

Welcome to C:ADM2010

We come together to take part in a conference where the main activity is to explore by listening, talking and questioning (conversing) rather than by listening to, and giving, prepared lectures: where the aim is to move forward, taking next steps as a result of these conversations, rather than reporting on the already discovered. In other words, this is a conference where the intention is to progress by conferring. That is the central feature of our conference: a conference of conversation, open minds and delight in the un-thought-of. And what better way to make an interesting conversation than to bring together people whose backgrounds and interests are different, yet who want to learn by listening to others, to find what can be shared? In other words, to transcend boundaries.

So we are, by definition, practitioners and theorists from 4 different subjects, who explore across boundaries. But not just any 4 subjects. Subjects that already hold conversations together in pairs: art; cybernetics; design; mathematics. With all 4 together, we have a wider conversation, greater variety. Our 4 subjects have a special quality in common. Each is used to comment—throw light—on and inform other subjects. Perhaps mathematics is the most obvious case: a subject in its own right that is used everywhere to illuminate (and make operable) other subjects. But also a subject that can comment on itself: a subject which is a meta-subject, even to itself.

Participants will undoubtedly hold individual positions in regard to these four subjects cybernetics, art, design and mathematics. No one will be fluent in all 4. The conference offers individuals ample opportunity to voice their views and the corresponding opportunity to listen and converse with others. By releasing participants the formalities of prepared lectures, we provide the opportunity for a true appreciation of this unity in diversity.

The C:ADM2010 Organizing Committee

Ranulph Glanville (ASC President, C:ADM2010 Conference Chair)

Thomas Fischer (ASC secretary, C:ADM2010 Web Master)

Christiane M. Herr (C:ADM2010 Booklet Editor)

Louis Kauffman (ASC Past President)

Ted Krueger (C:ADM2010 Host at RPI)

Leon Morenas

Albert Mueller (ASC Trustee)

Introduction

“Cybernetics: Art, Design, Mathematics — A Meta-Disciplinary Conversation” is a conference where the main business will be to confer—to explore ideas through discussion and open exchange, in other words, to take part in an enormous brainstorm together! It is concerned with forming and asking the next question rather than reporting on answers to the last question.

The conference is constructed around exploring and developing analogies between our four areas—cybernetics, the arts (including music), design and mathematics. Cross-overs between pairs of these subjects have been common, yet the nature of these cross-overs has rarely been examined, nor have all 4 subjects previously been brought together.

To help focus the conference and contributions (including papers), we have isolated two themes, which we will develop with conference participants in the run-up to the conference:

actual and abstract:

moving from actual to abstract is understood; but how do we move from abstract to actual? What are the relations between models that are conceptual, computational and physical? How are their differences productive?

cross-over processes / trans-, inter-, meta:

how we might cross-over between fields—metaphor, aesthetics, process?
What does it mean, to be a trans-, inter- or meta-disciplinary subject?

Evenings will be left free during the conference for improvisation, performance and demonstration; and for impromptu workshops. Formal paper presentations may also take place in the evening. Before the conference, we will offer tutorials on how cybernetics has developed over the past 40 years (since the Cybernetic Serendipity exhibition of 1968). After the conference, a small, invited group will work on forming the outcomes and discoveries of the brainstorming of the main conference into a coherent set of outcomes.

International Advisory Board

The conference is honored to have collected a most distinguished International Advisory Board of practitioners from our four fields, Art, Cybernetics, Design, Mathematics. We gratefully acknowledge the advice and support of all members of the IAB:

| | |
|--------------------------------------|---|
| Roy Ascott, UK | Stephen Jones, Australia |
| Margaret Boden, UK | Jay Kapraff, USA |
| Paul Brown, UK/Australia | Omar Khan, Pakistan USA |
| Richard Brown, UK | Guilherme Kujawski, Brazil |
| Jane Burry, UK/Australia | Bernhard Lang, Germany |
| Mark Burry, New Zealand/Australia | Roger Malina, USA/France |
| Peter Maxwell Davies, UK | Mogege Mosimege, South Africa |
| Ron Eglash, USA | Frieder Nake, Germany |
| Helaman Ferguson, USA | Pauline Oliveros, USA |
| Rayvon Fouché, USA | Jasia Reichardt, UK |
| John Frazer, UK/Australia | Enrique Rivera, Chile |
| William Fox, USA | Dan Sandin, USA |
| Nat Friedman, USA | William Seaman, USA |
| Stephen Gage, UK | John Sims, USA |
| Ed Galindo, USA | Mette Ransgard Tomsen, Denmark |
| Dmitry Galkin, Russia | Robert Trappl, Austria |
| Johannes Goebel, USA/Germany | Trash Treasure, Germany/Russia/Israel |
| Usman Haque, Pakistan/UK | Michael Trudgeon, New Zealand/Australia |
| Ai Hasegawa, Japan/UK | Peter Weibel, Ukraine/Germany |
| Slavik Jablan, Serbia and Montenegro | Bryant York, USA |
| Pamela Jennings, Canada USA | Günther Zamp Kelp, Germany |
| Natalie Jeremijenko, USA | |

Organizers and Sponsors



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The ASC is currently looking for a suitable candidate for the Society's **Treasurer** office. This is a valuable opportunity to join, to support and to shape a unique society with an outstanding history and an interesting future!

Since membership and event registration payments are automated online, and membership interactions are taken care of by the Vice President for Membership, the work load associated with the Treasurer office is quite moderate. The main duties are to file a simple tax return "postcard", to keep control of a budget and to create a financial report for the General Business Meeting. The Treasurer is also chair of the (very small and informal) finance committee, charged with finding ways to gain money for the society.

The ASC Treasurer has full voting rights on the Society's Executive Board and is expected to participate in online board meetings (via Skype) roughly every 6 weeks.

For technical reasons (to do with US banking arrangements), the ideal candidate should be a U.S. citizen residing inside the U.S.

If you are interested to run for the ASC's Treasurer office, or if you want to know more about it, please contact:

ASC President, **Ranulph Glanville**, in person or via asc-president@asc-cybernetics.org

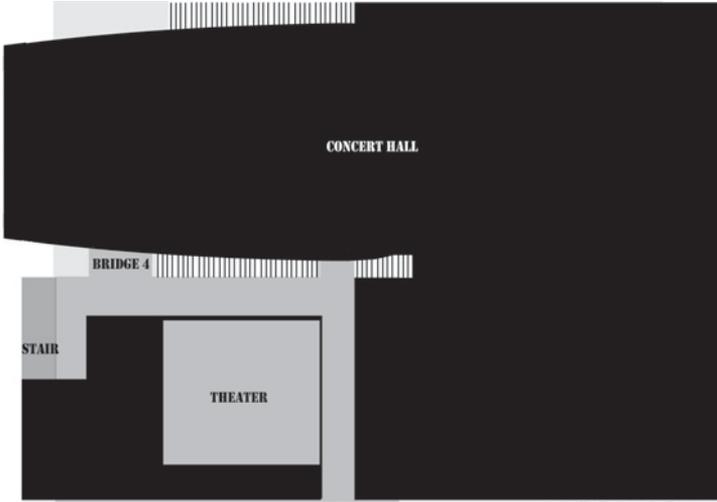
or

ASC Secretary, **Thomas Fischer**, in person or via secretary@asc-cybernetics.org

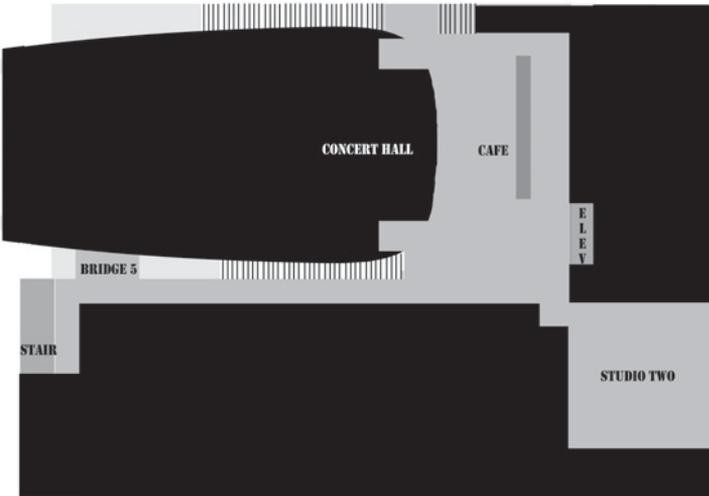
**Would you like to join the Executive Board
of the American Society for Cybernetics?**

| Time | THU July 29 | FRI July 30 | SAT July 31 | SUN Aug 1 | MON Aug 2 | TUE Aug 3 | Aug 4,5 |
|-------|---------------------------------|---|---|---|--|--|---------------------------------|
| 7:00 | Breakfast External | Breakfast External | Breakfast Blitmann | Breakfast Blitmann | Breakfast Blitmann | Breakfast External | Breakfast External |
| 8:00 | | | | Topics Groups 1 Various | Topics Groups 2 Various | | |
| 9:00 | ASC Meet 1 Studio Two | Discussion Series 2 Studio Two | Opening Theater Conference Introduction Theater Concert hall | Topic Summary Various | Topic Summary Various | HVF Meeting | ASC Meet 1 Studio Two |
| 10:00 | ASC Business | | | | | | |
| 11:00 | | | | | Topic Summary Various | | |
| 12:00 | Introduction | Review | Theme One Lunch | Facilitation Theater | Lunch Various | | |
| 1:00 | Lunch External | Lunch External | Sage Dining Hall Session one Various | Lunch Sage Dining Hall Theme Two Session Two Various | Sage Dining Hall Facilitation Theater | Lunch External | Lunch External |
| 2:00 | Discussion Series 1 | Tutorials Studio Two Studio Beta Theater | | | | Organization Workshop Studio Two | Workshop Studio Two |
| 3:00 | Studio Two | | | | Conf Facilitation Theater | | |
| 4:00 | | | | | | | |
| 5:00 | | | Key Topics Topics Groups 1 Various | Key Topics | Feedback Farewell | | |
| 6:00 | Dinner Browns Brew | | Dinner Sage Dining Hall | Dinner Sage Dining Hall | | Dinner External | Dinner External |
| 7:00 | Pub | Reception Opening Events Café Concert Hall | | | Conference Dinner Sage Dining Hall Banquet Hall | | |
| 8:00 | Oral Tradition Browns Brew | | Evening Presentations | Evening Presentations | | | |
| 9:00 | Pub | | | | | | |

Schedule

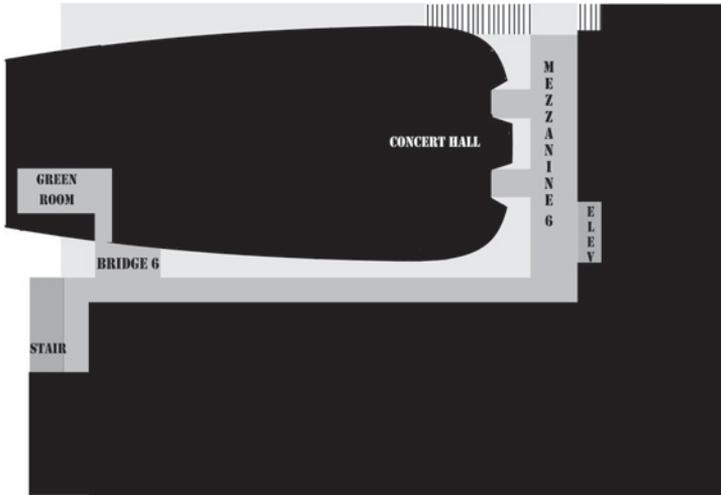


FLOOR FOUR

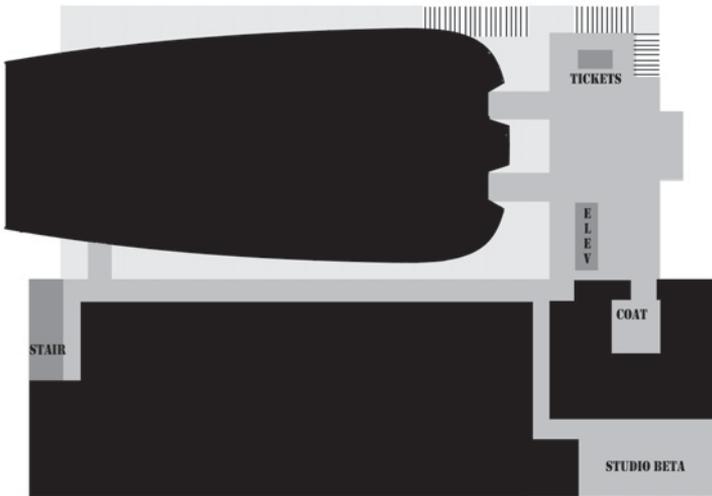


FLOOR FIVE

EMPAC 4F + 5F Floor Plans



FLOOR SIX



FLOOR SEVEN

EMPAC 6F + 7F Floor Plans

Restaurants and Locations

1 Ali Baba, 2243 15th Street, (518) 273-1170

Turkish, very good value, Entrees \$6-13

2 Knotty Pine Tavern, 2301 15th Street, (518) 272-4557

Yeah, they also sell bar food.

