BRIEF FOR HEARSAY HOUSE
REYKJAVIK ARTS FESTIVAL 2012

Revised April 30, 2012

hearsayhouse.com

[ABSTRACT]

WE AS 4.333, an artist collective out of MIT in Cambridge, MA, with Nomeda and Gediminas Urbonas are participating in the 2012 Reykjavik Arts Festival. This year's theme is (In)dependent People, exploring notions of collaborative art practice versus individual authorship. Our project, Hearsay House, focuses on the idea of false neutrality and Iceland's role in ending the Cold War. We are deconstructing the Höfdi House, the location of the Iceland Summit in 1986 where Presidents Reagan and Gorbachev met to discuss missile defense systems.

We explore the idea of networked cultures by creating a temporary alliance of over 20 individuals and institutions that will collaborate with us on this project. We examine the roles of virtualization and projection through the use of virtual environments and by collecting sensory input in the Höfdi House and projecting it to the Reykjavik Arts Museum and other locations. We will use the traditional Iceland craft of knitting to represent our network and examine the textile industry as a part of Icelandic culture, partnering with RISD's Textiles Department in order to represent the digital sensing data in knit form. This pattern will emerge out of the activities in the Höfdi House just as the micro-narratives that we are constructing are emerging: the sweater will subvert the grand narrative of history.

Using LCD screens, projectors, and sound equipment, we will translate and reproduce what is sensed from the house using technologies developed by Joe Paradiso's research group in the Media Lab and their project DoppelLab. With collaborators from Reykjavik University, create a virtual world accessible online with the avatars of Reagan and Gorbachev that will interact with this reproduced house. We will collaborate with IcelandAir for travel subsidies, and with MIT's Council of the Arts and Department of Architecture for materials costs. Our goal is to create a compelling, emerging narrative critiquing research involvement in wartime activities, the use of propaganda, and the role of cultural industries in Iceland during this historic time. We use the past to understand and interpret the present.

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[INTRODUCTION]

HEARSAY HOUSE is a system of operations that investigate, undermine, and subvert the grand narrative of the history The Höfdi House. It is best known as the location for the 1986 Iceland Summit meeting of US President Ronald Reagan and President of the Soviet Union, Mikhail Gorbachev. This historic event marked the beginning of the end of the Cold War and is linked to MIT through its development of war and communication technologies including game theory, cybernetics, and linguistics.

The Höfdi house is the physical embodiment of monumental history, reinforced and supported with the props and special effects to create the spectacle of the end of the Cold War. It also, however, holds many other smaller narratives within its walls: of an obsessed Japanese business man, of a girl who's ghost haunts the house, of foreign consuls, of a nationalistic art collection held on its walls, and of a national poet. The Hearsay House is collective attempt to subvert the grand narrative with micro-subjectivities and translation in search of an emergent narrative.

One grand narrative that we attempt to subvert is the semiocapitalist use of cultural industries that the neoliberal system has employed in the context of the recent economic collapse—which began right in Iceland. Here, artistic practices are used to recuperate the economy, solving certain problematic effects of neoliberal politics. There is a hope that cultural industries through the production of desire can invent new spaces for capitalist colonization to attract, enchant, invent, and enhance. In this case, the grand narrative is utilization of art and artistic desires, imposing certain function to art, as if art could be deployed on the site of crisis, disasters to remediate or mitigate. Of course, while solving certain problems, others are created while the system is perpetuated, and our role as artists is to look for places of resistance and to expose these mechanisms of exploitation.

Iceland, as an island, has been historically used as a site for deployment of controlled experiments, as testing grounds for different technologies. In this case we deploy our project on the island of Iceland as an experiment in artistic research and pedagogy, one that puts into scrutiny the technologies of networked cultures. That is why we work with sensors, with networked technologies, and with many communities. Our collaboration extends from Nomeda and Gediminas Urbonas to Group 4.333, and further to partners in dialogue in Iceland. Then the operation is extended further to the viewers, who will be visiting the sites. Through their response they will conduct certain operations of experience, or operations of extended, responsive experience. This is the means through which we bracket our "I" from (I)ndependent People.

The Höfdi House / Hearsay House is our attempt to construct the latent multiplicity of subjective micro-narratives. We suggest that the blueprint of the house be distributed through the different nodes of the Hearsay House network. Just as the two tectonic plates meet in Iceland, suspending geopolitical identity in the imaginary of neutrality, the proposed (I) stands for the individual authorship and institutional authority that in this case has been suspended at least for a temporal collaborative exercise. "I" stands for Iceland as an international sign, as well as signifies Icelandic identity researched in the book "Independent People." "I" is also like a gap, it can be understood not as positive sign but also as negative space. In this case, what are the independent, micro histories that are beyond the grand metanarrative that can be revealed through our operation of the Hearsay House? Here the distribution of the sensible—the monumental history of Gorbachev meeting Reagan to discuss the end of the nuclear armament competition, that marks the end of the cold war—is interrupted, fragmented into pieces that nevertheless hold a clearer reflection than their whole.

[WHO IS GROUP 4.333]

Group 4.333 in action at the Hofdi House, May 28 2012.

OUR COLLECTIVE emerges from the uncertain and quickly evolving nature of our time. As a group comprised of multiple expertises, ranging from computer science to handcrafts such as felting, we collectively produce a fuzzy, horizonal mind that is not beholden to any particular artistic methodology. Rooted in the academic setting of MIT, we emphasize the significance of intellectual inquiry in education through art and our project goals enliven our desire to share knowledge with those around us. Through physical and virtual sensory technologies, we work on multiple levels to reveal what we believe to be the truth of the moment, and, through our networked culture, the product of many media and outputs, we communicate through multiple vocabularies. Our hope is a meaningful participation, working with, and through, the largest audience. But, in fact, we begin closer to home: our first audience is ourselves.

Our individual identities are our collective DNA . . .

JONATHAN CRISMAN is a Master of Architecture and Master of City Planning student focusing on the networked world, global urbanism, and media technologies. He is editor of Thresholds, Journal of the MIT Department of Architecture, and writes for the Los Angeles Review of Books. He also directs 58-12 Design Lab, a non-profit organization.

M. EHSAN HOQUE is a PhD student in the Media Lab focusing on the development of affective computing technologies for everyday life. He has worked with IBM, Disney Imagineering, and Goldman Sachs and is an avid photographer.

NANCY KIM is currently pursuing a Master of Architecture degree where her research focus is on the integration of urban ecology and architecture. She has worked as a project manager in a New York architecture firm, and with groups involved in reuse/recycling, sustainable entrepreneurship, urban agriculture, and cultural development.

CYNTHIA LATORTUE is a Bachelor of Science student focusing on architecture. She has played the flute for over a decade, also follows the field of neuroscience, and listens to film scores in her spare time.

YIHYUN LIM is currently a Master of Architecture student and she is interested in architectural interventions utilizing soft computing-textiles. Prior to MIT, she practiced architecture and lighting design in San Francisco and Seoul.

NEHA NARULA is a computer scientist building systems for storing and protecting user data. As a PhD student in Computer Science she studies distributed systems, storage, distributed databases, web applications, and web and browser security. Prior to MIT she worked at Google for 8 years.

NICK POLANSKY is a practiced architect and designer. He is a Master of Architecture student studying interaction design, material fabrication and the production of knowledge. He enjoys skateboarding, surfing, experimental music, and learning new methods of communication.

KELLY SHAW is currently a Master of Architecture student exploring user-driven design at many scales. She has worked in product design on projects ranging from sustainable furniture and lighting products, to user interface and graphic design. She also spent two years working at Facebook in Palo Alto.

GEDIMINAS URBONAS and NOMEDA URBONAS are artists and educators. They established their international reputation in socially interactive and interdisciplinary work exploring the conflicts and contradictions posed by the economic, social, and political conditions in zones of conflict and transformation. They co-founded Urbonas Studio—an interdisciplinary research program that advocates for the reclamation of public culture in the face of overwhelming privatization, stimulating cultural and political imagination as tools for social change. Gedminas is Associate Professor in Visual Arts at the Program in ACT and Nomeda is Fellow in ACT.

[MIT PROGRAM IN ART, CULTURE & TECHNOLOGY: ACT]

CAVS Founder Gyorgy Kepes, 1974.

ACT operates as a critical studies and production based laboratory, connecting the arts with an advanced technological community. ACT faculty, fellows and students engage in advanced visual studies and research by implementing both an experimental and systematic approach to creative production and transdisciplinary collaboration. In the tradition of artist and educator György Kepes, an advocate of "art on a civic scale," ACT envisions artistic leadership initiating change, providing a critically transformative view of the world with the civic responsibility to enrich cultural discourse.

The Program in Art, Culture and Technology is part of the Department of Architecture, within the School of Architecture + Planning at the Massachusetts Institute of Technology, and was created in 2009 as a merger of the former Visual Arts Program started by Professor Ed Levine in 1989 and the Center for Advanced Visual Studies started by György Kepes in 1967. The CAVS provided long-term appointments to a wide range of important innovators in the visual arts, environmental arts, dance, and new media: composer Maryanne Amacher, avant-garde filmmaker Stan van der Beek, artist and educator Lowry Burgess, video artist Peter Campus, performance artist Charlotte Moorman, artist Nam June Paik and many others.

Otto Piene, a member of the ZERO group, succeeded Prof. Kepes as director in 1974. Following Piene's retirement in 1994, the internationally-known artist and VAP faculty member, artist Krzysztof Wodiczko, became director of CAVS. Steve Benton, inventor of the white-light "rainbow" hologram, directed CAVS from 1996 until his death in 2003; and in 2004, Wodiczko returned as director to CAVS with the goal of emphasizing a critical engagement with the intellectual and ethical questions posed by the social construction of advanced technologies.

Thus, the students, classes, and professors in ACT stand within this tradition. Group 4.333 comes out of the 2012 group of students within the eponymous advanced seminar in networked cultures and participatory media started in 2009 to develop creative and tactical responses to critical ecological and socio-political issues in the public sphere. 4.333 studies the role of artistic interventions and tactical tools to support civic agency and participatory action as well as transform, disrupt or subvert changing urban, political and social conditions in critical ways.

More information can be found at http://act.mit.edu and http://independentpeople.mit.edu.

[RESEARCH TRIP, MARCH 2012]

VENUES AND SITE VISITS

Throughout our stay in Iceland we visited multiple sites of interest as part of our research trip. We visited possible project venues including Reykjavik University, the National Gallery of Iceland, Reykjavik Art Museum, Reykjavik City Hall, and the Hofdi House. We visited the Living Art Museum, which is run by an artist collective, and experienced the opening exhibition of an indoor playground. We also visited the i8 Gallery, the only major commercial art gallery in Iceland. Besides visiting cultural institutions we also explored the Icelandic landscape and visited the Mid-Atlantic Ridge, where European and North-American tectonic plates meet.

KNITTING IN ICELAND

Of course, we couldn't leave without learning more about the Icelandic wool industry. We did a tour of a sheep farm, the Istex Spinning Mill (the only mill in Iceland and the key world-wide source for Icelandic Hopi wool), an artist wool collective, and also a workspace of a botanist who uses natural materials to dye wool. This was influential on us as we could see the connection between cultural industries, Icelandic history and culture, mechanical and industrial production, global supply chains, and more. We felt that the objects produced by Hopi, the special blend of Icelandic wool, were a rich source, symbolizing many of the ideas that are contained within our emerging narrative.

MEETING COLLABORATORS

Every day of our trip, we would meet with collaborators as a large group and, at times, we had so many meetings that we were required to split into smaller groups in order to make all of our meetings. These meetings came out of planned meetings that were arranged in advance, official business meetings required by the Arts Festival, and meetings that came out of happenstance connections made while in Iceland. Some of the meetings included the American Embassy, EDDA, Raflost, Lorna Lab, Reykjavik University, Ruri, and others. These connections often were strengthened by the Lace Race which is discussed in detail below. A complete mapping of our final collaborators, as well as a list with where each collaborator hails from is included below.

DISCOVERING HOFDI HOUSE

During our week and a half trip to Iceland we were privileged enough to be given two private tours and rare access to the infamous Hofdi House. On our first visit we learned about the history and design of each of the rooms. From the conference room where Reagan and Gorbachev met for the 1986 Iceland Summit, to the vestibule, where the spirit of a young woman is said to still haunt the stairwell, each

room of the house became inspiration for nodes of Group 4.333's emerging narrative, understanding this place as a playground for the Cold War games. Our second visit to the Hofdi House was through the more specific lens of having selected rooms for each of our sensorial interventions, providing the opportunity to develop responsive collaborative environments.

LACE RACE

On March 25, 2012 we deployed a game in Reykjavik known as The Lace Race, based on notions of game theory developed during the Cold War and on the effects of radiation as based on its mapping technology. We engaged members of potential partner institutions by playing a game where we trade identifiable glow in the dark shoelaces for theirs. We made friends, gained allies, and learned about Icelandic culture. Wearing a shoelace became an emblem of participation and engagement. This launch helped set the stage for our next project with the community at the Reykjavik Arts Festival, and shows how games can be used to create alliances and partnerships.

The interface for the game is being developed in collaboration with Tony Devincenzi, a Masters student in the Tangible Media Group at the Media Lab. His thesis, GeoSense, is being developed to map live data at the global scale. The initial goal was to track radiation in Japan which changes over time. Now, the tool is resilient enough to overlay millions of data points for any purpose including ground water pollution, nuclear waste, as well as migration patterns of stateless people.

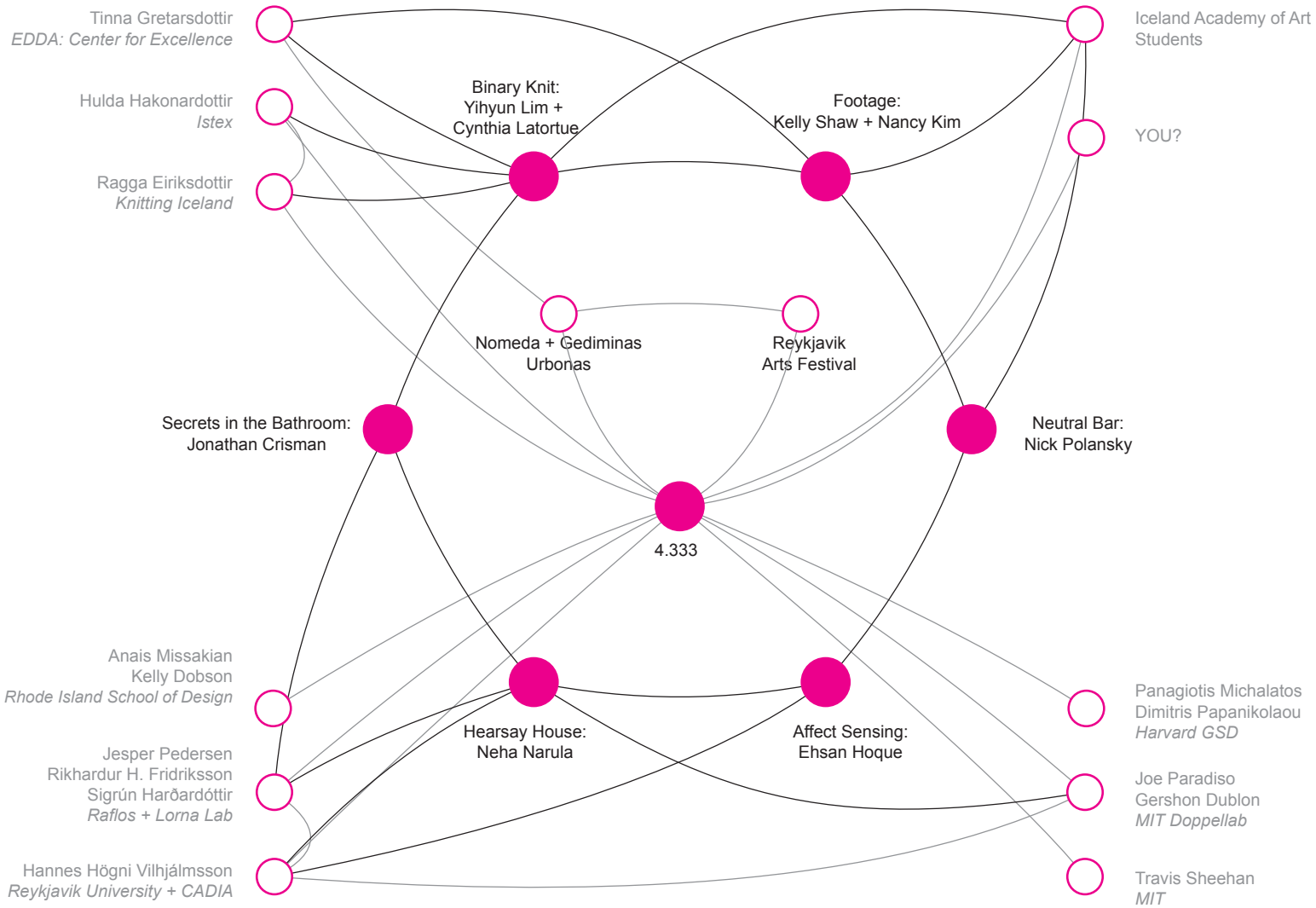
Sample instructions for the Lace Race.

A tagged shoe and its connection into the virtual map.

A stockist with tagged shoelaces, and two participants of the Lace Race who have performed a trade.

