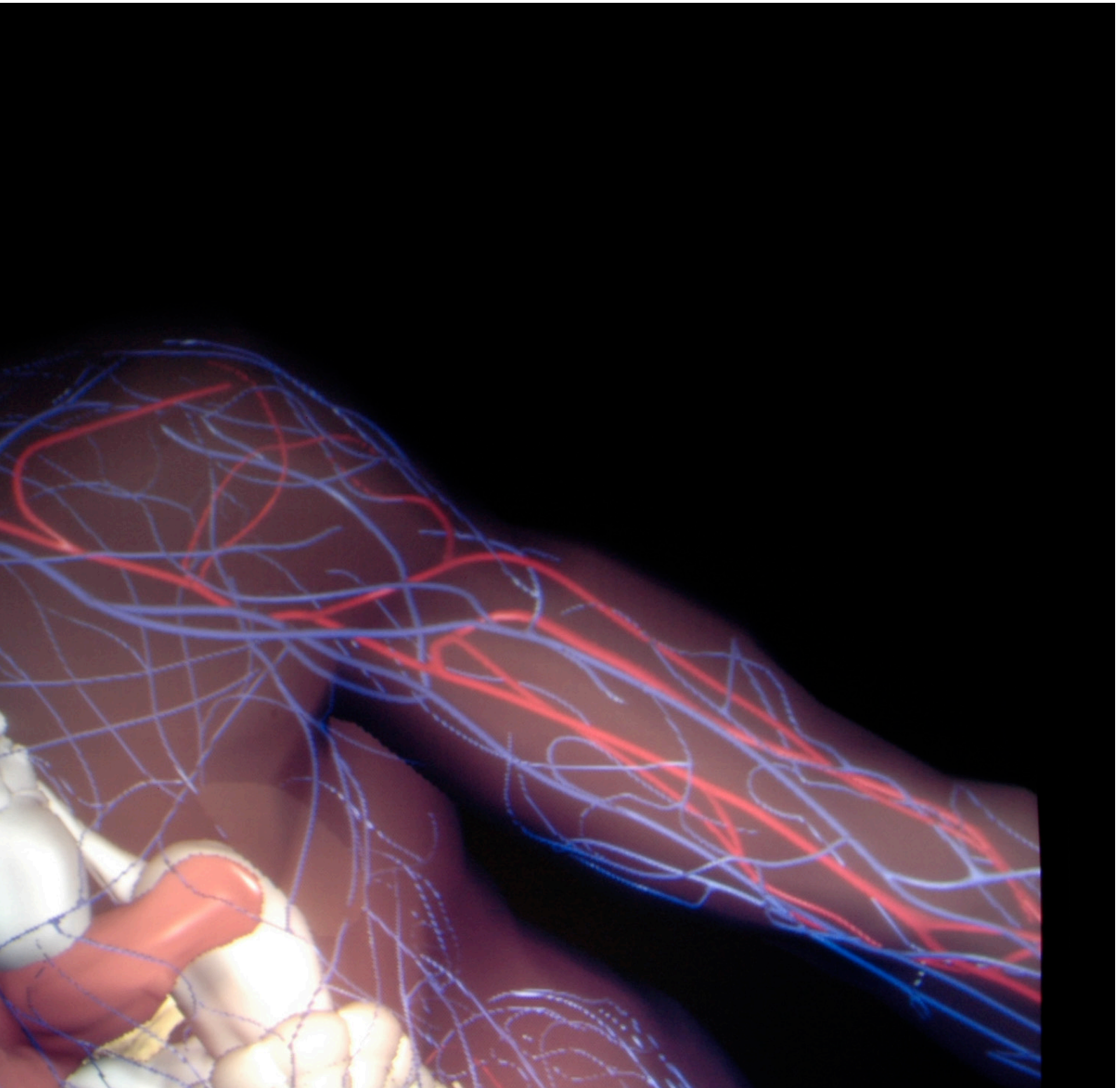


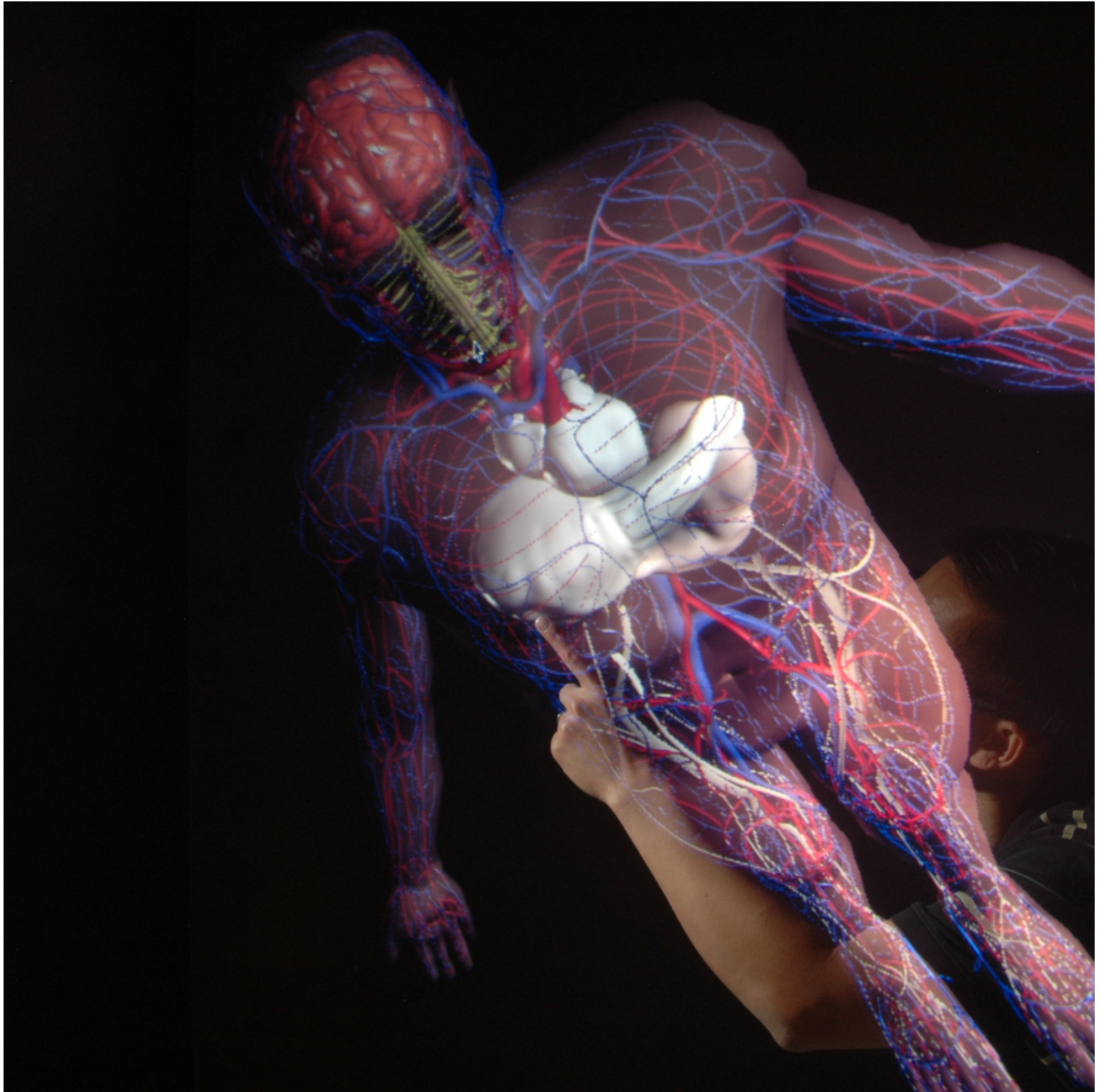


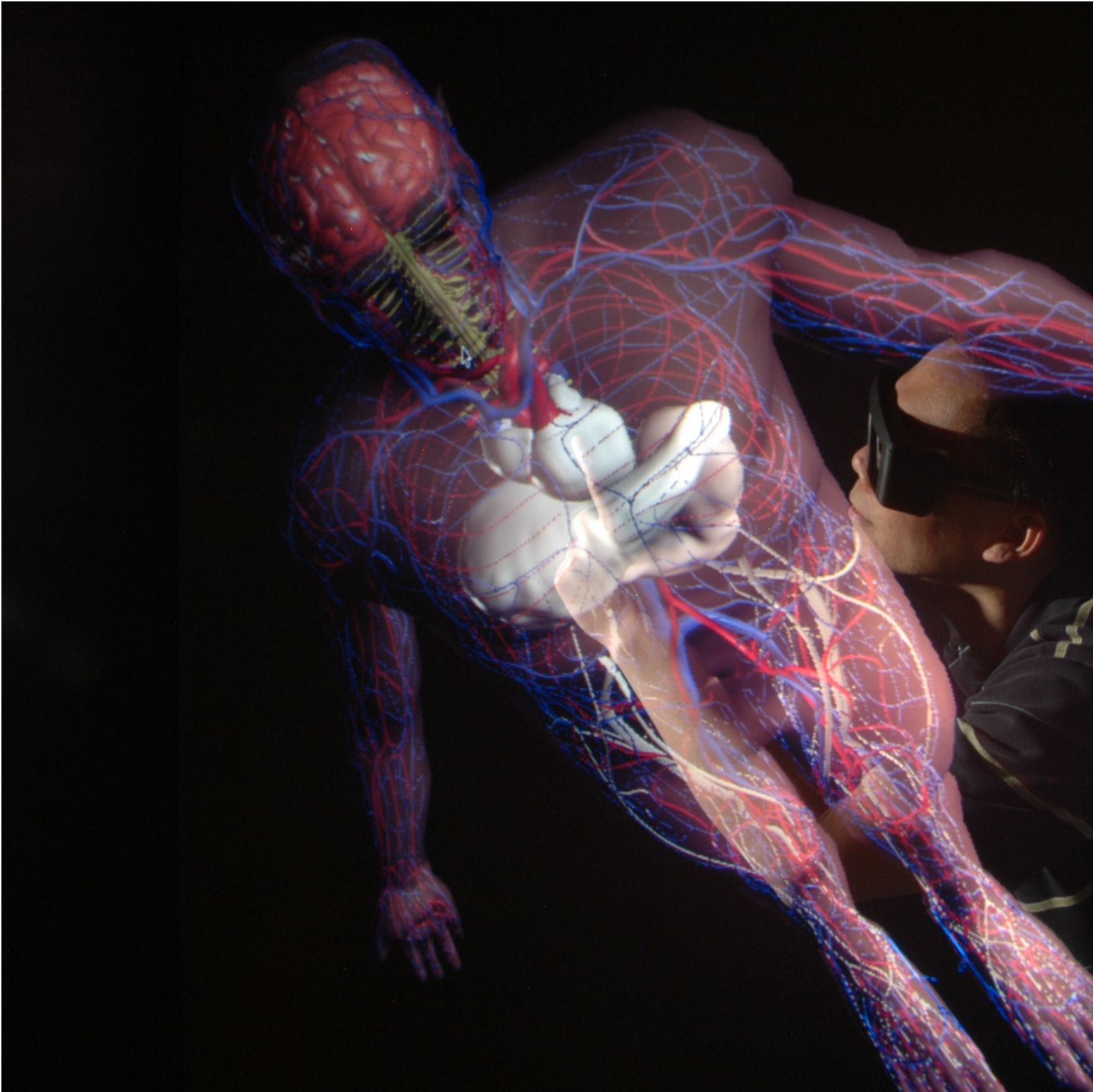


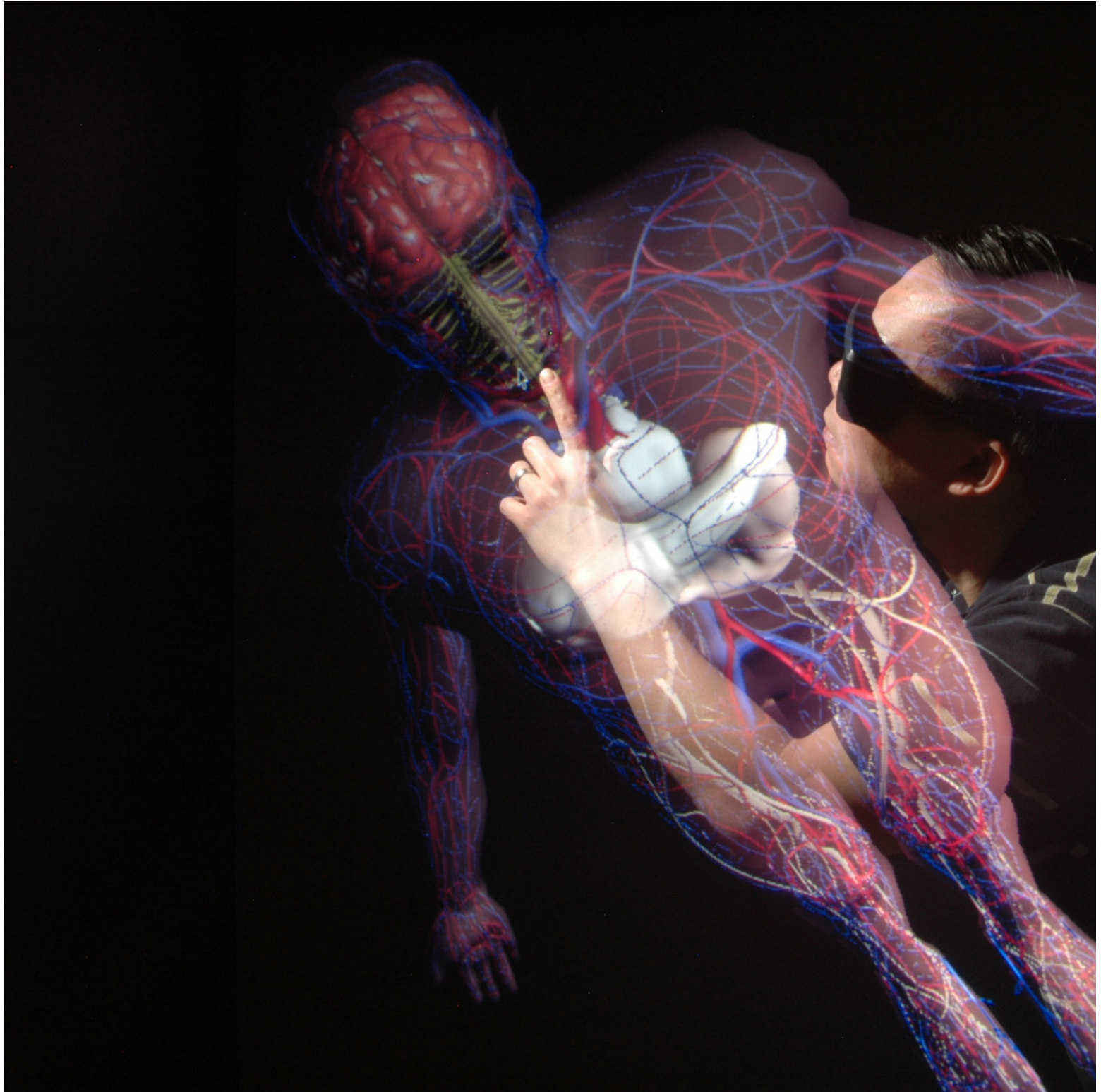


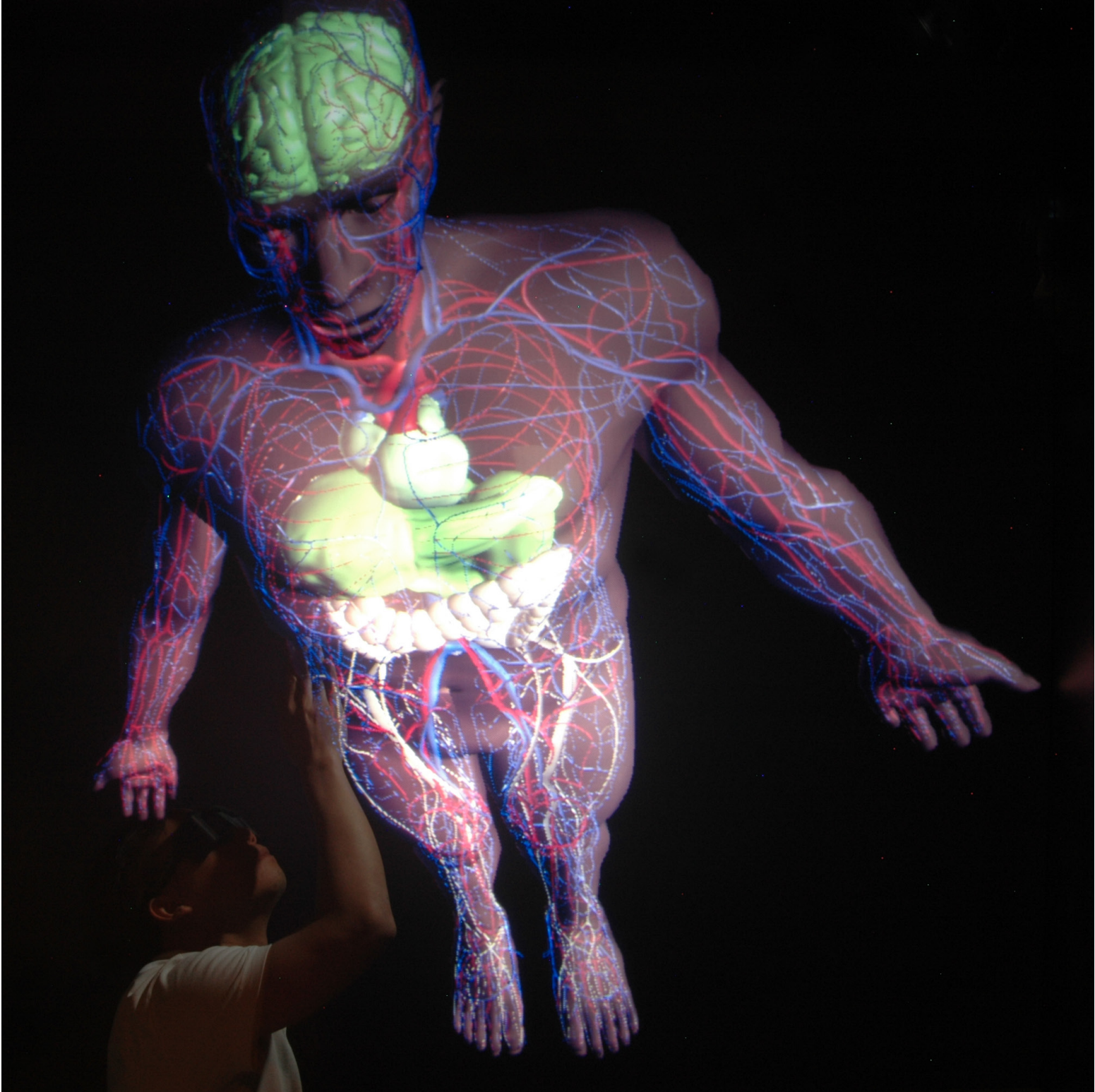


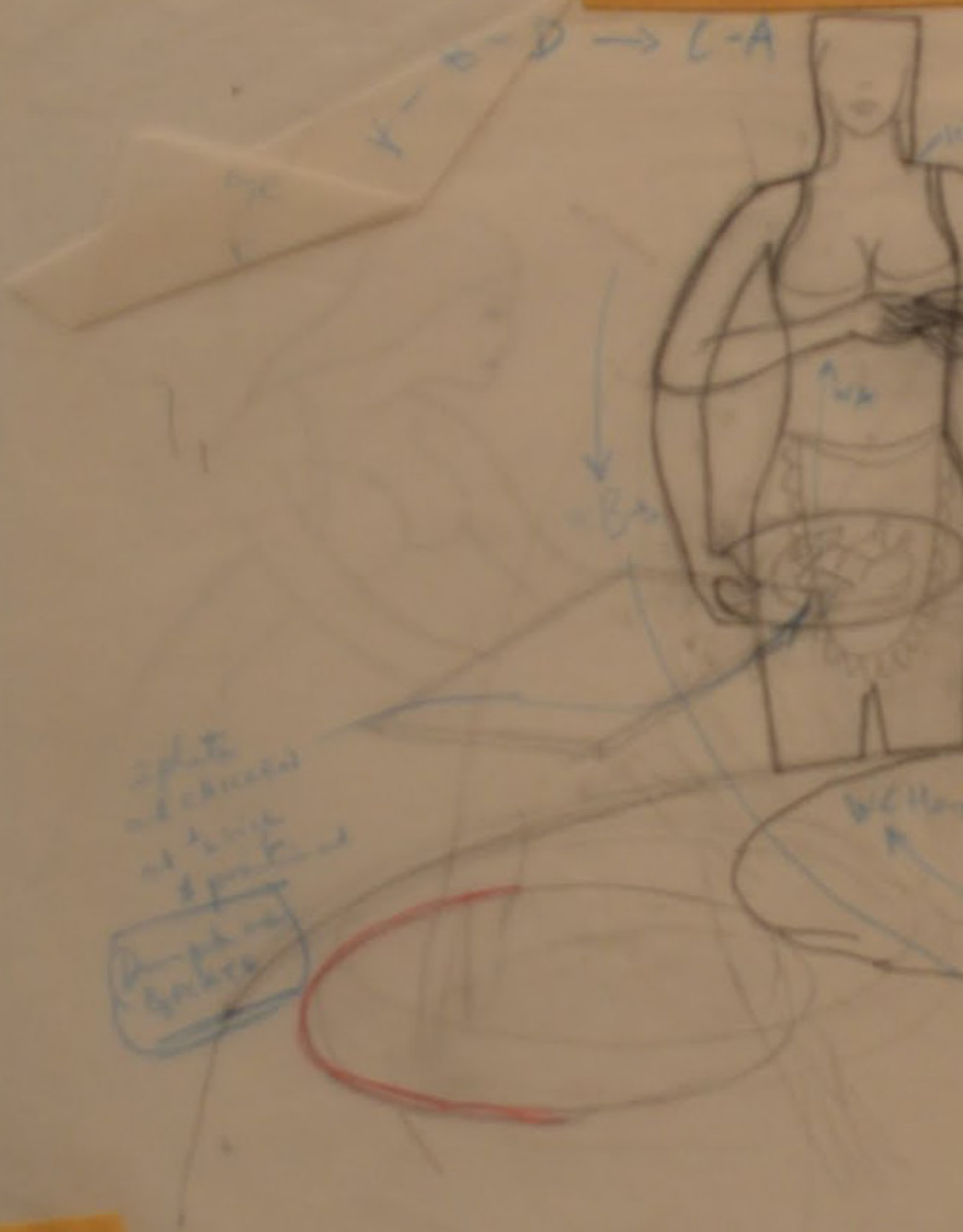













Preliminary sketch from one of the first computer animation films: 'Hunger' by Peter Foldes

A hand-drawn sketch on a piece of paper, possibly a page from a notebook or a drawing pad. The sketch depicts a person from the chest up, wearing a collared shirt. The person's face is elongated with large, dark eyes. To the left of the person's head, there are labels: 'WIRELESS' and 'LOWERING' with arrows pointing to a small circular object. Above the person's head, there is a list of labels: 'LO / FACE', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY', 'LIMBITY'. Below the person's hands, there is a large oval shape representing a plate. Inside the plate, there is a drawing of a fish. Below the plate, there are labels: '2 PLATE' and 'CHERRY'. The entire drawing is on a piece of paper that is taped to a surface with orange tape. The text 'GRAND conference: Screening of La Faim' is overlaid on the drawing in white, bold, sans-serif font.