3 Java++ Coffeehouse, 1527 15th Street, (518) 276-3896

Coffee near Campus

4 Muza Euro-American Restaurant, 1300 15th Street, (518) 271-6892

Polish, very good value Entrees \$8-13, Polish beer

5 Flavour Café and Lounge, 228 4th St, (518) 266-9253

Coffee, Sandwiches, and Deserts - Comfortable with WiFi,

6 Manory's Restaurant, 99 Congress Street, (518) 272-2422

Typical American place on the corner for an eggs and bacon breakfast

7 LoPorto's Ristorante Caffe, 85 4th Street, (518) 273-8546

Classic Italian, very well regarded, Entrees/pasta \$13-36

8 Caribbean First Choice, 451 Fulton Street, (518) 272-4544

Jamaican, very good value, Entrees \$7-12

9 Shalimar, 407 Fulton Street, (518) 273-8744 407

Pakistani-Indian, Entrees \$7-13

10 Spill n the Beans Café and Bistro

Coffee, breakfast and lunch, Entrees \$8-12

11 Daisy Baker's Restaurant, 33 2nd Street, (518) 266-9200

Restaurant and bar, nice place Entrees \$15-30

12 Bacchus, 33 2nd Street (basement), (518) 687-0345

Wood-fired pizza, Entrees \$10-15, good beer selection

13 Bruegger's Bagels, 55 Congress Street, (518) 274-4469

Bagels and Coffee breakfast place

14 Beirut, 184 River Street, (518) 270-9404

Lebanese, very good value, Entrees \$4-13, hookah

15 Marmora Café, 203 River Street, (518) 266-9300

Egyptian, very good value, Entrees \$4-13

16 Jose Malone's Restaurant, 405 River Street, (518) 273-2196

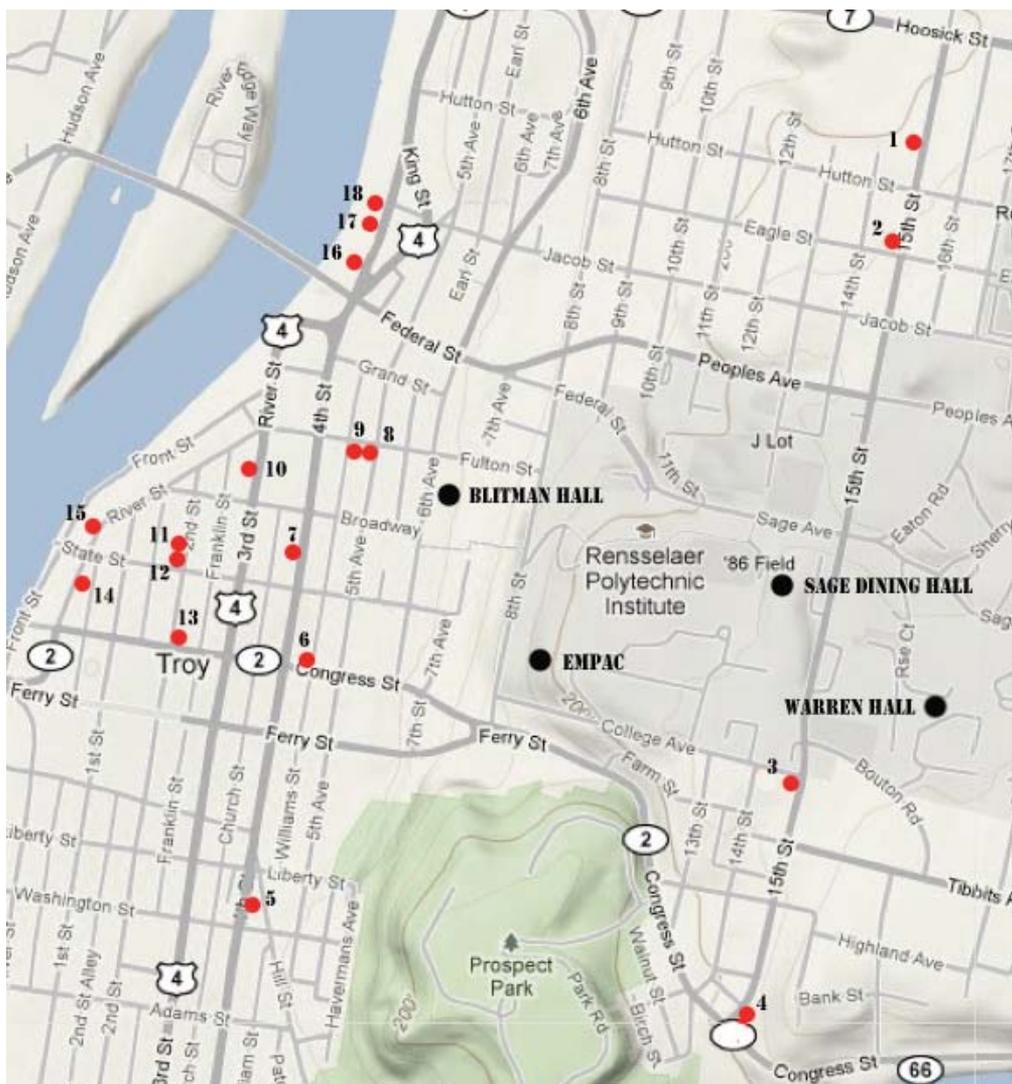
Mexican-Irish, Entrees \$8-20, Margaritas

17 Brown's Brewing Company, 417 River Street, (518) 273-2337

Brew pub and pub food. Entrees \$12-16, good local beer

18 River Street Cafe, 429 River Street, (518) 273-2740

Steak and Seafood, Entrees \$25-35



General Directions

You may access a campus map at:

http://rpi.edu/dept/public_safety/pubs/DPS_Campus_Map.pdf

Conference Registration

It will be possible to register at the Conference if you haven't formally done so before arriving. You will register online and pay conference fees by credit card. Phillip Guddemi can assist you. If you have registered online you can pick up a badge and conference materials at the ticket desk in the lobby.

On the 29th, Registration will be in Studio Two – where the ASC meetings are held.

Registration on the evening of July 30th and on July 31st will be in the Upper Lobby of EMPAC at the ticket desk. Registration at other times will be on an individual basis and will take place between, but not during, conference events. Ask to speak to Phillip Guddemi.

Lodging, Food and Parking can be paid for when registering for your room. For those who are staying off-campus, you may pay for food and parking at the offices listed below under lodging. This includes the Conference Dinner.

On-campus lodging at Blitman Residence Commons

You will be able to confirm and pay for the rooms by credit card. Cash payments will be accepted if correct amounts are offered, but especially at late hours, the Conference Services office is not set-up to handle cash transactions. **There is a \$35 key deposit that is required.** This will be refunded with the return of the key and ID card on checkout at **Warren Hall**. Telephones will be activated in the rooms for local calls only.

Conference participants with disabilities or special requirements for housing should contact ocs@rpi.edu.

Register for Lodging at the Conference Services Office at Warren Hall between 8:30 AM and 11:00 PM (23:00). Additionally, registration is available directly at Blitman Commons on Wednesday evening July 28th from 5:00-9:00 PM (17:00-21:00) on Saturday between 8:30AM and 5:00PM (17:00) at the desk in the lobby. The bus will also be available Friday July 30th from 6-10 (18:00-22:00).

At other times call **(518) 276-7459**, and arrangements will be made to assist you with lodging. If you anticipate a late arrival, or if your travel plans are delayed, please contact the housing office at this number to insure that a room can be made available for you when you arrive.

Warren hall is a one kilometer walk from Blitman Commons. You may choose to taxi to that location first because Blitman and EMPAC are over level ground or downhill. Alternatively, if you come to EMPAC first, you could leave suitcases in the coatroom. However, this can not be staffed at all times and you must assume the risk for leaving things there.

General Directions

Internet Access:

Ethernet access can be turned on in each room at Blitman Commons by prior arrangement for a \$15 charge. You must supply your own cable. It takes at least a day for this to become active and so anticipate your needs appropriately, and make arrangements by emailing ocs@rpi.edu. The last opportunity for this will be Thursday July 29th. Wireless will be available in EMPAC. Conference etiquette suggests that you may use it during session intermissions. Also, open Ethernet ports are available in the student union.

Food

Meals are available on campus during the main conference in on-campus dining facilities. Tickets for the various meals can be purchased when registering for lodging or at the offices and times listed above if you are staying elsewhere.

Breakfast will be served at Blitman Commons on the Saturday, Sunday, and Monday mornings from 7:00 to 8:15. The cost is \$7.15. Lunch will be served at the Russell Sage Dining Hall per the conference schedule and costs \$9.95, dinners will be served in the same facility and cost \$10.95.

The **Conference Dinner** on Monday night will be in the banquet room at the Sage Dining Hall and costs \$45 including beverages.

On other days food can be found in several locations on or near campus. A map will be provided indicating a variety of restaurants.

Parking

Parking is available in the parking lot at Blitman Commons for \$7/day. You may purchase a tag at the Housing Office for the days you will be here. Parking in a garage near EMPAC will be available at no cost on Friday evening from 4-11PM (23:00) and on Saturday and Sunday from 7AM to 10PM (22:00). At other times, this lot is not available.

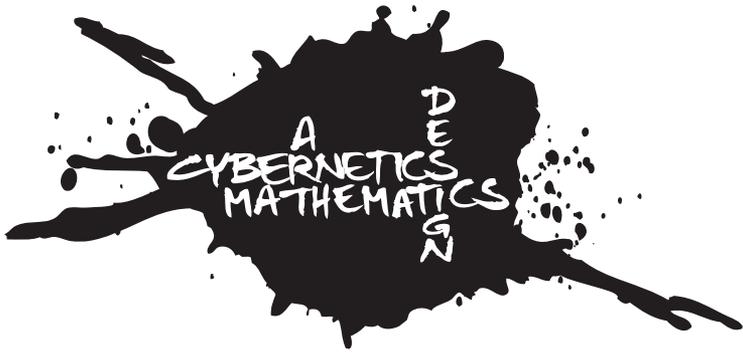
However, conference participants with special needs should contact Ted Krueger (krueger@rpi.edu) to make appropriate arrangements for access to the building.

Transportation - Bus

Blitman Commons is located near the downtown. EMPAC is on the hill nearby. It is a short walk but involves a change in elevation of about 200 feet (60M). On the main conference days, a shuttle bus will run from Blitman Commons to EMPAC from 7:30-8:15 each morning, and run to and from EMPAC at 6:30-7:30 (18:30-19:30) and at 9:00-10:00 (21:00-22:00) in the evening. In addition the Bus will run Friday from 6-10PM (18:00-22:00).

Transportation - Walking

There is a stair just behind the Commons that rises to 8th Street. It is a short walk to the building and it is possible to enter EMPAC from 8th Street. There are yet more stairs within EMPAC that will move you from Level 2 to Level 7, but they are inside, air conditioned, and in a beautiful space.



Participants

The following pages contain the statements of interest with which participants of C:ADM2010 have applied to participate in the conference. Conference participants can see each other's full biographical statements, and discuss each other's statements of interest and paper proposals after logging onto the conference website at:

<http://www.asc-cybernetics.org/2010>

The website will remain open after the conference.

Gary Boyd is working on a paper proposal entitled
Why Art Needs Cybersystemic Science and Vice Versa

Statement of Interest

I will contribute a presentation on Liberty and Security which in cybersystemic terms are dependent on Requisite Variety and Requisite Heterarchy respectively

Also As usual I will participate in many sessions and learning conversations.



**Professor of Education
(Educational Technology)
Concordia University
boyd@education.concordia.ca**

**Gary
Boyd**

Jonas Braasch is working on a paper proposal entitled
Intelligent agents for free music improvisations in actual acoustic scenes

Statement of Interest

I find all three conference topics very interesting, but the third scheme: actual and abstract truly catches my attention. Why?: Because it is something that I am currently struggling with as the PI of an NSF project. I would like to share my current project experience at the conference. In this project, we are developing an intelligent agent that can recognize and improvise music. While most previous systems specialized on traditional rule-based music, our system is performing freely improvised avant-garde music. One of the key questions I am facing right now is how to evaluate the performance of an agent. While NSF is interested in having a traditional evaluation test for the outcome of the project, this is not as straightforward in our case as it is for most NSF-type projects. Also, the question of how to go from abstract to actual/concrete is something constantly on my mind. Having a solution to this question would enable us to apply the outcome of our project to other more concrete tasks. At the same time, however, our ability to abstract things clearly distinguishes us from current AI systems.



Assistant Professor
School of Architecture
Rensselaer Polytechnic Institute
Troy, NY
braasj@rpi.edu
<http://symphony.arch.rpi.edu/~braasj>

Jonas
Braasch

Statement of Interest

An Other Design

Born of the split of idea from manufacture the language commonly known as design has always been making connections across disciplines. To describe how these connections looked, first we had inter-disciplinarity, followed by trans-disciplinarity, which appears to have been superseded by meta-disciplinarity. However, I would argue that globalisation and the proliferation of the digital results in connections that are no longer 'amid', cannot be measured 'across', nor encompass a 'whole' system. Instead I propose that the digital has generated an 'other' dimension so we might now need to consider 'alter-disciplinarity'.



Northumbria University
j.c.bremner@gmail.com

**Craig
Bremner**

Statement of Interest

Given the unique format of this conference I don't really know what to expect. I have always enjoyed the work that members of the ASC have presented, and the conversations that these presentations trigger. Hence I must trust that the conversations will be as vivid and interesting in this conference format.

What I bring to the table is my ongoing deepening understanding of the implications of thinking and acting based in a constitutive ontology and epistemology. I continue to explore the ramifications of reflections as they alter how we humans see ourselves and how we relate to each other and the world around us. I think about languaging, emotioning, and the reciprocal flow of influences between individuals, culture, and biosphere, and how this results in lineages with elements of hysteresis as well as opportunities for conservation and change.



**Royal Roads University
Self Design Educational Foundation
pille@interchange.ubc.ca**

**Pille
Bunnell**

Statement of Interest

I had wondered about the potential of giving my C:ADM paper in Second Life: You are invited to join Digital Media Kingston in Second Life from today to mark the launch of the new suite of industry-facing Masters courses in User Experience Design, 3D CGI & Games Development. The sessions will be held the new DMK virtual gallery space created by Kingston University's Information Systems students in Second Life's Knowledge Zone. You can visit <http://www.digitalmediakingston.com/> to see the full schedule; highlights include:

DR DARREL GREENHILL, 'Games Degrees & Games Research at Kingston' Darrel teaches image processing, computer graphics and games programming. His research interests include computer vision, vision-based gaming and medical imaging and he is a member of the Digital Imaging Research Centre, <http://cism.kingston.ac.uk/research/dirc/index.php?CentreID=2>

MIKE CROSSMAN, Digital Strategist at EMC Consulting & DMK PhD Student, Mikes research focusses upon the changing nature of digital interactions as computer technology becomes ubiquitous, pervasive and transparent, and as the user engagement is increasingly dominated and differentiated by the social and cultural components of the experience. Within this context he is currently researching the models and process of digital development briefs in terms of interdisciplinary alignment towards the pursuit of innovation.

LAWRENCE ZEEGEN, Head of School Communication Design & Adobe Design Achievement Awards jury member, Lawrence discusses 'What Is Digital Design Achievement for Adobe' 010 Adobe® Zeegen is Digital Illustration field liaison for Digital Media Kingston and was a founding partner of London-based illustration studio Big Orange twenty years ago, a founding partner and director of Heart, one of the UK's foremost contemporary illustration agencies, and in 2006 launched AgencyRush. He is also a prolific author.