[MAP OF COLLABORATIVE NETWORK SPACE]

with position of nodes and scenarios



[LIST OF COLLABORATORS]

MIT
Nomeda and Gediminas Urbonas + Group 4.333
Joe Paradiso : Responsive Environments Group Director and creator of DoppelLab
Gershon Dublon : Responsive Environments Group Researcher
Nader Tehrani : head of the Department of Architecture
Renee Green : director of ACT
Susan Cohen : director of Council of the Arts at MIT
Travis Sheehan : MIT alum and research assistant

HARVARD UNIVERSITY
Panagiotis Michalatos : Lecturer in Architecture
Dimitris Papanikolaou : Researcher in Media Technology, Transportation, Urban Economics

RISD
Anais Missakian : Dean of Fine Arts
Kelly Dobson : Digital + Media Department Head

REYKJAVIK UNIVERSITY
Hannes Högni Vilhjálmsson : head of CADIA (Center for Analysis and Design of Intelligent Agents)
Erik Parr, CADIA researcher
Angelo Cafaro, CADIA researcher
Claudio Pedica, CADIA researcher

4.333 having a profound idea generation session with Hannes Högni Vilhjálmsson (MIT alum) and his research group

4.333 at a local botanist's house, learning about natural dying processes

Group 4.333 visiting Istex, the only wool spinning facility in Iceland and learning about its local and traditional sheep farming and yarn spinning processes

REYKJAVIK ARTS FESTIVAL
Kristin Scheving : producer
Jonatan Habib Enqvist : curator for 2012 festival
Hrefna Haraldsdottir : artistic director

HOFDI HOUSE
REYKJAVIK CITY HALL
Ingi Thor Jónsson : operations and projects manager

REYKJAVIK ART MUSEUM
Fee Quay : head of exhibitions

ISTEX : Iceland wool/textile company of Lopi yarns
Hulda Hakonardottir : marketing manager

NATIONAL GALLERY OF ICELAND
Sigridur Melros Olafsdottir : head of exhibitions
Halldóra Ingimarsdóttir : project manager

KNITTING ICELAND
Ragga Eiriksdottir : owner, tour guide, and knitted expert

RAFLOST / LORNA LAB : Reykjavik electronic media arts festival organizers
Jesper Pedersen
Rikhardur H. Fridriksson
Sigrún Harthardóttir

ICELAND ACADEMY OF ARTS
Halldor Ulfarsson
Dóra Hrund Gísladóttir

MUNDI VONDI BOUTIQUE
Mundi : fashion designer and label namesake

EDDA CENTER FOR EXCELLENCE : Interdisciplinary research group at University of Iceland
Tinna Grétarsdóttir : postdoctoral researcher on cultural industries

ALTHJODATOR : Multicultural Youth Center in Reykjavik
Tung Phuong Vu
Taddí Páliusson
Marius Borgarbúi
Gudri Jauki Lape
Chang Long
Gísli Ragnar Jóhannesson

US EMBASSY in ICELAND (TBC)

EMBASSY OF RUSSIAN FEDERATION in ICELAND (TBC)

INDEPENDENT
RURI : artist
Dori Manussen : founder of Arts and Design School
DJ Margier : electronic musician

4.333 at a Knitting Iceland event

[PROJECT PROPOSAL: HEARSAY HOUSE]

Our project will be to physicalize the conceptual deconstruction of the grand narrative of the Hofdi House as symbolized by the house, itself. Therefore, we will constrct a micro-narrative within each room of the house that can be participatory and can develop as spectators visit the house. These narratives will be recorded through a variety of sensing devices within the rooms. This data will then be collected and uploaded continuously to a central server where it will be processed, translated, and subsequently outputted through networked technologies to dedicated venues within the Reykjavik Arts Festival. The members of Group 4.333 have each taken on a different room, with a different mode of sensing, and a different output. They are as follows:

Jonathan Crisman: Acoustic Sensing in the Bathroom
Yihyun Lim and Cynthia Latortue: Pressure Sensing in the Meeting Room
Nancy Kim and Kelly Shaw: Motion Sensing in the Foyer
Nick Polansky: Breath Sensing in the Lounge
Ehsan Hoque: Affective Sensing in the Living Room

Each of these inputs will be processed and represented via a neo-modernist mode of abstraction contained within the institutional space of the art museum: inflating balloons, garbled noise on headphones, illuminating lamps, disembodied feet, and fields of color will represent the emerging micro-narratives.

Neha Narula, along with Nomeda and Gediminas Urbonas will develop a virtual mainframe where the sensing will be uploaded, processed, and made to interact with virtual avatars of Reagan and Gorbachev. Their avatars will be employed as labor in the sweatshop of cultural industries, knitting to a new pattern of agonistic space. This mainframe will also be made available to the public through a website with the help of collaborators from Reykjavik University, Harvard University, RISD, and the MIT Media Lab.

As a final gesture, and on that critiques the notion of a grand narrative, particularly one that claims to be final or properly translated, each of the sensor outputs will contribute toward an object, one that will encapsulate all of the narratives, grand narratives, micro-narratives, the embodiment of the Hofdi House; they will make up patterns that will output to RISD knitting machines that quintissential Icelandic item: a sweater.

Detailed project plans are as follows.

[CONTEXT: THE HOFDI HOUSE]

Hofdi House, a beautiful house along the waterfront of Reykjavik is best known as the location for the 1986 summit meeting of presidents Ronald Reagan and Mikhail Gorbachev. The Reykjavik summit was an important historical event that effectively marked the end of the Cold War.

Hofdi house was built in 1909, and is one of the many wooden catalog houses built in Iceland in the early 20th century. It was built for the French consul Jean-Paul Brillouin and later became a residence for poet and businessman Einar Beneditsson as well as a number of British Ambassadors. It was also believed to be occupied by a ghost, "The White Lady." Eventually the house became the property of the municipality of Reykjavik and has been used for official receptions and meetings. Numerous renowned guests visited the Hofdi House, the most notable being presidents Ronald Reagan and Mikhail Gorbachev.

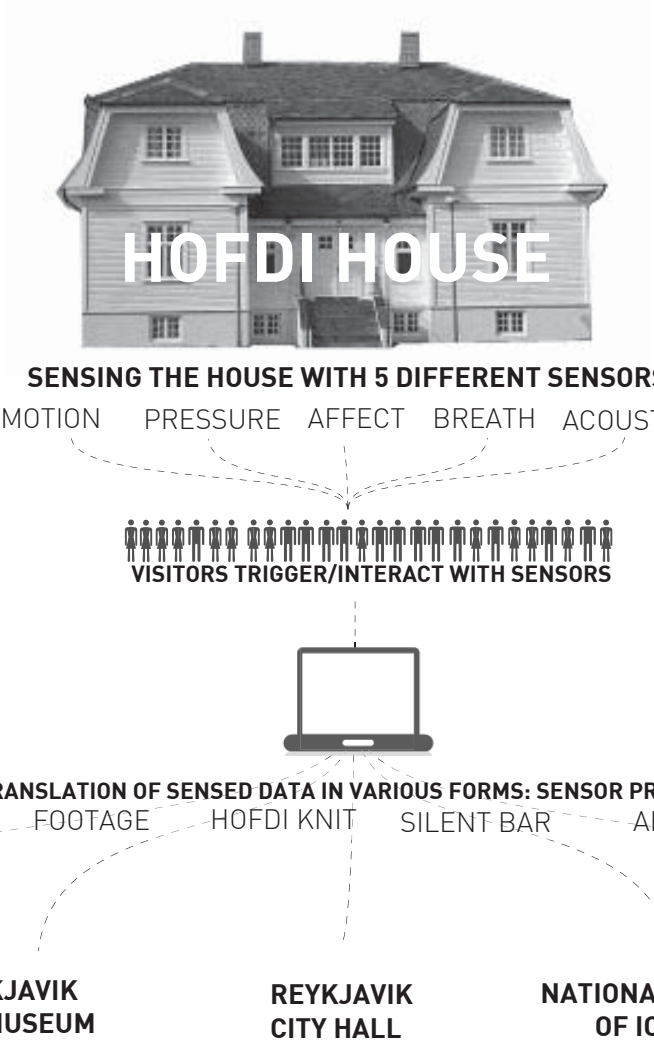
President Reagan meeting with Soviet General Secretary Gorbachev at Hofdi House during the Reykjavik Summit. Iceland. 10/11/86. (source: Ronald Reagan Presidential Library)

President Reagan and Soviet General Secretary Gorbachev at the Hofdi House in Reykjavik, Iceland during the Reyjavik Summit. 10/11/86. (source: Ronald Reagan Presidential Library)

President Reagan and Soviet General Secretary Gorbachev meet at Hofdi House with Jack Matlock and Dmitry Zarechnak during the Reykjavik Summit. Iceland. 10/11/86 (source: Ronald Reagan Presidential Library)

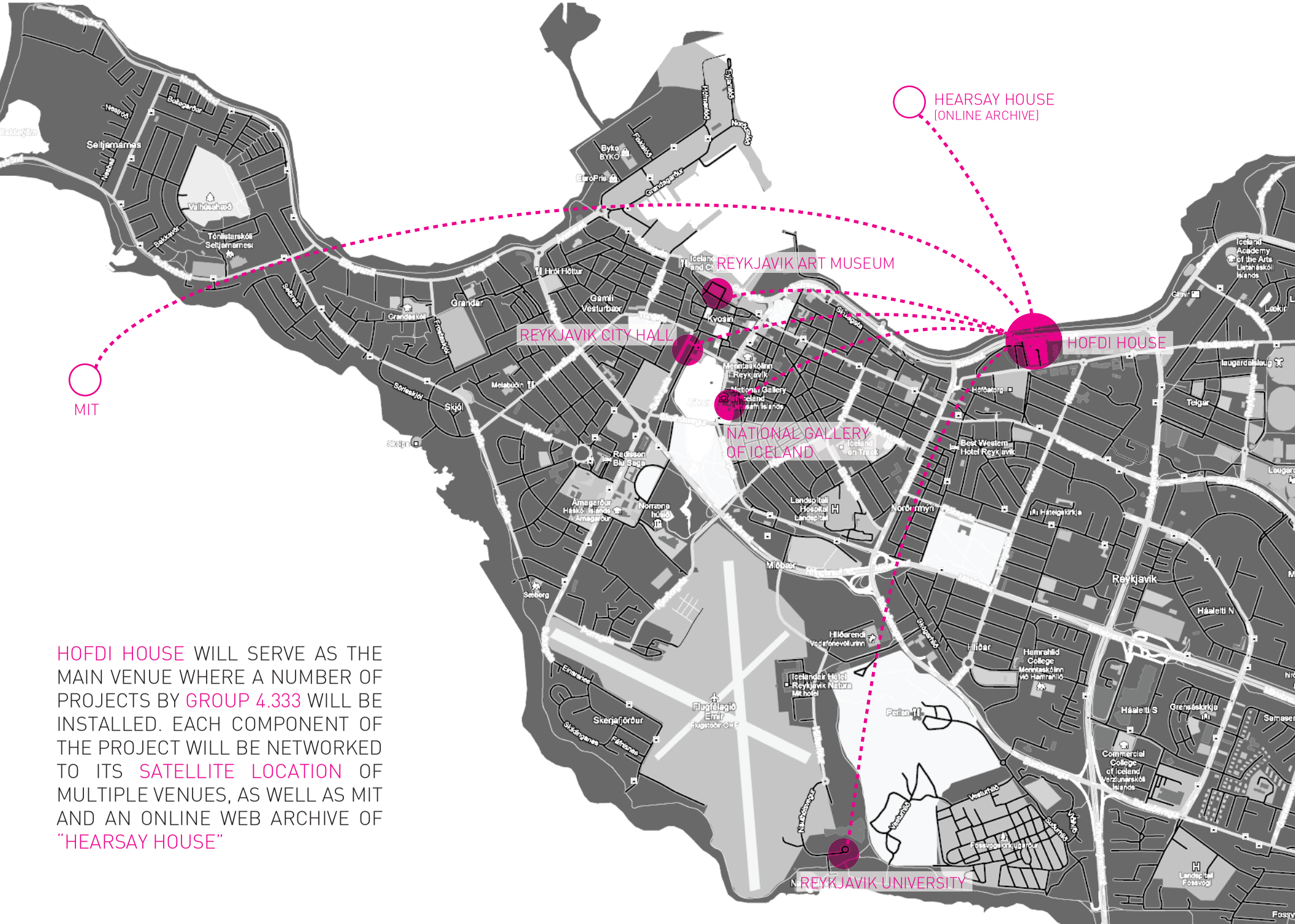
Reagan and Gorbachev depart Hofdi House after the conclusion of the summit, 12 October 1986. (Source: Ronald Reagan Presidential Library)

During the Reykjavik summit, images of the house was broadcasted internationally and a Japanese millionaire decided to build an exact replica of the house in Japan. Currently the house is owned by the municipality and is not open to the public. For the first time, the house will be open to the public during the Reykjavik Art Festival in May 2012.



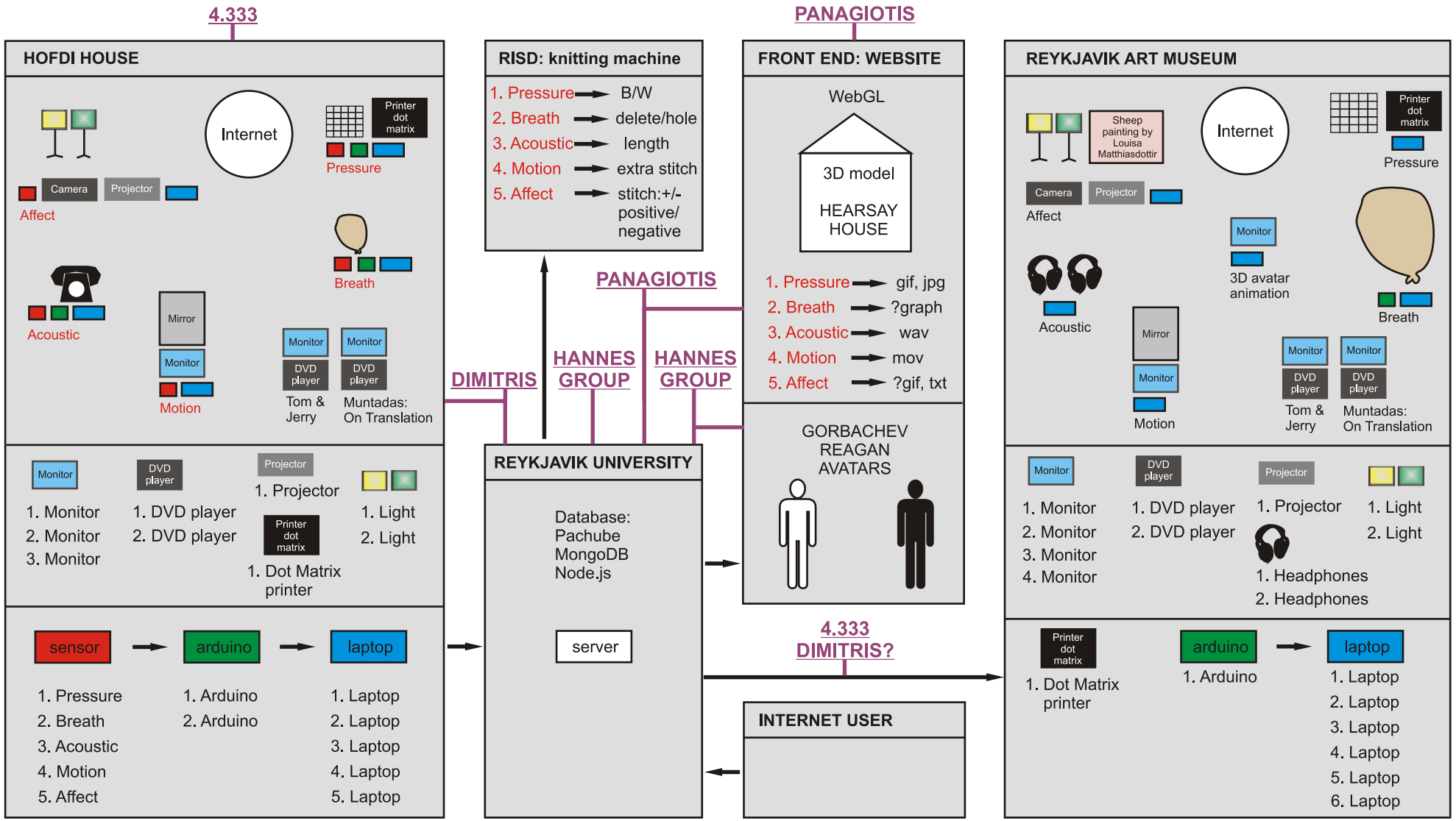
Proposed network map of physical locations in relation to Hofdi House.

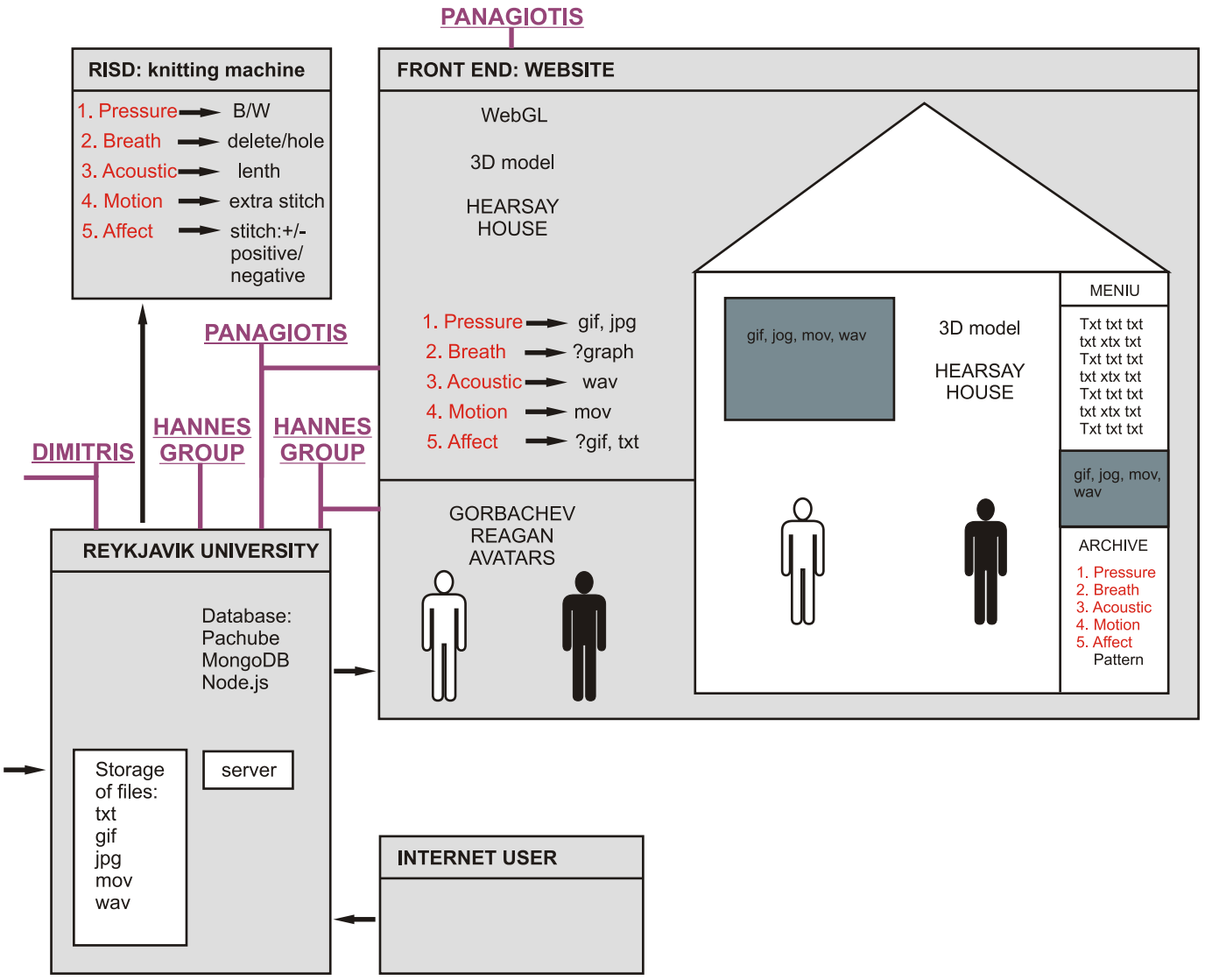
[NETWORK OF VENUES]