# GRAND conference: Screening of La Faim

# The importance of new technologies

René Jodoin's pioneering use of computerization made him a visionary. As far back as the early 1970s, Pierre Moretti and Peter Foldès collaborated with Nestor Burtnyk and Merceli Wein, two experts at the National Research Council of Canada who were working on an experimental computer-assisted animation system. Two films dealing with metamorphosis were produced as a result of their group effort: *Metadata* (P. Foldès, 1970) and *Hunger* (P. Foldès, 1974).

Following that initial partnership, the NFB acquired the system Burtnyk and Wein had developed, thereby paving the way for the Computer Animation Centre that film producer **Robert Forget** would set up in the early 1980s. Daniel Langlois was part of the centre's team until 1985, and then went on to found Softimage (in 1986), where he developed 3D computer animation software. The NFB's interest in new technologies led to 3D films in Imax format with the SANDDE system, as well as to such avant-garde productions as Chris Landreth's *Ryan* (2004).

<http://www3.nfb.ca/animation/objanim/en/history/new-technologies.php>

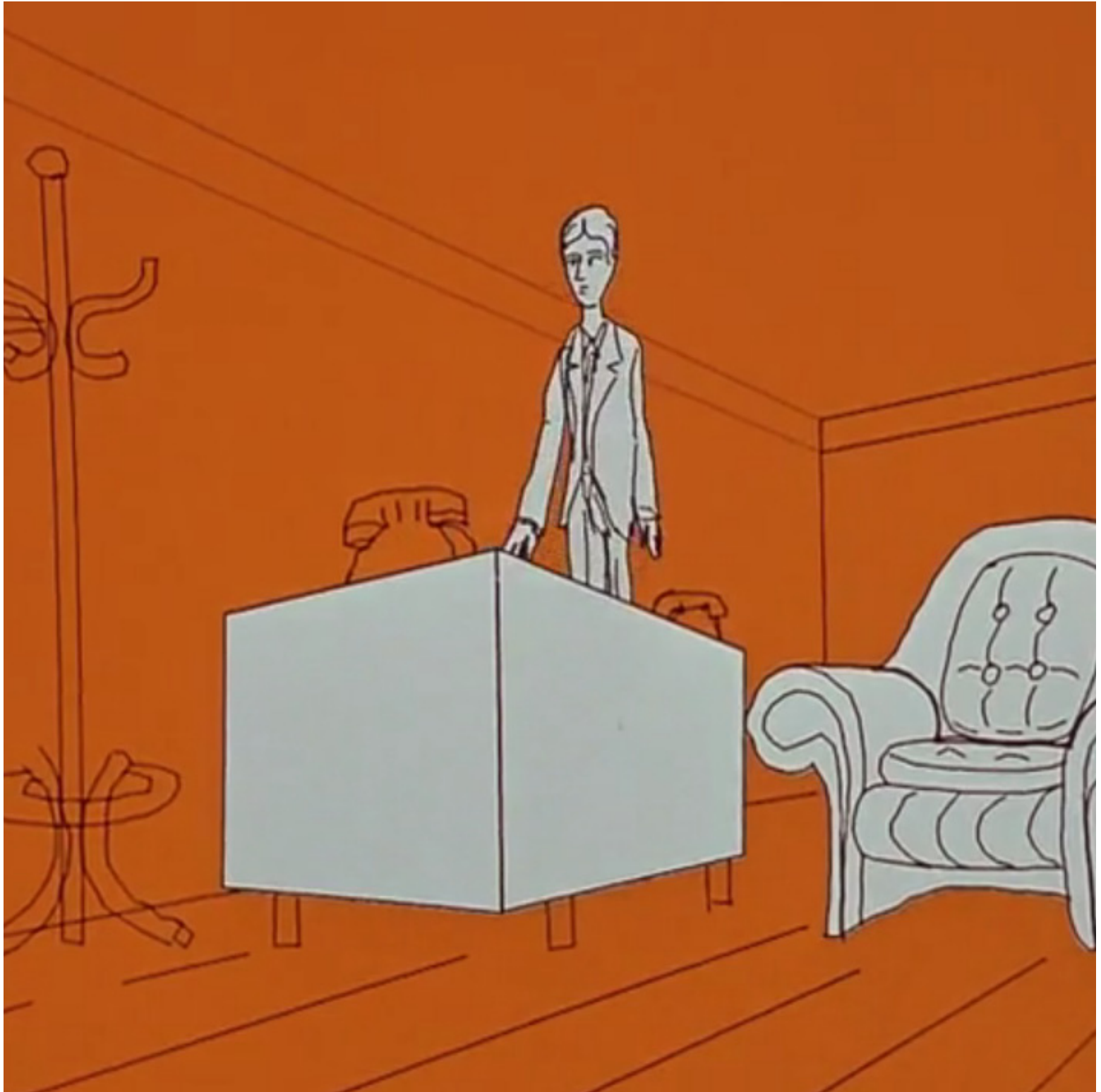
At this year's **GRAND 2012 conference** a special award ceremony was held honouring **Robert Forget**'s many contributions. In the following pages we have stills from one of the first computer animation films 'Hunger' by Peter Foldes. This film and many others were shown during the tribute to **Robert Forget**.

*Hunger* can be found on the NFB site: <http://www.nfb.ca/film/hunger>

**Hunger (1974 film):** *Hunger/La Faim* is a 1974 animated short film produced by the National Film Board of Canada. It was directed by Peter Foldes and is one of the first computer animation films. The story, told without words, is a morality tale about greed and gluttony in the (then) modern society.

Peter Foldes worked in collaboration with the National Research Council's Division of Radio and Electrical Engineering's Data Systems Group, who decided to develop a computer animation application in 1969. NRC scientist Nestor Burtnyk had heard an animator from Disney explain the traditional animation process, where a head animator draws the key cels and assistants draw the fill in pictures. The work of the artist's assistant seemed to Burtnyk to be the ideal demonstration vehicle for computer animation and within a year he programmed a "key frame animation" package to create animated sequences from key frames. The NFB in Montreal was contacted so that artists could experiment with computer animation. Foldes made a 1971 experimental film involving freehand drawings called *Metadata*. This was followed by *Hunger*, which took him and his NRC partners a year and a half to make. (Wikipedia)













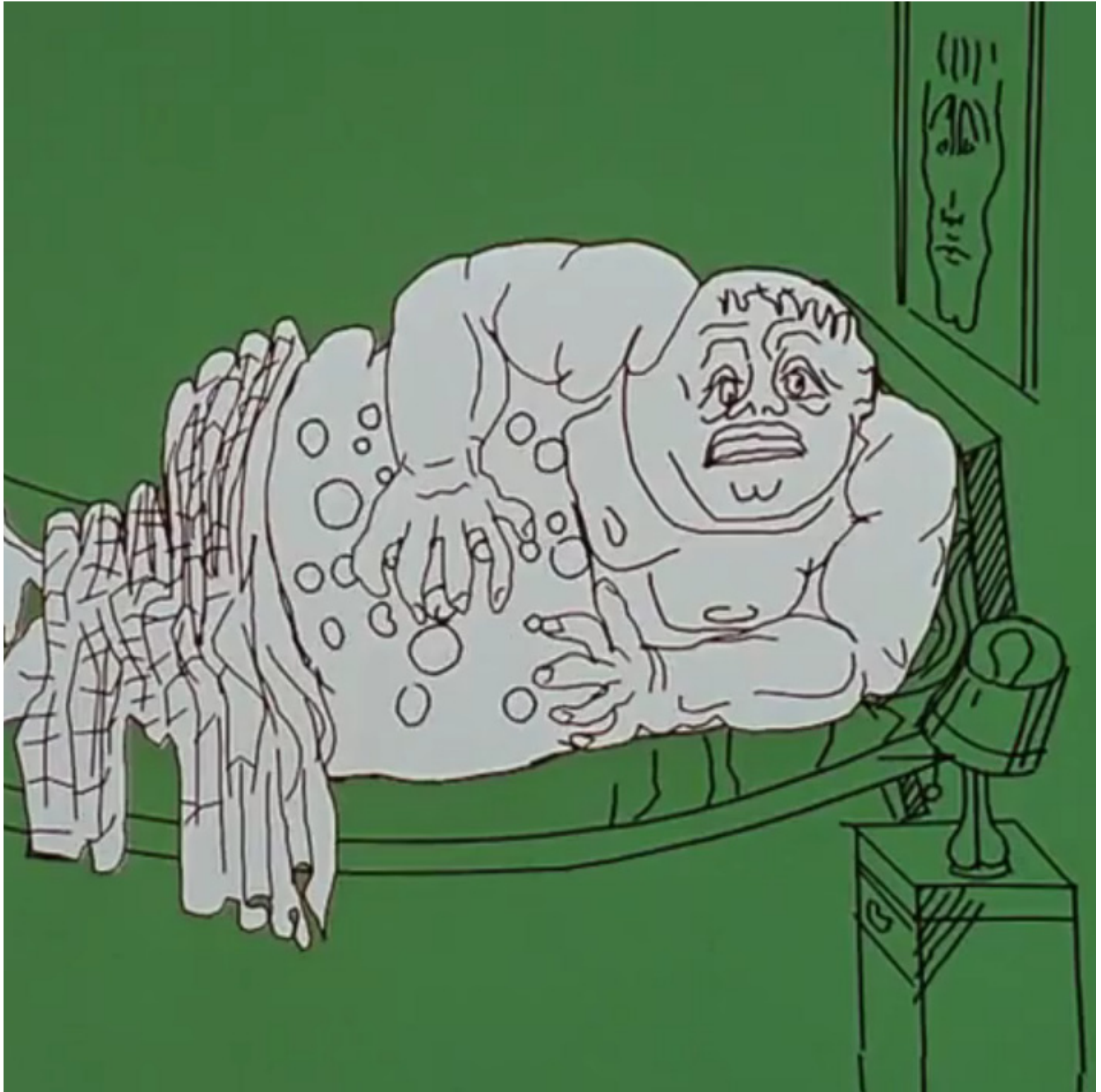























**Euan Lawrie**  
**Walking meditations**



Another day looks me in the eye  
A familiar mystery  
Glinting in its crystal blue iris

Tingling emotion

Flows through my veins  
Red thoughts  
Opening ventricles  
Dilating pupils

**Powwow**

Gene Davis

Serigraph on paper | 1969

Smithsonian American Art Museum

Flickr | The Commons



The soundtrack to life kicks in  
My electric  
heartbeat  
Violin veined  
The acoustic sky  
An old melody remembered anew  
Silent hymns from distant mountains  
Walking the granite  
streets  
Old men  
With intelligently red  
noses  
Revel in  
routine



Beautiful women

Velvet looks in there eye

Seem pleased to see me

An intravenous  
look which warms and intoxicates

**Apricot Ripple**

Gene Davis

Serigraph on paper | 1969

Smithsonian American Art Museum

Flickr | The Commons



Old women

Wire weaved

Graduations of pain and joy

seeing as opposed to looking at the art of the world

Myriad fragments

The canvas stretched road

Sun dappled

Pencilled bark

Delicate hues of space

Amid a wash of sky



Framed with birdsong

Grey granite stands to attention

Blank faced

But with occasional dazzling smile

Trees stand serene

Humming deep green melodies

Knarled fingers buried

Clutching at the cities heart

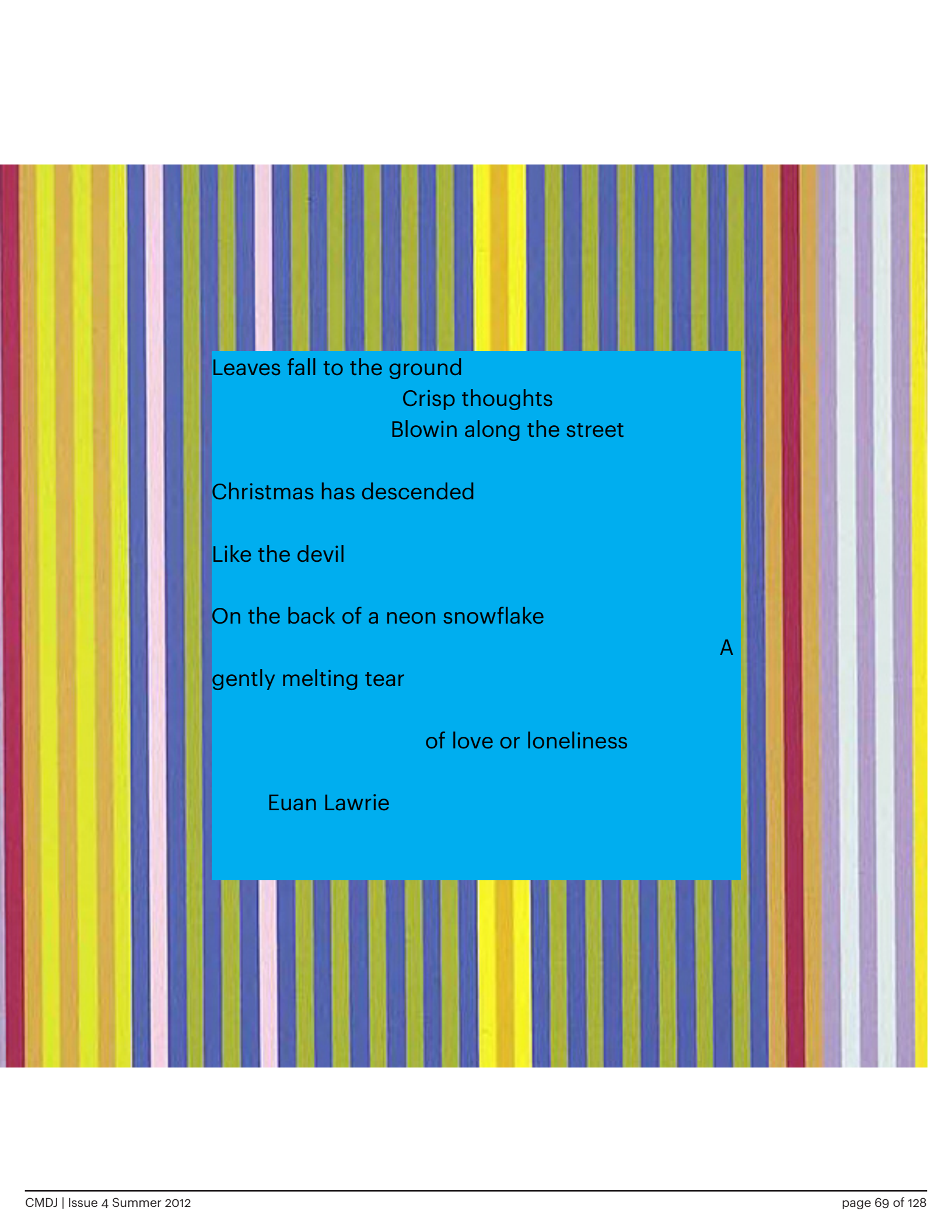
Tarzan, from the portfolio Series I

Gene Davis

Serigraph on paper | 1969

Smithsonian American Art Museum

Flickr | The Commons



Leaves fall to the ground  
Crisp thoughts  
Blowin along the street

Christmas has descended

Like the devil

On the back of a neon snowflake

gently melting tear

A

of love or loneliness

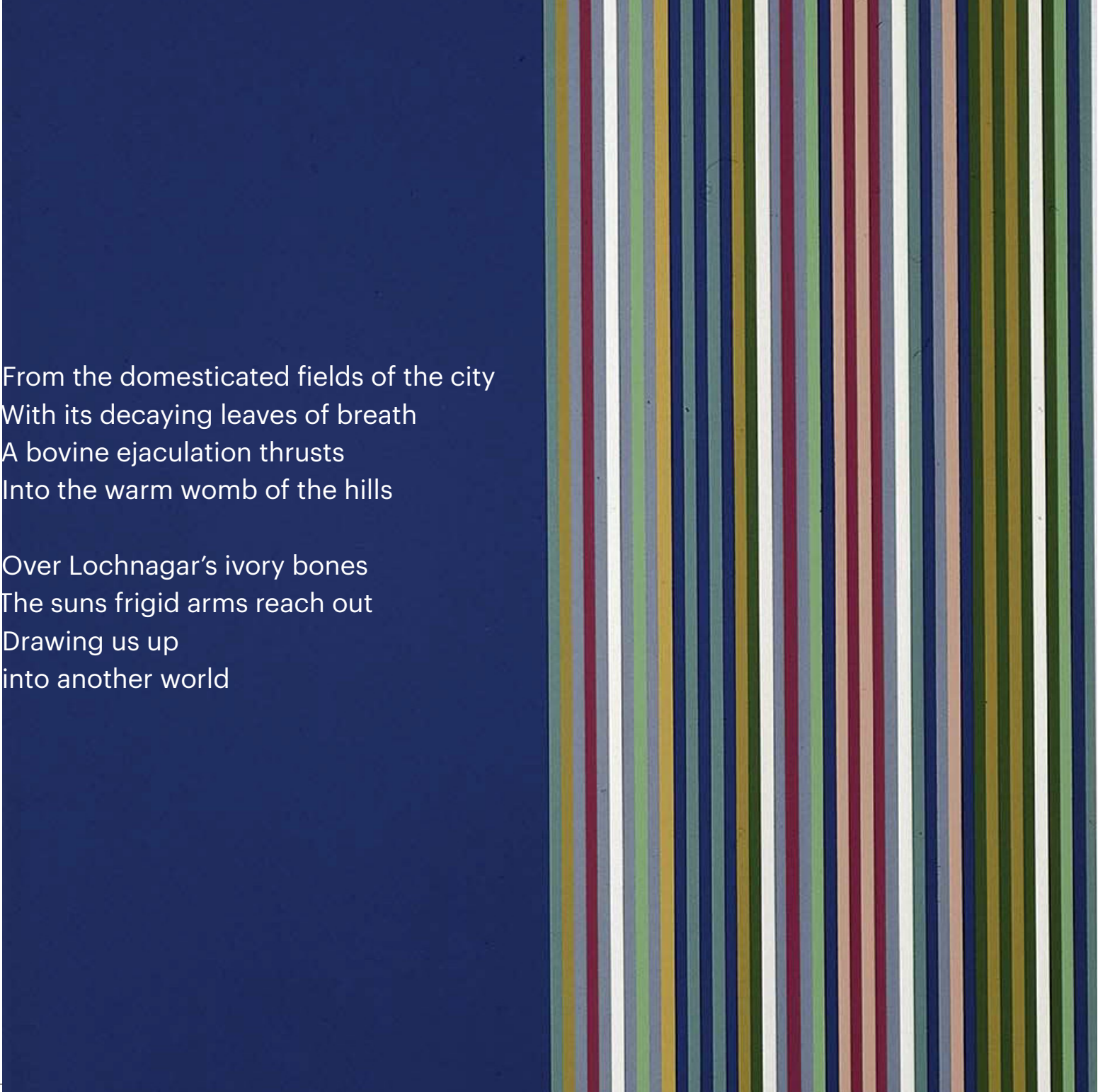
Euan Lawrie





**Euan Lawrie**

**From the domesticated  
fields of the city**



From the domesticated fields of the city  
With its decaying leaves of breath  
A bovine ejaculation thrusts  
Into the warm womb of the hills