To access the DMK virtual events you need to join up to Second Life <<http://secondlife.com/>>, choose an Avatar and download a driver. You can then visit DMK's gallery <<http://maps.secondlife.com/secondlife/The%20Knowledge%20Zone/57/210/25>> in the Second Life Knowledge Zone. For more information about how to access DMK's Second Life gallery take a look at the attached instructions and/or email me for dedicated in world technical support from our students.



**Principal Lecturer Digital Media,
School of Communication Design
Faculty of Arts, Design & Architecture
Kingston University, London
www.digitalmediakingston.com
K.Cham@kingston.ac.uk**

**Karen
Cham**

Statement of Interest

I am interested in how cybernetics can be introduced and understood by everyone, across and between disciplines. Cybernetics for homemakers! And breadmakers! And brewers!

I am interested in how we know and discuss interaction. I'd like to help generate more verbs. Would anyone else like to do verbing?

More interests later...



Instructor
College Skills Dept.
Santa Rosa Junior College
Student
California Institute of Integral Studies
Jocelyn@monitor.net
Jocelyn
Chapman

Hsiao-Ling Chung is working on a paper proposal entitled *Exploring the Emergence and Flow of Design Network on the Landscape of Creative Industries ~ A Cybernetic Approach*

Statement of Interest

While I am currently teaching in the field of creative industries and design, I am eager to explore where/how the design disciplines situate, connect and create added-values to the broader creative sector. I had utilized Complex Adaptive System (CAS) theories metaphorically to demonstrate how the micro-level agents (independent TV/Film producers) self-organize their content-making activities and lead into a cross-industry network pattern at the macro-level (of the audiovisual sector), and how the macro-level order emerge from the chaotic state to an order of a higher degree of complexity.

However, I expect the cybernetics conversations at the conference will broaden as well as deepen my perspective in thinking/ theorizing about the organizational dynamics of the creative sector, and shed light on my research questions which concern why and how the designers take adaptive walks outwards and to affect all levels of the network system, which may result in unexpected directions and collaborations. My interests connect to the conference themes via the following ways:

- 1) I will bring along my CAS research approach to the emerging field of creative industries in the discussion of the cross-over processes of cybernetics.
- 2) I aim to get across the traditional boundaries of network models and to create new ways to understand the system dynamics of the creative sector, from a focus on what is static /structural / effective to the evolving / process/ encouraging.
- 3) I am aware that the findings of how the network 'patterns and orders' emerge through the scientific CAS approach is incomplete and penultimate. I am therefore seeking to integrate 'with other truths', by moving from thinking between micro behaviors and macro properties, to thinking what is between the actual and abstract, which are not opposing ends of a scale but informing and recreating the other. Putting in Ortega y Gasset' words, the scientific truth is exact but insufficient; the philosophic truth is sufficient but inexact. I am aspiring to find 'a truer truth' of the network phenomenon.



**Institute of
Creative Industries and Design
National Cheng Kung University
Taiwan
hlchung@mail.ncku.edu.tw
Hsiao-Ling
Chung**

Statement of Interest

American architecture is in crisis. A profession whose multidisciplinary perspective was essential in molding the future of our civilization, is now picking at the scraps and leftovers of real estate developers and “custom home builders”. Cheap, disposable, and now recently vacated buildings litter the landscape as tragic monuments to short term thinking and ill-conceived financial planning.

But how did we get here? How did we become so unremarkable? As author Stewart Brand writes in *How Buildings Learn: What Happens After They're Built*, “Almost no buildings adapt well. They're designed not to adapt; also budgeted and financed not to, constructed not to, administered not to, maintained not to, regulated and taxed not to, even remodeled not to. But all buildings...adapt anyway, however poorly, because the usages in and around them are changing constantly.” If the building is not conceived to adapt, how can we expect it to survive social change?

However, this is only half of the equation; the ability to adapt is not the same as the desire to endure. Building must cultivate an emotional connection with users as well as adapt to their changing needs. But how do we form this bond? Architecture cannot exist in a vacuum; there must be a symbiotic relationship, in which design both serves the users, and yet is incomplete without them.

Associate Professor Andy Dong of the University of Sydney, writes in *A Cybernetics-based Design Process for Intelligent Rooms*, “Design is increasingly less about creating objects and more about creating scaffolds to support user experiences. What is observed about how people converse, behave and construct social networks has implications for how designers construct interactive experiences for and among social communities.” When the user's experience completes the design challenge, the emotional magnitude of that experience is forever tied to that design.

This dual approach redefines architecture in the most two critical areas, the money and the public. Adaptable architecture is profitable, but only through the multidisciplinary cybernetic approach that an architect can provide. Furthermore, emotionally stimulating experiences can reignite our love affair with great architecture, thereby increasing demand and investment in great architecture.

So, will adaptable, emotionally driven architecture be our salvation? This is the question I bring to C:ADM.



danielmartincohen@gmail.com

**Daniel Martin
Cohen**

Statement of Interest

Far from being rare or unusual, the practice of experiencing actual as abstraction is an entirely commonplace human activity. Abstractions (including everyday generalizations, cliches, and figures of speech in addition to more theoretical constructs) permit perceiving and acting on the world without distraction by complexity or nuance. Abstraction in this sense acts as a 'stand-in' or 'stunt-man' for actual. Perhaps for this reason, I am extremely interested in attending the ASC 2010 conference, to hear many varied expressions and opinions in hope of gaining insight into the actual nature of cybernetics. I did, in 1989, attend one previous ASC conference in Virginia Beach. My personal interests, as they intersect the conference domains, fall along two broad lines: mathematics and conservation planning/design. Applying mathematics to the 'actual' has never especially interested me. I prefer to think of mathematical objects as if they were real in and of themselves. I have been pursuing a line of original research involving multi-valued logics related to Laws of Form (particularly order 4), with interesting results. I have also written and published several pieces of related software using the Squeak Smalltalk platform (<http://www.squeaksource.com> — LofEQ, LoFPlayer2). Since Apple has barred mobile release of Squeak, I've been considering re-coding these for iPad/iPhone. More pragmatically, in my career as a conservation planner here in New York's Hudson Valley, I specialize in using analytic overlay mapping as part of a process that intends to be more in accord with nature (to abstractly paraphrase Ian McHarg, the most well known popularizer of these techniques and author of "Design with Nature"). The central aspect of this process is breaking down a landscape into a series of discrete components, or layers, to reveal considerations that might otherwise escape attention. Far from rote or mechanical, this process requires a knack for knowing the right questions to ask – and is inherently circular. Any map, if well-crafted, assumes, insidiously, a strong sense of reality in the mind of its user. It is vital to actively and re-peatedly engage with maps, to walk land with map in hand, and to entangle mind as much with land as map. In this work, and even more so in the cybernetic context, the concept 'map' itself has numerous meanings and uses: physical representation, analytical tool, plan, design, model, and of course, metaphor.



**VP for Land Conservation
Dutchess Land Conservancy
otter@mac.com**

**Art
Collings**

Statement of Interest

I love cybernetics! Norbert Weiner's pop book inspired me to major in cybernetics as an undergrad, and his use of information as a bridge between natural, social, and artificial systems, along with his commitment to social justice, has been the underlying theme to all my work.



Associate Professor
RPI
eglash@rpi.edu
<http://www.rpi.edu/~eglash>

**Ron
Eglash**

Statement of Interest

I am a doctoral student in the Transformative Studies Program at the California Institute of Integral Studies. Cybernetic epistemology was introduced in my courses and I am in love with it. I am attending this conference because I am curious. I want to know more and I want to have fun.

In my academic work, I have become interested in using cybernetics as a framework for creating a form of online classroom experience that is a performed embodiment of the transformative subject matter it teaches: a circularly organized interaction between what is taught and how it is taught. The recursive nature of such a learning experience arises from the ongoing re-entries of learners into the learned and the accompanying influences learning brings to subsequent learning. This improvisational approach to online learning can create an experimental performance stage for evoking higher orders of complex interaction and creativity in the classroom. I am particularly interested in the aesthetics of the online learning environment as it is embodied in using non-traditional academic communication such as images, video, audio, poetry, and absurd wordplay.

On a personal level, I am interested in cybernetics and the everyday: how tinkering with the construction of my experiential reality, my presence in the world as manifested in my everyday habits and taken for granted routines, can alter habitual patterns and provide openings for fascinating surprises and awakenings. Cybernetic epistemology helps me recognize that I create the descriptions of my everyday world and when this happens I invite a shift to occur. I become more interested in looking at the ways I describe my everyday rather than in a particular category or set of descriptions of my everyday. I begin to notice that I am responsible for participating in what I bring forth as a description and the interactional effect on those around me who do not describe the world in circular or relational terms. Then, it seems to me, I am better off not talking about cybernetics, but rather paying attention to the notion that how I act in my everyday either brings forth or negates the ideas that I hold.



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**Laura
Ehmann**

Michele Emmer is working on a paper proposal entitled
Topology: Metaphor, Metamorphose in Math, Design and Architecture

Statement of Interest

My research in the last years is on the relationships between mathematics, design, art, computer graphics, new technologies. I have received the news of the congress by Roger Malina, as I am a memeber of the board of the journal Leonardo. I will be glad to discuss at the meeting one particular aspects of the interdiscplinary of mathematics and design in relationship to virtual Topology. In particular on the topics of metaphor and Metamorphose. And present a paper as it is essential for financial supprto. The discovery (or invention) of non-Euclidean geometry, topology and the higher dimensions (from the fourth on), the new idea of space to summarize, is one of the most interesting examples of the profound repercussions that mathematical ideas will have on culture, art and architecture. The paper will discuss the elements necessary to give sense to the word Space, starting from the new geometries and topology to Max Bill and the virtual architecture (Biennal of Venice of 2004 "Metamorphos" & 2008). Topological architecture means that dynamic variation of form, facilitated by information technology, by computer-assisted design, by animation software. The topologification of architectonic forms according to dynamic and complex configurations leads architectural design to a new and often spectacular plasticity, in the footsteps of the Baroque or organic Expressionism." As Stephen Perrella, one of the most interesting virtual architects, describes Architectural Topology as the mutation of form, structure, context and programme into interwoven patterns and complex dynamics. Over the past several years, a design sensibility has unfolded whereby architectural surfaces and the topologising of form are being systematically explored and unfolded into various architectural programmes. Topological "space" differs from Cartesian space in that it imbricates temporal events-within form. Space then, is no longer a vacuum within which subjects and objects are contained, space is instead transformed into an interconnected, dense web of particularities and singularities better understood as substance or filled space.

Observations in which ideas about geometry, topology, design, computer graphics, and space-time merge. Over the years the cultural nexus has been successful: new words, new meanings, new connections.



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Michele
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Thomas Fischer is working on a paper proposal entitled
The Making and Unmaking of Terms of Engagement

Statement of Interest

One way in which the transition from actual to abstract was described (by Roger Martin) is “mystery->heuristic->algorithm->code”. This interests me a lot – especially the idea that these ‘stages’ describe properties of the observer rather than of the observed: they are different ways of looking, and thus different ways of ignoring, too. Moving between different ways of looking and ignoring is at the center of my work – teaching designing. In the context of actual/abstract I am fascinated by the closely-related analog/digital dichotomy, which I would love to re-frame and understand better for myself. It would be great if conversations during this conference could help me with this, or at least give me a chance to try out some of my thoughts in this area. However, I expect to treasure unexpected take-aways from this conference more than the expected ones and simply look forward to joining the conversation.



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**Thomas
Fischer**

Nathaniel Friedman is working on a paper proposal entitled
Hyperseeing and Hypersculptures

Statement of Interest

I feel that "SEEING" is of major importance and have introduced "HYPERSEEING" as seeing from multiple viewpoints in a very general sense. For example, seeing art from the viewpoint of mathematics, as in seeing knots as sculpture. In general, seeing A from the viewpoint of B where A is an art form and B is mathematics..



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**Nathaniel
Friedman**

Statement of Interest

I am able to contribute on design process and on the issues involved in the creation of “interactive” architectural installations. I have some insights into our understanding of observers and users of the built environment .

I hope that someone in the conference will help me take forward my understanding of stage magic in a cybernetic context, and the role of illusion in design . Can we construct illusion with a sense of the way that it will be subsequently constructed by observers? Is it a tool to enrich possible observer constructs by showing things that are not there (as in trompe l’oeil) ? Or is it a tool to enhance possible ambiguity in interpretation? Can it be both?



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Stephen
Gage

Dmitry Galkin is working on a paper proposal entitled
Getting Closer and Thinking of Distance: From Interaction to Symbiotic Relations

Statement of Interest

1.

I would be happy to bring my expertise in digital art history. This particular field or research is important as a perfect example of how Inter- and transcultural processes happen between art, science and technology. Starting from early cybernetic art and coming to the current symbiotic “wet” art we can observe complex intersections appearing between aesthetics, engineering, technology and science (including mathematics in very crucial way). In some interesting sense, this historical convergence demonstrates some sort of “model phenomenon” for the conference discussion. So I hope to make this sense somehow clearer in my paper and discussions. I also hope to contribute to discussions of crucial cross-border concepts such as interactivity, creativity, design. Last but not less meaningful: I think we all should contribute to scientific community/network design and development right there at the conference.

2.

My major interests as a “receiver” of the conference product are: 1) new 1st hand material (projects, ideas, theories and concepts), specifically concerning contemporary design; 2) some clarifications of cross-, meta-, interdisciplinary for my current research; 3) tracking cybernetics influence on technology and design in 21st century; 4) intellectual enjoyment this particular conversation conference format gives.



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**Dmitry
Galkin**

Statement of Interest

My interest in this conference is to bring together several areas in an environment that allows us to learn from each other, to learn what each has to teach the other and to find ways of going forward.

I believe the great skill in communication is listening, and that in today's world we forget this: give me my voice, we demand, listen to me. I will try to listen to you, rather than asking you to listen to me.

The themes appeal to me because I see them as proving some ways to look into what we can learn.

I bring the conference to the conference. I wish to confer.

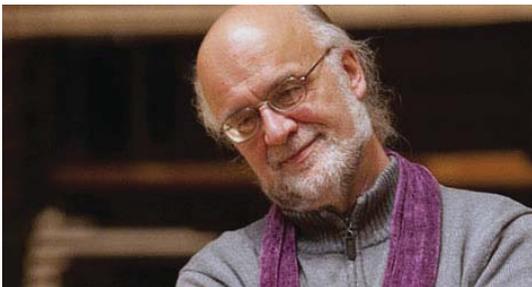


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Ranulph
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Statement of Interest

My main interest in the context of this conference is to learn more details from mice and men about how a few centuries of “enlightenment” in our Western culture has potentially darkened the understanding of the differences between art, science and technology, how the self-perception of humans as “individuals” as it has evolved in our culture for double the number of the previously mentioned few centuries might have succumbed to the notions of formal logic, effectiveness and predictive certainty – in short how the production and experience of artistic works can be seen to differ from the development of science and scientific schools of thought while both can be receptive to the idea that there might be differences, which may be of value to the other.