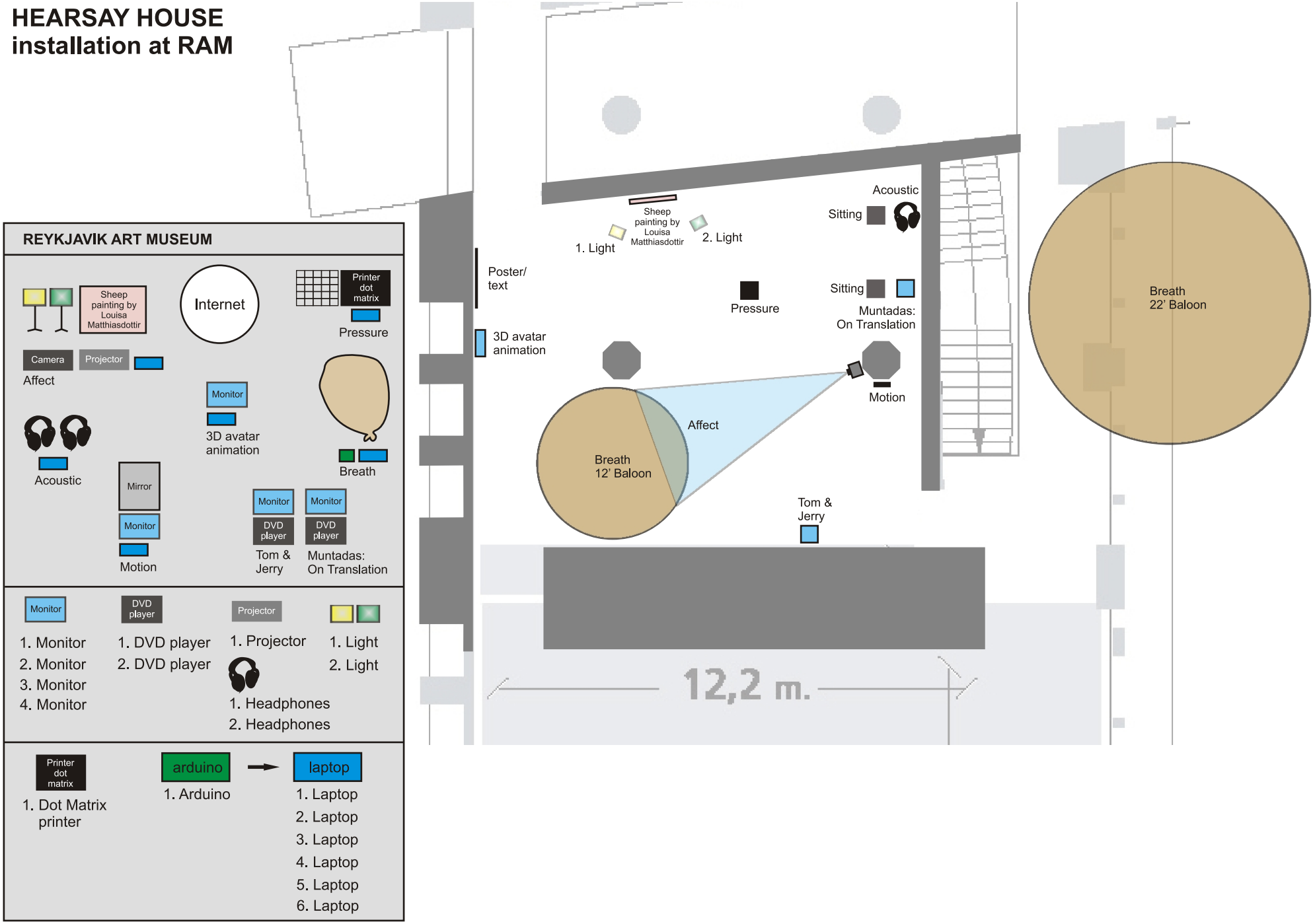
HOFDI HOUSE WILL SERVE AS THE MAIN VENUE WHERE A NUMBER OF PROJECTS BY GROUP 4.333 WILL BE INSTALLED. EACH COMPONENT OF THE PROJECT WILL BE NETWORKED TO ITS SATELLITE LOCATION OF MULTIPLE VENUES, AS WELL AS MIT AND AN ONLINE WEB ARCHIVE OF "HEARSAY HOUSE"

HOFDI HOUSE /
HEARSAY HOUSE
operational scheme

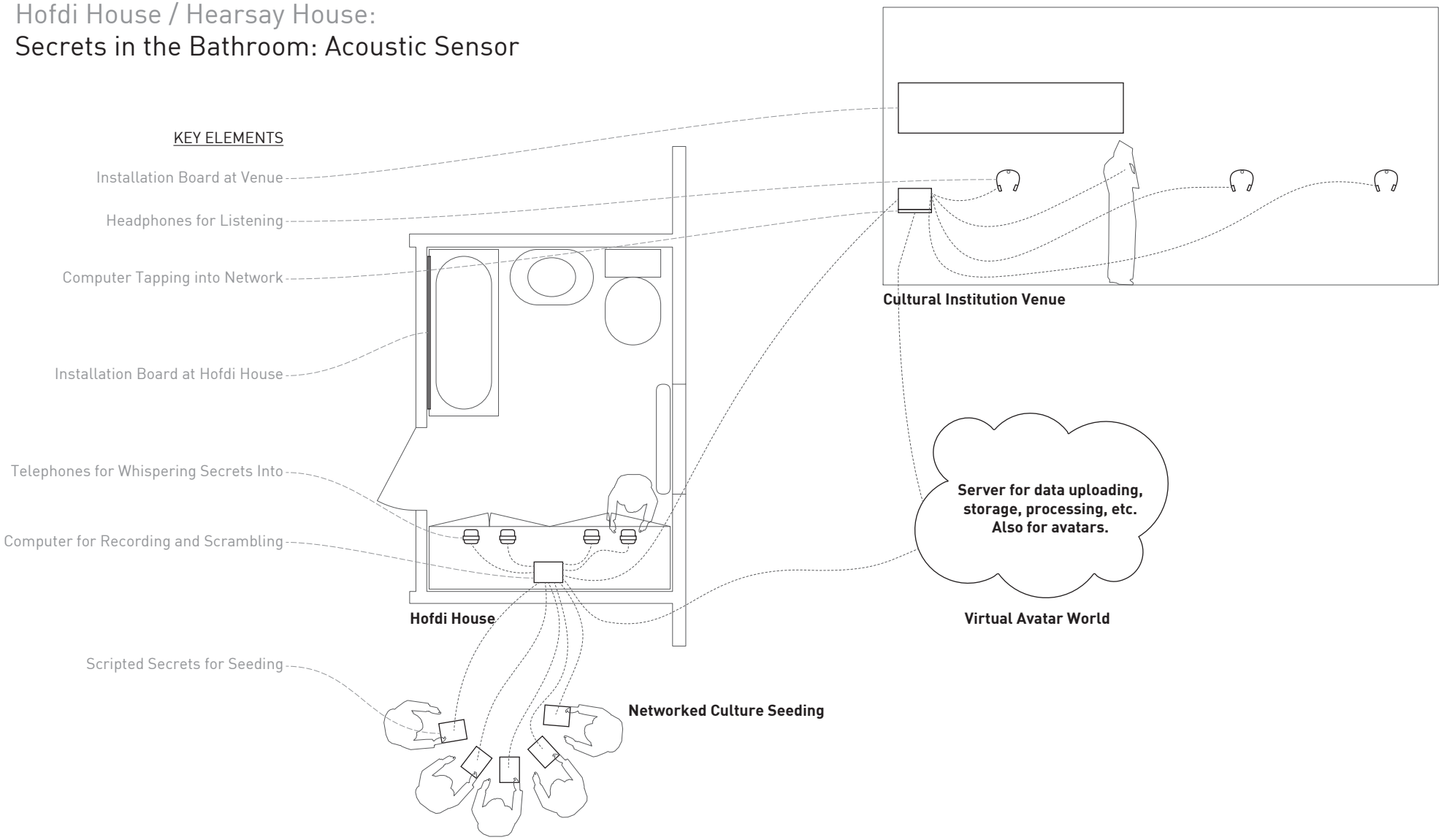



PANAGIOTIS
RISD: knitting machine
1. Pressure → B/W
2. Breath → delete/hole
3. Acoustic → lenth
4. Motion → extra stitch
5. Affect → stitch:+/- positive/ negative
FRONT END: WEBSITE
WebGL
3D model
HEARSAY HOUSE
1. Pressure → gif, jpg
2. Breath → ?graph
3. Acoustic → wav
4. Motion → mov
5. Affect → ?gif, txt
GORBACHEV
REAGAN
AVATARS
gif, jog, mov, wav
3D model
HEARSAY HOUSE
MENIU
Txt txt txt txt xtx txt Txt txt txt txt xtx txt Txt txt txt txt xtx txt Txt txt txt
gif, jog, mov, wav
ARCHIVE
1. Pressure
2. Breath
3. Acoustic
4. Motion
5. Affect Pattern
PANAGIOTIS
DIMITRIS
HANNES GROUP
HANNES GROUP
REYKJAVIK UNIVERSITY
Database:
Pachube
MongoDB
Node.js
Storage of files:
txt
gif
jpg
mov
wav
server
INTERNET USER

HEARSAY HOUSE
installation at RAM



Hofdi House / Hearsay House:
Secrets in the Bathroom: Acoustic Sensor



ABSTRACT

This proposal uses sound sensors in order to collect secrets from festival-goers, then uses techniques from the DoppelLap in order to scramble and store the secrets on the 4.333 network. They are added to a secret database which will be seeded by scripted secrets which are read and recorded by collaborators, including artists, the international students, MIT community members, These secrets will be downloaded and played on loop in the selected venue.

Sample Script

NAME. JONATHAN CRISMAN. AGE. 25. CAMBRIDGE, MASSACHUSETTS, APRIL 13TH, 12:46PM. "Scrambled Voices."

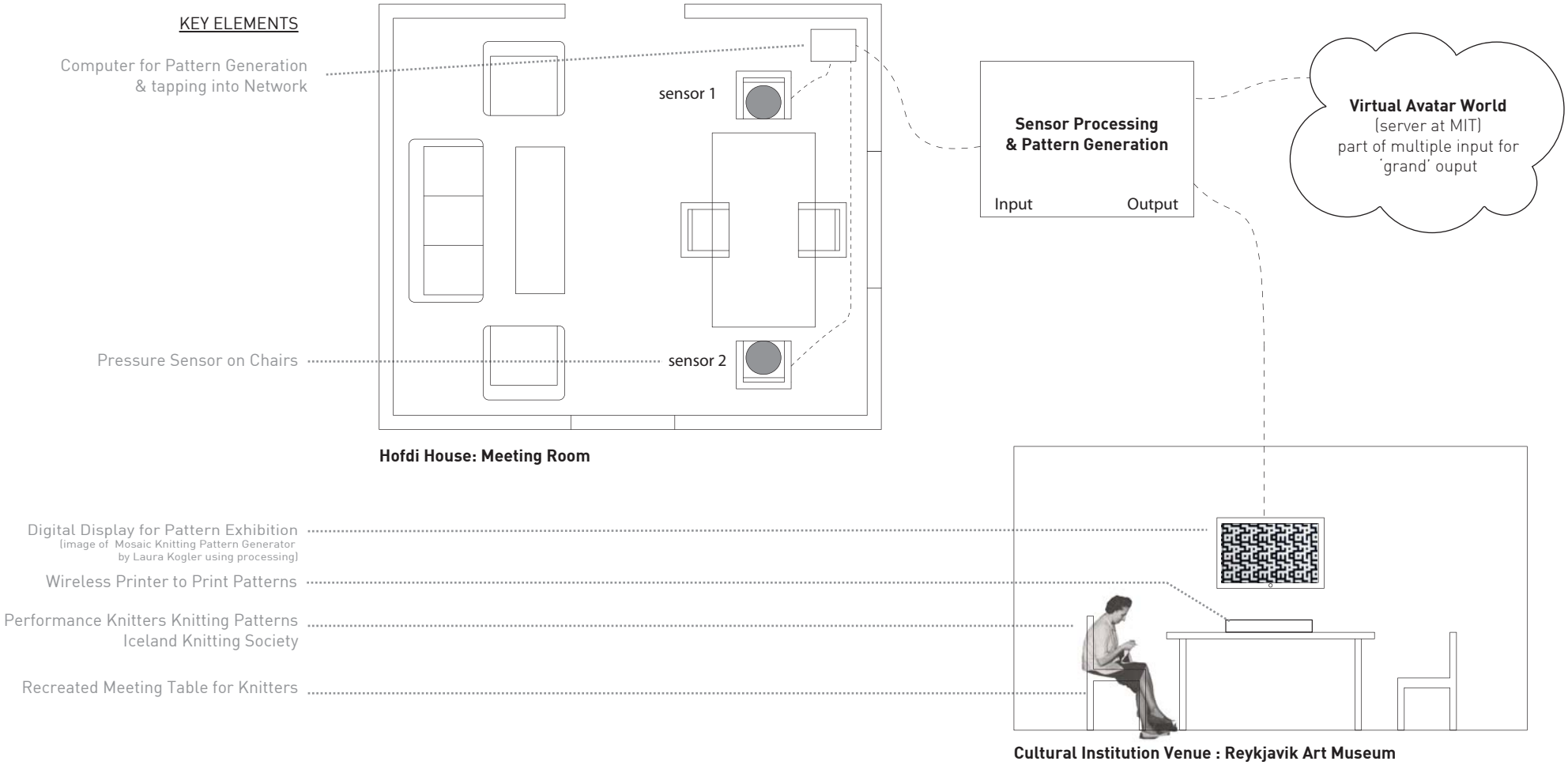
MATERIAL LIST

- 4 old telephones (preferable) or 4 microphones
- Scripts to be read and recorded (to be written by Jonathan)
- Computer to collect secrets on site
- Recording, uploading, and database program for computer
- USB channel splitter to allow for four microphone inputs to computer
- Computer to download and reply secrets at venue
- Signage for bathroom and for venue (to be designed by Jonathan)
- 4 headphones
- Server to host virtual avatar world with database of recorded secrets

Hofdi House / Hearsay House: Meeting Room

Binary Knit : Pressure Sensor

by Yihyun Lim, Cynthia Latortue



ABSTRACT

This proposal uses pressure sensors on both Gorbachev's and Reagan's chairs in the meeting room of the Hofdi House. Participants are invited to sit on the chairs, triggering the sensors. The sensor signals are transmitted to a computer code, generating a binary black and white knitting pattern based on frequency, duration, etc of the triggered sensors.

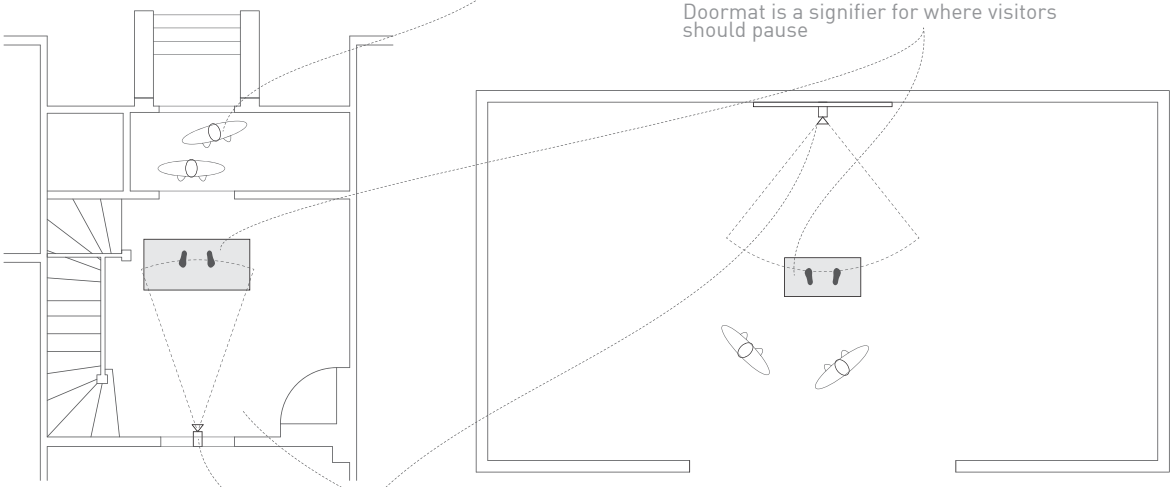
These generated patterns are collected and displayed both in a gallery space and the virtual avatar world. At set intervals, knitting groups will be invited to the gallery space to knit the patterns. They will be seated at a meeting table, recreated from the one in the Hofdi House.

MATERIAL LIST

- 2 Pressure Sensors
- Yarn and knitting needles
- Computer to process sensors and generate pattern on site
- Digital Display/ computer monitor. Alternatively a wireless printer
- Pattern Generating code
- Computer to wirelessly recieve and display patterns at gallery venue
- Signage for meeting rooms and for venue
- Server to host virtual avatar world with database of patterns

Hofdi House / Hearsay House:
Footage / Motion Sensing

KEY ELEMENTS



4.333 SERVER:

Archived "footage" from Hofdi House and art museum and stored on server or Internet to be used to generate "occupancy" pattern for final sweater

ABSTRACT

This proposal captures footsteps and movements from visitors of the Hofdi House and Reykjavik Art Museum when they unknowingly occupy a doormat representing the threshold conditions at both sites. These visitors become drawn into the history of the installation through archive and re-birth at the Reyjavik Art museum and the Hofdi House. Images from both sites are archived in the 4.333 database, where they re-appear as the juxtaposed-feet of visitors to the Reykjavik Art Museum and Hofdi House respectively. Visitors can thus physically occupy a territory on one site, while becoming part of the occupancy on another site.

