
nEture – made up of the two terms: the net and nature

Impressum

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001 Intro

TV-SPOT IN (nEture-Spot #1)

TV-Spot Announcer 01: n E t u r e presents Merge and Marge:
TV-Spot Announcer 02: How do you do? May we come in? May I present You Merge ...
Merge: How do you do?
TV-Spot Announcer 02: and Marge.
Marge: How do you do? ...
TV-Spot Announcer 02: We come to see you for just a moment to let you hear Merge and Marge in action.
May we use your home for a studio?
Thank You. The Microphone please!

T03K: We are disconnected. ... not, we didn't get disconnected, right, but Web got disconnected. ...

MUSIC IN (pingfm, sundaynights show, Track #01)
THEN BACKGROUND

jan_ping: welcome to pingfm now on fm-radio in Weimar, Germany, on studio B11, the Experimental Radio of
Bauhaus University Weimar and at the same time we are on DFM rtv International.
DFM rtv International is a webcast-station from Amsterdam.

DFM-JINGLE ON
MUSIC ON (T03K @ pip Weimar, 2001, Track #01)
THEN BACKGROUND

pingfm is live audio/video webcast. Webcast is livetransmission of audio and video
via the Internet.

MUSIC ON (NetRadio Home Run @ pip Weimar, 2001, Track #01)
THEN BACKGROUND

Tetsuo Kogawa: This Tokyo, this is Tokyo. Voice is from Tokyo. Music is from Warabi ...
jan_ping: ... ah, I see ...

MUSIC IN (T03K @ pip Weimar, 2001, Track #01)
THEN BACKGROUND

SPEAKER 1: Audio-documentation of Jan Brueggemeier's diploma-project:
n E t u r e at Bauhaus University Weimar 2004.

MUSIC IN (T03K @ pip Weimar, 2001, Track #01)
THEN BACKGROUND

SPEAKER 1: n E t u r e - made up of the two terms: net and nature.

MUSIC IN (pingfm @ pip Weimar, 2001, Track #01)
SOUNDSCAPE ON (City of Leipzig, Plagwitz)
THEN BACKGROUND

Jan Brueggemeier: Where exactly are we?
Daniel Guischar: We are sitting down at the bend in the canal at Plagwitz*, Leipzig, on the roof of the former 'people
owned' earth-tilling toolworks factory.

JB: And what we see here is a “shrinking city”?
DG: Plagwitz is a quarter of Leipzig, and one could describe Leipzig as a “shrinking city”
*Wolfgang Kil in his essay „Lauter Leuchttürme, Perforationslandschaften Leipzig-Plagwitz“ is describing vividly the current developments since 2000 of the city-quarter Plagwitz around the so-called 'Jahrtausendfeld', where in close neighbourhood the former people-owned earth-tilling toolworks factory is located at. This essay has been published in the context of the print-on-demand 'Shrinking Cities Working Papers (Halle/Leipzig)' at <http://shrinkingcities.com>.

SOUNDSCAPE IN (City of Leipzig, Plagwitz)
MUSIC IN (pingfm @ pip Weimar, 2001, Track #02)
FADE OUT

002 Leipzig

SOUNDSCAPE IN (car-cruising, Leipzig)
THEN BACKGROUND

SPEAKER 1: Leipzig, with just over 500,000 inhabitants is a large city comparable with Bremen - the city where I grew up. Because of its layout, Leipzig always seemed to me to be a bit more urban and riotous than Bremen. But one cannot overlook that in Leipzig there is more than the proverbial ravages of time at work.

SOUNDSCAPE IN (slamming windows of vacant buildings, Leipzig)
THEN BACKGROUND

The region Halle-Leipzig has at present an unemployment rate of over 20%. Like most East-German cities, Leipzig is marked by empty row-houses, gentrification, and industrial parks stranded and broken in the new system. In the first half of the 1990s internal emigration to the "old federated States" (West Germany) was the cause of this. In the second half of the 1990s suburbanisation took place* In contemporary discourse of urban planning this phenomenon is given the name of "shrinking cities". This is a phenomenon, which can be observed elsewhere in cities such as Manchester or Detroit which can well be considered to be relevant in the debate regarding "shrinking cities".

