



EXPERIMENTA HOUSE OF TOMORROW  
CATALOGUE

EXPERIMENTA HOUSE OF TOMORROW  
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EXPERIMENTA HOUSE OF TOMORROW

Project Curators Liz Hughes, Shiralee Saul  
and Helen Stuckey

2003 the Arts Centre, BlackBox  
5 September–3 October  
presented in association with the Arts Centre

ACMI Cinemas,  
Australian Centre for the Moving Image  
25 September–28 September  
presented in association with  
the Australian Centre for the Moving Image

Centre for Contemporary Photography  
29 August–27 September

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2004–05 Tour to capital cities and regional towns

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EXPERIMENTA HOUSE OF TOMORROW

(inclusive *MESH* issue number 16)

Editor Alex Taylor

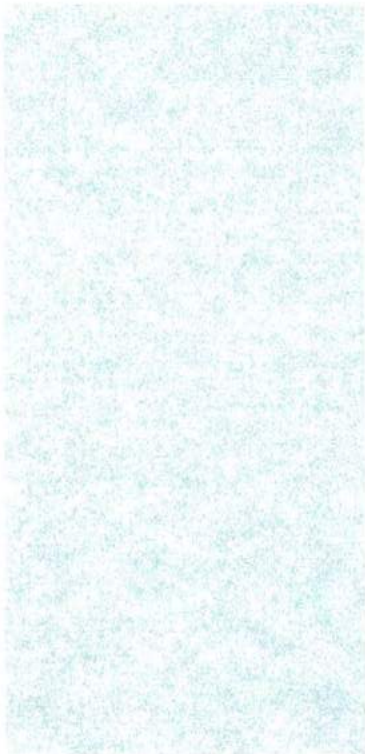
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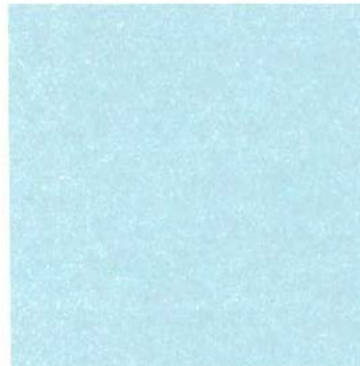
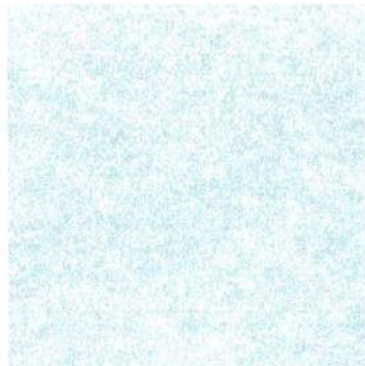
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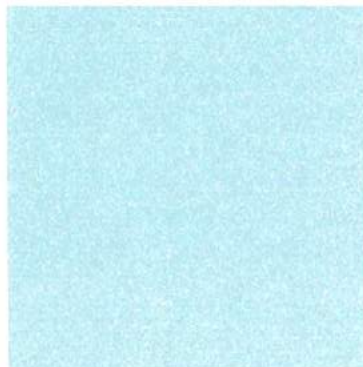
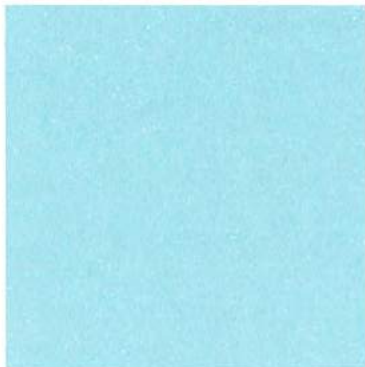
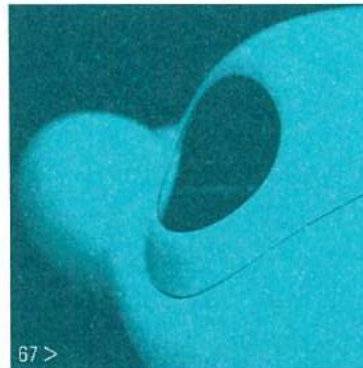


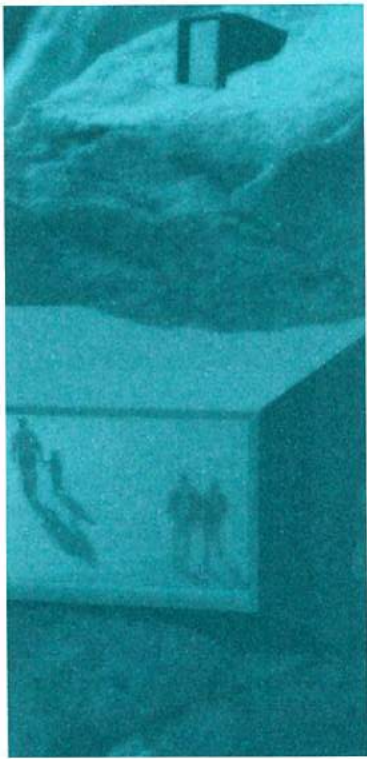
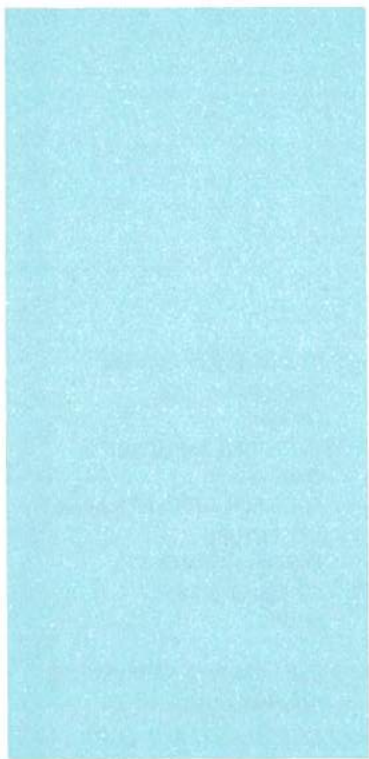
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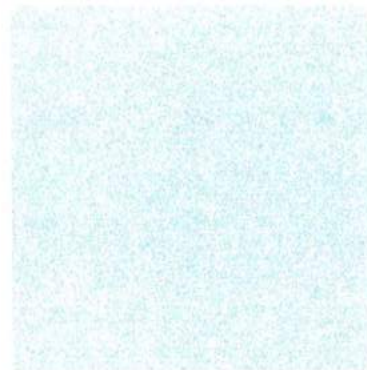


## ABOUT EXPERIMENTA

WHERE CREATIVITY AND TECHNOLOGY MEET

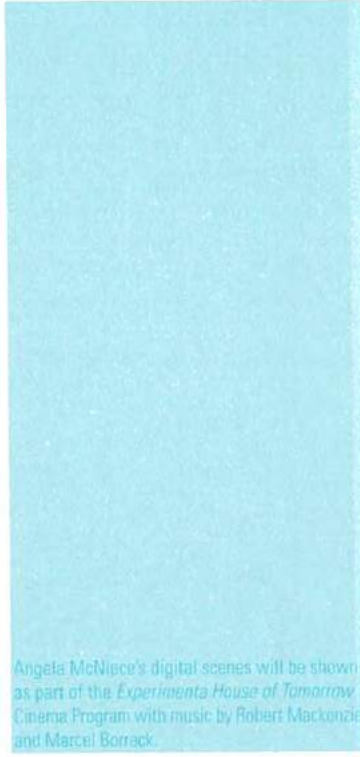
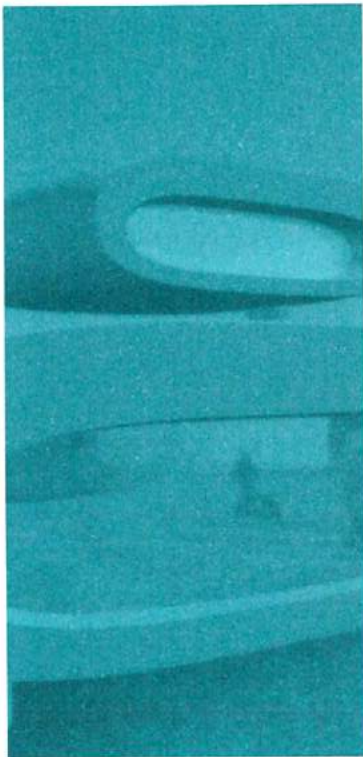
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Experimenta drives the development of Australian contemporary media arts. For over seventeen years Experimenta has fostered innovation in Australian film and media arts by providing a creative and interdisciplinary context to bring together artists and audiences in new cultural environments. In a society so powerfully driven by the vehicles of technological change and an information based economy, Experimenta's relevance to the national creative community has become increasingly significant.

Experimenta supports and exhibits the work of artists experimenting with digital media, film, video, installation, performance and sound art through a variety of projects. Recent projects include *Fusion*: a performance, screen and new media collision held in partnership with St Kilda Film Festival; *Shoot Shoot Shoot*: a major retrospective of the London Filmmakers Cooperative held as part of the Melbourne International Film Festival, and *Prototype* Interactive Media Exhibition held as part of Interact 2002 Asia Pacific Multimedia Festival.



Angela McNieca's digital scenes will be shown as part of the *Experimenta House of Tomorrow* Cinema Program with music by Robert Mackenzie and Marcel Borrack.

In 2002, Experimenta was also busy on the international stage, representing Australian film and new media art at a variety of exhibitions and festivals in Brazil, Mexico, China and Canada.

The *Experimenta House of Tomorrow* Interactive exhibition, net.art and cinema program will tour nationally to capital cities and regional towns in 2004 and 2005. The program will be complemented in each location with artists' talks and workshops.

In addition to exhibition events, Experimenta facilitates the production of new media projects through its New Visions Commissions program. This initiative aims to build mutually beneficial partnerships between arts and industry.

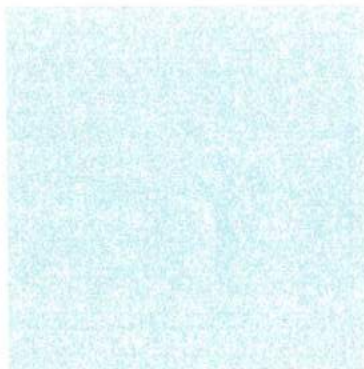
As part of its ongoing commitment to the development of the media arts sector, Experimenta provides a vehicle for discourse and critical examination via forums, discussions and a fortnightly email bulletin.

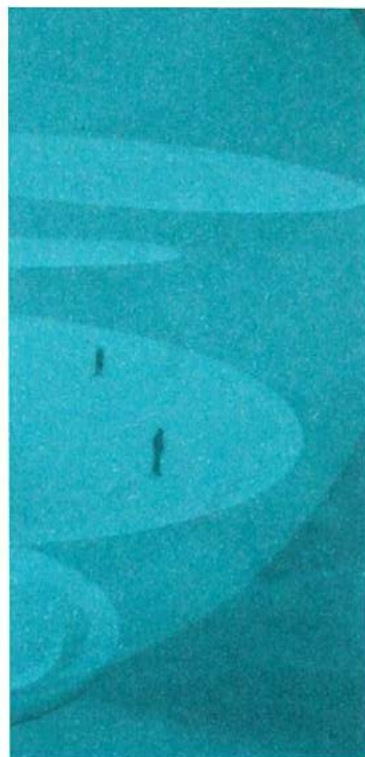
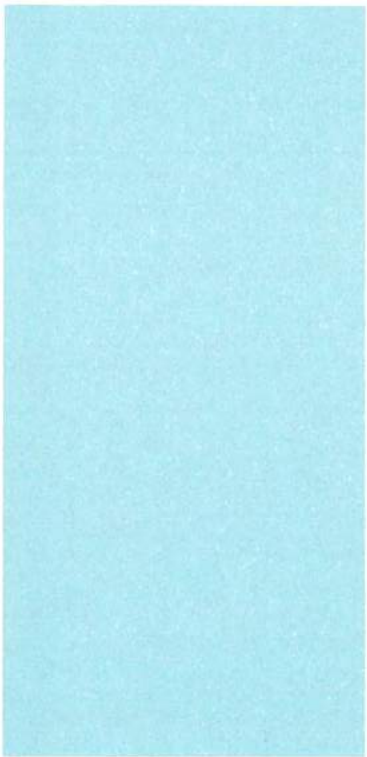
Experimenta reflects, celebrates and stimulates the dynamic convergence of multiple media across technologies and in various spaces of engagement, challenging and extending the aesthetic, formal and conceptual potential for experimental artforms.

[www.experimenta.org](http://www.experimenta.org)

IN A SOCIETY SO POWERFULLY DRIVEN BY  
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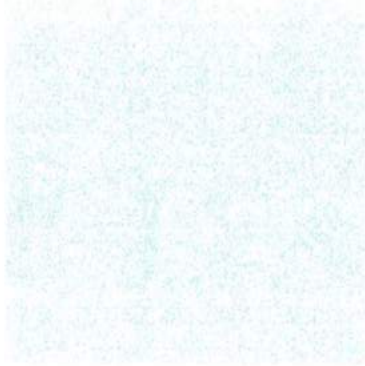




# HOME SWEET HOME

LIZ HUGHES, SHIRALEE SAUL AND HELEN STUCKEY

EXPERIMENTA HOUSE OF TOMORROW  
< 08 | 09 >



*Experimenta House of Tomorrow* explores a new world of mightlihoods; of future dreaming, of future fear and future fun. It asks, "how much do our fantasies of the future shape its design?" It asks, "what does the home become when you never need to leave it?" It asks, "will your home still be a reflection of your personality when it's got a mind of its own?" It asks, "where's my robot housemaid?" It asks, "are we there yet?"

## SHOW HOME

The home and its environs have long been the front-line in the battle for the future. The Australian intellectual and architect, Robin Boyd identified the home and suburbia as the 'real Australia' and the battleground in which the forces for good, Modernism and Minimalism, battle 'The Australian Ugliness' and the coca-colonisation of Austerica. In 1949 his *House of Tomorrow* featured in the Modern Home Exhibition at the Melbourne Exhibition Buildings. It was a mock-up of a two story flat-roofed building fully furnished in the latest Australian designs. It was less of a vision for the future than a plea for good design in the present.



Angela McNieca's digital scenes will be shown as part of the *Experimenta House of Tomorrow* Cinema Program with music by Robert Mackenzie and Marcel Borrack.

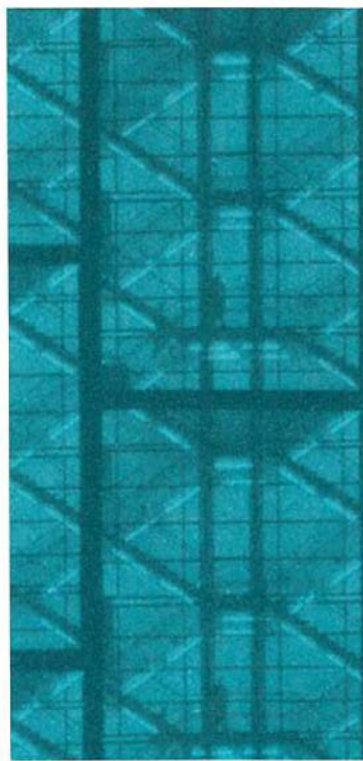
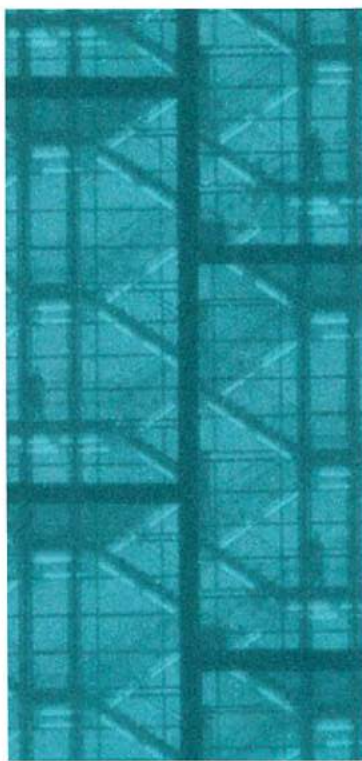
Both Experimenta's and Boyd's *House of Tomorrow* belong to a strong twentieth century tradition of Houses of the Future that featured at exhibitions, World Fairs and on screen. Sometimes these homes represented innovations in planning, design and construction whilst others offered futuristic visions of the transformation of the living environment through new technology. Sometimes, as with Boyd's, they provided a forum to critique the present, to parody and play. Jacques Tati's *Mon Oncle* presented ultra-modernistic notions of the house—all moulded surfaces, gadgets and automated everything, right down to the fountains. The candy-coloured space age home of *The Jetsons* came complete with neurotic housebot and automated dogwalker.