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**Johannes
Goebel**

Statement of Interest

I take it that conversation is how we define, maintain and evolve our very selves; our identities in personal relationship and organizations at all levels.

I'm eager for the rare opportunity to converse with others sharing systems thinking and cybernetic background. Especially the rich variety ASC members enjoy which includes Autopoiesis, Radical Constructivism and Laws of Form!

Now the aesthetic domains like Art and Design can inspire both feeling and insight not easily, or possibly not in principle accessible using systems theoretic language and mathematics. The physicality of actual practice can constrain and generate novelty very different from our symbolic abstractions, sometimes redirecting our attention such that we modify our descriptions.

I'd like to explore with diverse others how these ideas; their evolving practice and vocabulary might converge toward categories and language relevant, or possibly enabling, for network viability from communications and civil society to climate change.

Said differently: I'm greatly interested in adaptive structure at all levels, especially how cognitive and communication habits can reveal, distort or obscure vital aspects crucial to system viability and scaling.

And surely aesthetic experience enjoys a kind of primacy as 'emotioning', which permeates and motivates all domains of human experience. How might the search for imagistic, metaphorical or other linkages between Art, Design, Mathematics and Cybernetics somehow guide or inform our practice in vital extant or nascent networks?



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**Burl
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Statement of Interest

The 1968 Wenner-Gren conference that Mary Catherine Bateson chronicles in *Our Own Metaphor* has long been a touchstone for me. It linked the ecological crisis, which I was already aware of, to ways of thinking in a culture that were deep rooted. But when I came to study with Gregory Bateson as an undergraduate at U.C. Santa Cruz, he gently discouraged my interest in planning cultural change. A felt urgency for action did not excuse sloppy thinking, and most urgent thinking tended in his view to be sloppy for systemic reasons. Most solutions to short-term problems reinforced the larger context which produced the problems. In the ensuing forty-two years history has only borne out Bateson's concerns about social change, and it has been sad to witness the continued reinforcement and even entrenchment of so many of the premises of thought and action that Bateson found problematic before his death in 1980.

What I hope to bring to this conference is any wisdom that I have gleaned from my diverse and restless studies in anthropology and cybernetic thinking. I think I am good at matching patterns and developing unexpected metaphors. And I also bring to the table a belief that deep listening is essential to understanding, a belief that is partly inspired by old school ethnography with its methodology of "deep hanging out."

What I hope to get out of this conference is any glimmer of a way forward. I am altogether an expert in thinking about why any such way forward is unlikely to work, but one gets tired of this ability. Creative thinking in new ways is unlikely to transform the larger culture, but it is perhaps the only thing that can. Encouraging listening and empathy will not always enable us to vanquish the people and ideas we consider our foes, but it is unlikely that we can solve our current human set of problems by force or by silencing other viewpoints in historically familiar ways.

I would like to see cybernetics bring us to new frontiers in humility, so that we recognize our own limitations and vulnerabilities and those of the people and environments around us, and so we can to some extent give up our dreams of control. In a paradoxical way I feel this describes an aspect of the vision of the elder Bateson, which brought about in him a kind of empathetic wisdom that if we also adopted it, might at least make the inevitable changes in our immediate futures more bearable.



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**Phillip
Guddemi**

Statement of Interest

My participation at C:ADM 2010 would be powered by the two intertwined dimensions of my activity as transdisciplinary theorist and as entrepreneur whereby I will be able to contribute directly to the conference themes of transition from abstract to concrete and the productive conversation between paradigms. Cybernetics and the sciences of self-organization have always featured prominently in my thinking and are now central to both my doctoral thesis and to our work with vicventures.

As transversal theorist I will be able to bring in an understanding of the formation and operation of complex systems on various levels of reality, and an imaginative and creative approach to the design of socioeconomic institutions.

As representative of vicventures I will be able to contribute our experiences in the creation of synergetic business models marked by a commitment to value creation, participation, and a holistic purview based on dynamic systems theory and design philosophy. One crucial characteristic of our distinctive venture philosophy is the emphasis on a creational, fluid and experimental approach in analogy to artistic creativity, as opposed to reductionist and reactive models predominant in much economic thinking.

At the conference I would contribute our latest theories and experiments in synergetic design, and would be delighted to freely converse, learn and expand my horizons, immersing myself into the collective learning experience.



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**Vijak
Haddadi**

Statement of Interest

Currently I am working on a research project "Art as Vacancy", that looks at the question: "Can expressive mechanisms from the art practice enrich the architectural practice (and vice versa)?" by confronting my architectural practice with four exemplary artists chosen for their specific approaches towards architectural topics and space in general. The core of this project is mode-2 knowledge production via trans-disciplinary collaborations between each of these artists and myself. Each collaboration results in the production of an autonomous work in the field of art and architecture. Besides this action, reflection on this action is provoked by a method of identifying, naming, exploring and contextualizing mechanisms that came forward in the collaborative process. This method is currently being transformed into a software to test how this the process of relating specific physical and conceptual artifacts to more general models and mechanisms can be a source of inspiration and knowledge for the generation of new artifacts.

As you might understand considering the above, I am very interested in participating the debate of the C:ADM 2010 conference since my research is currently struggling with all three of the main topics that the conference puts forward.

Art As Vacancy is, as the name implies, based on the generative qualities that crossing over to another field can have by shifting from the typical inter-disciplinary collaboration found in the architectural practice to a truly trans-disciplinary collaboration. Communicating the wealth of tacit knowledge this generates and dealing with the risk of losing one's proper identity are two exemplary issues among others i'm currently struggling with. In the method and software I am developing, I want to facilitate the identification of mechanisms by means of a process that is build around:

the importance of giving names to intangible things and processes to make them visible, accepting the multi-interpretational quality of tacit communication expressive means of different media embody,

and the generative potential of displacing concepts (or metaphors) in a new context. In a recent presentation, looking back on thee recent exhibitions, I illustrated that being aware of mechanisms in your own work seems generate new instances of the general (abstract) in the newly created specific (actual). This conference seems a good place to make an attempt to look forward.

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**Arnaud
Hendrickx**

Christiane M. Herr is working on a paper proposal entitled
No Division to Start With: Traditional Chinese Approaches to Creative Thinking

Statement of Interest

I am fascinated with traditional Chinese approaches to thinking and creativity, and believe that sharing and discussing ways of seeing cultivated in traditional Chinese culture and expressed in painting, poetry, calligraphy, garden design and architecture would be a great breeding ground for cross-over exchange. There are many points of departure in this open-ended discussion. Some of these which I think are more likely to generate interest and opinions in other conference participants I describe briefly in the following.

Chinese (traditional) ways of thinking do not distinguish between physical and conceptual – where Western cultures pursue understanding through dissecting, Chinese traditional thinking pursues understanding by seeing the world in terms of balance, exchange and becoming.

Thinking is described as coming from the ‘heart’, which is typically translated into English as the ‘heart-mind’. No difference is made between feeling and rational thinking.

There is nothing ‘behind’ the objects we experience. There is no abstract idea that provides a ‘truth’ we could seek to ‘really understand’.

The world is explained in a multitude of stories or images that elicit implicit rather than explicit understanding.



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**Christiane M.
Herr**

Statement of Interest

I am currently working in Nottingham University Business School in Ningbo China where i teach an essentially multi-disciplinary subject International Business – all aspects of busienss as it is effected by working across two or more nation states.

I have been a member of ISSS for 30 years and have now written four books on globaliza-tion and the evolution of connectivity between humanity on our planet. My May 2006 paper in World Futures, on the Intergral Economics of Big Change may best illustrate where i am coming from currently. I have a developing research project involving the role overseas Chinese socio-economic networks are playing in global evolution/development.

I am interested in thee impact of global human connectivity social, political, economic and cultural on socio-economic co-evolution, in harmony or not, with the natural environ-ment

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**Brian
Hilton**

Statement of Interest

I am particularly interested in the theme: moving from the abstract to the actual. A basic tenet of control theory is that a controller must have a well defined objective, an understanding of the system-to-be-controlled (a system model), and observations of system behaviour. The systems model is subject to Ashby's law of requisite variety. Further, it is important that the systems model be explicit and communicable in problem domains where the system-to-be-controlled is complex and where the controller is not monolithic. Over the past two decades, whatIf? Technologies has developed and tested software tools intended to support the creation of systems models as described above. This body of work represents an attempt to make concrete in specific problem domains the abstract concept of systems a systems model as it is used in control theory. This experience may be of value to conference participants; in turn I look forward to learning from the experience and insights of participants.



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Robert
Hoffman

Michael Hohl is working on a paper proposal entitled
From Abstract to Actual: Art and Design Enquiries into Data Visualization

Statement of Interest

What i am looking for: I hope the conference will help me to tie some loose ends together, seeing more clearly the connections between cybernetics, complex systems, visualisations of data by art and design. This may be an utopian wish and perhaps the best one can hope for is coming back with new, better and refined questions.

My interests: All three topics are close to my heart, yet perhaps 'abstract to actual' has an intrinsic relation to my research interests: 'Abstract to actual' in my research is about making the unclear more comprehensible and clear. Not only on a cognitive level though then through a combination with an embodied experience. This experience should allow us to learn something new about the world, about us and 'see' connections where there have been none before. From another perspective this includes reflections upon the felicitous mapping of data and the degree to which this output actually represents aspects of reality in an expanded sense of isomorphism – as opposed to being artistic renditions of reality. Let me explain:

Fractals, for example, are visual representations of iterative-recursive mathematical formulas. The formula had been in use for a long time before someone had the idea to use an algorithmic facility to visualise it. What if they had sonified it? Yet, in a unique and felicitous way these visuals reveal something new, inherent in the data that allows experts as well as amateurs to immediately become aware of the recursive nature of the original data. Here the relationship is direct and the benefit clear. In other cases the gain in knowledge and clarity of approach may not be as clear.

What i may contribute: I can share how Heinz v. Foerster's statement that human perception was an active 'constructive process' inform my qualitative design research methods. Share why i believe that art/science collaborations and social media create a global consciousness for their audience and why designers are currently creating the more interesting works of art.

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**Michael
Hohl**



Statement of Interest

I bring to the conference an ability to listen, curiosity, an interesting practice and the ability to ask difficult questions.

As a physiotherapist I spend my life designing an environment for disabled students (7-19 years) to enable them to live their life to the full. This involves design, art and education. Cybernetics has provided me with a key to find new answers.

Being aware of the different ways of experiencing the world by the physically disabled students has given me new approaches to the therapy I use.

From a very prescriptive and often controlling therapist I have changed to providing the students with an environment in which they can explore their own possibilities and find their own answers.

Developing and celebrating qualities like perseverance, care, curiosity and courage is an essential part in the therapy.

The conversational form this conference is promising has made me want to join in and become involved. I hope to make a connection with mathematics by listening and perhaps asking very silly questions!

At the school I have volunteered to take on a module which will make the 16 year old students more aware of early mathematics: position. I will use physiotherapy to explore this area, what did I let myself in for!



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**Aartje
Hulstein**

Dirk Huylebrouck is working on a paper proposal about *chirality, a broad notion, with links to several fields: see for instance <http://en.wikipedia.org/wiki/Chirality>*.

Statement of Interest

I happen to know several people in the advisory board, as well as the work of some of the organizers, but from different meetings and publications. This meeting will be a rare opportunity to meet them all together in a single place. I am curious about the interaction of these minds, especially because I am active in inter- (meta-) disciplinary applications of mathematics since quite a few years: mathematics and anthropology (Africa), architecture, music, and art. Needless to say I hope to pick up a few ideas.

A 'collateral advantage' is that I could suggest several participants to think of a publication for the column "The Mathematical Tourist", which I edit for the journal "The Mathematical Intelligencer" (in succession of Ian Stewart, who started this column). This column and the journal "The Mathematical Intelligencer" do not only present standard mathematics findings. Some of the topics are close to the fields of interest of the "Cybernetics: Art, Design, Mathematics" meeting.

Another more particular reason is that one of my current topics of interest is regular infinite lattices with genus 2 or higher. There are interesting links to knot theory, as Slavik Jablan (well known to Louis Kauffman) has pointed out. In several examples, 7, 8 or 9 equilateral triangles meet at each vertex, and this link to negative curvature actually came from Helaman Ferguson, with whom I organized a Dimacs Workshop at Rutgers University in May 2009. Moreover, as Carlo Séquin (Berkeley) has pointed out in his referee report on one of my papers, there are interesting links to architecture, and people such as Mark Burry will surely be able to appreciate (and substantiate) this.



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**Dirk
Huylebrouck**

Statement of Interest

My book *Systems Practice: How to Act in a Climate Change World* (Springer 2010) has just been published. The following is a synopsis.

It is now accepted that humans are changing the climate of the Earth and this is the most compelling amongst a long litany of reasons as to why, collectively, we have to change our ways of thinking and acting. Most people now recognise that we have to be capable of adapting quickly as new and uncertain circumstances emerge: this capability will need to exist at personal, group, community, regional, national and international levels, all at the same time.

Systems Practice is structured into four parts. Part I introduces the societal need to move towards a more systemic and adaptive governance against the backdrop of human-induced climate change. Part II unpacks what is involved in systems practice by means of a juggler metaphor; examining situations where systems thinking offers useful understanding and opportunities for change. Part III identifies the main factors that constrain the uptake of systems practice and makes the case for innovation in practice by means of systemic inquiry, systemic action research and systemic intervention. The book concludes with Part IV, which critically examines how systems practice is, or might be, utilised at different levels from the personal to the societal.

The development of our capabilities to think and act systemically is an urgent priority and *Systems Practice* aims to show how to do systems thinking and translate that thinking into praxis (theory informed practical action) which will be welcomed by those managing in situations of complexity and uncertainty across all domains of professional and personal concern.