*Günter Herferts essay "Disurbanisierung und Reurbanisierung – polarisierte Raumentwicklung in der ostdeutschen Schrumpflandschaft" gives a detailed overview on the different economic and social reasons for peoples moving behaviour in East-Germany from the 1990s till today. Being aware of an already started 'shrinking' of the suburban areas as well caused by high expenditures in infrastructure, transport and a drastic devaluation of the premises Herfert is engaged asking to stop current policy to fund the new establishment of condominium houses and instead of to firmly proclaim the city as future host for stabile living-conditions. This essay has been published in the context of the print-on-demand 'Shrinking Cities Working Papers (Halle/Leipzig)' at and therefore a contribution to the general discussion to open the peoples access to such idled spaces.

003 the beginning - or from niche to niche

MUSIC IN (drum-fill in)
THEN BACKGROUND

SPEAKER 1: My first meaningful intensive struggle with this theme was in the summer of 2003, as I worked on an application for a project with Johannes Sienknecht. In this framework “n e t u r e” popped up for the first time as a project title. Then it was written with a lower case “e”. “n e t u r e” was proposed as a project with the wish to abandon the trusted studio of the internet work place and to find places which could give a physical counterweight to the medium. Here is a brief sample from our application:

002 manuscript/ 02

MUSIC IN (Crash-Cymbal-FX, pingfm: pingeniune 01, #01)
THEN BACKGROUND

SPEAKER 2: “n e t u r e” wants to focus on the impulses and possible conceptual or aesthetic transfers of the mediafied spheres and physical spaces with a similar structure, and to document such processes. Where can one find the unused capacities in mediafied and physical spaces that allow “neture” to grow exuberantly and freely? Can one compare, e.g., redundantly laid telecommunication-cabling which private-persons can hire from telecoms for a cheaper rate to abandoned and vacant post-socialist tower-blocks in East-Germany, Hungary or post-industrial relics in Sheffield, UK? The focus and crux of the subject matter of “neture” are spaces with communication-potentials, which are forgotten or no longer used, and spaces where less relevant conventional references exist (or are in the process of vanishing) between the place itself and its culture and history. “neture” uses this void, grows within it and creates dynamic presence in it with methods of art, communication and documentation. “neture” uses free space, communicates out of necessity, cooperates out of love, creates from passion, manifests from coincidence.”
quoted: Brueggemeier, Sienknecht; application, “neture”, Sommer 2003

SPEAKER 1: Unfortunately, the application was not favoured with a positive decision. However, it was a decisive thrust in the direction of my Diploma-Project “n e t u r e” -this time with a capital 'E' as second letter.

MUSIC IN (pingfm: pingeniune 01, #01)
FADE OUT

004 n E t u r e : here we go

MUSIC IN (pingfm, pingeniune 01 #02)
THEN BACKGROUND

SPEAKER 1: n E t u r e - now with a capital ‚E‘, is concerned with – tentatively, in one sentence, - to contain and contribute to our understanding of “house” and its demands - both the home as exile as well as banishment to the home. It should intervene in a region such as Halle-Leipzig through the means of architecture and radio. For n E t u r e this region offers a definite potential as well as basic conditions which appear to be favorable. From an aesthetic perspective, this scenario presents at the same time the impression of a certain breadth and anonymity and as well as adaptive capacity to socio-economic niches. This is a state which is quite often associated with new media such as the internet and phenomena such as net-radio and which can bring them together.

SPEAKER 1 SOLO FROM “gaps of the residential market” ON
MUSIC IN (pingfm: sundaynights, #02) “released of their original ...”
THEN BACKGROUND

The large stock of idle residential and industrial spaces as well as - after complete demolition - entirely unbuilt surfaces generates niches which were left to fall into the gaps of the depressed residential market and released of their original requirements for use.