It was Le Corbusier who first, infamously, envisaged the home as a "machine for living in". His *Pavillon de l'Esprit Nouveau* at the *Exposition Internationale des Arts Décoratifs* in Paris (1925) idealised the industrialisation of domestic life. R. Buckminster Fuller's *Dymaxion Dwelling Machine* (1927) looked like a fin-topped flying saucer and was designed for mass production. The prefabricated *Aluminaire House* (1932), "for contemporary life," included built-in furniture, inflatable chairs and discreet ultraviolet lighting for easy indoor tanning. Architects William and George Keck's *The House of Tomorrow* (1932) for the Chicago World Fair had two garages: one for the family car and one for the airplane its designers believed all families would one day own. Disneyland's *Monsanto's House of the Future* (1967) was made almost entirely from the latest plastic technologies. It too looked like a landed spaceship

—although not nearly so much as Matti Suuronen's *Futura* (1968), a wonder of prefabrication and modern 'luxury' which looked like it could fly you to Mars. Today the home of the future is looking increasingly mediacentric: digital technologies are already colonising our households on every level. Ubiquitous computing means that the fridge can now restock itself via the internet, the microwave can help you plan balanced meals and even provide the recipes. You can turn on the house lights, set the thermostat and start the washing from work and you can check your children over the Internet. People now shop, pay their bills, have sex and gamble from the comfort of their own couch. Today, the home is less of a castle and more of a media command centre.

The British telecommunications company Orange turned an ordinary suburban house into a remote-controlled show home for wireless technologies. MIT's *House-n*, ("n" for "variable") is working with information technology and communications companies who are "looking to the home as the next big market." *House-n* promises a more individual and customised vision for the future—plug-and-play system for individual need including active health monitoring.





**BETTER LIVING THROUGH TECHNOLOGY**

The promise that 'the house of the future will be like having a servant' really appeals to a generation with a flotilla of remotes and a passion for instant everything. But is the key to better living really a bigger home theatre? MIT's researchers talk about the house of the future as achieving a net-zero status where the house produces as much energy as it consumes. Smart houses are being designed that work at being energy-efficient for heating and cooling. As 'green' ethics permeate the consumer market, more companies are investing in sustainable living. Washing machines with artificial intelligence are able to calculate just how much water is required for each individual load. Dishwashers that clean sonically, rather than with water, are currently in development. It is easy to imagine these innovations installed in our own homes tomorrow, but what other possibilities are there in the future?

Current research offers even more extraordinary technology. The Institute of Nanoscale Technology (University of Technology, Sydney) has produced a 'cold' lighting system that channels white light, allowing sunlight falling on one end of a cable to travel like water to the other. Nanotechnologies offer more fantastic possibilities like the self-cleaning bathroom that chemically rejects dirt and mould.

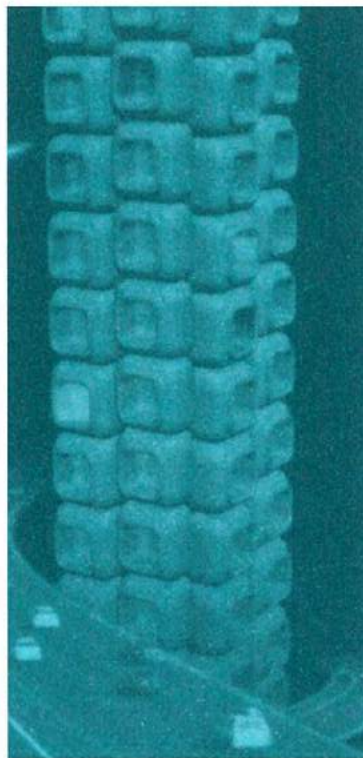
**SIMS: SYNTHETIC FAMILIES AND THE GLOBAL VILLAGE**

New technologies are reshaping the 'software' as well as the hardware that surrounds us. When Marshall McLuhan predicted that electronic communications would reconstruct the world as a global village, a meta-community, he didn't envisage that the neighbourhood would turn out so trashy. Celebrities have replaced our families and friends, we often know more about the day-to-day lives

of American supermodels than we do of our own relatives; they have become the social glue that equally binds workmates around the NASA watercooler as Russian schoolkids chattering on the bus. Families are taking increasingly heterogenous forms; test-tube babies, surrogates, genetically modified and cloned babies are just the beginning. Changing work and earning patterns, atomisation of family members into separate demographic markets and specialisation of media all ensure that we can inhabit different planets whilst living in the same house. The popularity of online worlds, RPGs and quasi-Artificial Life games such as Petz or SIMFamily all indicate that real-life is failing to live up to expectations.

**FORTRESS OR COCOON?**

As the gap widens between the rich and the poor, as society becomes ever less civil, and as the environment degrades, the home becomes the sanctuary of those who can afford it. It protects and it nurtures. It becomes a filter that excludes everything that threatens its occupants whilst containing everything that these occupants might need. Many of us already live in a climate-controlled filtered-water world; air-scrubbers and radiation-filters may soon become equally as common for the planet's 'haves' whilst the rest drink polluted water and breathe carcinogens. A man's home is no longer just a castle, it is becoming a redoubt. Entry is filtered by ever more sophisticated and ubiquitous security systems. As discontent simmers, fortifications cease to be sufficient. Deterrence is rapidly becoming aggressive and promises to become more so.



Angela McNiece's digital scenes will be shown as part of the *Experimenta House of Tomorrow* Cinema Program with music by Robert Mackenzie and Marcel Borrack.

Staying in is the new going-out. Neighbourhoods become dormitory suburbs, and stranger-danger doesn't threaten just children. As the environment degrades around us, and the streets become ever more threatening, new services, new products and new entertainments are generated for the domestic market. Electronic commuting, home shopping and personalised media make not leaving home a real choice.

#### MEDIA SATURATION

Whilst the home is turning inwards, excluding or ignoring most aspects of the outside world, it is becoming ever more permeable to a flood of media. The medium is the message—one-to-many or many-to-many, broadband, narrow-channel, free-to-air or pay-by-view, indie or pirated, print or electronic. A never-ending wash of information, opinion, and exhortations to "buy buy buy!" aimed at each of us individually and drowning all of us equally. New ways to meet new people or catch up with friends. New entertainments and activities to distract us from our increasingly circumscribed lives. Electronics are already embedded in many consumer commodities; this will increase. Screens are multiplying and the air crackles with the static generated by the wash of information swilling through them.

#### KNOCK, KNOCK...

The heterogeneous and convergent site that the home is becoming is mirrored in *Experimenta House of Tomorrow*. This is 'House' as Rosetta Stone; a translation device between yesterday's Modernist exhortations and tomorrow's technophilic commercials. It presents palimpsests of past imaginings, each bearing the traces of familiar utopias and dystopias, parallel with fantasies of future plenitude. *Experimenta House of Tomorrow* does not *promise* anything; rather it is a snapshot of potentialities, a 'note to future self.' Both archaeology of impossible dreams part-realised and klaxon wake-up call, this House sums our contemporary nostalgia, a messy equation of fear and desire.

It suggests that, whether we cower within the electronic carapace of our future home: or wear them as infinitely metamorphic extensions of our own psyches, the home will continue to be a battleground of fiercely contested ideologies. When the future comes calling, will you be at home?





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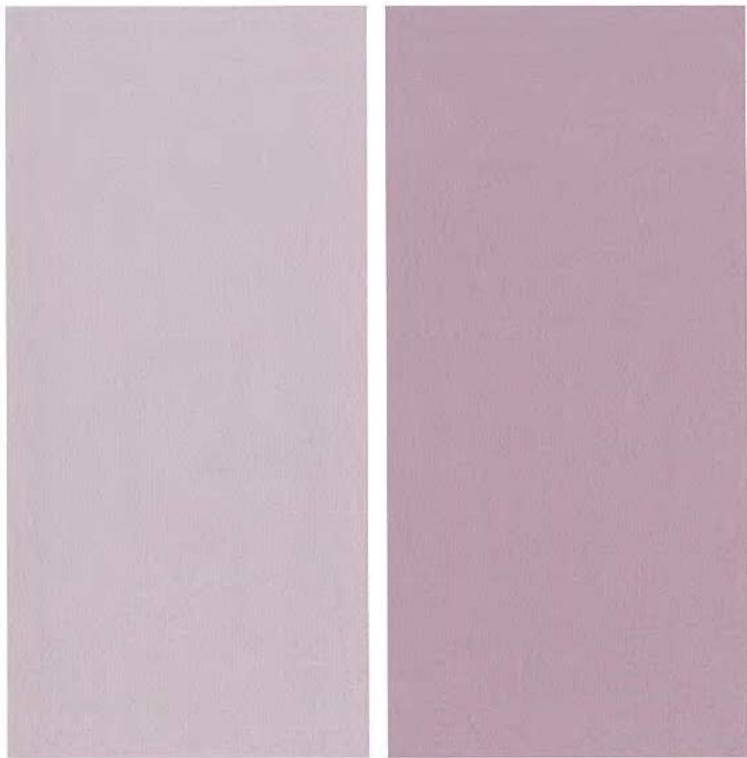
EXPERIMENTA HOUSE OF TOMORROW  
EXHIBITION

CURATED BY LIZ HUGHES, SHIRALEE SAUL AND HELEN STUCKEY

EXPERIMENTA HOUSE OF TOMORROW

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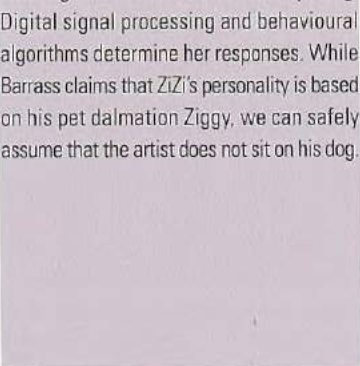


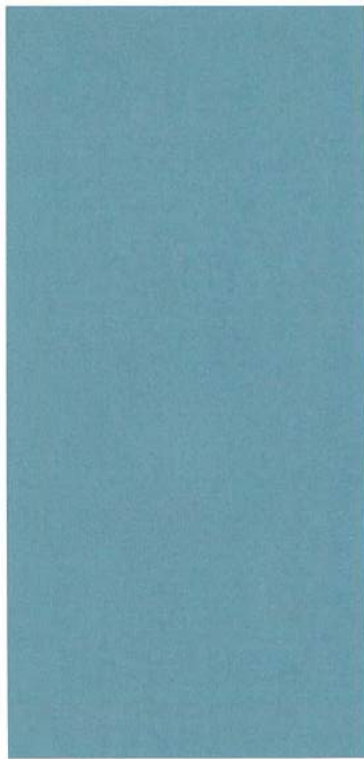
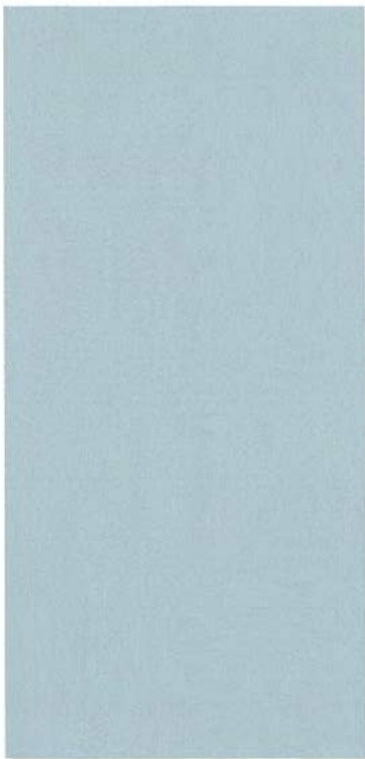
## ZIZI THE AFFECTIONATE COUCH

STEPHEN BARRASS, LINDA DAVY AND KERRY RICHENS  
AUSTRALIA  
2003

ZiZi is an affectionate ottoman that supports you not only physically but emotionally. It is a hybrid mixture of a shaved poodle, a fluffy Persian cat, and an exotic alien sea-slug. ZiZi growls when sat on, purrs when touched, and gets particularly aroused if you stroke her long fur, emitting soft groans of delight. If left alone, ZiZi mews for attention. The interaction is triggered by touch sensitive cables, which are sewn into the fluffy upholstery of the couch. The sensor activates nine vibrating audio devices that simulate purring. Digital signal processing and behavioural algorithms determine her responses. While Barrass claims that ZiZi's personality is based on his pet dalmation Ziggy, we can safely assume that the artist does not sit on his dog.

Stephen Barrass is a Senior Researcher in the Virtual Environments lab at CSIRO Mathematics and Information Sciences in Canberra. He is working on human computer interfaces and virtual reality. Linda Davy is a designer and graduate from the Canberra School of Art and Kerry Richens is Senior Technical Officer—Electronics at the School of Chemistry, ADFA, University of New South Wales.





## DIRTY PILLOWS

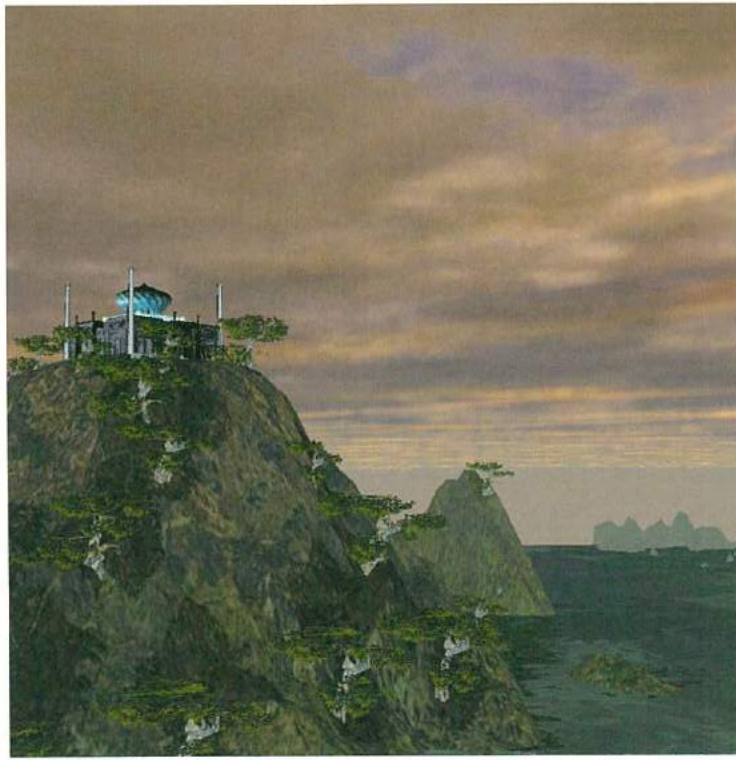
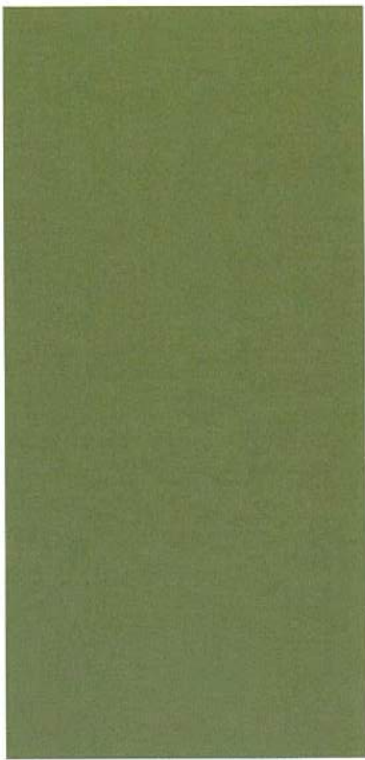
SALLY BLENHEIM  
AUSTRALIA  
2000

EXPERIMENTA HOUSE OF TOMORROW  
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*Dirty Pillows* is an interactive video installation which explores the need for intimate human companionship in a digital age. The user is invited to lie down on an empty bed next to a television monitor. Slowly, the screen awakes, leaving you face to face with a black and white image of a resting woman. Captured in a perpetually passive loop, her mesmerising gaze is interrupted only by slow, occasional blinking. Although *Dirty Pillows* lulls us into a state of emotional attachment to the screen, the clinical, sterile surrounds suggest the ultimate emptiness that tele-visual relationships offer.