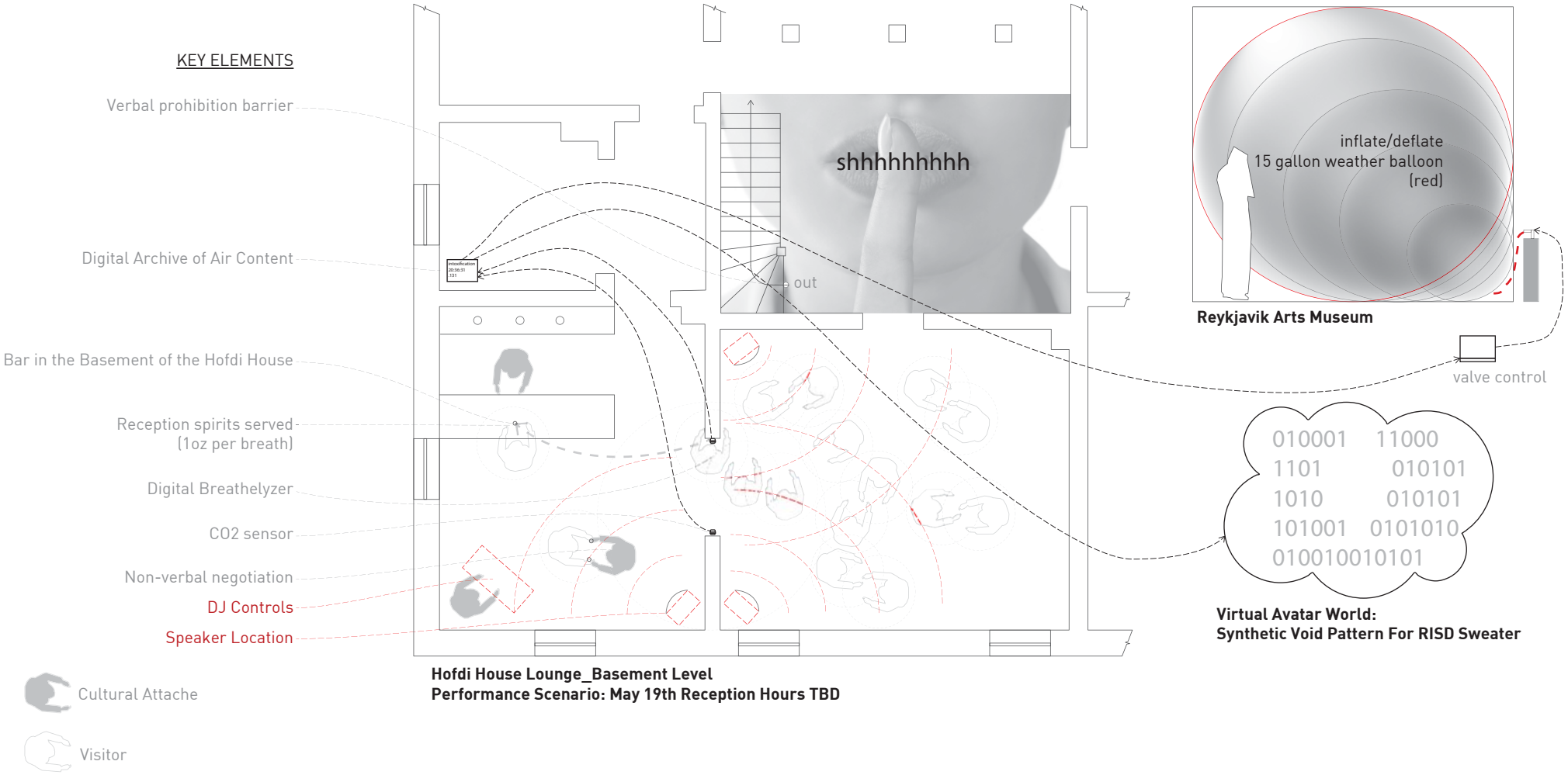
For example, at the museum, users see themselves in a mirror, which is cut off at the bottom by a monitor playing streaming "footage" from the Hofdi House. When there is no one at the Hofdi House, users at the museum site can select the "footage" they want to display from a selection of archived footage presented on the same monitor. At the same time time, their occupancy of the museum space triggers the motion sensing webcam to take images of their presence, adding their presence and participation to the archive displaying at the Hofdi House. This installation is parallelled at the Hofdi House. Inspired by ideas of thresholds, territoriality and the ghost of the Hofdi House, participants can visualize the history of those who had previously occupied identical spaces.

As both webcams will document and archive footage, the final comparison of occupancy from both sites will be used to create data for patterns reflecting spatial inhabition manifested in the final sweater.

MATERIAL LIST

- 2 laptops with webcams (preferably iSight) with webcam motion sensing software installed [either Yawcam or iSpy]
- Ethernet or wifi to upload images to the 4.333 database or Internet
- 2 mirrors or reflective surfaces
- 2 doormats to act as signifiers of where visitors should pause

Hofdi House / Hearsay House: Basement
Cold War Kitchen: Verbal Prohibition



ABSTRACT

This proposal uses air sensors in order to collect occupancy and collective alcohol content from festival-goers, then uses a motorized pump to inflate and deflate a giant red balloon in the satelite cultural institution of the Reykjavik Art Museum. The time over intoxication levels are added to a public database which will survey consumption during scripted receptions in the basement bar of the Hofdi House. Collaborators include artists, the international students, MIT community members, politians, kids, men and women of all sizes and shapes.

Sample Output

Blood Alcohol Content 19:42:31 pm _____ .123
CO2 Content of Room 19:42:32 pm_____ .039
Balloon Volume_____ _____x / y = z gallons

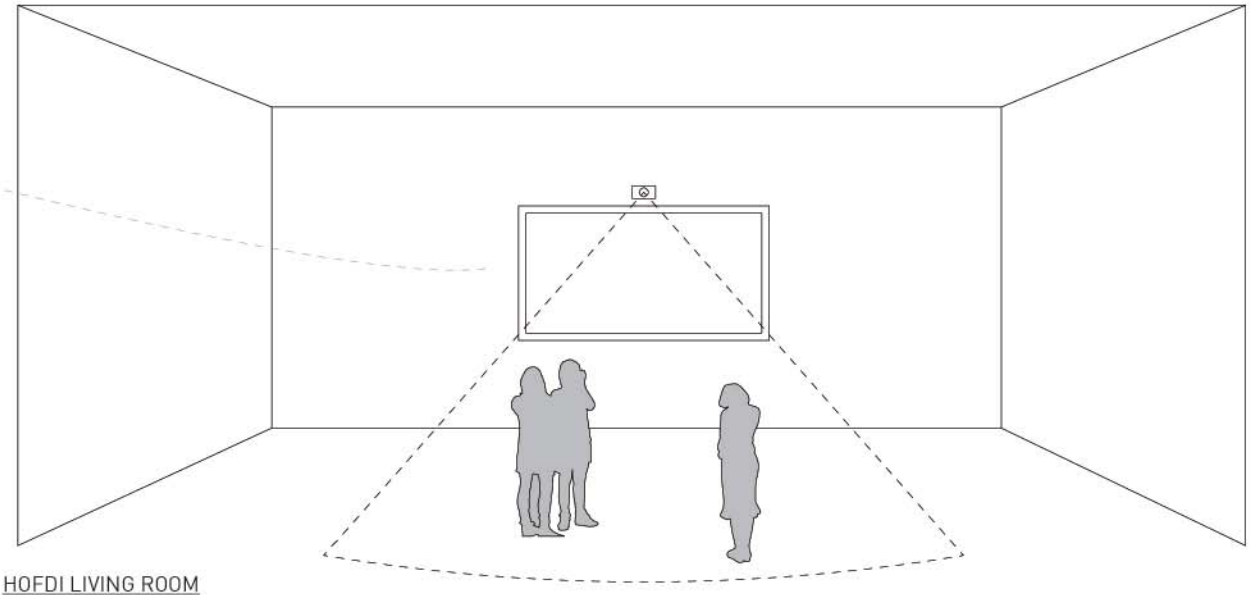
MATERIAL LIST

- 2 digital breathelyzers (1 for back-up)
- Beverage supply for 1000 participants
- Computer to collect Display Data on Site
- Recording, uploading, and database program for computer
- Computer to download and translate data to gallery
- Signage for bar and for venue (to be designed by Nick)
- (1) 80 gallon helium tank and two way neumatic valve and pump
- Server to host virtual avatar world with database of recorded intoxication
- (1) 15 gallon weather balloon (red)
- (1) non-verbal negotiator/bouncer

Hofdi House / Hearsay House:
Affect Sensing

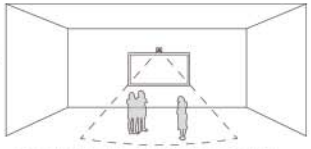
KEY ELEMENTS

Installation of cameras at the living room of the Hofdi house

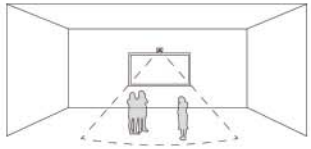


HOFDI LIVING ROOM

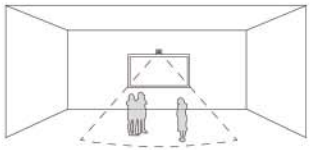
Installation of projectors in the sites.



REYKJAVIK ARTS MUSEUM



REYKJAVIK CITY HALL



NATIONAL ART GALLERY

ABSTRACT
This proposal uses sensors (e.g., camera) to sense affective and demographic information of the audience, and maps it to an interactive output. The cameras will be connected with laptops that will analyze the live feed coming from the cameras. A few things that will be sensed using computer vision algorithms are whether people are smiling or frowning, whether they are male and female and their approximated age.

This project will be an interactive piece that will engage people into a fun and playful interaction.

MATERIAL LIST
4 laptops
2 projectors
4 cameras

[APPENDIX: CVs]

Jonathan Crisman
Gediminas Urbonas
Kelly Shaw
Cynthia Latortue
M. Ehsan Hoque
Nick Polansky
Nancy H. Kim
Yihyun Lim
Neha Narula

Jonathan Crisman

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Pacific Palisades, CA 90272

(310) 463-7933
crisman@mit.edu

Education

1. 2011-Present MIT, School of Architecture and Planning Cambridge, MA
   Masters of City Planning Candidate, Specialization in City Design and Development

2. 2009-Present MIT, School of Architecture and Planning Cambridge, MA
   Masters of Architecture Candidate, Concentration in Political Structures in Urban Design

3. 2005-2009 UCLA, School of Arts and Architecture Los Angeles, CA
   Bachelor of Arts in Architectural Studies with Distinction
   Graduated Cum Laude with a 3.85 GPA

4. 2005-2009 UCLA, College of Letters and Science Los Angeles, CA
   Bachelor of Arts in Geography and Urban and Regional Studies Minor with College Honors

5. 2001-2005 Edison High School Fresno, CA
   Graduated Summa Cum Laude, Valedictorian with a 4.32 GPA

Research

1. 2010 Soft Architecture and the Negotiation of Space
   For Prof. Annette Kim

2. 2010 Gardens, War, and Cartography in Continental, Renaissance Europe
   For Prof. Arindam Dutta

3. 2010 Ivan Leonidov and the Liberal Monument in Late Constructivism
   For Prof. Stanford Anderson

4. 2009 Group Form Urbanism in Los Angeles
   For Prof. Alexander D'Hooghe

5. 2009 Report on neighborhood stabilization
   With Prof. Dana Cuff

6. 2008 Risk comparison between slum dwellers and tribal societies
   With Sasha David and Prof. Jared Diamond

7. 2007 Live-in survey of slum communities in Dhaka, Bangladesh
   With Prof. Priyam Das and Prof. Randall Crane

8. 2007 Biodiversity status of forests in Crete
   With Prof. Thomas W. Gillespie

9. 2007 General planning study of Little Tokyo, Los Angeles
   With Eric Morris and Prof. Brian Taylor

Publications

1. Forthcoming POP-AGANDA! Julius Shulman, Pop Art, and the Creation of California Modern
   For PLAT Journal, Rice School of Architecture

2. Forthcoming Thresholds 40: Socio—
   As Editor

3. Forthcoming Why So Hot My Little Man? Edward R. Ford's The Architectural Detail
   For Los Angeles Review of Books

Exhibitions

1. 2012 The Greatest Grid: In Grid We Trust
   At the Museum of the City of New York, New York

2. 2011 MIT 10K Studio: Muji House Detail
   At the 2011 Shenzhen & Hong Kong Bi-City Biennale of Architecture and Urbanism

3. 2011 ARCHI-ZINES: Thresholds
   At the Architectural Association and Victoria & Albert Museum, London

4. 2011 Archiprix International 2011: Future New York
   At the Guggenheim Museum, New York

Awards and Honors

1. 2009-Present Recipient, MIT Department of Architecture Fellowship

2. 2009-Present Member, Phi Beta Kappa Honors Society

3. 2009 Blackman Family Award
   for Academic Achievement, UCLA Department of Geography

4. 2009 UCLA Department of Geography Commencement Student Speaker

5. 2009 Award for Graduation with Distinction
   UCLA Department of Architecture and Urban Design

6. 2009 Chancellor's Marshall
   for Academic Achievement, UCLA School of Arts and Architecture

7. 2008 Currents Exhibition Selection
   for Design Achievement, UCLA Department of Architecture and Urban Design

5. 2005-2009 Recipient, National Merit Scholarship

6. 2005-2009 Ten-time Recipient, UCLA Dean's Honor List

7. 2005-2009 Member, UCLA College Honors Program

Employment

1. 2011 - Present Program in Art, Culture, and Technology, MIT Cambridge, MA
   Teaching Assistant for Prof. Gediminas Urbonas on Networked Cultures and Participatory Media

2. 2010 - Present SLAB, Department of Urban Studies & Planning, MIT Cambridge, MA
Sidewalk Laboratory Research Assistant in Cartographic Design with Prof. Annette Kim

3. 2010 - Present Thresholds, Department of Architecture, MIT Cambridge, MA
Managing Editor; Editor, Thresholds Issue 40; Assistant Editor, Thresholds Issue 39

4. 2011 Department of Architecture, MIT Cambridge, MA
Assistant Editor, Testing to Failure Departmental Book

5. 2010 - 2011 PPM, Department of Architecture, MIT Cambridge, MA
Platform for Permanent Modernity Research Assistant with Prof. Alexander D'Hooghe

6. 2009 - 2010 SIGUS, School of Architecture + Planning, MIT Cambridge, MA
Special Interest Group in Urban Settlement Coordinator

7. 2008 Hodgetts + Fung Design and Architecture Culver City, CA
Junior Designer

5. 2005-2008 resTV – Office of Residential Life – UCLA Los Angeles, CA
Video Production Supervisor

7. 2002-2005 Temple Productions Fresno, CA
Video Editor/Producer

Other Activities

1. 2010-Present Little t Multimedia Architectural Broadcasting Cambridge, MA
Board Member, Project Editor

2. 2009-Present MIT Architecture Student Council Cambridge, MA
Co-President, Class Representative

3. 2008-2009 UCLA Architecture Student Council Los Angeles, CA
Representative

4. 2005-2009 LCC Asian-American Theater Company Los Angeles, CA
Writing Director, Improv Director

5. 2007 Strings (an Independent Film) Los Angeles, CA
Producer, Writer

6. 2002-2005 Key Club International Oakland, CA
California-Nevada-Hawaii Executive Officer and District Editor

7. 2001-2005 Thread Art/Lit Magazine Fresno, CA
Editor-in-Chief

Gediminas Urbonas

M.I.T., 77 Massachusetts Avenue, Bldg. E15-238, Cambridge, MA 02139-4307 USA
Office: (617) 324-6471, Cellphone: (617) 650-6242 e-mail: urbonas@mit.edu URL: nugu.lt/dossier

1 Education:

School	Degree	Date
Vilnius Academy of Arts Vilnius, Lithuania	MFA	1994

2 Title of Thesis:

Four Exposures, permanent outdoor project, *Artscape Nordland* commission, Norway.
Curated by Maaretta Jaukkuri (1994).

3 Work Experience:

Rank	Employer	Beginning	Ending
(Professional Experience)			
Principal	US: Urbonas Studio	2009	Present
Principal	VILMA – Vilnius Interdisciplinary Lab for Media Art	2000	Present
Vice-director	Vilnius J. Vienozinskis Art School, Vilnius, Lithuania	1999	2000
Director	Jutempus Art Space, Vilnius, Lithuania	1997	Present
(Teaching Experience)			
Associate Prof.	SA+P, Massachusetts Institute of Technology	2009	Present
Visiting Prof.	NABA – Nuova Accademia di Belle Arti Milan, Italy (for two weeks each year)	2009	Present
Professor	The Norwegian University of Science and Technology (NTNU), Trondheim, Norway	2008	Present
Associate Prof.	The Norwegian University of Science and Technology (NTNU), Trondheim, Norway	2005	2008
Visiting lecturer	Royal University College of Fine Arts, Stockholm, Sweden	2005	2005
Visiting lecturer	Valand School of Fine Arts at the University of Gothenburg, Sweden	2001	2001
Lecturer	The Nordic Art School, Kokkola, Finland	1997	1999
Visiting lecturer	Institute of Design and Fine Arts Lahti University of Applied Sciences Lahti, Finland	1994	1994
Lecturer	National M. K. Čiurlionis School Of Art Vilnius, Lithuania	1994	1997
(Military service)			
Radioman	Soviet Army (mandatory service)	1984	1986

4 Consulting Record:

	Beginning	Ending
Consultant, public art projects, Kongsberg City Municipality, Norway	2008	2010
Consultant, new media art projects, The European Capital of Culture 2009, European Commission	2005	2008
Consultant, new media art projects, Trondheim MATCHMAKING festival of electronic art	2005	2006
Consultant, new media art projects, Culture 2000, EU Culture Program, European Commission	2001	2004
Consultant, art and cultural programming, Lithuanian National Television	1998	1999

5 Government and Other Outside Committees. Service, etc.:

Committee	Beginning	Ending
Member, jury, György Kepes Fellowship for Advanced Studies and Transdisciplinary Research in Art, Culture and Technology	2011	Present
Member, editorial board, *No Order: Art in a Post-Fordist Society*	2010	Present
Member, advisory board, NABA – Nuova Accademia di Belle Arti Milan, Italy	2010	Present
Board member, Association of Creative Industries, Lithuania	2008	2011
Chairperson, Trondheim Bi-annual exhibition committee, Norway	2008	2010
Member, committee to determine funding for Cultural Information Centers, Ministry of Culture, Lithuania	2008	2010
Member, committee to confer status of "artist", Ministry of Culture, Lithuania	2005	2007
Founder and Member, editorial board, *Balsas.cc* – online magazine for new media culture	2004	2008
Member, Board of Directors, Contemporary Art Centre, Vilnius	1994	1997