MUSICBREAK (pingfm: sundaynights, #03) ON “A short look”
THEN BACKGROUND

03/ manuscript 003

A short look into the current tendencies on 'the net'* brings forward that an equal but opposite reaction has happened to the internet coming from a background of an academic niche the net evolved to its today popular state of being a market of its own and tool at the same time.

*An instructive insight in the ongoing developments of the Internet offers Geert Lovink in the chapter "Towards a political Economy" of his book "Dark Fiber".

MUSICBREAK (pingfm: sundaynights, #04) ON "Nowadays"
THEN BACKGROUND

Nowadays, some net-activists are already calling for some kind of political economy and a social contract to preserve the net's 'niched' approach and its accompanied praxis of cultivation of such free-spaces with activist, artistic or educational-projects off to the side in the shadow of commercial entrepreneurship. We will have to wait and see if a similar popularity will be re-gained by former people-owned factories. Still a rather unrealistic forecast although new media hold the capacity to condition "urbanity" no longer on a spatial position between us but rather through proximity of structural networks around us.

MUSICBREAK (pingfm: pingenuine 01, #03) ON "For n E t u r e"
THEN BACKGROUND

For n E t u r e this abundance of new spaces, the use of which is as yet undetermined according to conventional urban planning, enables us to reflect and rethink space. Thereby areas in our dwellings that we now naturally completely associate with each other, can be pulled apart and consciously noticed. n E t u r e is particularly interested in the hierarchies of rooms in connection with their communicative capacities from the private to the public in order to let radio and architecture interpenetrate each other.

MUSIC IN (pingfm: pingenuine 01, #03)
THEN BACKGROUND

SPEAKER 1: Proceeding from the structural similarities that I have observed regarding the "shrinking cities" and free media, I would like to extensively expose this phenomenon from the perspective of the free media discourse of the last thirty years. To do so, I would like to invoke the practice of free radios such as Radio Alice in Bologna, Italy in the 1970s, the progressive network "telestreet.it" existing in today's Berlusconi dominated media landscape in Italy, as well as the Micro-Radio movement of the 80's in Japan and examples of the free radio scene of Amsterdam from the 80's to today. I regard these examples as comparable because they are variants of radio practices in the broader senses, which create in their media niches individual spaces for which their part resituates and recenters the usual conceptions of media. In their individual reflections they offer informative insights into the methods of praxis which allow making use of such self-determined free spaces. In the coming minutes Franco Berardi from Bologna, an initial member of Radio Alice and telestreet.it will express his opinions on this subject.

Franco Berardi: My name is Franco Berardi. People call me 'Bifo'. I don't know why. I have been writing some books about communication, power and movements. The last book I've published is "*The Sage, the Merchant, the Warrior*", which is about the emergence of the 'kognitariat'."

SPEAKER 1: Tetsuo Kogawa, Tokyo, performance-artist and Professor for Communication Studies at the Tokyo Keizai University. Tetsuo Kogawa was one of the initiators of the Micro-Radio movement in Japan.

Tetsuo Kogawa: My name is Tetsuo Kogawa, I live in Tokyo.

SPEAKER 1: T03K, multi-media-Performer from Amsterdam, one of the driving forces of the Webcast-Station

DFM radio television International and of the free Radio, Radio 100.

T03K: Are you recording?
Jan Brueggemeier: Yes, I am.
T03K: Does my voice sound white?
JB: Yes, it sounds quite white.
T03K: Ok.

SPEAKER 1: Daniel Guischart will take the microphone to present an architectonic look into the idled free spaces in regions such as Halle-Leipzig. He is seeking to be an architect and ideas man in the internationally advertized competition for ideas about "shrinking cities".

Daniel Guischart: I am Daniel, what else do you want to know?

Jan Brueggemeier: Simply say your full name and that you have earned your diploma in architecture at the Bauhaus University.

DG: (laughs) My name is Daniel Guischart, I have just earned my diploma at the Bauhaus University and in my spare time study art, which really makes me happy.