Sally Blenheim is a Melbourne-based RMIT graduate working in video, animation and installation. Her animation works have screened nationally on SBS Television (on both *Eat Carpet* and the *Whatever Sessions*) and in the St Kilda Film Festival. She has exhibited her video and interactive installations at the Casula Powerhouse Arts Centre and as part of Melbourne Fringe.



# MIMESIA

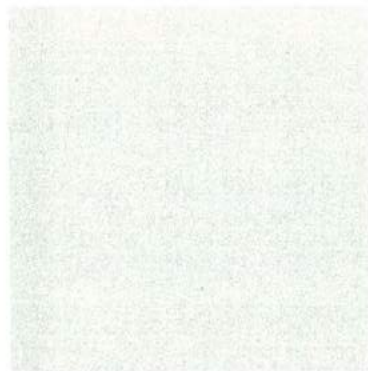
RICHARD BROWN

UK

2003

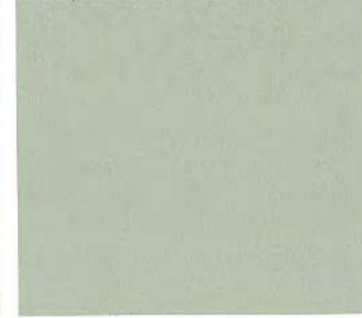
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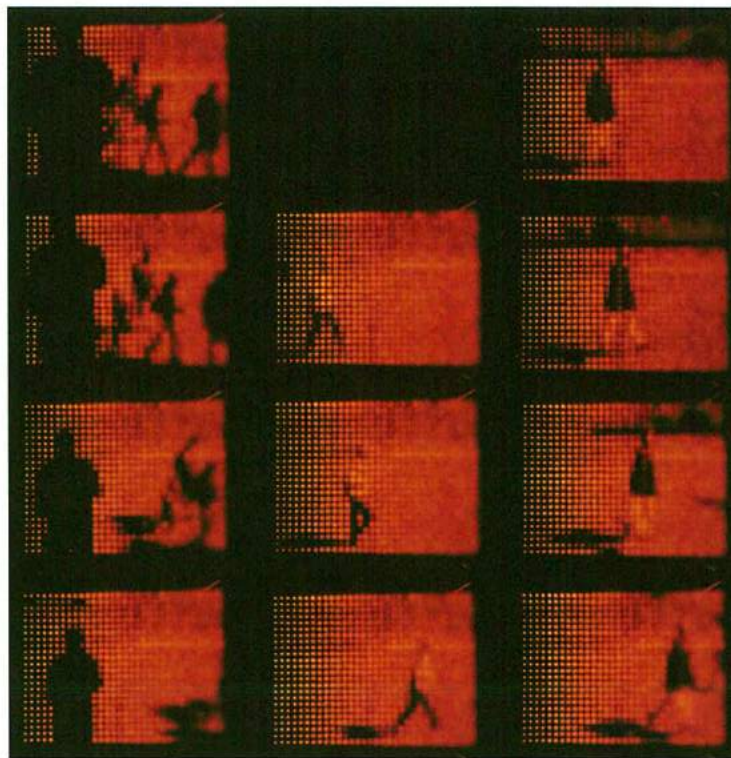
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*Mimesia* is an interactive painting that allows the viewer to journey through the landscape of an artificial world. Using technology developed to assist people unable to use a mouse to operate a computer, the interaction of the work is controlled by head movements alone, adding to the dream-like sense of immersion. *Mimesia* uses the visual effects of gaming technology to produce a kitsch realism, whilst referencing the cinematic floating steady-cam to create a dreamlike sense of presence. *Mimesia* is not a painting though at first glance looks like one, it is not a film, for there is no story, it is not a game, for there is no quest—it is an evocation of a dream, an unfolding memory.

Richard Brown has a degree in Computers and Cybernetics and an MA in Fine Art. In 2001, Richard was awarded a fellowship from NESTA (National Endowment for Science Technology and the Arts) to research mimetics, alchemy and consciousness. Richard's work has been shown internationally in Europe and the USA, at the Institute for Contemporary Arts, London and ISEA 97, Chicago; Biotica at Siggraph 2000, New Orleans. His *Mimetic Starfish* featured in the Millennium Dome, London, in Toronto as part of the Subtle Technologies conference, as part of Experimenta Prototype in 2002 and at Free-Fall, Peterborough Digital Arts in 2003. Richard is currently an Honorary Senior Research Fellow at the Victorian College of the Arts, Melbourne University and artist-in-residence at the ABC studios, Elsternwick, Melbourne.

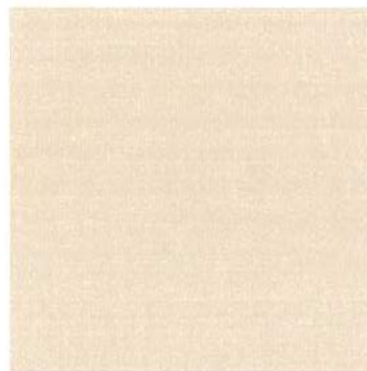
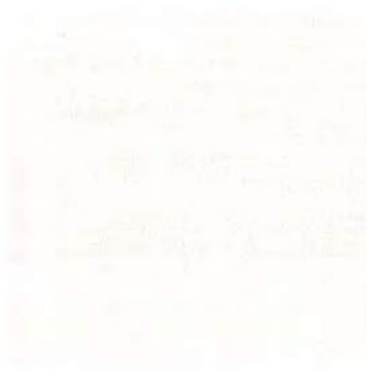




## CHURCH ON 5TH AVENUE, FIFTH AVENUE CUTAWAY #2 & FIFTH AVENUE CUTAWAY #3

JIM CAMPBELL  
USA  
2001

EXPERIMENTA HOUSE OF TOMORROW  
< 16 | 17 >



These three works are from Campbell's *Ambiguous Icon* series. Video images taken from New York street scenes soon after September 11, take on new life on LED display panels. A sheet of plexiglas in front of each panel alters our perception of the image. In *Fifth Avenue Cutaway #2* the sheet is close to the panel surface, allowing the viewer to perceive each LED. Because the plexiglas is further from the LED surface in *Fifth Avenue Cutaway #3*, the image is blurred, taking on a dream-like quality. In *Church on Fifth Avenue* the sheet of diffusing plexiglas is angled in front of the grid, so that as the pedestrians move from left to right, their form becomes increasingly indistinct. Using largely redundant technology in a new way, Campbell thus creates a metaphorical transition from the digital image made from pixels to the filmic analogue image.

Jim Campbell is a prominent figure in international media arts. He received two Bachelor of Science degrees in Mathematics and Engineering from MIT. In 1992 he created one of the first permanent public interactive video artworks in the U.S. in Phoenix, Arizona. His work is in the collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, Berkeley Art Museum, and San Jose Museum of Art. Although he has exhibited extensively internationally, this is the first time his work has been seen in Australia.

These works are presented with the assistance of the United States of America Consulate General, Melbourne.

These works were created with the financial assistance of the Daniel Langlois Foundation.

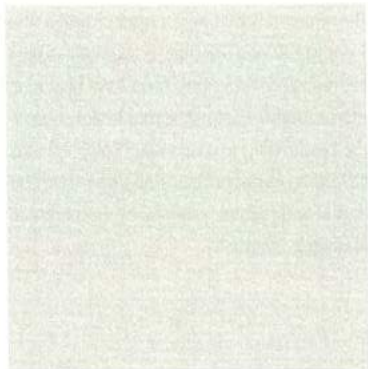




## REMOTE CONTROL

SHANE COOPER  
GERMANY  
1999

EXPERIMENTA HOUSE OF TOMORROW  
< 18 | 19 >



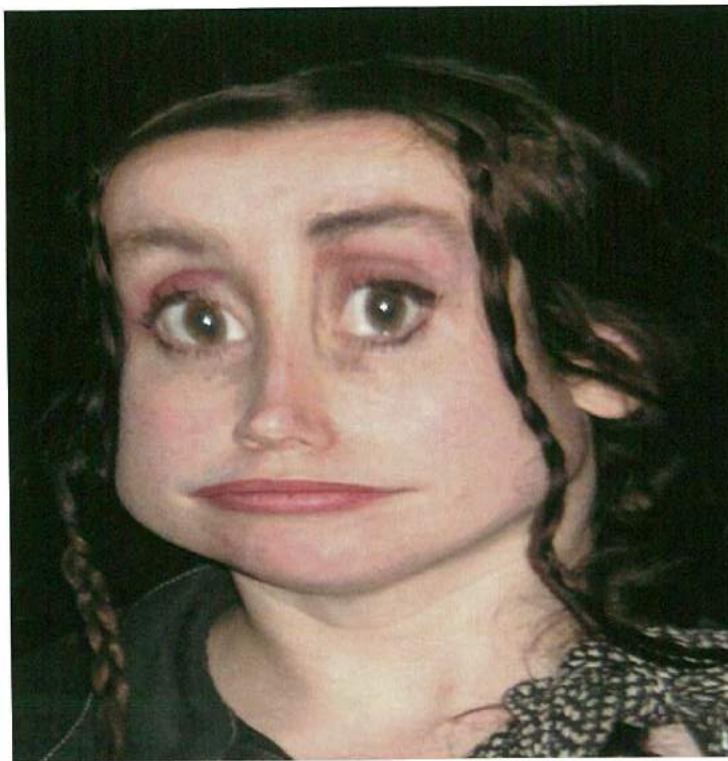
Where does truth end and fiction begin on television? In *Remote Control*, a regular news broadcast appears to be in progress on a television, but in fact, it is entirely computer generated. All graphics, the character, the voice, and all images are generated in real-time. The news itself is continually accessed from internet news sources, as a live, self-updating television program. A remote control unit near the television has only two buttons: Truth1 and Truth2. On one channel, the anchorman supports the truth of the news, and on the other channel reverses it. Because of the underlying linguistic manipulation program, the effect is that the channels report the same information, but their versions of the truth are opposing. *Remote Control* makes us question our often tacit acceptance of news—news as the truth.

Shane Cooper is a software engineer and digital artist, whose work has been seen internationally. *Remote Control* was shown at the ZKM Media Museum in Germany in 2000, and was later purchased for permanent exhibition. From 1996–99, Shane Cooper worked at Protozoa Inc. developing software to create and control realtime virtual characters for television and the world wide web—software used by companies including the BBC, MTV and Disney. Currently, Shane Cooper develops cutting-edge computer effects for "Lord of the Rings: The Fellowship of the Ring". This film won three Oscars, including the Oscar for Best Visual Effects.

Realisation, management, guidance, planning  
*Jeffrey Shaw*  
Realisation, management: *Peter Weibel*  
Audio: *Torsten Belschner*  
Concept, management, planning: *Annika Blunk*  
Design: *Matthias Gommel*  
Remote control construction: *Dirk Heesakker*  
Lead modeller: *Sabine Hirtes*  
Additional modelling, documentation:  
*Christina Zartman*

*Remote Control* is presented with the assistance of ZKM | Centre for Art and Media, Germany.

Photo: *Franz Warmhof*



## MIRROR D

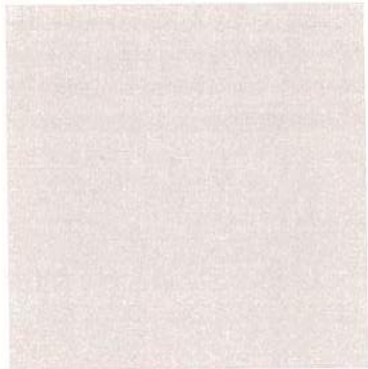
MARCO BRESCIANI AND SAM DE SILVA

AUSTRALIA

2003

EXPERIMENTA HOUSE OF TOMORROW

< 18 | 19 >



The digital mirror provides more than just a reflection of a person's face. If the outline of the user's face can be detected, random effects will be inflicted on his/her face. Perhaps the eye, nose and mouth regions will shrink down or bulge out, or a ripple effect could warp the face. Your image might be cloned to produce multiple live reflections, or your eyes could even be replaced by those of a previous user—hopefully one whose appearance you fancy! If the mirror cannot detect the outline of the face, it will still apply digital effects to the complete image creating a movement in the reflection. In this age of surveillance, *Mirror D*'s facial analyses have sinister implications. Like the mirror that never lies, technology is often imagined as impartial. *Mirror D* however demonstrates how easily digital technology can manipulate visual truths.

Marco Bresciani is a programmer and part time inventor, who experiments in computer vision and image processing. Sam de Silva's work investigate creative and alternative ways of engaging with broader audiences.

*Mirror D* is an output of the Digital Mirror Project produced with the assistance of Film Victoria's Digital Media Fund, a work in progress that explores stereotyping and categorisation.





# INFO.TABLE

INSTITUTE OF ADVANCED MEDIA ARTS AND SCIENCES  
JAPAN  
2001

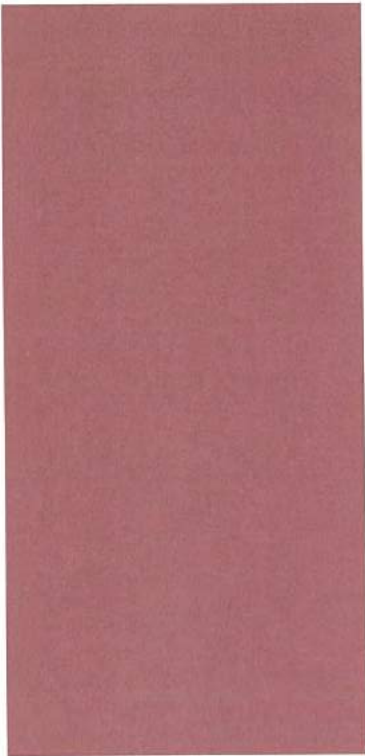
EXPERIMENTA HOUSE OF TOMORROW  
< 20 | 21 >



*Info.Table* is interactive furniture in the form of a reading table. A blank white book is placed on a table underneath a projector. *Info.Table* recognizes the page of the book that is opened on the table by ID-Chips embedded in each media object. According to this ID information, the contents or applications corresponding to the particular page are invoked from a contents server and projected onto the page of the book. A user can access the contents of books on *Info.Table*, just like reading books on a desk as usual. This imagery can even be operated interactively—by moving your hand over the surface of the page you can manipulate its projected contents.

The Institute of Advanced Media Arts and Sciences, based in Japan, is a unique multimedia academy where students learn various multimedia skills and knowledge vital in today's information-oriented society, such as film, design, audio, networking and programming. The IAMAS team for *Info.Table* was: Kei'ichi Irie (direction and design management), Takahiro Kobayashi (programming and engineering management), Kyo Akabane (design management), Akira Fujiwara (sub-management and content design / student), Kenji Ueda, Shin'ya Fukuda, Nobuhisa Ishiduka, Kei Onodera, Shunsuke Sakurai, Satoshi Shibata, Tetsuma Doi, Takuo Yamada (content design/students). The following people also assisted in the project: Takahisa Suzuki (system programming / student graduate) and Takuya Sakuragi (content design / student).  
*Info.Table* is presented with the assistance of The Japan Foundation.

Experimenta also thanks IAMAS for its support in presenting this work.



## EXPECTING

ISOBEL KNOWLES AND VAN SOWERWINE

AUSTRALIA

2003

AN EXPERIMENTA NEW VISIONS COMMISSION

EXPERIMENTA HOUSE OF TOMORROW

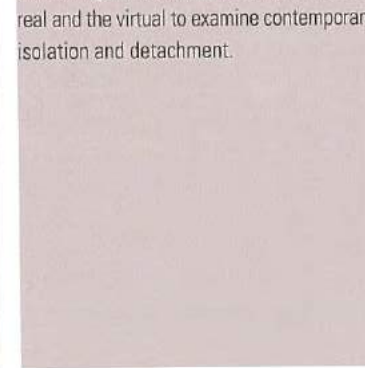
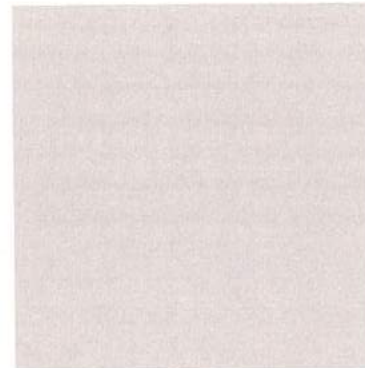
< 20 | 21 >

In this interactive installation, the user is responsible for creating playmates for eight-year old Charlotte in her virtual bedroom. In the girl's miniature bedroom, a teddy bear functions as an interface between the video projection and user. By squeezing on the bear, viewers can affect the animations on screen, causing Charlotte to grow to a tiny child. The girl and the child play for a short time until the child disappears. Constructing an environment that appears nurturing, yet is ultimately controlling and lonely, *Expecting* blends the real and the virtual to examine contemporary isolation and detachment.