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**Ray
Ison**

Statement of Interest

My research mathematical career started with Ph.D. thesis in 1984 "Theory of Simple and Multiple Antisymmetry in E_2 and $E_2 \setminus \{O\}$ " which I continued in advanced scientific program in colored symmetry at the University of Kishinev, Moldova in 1985 and 1988 and later as a Fulbright Scholar, USA, 1992. A summary of my work is contained in a monograph "Symmetry, Ornament, and Modularity". As a mathematician, I am not only interested in geometry, group theory, mathematical crystallography, the theory of symmetry, antisymmetry, colored symmetry, combinatorial geometry, and knot theory, but also in the visual geometry: the symmetry analysis of visual arts and ornamental design. The (pre)history of ornamental art and real-world pattern analysis with applications to anthropology, the psychology of visual perception and the history of mathematics, are my other favorite subjects. The most of such interests coincide with the research program and activities of the ISIS Symmetry (The International Society for the Interdisciplinary Study of Symmetry), trying to make a bridge between science and art, where I am the member of Advisory Board.

Leaving the abstract mathematical realm and materialize the symmetry approach to ornamental design, I introduced "SpaceTiles", "KnotTiles", and "OpTiles", presented at the exhibitions: 2nd Quadriennale Internazionale "Ceramica nell'arredo urbano", Faenza (Italy), 1989; Symmetry of Structure, Interdisciplinary Symmetry Symposia 1, National Gallery, Budapest (Hungary), 1989; XII European Crystallographic Meeting, Moscow (USSR), 1989; International Industrial Design and Technological Innovation Competition CEVISAMA, Valencia (Spain), 1987, 1994; Symmetry: Natural and Artificial, Interdisciplinary Symmetry Symposia 3, Washington DC (USA), 1995. One of them, "Two-Colored Ornamental Tilings" earned an award at international design competition CEVISAMA'87 in Valencia (Spain).

I am still fascinated with different aspects of visual mathematics: symmetry principles, theory of mazes, Celtic art, ornamental design, key-patterns, Roman mazes and labyrinths, Paleolithic ornaments, and Op-art puzzles, but my current research interests have shifted towards knot theory, discovering and visualizing symmetries of knots, closely related to mirror curves.



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Slavik
Jablan

Timothy Jachna is working on a paper proposal entitled *Building(s), Cybernetically*

Statement of Interest

TO REALIZE can mean to construct a mental model of something in the world, or to create something in the world based on a mental image one has constructed. The same word denotes two apparently opposite trajectories of operation at the interface between the 'abstract' and the 'actual'.

I am aware of cybernetics' contribution to an understanding of the former type of process but am curious about what it has said or can say about the latter. I am particularly keen to know what a science that explicitly suppresses physicality, to devote attention to processes and behaviors, can say about the process of making physical things as physical things.

As an architect, this is a core concern of mine. The limits of my current understanding constrain my ability to apply cybernetics to important aspects of my professional activity from which I derive meaning and a sense of purpose and fascination.

I have an intimate practical knowledge, from years of architectural practice, of 1) the conversation that is the design process, 2) the conversation that takes place between the designer and the contractor and 3) the conversation that is the construction process (I hold a mental image of these as three interlocking cycles, each of which is autonomous and each of which is a component of the "environment" for the other two).

I am familiar with some of the ideas and writings within cybernetic discourse addressing the internal workings of the design process, and from conversation theory I gain insight into the designer/contractor relationship. I am interested, though, in whether cybernetic discourse has produced, or can produce, statements about the process of construction or manufacturing, in which actors other than those involved in the design process actualize the visions that are produced from the design process and codified in plans.

Every action is an action by an actor, every act of observation is observation by an observer, every act of designing is designing by a designer, every act of building is the building of a building, every act of placing is placing at a place. I want to comprehend if there is a reason why some of these specificities are admissible, valid or relevant in cybernetic thought and some not.

Is cybernetics there to admonish designers and makers against absorption in the physical fruits of their efforts, or can it enrich our joy in making physical things in the world?



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**Timothy
Jachna**

Statement of Interest

I feel like I've been around the world – figuratively and literally – learning, conversing, debating, developing and supporting policy of practice and support across the core defining disciplines of this conference. In my research, I've worked on complex interactive systems that borrow and implement from ways of thinking ranging from fuzzy logic to visual semiotics; architectural shape systems to ad-hoc wireless networks; graphics and interactive multimedia; technical mechanical devices and performance aesthetics. The driving force to this work has not been the technology, although I admit to my deep admiration and obsession with technology – particularly the idea of inventing new applications for technologies that are developed for instrumental means that tend not to be to the benefit of nurturing a collective society. The driving force has been the discovery of ways to use technology as a facilitator of discourse between people. And in particular, I've been interested in real world, real time, face to face communication as opposed to the net-mediated asynchronous social networking phenomenon.

I will bring to the conference latest developments from the Constructs: Wireless Construction Kit project. The CONSTRUCTED NARRATIVES Game is a computer supported collaborative game designed to facilitate social networking and story sharing between groups of players. Application Goals include: 1) Design a mixed-reality game to facilitate communication and collaboration between players ; 2) Design an application that encourages learning, discovery and exploration; and 3) Design an engaging application that attracts a broad range of users from youth to adults with its form factor and customizable content. If I deem it feasible, I will bring the project as it would be a great opportunity to observe conference participants working with the interface as a tool to facilitate inquiry and discourse about the topics of the conference.



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Jennings

Elys John is working on a paper proposal entitled
A Pointless Cloud

Statement of Interest

I will bring an account of cross over activity related to Art, architecture, interior and CAD computing. My creative process is an ongoing one, developed predominantly through fine art practice. I will bring an understanding of the visual abstract relationship that can exist between these disciplines. In the field of Art I wish to discuss the notion of Technique, craft, conceptualization, abstraction, automation and density.

In relation to Architecture I wish to explore a narrative of postindustrial development, social commentary and context. I am fascinated by Computer Aided design packages [Computers] ability to replicate, copy and CAD's ability to represent 3 dimensional forms. I am interested in subverting its traditional usage; my quest is not of one of superficial realism, rather the development of image representations to their simplest effective form. In Architectural terms I am interested in a dialogue for the return of ornament. This interest in many ways mirrors and contradicts a discussion in fine art practice on replication and density, a cross over of interests. It is a discussion that could explore the notion of the return of craft and technique through architectural computing practice.

In a time where architecture is truly embedded in commercial practice and consumerism there is widespread ghosting of the built environment. I believe there is sadness within the modern consumer condition that was evident a long time before any discussions of recession and decline. I would bring a Visual account that pre dates the current economic climate.

The C:ADM2010 conference provides me with the possibility to enter a discussion, to personally form a new understanding in 'the science and art of understanding'. It's a new area of thinking to explore, indifferent to typical architectural and art conferences that I have previously attended and that interests me.

Contemporary Fine Art practice is focused on the message that you are trying to convey but my message is as much based on computational technique. I ask myself what is it that I do? With reference to the generation of Computer Generated images; I wish to form a better understanding of the similarities of methods used in the communication of the artist's message and medium. To discuss with others their practice: with colleagues interested in cybernetics, art practice, design methods and mathematics computational techniques.



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**Elys
John**

Mark Johnson is working on a paper proposal entitled
A Musical Journey into Perception, Communication and Memory

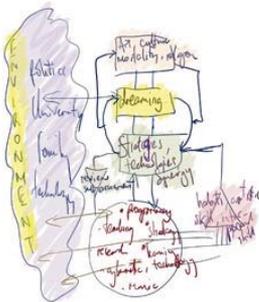
Statement of Interest

I'm interested in participating at this conference because I want to explore the relationship between perception, communication and memory. I had an idea to do this through musical improvisation – something which I have made a feature of in recent years (see <http://dailyimprovisation.blogspot.com>) – partly because music is communicative action which is not attenuated by language. The real 'cherry' in this exploration would be a cybernetic understanding of memory. My hunch is that memory is tied up with the regulatory mechanisms of perception and communication. I suspect these regulatory mechanisms might be most clearly revealed in the experience of music. I want to explore what those regulatory mechanisms might be (see abstract below).

I have produced a model based on the Viable System Model which maps certain types of communicative action onto regulatory mechanisms of perception. Three main types of action are identified: Disruption (System 2 of the VSM); Coercion (System 3) and Exhortation (System 4). Musical experience, I argue, is a continual response to musical 'disruptions' (something unexpected), 'coercions' (something regular) or exhortations (something transformational). With regard to memory, I wonder if musical experience doesn't serve to maintain the viability of the 'essence' of a piece of music through its regulatory responses to the 'communications' of the music. It is, I think, the 'essence' which is 'remembered'.

If I can show this to have some explanatory power, then it suggests that 'memory' is tied up with perception and communication in ways which are neither recognised by psychology or sociology. Previous cybernetic work may be useful here: particularly Luhmann and Pask.

Of course, this is all very speculative, and the opportunity to explore it with others would be very valuable to me (and hopefully quite good fun!). I would hope that a paper would emerge from my participation.



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**Mark
Johnson**

Statement of Interest

To be at this event would be a great privilege and a valuable opportunity to increase my understanding of the complexities of the subject and in particular to allow me to take important steps in my work on self-organising systems and collaborative art practice. I will bring my experience, much of what I have written on these matters and my video works which experiment with video feedback.

I discovered cybernetics through reading Fred Emery's Systems Thinking while at university and my field of application was biochemistry, which was the only subject in which the real behaviour of systems could be looked at – via metabolic regulation and the examination of the multitude of chemical feedback pathways that organise and regulate living machines.

As the foundation layer of self-regulating systems Cybernetic principles apply across systems from metabolisms to societies. Further layers appear in the autopoietics of Maturana and Varela. These assist in the understanding of how it is that a cybernetic system becomes self-sustaining and self-maintaining and thereby closed. It is this closure by which a pile of chemicals can be understood as an organism. This arises through Ashby's requisite variety, in which, for a system to be self-regulating, there must be a minimum variety of states that it can adopt at any particular moment as the conditions of the moment require it. It was further assisted by von Foerster's work on self-organisation. A third layer that is useful in understanding systems is that of the motivational forces that drive the system. In an organism at the biochemical level it is the need to maintain certain concentrations of certain chemicals in the milieu in which all the processes of the living entity take place. In social systems this motivational factor is well considered as 'desire' explicated by Deleuze and Guattari in their work on understanding the politics of the linkages that are necessary for all social systems.

In my own work I am interested in the problems of interaction and collaboration, both through consideration of the raw, low level behaviours of organisms and at the level of social behaviours and collaboration. Through my investigation of the production of technologically based artworks in Australia I have gathered a great deal of data on the collaborative processes that go into the 'making' of artworks.



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**Stephen
Jones**

Faisal Kadri is working on a paper proposal entitled
The Design and Validation of an Artificial Psychology Dialog Player

Statement of Interest

When the body of a living organism signals its need to the brain in order to behave in a manner which will bring satiety to the organism, it usually does so in a cyclic manner. Looking at the organism as an information processor, the body can be seen as the information source and the brain as an information channel or a mere translator of need into action. This role reversal of information processing underlies my long term interest in modeling human and animal behavior, it lead to clarifications and predictions of age related psychological preferences, and the creation of a patented artificial psychology software. I am looking to exchange experiences and ideas starting from this unconventional concept of elevating the body as the initiator and motivator of behavior.



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**Faisal
Kadri**

Statement of Interest

Contribution: My strongest contribution would be my creative ability to brainstorm, asking inspirational questions that bring issues together from an artists 'crazy' perspective. My field of expertise is in the field of artistic research, creative forms of (social and economical) knowledge production.

My current research, roomforthoughts; Labyrinth Psychotica, investigates recent developments of psychosis simulation projects that have been created in a scientific context. With my research I propose to improve the subjective experience of these simulations by integrating installation art techniques in order to create a better understanding of the subjective experience of psychosis. For a brief introduction of my research I refer to the following abstract post of a recent conference:

http://www.asiaconsciousness.org/TSC/arttech_roomforthoughts.html

Benefit: For me, the alternative form of this conference is a valuable case study for that part of my research that deals with dynamic dialogues as forms of knowledge production. I am interested in temporary alternative experiences as mini knowledge development centres in the tradition of James Lee Byars World Question Centre. In particular I am interested in how installation artworks can become mini local question centres. In my installations the viewer is an active performer that forms a temporary mini knowledge development network with other visitors. In a sense I integrate the method of an alternative 'mini conference' into the art experience itself. I am interested to understand how my research relates to cybernetic methodologies.

In regards to the topic of Art, Design and Mathematics: As an artist in search for a better understanding of the physics of thoughts and as an experience designer, I am interested in (computer) simulations of the brain. I am interested in how mathematical models deal with the simulation of subjectivity and how an artist might provide creative insights in the mathematical design of such simulations...how to build in some 'madness'?



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Jennifer
Kanary

Jay Kappraff is working on a paper proposal entitled
A Course in the Mathematics of Design

Statement of Interest

I have a long standing interest in the Mathematics of Design. I presently teach such a course to students from the College of Design at NJIT. I am collaborating with Slavik Jablan who teaches a similar course at University of Belgrade. I have written two books on the subject of Mathematics of Design: *Connections: the Geometric Bridge between Art and Science* and *Beyond Measure: A Guided Tour through Nature, Myth, and Number*. The course is project oriented and makes use of about 25 Modules that I have created and an equal amount of material created by Prof. Jablan. We are interested in how design has evolved over time placing it in a cultural context and showing how it informs modern science. I feel that these ideas can lead directly to progressive and modern approaches to education at both college and precollege levels.



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Jay
Kappraff

Statement of Interest

I will bring myself and my intent to discuss reflexivity in cybernetics, mathematics and the world.



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**Louis
Kauffman**

Statement of Interest

I am interested in what 2nd order cybernetics has to offer for our understanding of interaction. More specifically how interactions create ensembles of relationships. This relates to my own work in responsive architecture where interaction between people and computationally augmented environments can provide unique opportunities for human/environment mutualism. How does cybernetics define such hybrid constructions and what mechanisms does it offer for further exploring their social and technological potential. What does Pask's conversation theory have to offer towards this? I have a general understanding of Pask's ideas but am interested in other's take on them. How are they being implemented or used in art or design? In addition I am also interested in questions pertaining to information and the role of observers. This builds on Mackay's embodied "information" and Varela's embodied mind. What are the current understandings of these ideas in light of the technological advances in neuroscience and psychology? What do they have to offer for scientific interpretation of aesthetics?



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**Omar
Khan**

Statement of Interest

I have had some experiences with interdisciplinary groups and will contribute what I know from these and my understandings as a designer and design educator.