6 Awards Received:

Award	Date
Fellowship at the St Jone's – University of Oxford, United Kingdom	2012
The Mitsui Career Development Chair, MIT, USA	2011
Residence fellowship, Montalvo Arts Center, California, USA	2008
National Prize in Culture and Arts of the Republic of Lithuania	2007
Honorable Mention for a national pavilion in Venice Biennale, Italy	2007
Prize for the Best International Artist at Gwangju Biennale, South Korea	2006
State Grant of the Republic of Lithuania	2004-05
Residence fellowship at the International Studio Program, Office for Contemporary Art Norway (OCA), Oslo, Norway	2003
Residence fellowship at the Akademie Schloss Solitude, Stuttgart, Germany	2002
Residence fellowship at the International Studio Program (IASPIS), Stockholm, Sweden	2001
State grant of the Republic of Lithuania	1998
Ars Fennica Prize candidate, Henna and Pertti Niemistö Art Foundation, Finland	1994
Grant from Soros Centre for Contemporary Arts, Lithuania	1993
Fellowship at the Banff Centre, Banff, Alberta, Canada	1992
Fellowship from Salzburg Federal Government, Austria	1992
Fellowship from Salzburg Federal Government, Austria	1991
First prize, Design award for the best student, Vilnius Academy of Arts, Lithuania	1990

7 Projects:

17a. Commissioned Public Art Projects Currently Being Developed and Completed (selected list)

1. *Performative Democracy – project for Royal Institute of Art and the department of Computer and system science at Stockholm University* to investigate the uses of the democratic game around the development of the area Kista-Rinkeby in Stockholm as a material for an artistic study in rhetoric. "The result of the collaborative work will be part of an exhibition at Husby Konsthall and the Studio at the museum of Modern Art in Stockholm. Forthcoming in 2012.
2. *(In)dependent People - project for the Arts Festival in Reykjavík* to investigate the collaborations and artists initiatives as the illusive territory around authorship and collaborative art practice with the intent to collaborate with local communities in Reykjavík producing a tactical media project that will be deployed in Reykjavík and exhibited at The Icelandic National Art museum. As such, it is integral to the class, with design research at the locale in question being a necessary component to the learning process. Forthcoming in 2012.
3. *Project for Oxford Brookes University* (UK), to investigate the riparian territory of the river culture and to initiate new dialogues between sport and art - new conversations between sports(wo)men and artists - through a residency and project along the Thames River, resulting in an exhibition at the Modern Art Oxford Museum. Forthcoming in 2012.
4. *Project for Citizen's Platform* (Kaunas, Lithuania), to tackle issues related to the architecture and politics of social housing and mobility, by engaging the Roma community to design and build an experimental settlement for environmental, political and urban change. Forthcoming in 2013.
5. *Project for Laboratoires des Aubervilliers* (Paris, France), to address the history of labor in a diverse Parisian commune in Paris' Northeast sector, map the links between local ecology, migration and industrial transformation, and produce intervention on a public scale. Forthcoming in 2013.
6. *Project for MACBA – Museum of Contemporary Art* (Barcelona, Spain), to research the politics of data and exchange between the labor networks of two twentieth-century enslavement projects: the first is the Druzba (Friendship) pipeline the Russians built to supply crude oil to the Socialist countries, and the second is the Greenhouse cluster in Almeria that exploits massive illegal labor (in the form of Eastern European white slavery) to produce vegetables for European supermarket chains. Forthcoming in 2013.
7. *Project for NABA* (Milan, Italy), to research the history of the Centri Sociali (community centers) in Milan's Ticinese neighborhood, and its history in the 1970s of self-managed activities, counter-information magazines and publications, and an art gallery. Forthcoming in 2013.

17b. Commissioned Public Art Projects Completed (selected list)

1. *Uto-Pia*, a research project working with experimental media and communication techniques to map heterotopias of the dysfunctional infrastructures, to address and respond to the environmental damage left by the industrial and military interventions in the Turku archipelago of the Baltic Sea. CAA - Contemporary Art Archipelago, Turku European Capital of Culture 2011, Finland, 2011.
2. *Liquid Archive* (with architect Nader Tehrani), a water pavilion and program to uphold public culture on Boston's Charles River, through a series of participatory scenarios that re-animate unrealized works from MIT's Center for Advanced Visual Studies (CAVS) Archive. 150th MIT festival, Cambridge, MA, 2011.
3. *Split-nik, a* research project investigating the impacts of the American exhibition in Moscow'59 to the transformation of Soviet state; series of installations that work through Soviet and Western ideologies in relation to consumerism, design and art; a pedagogical program in the form of the Future Cast seminars to imagine the art after the end of the world. Hennie Onstad Art Centre, Oslo, Norway 2010 and 4th Moscow Biennale, Russia, 2011.
4. *GVS,* a project of an experimental pedagogy group conducting case studies, field trips, documentation and archive to research and undermine the planned Guggenheim Hermitage Museum in Vilnius. Vilnius Art Academy, Vilnius, Lithuania and Manufacturing Today bi-annual exhibition, Trondheim, Norway, 2008-2010.

5. *WhistleBlower*, a sound pavilion and interactive mobile laboratory to address the histories of sound research and their relations to production of defense technologies in Kongsberg. Kongsberg Municipality and SpareBank Norge, Kongsberg, Norway, 2008-2009.
6. *Villa Lituania,* a study of the mechanisms constructing the last occupied territory (of Lithuania) through a set of public interventions featuring pigeon race, development of pavilion architecture, and recycling of political encounters. Project commissioned for Lithuanian pavilion at 52nd Biennale di Venezia. Ministry of Culture of the Republic of Lithuania, 2007.
7. *Pro-test lab*, a space and archive of performative protest forms questioning foundations of power in the public space; and a case study of soviet modernist architecture in the times of privatization of public and cultural domain. NIFCA – Nordic Institute for Contemporary Art, 2005 – 2010.
8. *Druzba* (friendship), a psycho-geography of the oil network (Druzba – the biggest oil pipeline built by Soviets) to study the flows of cultural and labour exchange, and energies produced in the context of a disintegrating infrastructure of power. Akademie Schloss Solitude, Stuttgart, Germany, 2003 – 2008.
9. *Ruta Remake*, a project (and instrument) that navigates a study of the social construction of women's voices, weaving together layers of gender, sound technology, performance and fashion. Kuenstlerhaus Stuttgart, 2002 – 2004.
10. *TRANSACTION*, a project that traces a script of the victimhood through the history of media; inviting psychiatrists, cinema and women intellectuals into a triangulating dialogue. Witte de With Center for Contemporary Art, Rotterdam and documenta 11 exhibition in Kassel, Germany, 2000 – 2004.
11. *Tvvv.plotas*, a television project developed as a collaborative platform and production space for institutional critique on Lithuanian National TV, merging tools of broadcast, net-cast and meetings in a physical space. National Television Lithuania, 1998 – 1999.
12. Public Generator, an interactive networked outdoor work to visualize mapping of the internet traffic and communication flows at the Sodertorns University, Stockholm, Sweden, 1996.
13. *Coming or Going*, spatial intervention and inquiry to address public monument and negotiate issues pertaining traumatic memory, preservation and reconciliation of Soviet monuments, Soros Contemporary Art Center, Vilnius, Lithuania, 1995
14. *Unmelting Black 1:1,* a public art-work to address the paradox of material, memory and discuss monumentality in public space for the Art Festival ARS 95, Helsinki City Art Museum, Finland. 1995
15. *Jutempus Space*, conservation program of former Soviet architecture through conversion of the former cultural house of railway workers into an inter-disciplinary research center and media lab. 1993-1996
16. *Four Exposures,* permanent outdoor installation to work with the memories pertaining local landscape, memory and belonging and in relation to perception of materials. Artscape Nordland, Rognan, Nordland Municipality, Norway, 1993.
17. *Activation,* a public performance for the opening of the exhibition at the Walter Phillips gallery, The Banff Center, Canada. 1992
18. *Deutschland. Ein Wintermarchen (after Heinrich Heine),* a public performance for the opening of the exhibition at Kunst-Werke Berlin. *Ars Baltica - Prolog,* Kunst-Werke, Berlin, Germany. 1992

17c. Solo Exhibitions (selected list)

1. *Urbonas Studio*, Modern Art Oxford, Oxford, United Kingdom (forthcoming in 2013)
2. *Urbonas Studio*, ARTRA – Arte Contemporanea Milan, Italy, (forthcoming in 2012)
3. *Urbonas Studio: The Learning Machine*, Wolk gallery, MIT, 2011
4. *Devices for Action*, Barcelona Museum of Contemporary Art (MACBA), Barcelona, Spain, 2008
5. *Villa Lituania*, The Lithuanian Pavilion, 52nd Biennale di Venezia, Italy, 2007
6. *RR: Ruta Remake*, Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania 2004
7. *Ruta Remake. Substream*, Kunstnernes Hus, Oslo, Norway 2003
8. *TRANSmute*, Sprengel Museum, Hannover, Germany, 2002
9. *Transaction. translation*, Ludwig Museum, Budapest, Hungary, 2002

10. *Transaction. unpacked*, IASPIS, Stockholm, Sweden, 2001
11. *Transaction*, haus.0, Kuenstlerhaus Stuttgart, Germany, 2000
12. *Transaction. Strangers & Paradise*, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands, 2000
13. *Urbonas. Stoned Space,* Galeri Enkehuset, Stockholm, Sweden, 1996
14. *Urbonas*. Galeri Artek, Helsinki, Finland, 1995
15. *In Situ, Gediminas Urbonas and Andris Breze,* Contemporary Art Centre, Vilnius, Lithuania, 1993

17d. Group Exhibitions (selected list)

1. *(In)dependant People: Collaborations and Artist Initiatives*, Reykjavik Arts Festival, Iceland (upcoming in 2012)
2. *On Dilettantism,* HALLE 14 Kunstverein, Leipzig, Germany (upcoming in 2012)
3. *On Dilettantism,* ACC Galerie Weimar, Germany (upcoming in 2012)
4. *Absolute Democracy*, Galeria Futura, Prague, Czech Republic, (upcoming in 2012)
5. *The Future Archive,* NBK – Neuer Berliner Kunstverein, Berlin, Germany, (upcoming in 2012)
6. *Connected by Art*, Schwerin State Museum of Art, Schwerin, Germany, (upcoming in 2012)
7. 4th Moscow Biennale of Contemporary Art, Moscow, Russia, 2011
8. *Too late, too little, (and how) to fail gracefully*, KunstFort Asperen, The Netherlands, 2011
9. *Snapshots of Tourism*, Tromsø Kunstforening, Norway, 2011
10. *Contemporary Art Archipelago* (CAA), Turku, Finland, 2011
11. *Are You Ready for TV?,* CGAC - Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain, 2011
12. *Learning Machines. Figures,* NABA – Nuova Accademia di Belle Arti, Milan, Italy, 2010
13. *Are You Ready for TV?,* Barcelona Museum of Contemporary Art (MACBA), Barcelona, Spain, 2010
14. *Lithuanian Art 2000-2010*, Contemporary Art Center (CAC), Vilnius, Lithuania, 2010
15. *Snapshots of Tourism*, The Art and Residency Centre, HIAP (Helsinki International Artist Program), Suomenlinna, Helsinki, Finland, 2010
16. *The Creative Act. With the archives as a workplace*, Henie Onstad Art Centre, Oslo, Norway, 2010
17. *Fluxus East. Fluxus Networks in Central Eastern Europe.* Henie Onstad Art Centre, Oslo, Norway, 2010
18. *Territories of the In/Human*, Württembergischer Kunstverein Stuttgart, Germany, 2010
19. *In-Book/Out-Book/If-Book* - Museo della Città, Perugia, Italy, 2010
20. *Manufacturing Today,* Trondheim Kunsthalle, Norway, 2010
21. *A History of Irritated Material,* Raven Row gallery, London, United Kingdom, 2010
22. *Gender Check,* Zacheta National Gallery of Art, Warsaw, Poland, 2010
23. *Gender Check,* MUMOK, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria, 2009
24. *Disobedience. An ongoing video archive*, National Museum of Contemporary Art (MNAC), Bucharest, Romania, 2009
25. *Uniforme,* Espace Temporaire, Genève, Switzerland, 2009
26. *Disobedience: an ongoing video archive*, Riga Art Space, Riga Latvia, 2008
27. *Disobedience archive*, HDLU – Croatian Association of Artists, Zagreb, Croatia, 2008
28. *Fluxus East. Fluxus Networks in Central Eastern Europe,* Kumu Art Museum, Tallinn, Estonia, 2008
29. *Peripheral Vision and Collective Body*, The Museum for Modern and Contemporary Art (MUSEION), Bolzano, Italy, 2008
30. *Du Dialogue Social*, Motorenhalle, Dresden, Germany, 2008
31. *Fluxus East. Fluxus Networks in Central Eastern Europe,* Ludwig Museum, Budapest, Hungary, 2008
32. *Italia, Italie, Italien, Italie, Wlochy,* ARCOS, Museo di Arte Contemporaneo del Sannio, Benevento, Italy, 2008
33. *Fluxus East. Fluxus Networks in Central Eastern Europe.* Bunkier Stuky, Krakow, Poland, 2008
34. *Archive Fever: Uses of the Document in Contemporary Art*, International Center of Photography, New York, USA, 2008
35. *Fluxus East. Fluxus Networks in Central Eastern Europe,* Contemporary Art Center (CAC), Vilnius, Lithuania, 2007
36. *Still Here: humour in post-communist performative video*, Art Space, Sidney, Austràlia, 2007
37. *Ottobre. Uscita, Desiderio e Memoria* – Artra galley, Milan, Italy, 2007
38. *Fluxus East. Fluxus Networks in Central Eastern Europe.* Kunstlerhaus Bethanien, Berlin, Germany, 2007
39. *Forms of Resistance Artists and the desire for social change from 1871 to the present,* Stedelijk Van Abbemuseum, Eindhoven, The Netherlands, 2007

40. 9th Lyon Biennial of Contemporary Art, *00s – The history of a decade that has not yet been named*, 2007
41. *Woman at crossroad of ideologies,* HULU Split, Croatia, 2007
42. *Progressive Nostalgia Contemporary art from the former USSR,* Center for Contemporary Art "L. Pecci," Prato, Italy, 2007
43. 2nd Moscow Biennale of contemporary art. Special projects. *Monuments of our discontent: expiration of place*, Winzavod contemporary art center, Moscow, Russia, 2007
44. *Souvenir dalla Collezione del Centro per l'arte contemporanea Luigi Pecci*, Centro per l´Arte Contemporanea Luigi Pecci, Prato, Italy, 2007
45. *Face the Unexpected.* Museum am Ostwall and the PHOENIX Halle Dortmund, Germany, 2006
46. *Exploding Television - Satellite of Love*, Platform Garanti, Istanbul, Turkey, 2006
47. 6th Gwangju Biennale, *Fever variations. The Last Chapter_Trace Route: Remapping Global Cities,* Korea, 2006
48. *101.3 KM - competition and cooperation*, Contemporary Art Center (CAC), Vilnius, Lithuania, 2006
49. *Exploding Television - Satellite of Love*, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands, 2006
50. *All our tomorrows: the culture of camouflage,* Kunstraum der Leuphania Universitaet Lueneburg, Lueneburg, Germany, 2006
51. *Madonna*, Kunsthaus Dresden, Germany, 2005
52. *Culturas de Archivo 4: Representaciones*, Monasterio de Nuestra Senora de Prado, Valiadolid, Spain, 2005
53. *Femme Totale*, International Film Festival, Dortmund, Germany, 2005;
54. *Populism*, Frankfurter Kunstverein Frankfurt am Main, Germany, 2005
55. *Populism*, Stedelijk Museum Amsterdam, Amsterdam, The Netherlands, 2005
56. *Populism*, National Museum for Art, Architecture and Design, Oslo, Norway, 2005
57. *Populism*, Contemporary Art Center Vilnius (CAC), Vilnius, Lithuania, 2005
58. ISEA2004, Kunstihoone Tallinn Art Hall, Tallinn, Estonia, 2004
59. *Auf Sendung*, Galerie für Zeitgenössische Kunst – GfZK, Leipzig, Germany, 2004
60. 3rd berlin biennial for contemporary art, Berlin, Germany, 2004
61. *Klangraum*, Festival of Contemporary Music, Stuttgart, Germany, 2004
62. *Show Unit*, Riksutställningar, Sweden, 2004
63. *Social Affairs,* Den Haag, The Netherlands, 2004
64. *Extended Views*, Maastricht, The Netherlands, 2004
65. VJ7 / Verbindingen/Jonctions, Constant vzw, Brussels, Belgium, 2003
66. *The Labyrinthine Effect*, ACCA – Australian Centre for Contemporary Art, Melbourne, Victoria, Australia, 2003
67. *Money for nothing*, Wellington City Gallery, Wellington, Australia, 2003
68. *Neue Freunde,* Akademie Schloss Solitude, Stuttgart, Germany, 2003
69. *Night Train*, KIASMA - Museum of Contemporary Art, Helsinki, Finland, 2003
70. *Money for Nothing*, Artspace, Auckland, New Zealand, 2003
71. *It is hard to touch the real*, Kunstverein Munich, Germany, 2003
72. *Fate of Alien Modes*, Wiener Secession - Secession, Vienna, Austria, 2003
73. *Voice Session. Karaoke,* Akademie Schloss Solitude, Stuttgart, Germany, 2002
74. *The Music in Me, Chapter 1 - (concerting an exhibition) - GAK - Gesellschaft für Aktuelle Kunst e.V. Bremen*, Germany, 2002
75. *Re-direct*, haus.0, Kuenstlerhaus Stuttgart, Germany, 2002
76. Manifesta 4, Frankfurt a.M., Germany, 2002
77. *Learning And Singing*, Hansapanga Galerii, Tallinn, Estonia. Contemporary art center, Moscow, Russia, 2002
78. *Fundamentalisms of the New Order*, Kunsthal Charlottenburg, Copenhagen, Denmark, 2002
79. *Transat video*, France, 2002
80. Montreal International Festival of New Cinema and New Media, Montreal, Canada, 2002
81. 48th International Short Film Festival Oberhausen, Germany, 2002
82. Documenta 11, Kassel, Germany, 2002
83. *Self-Esteem*, Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania, 2001
84. *Presence Balte*, Baltic Art Center – BAC, Visby, Sweden, 2001
85. *Out of Money*, Kulturhuset, Stockholm, Sweden, 2001
86. *Presence Balte*, Metronome, Barcelona, Spain, 2001
87. *The Human Project*, Ileana Tounta Contemporary Art Center, Athens, Greece, 2001
88. *Innocent Life*, Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania, 2000
89. *Duchamp's Suitcase*, Arnolfini, Bristol, United Kingdom, 2000

90. *NL-LT*, Basis voor Actuele Kunst - BAK, Utrecht, The Netherlands, 1999
91. *Lithuanian Art: 1989-1999*, Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania, 1999
92. *Apartment 99*, project in private spaces, Vilnius, Lithuania, 1999
93. *Twilight,* Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania, 1998
94. *Multilingual Landscapes*, Manezh, St. Petersburg, Russia, 1996
95. *Multilingual Landscapes*, Contemporary Art Centre Vilnius (CAC), Vilnius, Lithuania, 1996
96. *Personal Time*, CSW - Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland, 1996
97. *Three Agendas*, Mucsarnok Museum, Budapest, Hungary, 1995
98. *ARS 95 Helsinki*, Contemporary Art Museum, Helsinki, Finland, 1995
99. *22nd Biennial of Sao Paulo*, San Paulo, Brazil, 1994
100. *Vilnius/Oslo*, The Young Artists Society – Unge Kunstnernes Samfund - UKS, Oslo, Norway, 1993
101. *Ajourd'hui les Baltes*, Ecole des Beaux Arts, Paris, France, 1993
102. *Baltic Sculpture 93*, Visby, Sweden, 1993
103. *Refleksija*, Walter Philips Gallery, Banff Centre, Canada, 1992
104. *Rauma Biennale Balticum*, Rauma, Finland, 1992
105. *Forma Anthropologica*, Tallinn Art Hall, Tallinn, Estonia, 1992
106. *World Music Days*, Warsaw, Poland, 1992
107. *Face to Face-Ars Baltica,* Kunst-Werke, Kunstlerhaus Bethanien, Berlin, Germany, 1992
108. *Face to Face-Ars Baltica,* Kunsthalle Kiel, Germany, 1991

17e. Symposia Organized (selected list):

1. *Manufacturing Today. Vilnius Workshop*, a conference and workshop on the pedagogical turn and methods of radical pedagogy in artistic research, conceived by a networked group of partners in collaboration between the graduate programs in art at NTNU – Norwegian University of Science and Technology, Finish Academy of Fine Arts, Malmo Art Academy, Goldsmiths University of London, Vilnius Academy of Arts, 2009.