Isobel Knowles and Van Sowerwine are long-time collaborators. Past projects include *Play With Me*, at the Centre for Contemporary Photography as part of the 2002 Next Wave Festival, and *Gillian*, a stop-motion animation screened nationally and internationally which won first prize in animation in the 2001 National Student Film and Video Festival. Isobel Knowles' work has been shown at Experimenta Prototype, TCB, GammaSpace, Femmedia02 and at the St Kilda Film Festival. Van Sowerwine has exhibited in Canada, Ireland, Rotterdam, Adelaide, and at Gertrude Contemporary Art Spaces, CCP, WestSpace, d<Art00, and the Sydney Film Festival.

Environment design & construction *Liam Fennessy*  
Sound *Finn Robertson*  
Electronics *Haima Marriott*  
Model Maker *Fiona Edwards*  
Armatures *Scott Ebdon*  
Photo *Cameron Bird*

New Visions Commissions Partner  
*Liam Fennessy*

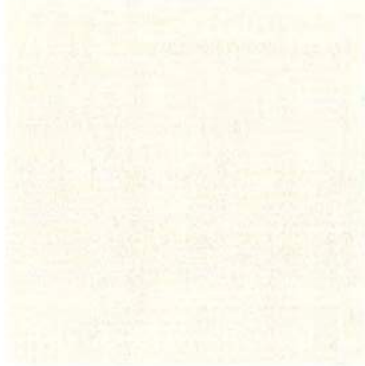




# SLOW SERVICE

MARCUS LYALL  
AUSTRALIA  
2003

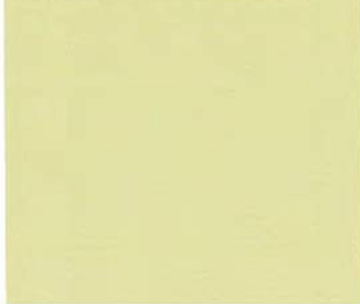
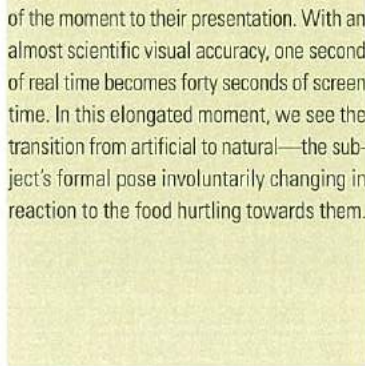
EXPERIMENTA HOUSE OF TOMORROW  
< 22 | 23 >



This series of portraits depict strange amorphous shapes moving towards a person on screen. The anticipation of the arrival of the substance, and the revelation of what the substance is, creates an alluring tension. As the substance arrives, literally on the face of the person, it is revealed to be food. Lyall has used a high-speed digital video camera, normally used to film mine detonations and military tests, to capture the action in incredibly slow motion. The images have remained entirely digital, from the capture of the moment to their presentation. With an almost scientific visual accuracy, one second of real time becomes forty seconds of screen time. In this elongated moment, we see the transition from artificial to natural—the subject's formal pose involuntarily changing in reaction to the food hurtling towards them.

The baroque effect of airborne custard, like a gilt flourish, suggests the material extravagance that underlies the formal simplicity of *Slow Service*. The work took a film crew, a large studio, 50,000 watts of lighting, a large supermarket trolley of food and ten days of post-production to produce.

Marcus Lyall received a BA in Graphic Design with Audiovisual Studies at the Central St. Martin's School of Art and worked extensively in London before moving to Melbourne in 2001. He is currently based at Great Southern Films, as a commercials and music video director. He is also involved in making video sequences for rock tours including recent work for The Rolling Stones and U2.





## ORBICULUM

LYCETTE BROS.

AUSTRALIA

2003

AN EXPERIMENTA NEW VISIONS COMMISSION

EXPERIMENTA HOUSE OF TOMORROW

< 22 | 23 >



Constructed from machine parts, computer hardware and electronic components, *Orbiculum* takes the form of a strange ornamental device. On the screen of the instrument appears a stylised representation of a suburban backyard, around which the user can navigate 360° by altering both the physical position of the screen and its vantage point. Moving past a barbeque, a lemon tree and the obligatory garden shed we are led down the path to a Hills Hoist. Despite the familiarity of it all, the space is unavoidably synthetic. The snow that perpetually falls around the garden creates the impression that the whole space is enclosed in a snow dome, making the scene even more fantastic. In this nostalgic recreation of the archetypal Australian backyard, Lycette Bros. speculate on the fate of the suburban dream.

Mark Lycette has studied Graphic Design at Ballarat University, Computer Aided Art and Design and Animation and Interactive Multimedia at RMIT. He is currently undertaking his Master of Arts in Animation and Interactive Multimedia at RMIT. He has worked in design in Austria and Australia and currently lectures in the Bachelor of Arts, Multimedia department at RMIT University. John Lycette is also undertaking his Master of Arts in Animation and Interactive Multimedia at RMIT University. He lectures in the Department of Creative Media at RMIT. Lycette Bros. work on a variety of artistic and commercial projects in art and design.

3D Programming *Kenneth Mok, Mok Media*

3D Modelling *Lucas Licata*

New Visions Commissions Partners

*Manuco Electronics*

*Mother's Art Productions*



# SATURATION

BRUCE MOWSON AND PIA EDNIE-BROWN

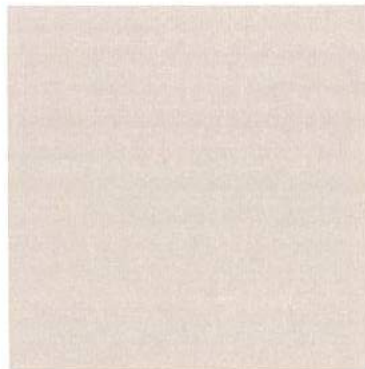
AUSTRALIA

2003

AN EXPERIMENTA NEW VISIONS COMMISSION

EXPERIMENTA HOUSE OF TOMORROW

< 24 | 25 >



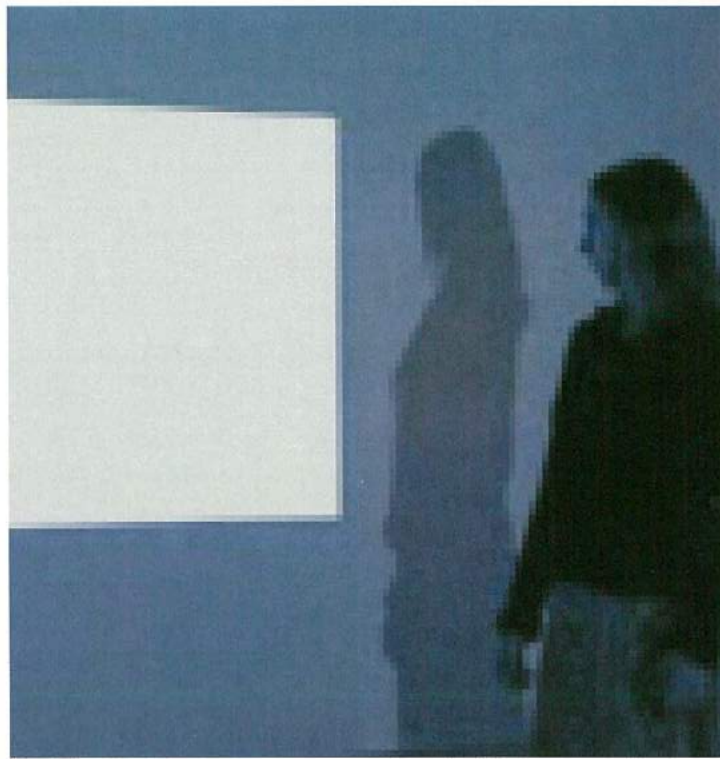
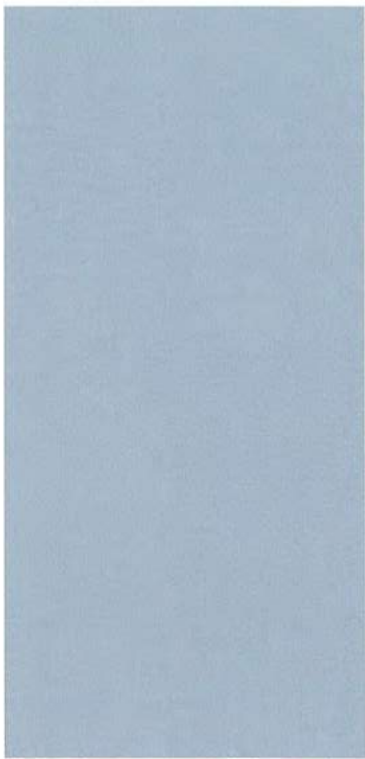
When in the shower we often drift into a semi-conscious state. Based on notions of a media shower, *Saturation* uses architecture and sound to create an immersive environment for individuals. The translucent and glowing module into which users step is a small, extremely tactile enclosure, that is filled with sound. Users can feel their way across the elastic and skin-like surfaces, and navigate across the detailed textures and rhythms of the sound field. Bringing together the elusive and temporary nature of sound and the concrete solidity of architecture, Mowson and Ednie-Brown critique some future directions for media experiences in domestic space. The effect is a sensorial buoyancy and consciousness of the moment: a liquid suspension.

Bruce Mowson worked as a recording engineer before studying Media Arts at RMIT. His work has been exhibited in a number of Melbourne spaces and in the Variable Resistance program at San Francisco Museum of Modern Art. He is a Director of the Liquid Architecture Sound Arts Festival. Bruce's *Flesh Antenna* was presented in the Next Wave festival and Experimenta Prototype in 2002. Pia Ednie-Brown is a senior lecturer in the Architecture and Spatial Information Architecture programs at RMIT University. She is one of Australia's leading theorists in the field of architecture, new technology, and cross-disciplinary practices.

Electronics and Acoustics Consultant *John Watson*  
Project assistants *Jane Caught, Jono Padborsek, Tim Schork, Jan Racek*

The artists wish to acknowledge the support of the Media Arts and Spatial Information Architecture departments at the Royal Melbourne Institute of Technology.

New Visions Commissions Partner  
*SIAL (Spatial Information Architectural Laboratory), RMIT*



## COMPLIANT

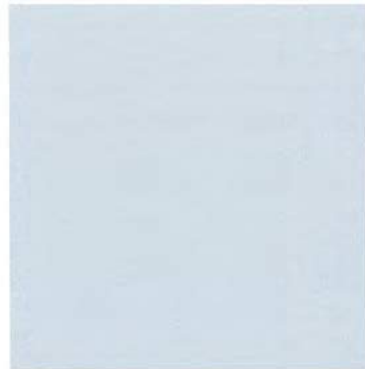
SCOTT SNIBBE

USA

2002

EXPERIMENTA HOUSE OF TOMORROW

< 24 | 25 >



*Compliant* creates a projected white screen that seems to be malleable and soft to the touch. As visitors walk into its field, the shadow of their bodies causes the screen to distort and realign. With effort, the viewer can even pick up the projected screen and push it completely out of view. Multiple viewers can ambush the screen from all angles to hasten its disappearance. Once touched by bodies, the pristine rectangle of the screen is irretrievably distorted. Viewers may attempt to re-place the screen in its proper location, but this is nearly impossible. After visitors have left this field, the work will slowly reset itself. Like a minimalist artwork made interactive, the collaborative and multi-user experience of the work has an almost slapstick quality, recalling Charlie Chaplin endlessly chasing his hat in *The Little Tramp*.

Scott Snibbe has a Masters in Computer Science from Brown University, where he also completed his Bachelor of Fine Arts. He also studied Experimental Animation at the Rhode Island School of Design. His work ranges from large-scale body-centric physical installations to interactive sculpture and screen- and web-based works, and has been seen at international venues including the InterCommunications Center, Tokyo; Ars Electronica, Linz, Austria; Eyebeam, New York City; New Langton Arts, San Francisco; ICA, London; and The Kitchen, New York City. He is currently based in San Francisco.

*Compliant* is presented with the assistance of the United States of America Consulate General Melbourne.



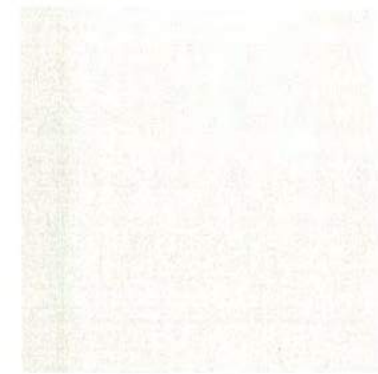


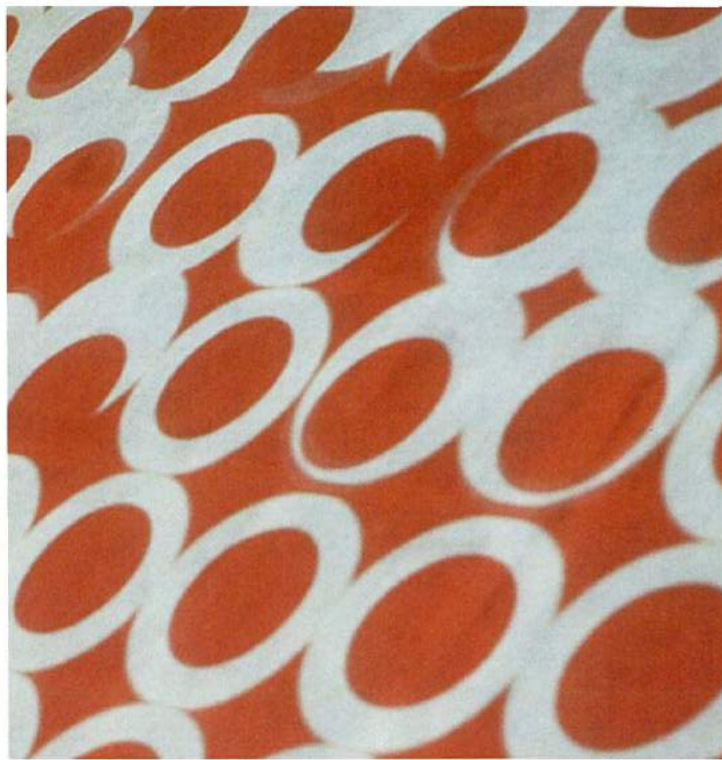
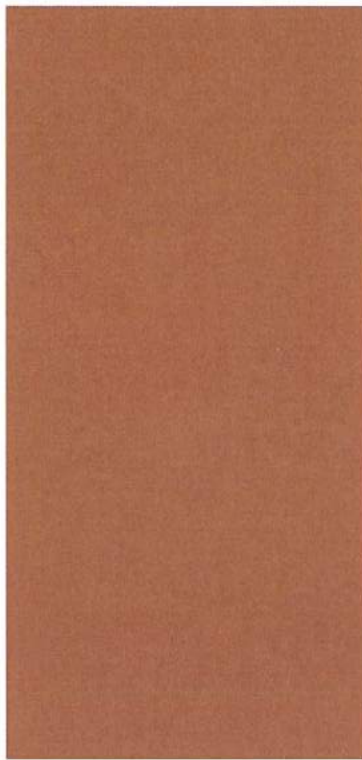
## BIO-TEK KITCHEN

JOSEPHINE STARRS AND LEON CMIELEWSKI  
AUSTRALIA  
1999

*Bio-tek Kitchen* is a darkly humorous take on domestic consumption. By applying a game patch to shoot-em-up *Marathon Infinity*, Starrs and Cmielewski have changed the 3D gaming environment to a kitchen. Instead of monsters and machine guns, players battle mutant vegetables using dish cloths and egg-flips. Perhaps these genetically engineered vegetables are part of a corporate conspiracy to take over the food chain. While the gameplay of *Bio-tek Kitchen* is full of the machismo expected from violent video games, the kitchen implement artillery and domestic setting provide a comic twist, recalling the feminine rage of Martha Rosler's video *Semiotics of the Kitchen* (1975).

Josephine Starrs and Leon Cmielewski are Australian artists who have been working together since 1993. In 1997 they lived in Berlin at the Künstlerhaus Bethanien where they made *Diagnostic Tools for the New Millennium*. They were artists in residence at the Banff Centre for the Arts working on *Dream Kitchen*, shown in *Experimenta Waste*. Leon has a background in design, film and animation. His short film *Writer's Block* has been screened at numerous international film festivals. Josephine works in photography, video and new media and was a member of the cyberfeminism collective VNS Matrix.