I also have an interest in the dynamics that develop between conversants from different disciplinary traditions and the negotiations towards a mutual understanding that occur (or not). The Conference is a particularly good opportunity to observe these dynamics



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**Ted
Krueger**

Statement of Interest

Combining Art and Programming is what I'm the most interested in. More precisely, on the physical aspect of programming such as architecture, sculpture and urban installations. I have a fascination for self made computer tools for architecture since it provides an in depth understanding of the world. With the use of Mathematics for construction, one of the key challenge is to preserve meaningful representations from an abstraction. I started to develop an open source library for geometrical programming (<http://ANAR.ch>) for architecture in response to the current limitation of commercial CAD softwares. I'm interested by context driven forms and embodied models, where the representation of a body (architectonic) is the core of the model. Simulation and adaptation are key concepts for this hypothesis. Architecture could learn from robotics and is need to develop a theoretical framework proper to the discipline.



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**Guillaume
Labelle**

Statement of Interest

I just finished my master degree in the University of São Paulo, Brazil, where I had the opportunity to study media art through the second order cybernetics point of view. So the subject and the intent of the conference at all is really amazing for me and my ongoing interests.

It is also a possibility to feed my networking in the field and refresh the ideas to prepare myself to my PhD.



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**Grazielle
Lautenschlaeger**

Statement of Interest

i am currently working on an experimental computer game, funded with governmental help. its name is "name it".

name it shall become a computer game, which demands from the player one of the first and fundamental abilities, life itself demands from the living individual.

to distinguish in the field not yet distinguished

what is me? where does mother start? thing or creature?

save or danger?

the player will send a probe to a completely different universe and everything he will get back is measuring data in the form of photographs and "statistical color-full information field images": with the help of this images, he has to construct a world and find a way through a lethal environment to the point of winning (energy pool).

i would want to get ideas and discuss about connections of constructivism to my game, thoughts on how g.s.browns "laws of form" can be used with this game. how it is possible to learn to distinguish ...

this project i talk about is a cross-over between the fields of game design – cognition – astronomy. sources for the design process are books like "Spencer-Brown, George: Laws of Form, 1969", the space research institute of the austrian academy of sciences (department of experimental space research).

the world which a player has to construct is in fact like an actual part of the player's abstraction. he will probably never "see" it, but the game-server uses it to build the adequate measuring data. this measuring data including errors is the only source for the player to construct an abstract world, which will be a world imaginable like a city. the heights of the skyscrapers are the probabilities to die at that area. for the player is the "death" of his probe the most actual thing possible in that game.



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Statement of Interest

My special interest straddles first and second order cybernetics. I am interested in being active in the world and I think that the best way to do that is to promote a multiplicity of voices, perspectives and viewpoints.

If we are to survive in a happy and viable society, we need to find the right balances between autonomy and cohesion. I have just finished with the ISSS Conference where I had the privilege of choosing the theme. It was 'Governance for a Resilient Planet'. When I took on the one year term as president, I also promoted the idea of a set of global viability indices modeled on the work Stafford did in Chile to help Allende run it's state-run industries and public works. We can't affect what we do not know – whether it is a new idea or the number and responsibility for levees on the Mississippi River. I am looking forward to the conversations.



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**Alenna
Leonard**

Statement of Interest

The study of complex systems has made major inroads in the mathematical world but fewer inroads in the realm of people and organizations. Managers are trained to act on simplicity and an attempt to control their environment — often the opposite of complexity. The difference comes down to how we deal with emergence.

Embracing emergence means helping to create the context which affords coherence. When that context is missing coherence can still be imposed from the outside (it is always amazing what fear of force can accomplish temporarily), but the likelihood is that emergence will prove to be transformational in a miracle or nasty surprise sort of way. Thus, it is the managers' role to help create the context which affords coherence.

Managers often construct and interact with narratives built around labels and categories and not around affordances and homologies. Such narratives work to reduce uncertainty only while the participants perceive that the label on which the narrative is based is the "best" descriptor for the situation they perceive. By making assumptions (and in so doing restricting ourselves to a set of labels and a model) we predetermine what might be learned, which will limit the options that appear to be open to us. What is critical is that the interpretive and retelling efforts NOT stop when the symbol, icon, label etc get assigned.

Narratives are important because they are a key tool we all use in dealing with and reducing uncertainty. Having a willingness to act means one is not paralyzed by uncertainty. When we are uncertain we not only struggle to predict what will happen next, but also to understand and to describe why things are currently as they are. Narratives enable people to translate emergent situations that are ambiguous or equivocal so as to promote real-time problem solving. Since narratives guide us through uncertainty and change, they are critical in how we deal with emergence. "People do not simply tell stories – they enact them".

Dialogue and category are two differing tools for a manager. They each affect what will be the manager's world view and will expand or limit the manager's understanding of next steps or the adjacent possible. Category is the reductionist tool; dialogue is the complexity tool.

My goal for the conference is to explore how others in the systems world perceive and dialogue about this difference.



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Michael
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Statement of Interest

What really provoked me to attend this conference was the opportunity to once again to video Ernst von Glasersfeld. I am currently working on a trilogy about his life and work.



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**Judy
Lombardi**

Statement of Interest

There are two main things I am interested in discussing at this conference:

1) How can we use new media to involve “laypeople” and especially children in cybernetics? E.g., I work with a graphical programming language called Scratch, developed to teach children not just computer programming but interactive creation and investigation (i.e. computers as creative media, not information processors). Can cybernetic ideas such as requisite variety and non-trivial machines be demonstrated in this medium, in ways meaningful to the participants, and in ways that demonstrate cybernetics among the participants, not represented only in the artifact itself, but in the whole action? Also, how do we introduce (more?) cybernetics into STEM, art, and social programs? “Interactivity” is a buzz these days even among amateurs*, but there is little recognition or incorporation of cybernetics per se.

* “By which I don’t mean amateurish culture, I mean culture where people produce for the love of what they’re doing and not for the money. I mean the culture that your kids are producing all the time.” — Larry Lessig

2) How can cybernetics improve the operations of maker spaces and do-it-with-others communities (DIWO; cf. DIY: do-it-yourself), and how do such communities demonstrate cybernetics to themselves and to the world(s) beyond? I belong to such a community in Seattle, called Jigsaw Renaissance. Our values are often the same or similar to those of cyberneticians including Wiener and von Foerster. I would like to discuss the reciprocal of that: how the cyberneticians’ methods can improve the expression of our values. Also the emerging maker culture of people designing their own and consensual realities instead of consuming those (mass) produced by others.



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**Joshua
Madara**

Statement of Interest

I think of myself as a composer, inventor, designer. Each of these words describe what I do and how I think about what I do. Renaissance women and men are obsolete. Fitting in everywhere, they belong nowhere in societies where specialization is necessary for success. Fitting in everywhere and belonging nowhere has been my fate these past decades as a student of learning, cybernetics, constructivism, writing, theatre, music, and composition. The funny thing is, all of these interests bind together in a network of ideas and practice that are a way of perceiving and acting in the world. Having taught about learning (and teaching), I find that I know almost nothing about how to engage those who have not yet learned that they might be interested in constructing their own ways of perceiving and acting in the world. Tom Fischer interests me precisely because he is doing what I am trying to do: to influence students to see that their seeing is not the seeing of an objective world but is one of many ways of constructing experience. This is so obvious to those who already see it and so difficult for those who don't that it can only be approached through assignments that engage others in a dance that moves between action and reflection in conversation with others—whatever that may mean. My students read Christina Water's interview with Heinz von Foerster and they don't get it. They read Tom Fischer's meditation on Onion Rings and they don't get it. In part I believe this is because we create understanding of the ideas referred to above only in the process of living and working out problems and meanings in a community of people in conversation trying to work out problems and meanings together.



**Professor of Educational Psychology
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**Robert
Martin**

Statement of Interest

I am very excited at the opportunity to participate in this conference. I hope to bring a unique human perspective, of the design process, and an ability to relate and understand multiple disciplines and perspectives to the discussion. In fact, the discussion based framework for this conference is rather intriguing to me. I hope that as a result, this experience will help me to broaden my perspective, attain new insight into the design process, better incorporate cybernetics into my research, and gain inspiration for further research into user interface design.



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Elizabeth
McGregor

Statement of Interest

What I am mostly interested in is the exchange of ideas and new points of view regarding design and new ways of using it.

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**Paul
Mello**

Niculae Mihaita is working on a paper proposal entitled
Semiotics, Second-order Cybernetics and the Art

Statement of Interest

To work with academics that equally love mathematics and poetry, statistics and literature, geometry and art; to find and measure the value of narratives behind or hidden by antenarratives. Among my current research interests there are: Systems Theory, Social Cybernetic, Informational Statistics, multiple applications of Mathematics, Operation Research, Fuzzy functions, the Absurd Theater, Analytic and Holistic Approach, Paradigm Synthesis, Identity and Philosophy Belonging; the Politics of Diversity.

RELEVANT SKILLS: Adaptability, team work, flexible to judge others opinion Computer literacy; multiple applications of Mathematics, Statistics, Operation Research, Theory & Fuzzy Sets Theory, Informational Statistics, Marketing Research, Q&Q Methods. Computer literacy: Microsoft Excel, Microsoft Word, Microsoft Office, Microsoft Visual Basic; Fortran, Cobol, Basic, SPSS-X. applications in Social Sciences



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**Niculae
Mihaita**

Statement of Interest

Cybernetics has fascinated me because of the heterogeneous ways in which various thinkers have applied the discipline to social issues— Plato and political systems, Wiener and urban planning, and Lacan and psychoanalysis. Primarily, I come to this conference to listen and learn about how various other attendees think about cybernetics and more importantly USE the discipline in practice. What I bring to the conference is a healthy skepticism over the potentialities of this meta-disciplinary conversation being more than just a conversation about and between these disciplines. While it is interesting to learn about the design of something, or a cybernetics of something else, I am keen to observe and learn about design/ art/ mathematics/ cybernetics as part of larger social, political and cultural processes.



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**Leon
Morenas**

Statement of Interest

Relationships between C, A, D and M can be traced from the first years of modern cybernetics. As a historian I am deeply interested in these relationships.



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**Albert
Mueller**

Statement of Interest

Three Main Roads to Self-Ish Sciences

In a recent study on structural changes and phase transitions in the cognitive evolution of science (Hollingsworth/Müller, 2008), a distinction between two different phases of the cognitive architecture of science has been introduced, namely the distinction between Science I which covers the period from the early Renaissance period up to 1900/1950, and Science II which emerges gradually as the new dominant mode of scientific practices. One of the main differences between Science I and Science II occurs in the dimension of self-reflexivity, broadly conceived, where Science I, under the flag of objectivity, is characterized by a strict exclusion of self-related operations and where Science II can be characterized as being massively self-inclusive or self-ish for that matter.

My main interest lies in the current potential for directions and research designs which involve a characteristic turn towards themselves as part of these operations. Moreover, in the last decades, terms like self-reflexivity, self-referentiality, self-production or self-organization have been used in a more and more widespread manner. Thus, I am also searching for operational criteria to separate the current swarm of self-related approaches and to order them into three major clusters with a small number of research trajectories in each of these three clusters.



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Karl H.
Mueller

Statement of Interest

I'm interested in meeting other researchers involved in these areas and exchange experiences and learn from others.

I hope to become a new member of yours scientific community.

I would like to share my recent study and discuss about all the issues linked with this transdisciplinary emerging field.



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Gianluca
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Lance Nizami is working on a paper proposal entitled
Putting the Past Behind Us: I Come Not to Praise the Entropy Theory, But to Bury It

Statement of Interest

What I can already bring: a paper (already prepared; 10 pages single-spaced, not yet submitted anywhere) on the impossibility of applying Shannon Information Theory to the derivation of empirical psychophysical (perceptual) laws, through critique of supposedly successful attempts by K.H. Norwich and colleagues (1975-present) to apply the Shannon general communication system to perceptual psychology.

I can also prepare a talk/paper on how, if sensory receptors are required to have information-theoretic uncertainty about the character of impinging stimuli, that such uncertainty must be innate and passive rather than established actively through self-calibration using a receptor-brain sensory loop (I think that counts as “reflexivity”). Sound complicated enough?

I attended last year’s Olympia conference – my first ASC conference – and I was mildly surprised, as well as pleased; it was like no other conference that I have ever attended, and I have attended many (in life science). I would like a good excuse to attend once again (i.e. a presentation, that would excuse the attendance cost). I would like to see the same kind of broad subject matter as before, as well as similar artistic entertainment (to which, sadly, I cannot contribute, largely due to lack of talent).



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**Lance
Nizami**

Tomas Nollet is working on a paper proposal entitled
Artificial Intelligence: A Paradox Or Not?

Statement of Interest

The discussion about crossover processes is very actual in architecture. The obvious crossover is the overlap between structure and architecture. My state of interest does not deal with that crossover but with the meaning of overlapping art and architecture. Some say that architecture is the mother of all arts. From Vitruvius, Alberti, Brunelleschi and Le Corbusier there is a relationship with harmonies and mathematics. If we look at the buildings of those architects we feel a certain harmony and beauty. Is the reason for that beauty pragmatic?

In art: is Jackson Pollock, is Mondriaan mathematic?
Is system art?

Trans-, inter- and meta is a way of life. I do not believe that everybody has the opportunity to mix those terms. Your mind must be open for commonplaces. Combining trivial elements is an art and the method to combine can be mathematics, cybernetics. The actual is what we see. The abstract is what we understand. If a child see a hand with five finger het draws five lines, that is what he understand. Moving from the abstract to the actual is the crucial position of art. Art as a mirror for human being.

The hollo from Munich is an abstract picture of a man with fear. At a certain point in our live we understand that fear.

Abstract is in relation with our age.

An abstract for a child is different then an abstract for a person of 70 years.

My interest in the conference, an my PhD is dealing with this, is how we make abstraction by representation of the reality to persuade clients. Until architecture is built it is abstract with the help of Art, Design and Mathematics.



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**Tomas
Nollet**

Statement of Interest

I like most how Margaret Mead simply defines cybernetics; “a form of cross-disciplinary thought which made it possible for members of many disciplines to communicate with each other easily in a language which all could understand.”

As a professor of art in a multidisciplinary department that shares its learning space with time-based and screen-based students who study music; 2D, 3D and stop-motion animation; multi-media; graphics; digital video and game development, I believe I understand what she is saying. The student work is collaborative, synergistic and inter-disciplinary. Perhaps, there’s a moment when their art is even Cybernetic!

In my art practice I use the harmonies of proportion and an intuitive color sense. My work may suggest many views of the natural and/or the social world – yet, I speak to abstract expressions of color, form and space in the spiritual world. The end product is emotional, sensitive and, like a landscape, uncovers the spirit of life. It reveals a rate of growth, an ideal tempo of change, a history and a present condition. Understanding we are determined by our own past, my work seems to stop time, giving a viewer the chance to examine a quiet moment.