Over Lochnagar's ivory bones  
The suns frigid arms reach out  
Drawing us up  
into another world


Untitled

Gene Davis

Serigraph on paper | 1969

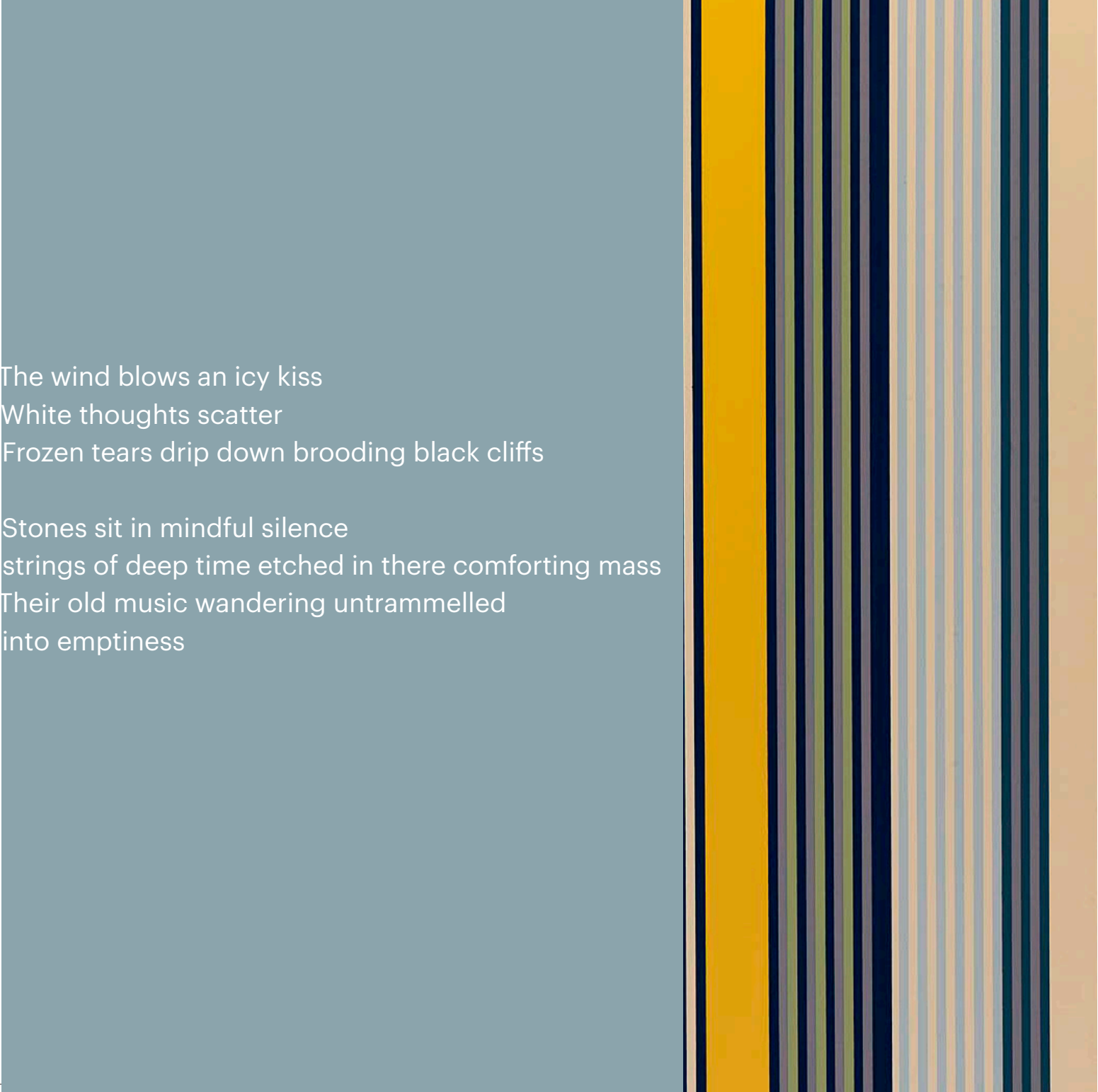
Smithsonian American Art Museum

Flickr | The Commons



A silent rope ties us close  
Pulling taught our wild genome in expectation  
Bound now in a thoughtless rhythm

Intravenous paths  
Red blood cells travelling through arteries of the mountains  
A disparate band of pilgrims flushed into its granite heart



The wind blows an icy kiss  
White thoughts scatter  
Frozen tears drip down brooding black cliffs

Stones sit in mindful silence  
strings of deep time etched in there comforting mass  
Their old music wandering untrammelled  
into emptiness

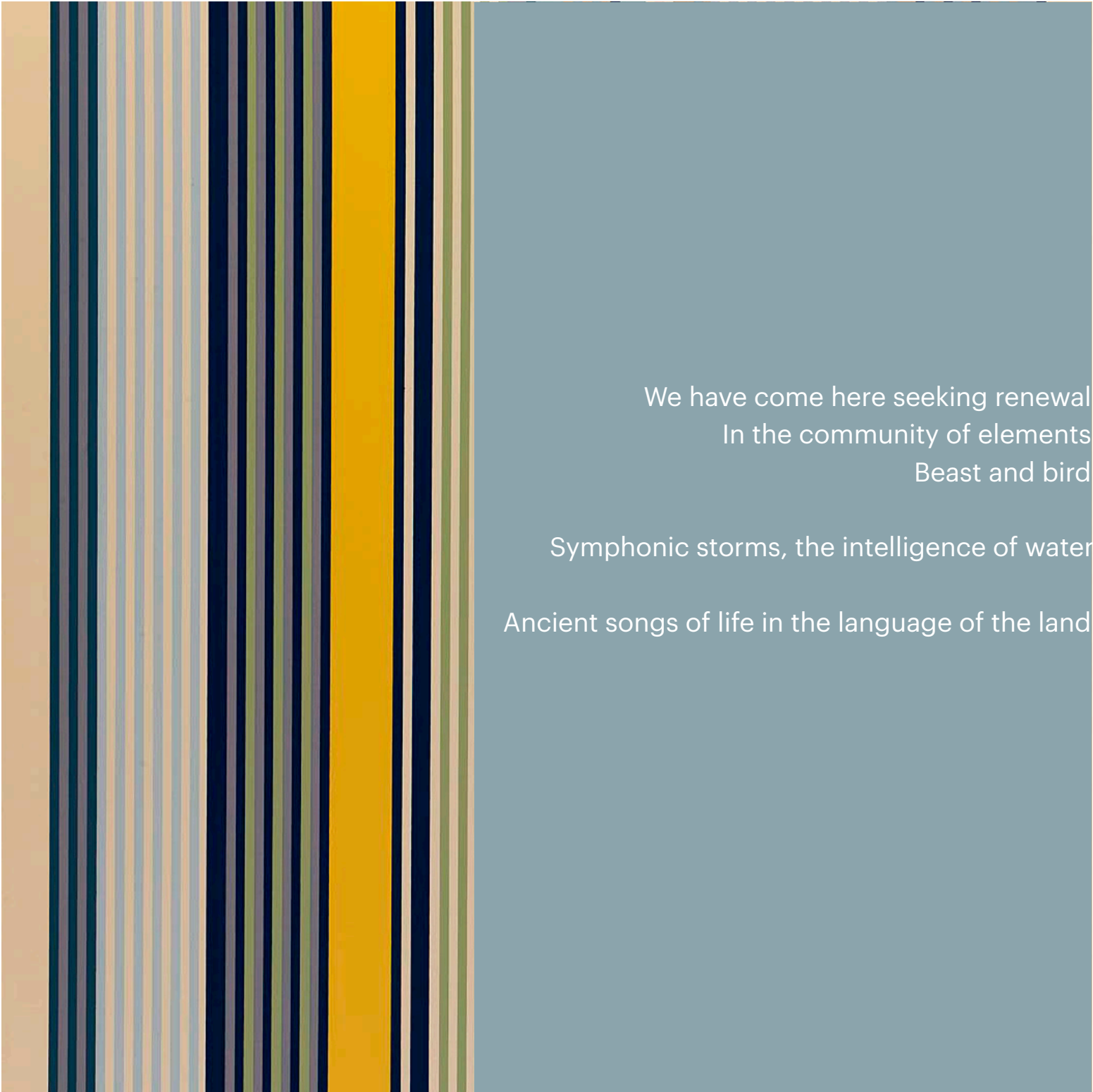
**Untitled**

Gene Davis

Serigraph on paper | 1969

Smithsonian American Art Museum

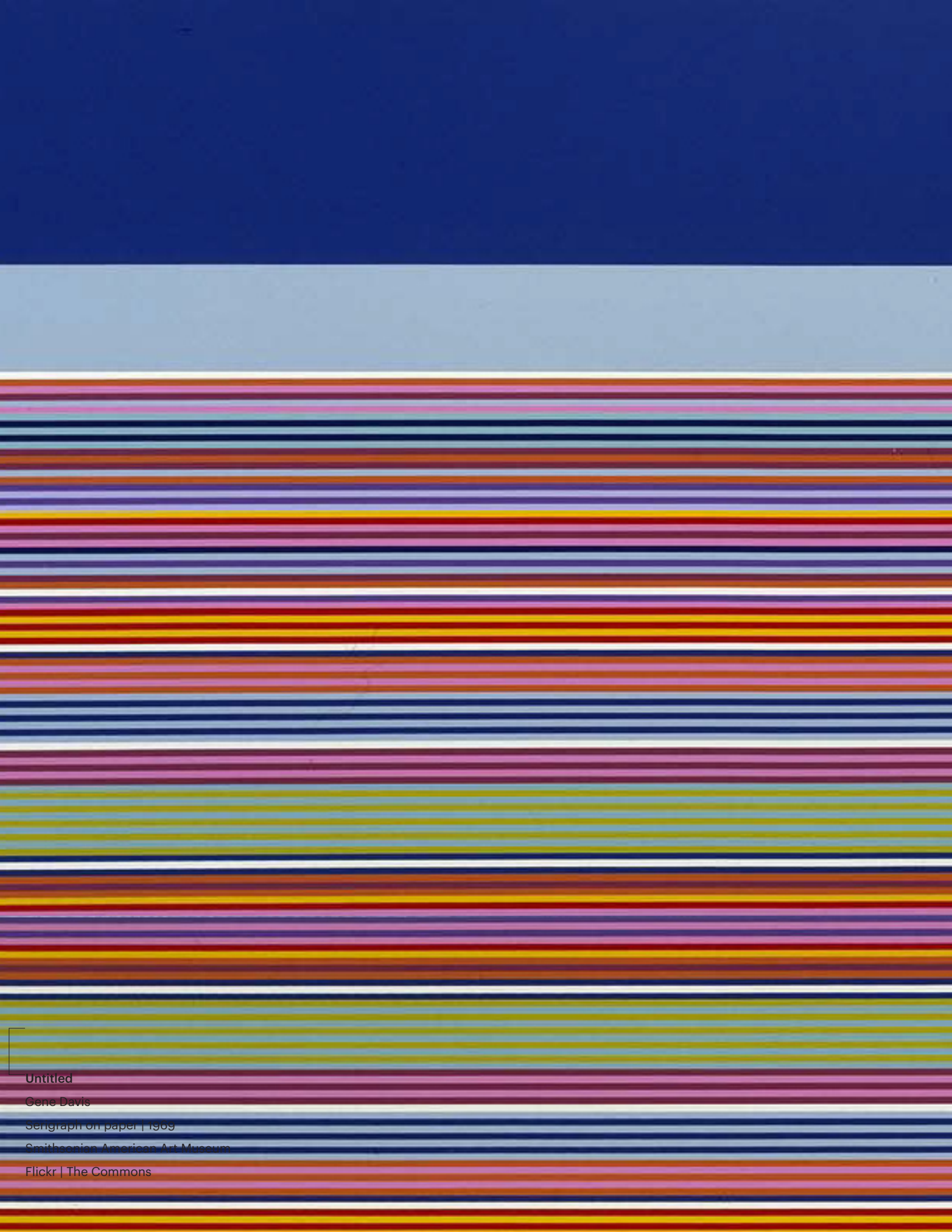
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We have come here seeking renewal  
In the community of elements  
Beast and bird

Symphonic storms, the intelligence of water

Ancient songs of life in the language of the land



Untitled

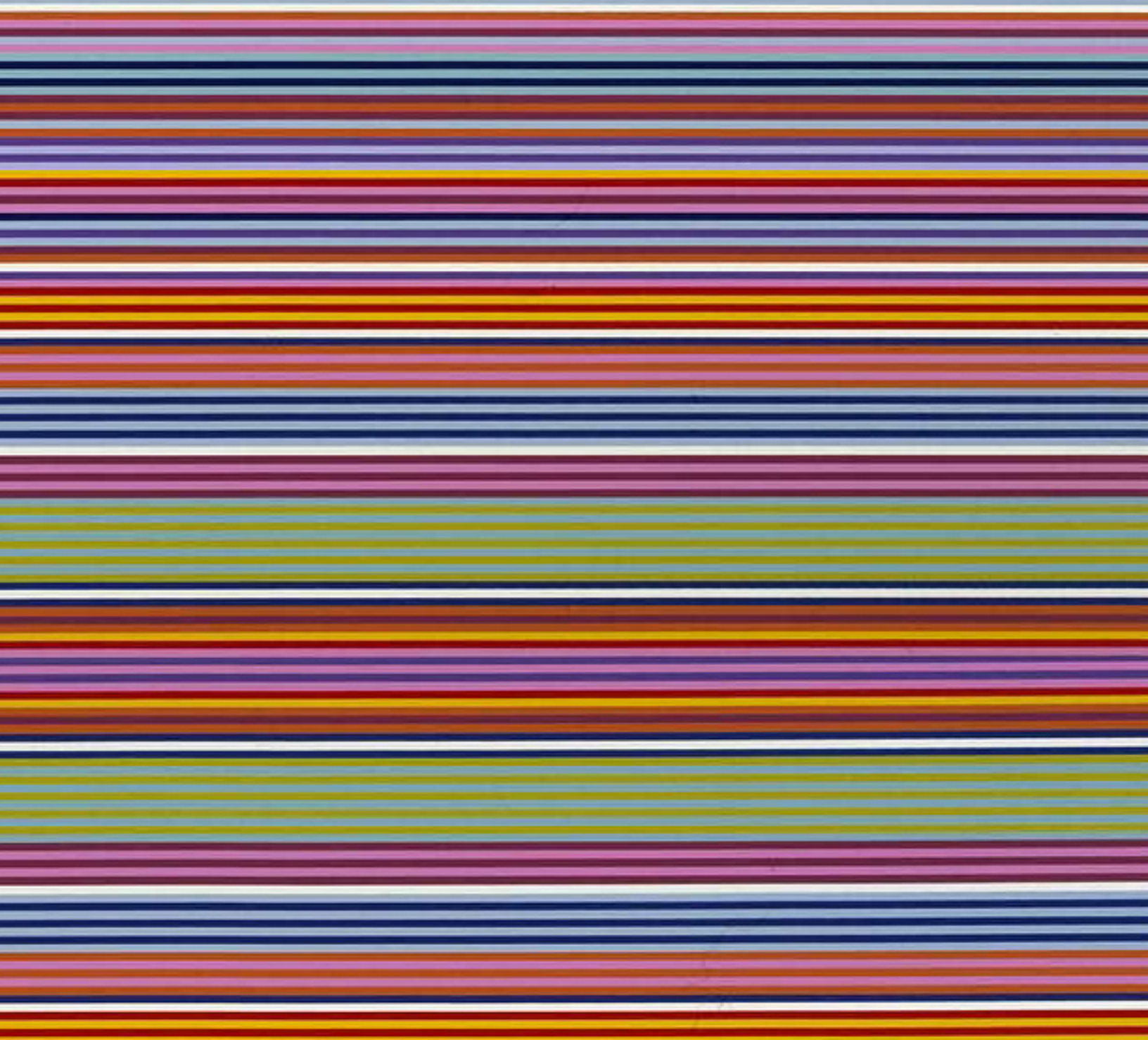
Gene Davis

Sengraph on paper | 1969

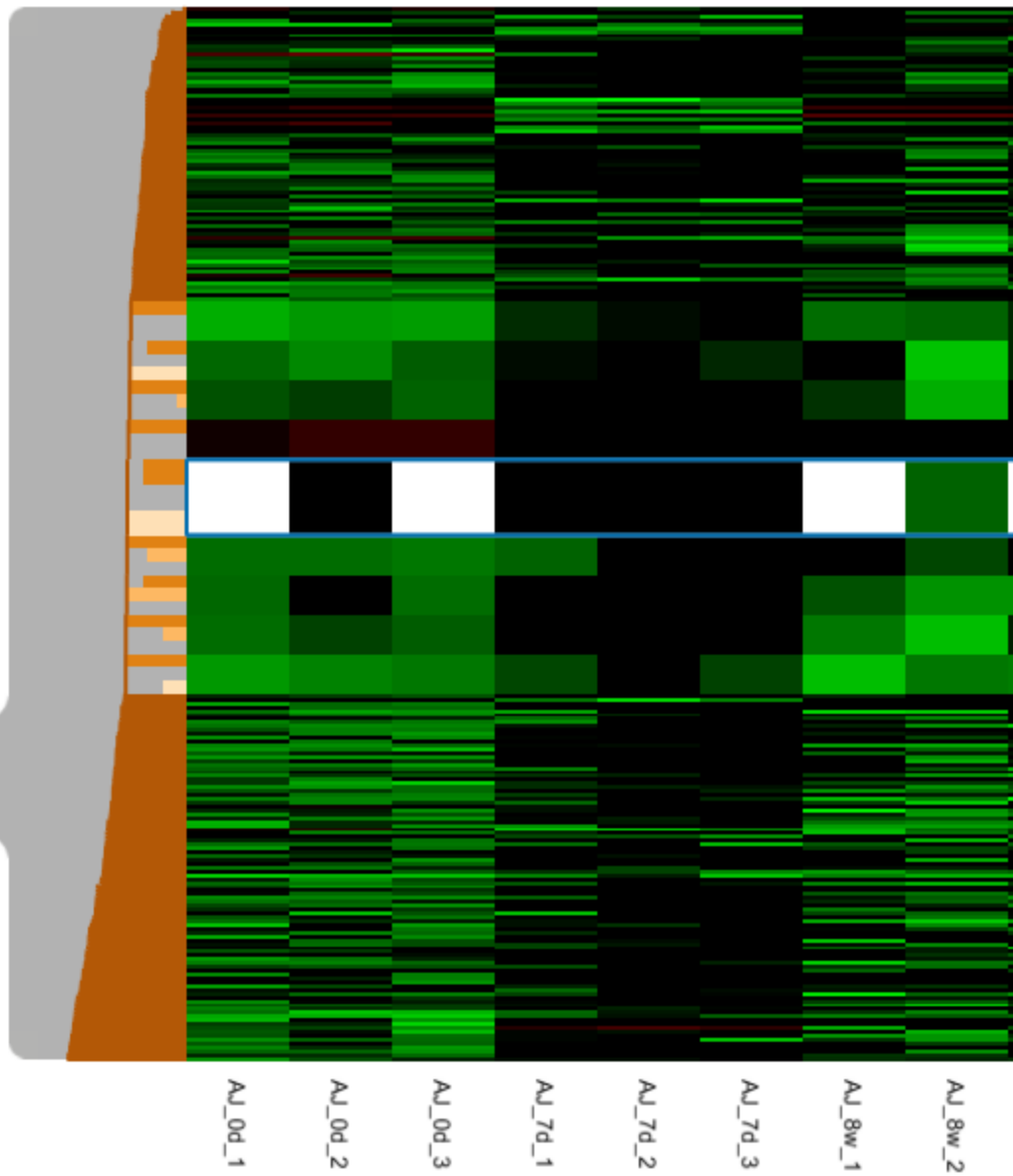
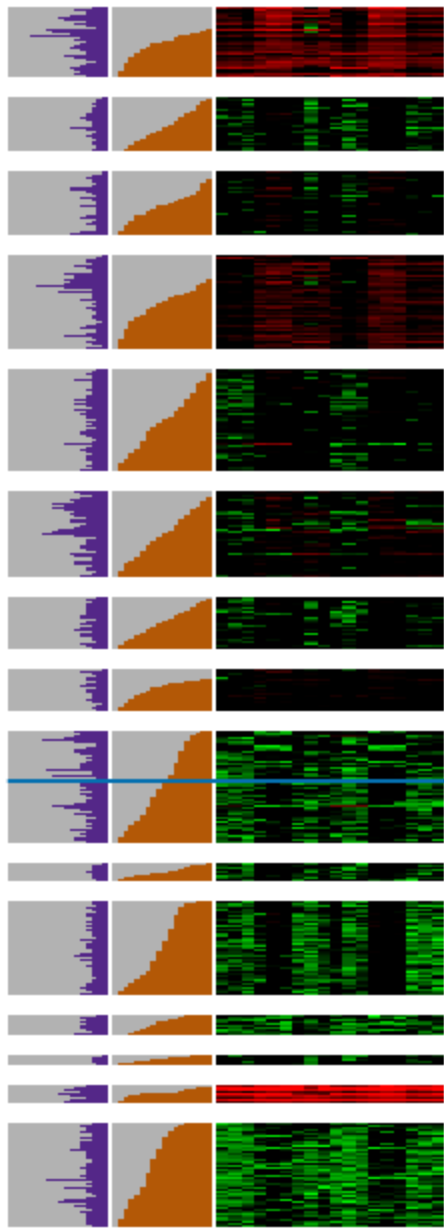
Smithsonian American Art Museum

[Flickr](#) | [The Commons](#)

Euan Lawrie lives and works in Aberdeen, Scotland. A graduate of anthropology from the University of Aberdeen, his poetry has been published in various anthologies. His paintings have also been exhibited widely in the U.K. As well as his creative activities, he is also a passionate mountaineer, rock climber and surfer.