## FLYING CARPET

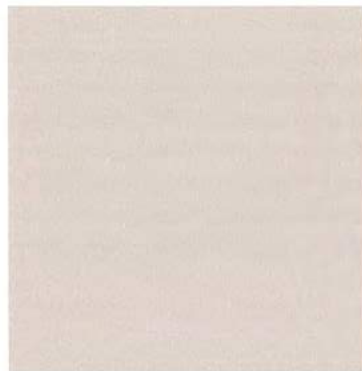
PETRA TREFZGER

UK

2001

EXPERIMENTA HOUSE OF TOMORROW

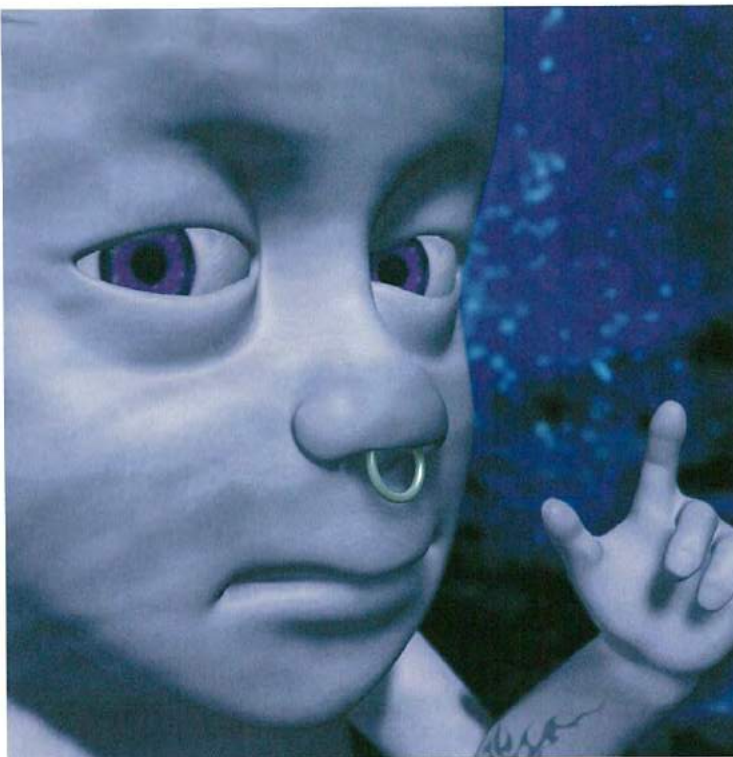
< 26 | 27 >



*Flying Carpet* is a rug which changes its design when you walk on it. Each footstep modifies the carpet's psychedelic geometric patterns, like a digital game of Twister. When somebody steps on the *Flying Carpet*, the pattern withdraws from that point, and only swings back into its original position when the person has gone. With no visible interface, the interaction is triggered by a thin layer of switches hidden underneath the carpet. The images are projected onto the surface from the ceiling. In Trefzger's ongoing work with household items, banal domestic fixtures become part of a strange and magical world. In its collaborative interactivity, the work encourages an unrestrained physicality so engaging that the user can forget that he/she is dancing in the gallery. *Flying Carpet* was created in response to the fantastical modernist technologies of Jacques Tati's *Mon Oncle*.

Petra Trefzger studied design at Hochschule für Gestaltung in Karlsruhe, Germany. She is now based in London, and has recently completed her MA in Design Products at Royal College of Art, London. Her interactive installations and digital video works have been shown extensively throughout Europe, at Milia, ZKM, Europrix and European Media Arts Festival. This is the first time her work has been exhibited in Australia.





## KEITH [RP11-345A12]

CRAIG WALSH, DAVID AND STEVEN THOMASSON (GODLAB)

AUSTRALIA

2003

What is *Keith RP11-345A12*? Godlab Enterprises explains: "Keith RP11-345A12 represents a new model in our collection of family members, targeting the 'Alternative' market and average income couples, 15–30 years. Unlike organic offspring, digital offspring provide breeding solutions for couples wanting to fulfill public expectations to become parents without the associated time, labour, responsibility and embarrassment associated with the organic variety. Potential parents can choose the type of digital offspring they would like based on individual interests and lifestyle beliefs. Digital offspring can clearly extend and enhance a couple's 'public image'. For example, *Keith RP11-345A12* is not adverse to loud music till early in the morning and displays all the brandings associated with a rock and roll lifestyle sure to be a hit when friends drop over for a drink after a gig.

Whether you choose a model to match your sofa and interior, or you want to present lifestyle and fashion choices through your digital baby, the satisfaction of parenthood no longer warrants any type of sacrifice."

Craig Walsh is a Brisbane based installation artist who has exhibited nationally and internationally. His work has occupied a diverse range of public sites and gallery spaces, exploring both permanent and temporal applications, including large-scale projections at Sydney Festival 2003.

David Thomasson is a Brisbane-based filmmaker and visual designer involved in a broad range of activities in the visual realm including production and direction of film and video projects, post-production and visual effects, video projection installations and graphic design.

Steven Thomasson is a Brisbane-based graphic artist who has been working in film production, visual effects, 3D animation, and graphic design for film and television.



## VIRSUAL— THE DIGITAL ROCKING HORSE

STEVEN MIESZELEWICZ, NIMROD WEIS AND ASAF WEIS (ENESS)

AUSTRALIA

2003

AN EXPERIMENTA NEW VISIONS COMMISSION

EXPERIMENTA HOUSE OF TOMORROW

< 28 | 29 >

*Virsu*al—*The Digital Rocking Horse* is a wireless, ride-on rocking horse equipped with its own motion sensor device. As riders saddle up, a 3D game is activated and displayed on screen. The game interaction has been designed to mimic the motion of a real rocking horse so that by rocking faster, the riders increase their speed across the terrain. Riders journey through a vast 3D simulated environment on the Virsual Island, along the way travelling through fields, collecting apples and horse shoes, and heading towards the end of the rainbow. Encounters with “advice-dispensing” chickens, friendly fish and giant snails help guide the way. Designed as an immersive, accessible installation, *Virsu*al is the ultimate toy for the playroom of the future.

Nimrod Weis, co-founder of Melbourne-based business ENESS, has cross-disciplinary skills in design. Over the past 10 years he has been involved in the creation of multimedia production user interfaces, 3D modelling and animation, game development, furniture/interior design and traditional design. Steven Mieszewicz, the other half and co-founder of ENESS. He has developed and conceptualised a broad range of commercial and experimental software applications over the last decade including gaming technology, online development and graphical user interfaces. Asaf Weis, Development Manager of Vacupack Pty Ltd, works in the field of engineering and prototyping. He is directly involved in product design, 3D solid modelling and CNC machining through to production.

Game engine programming *Matthew Stephenson*  
Modelling & animation *Adrian Moyes*  
Music *Murray Jamieson*  
Machining *Graeme Gillespie*  
Rapid prototyping *Robert Simunic*  
Painting *Shai Zeer*

New Visions Commissions partners  
*ENESS*  
*Vacupack*  
*Tweaker New Media*,  
*Holmesglen Institute of TAFE*  
*Complex Pty Ltd*



## BOW WOW

ELIZABETH VANDER ZAAG

CANADA

2003

EXPERIMENTA HOUSE OF TOMORROW

< 30 | 31 >

This virtual guard dog responds to your voice. As you approach the work, a motion sensor alerts the virtual animal to your presence. Vander Zaag's Speak and Yell (SAY) software analyses the pitch and tone of the user's voice to determine the response of the animated pet. Talking loudly provokes growling and snarling, a medium level voice inspires tail wagging, and soft speech encourages the dog to lie down and relax. The guard dog's role as the protector of private property is updated by Vander Zaag to create a new visual interface for the home security system.

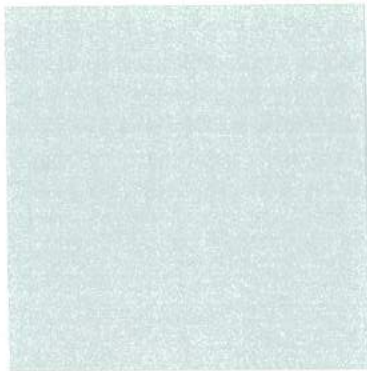
Elizabeth Vander Zaag is the director of Front Media Ltd and Co-Director of Cougar Interactive Inc. She has worked in digital media since the seventies, creating a video series called Digit and many others. Her digital videos have won numerous awards in North America and have been exhibited internationally. Vander Zaag's *Talk Nice* was produced through the Banff Centre for the Arts New Media Institute, and was seen in Experimenta Prototype in 2002.



## PANOPTICON

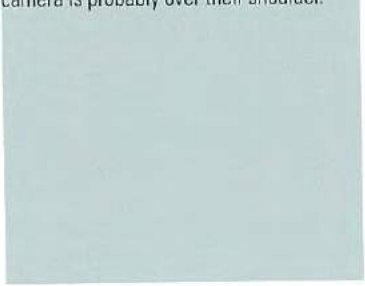
TAN TECK WENG  
MALAYSIA  
2002

EXPERIMENTA HOUSE OF TOMORROW  
< 30 | 31 >



By interacting with the miniaturised space of *Panopticon*, the user is transformed into a controlling giant. Although the link is not immediately apparent in the gallery, when the user picks up a box on a plinth, the furniture on the screen in-front begins to move. Depending on the actions of the user, it can slowly creep across the room, or dance about, violently smashing into walls. It has been proposed that the possibility of being watched is the regulating force of modern society. In *Panopticon*, the viewer can take pleasure in their control of this Lilliputian space, but only with the knowledge that a surveillance camera is probably over their shoulder.

Tan Teck Weng was born in Malaysia. He completed his honours in Visual Arts at Curtin Institute of Technology in 2002. His work explores how technology can become a tool of abuse. A version of *Panopticon* was featured in Hatched 03 at Perth Institute of Contemporary Arts.





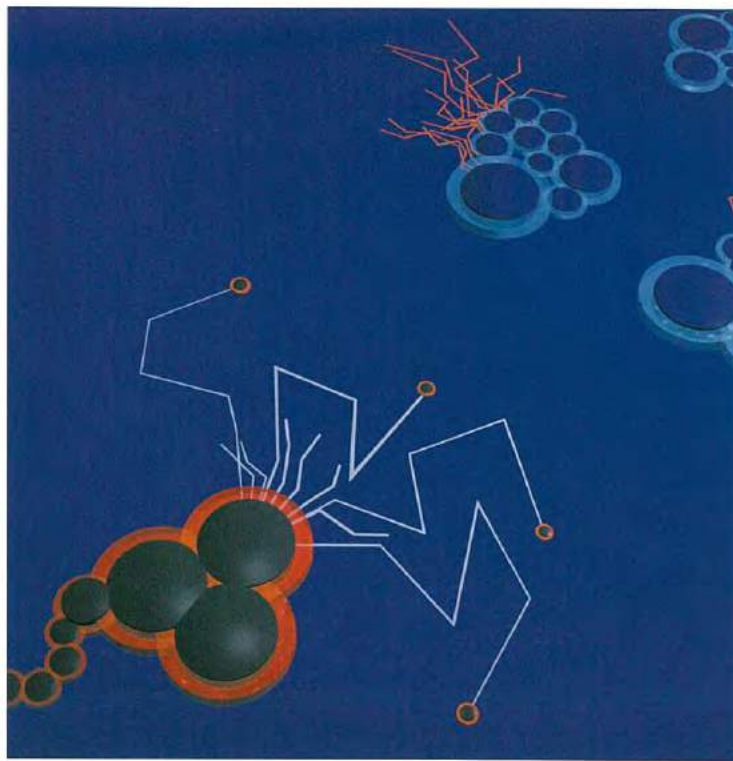
## ASTORBUG

SCOTT BRANDEN  
AUSTRALIA  
2003

The design of this miniaturised television is pure futuristic fantasy. Branden describes his metallic creature as a mating between an abandoned Astor Television set and a Mr Potato Head toy. A custom made lens over a deeply-recessed screen produces a parallax error so that the screen appears to move according to the viewer's position. With its metallic-like surface and blue glow, *AstorBug* pays homage to the utopian aesthetics of the space age.

Scott Branden is an industrial artist. He has completed a Bachelor of Science in Environmental Design from University of Canberra. Scott has been developing Machine Creatures and Lighting Sculptures as part of his 'Electromorphics' since October 2000. He has just completed a residency at Woollongong City Gallery.

Branden thanks Shane Hambling of Woonona Eyecare for the design assistance and supply of the optometric lens in *AstorBug*.



## MENISCUS

ALAN DORIN  
AUSTRALIA  
2003

Like a virtual garden pond, *Meniscus* is an interactive, electronic ecology located at the interface between representation and reality. The inhabitants of *Meniscus* depend upon the organisms of the physical world to provide a suitable environment for their activities. The electronic creatures wander across the bitscape, subject to interactions with other patterns, pseudo-random events and to the pressure of digital evolution. These biologically inspired processes place *Meniscus* as part of an emerging practice of generative arts that draw upon scientific disciplines.

Alan Dorin is co-director of the Centre for Electronic Media Art, Monash University, Australia and an organiser of the international Iteration conference series on generative electronic art. His interests cross a broad range of scientific and artistic disciplines.

Dorin thanks Christa Sommerer and Laurent Mignonneau for providing the opportunity to develop some of the ideas for the *Meniscus* software at the Institute for Advanced Media Arts and Sciences, Gifu, Japan in 2002.

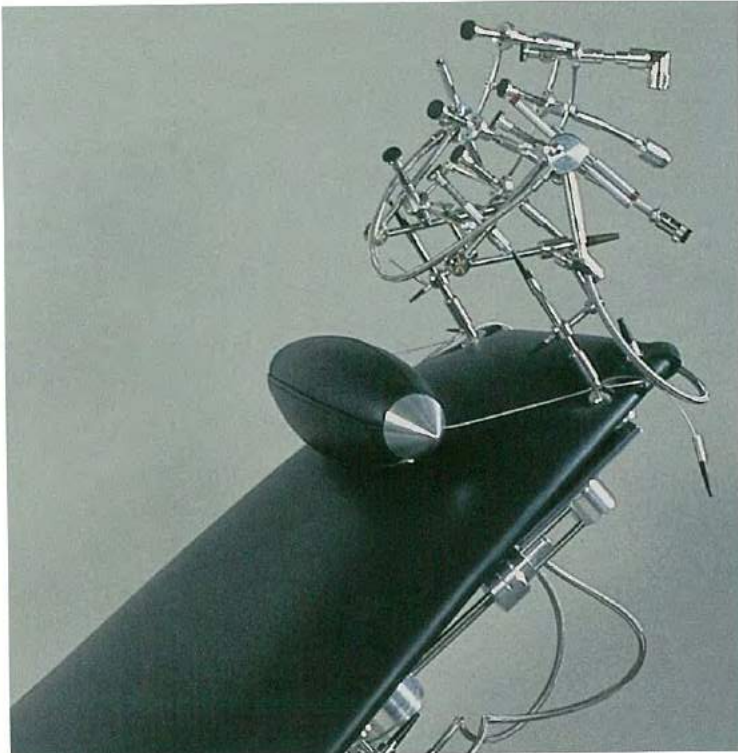


## ENTERING A BIOLOGICAL ABSENCE OF LIGHT

JAMES CECIL AND GEOFF ROBINSON—AUSTRALIA—2003

This view through a window of a single tree slowly evolves, almost as though moving through seasons. The subtle scene moves from a picturesque landscape to digital abstraction. The effect is a type of biological transition, with Cecil and Robinson dissolving four trees into each other, creating a visual deterioration towards a single point of blackness.

Geoff Robinson is an installation artist who works with sound, light, video and objects. His work investigates the perceptual alterations that occur with time, space and scale when exterior sites are rendered interior. Geoff completed his Masters in Media Arts in 2003 and has recently exhibited at Bus, Westspace and as part of the Next Wave Festival. James Cecil is a musician and sound artist working in Melbourne. He is currently completing his Masters at RMIT's School of Media Arts, concentrating on installation-based sound art, having completed the undergraduate program there in 2000. In 1996 he completed a Bachelor of Arts (Art History) at University of Melbourne. James also plays the drums in Architecture in Helsinki.



## ELECTRIC CHAIR

PETER PRASIL  
AUSTRALIA  
2001

The menacingly machined aluminium fittings of *Electric Chair* make it appear dangerously futuristic. However, the function of Prasil's scientific instrumentation is unclear: it appears as though the sharp instruments could harm the user, if only they could figure out how it all works. A connected couch for the disconnected mind/body, Prasil's black leather cyber-recliner features integrated audio entertainment powered by a solar panel. *Electric Chair* predicts furniture that uses in-built technology to empower the lounge-chair traveller in their net-enabled quest for global entertainment.