My interest in this conference extends beyond my curiosity of proportion in art and design; it is concerned with creating an experience that engages the observer during that moment viewing. I want to appeal to the process of their thinking and induce some reflection on the nature of their present, past and future. This event can often have multiple and varied interpretations from each viewer. I’m interested in learning more about what the observer sees based on what they bring to the experience.



**Professor
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**Lynne
Oddo**

Paul Pangaro is working on a paper proposal entitled
A Future for Past-Change: What Can We Suppose?
(Co-author: Guilherme Kujawski Ramos)

Statement of Interest

How does change that has occurred in our past, change our presuppositions about the future?

We claim to be designing the future. We want to apply cybernetics to understand inner mechanisms of History. Commonsense seems to force us to see the future as an open matrix of possibilities, as if the path towards the future were a road with infinite exits.

But imagine the obverse: a future condemned to Fate and facing the future catastrophes as unavoidable.

With this in mind, agents are forced to act NOW, in other words, in THE PAST OF THE FUTURE. Of course we cannot change the past (we are not in sci-fi) but we can change the past of the future.

We hypothesize that Ecologists would better off to face the future in this way. The conspirators of this talk refute the value of labeling the relationships among history, commonsense, art, design, and cybernetics. Instead of focusing directly on the meta-disciplinary connections, we prefer to do the excavation work to understand the structural dependencies of past and future, and to interpret them in the present as a basis for action.



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Paul
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Statement of Interest

Tacit knowing. Implicit learning. Intuition. Myth. Performative. Embodied. Enactive. ... This is the confluence, the substratum, the back-channel, a source of the Nile. Largely unconscious and mostly inaccessible to language. Knowledge not as an object or quantity, but capability and action. As embedded in everything from artifacts to minds to large ecosystems, the missing matter of our human universe.

I would be interested to hear how various participants engage the inexplicable, whether there are tools and practices which can act like dowsing rods, like intuition amplifiers.

I have been specifically interested in timing, coordination, and synchronization in these systems. Inspired by the work of Arthur Winfree, I have been building populations of artificial fireflies, aka coupled relaxation oscillators, which exhibit collective synchronization as an emergent property. My suspicion is that this simple process may be the minimum unit of exchange, of coupling, for a new communication theory.

As a contribution to the conference I would like to open up a can of worms.



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**Rolf
Pixley**

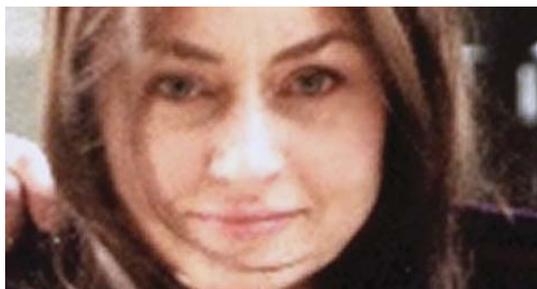
Sylvia Rabeler is working on a paper proposal entitled *Investigating Synchronized Space, Color, and Sound in a Mixed Reality*

Statement of Interest

I am currently developing Chromatic Reasoning Theory [CRT], in which art, design, mathematics and cybernetics are, all four, inextricably engaged. I self-identify as an artist. I hold an M.S. in, and am a PhD candidate in, systems science. My undergraduate degree is in psychology and biology.

I believe that an open exploration of the methodological approach I use in my work, which I characterize as a kind of meta-critical conceptualism, would be ideally suited to the innovative format of this conference. As an artist, I now consider abstract information state-space to be my primary canvas and the tools of systems science to be my brush. I am working toward establishing a compositional paradigm that corresponds to the elements (of which color is one) and principles of design in visual art, in a space devoid of all perceptual experience. In coming full circle, my plans are to use state-space art to reexamine and re-direct perceptual space art.

Color is one of the most interdisciplinary subjects that can be studied. It intersects psychology, biology, physics, philosophy, information and systems science, and art. In cognitive study, color lies along a continuum, with perception on one end and conceptualization on the other. The study of color, as a perceptual phenomenon, focuses on colors as experiential values. At the conceptual level, colors are abstract. Perceptual and conceptual colors are not really different entities; it is the approach to understanding color that is different. Conceptual colors are constructed values that represent a set of spatial relations. With the application of rule based modeling we can understand how each "color-part" relates to all of the other color-parts, within a self-regulating color space as a whole, in order to generate a primitive form of meaning, such as is necessary for reasoning to occur. I am fascinated by the three proposed areas of discussion that you have identified: cross-over process; trans-, inter-, meta-; and actual and abstract. These are so important to my work, and while I believe that I contribute original content to those discussions, I am actually equally interested in hearing what others have to say. I am interested in how other researchers and creative people are forming their opinions on these subjects. I do not want my own work to evolve in isolation and therefore I would be honored and thrilled, if granted the privilege to participate in C:ADM2010 and the tutorials and workshop.



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**Sylvia
Rabeler**

Statement of Interest

My cybernetic applications are (manmade) law, statecraft (political physics), warfare (Clausewitz & Sun Tzu), management consulting (the Viable Systems Model + Syntegrity), computer security, and national security. Republicans are far more natural cyberneticians than Democrats, because the GOP is more respectful of constraints and historic experience.

I'm looking for old friends (and new acquaintances-to-be-made) to provoke fresh lines of thought that can provide still more insight to what I'm already doing.



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**Ern
Reynolds**

Statement of Interest

I plan to have ready by the time of the conference a prelude to a booklet on cybernetics that would be in a form that might be useful to social activists who would like to include intellectual dialogue as a component of their repertoire. I am interested in attending all events of the conference to which I am invited, during which I hope to participate in conversations about key issues in cybernetics. I have a particular interest in The Arts, Technology and Society, and ways that ideas in cybernetics can inform their integration while maintaining their distinctions. I seek to generate new alternatives and create choices, rather than to converge on a single-minded ideology. And, I want this all to be fun and, certainly, non-violent. As for my own role, I strive in my work and this conference, and in my life generally, to serve as a public intellectual, with all the expectations and responsibilities appertaining thereto.



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**Larry
Richards**

Gernoth Riether is working on a paper proposal entitled *Clouds, a Study in System Interactions*

Statement of Interest

Pask's provocation of the sixties to steer the designer away from designing the entire system and instead allowing its in situ performance to guide the design has met with digital design tools such as "Grasshopper" that I currently use in architecture design studios and my own projects. This has informed workshops and my own work that speculates on systems that are flexible and open to the vagaries of interactions, unpredictability and chance. At this point it is important for me to connect with the C:ADM2010 community. I am eager to discuss and learn more about conceptual and computational models especially how they might apply for design processes and to get your feedback for my work.



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**Gernoth
Riether**

Alec Robertson is working on a paper proposal entitled
'Li' and the Artificial: 'Designing' the Future through 4D Design.
(Co-author: Delai Men)

Statement of Interest

My contribution results from an investigation into embracing the science of complex systems from an Arts&Design design background. It covers a wide context and approaches the creation of artefacts through the concept of '4D design' and encompasses some notions of C2 cybernetics, which has some resonance with both notions of the 'science of complex systems' and 4D design. There is reference to an associated arts perspective – 'applied performance'.

The notion of '4D Design' will also be related to the Chinese concept and word – 'Li' (禮 pinyin: Lǐ) which denotes and embodies the entire spectrum of interaction with humans, nature, and even material objects. In addition this includes recognition of the value in the ancient Chinese view of scholarship which seems to have much empathy with the core of art&design education today having components of what in Chinese are called qin琴, qi棋, shu書, and hua畫. These are translated roughly into "Musical Instruments, Board Games, Calligraphy, and Painting demonstrating an individual's strength in reason, creation, expression and dexterity.

Some reflection and provocations as to future related possibilities for innovation in everyday products, services and systems in the built environment will be contributed. I will be looking for inspiration to 'emerge' from the event that will enable me develop how the notion of 4D design within the art&design community can be a way to encourage 'good practice' in education, practice and research for 'designing' the future.



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**Alec
Robertson**

Statement of Interest

I am doing research on application of organizational cybernetics in public health. As participant to the event, I am interested in listening and learning about applications of OC and in particular Viable System Model. In future I could envisage to present a paper on my ongoing research.



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**Luis
Sambo**

Statement of Interest

My work during the last few years and especially the research i am conducting during my stay at the Banff New Media Institute are heavily influenced by the fields surrounding systems science. I am inspired by nature's complexity and guided by curiosity, the goal of understanding and a great fascination for emergent phenomena. Currently i undertake an art and science research project consisting of an experimental setup to test the hypothesis that complex systems can not only be discovered but also created in the analog world. Based on knowledge from complex systems in nature i use exploratory search for emergent behavior in systems made of modular small electronic circuit units. The search is represented for the human eye and ear through artistic visualization and sonification, and builds on the human ability to perceive structure in visual and auditory information. I test creative data visualization methods as possible tools for scientific inquiry, to unite Art and Science's common goal of making the invisible visible.

Areas i find very intriguing to discuss would be the limits and potentials of digital versus analog, the necessity of noise to lead open systems towards emergence, pattern discovery beyond the palette of a priori knowledge and the future of computing beyond the digital. I position myself and my work at an intersection between art, design and scientific research. This makes it hard to label oneself in relation to the public and it's thematic conferences, research labs and art exhibitions. But at the same time this interdisciplinarity allows to include different perspectives on areas like system science and all its potentials. I see the C:ADM conference as a great opportunity to share and discuss these different perspectives with participants coming from various fields. Also the possibility to interact with people coming from different backgrounds and stages in their careers would be helpful in positioning myself and highlighting options for where my interests could lead me towards career-wise.



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Eva
Schindling

Rob Scott is working on a paper proposal entitled
Radical Constructions of Education: the collaboration between Heinz Von Foerster and Herbert Brün, 1967-1974

Statement of Interest

I have draft manuscript of a dissertation on the intellectual roots of the School for Designing a Society, a project in Urbana, IL. I studied with Herbert Brün before his death, and helped start a library of his works in Urbana. We have boxes of files from the Biological Computer Laboratory. Though I never met Heinz, I have traveled to Maturana's Matrix Institute in Santiago de Chile. I would like to bring a chapter of my dissertation to the ASC conference and talk about the cross-pollination of ideas from epistemology and Herbert Brün's compositional work. I will definitely get a lot out of reflecting with other cyberneticians, on my own work as well as theirs. I always do.



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**Rob
Scott**

Statement of Interest

I am a conceptual artist and former coordinator of mathematics at Ringling College of Art and Design, Sarasota Fl. Currently I teach in the Art and Public Policy department at the Tisch School of Art at NYU. I am also Artist in Residence at The Bowery Poetry Club in New York City, where I am curating a series of nine exhibitions called, Rhythm of Structure: Mathematics, Art and Poetic Reflection. I do want to make connections and meet with folks and therefore want to try to make it up there. Also I am preparing a video.



**Art and Public Policy Department
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Artist in Residence
Bowery Poetry Club, NYC
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**John
Sims**

Statement of Interest

My early interests were in process philosophy, history, and depth psychology. I spent two years living and working at Union Theological Seminary while taking courses in religious studies at Barnard College under Theodor Gaster and Elaine Pagels. In 1985, feeling I had neglected half of my intellectual development, I pursued a B.A. and M.A. in mathematics at the University of California, Santa Cruz. I also worked as a statistical computing consultant, helping people from a variety of backgrounds through rituals of quantitative research they did not understand. These experiences motivated me to take on the challenge of developing an integrated pragmatic understanding of the “para-mathematical” issues of metaphor, measurement, modeling, and error from the perspective of a situated actor. In the Engineering-Economic Systems program at Stanford University, studying AI was the only path to the issues that interested me, and I took classes from Edward Feigenbaum, Tom Gruber and Doug Lenat. After leaving Stanford, I worked as an independent researcher until recently returning to school in the new Technology and Information Management PhD program at UCSC.



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**Janet
Singer**

Statement of Interest

I am especially interested in catching up on the work of Louis Kaufmann, Ranulf Granville, Claudia Westermann, and Ted Krueger.

I bring to the table a unique set of observations of observation, gleaned from a ten year experiential research project in chemically altered states of consciousness. When the chemistry of consciousness is perturbed with psychoactive compounds, the stability of the sense of a singular unchanging self (upon which the notion objectivity relies) can dissolve into states of no-self, multiple selves, as well as various encounters with forms of "the Other." These shifts produce not only new observations (the worlds of extended perception), but new observations of observation.

I explored the nature of novel linguistic forms encountered in the psychedelic sphere. These explorations became the basis for developing software with which to write three-dimensionally in a visual language, Glide. My Ph.D. thesis is titled, "Communicating the Unspeakable: Linguistic Phenomena in the Psychedelic Sphere."



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**Diana
Reed Slattery**

Statement of Interest

My research concerns real time mixed reality data transfer in regards to deterritorialisation of the body and post human identity. I use biological monitoring systems, be it cell tracking, human to computer interaction, biofeedback or nano imaging to affect systems that include augmented and virtual reality environments, bridging these spaces in order to network data in a visual way.

As an academic I am interested in the pedagogical implication of mixed reality studio spaces and their effect on creative production also. I think that in terms of education such environments revolutionize the entire creative production process, offering unique methods of presentation and research for students/practitioners.

I feel that my experience in this field, along with my past participation in such discursive environments will bring novel, intelligent perspectives on cybernetics, art and design, particularly in regards to meta information and its significance to artists today. I am particularly interested in fostering conversation about this area in regards to archiving virtual/digitally orientated artworks and hope that C:ADM2010 qwill provide the opportunity to do so.



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**Julian
Stadon****

Statement of Interest

Years ago I came across this quote, reference unknown:

“Conversation is the greatest of the arts”. Buckminster (Bucky) Fuller

Ever since seeing this I have pondered on what it means. Several years ago I took the opportunity of asking a couple of people who had known Bucky well. This produced remarkable illumination into ‘metaphysical mustiness’ which I have not ever yet published in the public domain.

And recently I came across this perspective of ‘art’ of a former colleague which, to me, provides further understanding of the quote:

“We only need ... to connect [art] to the power of revelation. Art attends us wherever we see how to do something, how to say something, how to understand the world, in new ways that were not accessible to us by the mere exercise of those skills that we already possessed, or the acquisition of skills that we were purposefully seeking.”

Donald Brook, Emeritus Professor of Fine Arts at Flinders University in Adelaide.

