

The background is a dark, textured surface. On the left side, there are several bright, curved, yellow-green light trails that sweep across the frame. A vertical film strip is visible on the far left edge. In the center-right, the word 'design' is enclosed in large, white, square brackets. Above it, the word 'experiencing' is written in a smaller, white, sans-serif font. Below 'design', the word 'behaving' is written in a smaller, white, sans-serif font, followed by the word 'media' enclosed in large, purple, square brackets. At the bottom center, the word 'program' is written in a bold, yellow, sans-serif font.

experiencing
[design]

behaving
[media]

program

Content

Introduction.....	S. 7
Greeting from the chancellor/president of the MHMK.....	S. 9
Welcome: Roy Ascott the Founding President.....	S. 10
Welcome: Jurgen Faust.....	S. 11
Panel discussion.....	S. 13
Agenda.....	S. 14

Presenters:

Andrea Polli.....	S. 20
Andreas Schiffler.....	S. 20
Angelika Hilbeck.....	S. 22
Carlos Castellanos.....	S. 23
Claudia Westermann.....	S. 24
Cristina Miranda de Almeida and Matteo Ciastellardi, Andrea Cruciani, Derrick de Kerckhove.....	S. 26
Dr. phil. Christof Breidenich.....	S. 29
Clarissa Ribeiro and Gilberto Prado.....	S. 30
Claudia Sandoval.....	S. 32
Denis Jaromil Raio.....	S. 34
Dr. Diane Gromala and Meehae Song.....	S. 34
David McConville.....	S. 36
Elena Marcevska.....	S. 37
Elif Ayiter.....	S. 39
Ellen K. Levy.....	S. 40
Enrica Borghi.....	S. 41
Francesco Monico.....	S. 42
Gonçalo Miguel Furtado Cardoso Lopes.....	S. 43
Dr. Graham Coulter-Smith.....	S. 44
Gregory P. Garvey.....	S. 46
H. L. Hix.....	S. 47
Ingrid Böck.....	S. 48
Dr. Iro Laskari and Anna Laskari.....	S. 50
James K. Gimzewski.....	S. 51
Jennifer Kanary Nikolova.....	S. 52
Prof. Dr. Jill Scott.....	S. 53
Dr. Brigitta Zics and John Vines.....	S. 55
Amos Bianchi.....	S. 57
Juanita Schloepfer Miller.....	S. 57
Aviva Rahmani.....	S. 58
Leslie Alfin.....	S. 60
Jung A Huh.....	S. 61
Kathrine Elizabeth Anker.....	S. 62
Klaus Birk.....	S. 64

Laura Beloff.....	S. 65
Laurie A. Rodrigues.....	S. 66
Linda Matthews.....	S. 68
Luis Miguel Girão.....	S. 69
Luisa Paraguai.....	S. 71
Maria Prieto.....	S. 72
Dr. Maira Spanghero.....	S. 79
Martha Carrer Cruz Gabriel.....	S. 80
Max B. Kazemzadeh.....	S. 82
Mike Phillipps.....	S. 83
Morten Søndergaard and Mogens Jacobsen.....	S. 84
Monika Codourey.....	S. 85
Natasha Vita-More.....	S. 87
Nicole Porter.....	S. 89
Nicolas Romanacci.....	S. 90
Patrick Harrop.....	S. 91
Pier Luigi Capucci.....	S. 93
Roy Ascott.....	S. 95
Ray Gallon.....	S. 96
Salvatore Iaconesi.....	S. 98
Sandra Ellen Hoffmann Robbiani.....	S. 99
Sarah Tremlett.....	S. 99
Semi Ryu.....	S. 101
Simona Caraceni.....	S. 102
Tania Fraga.....	S. 102
Tilmann Lindberg and Christine Noweski, Christoph Meinel.....	S. 104
Tine Melzer.....	S. 106
Valérie Lamontagne.....	S. 109
Prof. Dr.-Ing. Wolfgang Höhl.....	S. 111
Mike Phillips.....	S. 112
Prof. Jurgen Faust.....	S. 113
Committees.....	S. 115
General Information.....	S. 116

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Cedric Price's Generator and the Frazer's Systems Research (Part 2): Revisiting a behaving design entity

Price, Frazer, Architecture, Computation, IA

The Planetary Collegium Xth Conference has the theme "Experiencing Media, -behaving media- A Transdisciplinary inquiry into art, science, technology and society". Architect Cedric Price's Generator project (1978-1980) was an unique behaving design entity; and my proposal to this conference focus on the story of this project and its technical consultants John and Julia Frazer's systems research. The paper is based in my PhD dissertation realized at the UCL (titled "Envisioning an Evolving Environment: The Encounters of Gordon Pask, Cedric Price and John Frazer", supervised by N.Spiller and I.Borden and examined by M.Frazer and R.Ascott); and it benefited from my 2005 primary archival research conducted at the Canadian Centre for Architecture (The reserach was supported with a FCT/POCI 2010 grant). Architect Cedric Price was a maverick of British architecture and a tireless promoter of an impermanent architecture open to the users' participation. Throughout his career he produced an impressively coherent oeuvre composed of projects such as the Fun Palace and Potteries ThinkBelt that acknowledged the potential of new thoughts and technologies.

From 1976 onwards, Price was engaged in an outstanding architectural project that dealt with systems and computation - the Generator. Generator was a masterpiece that broke through the architectural limits of its time; its computational systems research revealed great potential, and it justified later revisits. The present text focuses on the exchanges between the architect Cedric Price and his systems consultants John and Julia Frazer, concentrating on the resurrections of the Generator project, and examining its importance "Goncalo Furtado is graduated, Master and PhD in Architecture (FAUP, UPC and UCL respectively). He has given lectures in Portugal, UK, USA, Spain, Brazil, Colombia, México, Áustria, Poland, Germany; and he is the author of the books "Notes on the space of digital technique", "Marcos Cruz: Unpredictable flesh", "Off forum: Postglobal city and marginal design discourses"(ed. with Carlos Hernandez), "Architecture: Machine and body" (ed. with Rui Braz), "Generator and Beyond: Encounters of Cedric Price and John Frazer", "Gordon Pask on Science and Arts (ed. with Póvoas and Mueller) etc. He is professor at FAUP and is often invited by other institutions.

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Evolutionary Aesthetics: Rethinking the Role of Function in Art and Design

Design is often distinguished from fine art by the fact that it is focused on solving problems in order to produce a functional solution. Fine art, in contrast, can be presented as being entirely free of any functional purpose, focused on creative process as an end in itself. Out of this distinction arises the prejudice that functionless fine art is more sublime than design. This paper will challenge that prejudice. There is a long aesthetic tradition supporting the modern concept of fine art as a free play of creativity that can be traced back to Kantian aesthetics and the romantic notion of unconscious creativity, which became "scientifically" articulated by Freud. But there is another philosophical pathway for understanding creative process based on Darwinian evolution.

This can be traced from the influence of evolutionary theory on Nietzsche's philosophy through Henri Bergson's notion of "creative evolution" to Gilles Deleuze and Félix Guattari's account of evolutionary creativity in *Capitalism and Schizophrenia*. Deleuze and Guattari formulate a productive theoretical relationship between evolution and chaos theory and this paper will extend aspects of their philosophical system further into complexity theory.