Peter Prasil completed his PhD at the University of Tasmania in 2000 and his Master of Fine Arts in 1996, also at the University of Tasmania. He has exhibited at SOFA in Chicago and New York and at the Smithsonian Institute of Technology, USA. His work also featured in the touring exhibitions Future Factor and SDI: Strategic Defence Initiative. In 2001, Peter received an Australia Council Grant for New Work.





## HYPER KITCHEN

MICHAEL TRUDGEON  
AUSTRALIA  
1994

The *Hyper Kitchen* is a prototype system of modular food storage, preparation, cooking and cleaning-up units designed to respond to environmental concerns and our increasingly nomadic lifestyle. It is a self-contained, mobile island, able to be inserted into any appropriately serviced interior space. The core is a wrap-around work surface on 6 telescopic legs, that creates a kind of linear factory for food preparation from freezer to consumption. Features of the *Hyper Kitchen* include a fluoro-carbon-free fridge, a swirl-sink with built in water jets, a programmable tap, an ultra-sonic dishwasher and an electromagnetic cooking surface. The kitchen system can be continuously refined, expanded and upgraded to meet the needs of the individual.

Michael Trudgeon is the principal designer with Crowd Productions P/L, a transdisciplinary design practice engaged in industrial design and research on the deployment of new technologies in industrial design and architecture. His work was included in *The Unprivate House* exhibition at MoMA, New York. In 1998 he won the Seppelt Contemporary Art Award at the MCA in the Environmental Design Category. Trudgeon has a Masters degree in architecture and has taught over the past 15 years in industrial design, interior design, graphics and architecture.

Hyper Kitchen was developed for the exhibition *The Domestic Revolution*, curated by Michael Bogle at the Hyde Park Barracks, Sydney 1994.

Design *Michael Trudgeon and Anthony Kitchener*  
Prototype maquette *David Poulton*  
Computer program implementation *Joseph Brabet*  
Further computer graphics *Glynis Teo*



## HOUSE OF TOMORROW FAÇADE

CHRISTOPHER LANGTON  
AUSTRALIA  
2003

*Outside BlackBox, the Arts Centre*  
Christopher Langton has created an inflatable façade for *Experimenta House of Tomorrow*. Constructed from sheets of heavy duty PVC, customised paint and hi-tech glue, Langton's slick retro-futurist aesthetic takes its specific design cues from Matti Suuronen's pod-like *Futuro* (1968). Like a UFO landed in front of the Arts Centre, the colourful entrance gives the impression of the front of a futuristic house, hinting at the contents of the exhibition for the passing public.

Christopher Langton is a Melbourne based artist. Born in Johannesburg, South Africa in 1954, Langton migrated to Australia in 1973. Langton's work explores the blurring of art and popular culture and the tensions between surface and substance. Other areas of exploration include the changing relationship between the 'artificial' and the 'natural' in the age of information technology. Langton has exhibited extensively within Australia and internationally. Christopher Langton is represented by Tolarno Galleries, Melbourne.



## RETROFLECTIV

CICADA  
AUSTRALIA  
2003

*Outside BlackBox, the Arts Centre,  
evening viewing only*

Some futures are best viewed in reflection. In *RetroFlectiv* a futuristic city is seen in the front window of *Experimenta House of Tomorrow*. The work allows the nocturnal passer-by a peek at the Melbourne of the future. A 'reflection' of a Metropolis-inspired skyline from across the Yarra appears in a circular window of Christopher Langton's inflatable façade. Upon closer inspection, the viewer meets his/her own real-time synthesized reflection, melding with the reflection of a city future-escape.

Cicada is a creative partnership between video artists Kirsten Bradley and Nick Ritar. Their work centres around creating performance, community and interaction in public space through projection, subtle interactivity and audiovisual architecture. Cicada's current work includes *Re\_Squared*, a series of immersive audiovisual performances commissioned for City of Sydney's & AMP's 'Art & About' and the MCA's 'Primavera' exhibition, October 2003.

Cicada thanks Jon Okeby (TDC), John Power, Kira Rea and Marguerite Pepper Productions.



## THE NAUGHTY APARTMENT

NIGEL HELYER  
AUSTRALIA  
2003

### RMIT PROJECT SPACE

23–27 Cardigan St, Carlton

*The Naughty Apartment* consists of a series of miniature architectural models of Mikhail Bulgakov's apartment, a central feature in his novel *The Master and Margarita*, an allegorical and darkly satirical tale of a visit to Moscow by Satan's entourage. Each model contains a miniature scene interpreted from the novel, that visitors are invited to inspect with custom-built magnifying devices. Moving the lens close to each model allows the magnifier also to receive a soundtrack associated with the scene. Whilst technologically simple, Helyer's method of audio transfer via electromagnetic induction is beguiling in operation and evokes a quasi-magical effect resonant with the ethos of the novel itself.

Nigel Helyer (a.k.a. Dr Sonique) is a Sydney based Sculptor and Sound Artist with an international reputation for his large-scale sonic installations, environmental sculpture works and new media projects. He is an honorary faculty member in Architectural Acoustics at the University of Sydney. Nigel is a co-founder and commissioner of the SoundCulture organisation; a fellow of the Australia Council for 2002/3, the winner of the Helen Lempriere National Sculpture Award 2002 and the curator of Sonic-Differences as part of the Biennale of Electronic Arts Perth 2004.

Nigel Helyer thanks collaborators Andrei Shabonov and Nélia Justo for their assistance with *The Naughty Apartment*.

This project is presented in association with RMIT Project Space.

EXPERIMENTA HOUSE OF TOMORROW  
> ASSOCIATED PROJECTS

Presented in association with the Arts Centre, throughout the Theatres Building.



DECOPHILIA

BRAD BETTS, AUSTRALIA, 2003

In this interactive animation, the user selects an object that most reflects their personality. As the users attempt to decorate the room to their taste, it becomes clear that design perfection is unattainable.

Brad Betts recently completed his BFA at Victorian College of the Arts. Decophilia uses mobile rear-projection interactive displays developed by industry partner Xeon Digital. Betts thanks Kent Finlayson, Amelia Casdale, Michael Heskes and Chloe Salvaris for their assistance.

DODG'EM

MARTINE CORMPT, AUSTRALIA, 1999

With the anthropomorphic appearance of toys, *Dodg'em* are futuristic kiddie versions of real cars. In their full installation, participants drive themselves around an 'empty' gallery space, triggering a spatial soundscape of an unseen terrain.

Martine Cormpt has been making interdisciplinary installations since 1995, combining animation, sound and sculpture, and her work has been seen internationally. Martine is a lecturer in Experimental Animation and New Media at Media Arts RMIT University. She is currently undertaking an Australia Council residency in Paris.

EXCELSIOR 3000—  
BOWEL TECHNOLOGY PROJECT

IAN HAIG, AUSTRALIA, 2001

These large-scale futuristic super toilet installations feature digestion-aiding video and sound material, redefining the relationship of the body and technology to that of the bowel. *Excelsior 3000* was featured in *Experimenta Waste* (2001), and has subsequently toured internationally.

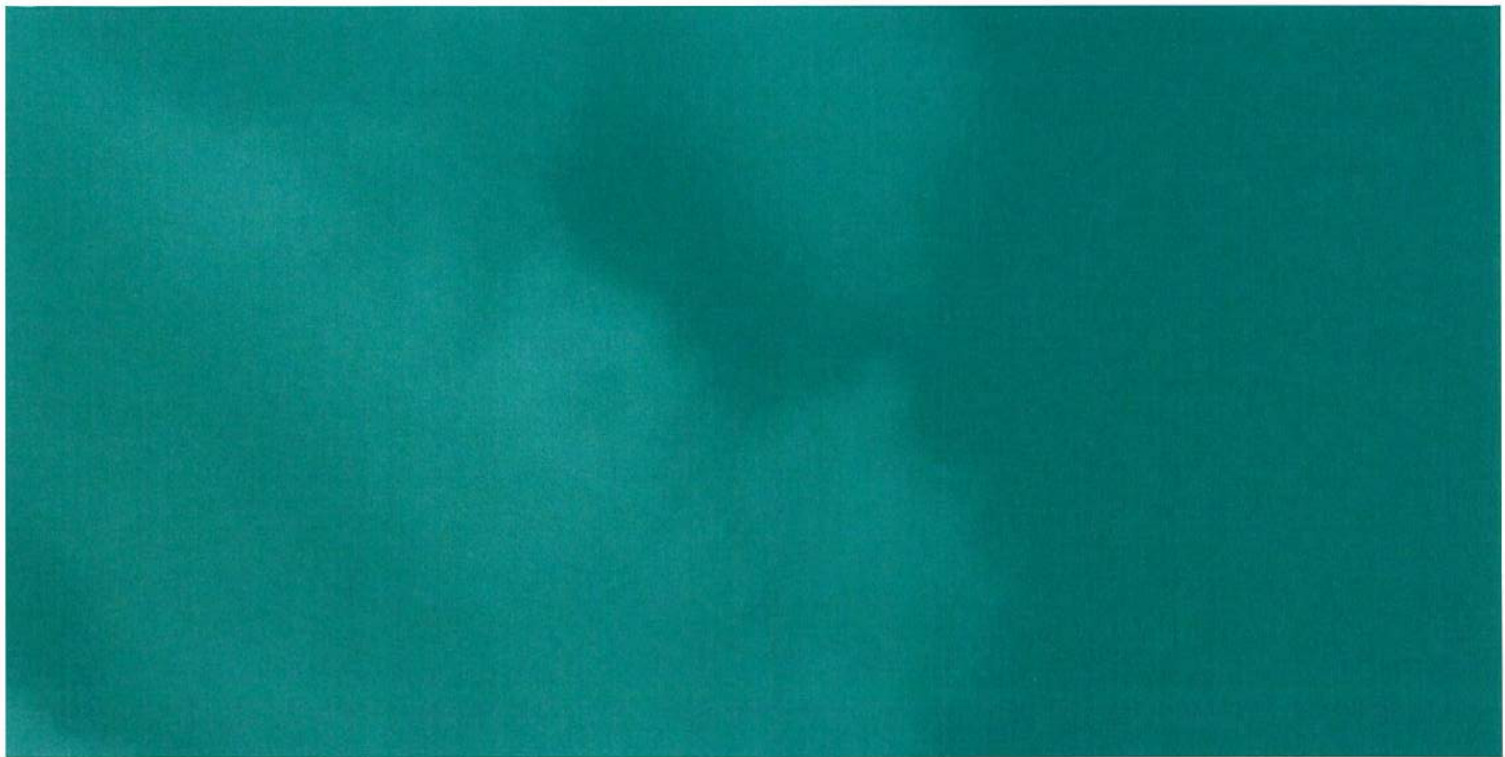
Ian Haig is an artist who works across media and is interested in such themes as the psychopathology of digital culture and devolution. He recently received a Fellowship from the New Media Arts Board of the Australia Council.

THE FIELD

CHRISTOPHER LANGTON,  
AUSTRALIA, 1996

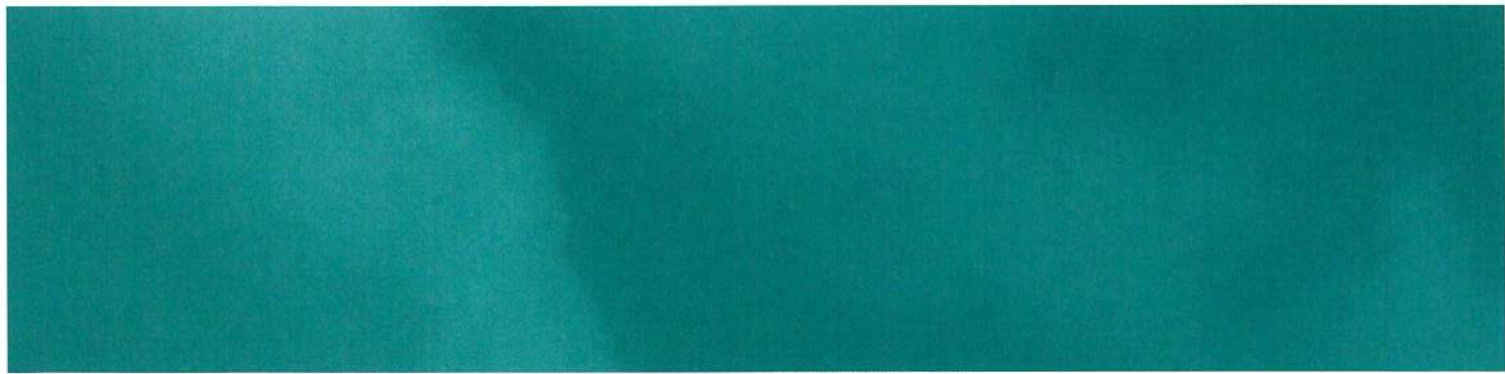
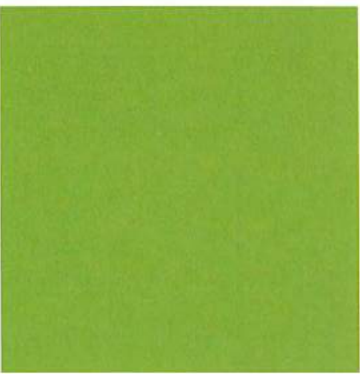
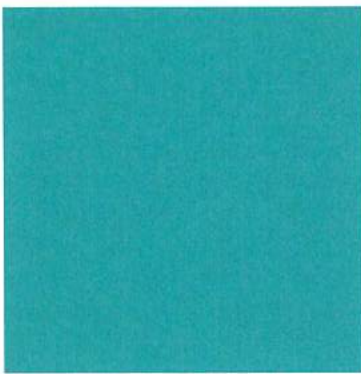
Inspired by small battery operated flowers that gyrate to sound, *The Field* is a surreal artificial landscape more suited to the shopping mall where novelty ornaments abound and where plastic decorations herald the change of seasons.

Christopher Langton is a Melbourne based artist who has exhibited extensively within Australia and internationally.



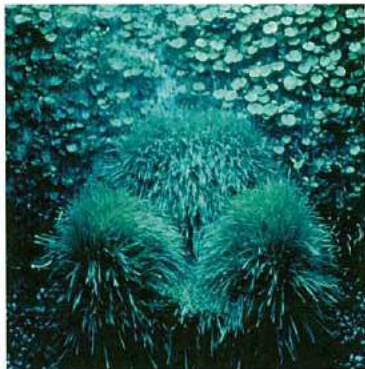
EXPERIMENTA HOUSE OF TOMORROW  
CINEMA PROGRAM

CURATED BY LIZ HUGHES, SHIRALEE SAUL AND HELEN STUCKEY



EXPERIMENTA HOUSE OF TOMORROW  
> HOME FICTIONS

Curated by Liz Hughes, Shiralee Saul  
and Helen Stuckey



WE SHOULD CALL IT A LIVING ROOM

Dir. Aleks Danko with Joan Grounds,  
David Lourie, David Stewart and Roger Frampton  
Australia, 1974, 8'20, 16mm

Organic anarchy takes over when an unassuming domestic space is returned to nature. A room with a single lounge chair is planted with seeds, and gradually a jungle emerges, captured by time-lapse photography. *We Should Call it a Living Room* is part of a series of collaborative performance works from the 1970's where suburbia and domesticity are transformed into sanctuaries of sexuality and fun.

Aleks Danko was born in Adelaide in 1950 and grew up in suburban Edwardstown. He studied sculpture at the South Australian School of Art, then moved to Sydney and Melbourne, and is currently based in Daylesford, Victoria. In 1971 Danko was included in John Kaldor's Art Project 2, in which international art curator Harald Szeemann organised an exhibition of the work of 22 up-and-coming artists from around Australia. Since then he has exhibited extensively. Danko was the 2002 Contempora Fellow at the Ian Potter Centre, National Gallery of Victoria Australia.



EXHAUSTED DISCUSSION

Dir. Jan Svankmajer,  
Czechoslovakia, 1982, 5'00, 16mm

*Exhausted Discussion* is the first chapter from Jan Svankmajer's acclaimed *Dimensions of Dialogue*. A Giuseppe Arcimboldo-inspired figure of cutlery, crockery and kitchen utensils devours another figure made from fruit and vegetables. The two then merge in a furious meleé, but finally crockery and cutlery reform themselves, and then vomit forth pieces of fruit and vegetable, which immediately regroup into another similarly shaped figure. The cannibalistic cycle continues until a perfect human head emerges.