Plus my way of being as a facilitator of conversations that matter and participatory fun has been significantly influenced by the principles of Open Space Technology and by my ‘way of moving’ in Asia – and elsewhere.

Benefits

Other registrants may find my musings on this matter to be of interest and to provide useful insights into their own ‘being’.



Independent Scholar and Consultant
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**Alan
Stewart**

Ben Sweeting is working on a paper proposal entitled
From Abstract to Actual in Architecture: Conversing with Drawings and Buildings

Statement of Interest

I have an interest in the overlap between the different subject areas of the conference and particularly between cybernetics and design, having worked as a research assistant on a special issue of the journal *Kybernetes* which was focused specifically on that relation. I am a designer who loves to draw and who is interested in the key role of drawing in design which is highlighted by cybernetic ideas of circularity. As a contribution I would like to show and discuss some drawings (some of my own, and some from students). I am also interested in mathematics and would like to know more about how this relates to design. There is a long history of relation between mathematics and architecture but design itself often seems constrained by the forms of axiomatic reasoning which I tend to associate with mathematics and I am therefore interested in other perspectives on this.



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Ben
Sweeting

Statement of Interest

I have a movement/choreographic orientated background, but the interest in engineering and innovation within the artistic cross-over field between software artist and choreography, is deeply rooted in my work as a choreographer.

At the moment i am researching new paths of working processes: how we as a group of artists (in recoil performance group, hopefully relevant to artists in other constellations) might continue to inspire and interact with each other. Something that has been a process of development since the very beginning of my work with performance art. The aspect that i am very interested in at the moment, is the notion of time. The sensation of motion that develops in a frame of time and space is the core of the choreographic work. And while choreographers are struggling with the cultural imposing of the narrative analyses of their work from the surround society, software artist seem to have evaporated this expectation due to, i suspect, many things. But partly the fact that much of their work is enveloped in visual arts that escape the theatrical grip. The freedom to move across time, utilising the digital memory of the mediated space, has been a very interesting and inspiring factor in the trans-medial work i have been part of. The ways of exploring this part of the collaborative work is what i would like to share at the conference. An other part that has interest me in my close work with partly software programming and partly the dancers bodies in the same space, is the sense of the logic that is involved. The programming language depending on the absolute logic in the code, stands in sticking contrast to the very different kind of logic used in the work with the body. And though they inspire each other. The systematic and the undoing of the systematic has been a core grip in my resent research.

In the conference i hope that i can meet and engage in conversation with people that has other experiences and are finding other corners and curves in the art "Gesamtkunstwerk". I would like to share my experience and hope to meet similar minded artist, engineers and researchers in a very communication orientated conference structure.



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**Tina
Tarpgaard**

Statement of Interest

I can speak about the history of cybernetics. I am interested in second order cybernetics, social cybernetics, reflexivity theory and science 2. I particularly looking forward to the sessions on art and architecture.



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Stuart
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Vahid Vahdat is working on a paper proposal entitled *Extracting the Morphology of Spaces by Applying Perspective Rules on Visual Documents – Case Study: Amir-Chakhmagh Square in Yazd – Iran*

Statement of Interest

As a person whose expertise overlaps multiple areas including urban design, architecture and philosophy I am very interested in the interdisciplinary approach of the conference. Also as a person who has taught a lot of courses in architectural history, especially the modern movements of architecture, I am very interested in the role of mathematics in architecture. I am also fascinated with the early works that tried to incorporate mathematics in architecture notably Christopher Alexander's 'Notes on the synthesis of form' and Yona Friedmans 'Towards a scientific architecture'. Also the more recent developments of space syntax, fractal theory and shape grammar.



Vahid Vahdat
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**Vahid
Vahdat**

Doug Van Nort is working on a paper proposal entitled
Human:Machine:Human: Gesture|Sound and Embodiment

Statement of Interest

Over the past nine years, I have become deeply engaged with the creation of complex and dynamic interactive systems that listen to sound and transform it in tandem with human performers. This has included a strong interest in spanning different temporal and experiential scales from the dynamics of the underlying sound signal, up through the abstraction of parameters for said dynamics that give rise to perceptual saliency in humans, to networks of feedback, learning, transformation and sustain that may be perceived as human-like performance by a machine. This approach of late has been modeled as an inverse “problem” following a situation in which all data is improvised music. This music arises from an ensemble comprised of acoustic players and a performer on laptop that captures the present and re-presents acoustic gestures as new material that undoubtedly, at times, maintain some stamp or essence of past gestural inflections. This music-as-data informed my suggestions for how the system should listen – to the human intentionality of perceived gestures, the overall musical scene, and the overarching stylistic tendencies of a given performer. The desire was to be style agnostic. Can this be achieved?

This whole process, for me, produces other very interesting questions that I cannot answer: Can this “intelligent” system be sensitive to human gesture and yet abstract the concept of a “note” event? Does a focus on free improvisation –that non-style on edge of musical language – allow for new suggestions in musical direction or does it abstract itself from a sensitivity to human perception and cognition that more conventional MUSIC+AI systems have desired? In a performance of acoustic players, laptop player creating sound transformations and an intelligent system that listens/learns/transforms, where does the human expression end and where does it begin? To what extent does one predict “into” a system that produces a set of actions on shared content?

Music as notation is abstraction. Computer-based music systems are built on this abstracted language of the note. Can a listening, reacting, musically-engaging machine bypass this language and listen for texture, noise, density, striation, impulsiveness and arrive at musical inflections? Is it following the same path of abstraction if models of perception (timbre correlates in a signal, based on subjective user studies) become the defining qualities to be tracked and internalized by the machine?



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Doug
Van Nort

Emmanouil Vermisso is working on a paper proposal entitled *Fabricating Interactions: How can the differences which are manifested through the transition between conceptual-computational-physical models be productive?*

Statement of Interest

I am fascinated by Von Foerster's use of the trivial vs. non-trivial machines metaphor and how this can be applied to the design and evaluation of design artifacts. As part of my digital fabrication course, my students worked on a group project to design two types of machines ('robots') with varying teleological qualities: one has a somewhat clear purpose derived from a living system, while the other tries to investigate the enigmatic side of kinetic behavior, evoke ambiguity and create surprise and delight. One is regarded as a 'biological' machine while the other a 'non-trivial' machine. The students are using laser-cutting techniques to construct physical prototypes which can move, by integrating a Lego motor within the models. Each of the four projects exhibits different theoretical points of interest and raises its own questions about both the fabrication process and also the meaning of the machine itself, and how this meaning can be influenced by the technique: laser-cutting imposes certain restrictions which dictate some decisions about the design. I have been partly inspired by the machines designed by Arthur Ganson (a sculptor focusing on engineering of kinetic prototypes) and their nature in performing an explicit task. Considering the students don't have engineering background, I want to assess the robots not only from a technical point of view, but a philosophical one as well. I believe the projects can generate an interesting dialogue because they explore non-trivial machines from a design/aesthetics/fabrication perspective, in addition to the traditional cybernetic consideration of input/output. I generally try to teach Digital Fabrication not as a technical course, where students learn how to use software & hardware ('technique'), but rather as a 'methodology', a way to think about design. Along these lines, I would be very interested to get feedback from artistic frameworks and also scientific ones like cybernetics and mathematics.

This conference is an opportunity for me to re-evaluate the content of my courses and formulate theoretical frameworks within which to expand biomorphic design and fabrication pedagogy. I think the overlapping of disciplines is a great idea, and also one which is inherent in the philosophy of cybernetics, considering Norbert Wiener's advocacy of a 'synthesis' between the various fields. I would love to be a part of this dialogue.



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**Emmanouil
Vermisso**

Christine Welch is working on a paper proposal entitled
Exploring the 'In-between' Zone

Statement of Interest

'Scientific' inquiry is driven by norms within academic communities. It has evolved, through its history, into a taxonomy of disciplines, each researcher taking a stance within a recognized field of inquiry. As research efforts are channeled into defined and cohesive areas of knowledge, we risk losing sight of the interesting phenomena that belong to the zone of 'in-betweenness'. It is here, however, that many crucial issues of concern to humankind can be discerned. As President of the UK Systems Society, it is in this zone that my primary interest lies. There has, of course, been recognition of need for 'cultural exchanges' between established disciplines (inter-disciplinarity) and some areas of scholarship cross boundaries, e.g. social psychology or economic history, but true blending of conceptual frameworks to address contextual problems is difficult to achieve. Some 'cultural exchanges' have led to formation of meta-disciplines, comprising contributions from a number of 'feeder' disciplines, e.g. accounting, finance, law, behavioural sciences and OR have been combined to form 'Business Studies'. It is suggested that the totality of research in this particular metadiscipline presents only a fragmented view of complexities in 'business'.

Human systems create problem spaces that are ambiguous, uncertain and constantly changing. Much analytical work is done without in-depth consideration of context, so that important dimensions are lost – rigour in investigation is prioritised over relevance. We experience the world individually, creating unique understandings of context that continually shift. In eras prior to development of modern disciplines, wider questions were often addressed as part of metaphysical reflection, but in modern times, 'scientific' research has tended to ignore this dimension. A case can be made for research that transcends traditional disciplinary boundaries, forming a transdiscipline of shared conceptual frameworks through Systemic reflection. Complex problem situations, involving experiences of living individuals, pose challenges for us all. Systemic concepts such as emergence and boundary definition can help to illuminate the 'in-between' zone that can so easily disappear in scholarly work. A conversation that explores the roles, identities and potential contributions of meta-disciplines and transdisciplines may be both interesting and fruitful.



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**Christine
Welch**

Claudia Westermann is working on a paper proposal entitled
The House of the Future Present or Resonances of the Unknown

Statement of Interest

In the recent years, I have tried to develop a theory and related discourse that I named 'Inhabitable Theories'. Essentially, my research deals with the question of open form. It is related to the field of Architecture in so far as the origin of my research is linked to the issues that I as an architect confronted when asked to create and to speak about what I understood to be(come) frameworks for (unknown) life.

My research led me to questions related to the true infinite, to Leibniz, Hegel and Arendt, to the writings of Celan, Duras, Blanchot and Lévinas pertaining to the question of the Other and the notion of an absent author. I found perhaps more fruitful questions than answers. They appeared like pieces that could be combined into a whole, one day. In the interim, however, they remained inaccessible. I felt incapable to decide whether this inaccessibility was due to the incomplete and/or abstract nature of my findings.

However, I realized that the first basic question: 'what are the rules to create that which is fully inhabitable and includes the unknown' and the second that appeared when I was asked to speak about my findings: 'how to provide access to theories that include the unknown', were strangely linked. The problem of access could be solved if I was able to create on the theoretical level an instance of the Architecture that I wanted to speak about.

I have thus developed an architectural discourse which performs its own theories as a kind of meta-architecture, i.e. the texts which describe the rules for 'Inhabitable Theories / Open Architecture' perform their order, and are thus in essence architectural.

I would look forward to contribute to the conference conversations and/or workshops my thoughts related to inhabitable (incomplete) systems and their self referential and circular nature, and would be most delighted to talk to researchers from various fields who may shift my viewpoint.

Since my thoughts become fully present only in performance I think it would make sense to give an example of what/how I am speaking. I thus suggest that I stage one of my architectural texts. The set up and time of the day would be flexible — evening performance or conference set up / between thirty minutes and an hour.



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**Claudia
Westermann**

Statement of Interest

The focus of my attention is currently at the field that I'm working on in my PhD project "Enabling Insight – from Intimation to Innovation". There I'm studying insights (aka AHA/Eureka-moments) and the accompanying sensations in the context of creative (design) processes. A special emphasis is laid on reports about insights that lead to profound innovations, genuine new solutions to complex (scientific) problems or artistic masterpieces, on an individual level, within conversational settings as well as on a group/team level.

At the moment I'm dealing quite intensively with the (im-)possibilities to trace and observe insight moments in real world design processes from an interdisciplinary and multi-methodological vantage point. Central concerns are the gaps and possible relationships between ethnographically inspired "in-vivo" observations and more controlled "in-vitro" lab-studies of insights informed by cognitive psychology as well as the challenge to integrate 1st, 2nd, 3rd person perspectives on the phenomenon.

Additionally I'm working on the concept of "enabling spaces" that integrates process and space perspectives on knowledge creation and innovation. Here the question is, if and how insights could be "enabled" by setting the stage and atmosphere for creative (design) processes regarding intentional, social, virtual and physical space.

I bring those interest and questions to the conference together with my experiences in various contexts and training in different disciplines.

All these issues are somehow touching on themes that are of importance especially in second order cybernetics. Examples like looking at the role of the observer in relation to the observed and the CybernEthics following Heinz von Foerster or considerations on design practices, as well as the relationship between researching and designing from a cybernetic vantage point by Ranulph Glanville have to be mentioned here.

The themes of the conference resemble with many of the socio-epistemological issues that I'm confronted with in my work when trying to look at whole systems and work interdisciplinary and multi-methodological. I'm really looking forward to experiencing an attempt to "confer" and have meaningful conversations at a conference in order to develop something new together, rather than reading out prepared articles in public and waiting desperately for the coffee and lunch-breaks to interact with the other participants.



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Joanna Wlasyzn is working on a paper proposal entitled
Re:thinking Metaphor, Experience and Aesthetic Awareness

Statement of Interest

Cybernetics have been designated as technology that has seen the largest growth in our culture, my inspiration is to find answers, or at least to discuss my questions about nowadays connections between art, architecture and technology.

According to the art historian Frank Popper, the true purpose of cybernetics lies in the realm of abstraction such as logic or mathematic analyse, my interest is to go beyond the instrumentality of theoretical approach and try to focus on the abstraction as metaphor and aesthetics as a process of participative experience.



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Statement of Interest

I can bring my art to the conference: I am a jazz guitarist. I have played for the dances that ASC has held in the past with the impromptu band. I have jammed with Mark Enslin. I have proposed a musical conversation with Larry Richards, who plays classical guitar, on why we do such things.

I am also an amateur astronomer. I would be willing, weather permitting to set up an observation session, and/or a discussion on the book "The View from the Center of the Universe" by Primack and Abrams.

I miss Rodney Donaldson.

Gregory Bateson once said that religion originally had a cybernetic function – to regulate the devastating effects on unbridled conscious will. Gerald Heard viewed religion as attempts to either channel or suppress emergent levels of consciousness. This will be a conversation to explore the cybernetic aspects of religion. Particular emphasis will be placed on two religions, one Eastern, one Western, with particularly cybernetic aspects: Taoism and Quakerism.



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