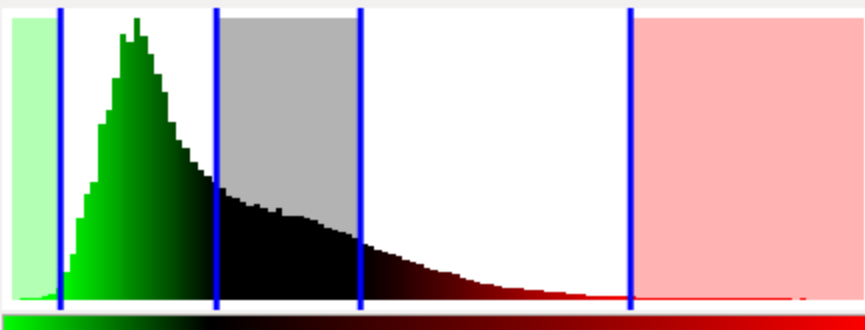
### Uncertainty Heat Map



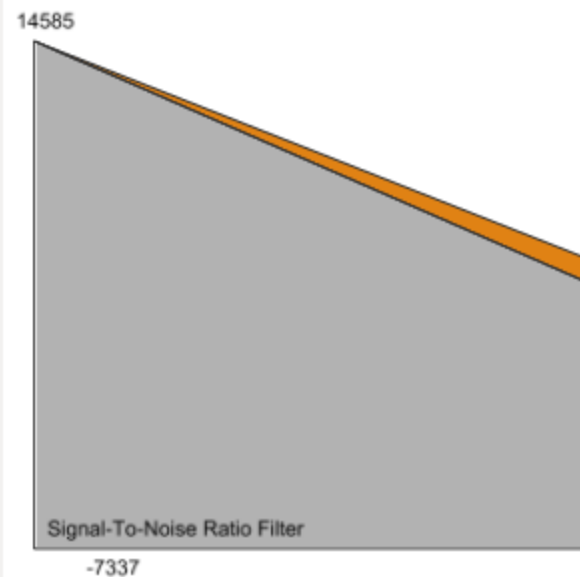
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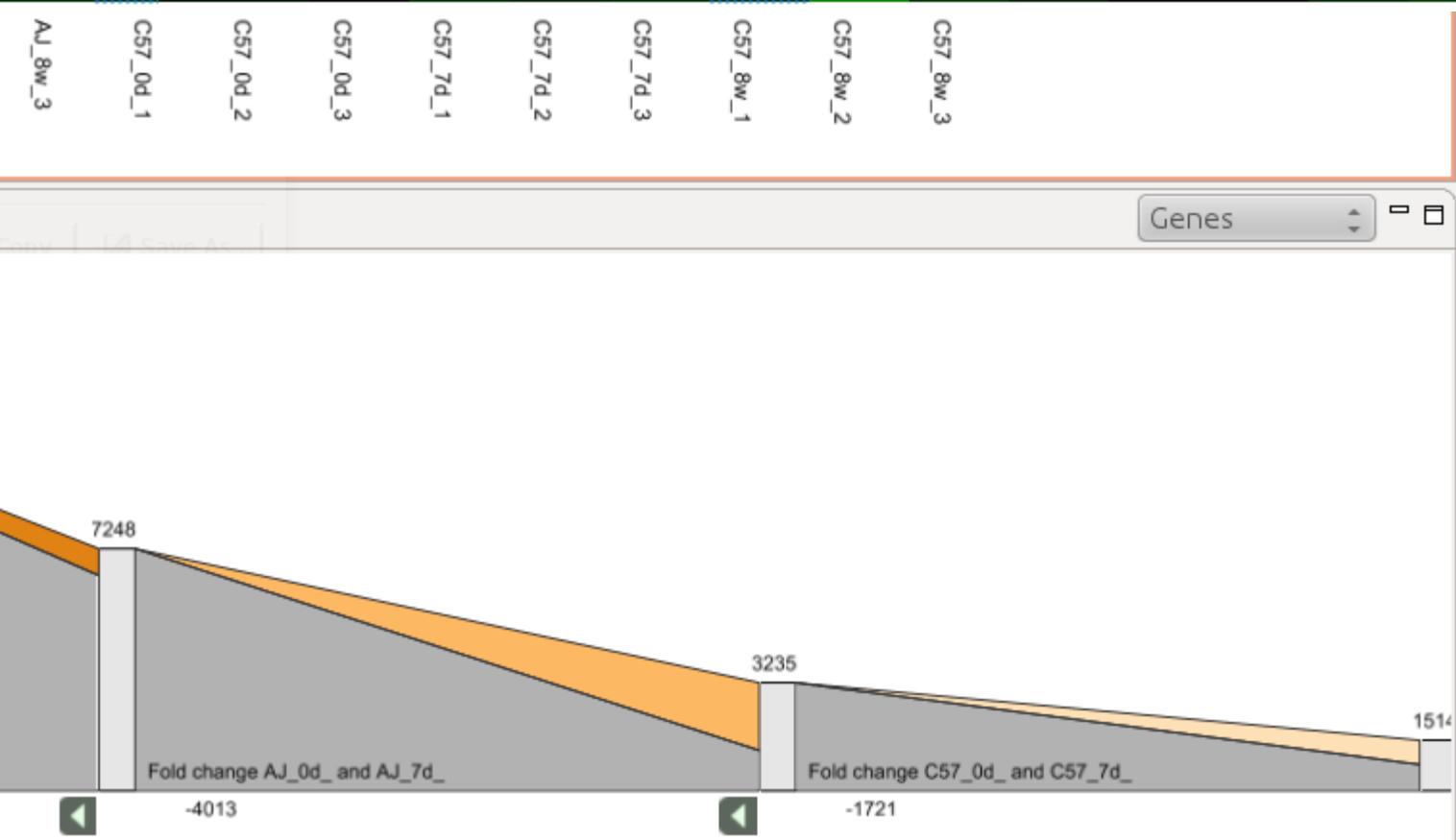
#### ▼ Histogram



### Filter Pipeline



# In the lab

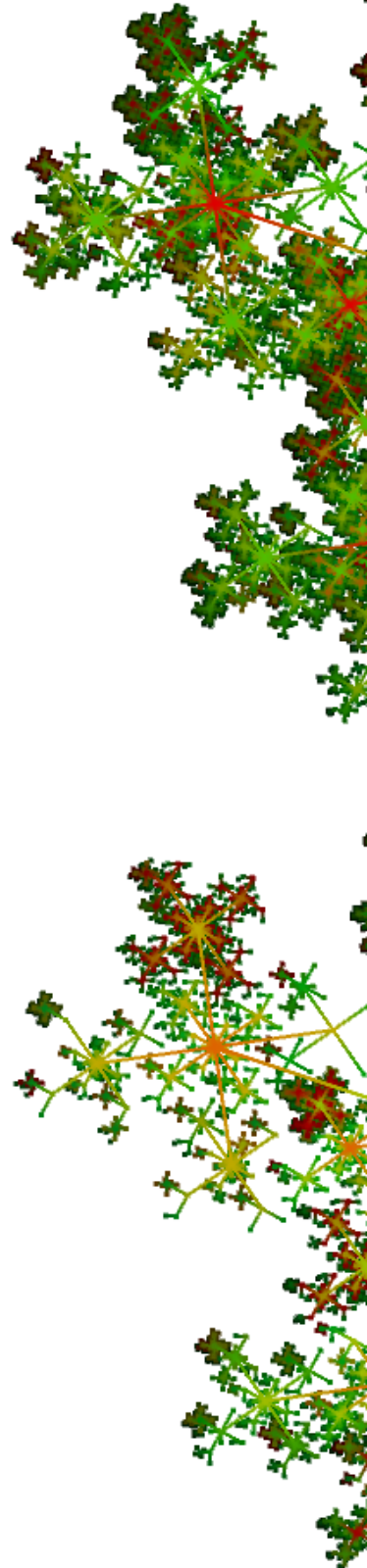


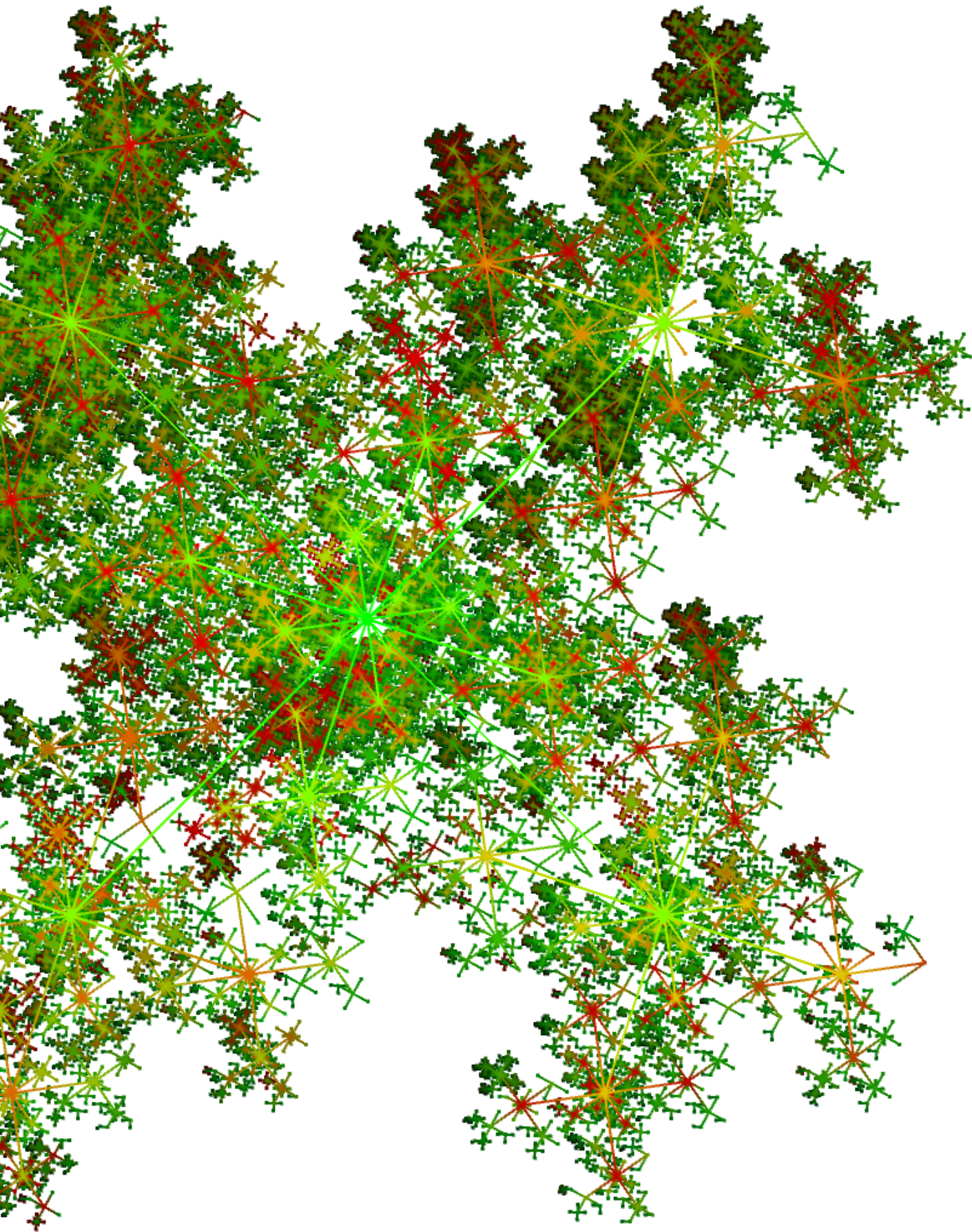
# Interview with Hans-Joerg Schulz

Born in Rostock, East Germany, I grew up without computers or any fancy electronics beyond a black-and-white TV. This all changed with the fall of the Berlin Wall: used home computers showed up and I taught myself coding on a Commodore 16. During my high school years, I received a scholarship to attend the Wayland Academy in Wisconsin for one year, before graduating in Germany. In these years, I already put my programming skills to use for science fair projects and the like. Fun stuff! After graduation, I started out studying computer science and mathematics with special focus on theoretical computer science at the University of Rostock. It was in this context that I heard about graph theory. Over time, I got more and more interested in graph drawing, at first, and then later in graph visualization and finally switched my focus to computer graphics, to pursue this and other visualization topics. I received my university diploma (MSc equivalent) in 2004 and my PhD in 2010, both with theses on graph visualization topics. My studies and research for both were supported by scholarships from the German Protestant Church's Academic Program and the German Research Foundation. During and after my time as a PhD student, I had the opportunity to work with fabulous people at the VCL @ IBM Research, at the DIMACS Center @ Rutgers University, with the Caleydo Team @ TU Graz, and with the Agile Surface Engineering group @ University of Calgary. I'm currently working at the University of Rostock on a project funded by the German Research Foundation to visualize heterogeneous information landscapes, containing multiple interlinked data sets from various sources. As a hobby, I maintain the [treevis.net](http://treevis.net) website, which is a visual bibliography of tree visualization techniques.

## What are you working on right now?

I'm not a one project at a time kind of person. I usually have tons of stuff going on in parallel. Currently, the main theme of my work is to develop a map-like interface to large, heterogeneous data landscapes. This is a challenging project, which will keep me busy for a few years. It includes not only means to map out heterogeneous data, but also to derive suitable levels of data granularity, to link them to adequate visualization and analysis





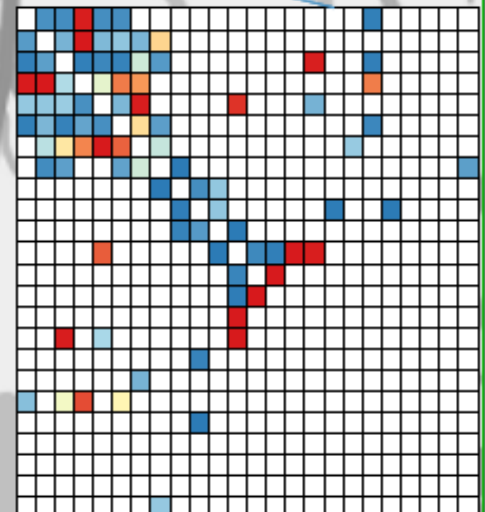
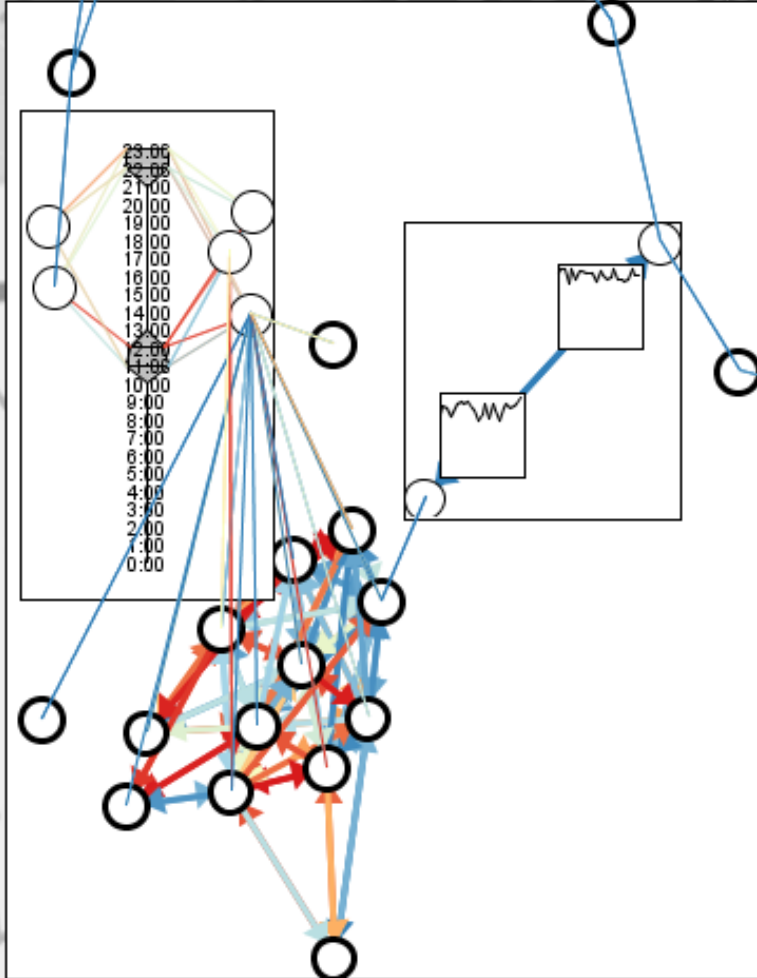
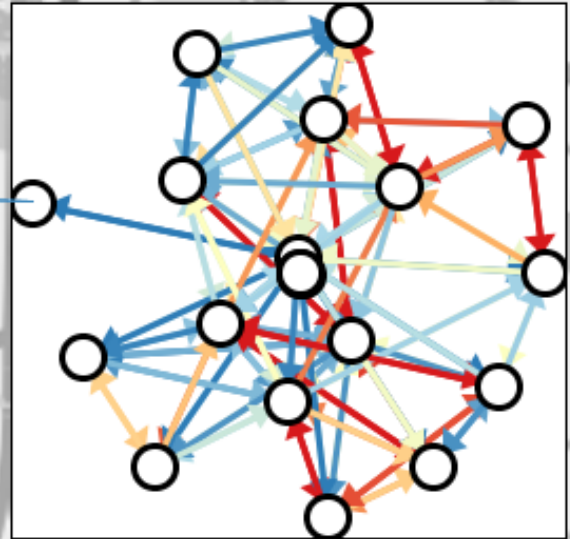
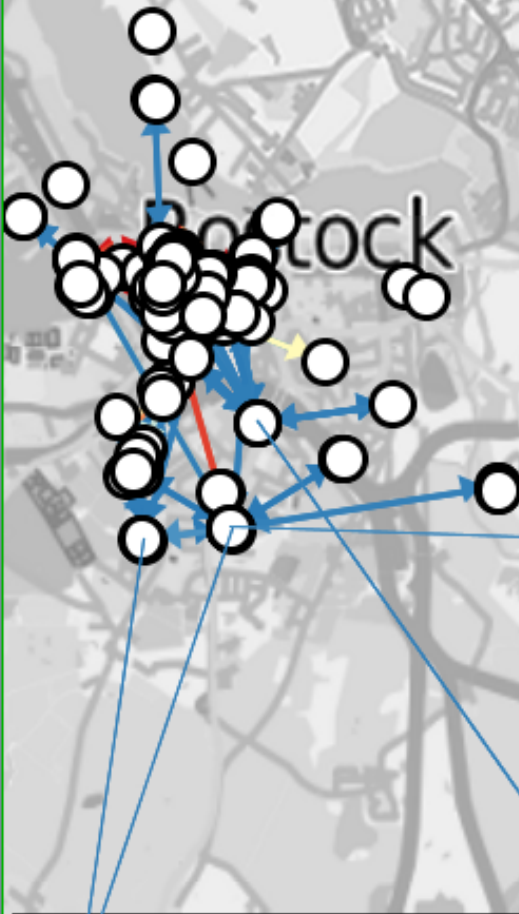
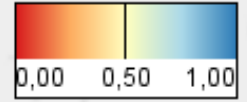
techniques, and to provide ways for navigation and orientation in this visual multi-level data map. For this project, I'm currently working on ways to structurally and visually compress the data landscape, to provide different levels of guidance in large data landscapes, and to integrate meta-data with the visual map of the landscape. Aside this larger project, I'm also working on some hobby projects, such as a design space for tree layouts, a genetic algorithm approach to create tree visualizations, dedicated layout algorithms for degenerate trees (extremely deep, extremely wide, extremely regular, extremely unbalanced,...) and a pipelining for graph drawing.