Jan Svankmajer was born in 1934 in Prague where he still lives. Svankmajer made his first film in 1964 and for over thirty years has made some of the most memorable and unique animated films ever made, gaining a reputation as one of the world's foremost animators. Svankmajer's first feature film was *Alice* (1987), and he has subsequently completed other features including *Faust*, *Conspirators of Pleasure* and *Little Otik*.



THE FRIDGE

Dir. Howard Stringer,  
Australia, 1989, 3'00, 16mm

In this homage to the schlock-horror genre, an unexpected serial killer finds his victims in a suburban kitchen. The culprit is one hungry Astor Refrigerator who, after seizing the unsuspecting residents with a giant power-cord, devours them whole. As black and white linoleum turns bloody, we are left wondering who will be the next victim.

Howard Stringer is the writer and director of three short films: *The Fridge* (1989), *Discharge* (1991) and *Lone Rider* (1992), as well as a couple of longer, remarkably bad films he still can't believe he had anything to do with. Since 1995, he has lived abroad, first in New York and presently in Prague, where he works in book and magazine publishing.

Stringer would like to thank Justin Brickle, the cinematographer of the film.



### SEMIOTICS OF THE KITCHEN

Dir. Martha Rosler,  
USA, 1975, 6'00, Video

A milestone of feminist video art, this short black-and-white video turns routine food preparation into a violent gesture against the domestic confinement of women. A static camera is focused on a mid-shot of Rosler in a kitchen. From A to Z, she picks up each utensil that rests on a counter before her. Though her name for each tool is familiar, her use of it departs from expectation, with her enraged actions appearing more samurai than suburban.

Martha Rosler was born in Brooklyn, New York. Her work has been seen in several Whitney Biennials, Documenta in Kassel, the Institute of Contemporary Art in London; the Museum of Modern Art in New York; and many other international venues. A retrospective of her work has been shown in five European cities and in New York at the New Museum and the International Center of Photography (2000). She has published several books of photographs and writings on public space, ranging from airports and roads to housing and homelessness.

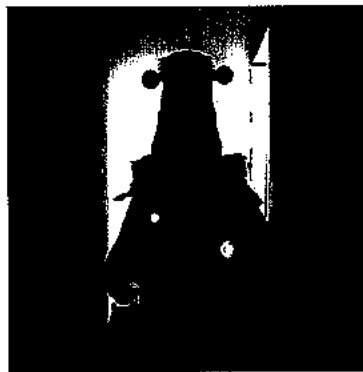


### SEXY GIRLS, SEXY APPLIANCES

Dir. Emma-Kate Croghan,  
Australia, 1991, 3'00, 16mm

The curvaceous lines of a Twin Tub washer. The sheer blazing animal heat of the Super Chef Oven. The virile manliness of the Electrolux Extra-Vac. Who would imagine that household appliances could be so erotic? *Sexy Girls, Sexy Appliances* goes to show why "housewife" should be the most desirable vocation in existence.

Emma-Kate Croghan completed her BA at the Victorian College of the Arts Film and Television School in 1993, where she made *Sexy Girls, Sexy Appliances* and *Desire*. Her feature film directing debut was *Love and Other Catastrophes* (1996), and was followed by *Strange Planet* (1999).



### SOLID ACTION LOVE PARTNER

Dir. Walter Williams,  
USA, 1998, 3'46, 35mm

Styled after a 1930's silent melodrama, *Solid Action Love Partner* plays on the fear that domestic technology may render the housewife redundant. An abusive husband replaces his wife with a shiny, new robot. What seems to him an ingenious scheme, and to us as horrendously sexist, goes haywire when his tortured wife and the metallic servant fall in love. As they plot his demise, vengeance is wrought, and justice prevails!

Walter Williams majored in painting at Denison University in Ohio. After working at Turner Broadcasting, he directed his first cartoon at Hanna Barbera, a low-budget mockumentary *The Banana Splits*. His other short films include *Monster* and *La Oración*.

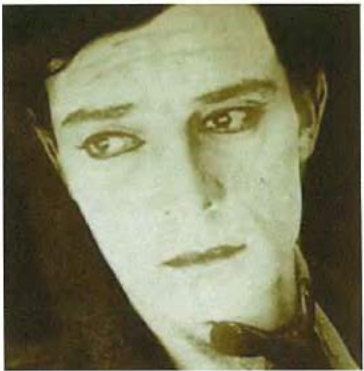
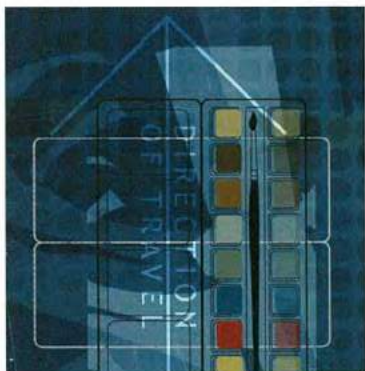
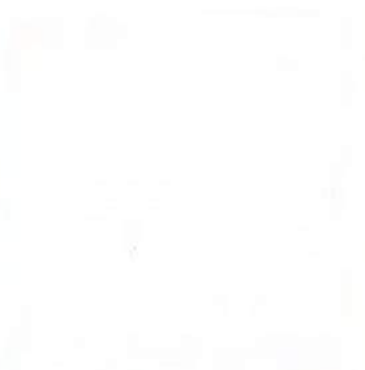
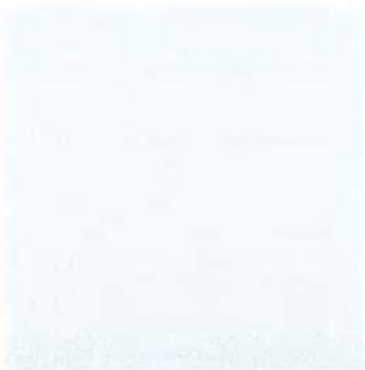


### KUNG-FU KITCHEN

Dir. Jeff Warmouth,  
USA, 1998, 5'00, Video

An epic of vegetable proportions! This live-action kung-fu satire with an all-vegetable cast is an ironic tribute to the martial arts film genre. E-gu-pah (Johnny Eggplant-Li) battles to wrest the scroll of Ultimate Flavour Enhancement from the evil Ka-Ba-Ji (Raymond Cabbage-Wang). In *Vegetables with English subtitles*.

Jeff "Jefu" Warmouth completed his BA at University of Michigan, and his MFA at Tufts University. Over the last decade, his work has been seen in screenings and at exhibitions including the Chicago Art Institute, Boston Centre for the Arts and the Dallas Museum of Art. *JefuPhonic*, his most recent work, is a series of fully-functional musical instruments made from household items, including the kitchen sink.



### COLOR SAMPLES

Dir. Jim Simmons,  
USA, 2002, 1'00, DV

Dare Devil, High-Strung and Inner Child. Copywriters title paint colours with such unlikely names to increase our desire to purchase their products. Their ridiculously profound choices give our domestic spaces new meaning. Simmons strings together in verse the names of commercial paints, sequenced with colours to match, to parody the experimental film genre.

Jim Simmons studied film, photography and screen writing at CalArts and Stanford and then spent 15 years creating electronic toys and computer games. Now living in North Carolina, Simmons creates movies in the computer environment using digitised found objects and 8mm film.

### THE AMATEUR DEVELOPER'S HANDBOOK

Dir. Antonia Fredman,  
Australia, 2002, 6'55, 35mm

Now that you have completed the Moroccan ceramic water feature, you're just about ready to tackle something bigger. This fictional guide to high-rise property development shamelessly borrows the visual language and step-by-step structure of DIY 'lifestyle' media. Motivated by Sydney's current obsession with real estate, Fredman amplifies the seductively slick dream of 'inner-city lifestyle' to dizzying heights.

Antonia Fredman completed a Bachelor of Design at the College of Fine Arts, University of New South Wales before graduating from the Australian Film Television and Radio School with a Master of Arts (Film and Television), specialising in Digital Media. She has worked both as a print and broadcast designer and has recently co-directed and animated two music video clips. *The Amateur Developer's Handbook* is her AFTRS graduation film.

### KITCHEN SINK

Dir. Alison Maclean,  
NZ, 1989, 14'00, 35mm

Half Frankenstein, half Pygmalion, this surreal story quite literally emerges from the plughole. A housewife pulls a hair from her kitchen sink. She refashions the hairy monster that emerges into a man, and finds herself falling for her creation. Whoever said 'a good man is hard to find', obviously wasn't looking in the right place.

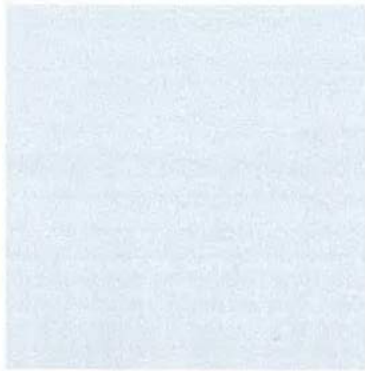
Alison Maclean was born in 1958 in Ottawa, Canada. She moved to New Zealand at age 14, and currently resides in New York. Her most recent film is *Jesus' Son*, based on a book by Denis Johnson. Maclean has also directed episodes of *Subway Stories* and *Sex and the City*.

### THE ELECTRIC HOUSE

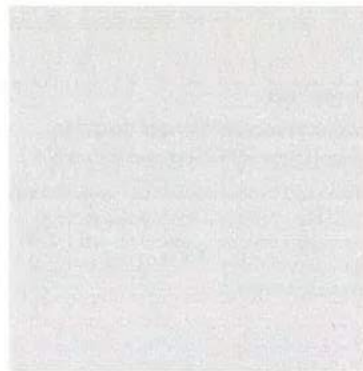
Dir. Buster Keaton, 1922, 21 mins

Mistaken for a qualified electrical engineer, Keaton is asked to automate a house. The owners return to impressive results. We see the staircase transformed into an escalator, and the library revolutionised with a book selector. In the bedroom, a bath travels out along a track and stops next to the bed, which in turn, folds up into the wall at the touch of a button. In the dining room the table has a revolving track on which a toy train pulls the evening meal. Keaton's interactions with these fantastic inventions produce slapstick results when everything begins to go horribly wrong.

Buster Keaton's first movie was *The Butcher Boy* (1917), followed by many more shorts up to 1919. In 1920 he went solo and created one of the best screen characters of all time. Keaton's best known short is *The Boat* (1921) and his most famous features are *The General* (1926), *College* (1927), *Steamboat Bill Jr.* (1928), *The Cameraman* (1928) and *Spite Marriage* (1929).



EXPERIMENTA HOUSE OF TOMORROW  
 > UTOPIA APPROPRIATED:  
 THE FUTURE AS IT WAS  
 Curated by Rick Prelinger



**FUTURO—A NEW STANCE FOR TOMORROW**

Dir. Mika Taanila 1998, 29 min., 35 mm

*Futuro—A New Stance for Tomorrow* is a journey back in time to our recent futuristic past. The Futuro house, designed by architect Matti Suuronen, was first introduced in 1968. Its Flying Saucer-like elliptic shape reflects the late-60s optimism about the forthcoming conquest of Space. The documentary turns the history of this forgotten milestone in Finnish design into a story full of international colour and drama, with Unique amateur film and other archive footage highlights the enthusiasm that followed Futuro around the world.

Director Mika Taanila's (b. 1965) previous documentary *Thank You for the Music* won a special award in the national competition at the Tampere Film Festival and the First Prize at the Avanca Film Festival in Portugal in 1997. The film is still featured at international film festivals.

This program takes a critical look at mid-20th-century utopian promises as dramatised in industrial and advertising films. Despite the amusing anachronisms in these films, many of the ideas they promote are still very much part of corporate discourse, shaping public expectations and attitudes towards technology. Their promises of a bright, affluent future enabled by cybernetics, household technology, transportation and communication remain central desires applied to new technologies today.

**Leave it to Roll-Oh** Chevrolet, 1940

This tongue-in-cheek film of a domestic robot freeing housewives of their chores (and intimating that their work is hardly necessary) was shown at the New York World's Fair in 1940.

**To New Horizons** General Motors, 1940

General Motors' Highways and Horizons exhibit at the New York World's Fair included the Futurama, an obsessively detailed model that imagined the world of 1960.

**Color Harmony** Chevrolet, 1938

In this scientific film, the march towards utopia is compared to the transition from black-and-white into colour.

**Looking Ahead Through Rohn and Haas Plexiglas** Rohn and Haas Company, 1946

The necessity to convert wartime industrial production to peacetime needs resulted in the "Dream Suite," an all-Plexi-glas living area.

**Design for Dreaming** General Motors, 1956

Set at the 1956 General Motors Motorama, this is one of the key Populuxe films of the 1950s, showing futuristic dream cars and Frigidaire's Kitchen of the Future.

**A Touch of Magic** General Motors, 1961

This Motorama film presents new cars, appliances and futuristic ideas at their most banal, turning futuristic technology into commercial style.

**American Maker** Chevrolet, 1960

This promotional film features sequences showing the manufacture of futuristic appliances that promise to change everyday life, including telephones and transistor radios.

**Hillsborough With New Hideaway Styling**

Radio Corporation of America, 1960

Promotes a new console television that folds into a piece of furniture so as to conceal the all-seeing picture tube.

Rick Prelinger has presented "ephemeral" (advertising, educational, industrial, and amateur) films through public screenings, lectures, and a number of anthologies published on CD-ROM and laserdisc by The Voyager Company. He is the owner of the Prelinger Archives, a collection of over 45,000 films, located in New York City and San Francisco, and made famous on [www.archive.org](http://www.archive.org). Since its beginning in 1983, the goal of the archive has been to collect, preserve, and facilitate access to films of historic significance that have not been collected elsewhere.



EXPERIMENTA NEW VISIONS COMMISSION

SONIA KRETSCHMAR

*Gopher 3000*

Get your own electronic pal to run the errands that are too dangerous for you.

Sonia Kretschmar is a Melbourne-based animator and illustrator who completed post graduate study at the Victorian College of the Arts in 2002. She is also President of the Victorian branch of Illustrators Australia.

EXPERIMENTA NEW VISIONS COMMISSION

ELIZABETH MCLENNAN

*City Airs and Graces*

Is your household air a nightmare? Breathe-ezy are the fresh-air experts.

Elizabeth McLennan is an animator, painter and illustrator who holds degrees in Multimedia (RMIT 2001) and Fine Art painting (Monash 1990). Her awards include the Creative Media Award for Excellence in Multimedia, RMIT, Video and Animation 2001. McLennan thanks Gideon Cozen (Composer) for his work on *City Airs and Graces*.

EXPERIMENTA NEW VISIONS COMMISSION

GINA MOORE, PIA EDNIE-BROWN & JEREMY YUILLE

*Bio-See*

This face powder allows you to see a new world of information through your skin.

Gina Moore is a painter, sculptor and animator with a Grad Diploma from RMIT's Animation and Interactive Media. Pia Ednie-Brown is a researcher at RMIT's Spatial Information Architecture Laboratory. Jeremy Yuille is a sound artist and lecturer in Communications Design at RMIT University.

EXPERIMENTA HOUSE OF TOMORROW

> FUTURE ADS

These 25 second television advertisements for imaginary products of the future have been produced for *Experimenta House of Tomorrow*.



EXPERIMENTA HOUSE OF TOMORROW

< 42 | 43 >

RMIT, ANIMATION & INTERACTIVE MEDIA

STEWART HAINES

*Subdivision*

Find space for the great Australian outback in the future city.

RMIT, ANIMATION & INTERACTIVE MEDIA

JAMES HUTSON

*Wild House of Mars*

Tune in to discover the plight of these endangered genetically modified dwellings.

RMIT, ANIMATION & INTERACTIVE MEDIA

BEC CHARLESWORTH

*Domestic Gene Modulator*

Are you tired of your dirty, noisy offspring? Try this patented genetic modification kit!

EXPERIMENTA NEW VISIONS COMMISSION

ANDREW FERGUSON

*X'ball*

This robotic child's toy cleans up more than just a suburban backyard!

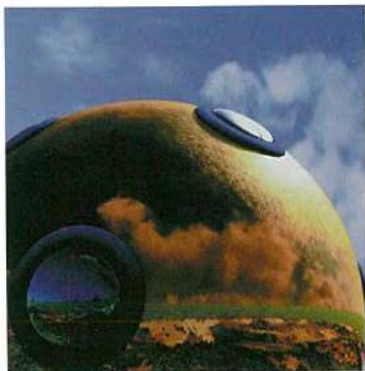
Andrew Ferguson makes innovative short films. He is currently developing his first feature film.