MUSIC IN (pingfm: pingenuine 01, #04)
FADE OUT

005 from blossoming countryside to shrinking population

MUSIC IN (reversed piano FX and pingfm: pingenuine 01, #06)
THEN BACKGROUND

SPEAKER 2: "Faced with the disappearance of home worlds we can react with two possible escape routes, which can also be registered in a city such as Leipzig: On the one hand there is the flight forward, which makes us inhabitants... of a Cosmo-polis. There we are at least certain that we are everywhere in the world at home, even if it does not always feel like it. The other path is the demarcation against the foreigner, which awakens the memory of the supposed homeland and expresses itself via the visible relationship of the home of one's own in the suburb (Oikos). Do not the coverings and forms of our habitats develop into one (new?) heterogeneity instead of degenerating into the strategies of homogenization? What then remains of our sovereignty over the inner and outer, of our own mastered, mastering, enticing, releasing and provoking, etc.? ... The way in which we choose from our possibilities, in the end, is estimated by those things that the situation in which we find ourselves teaches us. The appropriation of the area is also obligated, in the broadest sense, in equal measure to the opposition of circuitous straying and being rooted. There is a missing differentiation which overruns the consciousness on the spot in the tension between Cosmo-polis and Oikos." quot.: Brueggemeier, Guischart; application, "n E t u r e", Shrinking Cities- Ideas Competition 2004

MUSIC IN (pingfm: pingenuine 01, #06)
THEN BACKGROUND

Jan Brueggemeier: Do you think that that is a new phenomenon?
Daniel Guischart: That is absolutely no new phenomenon. I think that the story is already quite dated. Thus I also find the concept of the shrinking city to be difficult. ... The city has always lived from conflicts of interests. That is the definition of the city. There have always been folks who have tried to treat this differentiation of rights and needs of the known and unknown in a more sensible manner and others who quite often invoke the known and wall themselves off from the unknown in a very unreflective or harsh way.

SPEAKER 1: Such conceptualisation of the 'shrinking city' is not to be understood entirely un-problematically and has to be seen in a more figurative way understanding, because things as a city, communication or education as conception or idea do not shrink. In real terms it is for example the number of inhabitants or the shrinking of intended financial expenditures.

MUSIC IN (pingfm, pingeniune 01, #06)
FADE OUT

006 What does 'home' mean today or: How short is the history of homesickness?

SOUNDSCAPE IN (radio-listening in the kitchen, TV-zapping)
THEN BACKGROUND

SPEAKER 1: Back to our conception of the home in the homeland or 'heimat' and home in exile or homelessness. Many contemporary commentators followed Martin Heidegger's famous dictum that homelessness will become the fate of the world.*
With respect to this discourse determined by Heidegger's dictum the communication-theorist David Morley in his book "Home Territories: Media, mobility and identity" adds the question from the ethnologist Orvar Loefgren's.

SPEAKER 2: "How short is the history of homesickness?"

SPEAKER 1: David Morley writes:

SPEAKER 2: "Loefgren's argument is that, in earlier times, people were often less home-centered than we are now, and could feel sufficiently at home on a more pragmatic basis, as they passed through a variety of spaces, as "life flowed through the house ... [which] was not yet the special place of beginning and endings that we imagine it to be". Contemporaneously the question of who can (literally) afford what degree of sentimentality in their idea of home may vary with social, cultural and economic circumstances: as a Turkish migrant worker interviewed in Germany put it, "Home is wherever you have a job."
quot.: David Morley, "Home Territories - Media, mobility and identity" Routledge, London and New York, 2000, p.44

SPEAKER 1: It's informative to see how that again correlates to a notion of heimat in Germany until the 19th Century. According to Meyers encyclopaedia published 1906 in Leipzig, heimat was seen more related to law than to a certain territory or ancestry. The definition of heimat that evolved in the 16th Century was rather meant to assure one's right for pittance within a district than to describe a specific place or community. This first came in the 19th Century and found its ultimate climax in the conception of home and heimat following the blood and land-ideology of the 3rd Reich.