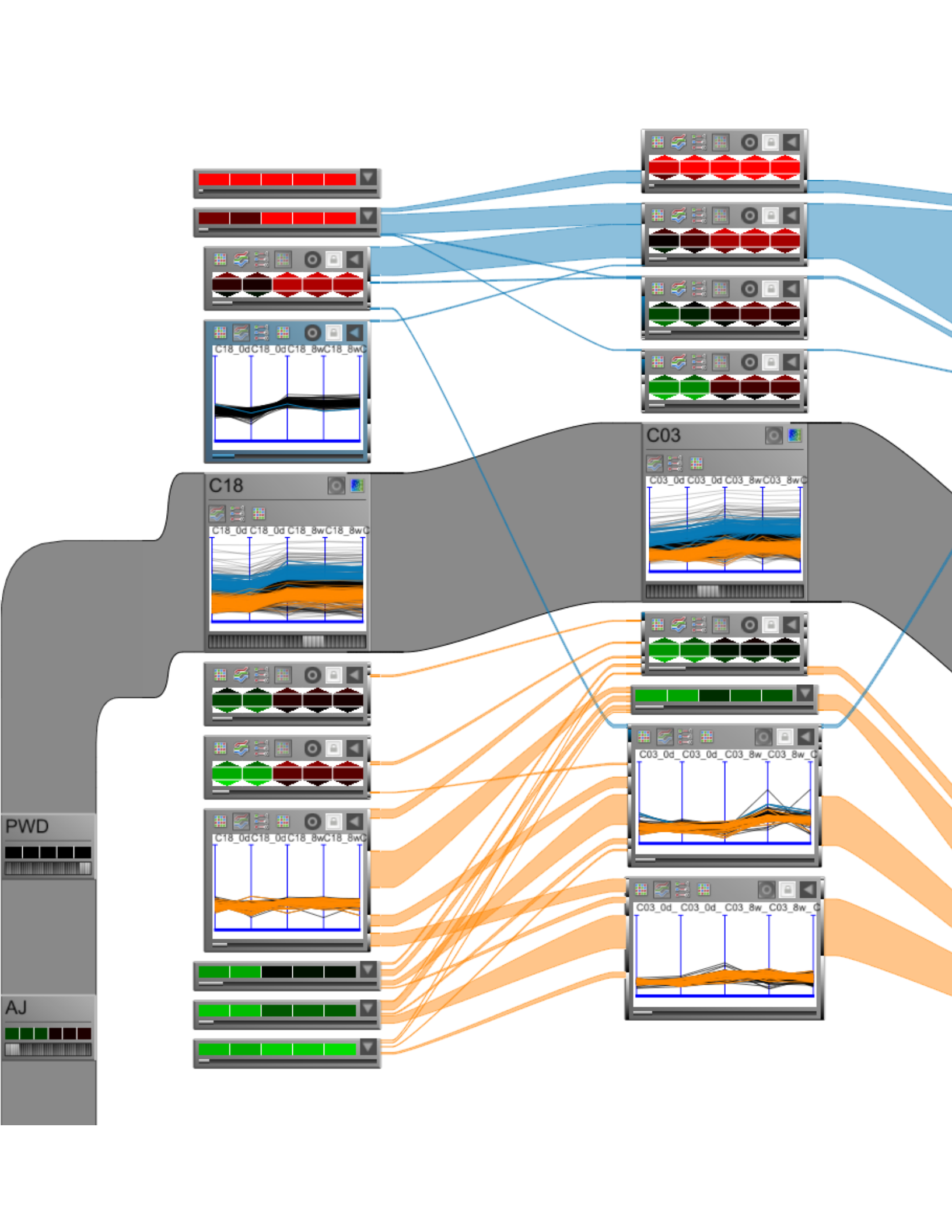
**Which work/exhibition/image have you seen recently that really excited you?**

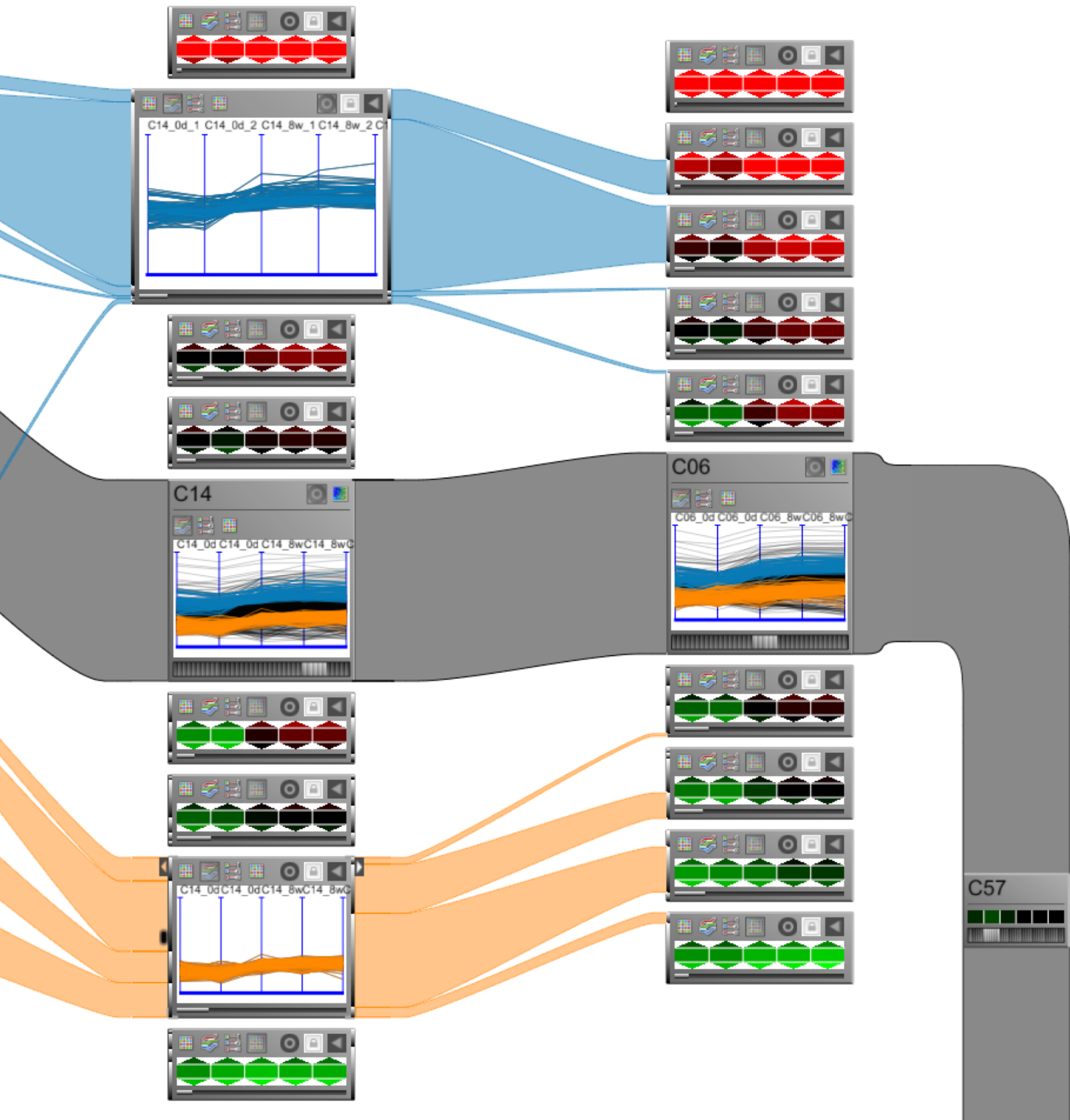
Leonor Antunes' walk around there. look through there (2011) in the Museum of Contemporary Art Chicago. It's a very interesting piece of art from a geeky computer graphics and rendering point of view, as the solid 2D mesh under the roof is made to "drip-down" into a 3D structure and then projected back into 2D using spotlights that cast shadows of the 3D shape onto the walls. Similar processes can be found, for example, in terrain rendering, where a 2D mesh is extruded into 3D according to a given height field and then projected back onto the 2D screen depending on the camera position. Yet, while the processes are similar, the end result of the rendering is only the finally visible 2D projection, whereas the beauty of the artwork lies in the combination of all three stages and the visible and invisible interactions between them.

**Who do you admire? Why...**

It's hard to admire someone these days. The minute you admit looking up to someone, some dirt on them turns up on Wikileaks & Co. That being said, I've always been a huge fan of Linus Pauling (\*1901,†1994), who was a marvelous and inspiring researcher and a ceaseless campaigner for peace in my eyes. If there is a role model, a prototypical scientist I try to follow in my own small ways, it is him.







## What's your favorite motto or quote?

For everything there is a season, and a time for every matter under heaven.  
(Ecclesiastes 3:1)

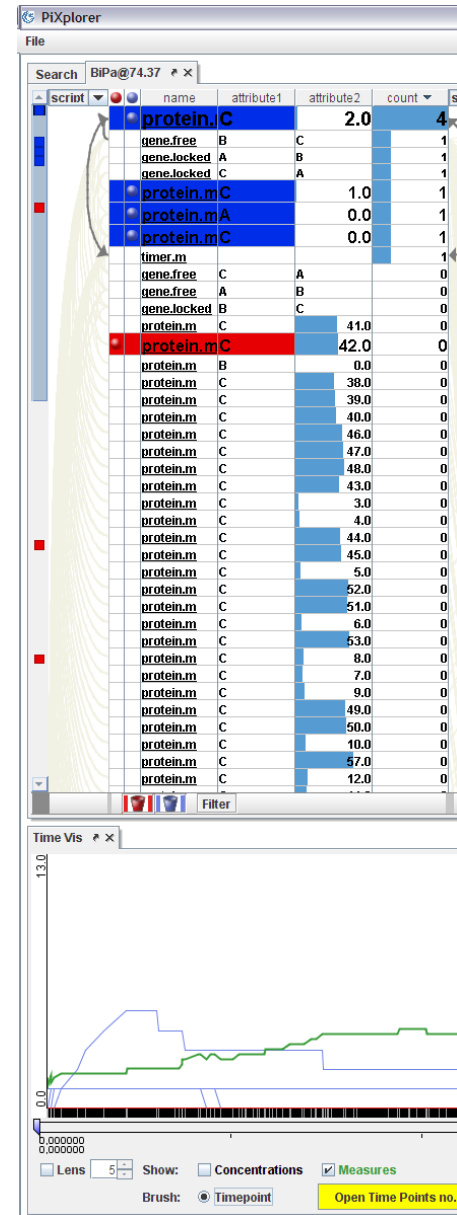
I find time to be a fascinating concept. Yet, I've reservations against the modern mechanistic view of time as a man-made quantitative hierarchy of seconds, minutes, hours, and so on. Everyone know the experience of solving a problem one has worked on for days in a matter of minutes, just when the time was "right". Or that sometimes time seems to fly and at other times it just drags on forever... Hence, I like to perceive time more as a quality and I strive to experience more "quality time", which is when I can do things at the time that is just right for them. Then things come easily and without effort – be it lines of code, ideas, or sleep.

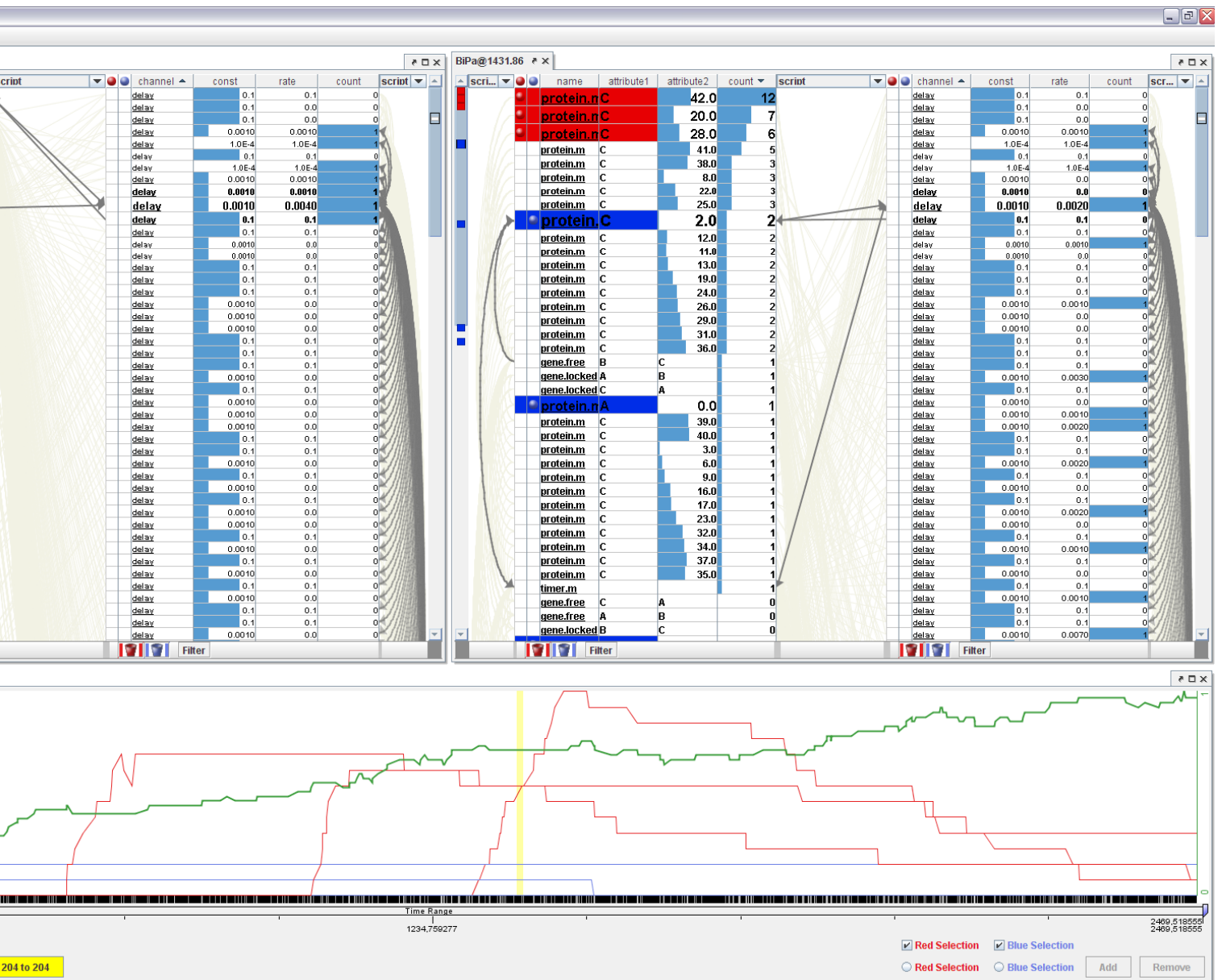
## Your favorite art work of all time?

This is hard to pinpoint. My favorite kind of art is the one that's not so much meant for humans to enjoy, but for the eyes and ears of a higher power. You find this kind of art in the architecture of the Cologne Cathedral or in the music of J.S.Bach – both achieving a perfection, being ripe with symbolism, and providing a depth which makes all else look plain and simple. It is this kind of art, in which you can get lost and discover new aspects every time you enjoy it, without ever grasping it completely.

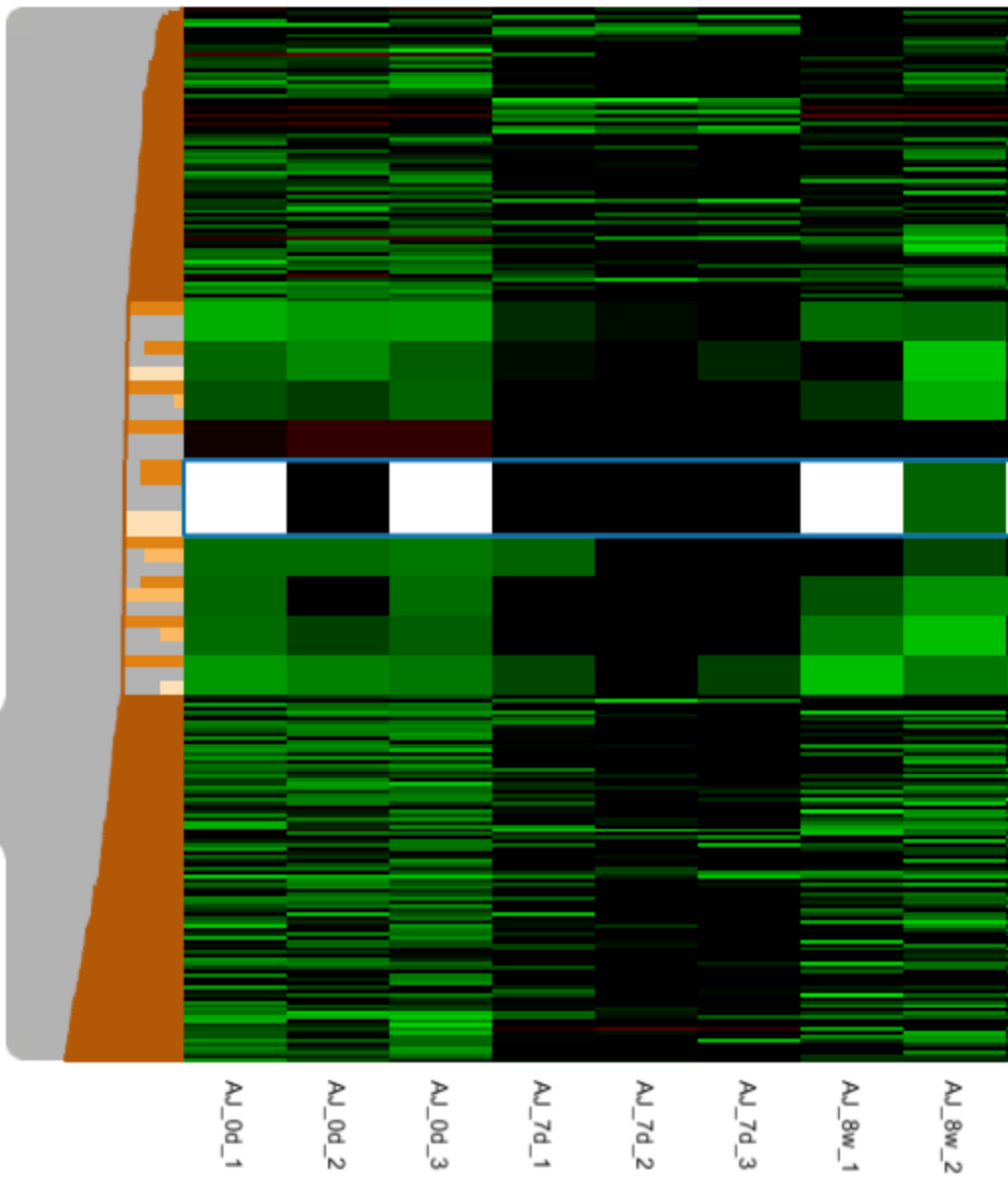
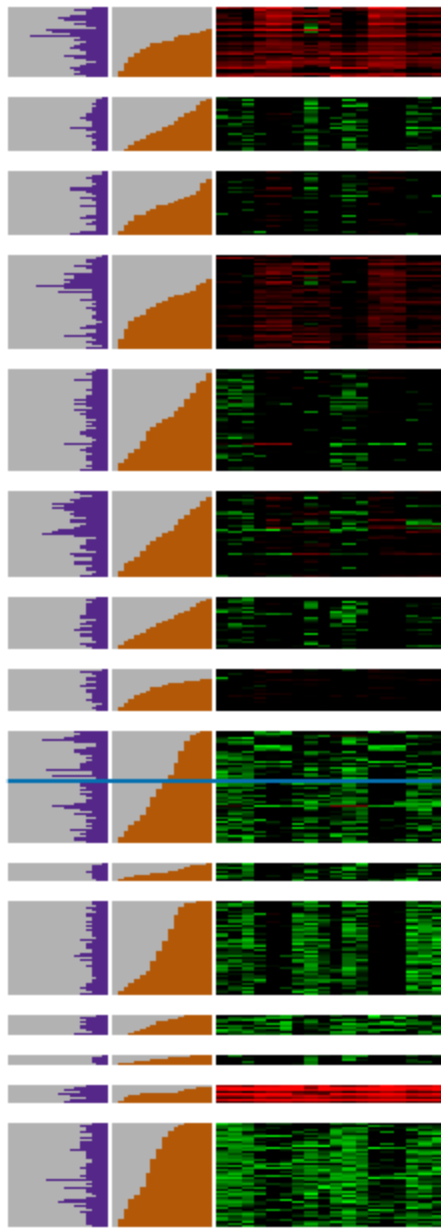
## What is your idea of perfect happiness?