2. *TV-bridge: Vilnius-Oslo*, a conference on the politics of gentrification, city branding and privatization of public space in Oslo and Vilnius, with discussion between Lithuanian and Norwegian architects, urban planners, politicians, philosophers and students. The Pro-test lab in Vilnius/Lithuania, the Office for Contemporary Art Norway and Atelier Nord in Oslo, 2005

3. *Pro-test lab*, a series of discursive events on the role of art as agency in social and political transformation and the building of civic space; on protest and intervention as a method of artistic research; and a case study and conservation of historic, cultural sites and architectural heritage in the post-soviet and post-totalitarian space, 2005

4. *Ruta Remake*, a series of workshops engaging sound producers in archival research to build an interactive instrument and audiovisual installation, interrogating the social construction of women's voices and unfolding layers of meaning in relation to gender, technology, performance and fashion. Vilnius Contemporary Art Center and KunstHaus Dresden, 2004 and 2005

5. *RAM6: Social interaction and collective intelligence*, series of workshops introducing participants to tactical and networked media tools to intervene in contested sites characterized by social and ecological damage resulting from the privatization and fragmentation of the public sphere. Contemporary Art Center Vilnius, Lithuania, 2004

6. *RAM: Re-Approaching New Media*, series of workshops instigating an international network of artists, technicians, designers, media activists and cultural practitioners to engage with diverse artistic cultures using "new media" as tools to create collective culture to built on dialogue and a civic values. CRAC (Sweden), Atelier Nord (Norway), E-Media Centre (Estonia), Olento (Finland), RIXC (Latvia) and VILMA (Lithuania), 2001-2004

7. *Transaction*, a workshop investigating how propaganda films support victimhood and reinforce traditional women's identities in post-communist countries; a comparative study of Hungarian and Lithuanian cinema of the colonial period and the role of psychiatry in the search for new identity. Gender studies department of the Central European University and the Women studies department at Vilnius University. Ludwig museum, Budapest, Hungary 2001

8. *tvvv.plotas*, a television project developed as a collaborative platform to engage cultural producers in experimenting with television as tool for inquiry and as a production of space, combining the tools of broadcasting, chat and meetings in a physical space. Lithuanian National TV, 1998-1999

9. *Ground Control: Technology and Utopia*: book, website, exhibition; exchange between British and Lithuanian artists; a collaboration between Beaconsfield, London and Jutempus, Vilnius, 1995-97

8 Invited Lectures and Seminars (selected list):

1. *Artistic research or research by the artist*, CESTA (with Patricia Falguieres), EHESS, Paris, France, (upcoming in 2013)
2. *on Art & Research in Public Sphere*, Department of Anthropology University of California Davis, California, (upcoming in 2012)
3. *Art & Archival Practice* at University of California, Santa Barbara, California, (upcoming in 2012)
4. *The Archipelago Logic*. Panel discussion. The Armory Show and VOLTA NY, NYC (upcoming in 2012)
5. *Infinite conversation. Art and sciences (which dialogues ?)* Ecole de Recherche Graphique (Graphical Research School, Halles of Schaerbeek, Brussels, Belgium, (upcoming in 2012)
6. *Data is Political*, a symposium on Art, Design and Information Politics, KHiB, Bergen University, Norway, (upcoming in 2012)
7. *Public Space, Res-Publica*, lecture and presentation at the Aesthetic and Interpretive Understanding course, Harvard College Humanities Center, Harvard University, Cambridge, Mass., 2011
8. *Money and Ethics in the Contemporary Art World*, Lecture, Experimental College, Tufts University, Medford, Mass. 2011
9. *Archipelago Logic: Towards Sustainable Future*, symposium, Åbo Akademi University, Turku, Finland, 2011
10. *Workshop on Art & Research in Public Sphere*, Visual Arts and Curatorial Studies, NABA – Nuova Accademia di Belle Arti, Milan, Italy, 2011
11. *More Real than Reality. Artists in Public,* keynote speaker, conference at the Stedelijk Museum Amsterdam, The Netherlands, 2011
12. *TransCultural Exchange*, conference speaker, Boston, Mass., 2011
13. *Learning Machines. Discourses,* NABA – Nuova Accademia di Belle Arti, Milan, Italy, 2010
14. *Symposium on Contemporary Art and Visual Culture in Education*, keynote speaker, Nordic Research Fund, Konstfack - University College of Arts, Crafts and Design, Stockholm, Sweden, 2010
15. *Conference on Art & Research in Public Sphere*, Center for Contemporary art, Chisinau, Moldova, 2010
16. *Public Culture and the Environment*, The Culture of Rowing and Swimming, Conference at Oxford Brookes University, UK, 2010
17. *Druzba – psychogeography of the oil networks,* Territories of the In/Human lecture series, Wurttembergischer Kunstverein, Stuttgart, Germany, 2010
18. *Method of Public Work,* Modern Art Oxford, Oxford UK, 2010
19. *Art, Public Sphere and the New Media,* keynote speaker, Seminar on Literature, Politics and the Arts, Humanities Center, Harvard University, Cambridge, Mass., 2010
20. *The "Motor" of the Artist,* VES - Visual and environmental Studies, Harvard University, Cambridge, Mass., 2010
21. *Workshop at Visual Arts and Curatorial Studies*, NABA – Nuova Accademia di Belle Arti, Milan, Italy, 2010
22. *De-schooling Society Conference*, Serpentine Gallery and Hayward Gallery London, UK, 201
23. *Whatever Happened to Net Art?*, IASPIS – International Arts Studio Program in Sweden, Stockholm, Sweden, 2009
24. *Cities and the New Wars*, Graduate School of Architecture, Planning and Preservation, Columbia University, New York, NY, 2009
25. *Children Of The Revolution - SOLIDARITY/Solidarities*, University College London, UK, 2009
26. *Workshop at Visual Arts and Curatorial Studies*, NABA – Nuova Accademia di Belle Arti, Milan, Italy, 2009
27. *The Next Step - conference on art museums,* Moderna galerija, Ljubljana, Slovenia, 2009

28. *Socially engaged collective activities and self-organization*, Finnish Academy of Fine Arts, Finland, 2009
29. *Young Artists Biennial*, Fundatia Culturala Meta, Bucharest, Romania, 2008
30. *PÖPP 68 – Privat (Private), Öffentlich (Public), Persönlich (Personal), Politisch (Political),* NGBK, Berlin, Germany, 2008
31. *Participatory Practice*, Galerie nationale du Jeu de Paume, museum of contemporary art, Paris, France, 2008
32. *Lo que nos queda / What's left, what remains*, VI International Symposium on Contemporary Art Theory (SITAC). Teatro Insurgentes, Mexico City, Mexico, 2008
33. *Art Institutions as Catalysts or Indicators*, Riga, Latvia, 2007
34. *Land of Human Rights, Artistic and Activist Strategies of Making Human Rights Visible*, Graz, Austria, 2007
35. Vilnius Media Seminar, Vilnius University, Lithuania, 2007
36. *Flux is not dead, it just smells funny…*, Fluxus - Networks Between West and East, Berlin Art Forum, Germany, 2007
37. *Urban festival*, Zagreb, Croatia, 2007
38. *Shifting Boundaries*, KKH, Royal University College of Fine Arts, Stockholm, Sweden, 2005
39. *Soft Freedom*, MATCHMAKING festival of electronic art, Trondheim, Norway, 2005
40. *Appendix. Kiss the Frog!*, The National Museum, the National Gallery, Oslo, Norway, 2005
41. *Role of the museums of contemporary art*, Museum of Contemporary Art (MOCA), Belgrade, Serbia, 2005
42. *Navigating Globalization*, NTNU, Norway, 2005
43. *Voice lab*, Kunsthaus Dresden, Germany, 2005
44. *Who If Not We,* Stedelijk Museum, Amsterdam, The Netherlands, 2004
45. *Art. What is it good for?*, Dartington College of Arts, United Kingdom, 2004
46. *A New Deal*: *Post-Soviet Realities Meet Welfare State Models*, Swedish AICA, Stockholm, Sweden, 2004
47. *Voice lab*, CAC, Vilnius, Lithuania, 2004
48. Galerie für Zeitgenössische Kunst, Leipzig, Germany, 2004
49. *Gender and Cinema*, GAP, Vilnius, Lithuania, 2003
50. Vilnius Academy of Arts, Lithuania, 2003
51. *VJ7*, Constant vzw, Brussels, Belgium, 2003
52. Secession, Vienna, Austria, 2003
53. *Absence of voice is recovered*, OCA: Office for Contemporary Art Norway, International Studio Program, Oslo, Norway, 2003
54. Trondheim Academy of Fine Art, NTNU, Norway, 2003
55. Fachhochshule Darmstadt University of Applied Sciences, Germany, 2002
56. Platform program at Charlottenburg, Copenhagen, Denmark, 2002
57. AWID's 9th International Forum, Guadalajara, Mexico, 2002
58. Transmediale salon, Podewil, Berlin, Germany, 2002
59. documenta 11, Kassel, Germany, 2002
60. Manifesta 4, Frankfurt a.M, Germany, 2002
61. *Transaction,* Ludwig Museum Budapest, Hungary, 2002
62. The Cube/KTH Royal Technical University, Stockholm, Sweden, 2001;
63. *Money - A Commentary On the New Economy*, Kulturhuset Stockholm, Sweden, 2001
64. Royal Art Academy, Stockholm, Sweden, 2001
65. *Art + Communication 3*, new media art festival at E-LAB, Riga, Latvia, 2000
66. *Minsk Connection*, new media art conference at CRAC, Stockholm, Sweden, 2000
67. *Presence*, media art conference & workshop, Atelier Nord, Oslo, Norway, 2000
68. *TEMP*, Kiasma Contemporary Art museum, Helsinki, Finland, 1999
69. *Changing The System*, NAI Rotterdam, The Netherlands, 1999
70. *XU-BIN,* conference on art and communication, Architects Union, E-LAB Riga, Latvia, 1998

9 Publications of Gediminas Urbonas:

20a. Books authored by Urbonas:

1. *Riparian Territory*, Merrell Publishers, London, England, (160 pages) forthcoming in 2013
2. *Social Interaction and Collective Intelligence*, Sternberg Press, New York, NY, (168 pages) forthcoming in 2013
3. *Utopia*, University of Turku Press, Turku, Finland, (120 pages) forthcoming in 2013
4. *Devices for Action*, Barcelona Museum of Contemporary Art – MACBA Press, Barcelona, Spain, 2008
5. *VILLA LITUANIA*, Sternberg Press, New York, NY, 2008
6. *TRANSACTION*, Jutempus, samizdat, Vilnius, Lithuania, 2002

20b. CD-ROM authored by Urbonas:

1. *Media and Gender Order*. *Lithuanian Peculiarities*. Published by jutempus, Vilnius;
2. *TRANSACTION*. Published by jutempus, Vilnius;

20c. Websites authored by Urbonas:

1. http://www.vilma.cc/river
2. disobedience.mit.edu
3. http://www.vilma.cc/splitnik
4. http://www.vilma.cc/uto-pia/
5. http://www.vilma.cc/2G
7. http://www.vilma.cc/splitnik
8. http://www.nugu.lt/KIT/intermedia
9. http://www.villalituania.lt
10. http://www.vilma.cc
11. http://www.transaction.lt
12. http://www.nugu.lt

20d. Other Major Publications: Texts authored by Urbonas in collections (Selected list)

Essays in Books:

1. Urbonas: "Liquidity of the Archive". *AR- Artistic Research*, Bauer, Ute Meta; Trummer, Thomas (ed.) Siemens Stiftung, Munich, Germany (forthcoming in 2012)
2. Urbonas: "Research through Confrontation in Public Space". Theis, Bert (ed.): *Isola: Art, Architecture, Activism in a postindustrial neighborhood of Milan*. Archive books, Berlin, Germany (forthcoming in 2012)
3. Urbonas: "Topology of the Global Museum". *Art and Common Space*, Jaukkuri, Maaretta (ed.): NTNU Press, Trondheim, Norway (forthcoming in 2012)
4. Urbonas: "Politics of the Obedient Space". Sapoka, Kestas (ed.): *Self-organization by the artists: (in)dependance of art and trans-disciplinarity*, Vilnius, Lithuania (forthcoming in 2012)
5. Urbonas: "Experiments in a Sphere of Public Interest". *Harvard International Review*, Harvard University, Cambridge, MA (article forthcoming in 2012)
6. Urbonas: "On the Space of Voice". *Secession Talks*, Schlebrügge, Johannes (ed.) Friends of the Secession. Walter König, Germany, 2011
7. Urbonas: "Hacking Public Spaces in Vilnius". *Art, Research in the Public Sphere*, Rusu, Stefan (ed.) Center for Contemporary Art – (KSA:K) Press, Chisinau, Moldova, 2011
8. Urbonas: "The GVS Diary". *(Re)Staging the Art Museum*, Hansen, Tone (ed.) Henie Onstad Art Centre, Oslo, Norway, 2011
9. Urbonas: "Protest as a Method". Villani, Tiziana (ed.): *Millepiani Urban*, Associazione Culturale Eterotopia, Milan, Italy, 2010
10. Urbonas: "Splitnik". *The Creative Act* (reader), Hansen, Tone (ed.) Henie Onstad Art Centre, Oslo, Norway, 2010
11. Urbonas: "Pro-Test Lab". *Lo que nos queda / What's left, what remains?*, VI International Symposium on Contemporary Art, Theory (SITAC), Mexico, 2009

12. Urbonas: "Women Voice is Recovered". Moller, Regina Maria (ed.): *Shifting Boundaries*, KKH, Stockholm, Sweden, 2006
13. Urbonas: "Transaction". *VJ7 / Verbindingen/Jonctions*, Constant vzw, Brussels, Belgium, 2003 (conference publication), 2004
14. Urbonas: "Ruta Remake". *The Fate of Alien Modes*, Ruhm, Constanze (ed.) Vienna: Secession, 2003
15. Urbonas: "Ruta Remake". *Substream*. Oslo: Kunstnernes Hus (exhibition catalogue), Oslo, Norway, 2003
16. Urbonas: "Lithuania – New York". *Changing the System? Artists talk about their practice*. Rotterdam: Witte de With Centre for Contemporary Art; Helsinki: NIFCA, 1999

Publications about Urbonas by Others

Selected Writings About Urbonas – Books / Essays in Books

1. Wendl, Nora; Wallace, Isabelle (ed.): *Architectural Strategies in Contemporary Art*, Portland State University, Oregon (upcoming in 2012)
2. Weibel, Peter (ed.): Rewriting Worlds. 4th Moscow Biennale of Contemporary Art. Moscow, Russia, 2011
3. Hirschman, Sarah (ed.), Testing to Failure: Design and Research in MIT's Department of Architecture, SA+P Press, Cambridge, Mass. 2011
4. Hansen, Tone (ed.): The Negotiating Museum. Utopian Curating, ARKEN Bulletin vol.5, ARKEN Museum of Modern Art, Denmark, 2010
5. Territories of the In/Human, Wurttembergischer Kunstverein, Stuttgart, Germany, (exhibition catalogue), 2010
6. *Lithuanian Art 2000-2010*, Contemporary Art Centre, Vilnius, Lithuania, 2010
7. Enwezor, Okwui (ed.): *Archive Fever*: *Uses of the Document in Contemporary Art*. New York: ICP/Steidl, 2008
8. *Italia, Italie, Italien, Italie, Wlochy,* ARCOS – Museo di Arte Contemporaneo del Sannio, Benevento, Italy, 2008
9. Misiano, Viktor (ed.): *Progressive Nostalgia*, Luigi Pecci Centre for Contemporary Art, Prato, 2007
10. Moisdon Stephanie; Obrist Hans Urich (eds.): *00s – The History of a Decade That Has Not Yet Been Named*, 9th Lyon Biennial of Contemporary Art, Lyon, 2007
11. Stegmann Petra (ed.): *Fluxus East: Fluxus Networks in Central Eastern Europe*, Künstlerhaus Bethanien, Berlin, 2007
12. *Think With the Senses - Feel with the Mind,* 52nd Venice Biennale, 2007
13. Arns, Inke; Wettengl, Kurt (eds.): *Mit Allem Rechnen / Face the Unexpected*. Frankfurt: Revolver, 2006
14. Bauman, Zygmunt: *Liquid Life*. Cambridge: Polity Press, 2006
15. Ricupero, Cristina: "The Last Chapter - Trace Route: Remapping Global Cities," *Fever Variations*, 6th Gwangju Biennial, 2006
16. Blasco Gallardo, Jorge (ed.): *Culturas de archivo*, vol.2. Junta de Castilla y León, Valladolid, 2005
17. Larsen, Lars Bang; Ricupero, Cristina; Schafhausen, Nicolaus (eds.): *The Populism Catalogue.* Helsinki and New York: NIFCA and Lukas & Sternberg, 2005
18. Mennicke, Christiane (ed.): *Madonna*. Dresden: Kunsthaus Dresden, 2005
19. Miles, Malcolm; Hall, Tim (ed.): *Interventions.* Bristol: Intellect Books, p. 129, 2005
20. Steiner, Barbara; Schafer, Julia; Koralova, Ilina (eds.): *Kulturelle Territorien / Cultural Territories*, Walter Konig, Cologne, Germany, 2005
21. Zukauskaite, Audrone; Malasauskas, Raimundas; Blasco Gallardo, Jorge (eds.): *Emisija/Emission*, CAC, Vilnius, Lithuania, 2005
22. *Culturelle Territorien /Cultural Territories*, GFZK, Leipzig, Germany, 2005
23. Balkema, Annette W.; Slager, Henk (eds.): *Artistic Research*. Amsterdam: Lier en Boog; Series of Philosophy of Art and Art Theory, vol.18, 2004
24. Bauer, Ute Meta (ed.): *Komplex Berlin*. Berlin: 3rd Berlin Biennial of Contemporary Art, 2004
25. Lovejoy, Margot: *Digital Currents: Art in the Electronic Age*. London / New York: Routledge, 2004 Schuijren, Jan; Van Den Boom, Bart: *Extended Views,* Maastricht, 2004
26. Zaya, Octavio: *FILES*, MUSAC. Valladolid: Junta de Castilla y León and Museo de Arte Contemporáneo de Castilla y León, 2004
27. *ISEA 2004,* publication of the International Symposium on Electronic Art, 2004
28. Engberg, Juliana (ed.): *The Labyrinthine Effect*. Melbourne: ACCA, 2003
29. *Neue Freunde: Art, Science and Business*. Stuttgart: Akademie Schloss Solitude, 2003