DOP *David Rosa*

Sound *Robert Mackenzie and Marcel Borrack*

New Visions Commissions Partners

*Act3Animation, Finecut, Lemac, Cinevex, Anco, Soundfirm, Ferguson Films*



RMIT, ANIMATION & INTERACTIVE MEDIA

RAINER BAR-BARA

*Burger2Go*

Your live meal will deliver itself when you activate the Burger2Go implant.



RMIT, ANIMATION & INTERACTIVE MEDIA

AMRITRAJ GUPTA

*Dirtbuster3000*

An autodirt detection system makes this the world's best robotic cleaner.



RMIT, ANIMATION & INTERACTIVE MEDIA

BELINDA HADIWIDJAJA

*Pet-VR*

*Pet-VR* gives your pet freedom and happiness when you are too busy for them.



RMIT, MEDIA ARTS

PERNILLE JORGENSEN

*Morph-id*

Become your dream image with *Morph-id*!

RMIT, MEDIA ARTS

ANDREW POCOCK

*Vapour Pest*

You'll thank *Vapour Pest* too—the ultimate automated pest extermination!

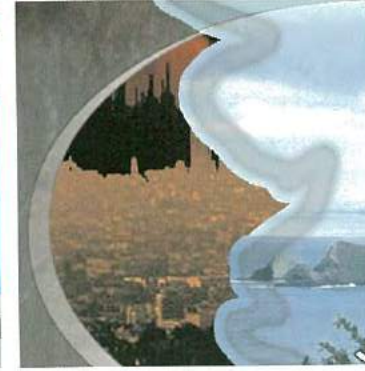


RMIT, MEDIA ARTS

MARCUS TURNER

*All is not as it seems*

Control your view with the Ambient Reality window. Or will it control you?



VICTORIA UNIVERSITY, MULTIMEDIA

CHRIS TROTT

*House of the Future*

Featuring a Laser Loo, Bed-o-matic and Robo-vac, who could do without these smart rooms?





### MON ONCLE (G)

Dir. Jacques Tati,  
France, 1958, 126'00

Tati's eccentric hero Monsieur Hulot is let loose in his sister's ultra-modern home, the Villa Arpel. In this delightful satire of mechanized living, Hulot contends with electric switches, slamming doors and malfunctioning gadgets in seamless spectacles of slapstick.

Jacques Tati's feature-length directorial debut was *Jour de Fete* (1949). His Monsieur Hulot alter ego first appeared in *Les Vacances* (1953). As well as *Mon Oncle*, which won an Oscar for best foreign language film, the character went on to star in *Playtime* (1967) and *Traffic* (1972).



### SLEEPER (PG)

Dir. Woody Allen,  
USA, 1973, 84'00

Waking up in 2173 after being cryogenically frozen by accident, Miles Monroe (Woody Allen) is forced to masquerade as a domestic robot. When he is assigned to the home of Luna Schlosser (Diane Keaton) his interactions with the fantastical technologies of the future home will have you in stitches.

Woody Allen has directed, written and appeared in films including *Annie Hall* (1977), for which he won an Oscar for best director, *Manhattan* (1979), *Broadway Danny Rose* (1984), *The Purple Rose of Cairo* (1985), *Crimes and Misdemeanors* (1989), *Manhattan Murder Mystery* (1992), *Bullets Over Broadway* (1994), *Mighty Aphrodite* (1995), *Deconstructing Harry* (1997), *Sweet and Lowdown* (1999) and *Small Time Crooks* (2000).



### THE STEPFORD WIVES (M)

Dir. Bryan Forbes,  
USA, 1975, 115'00

Visit the American dream of suburban bliss: where children pile into station wagons, neighbours offer casseroles, and women shop in shiny supermarkets. But it soon becomes clear that something is not quite right with these all-too-obliging wives. *The Stepford Wives* is a vision of the future that's horrifically close to home.

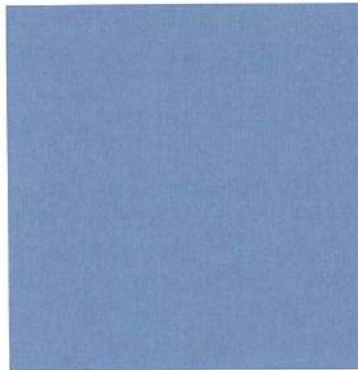
Bryan Forbes made his directorial debut with *Whistle Down the Wind* (1961), and subsequently directed (and sometimes produced and/or wrote) such critical and audience favorites as *The L-Shaped Room* (1962), *Seance on a Wet Afternoon* (1964), *King Rat* (1965), *The Whisperers* (1966) and *Hopscotch* (1980).



# EXPERIMENTA HOUSE OF TOMORROW

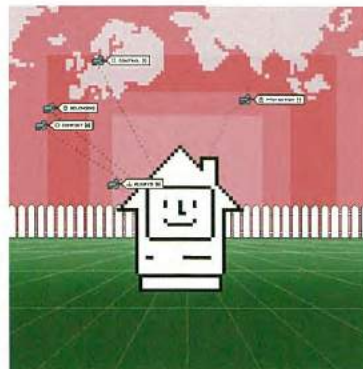
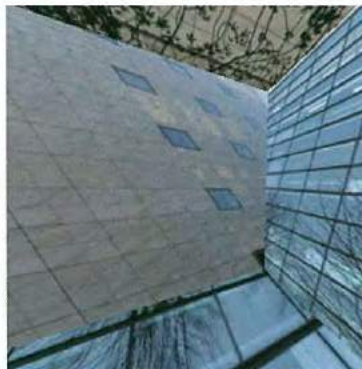
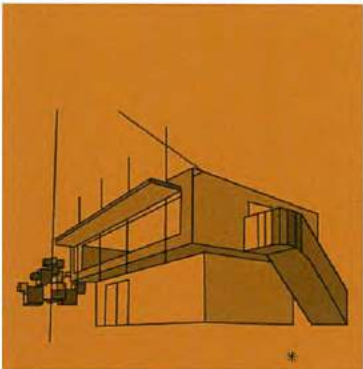
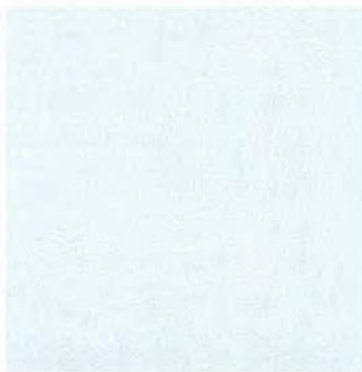
NET.ART

HOME PAGE  
CURATED BY REBECCA CANNON



EXPERIMENTA HOUSE OF TOMORROW  
< 44 | 45 >





**DOMESTIC E.M.I.**

SEMICONDUCTOR, UK, 2002

As our domestic lives become steadily dependent on technology, our homes are enmeshed in electronic circuits and appliances. Emitting from these, as well as from natural phenomena such as storms and the earth, are vibrations in the form of electromagnetic interference. As we move in and around an interactive architectural model—executed as an isometric line drawing—the objects in the *Domestic E.M.I.* house respond to actual sound waveforms. The work focuses on the potential effects of magnetic interference in our personal environment; changes to which we are becoming increasingly sensitive.

Semiconductor are Ruth Jarman and Joseph Gerhardt, media artists whose works explore synchronicities between aural and visual content. Their films are available on an excellent DVD compilation, 'Hi-Fi Rise: Sonic Cities from Another Timeline'.  
<http://www.semiconductorfilms.org>

**PUPPETTOOL & ZOO.**

LECIELESTBLEU, FRANCE/BELGIUM,

2001–2003

*PuppetTool* is an interactive animation tool that allows you to design and animate your own virtual creatures. In the future, genetic engineering will allow us to design whatever new pets we can imagine. For those of us with allergies (or an aversion to pet food), virtual pets can provide an equally pleasant alternative. Using *PuppetTool* you can animate pets with highly expressive movements, ranging from the nearly realistic to the absurd, and these can be added to an online database of user-generated creations. Your pets can be shared with an international community, and with such a broad selection to choose from yourself, you should never get bored of the companions you keep in your home.

LeCielEstBleu are French and Belgian artists Frédéric Durieu, Kristine Malden and Jean-Jaques Birgé. Their net artworks are aesthetically beautiful explorations of online interactivity.  
<http://www.lecielestbleu.com>

**BUILDINGS**

MICHAËL SELLAM, FRANCE, 2003

In *Buil.Dings* we encounter a 3 dimensional, virtual space whose walls are mapped with photographs of building facades. Aural events are triggered by the user's movement around the space, and can be further composed using small buttons beneath the images. Each hour of the day there is a different set of images and sounds. *Buil.Dings* presents a prototype for a domestic environment whose architecture evolves over time and is responsive to user intervention. For Sellam, this architectural model is resonant with the structure of the internet, where we collectively exist as neighbours. Our individual contributions to the content of the net make it a constantly evolving, 'living and sharing' space. *Buil.Dings* is also a tribute to the electro-acoustic composer and architect, Iannis Xenakis, who sought to draw the listener into an architecture of sound.

**OPTION-SHIFT-HOME**

PHILIP FOCKLER, USA/GERMANY,

2001–2002

The notion of home expands in meaning when we consider the new generation of digital-savvy global citizens. These jetset multi-culture nomads cross borders with astounding frequency, both virtually and physically. They find their computer desktop the most familiar and permanent place of residence. *option-shift-home* invites the user to identify with their desktop in this manner, exploring rooms filled with games, photo-albums, pixels and domestic bliss. *option-shift-home* brings to light the increasingly dominant role which technology plays in our

Michaël Sellam is an audio and video artist, and a member of the experimental web platform *incident.net*. His artworks explore viewer's adaptability to and discernment of the creative potential of new technologies.  
<http://michael.incident.net>

*option-shift-home* invites the user to identify with their desktop in this manner, exploring rooms filled with games, photo-albums, pixels and domestic bliss. *option-shift-home* brings to light the increasingly dominant role which technology plays in our



personal lives. In particular, laptops successfully symbolise the additional freedom granted to us by technology, allowing us to travel more easily geographically, and bridge distances in order to allow for virtually mediated intimacy.

Philip Foeckler has been recognized and published internationally for his student and professional work. He currently works at M.A.D in Sausalito. <http://www.option-shift-home.com>

#### BETACITY GAME

ERATIONAL, FRANCE, 2003

Since the house of the future could be located anywhere in the universe, why not start thinking about your options for a new neighbourhood now? *Betacity Game* allows you to construct a postcard of your ideal city, offering a variety of photographic locations, and a drag-and-drop selection of infrastructure. The game encourages creative use of ironic pastiche as a method for contemplating the dichotomy of consumerist culture—which



advertises choice and free will whilst actively narrowing marketplace options. Products for the domestic environment are often affected by this trend.

erational is a net artist specialising in innovative interfaces which, although highly sophisticated, remain playful and whimsical. His deconstructivist approach to the presentation of online information has been highly influential.

<http://www.erational.org>

#### SUBMIT[0]:!BODY

CHRISTIAN OYARZÚN ROA, CHILE, 2002–2003

Various artists have addressed the issue of surveillance in the home and its relation to a networked society; commonly streaming video of themselves in their domestic environment to the international audience online. *submit[0]:!body* takes a reductive, minimalist approach to this issue. Sensors in the artist's home detect his location and movements, transforming both the artist's body and his domestic environment into a field of action.



Data generated by changes within this field affects the display of images of the artist's home, and the structure of a surround sound audio piece at the online interface. The web-user is also able to alter the images and the audio. In this way the *submit[0]:!body* interface acts as a junction point at which the artist's and the user's activities meet—both reduced to a state of pure information. *submit[0]:!body* is a symbolic representation of the often unnoticed, subtle methods by which our private activities become information on globalised networks, intruding on our privacy with as much violence as video monitoring—but in an abstracted, mathematical form.

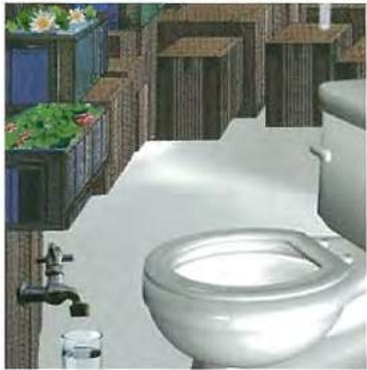
Christian Oyarzún is a Chilean visual artist, who is interested in how our experience of physical space is mediated by information technologies. He currently teaches in the Arts and New Technologies Program in the Universidad de Chile. <http://www.error404.cl>



#### METAPET

NATALIE BOOKCHIN, USA, 2003

Your future domestic home will be so filled with entertainment and luxury that you'll barely want to leave it, especially not to go to work. Cloning and genetic engineering should take care of this desire nicely—and *Metapets* provides us with an impressive model of a way in which this might occur. The *Metapets* species are genetically engineered humans who have had the Obedience gene from a trained dog included in their genome, making them more productive workers. Using an online interface, users can adopt a *Metapet*. As a guardian, however, you become responsible for their productivity. *Metapets* are just as vulnerable as hard-working humans to vices such as a lack of discipline, ill-health and drug abuse and must be sent to therapy, medicated and even laid off as required. There are many parallels between the lifestyle of a *Metapet* and that of a current



corporate employee, reminding us that future technologies may not always solve the problems they purport to.

Natalie Bookchin teaches at CalArts. She was a member of the collective @Tmark from 1998 to 2000, and was a Guggenheim Fellow in 2001–2002. Her work has been exhibited at institutions including PS1, Mass MOCA, KunstWerke, Berlin, the Generali Foundation, Vienna, the Walker Art Center, the Whitney Museum of American Art, and the Shedhalle in Zurich.  
<http://calarts.edu/~bookchin>

### ROOM OF EXCRETION

JODY BIELUN, CANADA, 2002

*Room of Excretion*—an excerpt from Living-Rooms website visualises cycles of waste and renewal in the domestic space. The work playfully examines the way in which our expectations of domestic locales affect our behaviour within them. The user is invited to explore the responses of each room to interactivity. However the user's control over the environment is not complete. The rooms take on their own behaviour, which signifies issues that will be important to the future of the



domestic lifestyle; such as commodity culture and information overload.

Jody Bielun is an interactive and sculpture artist, currently completing her Master's degree in architecture. A recurring theme in her work is the connection between nature, technology, the body and architecture.  
<http://www.hybrid-space.com/livingrooms>

### 60X1.CAM™

DR. OPTIMATOR AND KENNETH TIN-KIN HUNG, USA, 2002–2003

### 60X1.CAM™ Ultimate Interactive Webcam

*Surveillance System for Homeland Security* is an interactive, physical installation which the user accesses via a web interface. The online portal is a mock advertisement for the ultimate home security system. When fully operational, common objects in the home, such as a blender, a massage chair, a television, strobe lights etc. can be employed for the purposes of disarming intruders. These devices are controlled from a web interface, allowing this home security system to be monitored and operated from any location in



the world. For the duration of Experimental House of Tomorrow, interested customers will be able to trial 60X1.CAM™—whilst it is installed in an American 'home'. 60X1.CAM™ poses questions of power, choice and privacy in a medium that remains largely unchecked, serving as a satirical prediction of the relation between our monitored domestic lives and governmental control.

Doctor Optimator holds a Ph.D. in Homeland Security, and a Master's Degree in Repressive studies. With a firm belief in the Republican old school's "kinder, gentler" America, doctor Optimator understands that the most effective repression is self-repression. Kenneth Tin-Kin Hung's media artworks appropriate potent, nationalistic visual styles addressing political analogies between current and historical regimes.  
<http://www.60CAM.com/>

### THE EMPTY SHOW

VARIOUS ANONYMOUS ARTISTS, AUSTRALIA, 2003

For many people the ideal house of the future will rely less on architectural innovation and more on political and artistic intervention.



*The Empty Show* was a one-day detournement that reclaimed a disused and boarded up Hotel for an art exhibition. Fourteen artists took paint and stencil to the bars, band room, and accommodation suites of the pub, decorating every surface with the kind of artistic content they might ideally desire in their own homes. *The Empty Show* highlights the exciting possibilities of housing not based on affluence and desire, but rather on needs and creative re-use of existing infrastructure. Their situationist approach subverts the lifestyle of consumption complicit with utopian readings of futuristic domesticity. At the same time it signposts the potential for our domestic environments to become the main context in which we marry artistic expression with the everyday; where our own homes become an art gallery for our personal lives.

More installations like *The Empty Show* are being planned in the future and will be documented on their website. <http://theemptyshow.org/>