Out in the nowhere after a day of hiking and climbing. Tired to the bone, every muscle aching. The only light coming from the stars and the bonfire. And the stew on the fire is almost ready... No, seriously, I love being outdoors and if there's a "happy place" for me, it's the wilderness in front of my own door or at the other side of the world. Hiking the Overland Track in Tasmania (2006), the Tour Mont Blanc in the Alps (2007), the Grohmann High Altitude Trail in the Dolomites (2008), parts of the Great Wall in China (2009), or the East Coast Trail in Sweden (2010) was pure bliss for me.





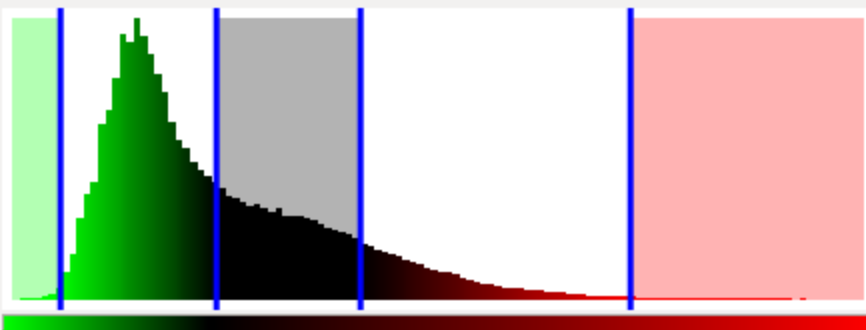
### Uncertainty Heat Map



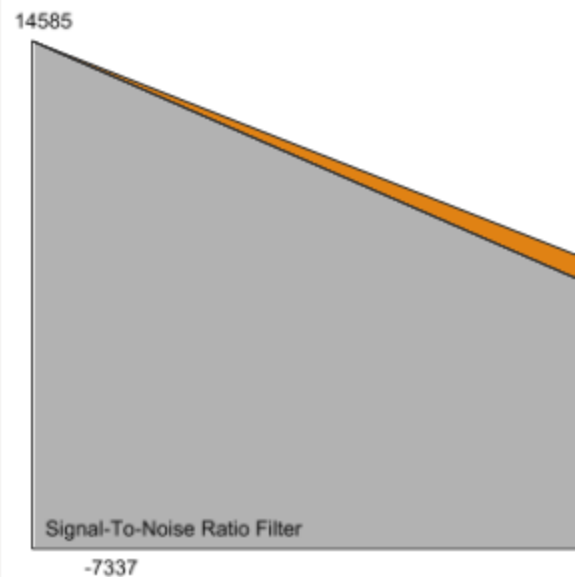
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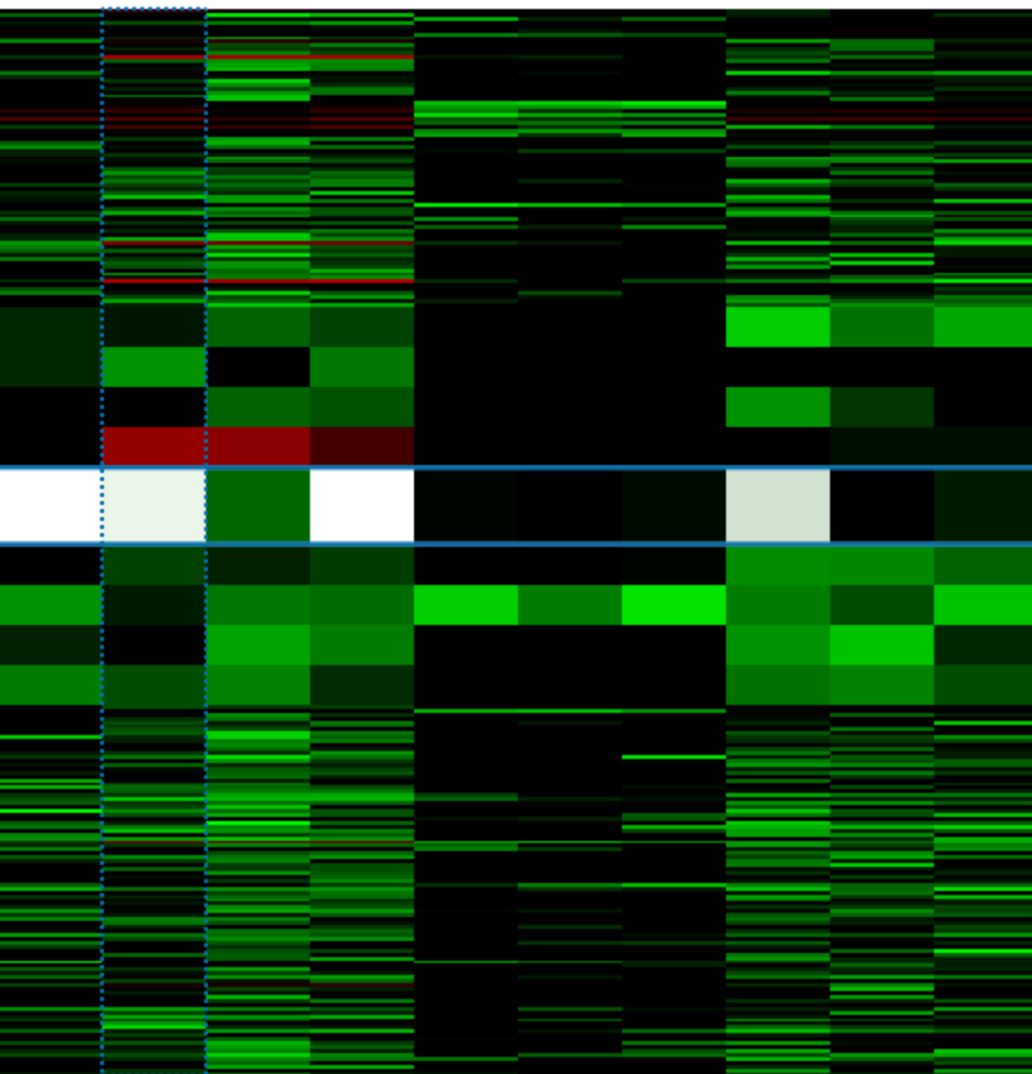
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Human readable ID type: GENE\_SYMBOL

#### ▼ Histogram



### Filter Pipeline



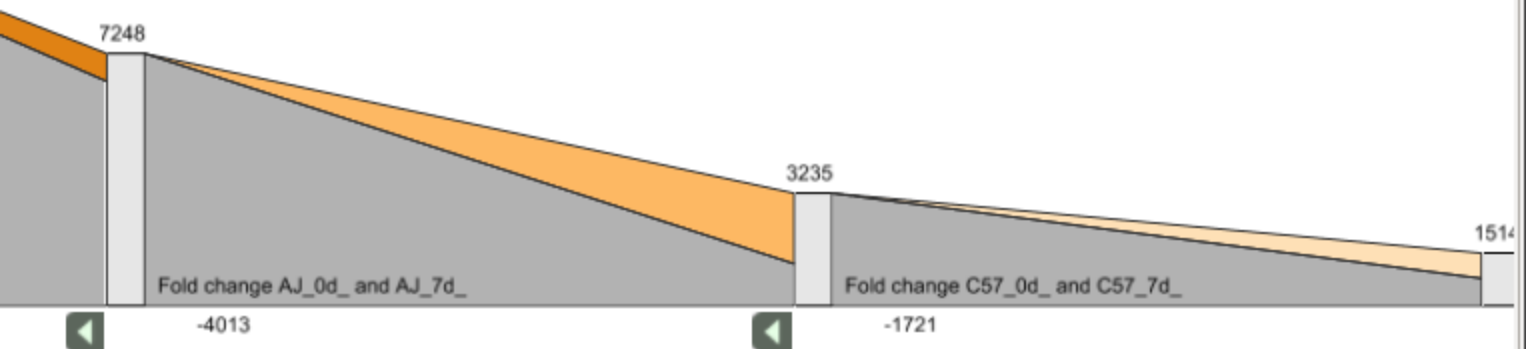


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 Cdc25a | NM\_007658  
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 Dbf4 | NM\_013726

Kpna1 | NM\_008465  
 NM\_177805  
 NM\_173025  
 Flywch2 | NM\_029798  
 Gcnt2 | NM\_008105

AJ\_8w\_3  
 C57\_0d\_1  
 C57\_0d\_2  
 C57\_0d\_3  
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 C57\_8w\_2  
 C57\_8w\_3

Genes



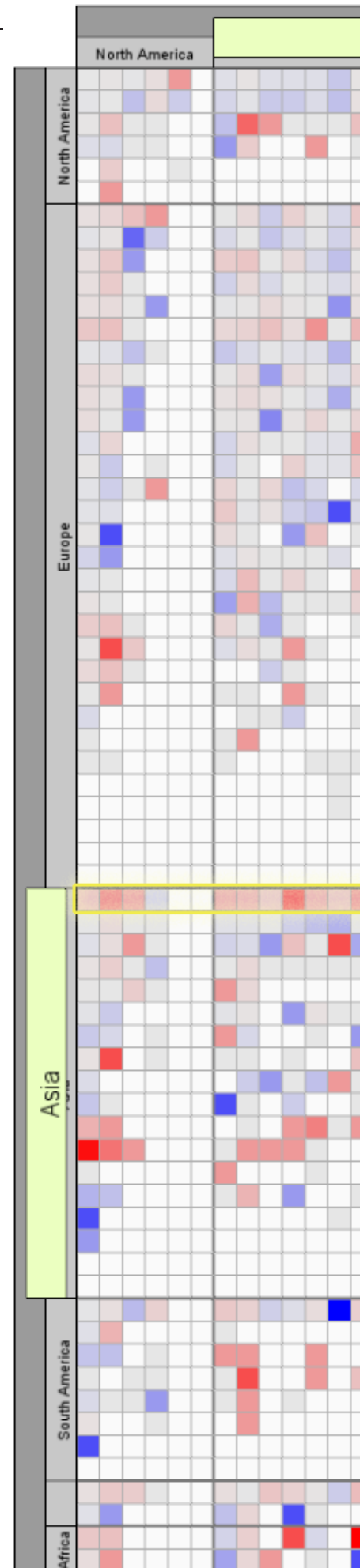
### If not a computer scientist, who/what would you be?

I guess I would be a gardener. Not just because it also has to do with trees, but because I stem from an old family of gardeners. For example, my great-grandfather was the gardener of the grand duke of Mecklenburg-Schwerin and attended to the gardens and parks of the castle in Ludwigslust in North-east Germany. My grandfather professed in landscape gardening and orcharding, and my father still tends to his little tree nursery in the backyard. I'm very interested in permaculture and would love to work outside all day and get my hands dirty moving soil and planting and composting, instead of sitting in front of a monitor.

### What/who is your greatest fear?

After the so-called Climategate incident, I was wondering what (if anything) could cause a Visualizationgate. Is there some invalid dogma, some faulty seminal user study, some doubtful assumption, which underlies the discussions and results of our community? Have I been lured into thinking along its lines myself? This fear leads to a healthy questioning of one's own work and the design principles and axioms one holds dear, yet which may not necessarily be true.