30. Brandt, Charlotte; Larsen, Lars Bang; Ricupero, Cristina (eds.): *Fundamentalisms of the New Order*. Helsinki, Copenhagen and New York: NIFCA, Charlottenborg and Lukas & Sternberg, 2002
31. documenta (ed.): *Documenta11_Platform5:* Kassel: Documenta GmbH and Hatje Cantz, 2002
32. *Manifesta 4*. Frankfurt: Manifesta and Hatje Cantz, 2002
33. *Money*. Stockholm: CRAC, Stockholm, Sweden, 2002
34. *Self-esteem*. Vilnius: CAC, 2002
35. Pousette, Johan (ed.): *Presence Balte*. Stockolm: BAC, 2001
36. Rosenfeld, Alla; T. Dodge, Norton: *Art of the Baltics: The Struggle for Freedom of Artistic Expression Under the Soviets*. Piscataway: New Jersey Rutgers University Press, p. 361, 2001
37. *Strangers & Paradise, FROM #3*. Rotterdam: Witte de With Centre for Contemporary Art, 2001
38. Jaukkuri, Maaretta (ed.); Bauman, Zygmunt; Blom, Ina: *Artscape Nordland*. Kulturetaten: Nordland Fylkeskommune, Norway, 1999
39. *Lietuvos Daile 1989-1999*. CAC, Vilnius, Lithuania 1999
40. Warr, Tracey (ed.): *Sutemos / Twilight*. Vilnius: CAC, Lithuania, 1998
41. *Ground Control: Technology and Utopia*, London, Black Dog Publishing, 1997

Selected Writings About Urbonas – Reviews and articles

1. Bobbette, Adam; Turpin, Etienne (eds.): Pro-Testo Laboratorija. Lietuva, *Scapegoat magazine*: architecture, landscape, political economy, issue 01 Service, p.p.18-19, 2011
2. Usabiaga, Daniel Garza, "Reactivar la Utopia," *La Tempestad,* Vol. 13 No. 79, July-August 2011
3. Cahill, Zahary: "The Creative Act," critic's picks, *ArtForum* (Winter), 2010
4. Amdam, Peter: "Arkivets spokelser," *Kunstkritikk* .no 09.09.10, http://www.kunstkritikk.no/kritikk/arkivets-sp%C3%B8kelser/, 2010
5. Zukauskaite, Audrone: "Performative Art and Political Event: The Case of Nomeda and Gediminas Urbonas," *Acta Academiae Artium Vilnensis* / 58, 2010
6. Busch, Annett: "Fatale Übersetzungsfehler. Ein postkommunistisches Lehrstück rund um ein litauisches Kino" *Springerin* 3/09 Escape Routes, http://www.springerin.at/dyn/heft.php?id=60&pos=1&textid=2231&lang=de, 2009
7. Zigelyte, Lina: "Querying the Memory of Place by Making Sense of the Pro-Test Lab in Vilnius,"*Evropske Mesto*, 2009
8. Groys, Boris: "Genealogy of the participatory art," *Moscow Ar Magazine*, 67/68, (January), 2008
9. Newman, Emily: "Second Moscow Biennale: Various Venues," *ArtForum* (Summer), 2007
10. Piccoli, Cloe: "Gediminas e Nomeda Urbonas," *L'Uomo Vogue*, no. 381 (May-June), 2007
11. Hofer, Gustav: "Free like birds. Venice, le 52eme Biennale," *Arte TV blog* (June), 2007
12. Gabri, Renne: "Lithuania: skipping over history," *DOMUS web* (8 June), 2007
13. Heiser, Joerg: "Die Lucken zwischen den Bildern," *Suddeutsche Zeitung*, no.130 (9-10 June), 2007
14. Jurenaite, Raminta: "The 52nd Venice Biennial: Art as a Mirror of Global Conflicts and Simply Art," *Kulturos barai,* no.7 (July), pp. 35-41, 2007
15. Rees, Simon: "Vanagas tarp balandziu: Nomedos ir Gedimino Urbonu *Villa Lituania* 52-ojoje Venecijos Bienaleje," *Siaures Atenai*, no. 21 (21 July), 2007
16. Kuzma, Marta: "On the Shoulders of Giants," *Flash Art* (January-February), 2005
17. Narusyte, Agne: "Nomeda and Gediminas Urbonas: The Voice from the Black Box," *Daile,* n. 1/2005
18. Lovink, Geert: "The Politics of a New Media Space Inside the Lietuva (Soviet) Cinema," *Institute of Network Cultures* (25 June), 2005
19. Harrison, Nell: "The End of the Lietuva. The Death of Community Culture," *The Baltic Times* (9 July), 2005
20. Juodelyte, Karina: "The Modern Renaissance of Rue," *The Baltic Times* (3 August), 2005
21. Batz, Oliver; Schafer, Andre: "Vilnius et la passion pour le centre de l'Europe," *ARTE TV* (1 May), 2004
22. Zukauskaite, Audrone; Malasauskas, Raimundas: "Nomeda and Gediminas Urbonas project *Ruta Remake*," *Siaures Atenai*, no. 31 (August 21), 2004
23. Vanhala, Jari-Pekka: "La vida en tiempos de transparencia," *EXIT Express,* n.7 (November 15), 2004
24. Strommen, Marit: "Interview with N and G Urbonas," *Klassenkampen* (August 11), 2003
25. Kreivyte, Laima: "Kam reikalinga mediju laboratorija, interviu su N ir G Urbonais," *7 meno dienos* (September 26), 2003
26. Kreivyte, Laima: "Budapest transakcions," *7 meno dienos* February 1), 2002

27. Schnurr, Eva-Maria: "Nomeda und Gediminas Urbonas: Transaction-Projekt," *die tageszeitung* (September 6), 2002
28. Tan, Pelin: "Global Resistance Now," *NEID,* no. 9, 2002
29. Psibilskis, Liutauras: "Innocent Life," *NU: The Nordic Art Review*, vol. III, no.1/01, 2001
30. Mclaren, Duncan: "A Mixed Bag From the Curators' Bulging Suitcase," *Independent*, no. 38 (August 27), 2000
31. Kachelriess, Andrea: "Irgendwie prädestiniert für die opferrolle," *Stuttgarter Nachrichten,* (November 8), 2000
32. Kincinaitis, Virginijus: "Erotika arba vieno termino menopauze," *Daile,* no. 1/99, 1999
33. Urbonas, Nomeda & Gediminas: "tvvv.plotas statement," *Acoustic Space*, no. 2, E-LAB, 1999
34. Trilupaityte, Skaidra: "Interview with jutempus," *7 meno dienos* (August 27), 1999
35. Hogsbro Ostergaard, Cecilie: "Twilight," *Ojebliket,* no. 35 (April), 1998

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WORK

Research Assistant, Mobile Experience Lab, MIT Media Lab, Boston, MA / June 2011 - present
Collaborated and interviewed overseas with Italian bank on the future of banking
Designed and prototyped eight innovative banking service and product ideas
Co-illustrated and wrote reports detailing current and future directions in banking
Analyzed business strategies and developed and service models for client

Architecture Intern, Stantec, New York, NY / Jan 2011
Completed CAD drawings for historic 346 Broadway facade restoration project
Drew up specification reports and building details for public school renovations
Analyzed program and data for Center Street municipal building floor renovation

Design Extern, Blacksquare Design, San Francisco, CA / Jan 2010
Created graphic designs and UI mockups for web-based product launch
Alpha-tested social networking / media sharing product
Assisted in specifying data flow and user interface design for IMO product

User Insights Associate, Facebook, Palo Alto, CA / Jan 07 - May 09
Trained and led a team of over 50 User Operations analysts with associate team
Usability-tested new site features with the product team pre-launch to live site
Collected user feedback and synthesized findings into feature improvements
Worked on the development of a forum to facilitate user-to-rep feedback

Product Designer, Knoend, San Francisco, CA / April 07 - June 08
Designed, prototyped and manufactured sustainable wood furniture series
Organized event promoting the work and charities of local participating artists
Designed product logos, guides and marketing materials for four product lines
Brainstormed and prototyped re-uses of discarded wine jugs for Carlos Rossi

SKILLS

Rhino, AutoCAD, Maxwell Render, Adobe Suite, Office Suite
Shop experience with turning, milling, oxy-acetylene welding, investment casting
FDM, Zcorp 3d printing, laser cutting
Fluent in Mandarin, basic communication skills in Japanese and French

CYNTHIA LATORTUE
Permanent Address: 65 Red Top Circle Emerson, GA 30137
Term Address: 70 Amherst Street Apt 328 Cambridge, MA 02142
Telephone: (770)-359-7061 Email: cycy@mit.edu

PROFILE

Hardworking, determined college senior, looking to obtain full time employment to gain experience in the areas of architectural design, sustainable design, and urban development.

EDUCATION

Massachusetts Institute of Technology — Cambridge, MA

B.S. Architectural Design — *Sept 2008- Present*

- Relevant Coursework: Design Studios (I-VI), Design Computing, History and Theory of Architecture, Contemporary Architecture Theory, Building Technology, Fundamentals of Energy in Buildings, Structural Design, and Visual Arts
- Class of 2012 with 4.3 GPA

EXPERIENCE

Lewis Music Library — Cambridge, MA

Circulation Desk Worker — *Jan 2009- Present*

- Assist and direct patrons to find relevant information and resources.
- Oversee library during weekend and night hours and circulate materials.

Neighborhood of Affordable Housing (NOAH) — East Boston, MA

Administrative Intern — *June 2010- Aug 2010*

- Facilitated grant writing, contract proposals, E-newsletters, website maintenance, and reporting.
- Coordinated fundraising for NOAH's O'Donnell Schoolyard Program.
- Developed reorganization of NOAH's new interactive website project.

Sure Heat Manufacturing — Marietta, GA

Customer Service Representative/ Marketing Assistant — *June 2009-Aug 2009*

- Supported Marketing department with new company website from a customer satisfaction standpoint.

Customer Service Representative — *June 2008- Aug 2008*

- Provided customers with assistance and advice on products and responded to customer concerns.
- Advertised and informed customers of product lines.

LEADERSHIP

Alpha Chi Omega National Sorority Theta Omicron Chapter — Cambridge, MA

Domestic Violence Awareness Week Committee — *Jan 2010- Dec 2010*

- Organizing community awareness and fundraising events for Domestic Violence Awareness.
- Administrating participation from sisters.

Attendance Chair — *Jan 2010- Dec 2010*

- Take attendance, and encourage sisters to attend mandatory events.
- Organize and head committee to reform current mandatory events system

SKILLS

Software

- Microsoft Office, AutoCAD, Rhinoceros, Autodesk 3Ds MAX, Adobe CS5 including: In Design, Photoshop, Illustrator, and Acrobat.

Languages

- Fluent writing, reading, and speaking in English and Spanish.
- Intermediate German communication skills.

Mohammed Ehsan Hoque

E14-374H, 75 Amherst Street; Cambridge, MA 02139
Tel: **(814) 218-9449, email:** mehoque@mit.edu, **portfolio** : http://web.media.mit.edu/~mehoque/

RESEARCH INTERESTS

Development and evaluation of technologies in the general area of Affecting Computing with creative and direct application in our everyday life.

EDUCATION

Massachusetts Institute of Technology, Massachusetts, USA — September 2008 - Present
PhD Student of Media Arts and Science
Advisor: Rosalind Picard

University of Memphis, Tennessee, USA — August 2005- May 2007
Masters in Electrical and Computer Engineering

Pennsylvania State University, Pennsylvania, USA — August 2000- May 2004
Bachelor of Science in Computer Engineering

AWARDS/LEADERSHIP/DIVERSITY

- Awarded **Grants from Festival of Arts, Science and Technology (FAST)** and **Council for the Arts at MIT (CAMIT)** for **MIT Mood Meter** to celebrate MIT's culture of creativity and invention on its 150th anniversary.
- **IEEE Micro grant (~10k)** to in support of developing technologies to help people diagnosed with autism.
- **Written, acted, and then edited a Bengali drama** in one of the cultural events organized by Bangladeshi Students Association at MIT, 2010. Youtube link: *http://tinyurl.com/mitdrama*
- **Taught cooking classes at MIT during IAP** featuring unique Bangladeshi cuisine, 2009, 2010, 2011.
- Recipient of **IEEE Gold Humanitarian Fellowship** 2009.
- Got two of my images selected for the **MIT Mural Photography Exhibit** at the Wiesner Gallery, 2010.
- **Finalist of the ACM Student Research Competition (SRC)** at ASSETS08 Halifax, NC, Canada.
- **Vice President of Communications** of MIT Media Lab's initiative to recruit sponsors from India.
- **Best of Papers** at the 6th Intelligent Virtual Agents (IVA) Conference, California, 2006.
- **Best Poster Award** at the "18th Annual Student Research Forum" awarded by Sigma Xi Honor Society, April 2006.
- **Best Design Award** for Undergraduate Senior Design Project at Penn State Univ. awarded by IEEE, 2004.
- Junior **Student Senator** of Student Governing Body at Penn State, Univ., Fall 2001.
- **Represented PSU** in a United Nations model debate competition at Case Western Reserve University, Ohio
- **Freelance Journalist** for Penn State Monthly Newspaper, *Nittany News*.

HIGHLIGHTED PROJECTS

- **MIT Mood Meter** *(Joint work with Javier Hernandez):*
  - Installation of 4 cameras at 4 busiest corners of MIT to understand and recognize how happy the entire MIT community is in day to day basis.
  - With this project, we were able to answer questions such as, "Do midterms lower the mood?", "Does warmer weather lead to happiness?", and "Are people from one department happier than others?"
  - My specific contribution involved development and implementation of the vision algorithms of the entire project.
  - Press: **MIT News** (http://goo.gl/wCKnu, http://goo.gl/ctQeM), **Popular Science** (http://goo.gl/VBI98) **PBS** (http://goo.gl/h6ZpP) **MSNBC** (http://goo.gl/XRILD), **Boston innovation** (http://goo.gl/fTHqb)
  - Project website: http://moodmeter.media.mit.edu/

- **Affect Sensing Billboard** *(Joint work with IBM Research)*
  - Development of a smart billboard prototype that can sense people and their moving patterns.
  - The system estimates the age and gender of its user and plays appropriate advertisements.
  - The system also keeps track of the engagement level of its user and provides option to the user to skip the ad using hand gestures if not engaged.

- **OTTO: The first autonomous Audio-Animatronics that can see, hear and make its own decisions** *(Joint work with Disney Imagineering)*
  - In 3 months, as a summer intern, I have designed, developed and tested vision algorithms, for a robot to be responsive and reactive to the expressions of its audience.
  - My effort has saved Disney $50,000 which they were willing to spend to buy an off-the-shelf product to recognize expressions.
  - The show went live during my internship. A recorded version of the show: http://tinyurl.com/disneyrobot

- **Zaca: Can you make a cellphone taste like chili?***(Project under MIT's next billion network effort)*
  - Zaca is a mobile-based platform that enables farmers *1) aggregate produce information* and *2) query current historical market produce wholesale and market prices*.
  - This technology was driven using widely available SMS technology to impose data transparency on the market, minimizing the possibilities for farmers to be exploited.
  - After the development of the technology, I traveled to Mexico to deploy the project.
  - Video of how the system works: http://tinyurl.com/mit-mobile-tchnoogy
  - Video of my experience of project deployment in Mexico. http://tinyurl.com/mobile-deployment

EXPERIENCE

INDUSTRIAL EXPERIENCE

IBM T. J. Watson Research Lab, Hawthorne, New York *05/10-09/10*
Research Intern under Dr. Chandra Narayanaswami & Dr. Scott McFaddin

Walt Disney Imagineering R & D, Glendale, California *05/09-08/09*
Summer Research Associate

Goldman, Sachs & Co., New York *05/06-08/06*
Technology Analyst Intern

ACADEMIC EXPERIENCE

Media Laboratory, Massachusetts Institute of Technology
Research Assistant, Affective Computing Group *09-07-current*

.

Institute for Intelligent Systems, **Memphis, Tennessee**
Research Assistant, Multiple Aspects of Discourse (MAD) and Computer Vision Lab *08/05-05/07*

Pennsylvania State University, Pennsylvania *06/04-12/04*
Research Assistant, Department of Electrical and Computer Engineering

SKILLS

- **Photography:** Enrolled in 6 photography classes at MIT SAA. Portfolio at http://EhsanPhotography.com
- **Visualization:** vtk (Visualization Toolkit)**,** Processing, openFrameworks.
- **Video Editing and Annotation:** More than 4 years of experience in professional video editing.
- **Graphic design and photo editing:** Adobe Lightroom, Photoshop, Illustrator, ACDsee, ImageJ, Picasa.
- **Programming Languages:** C/C++/C#, Java, Matlab, Python, TCL, XML, HTML/JavaScript, JSP.
- **Computer Vision toolkit:** openCV (computer vision toolkit by Intel), Google tracker (formerly Neven Vision), Fraunhofer face processing software.
- **Machine learning toolbox:** Weka, LibSVM, Matlab, Torch.