*Images courtesy of Hans-Joerg Schulz*

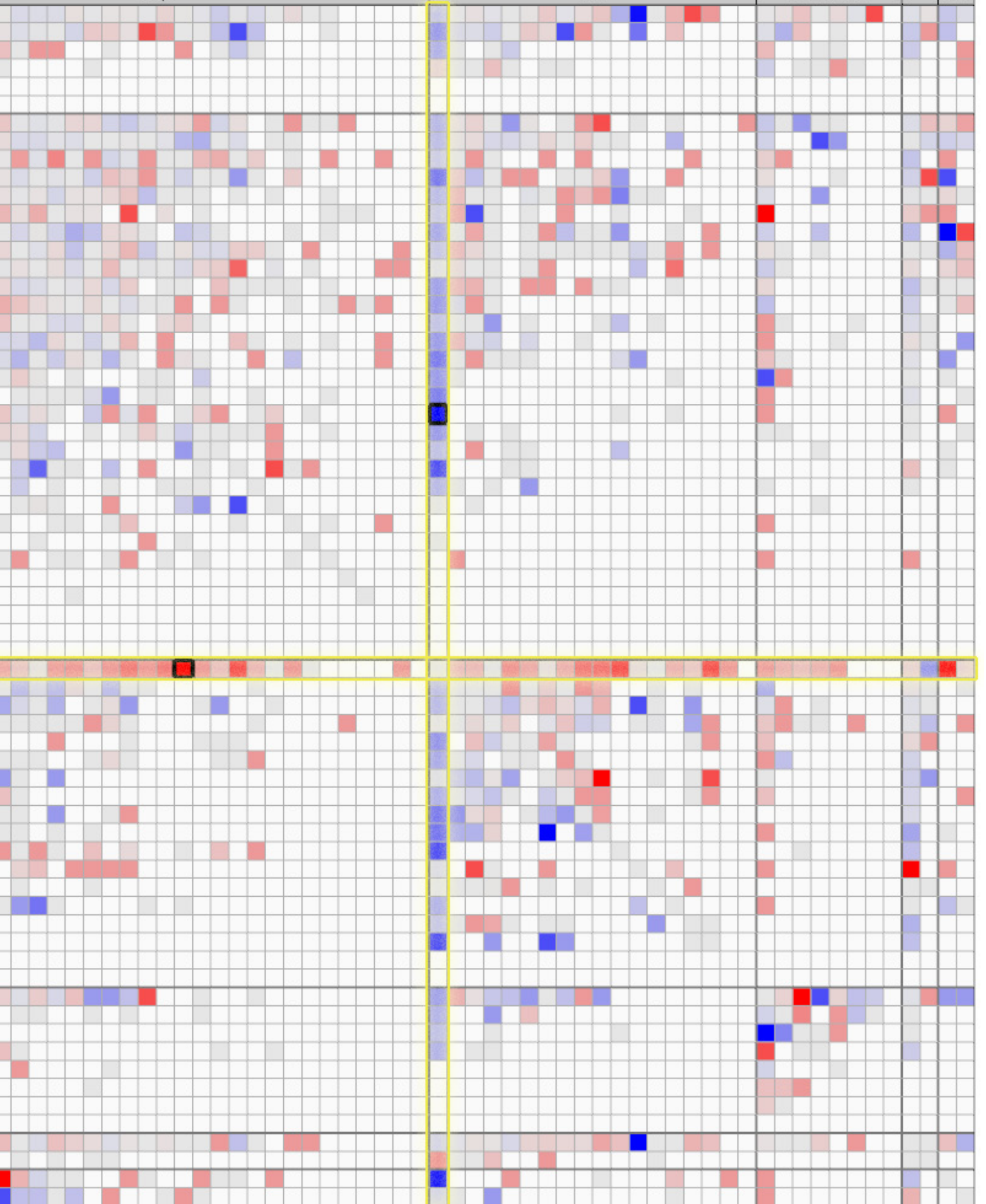


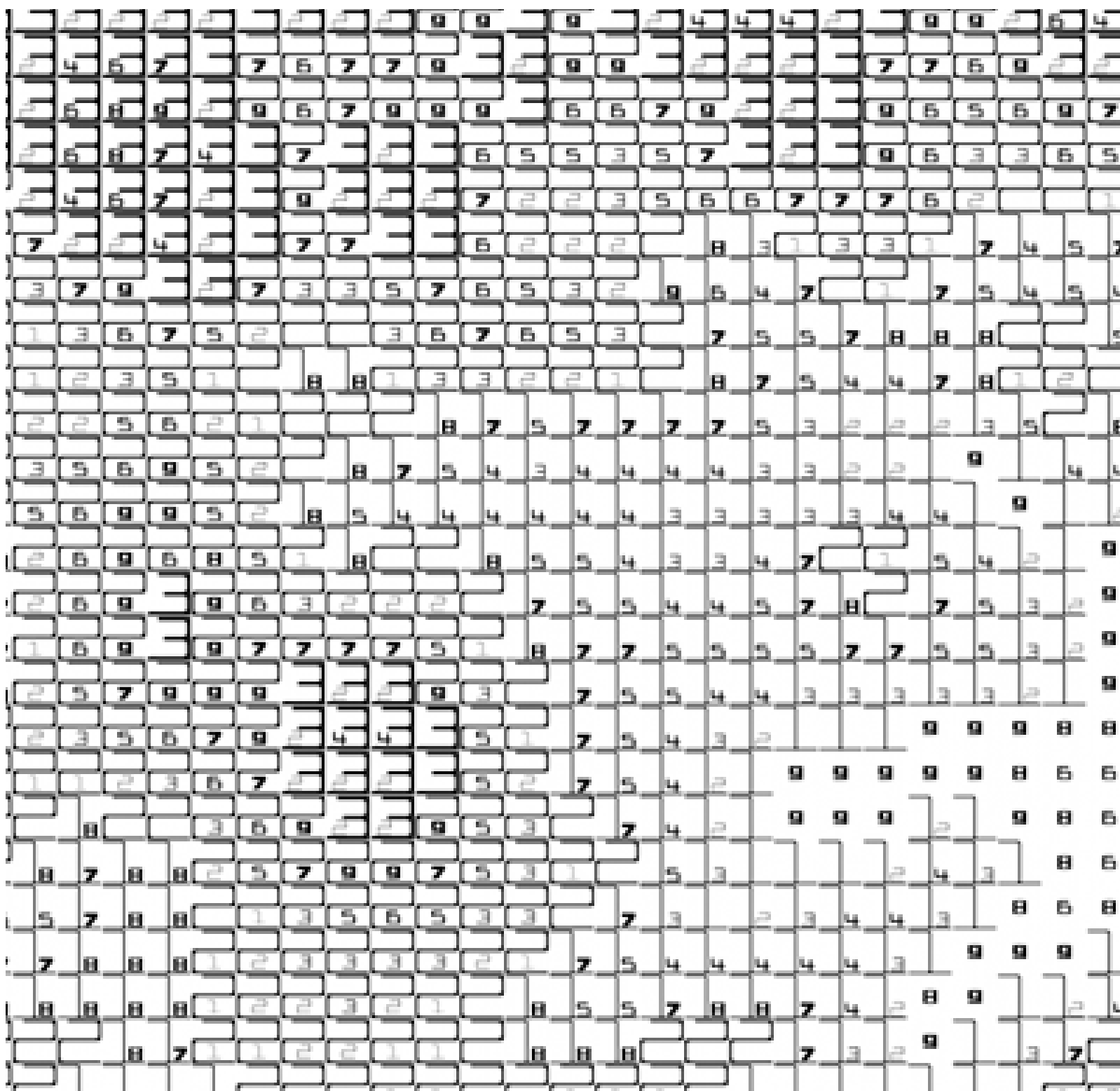
Europe

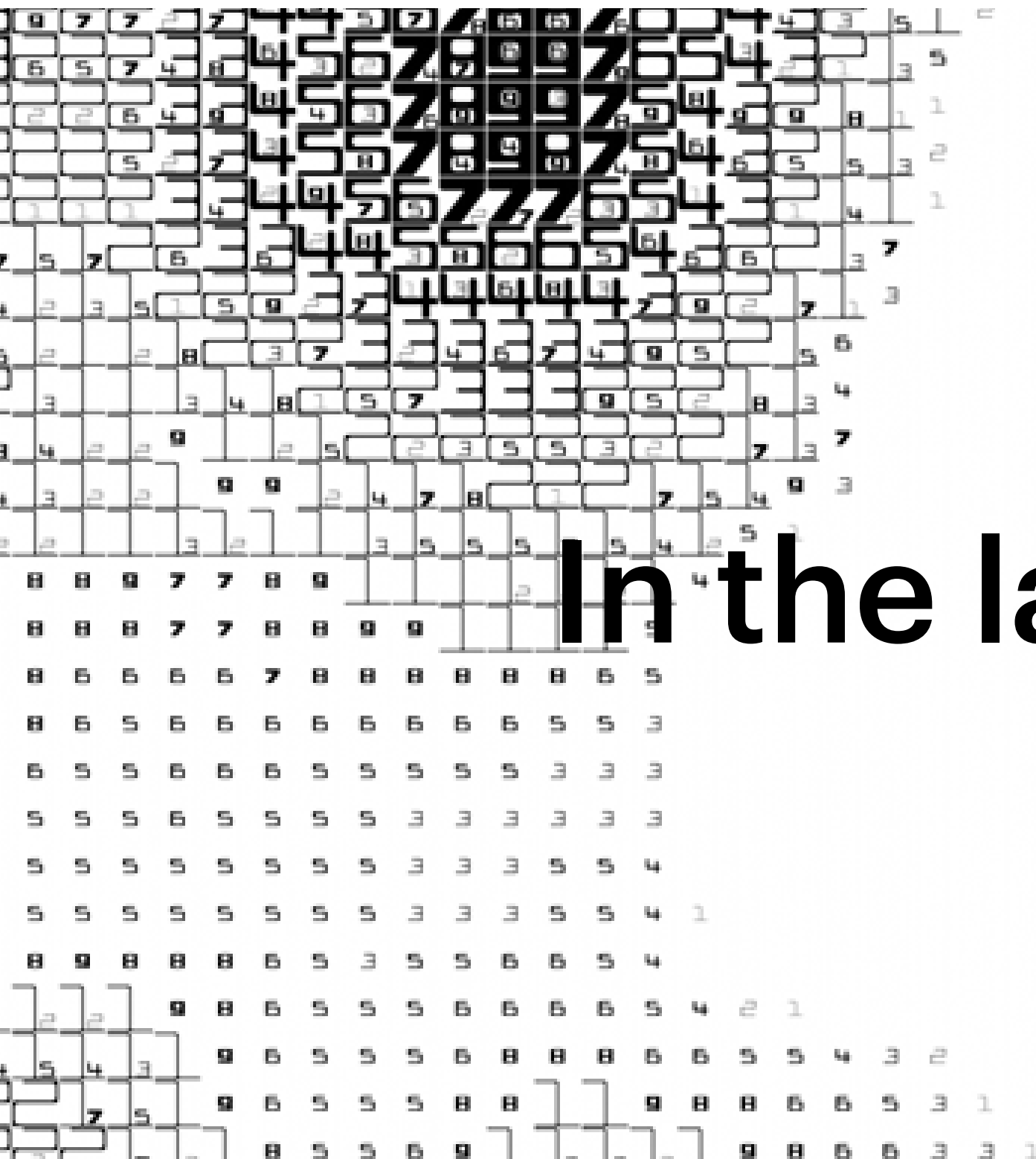
Asia

South America

Africa







Researchers in the computer science department have developed a new font for numbers that represent their relative value. Unlike the usual numeric typefaces, the amount of ink—or dark pixels—used for each digit in FatFonts is proportional to its quantitative value.

Miguel Nacenta, formerly a post doc (now an assistant professor at University of St Andrews in Scotland), came up with the idea and worked with Sheelagh Carpendale, a computer science professor and Uta Hinrichs, a PhD student specializing in Computational Media Design. Nacenta presented the work at the Advanced Visual Interfaces (AVI) conference last week in Naples, Italy.

The core idea of FatFonts is to align the two aspects of data—numeric value and visual representation. “We use numbers to represent exact data values, but when something more visual is needed, then we transform this data into graphs or pie charts,” says Nacenta. “The problem is by transforming data into visuals, it makes it more difficult to access the actual data values.”

With FatFonts, the amount of ink used for each digit is related to the value of the digit it represents. “The digit ‘3’ uses three times the amount of ink than digit ‘1,’” says Hinrichs. “When you put FatFonts in a grid, they work like a table where you can read the numbers but also as an image that you can interpret visually.”

Scientists can use FatFonts for large numeric data sets where it’s important to see both individual data values and an overview of the information—for example, most data that’s represented as a heat map can be represented via FatFonts. “They’re particularly interesting to use on large high-resolution wall displays or large posters,” says Nacenta. “Stepping back provides you an overview image while walking closer to the display reveals the data values.”

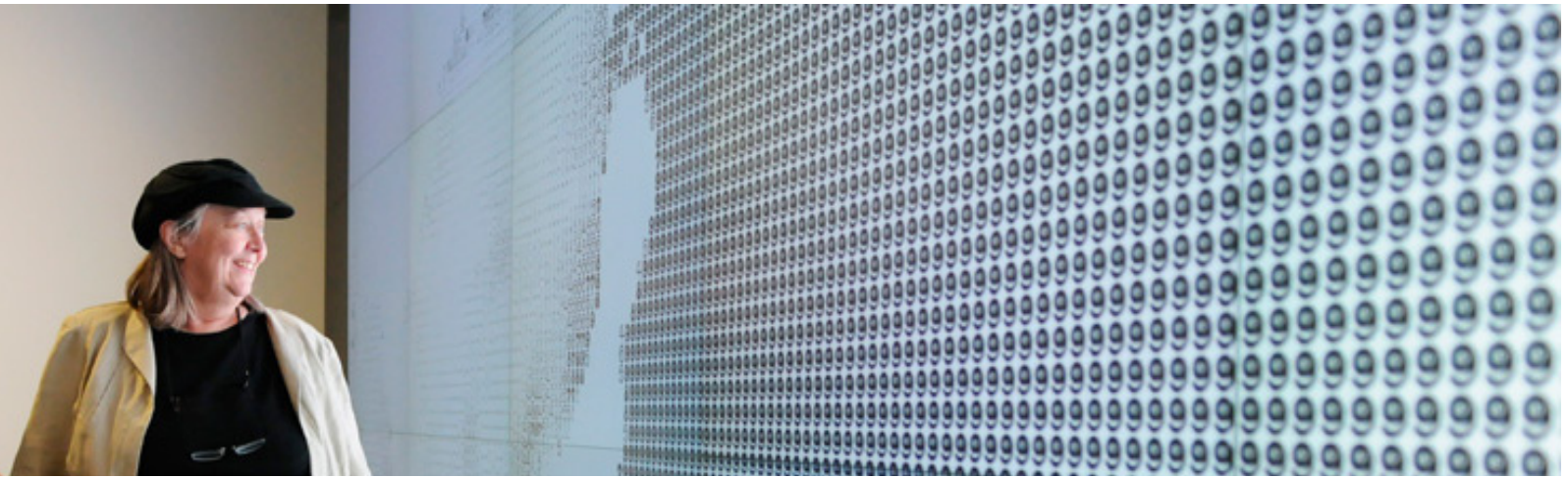
FatFonts are getting a lot of attention. Beyond academia, artists, designers and typographers are also interested.

“People have started to use FatFonts for their own visualizations and even created their own FatFont types. We have even heard from artists who want to design FatFont jewelry,” says Hinrichs. “We are really excited that the idea is spreading and we’re hoping that FatFonts will become common in infographics, data representations and posters.”

*Reprinted with permission from utoday | <http://www.ucalgary.ca/news/utoday>*



University of Calgary computer science professor Sheelagh Carpendale helped develop FatFonts which aligns the two aspects of data—numeric value and visual representation. You can both read the numbers and interpret the data visually. *Photo by Riley Brandt*



Carpendale (left) and PhD student Uta Hinrichs showcase FatFonts presenting data of wave size predictions of the devastating tsunami that took place on the eastern coast of Japan in 2011. *Photo by Riley Brandt*





CNO SPEAKER  
SERIES 2022:  
DANIEL CLARK.  
JANET BLATTE  
R. NAHIA YAYU  
L. HYLE BUZA.  
VOEISHI LEAN  
. CHRIS CHAFE

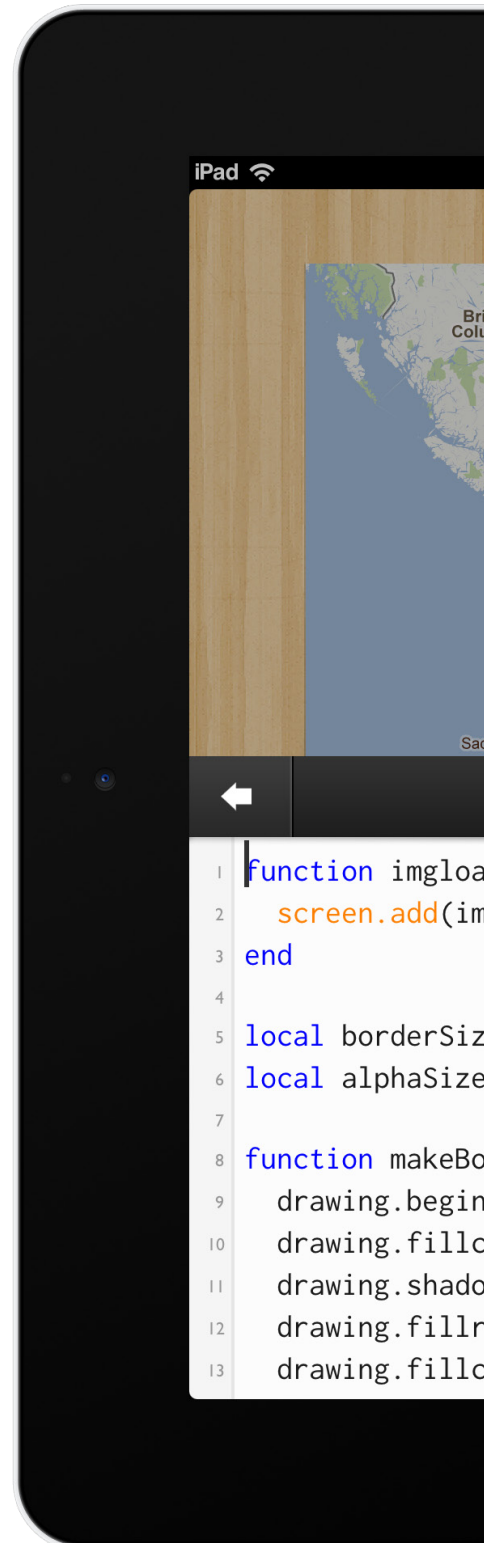
# Interview with Kyle Buza

I didn't begin programming until after I completed my undergraduate education in Chemistry and Biology. After being graciously adopted by a computer science professor to work in his lab following graduation, I picked up enough programming to do some graduate work in artificial intelligence. Following graduate school, I joined the special projects group at Sun Microsystems, where I focused on the design and investigation of novel Java technologies, including 3D browsing interfaces, mobile phone networking software, and UI design tools. After a few years of working at Sun, I realized I wanted to focus more on personal projects, and began making music with Max/MSP and occasionally performing in moist underground bars in San Francisco.

These personal explorations paved the way to joining John Maeda's group at the MIT Media Lab in 2006. While at the Media Lab, I felt at home working across the street from the undergraduate dorms, where students were constantly making the sorts of things that had gotten me into a bit of trouble with my hometown police department in my early years. While at MIT, I built systems to explore and interact with web data ranging from gesture-based interfaces to browser-based collaboration tools. In 2008, I joined a small team at the Ars Electronica Futurelab to conceptualize and build a number of large scale interactive media installations. I now work with Takashi Okamoto, one of my MIT colleagues at BuzaMoto, a digital design firm.

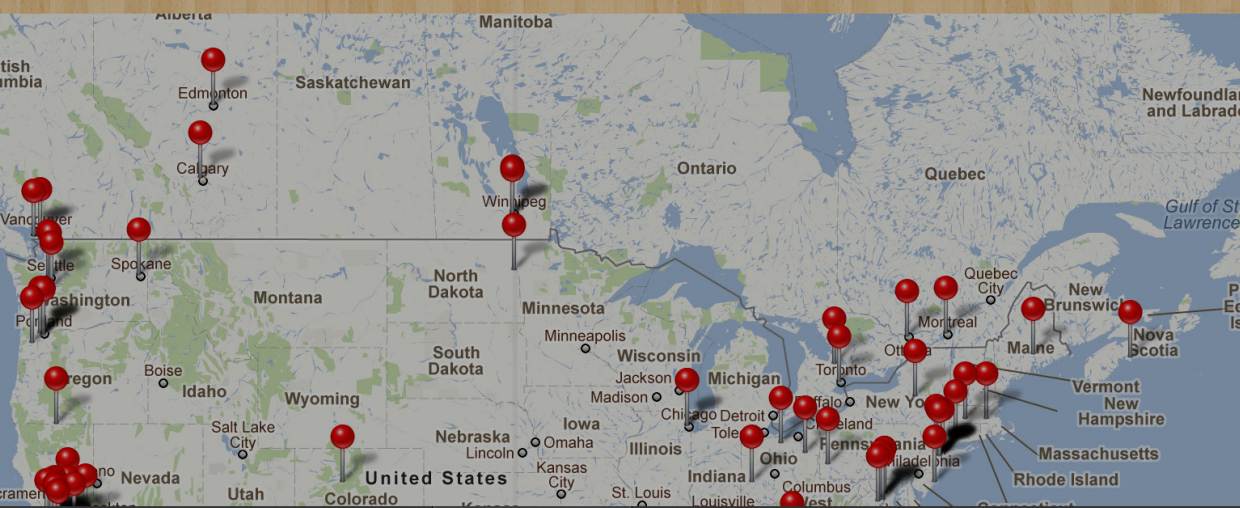
## What are you working on right now?

Having spent the past few years doing iOS development, I have become frustrated at how difficult it is to prototype and experiment while building apps on the iOS platform; the programming environment requires knowing exactly what you want to build before starting. This makes it difficult to add features and change direction once you have begun writing code for a project. It is even more frustrating for users who are new to the programming languages and development tools involved. As a result, I have been building custom apps and programming tools to help simplify that process. I've been telling people that the project is like a 'Processing for iOS user interfaces' in the sense that it makes it easy to sketch up an RSS reader,



# CNO SPEAKER SERIES 2012

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Twitter client, or photo app without needing to know about what's going on internally. By providing a structure for average people to be able to throw together custom apps, I feel we can better explore the potential of a ubiquitous mobile platform like iOS. The project's working name is ScriptKit, and it is heavily influenced by much of the work done with my colleagues from the Physical Language Workshop at the MIT Media Lab. Figuring out how to enable people to create, as opposed to simply consume content with these devices is an exciting challenge.

**Which work/exhibition/image have you seen recently that really excited you?**

ZeroN: Mid-air Tangible Interaction Enabled by Computer-Controlled Magnetic Levitation

**What is the last book you enjoyed?**

I don't typically read much science fiction, but I found "The Lifecycle of Software Objects" by Ted Chiang to be a nice book.

**Who do you admire? Why...**

I am drawn to artists and designers who have an unconventional, unapologetic style with a clear passion driving the core of their work. Paul Rand is a great example.

**What's your favorite motto or quote?**

"Most inventors and engineers I've met are like me ... they live in their heads. They're almost like artists. In fact, the very best of them are artists. And artists work best alone .... I'm going to give you some advice that might be hard to take. That advice is: Work alone... Not on a committee. Not on a team." - Steve Wozniak

**Your favorite art work of all time?**

I'm a big fan of Maurizio Bolognini's work Programmed Machines, from the mid 1990s. In it, he programmed hundreds of computers to generate random images, without being connected to any form of visual output. He



Programmed Machines

Maurizio Bolognini

described his motivation for this type of work to enable "... the possibility of creating parallel universes of information made up of kilometres of images and infinite trajectories." This idea that certain types of software has the ability to facilitate the creation of entire spaces or subdomains that can be subject to subsequent exploration has resonated with me since the first day I started programming. Simple programs that dutifully perform a single task aren't as interesting as those that leverage human input to generate something new.

### **What is your idea of perfect happiness?**

A swim on a sunny day followed by some great Korean Bibimbap, good beer, and productive programming somewhere along the Oregon coast.

### **If you could choose a different profession or career, who/what would you be?**

I'm pretty happy with what I do professionally. I can't really think of anything I'd rather be doing at the moment.

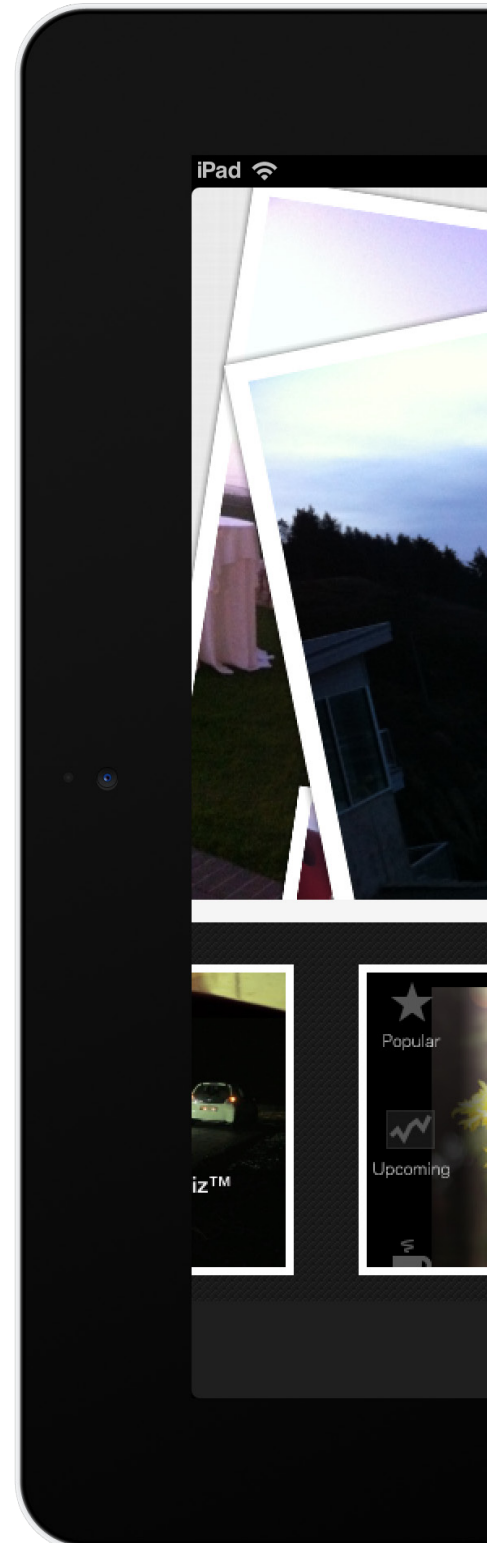
### **What/who is your greatest fear?**

I guess my biggest fear would be of some type of circumstance that prevented me from being able to adapt to change.

### **(And finally, the most important question: ) What are you wearing?**

A camping shirt, black corduroy pants, and slippers.

*Images courtesy of Kyle Buza*

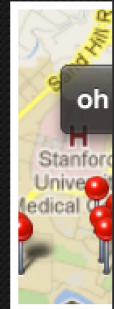
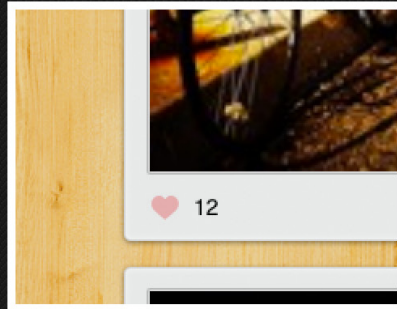
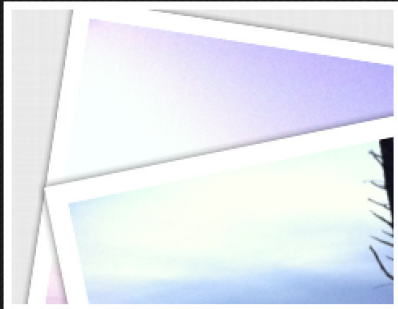


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# Camera

This example demonstrates how to access the iOS camera functionality. Select photos from your photo library or take pictures directly with the camera.



## Interview with Janet Blatter

My first art work was a science fair project on hydroponics for long-term space travel. For most of my life, I've been battling whether to go left brain or right brain, science and logic, or arts and creativity. It took my graduate research and inquiry into how artists, especially filmmakers, use a "by any means possible" thinking strategy to get the results they need.

### What I'm working on right now?

I'm in the painful editing stages on my book "Storyboard Solutions: How the Pros Solve Problems Before Their Films Go Into Production" (MWP 2012). I'm procrastinating by designing my website.

### Which work/exhibition/image have you seen recently that really excited you?

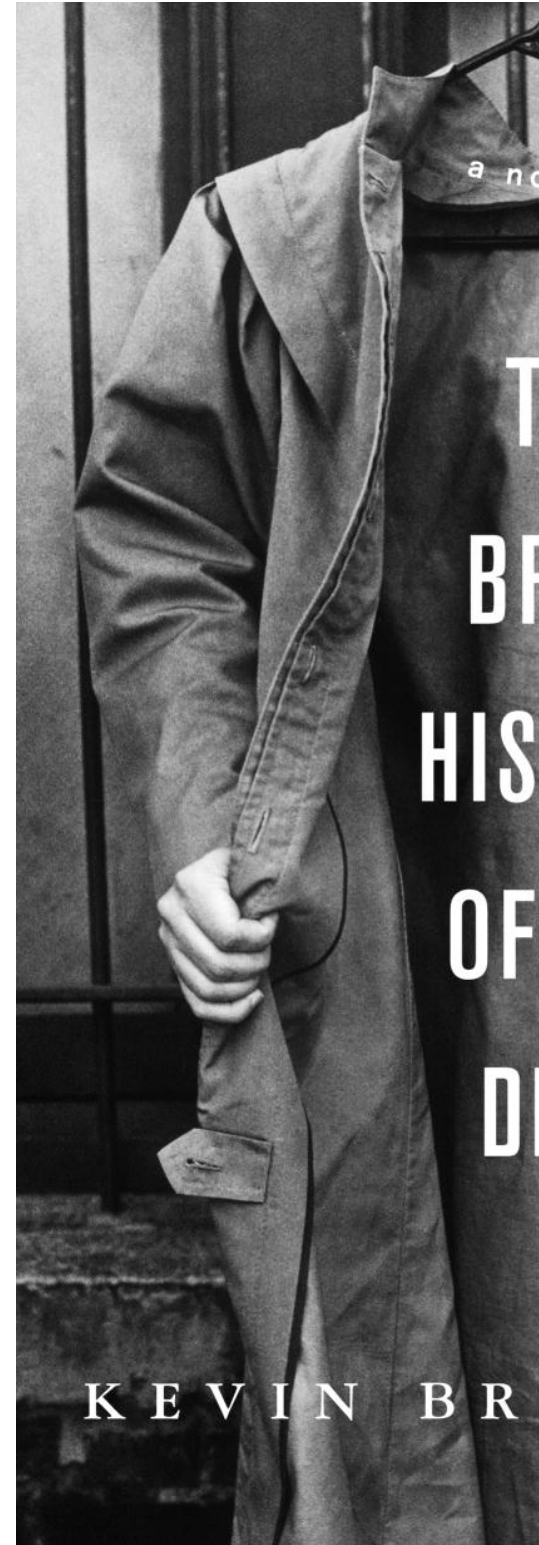
Skiing at Whistler, B.C., I discovered the photographs of Ron Smid. Ron is old school, working with a 1950's mahogany wood Deardoff camera and Cibachrome film. Ron frequently waits for hours until the right light presents itself. The result is not frozen time but time slowed down just enough to be stilled on paper, alive in possibility. Posting this only reveals the representation of an image, not the magic of having your body move in the space he re-creates.

### What is the last book you enjoyed?

"A Brief History of the Dead" by Kevin Brockmeier. A sensuous fantasy about a netherworld between life and death mediated by memory.

### Who do you admire? Why?

James Cameron, for disproving an on-going myth that art and science, creativity and logic, aren't playmates.



# CAD SPEAKER SERIES 2012



## **Favorite motto or quote?**

“What does it mean to be a master [artist] when your tools have the lifespan of hamsters?” Bruce Sterling

## **Favorite art work of all time?**

Monet, Water Lilies, 1914-1926 (Museum of Modern Art, NY).

## **Idea of perfect happiness?**

Sharing moments of awe with someone else.

## **If you could choose a different profession or career?**

Computer scientist

## **What/who is your greatest fear?**

Not getting it right

## **What are you wearing?**

Ski gear;-)



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the pain of fleeting joy | Flickr cc

# Online magazines



**gasathj**

Generative Art, Science and

## Index & News

[Home](#)

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[articles of gasathj #1 issue](#)

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[next Generative Art Conference,  
11-12-13 December 2012, Lucca  
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[Call GA2012 - deadline 15 Sept  
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1. **Rhythmus in folding a page**
2. **Interview to Herbert W. Franke -**
3. **Eternal Recurrence, Temporality, + Technology: how contemporary Computer Art can learn from early modes of Representing Time**
4. **Generative Design**
5. **Mandala Craft**
6. **Bio-Structural Analogies: Arms, Wings And Mechanical Things**
7. **The Process of Integrating Polymedia in Blooms and Death**
8. **The unit of vision : the concept of opsieme**
9. **Variations around the Dragon Curve**

about

issues

features

blog (En/Cn)

inquiry

newsletter



## latest issue.



## D&L gallery.



## feature.



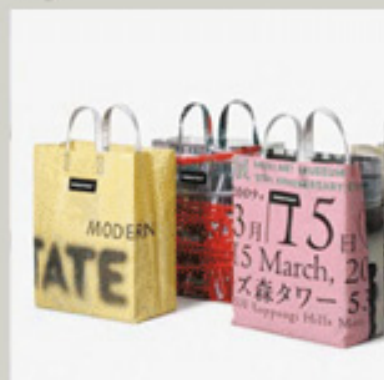
### Interview with Stefan Sagmeister

My name is Stefan Sagmeister, I am an Austrian designer living in New York. When I was 15, I wrote little articles for a small magazine and discovered I like doing the layout for it better. At all the difficult things (thinking, conceiving etc) I am by far the best... / more /

## little things theory.



## blog.







KOMMA

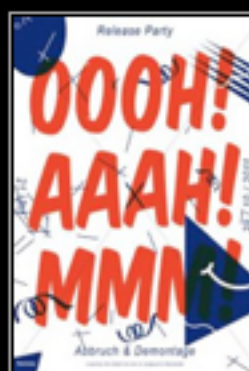
NEWS

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## NEWS



### KOMMA 9 — RELEASE

*Die komma lädt recht herzlich zur Releaseparty ein*

—

29.10.2011

**ABBRUCH & DEMONTAGE**

AB 21 UHR

—

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## NO. 9

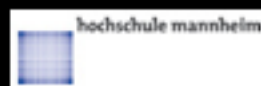
*Die neunte Ausgabe des komma-Magazins widmet sich der Heimat und dem Einfluss auf die Gestaltung des Individuums. Tief in uns verwurzelt ist das Bedürfnis nach Heimat, einem Raum des Seins, der Empfindung und der geistigen wie körperlichen Identität. Durch die Heimat unserer Kindheit sozialisiert, prägen uns die Geschehnisse und schlummern in unserem Unterbewusstsein. Eben jenen Empfindungen gingen die Gestalter, die in dieser Ausgabe abgebildet sind, nach und erforschen in und durch ihre Gestaltung ihre eigene, manchmal gewählte Heimat.*

## ABOUT

Das Magazin der Fakultät für Gestaltung der Hochschule Mannheim präsentiert ausgewählte Arbeiten der einzelnen Fachbereiche, in Verbindung mit Interviews und Reports aus der Szene. komma entsteht komplett in studentischer Selbstverwaltung und versteht sich als Showroom der Studenten. Ihnen wird mit komma die Möglichkeit gegeben, Arbeiten zu veröffentlichen und dadurch weiterführende Kontakte zu knüpfen.

Jede Ausgabe wird an über 1200 führende Adressen der Kommunikationsbranche, wie Werbeagenturen, Designbüros, Verlage, Magazine und andere Unternehmen kostenlos versendet. Die Produktionskosten werden zum

## PARTNER



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# VOLUMETRI

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## CURRENT ISSUE





zine

**Volumetric Magazine** is an international art & science publication examining the emerging worlds of 3D sensing, natural user interface, and society

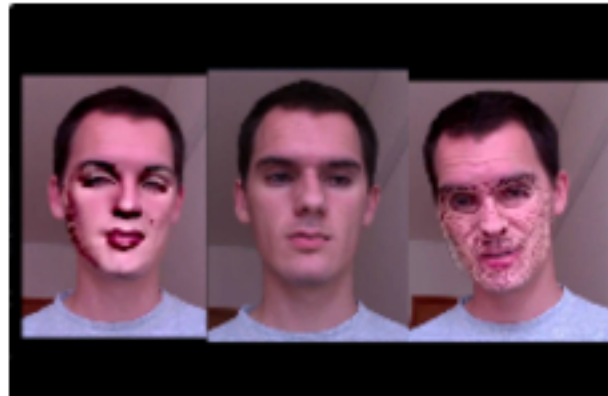
## FEATURED FOCUS



### GAMING FOR THOSE WITH SPECIAL NEEDS

#### THE SPECTRUM OF VISIBLE LIGHT

*A young boy with headphones blasting full on walks awkwardly into the darkened room at Extreme Kids & Crew, a 900-foot parent-run non-profit in Brooklyn, New York that uses art, movement, and other techniques to relieve the stress and isolation of families whose children have special needs. The boy morosely sequesters himself in a corner. [...]*

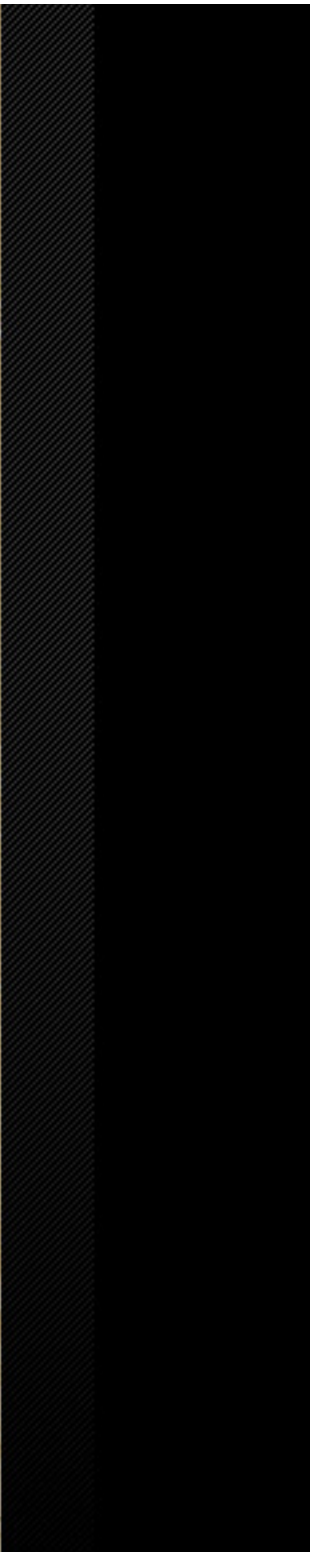
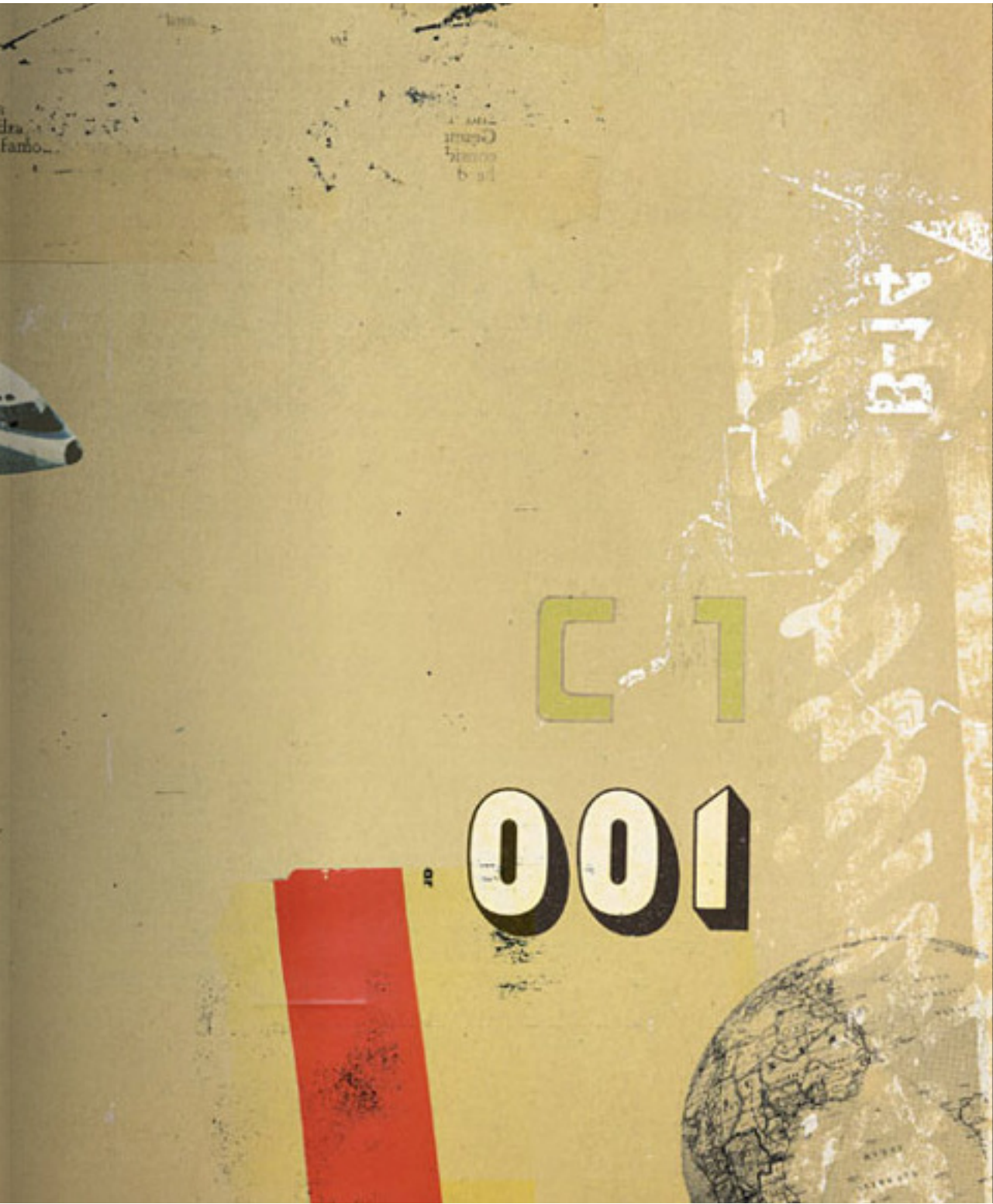


### FIVE AWESOME VOLUMETRIC IMAGING ART PROJECTS

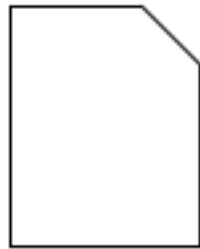
#### BY KYLE CHAYKA

1. *Khronos Projector* By Alvaro Cassinelli, 2005 In this iconic project, a screen made of spandex is stretched in front of a projector and a camera setup that includes an LED ring and infrared detection. When a visitor interacts with the screen, stretching or deforming it by touch, the infrared equipment detects the movement and





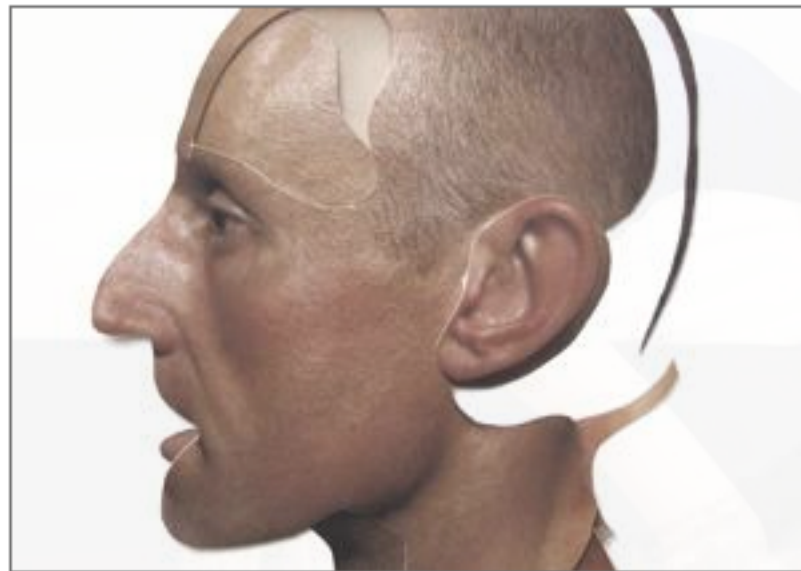
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014	01.08.2007
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< 41 >









delve magazine  
an exploration of visual culture  
ISSN 1548-4084

delve was created to explore visual culture through experimentation in design, photography, illustration, and other related visual arts. contributing artists are encouraged to explore aspects of their chosen medium that fall outside of conventional or commercial applications.

delve is no longer being produced in print, but there may be online issues in the future. this archive will remain online, regardless.

in the meantime, please check out [electric-k](#), the weblog that picks up where delve left off.

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issue 10 [straight, no chaser](#)  
issue 09 [bklyn. downtown](#)

volume 02  
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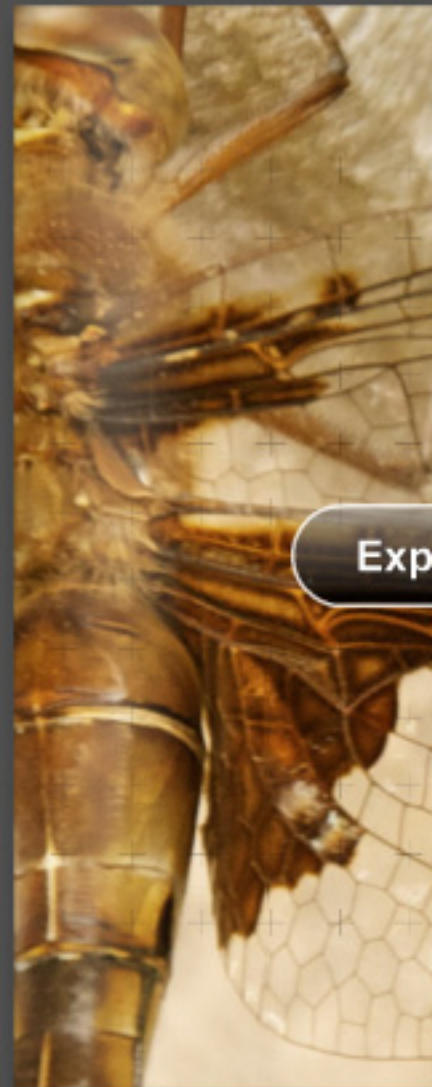
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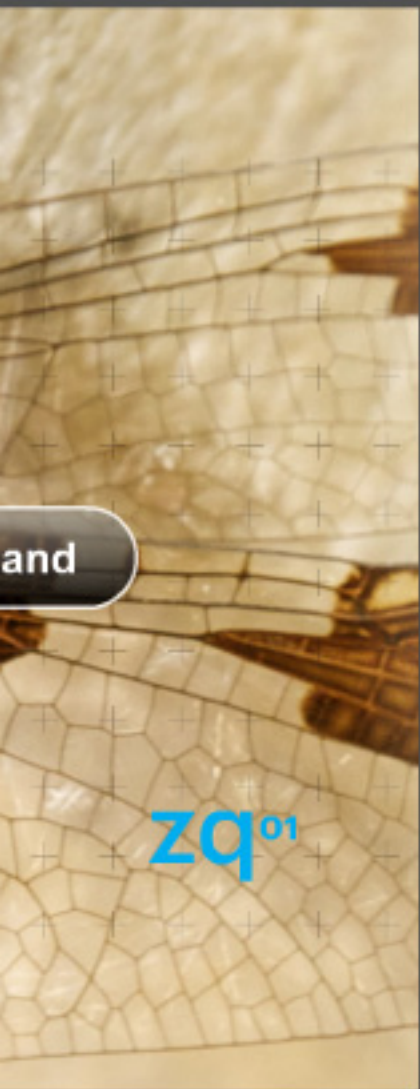
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