- **Waveform and Spectrum Acoustic Analysis:** Praat (with extensive scripting abilities), Xwaves, Sony Sound Forge, Adobe Sound booth, Audacity.
- **Eye tracking:** Experience working with ASL **head mounted; chin rest**; and **remote eye-tracker**.
- **Certified to conduct research involving human subjects**, by Institutional Review Board (IRB) for the Protection of Human Subjects in Research at Massachusetts Institute of Technology.

PUBLICATIONS

Please visit http://web.media.mit.edu/~mehoque/Publication

NICHOLAS POLANSKY
nwp@mit.edu 415•305•8195

ACADEMIC

2010- Current — MIT SCHOOL OF ARCHITECTURE AND PLANNING
- •Masters of Architecture Candidate
- •Merit Scholarship Recipient 2011-2012
- *LIncoln Laboratory Expansion Desing Consultant

2002– 2006 — UC BERKELEY COLLEGE OF ENVIRONMENTAL DESIGN
- • Graduated High Honors in Architecture; Minor in Landscape Architecture

1/05-6/05 — DENMARK INSTITUTE FOR STUDY ABROAD PROGRAM, Copenhagen
- • Award for Academic Excellence in the Architecture and Design Department

PROFESSIONAL

06/2011-09/2011 — MASS DESIGN GROUP (Designer) Boston, MA / Kigali, Rwanda / Port Au Prince, Haiti
Non-profit architecture and design against structural violence
- •Rwanda Hillside Doctor's Housing Prototype and Master Planning
- •Haiti (Compressed Earth Stabilized Block) Housing Prototype
- •Haiti CFFL Trade School Master Plan + Atelier Prototype

05/2011 — WILLIAM O'BRIEN JR. (Lead Fabricator) Cambridge, MA
- •"Its Different" NY League of Architects, Young Architects Prize Exhibition, Parsons, NY

2006–2010 — LUNDBERG DESIGN ARCHITECTS (Designer), San Francisco, CA
Twelve person architecture and design firm with custom metal fabrication shop.
Completed IDP under direct supervision of principal Olle Lundberg

completed works

6/09–06/11 — Sonoma Land Trust Education Pavilion (Project Designer)
Petaluma, CA
Pro bono design for 1,500 sq.ft. steel-frame seminar and exhibition space.

7/07–9/08 — Bush Street Residence (Designer/Fabricator)
2226 Bush Street, San Francisco, CA
Renovation of a two-story 6,500 sq.ft. concrete commercial building into a mixed-use residential/retail space featuring two recycled shipping containers as living modules, connected by a custom steel staircase to a new rooftop patio. Developed concept with clients, produced design + construction documents, and supervised fabrication prototype and installation.

1/07–10/08 — The Moss Room and The Academy Cafe (Designer/Fabricator)
California Academy of Sciences, San Francisco, CA
Worked in all phases, concept through construction, for 8,000 sq.ft. split-level dining facilities including 2 story living wall, stone signage, wood tables and custom glass pendants.

6/08–9/09 — Elements Wine Bar Enoteca (Project Manager/Fabricator)
1400 First Street, Napa, CA
1,600 sq.ft. TI with full facade alteration, including custom entry door, bar, and tables

7/09–8/10 — Quince Restaurant and Cotogna Cafe (Designer)
470-480 Pacific Avenue, San Francisco, CA
Renovation of historic masonry building comprising 3,800 sq.ft. kitchen, 2,400 sq.ft. dining room, 1,800 sq.ft. corner cafe, 8,000 bottle wine cellar and second level office.

06/09 — Bowen House (Design Team)
Winner of residential competition, Los Gatos, CA.

fabrication — Presidio Social Club, Out the Door (westfield + bush street), VMware Campus Benches

PROFESSIONAL (Cont.)

6/06	KAHN DESIGN AND ASSOCIATES (Intern), Berkeley, CA Coordinated digital detail design library and system management for mid-size architecture firm.
5/04–8/04	DAVID SPURGEON ARCHITECTS (Builder), Sausalito, CA Worked with architect on a three man crew in the excavation and structural renovation for an addition to a three-story hillside residence.
5/03-8/03	ARRON GREEN AND ASSOCIATES (Intern), San Francisco, CA Assisted in the production of working and construction drawings for Library Media Center and Student Union for the American Hebrew Academy, Greensboro, NC.
5/01-8/01	STUDIOGREEN LANDSCAPE ARCHITECTS (Intern), San Anselmo, CA Produced a tidal marsh revitalization planting and temporary irrigation plan.

VOLUNTEER EXPERIENCE

2010-2011	MIT WOODSHOP / MEDIA LAB RPL SHOP MONITOR
2007-2008	ARCHITECTURE FOR HUMANITY (Design Volunteer), San Francisco Chapter
7/07	SAN FRANCISCO MAGAZINE "BEST OF THE BAY" (Exhibit Collaborator)
2005-2006	UC BERKELEY ARCHITECTURE LECTURE SERIES (Publicist)
2001	BUILD MARIN (Student Volunteer), San Rafael, CA

TECHNICAL SKILLS

SOFTWARE:	Rhino, Revit Architecture 2009, AutoCAD 2009, CadCam, Grasshopper, Adobe Suite CS5
HARDWARE:	CNC Mill (shopbot, techno 6121), WaterJet Cutter, 3D Printing, Metal Lathe, MIG Welder, TIG Welder, Grinder, Forklift, Scale Modeling, Forge n' Hammer, Molding + Casting
OTHER INTERESTS:	Pre-Industrial Construction Methodologies, Surfing, Skiing, Farming, ballroom dancing

NANCY H. KIM

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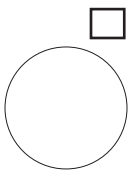

EDUCATION

MIT SCHOOL OF ARCHITECTURE + PLANNING, 2009–Present — Cambridge, MA
Masters of Architecture Candidate

PARSONS SCHOOL OF DESIGN, 2002–2006 — New York, NY
Bachelor of Fine Arts in Architectural Design

LA SORBONNE, UNIVERSITY OF PARIS, 2004 — Paris, FR
French

WORK EXPERIENCE

MIT COMMUNITY INNOVATOR'S LAB, Summer 2010 — New York, NY
Researcher
_Feasibility studies on the implementation of waste businesses

CHALLENGE YOUR WORLD — New York, NY
Global Research Intern, Summer 2010

TERREFORM ONE, Terrefarm Lab — New York, NY
Selected Participant in Urban Vertical Farm Protyping Lab, 2010
_Designed and innovated various strategies for skylights

PARSONS SCHOOL OF DESIGN — New York, NY
Research Assistant under Brian McGrath, Founder, Urban Interface, Summer 2009
_Edited and designed 500+ page publication

KRAFT STUDIO — Brooklyn, NY
Junior–Intermediate Architect / Design Consultant, 2006–2009
_Responsible for design and project management of small–scale residential and commercial architecture projects
_Managed and maintained client and contracter relations

ISAAC MIZRAHI Couture + Target — New York, NY
Summer Intern, 2004

TSC DESIGN ASSOCIATES — New York, NY
Summer Intern, 2003

AWARDS + HONORS

COUNCIL FOR THE ARTS AT MIT
Arts Grant Recipient for "Trans Trash", an exhibition showcasing the informal and formal sectors of waste management in Cambridge, April / 2011

MAS STUDIO, NETWORK RESET: RETHINKING THE CHICAGO EMERALD NECKLACE
Honorable Mention, March / 2011

MIT DEPARTMENT OF ARCHITECTURE FELLOWSHIP
Recipient, 2009 – Present

KOREAN–AMERICAN SCHOLARSHIP FOUNDATION AWARD
3–Time Recipient, 2002, 2006, 2010

ANDREW KIM FOUNDATION LEADERSHIP AWARD (Outstanding Achievement in Community Service)
Recipient, 2010

MIT ARCHITECTURE PHOTOGRAPHY JOURNAL: SnAP (A "Little T" Publication)
Photo Essay, Selected + Published, 2010

ARCHITECT'S NEWSPAPER
Design Collaboration at Kraft Studio of East Village Salon Published, 2009

VAN ALEN INSTITUTE: Coney Island Parachute Pavilion Competition Publication
Selected Work, "Parachuting Into Coney Island", 2006

PARSONS SCHOOL OF DESIGN
Dean's List, 2005, 2006

PARSONS SCHOOL OF DESIGN JOURNAL: Scapes Issue #5
Selected Design Work, "Untitled", 2006

PARSONS SCHOOL OF DESIGN BFA SCHOLARSHIP + UNIVERSITY SCHOLARS AWARD
Recipient, 2002–2006

NY URBAN LEAGUE FOUNDATION
Recipient, Excellence in Art Award, 2003

NON–PROFIT EXPERIENCE

SUNNYSIDE UNITED NEIGHBORHOOD NETWORK — Sunnyside, NY
Board Member, Co–Chair of Marketing and Outreach Committee, 2007–Present

MATERIALS FOR THE ARTS, NYC DEPARTMENT OF CULTURAL AFFAIRS — Long Island City, NY
Volunteer, 2008–Present

YWCA of QUEENS — Queens, NY
Volunteer, 2006

OTHER ACTIVITIES

MIT ARCHITECTURE STUDENT COUNCIL — Cambridge, MA
Co–President, 2010 – Present

SUSTAINABILITY@MIT — Cambridge, MA
Co–President, 2010 – Present

MIT ANNUAL SUSTAINABILITY SUMMIT — Cambridge, MA
Conference Content Organizer, 2010 – 2011

ARARIO GALLERY Group Exhibition — New York, NY
"Irrelevant: Local Emerging Asian Artists Who Don't Make Work About Being Asian", 2010

PILLOW CULTURE WEB "MUSEUM" (http://blog.pillowculture.com/) — New York, NY
Preliminary Research (Under Natalie Fizer), 2009–Present

PARSONS SCHOOL OF DESIGN, 2007, 2008
Visiting Critic at Undergraduate Final Reviews

Planning of Exhibition: "Tailoring Form, A Brief Look — New York, NY
at the Anonymous History of the Template", by Natalie Fizer
(Former Professor, Artist + Architect), 2008

SKILLS

GRAPHIC PROGRAMS
Adobe Illustrator, Photoshop, Indesign

DRAFTING and 3D MODELING PROGRAMS
Autocad, Rhinoceros

ORGANIZATIONAL PROGRAMS
Microsoft Word, Excel

LANGUAGE
English, Korean, basic French
Currently learning Spanish

y i h y u n l i m LEED® AP, NCARB

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education

Massachusetts Institute of Technology (2014)
Master of Architecture Candidate
University of California, Berkeley (2005)
Bachelor of Arts in Architecture with Honors, minor in City & Regional Planning
Architectural Association (07-08.2008) **-** International Summer Architecture Workshop in:
Seoul (produced a short movie on the identity of the demilitarized zone in Korea),
Shanghai (proposed a master plan of vertical garden city using parametric design concepts)
IESNA (Illuminating Engineering Society of North America)
ED100 Lighting Education Fundamentals (2007 winter session)
Denmark International Studies Program (summer 2004) –architecture studio.
travel study to Denmark, Sweden, and Finland with a focus on Alvar Aalto design
American School of Warsaw, Poland - International Baccalaureate full diploma (2001)
Daewon Foreign Language High School - Seoul, Korea

work experience

RE X, New York – Intern (01-02. 2012)
Yongsan International Business District residential tower, Seoul Korea

FR-EE, New York – Intern (07-08. 2011)
Competition design for Busan Opera House, Korea.

Unsangdong Architects, Seoul Korea – Project Designer (09.2008 – 01.2009)
Kolon Prototype Housing Development – designed one of the three multi-family, high-rise prototype housing to propose alternatives for the Korean apartment housing industry. Led the design from its inception and initial concept diagrams to fully developed floor plans including the 1:100 block model and the 1:50 detailed section unit model.

Architecture & Light, San Francisco – Project Manager (07.2005 – 06.2008), Lighting Designer (2010)
Disney Cruise Line, cruise ships built in Oslo, Norway - prepared and produced renderings /brochures/ material boards for schematic and design development presentations
Lark Creek Steak, San Francisco – involvement in all phases from schematic design to construction admin. Brainstorm concepts for design charrettes, prepared construction documents and presentation renderings
Nordstrom Café Bistro, eBar, Blue Stove, Gelato, Kiosk, Food Court –17 projects in 8 different states. From schematic design to construction management phase, prepared construction and bidding documents as well as presentation materials, coordinated with MEP engineers, facilitated building department contacts, reviewed RFIs and submittals from contractors. Executed final site punch lists, light focusing, aiming and dimming
Lighting design (Nordstrom projects, DCL, Matt & Alexandria Residence, Barclay Global Investment, various projects) – coordinated with architects/engineers, ran lighting level calculations, checked with local energy code compliance, assisted selecting light fixtures, prepared fixture documents and presentation booklets

Stanley Saitowitz/Natoma Architects, San Francisco – Intern (02.2005 – 05.2005)
Prepared construction drawings, material board for Beth El Synagogue project

Bilingual translator for UC Berkeley Public Health department (2003 – present)
Translate monthly Korean Community Advisory Board meeting documents, press releases

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design involvement

MIT 150 FAST Student Installation Competition – Gradated Field (05.2011)
www.gradatedfield.com
Team installation project selected for MIT's 150th anniversary celebration of Festival of Arts Science and Technology. The project is an investigation of casting plaster into thin sheet latex to produce a variety organic curvature. Gradated Field is an inhabitable landscape serving as a connection point between the river and campus that encourages a variety of interactions ranging from meandering by, to sitting, relaxing and lounging against the smooth plaster shapes.

MIT SENSEable Lab Workshop (Spring 2011) – Thessaloniki, Greece
Develop a digital awning system that uses ubiquitous feature of Thessaloniki (awnings) and weaving with electronic wire and arduino circuitry (digital sensors) for individual and coordinated remote control of pixels of light. The responsive digital awnings can be installed in neighborhoods to create a unified visual element.

2009 HNOMA (National Organization of Minority Architects Houston Chapter)
Innovative Design Competition – Honorable Mention. Competition for most innovative design solutions to challenges given in an architectural office. Project displayed at the AIA 70th Annual - Convention in Houston, TX.
Delica.etsy.com – design and produce hand crafted interior and wearable accessory pieces. Maintain customer relations, actively engage in promotional blogging and website maintenance. Few works were introduced to a wider customer base via Museum of Arts and Crafts' museum store in San Francisco. With Nui Organics, an international organic baby clothing brand, Delica developed organic wool felt accessories for 2010 fall/winter collection.
AIAS Cardboard Chair Competition (04.2005) – designed a single fold, no-cut, glue only chair from Cardboard with an emphasis on portability

technical skills

LEED Accredited Professional – USGBC certified sustainable design professional
digital fabrication tools – waterjet, CNC mill, lasercut, molding/casting
proficient in AutoCAD, Adobe Creative Suite (Photoshop, Illustrator, InDesign), SketchUp, Rhino 3D
working knowledge in, Adobe Premier, Rhino Grasshopper

communication skills

American Conservatory of Theatre Studio (09.2006 – 04.2008)
Theater acting performances – 'Song of Bernadette' and 'Medea' (11.2007 – 04.2008)
The Latin Symbolics – performed salsa, chacha with the student team (10.2007 – 06.2008)
Language skills: fluent in Korean, English. conversational Mandarin (2 years of college level Mandarin) Basic conversational Japanese (JLPT level 4), Spanish. Read/write French

organization skills

Architecture Student Council, MIT (in progress, 2011) – initiated 'Anonymous 8', a small group dinner event for all levels of students at Dept of Architecture to promote inter-level interaction. Secured grant funds from Graduate Student Life Grants
Rebuilding Together San Francisco (04.2007) – organize group of volunteers to help renovate Whitney Young Childs Development Center

Neha Narula

Contact Information	32 Vassar St G980	mobile: 847 909 2978
	Massachusetts Institute of Technology, Cambridge, MA	e-mail: narula@mit.edu

Research Interests

Distributed systems, storage, distributed databases, web applications, web and browser security

Education

Massachusetts Institute of Technology, Cambridge, Massachusetts

PhD, Computer Science — **January 2008 – present**

- Expected graduation date: June 2013
- Advisor: Robert T. Morris

Dartmouth College, Hanover, New Hampshire

BA, Computer Science and Mathematics — **September 1999 – June 2003**

Publications

Chandra, R., Kim, T., Shah, M. Narula, N. and N. Zeldovich, "Intrusion Recovery for Database-backed Web Applications", *Proceedings of the 23rd ACM Symposium on Operating Systems Principles (SOSP 2011)*, Cascais, Portugal, 2011.

Yip, A., Narula, N., Krohn, M. and R.T. Morris, "Privacy-Preserving Browser-Side Scripting with BFlow", *In Proceedings of the ACM Eurosys Conference*, Nuremberg, Germany, 2009.

Yee, B., Sehr, D., Dardyk, G., Chen, J.B., Muth, R., Ormandy, T., Oksaka, S., Narula, N., and N. Fullagar, "Native Client: A Sandbox for Portable, Untrusted x86 Native Code", *In proceedings of the IEEE Symposium on Security and Privacy*, Oakland, California, 2010. **Best Paper Award**

Jayanti, P., Petrovic, S. and N. Narula, "Read/Write Based Fast-Path Transformation for FCFS Mutual Exclusion", In *SOFSEM 2005: Theory and Practice of Computer Science*, Springer, 2005.

Other

Narula, N. and R. T. Morris, "Designing a Toolkit for Distributed Storage in Web Applications", *Poster at the ACM Symposium on Operating Systems Principles*, Big Sky, Montana, 2009.

Professional Experience

Massachusetts Institute of Technology, Cambridge, Massachusetts

Research Assistant — **January 2008 – present**

Research in browser security, information flow control, web application scalability, parallel databases, and distributed query execution.

Google, Mountain View, California

Senior Software Engineer — **July 2003 – January 2011**

Designed and developed a Linux security sandbox for untrusted code running in the Native Client framework. Helped launch the research prototype of Native Client.

Designed and developed a highly available, distributed storage and serving system for large binary objects with five other engineers. Launched and maintained the system while supporting several production applications and serving gigabits of traffic per second.

Launched Froogle, Google's shopping website, into two new countries.

Member of the Google Foundation Steering Committee and Mentoring Committee.

Honours and Awards

- 2nd place at the Christopher Reeves Science Competition, 2003
- Member of Sigma Xi, 2003
- High Honors in Computer Science, 2003
- NSF Graduate Research Fellowship, 2007

Programming

Fluent in C, C++, Java, Python, bash scripting, LaTeX, and SQL