FADE INTO MUSIC (pingfm: pingeniune 01, #05)
THEN BACKGROUND

*Date: Mon, 3 May 2004 06:50:16 + 0900, From: tetsuo kogawa <tetsuo@goethe.jp> ,
To: jan@pingfm.org, Subject: Re: n e t u r e / competition :

"Martin Heidegger started with sharing his nostalgia for Heimat with the contemporary right-wing culture. His worship of Hoelderlin is not shallow but had some smell of reactionary tendency that intended to get back to the "real" ("bodenstaendig") Heimat again, too. However, it was his greatness that he, after his "Kehre", accomplished to de-construct his whole process of thinking from the perspective of his extraordinary re-capturing of technology. In 1946, he wrote, "Die Heimatlosigkeit wird ein Weltchicksal. Darum ist es noetig, dieses Geschick seinesgeschichtlich zu denken. Was Marx in einem wesentlichen und bedeutenden Sinne von Hegel her als die Entfremdung des Menschen erkannt hat, reicht mit seinen Wurzeln in die Heimatlosigkeit des neuzeitlichen Menschen zurueck." (Ueber den Humanismus) ... If the Heimatlosigkeit is wesentlich, the point should not be whether it may be possible to get back the Heimat again or not."

Jan Brueggemeier:
Daniel Guischart:

What does homelessness or "heimatlosigkeit" mean for you?
I have learned that "heimatlosigkeit" is a very difficult concept because the concept of "heimat" is also complicated. ... I would describe it rather as a life in exile. I find homelessness or "heimatlosigkeit" interesting when the home is also at the same time an exile. It is a tense moment when one abandons the position in which one thinks

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one knows everything quite exactly well, where one is conscious of the conditions which are fluttering about somewhere in the wind. When one rips out threads here and can stretch new threads there and is conscious that in principle one apparently always has "heimaten" respectively, if I may now simply take that concept - I think that one must then be allowed to use it quite unhindered. ...

JB: ... it is also enthralling when you speak of "heimaten" as plural respectively - as opposed to "the homeland" or "ur-heimat" ...

DG: ur-heimat?

JB: ... or the absolute truth. Pardon, I meant homeland. ...

DG: ... and truth. The one true homeland. Recently someone photographed his one true homeland: the belly of his mother. The idea is that one's homeland or "ur-heimat" clearly has a lot to do with the place where one comes from. I would use the term there. Otherwise homes are all these places in which networks appear. The way these networks function is left up to everyone. What always interests me... are basic bodily needs. It is there that networks stretch themselves out at a place in which one can carry out constructive conflicts with oneself and others.

MUSIC IN (pingfm: pingeniune 01, #05)
THEN BACKGROUND

JB: When and how did you reach this critical debate about houses, quarters in such recently termed "shrinking cities"?

DG: There was already - before my studies in architecture - a fascination for the materiality of buildings and spaces. What has always fascinated me is the transition when the city, occupied in so many places by certain behaviour patterns and demands of and on the users, steps into the background leaving us, or me, the liberty to move about in a spatial context that is still added to the city, yet at the same time is separate and released from that context, not necessarily seeking, but certainly finding, new definitions and thereby bringing new qualities to the city. ... In the architectural re-formulation of space it seems to be that one must reflect very elementarily about ones own needs. Purely physical, human needs, which concern the laundry, or the watering point, the quiet space or resting space not only for the body but also storage space for things. Perhaps one does not need that at all - or perhaps one needs it very much in order to store thoughts and things. One can, through pulling apart spaces which we today associate in our homes, quite naturally become more conscious in our perception of these associations with the image of living-space. Thereby one can also produce this openness of conflict without needing to wall oneself off out of amour propre against difference, conflicts or stress situations. I think, however, that is also a matter of habituation through exercise.

MUSIC IN (pingfm: pingeniune 01, #05)
FADE IN (pingfm: remix #01 "Requiem for Bagdad", Tetsuo Kogawa)
FADE OUT

007 How did you get into radio?

SOUNDSCAPE IN (radio zapping FX)
THEN BACKGROUND

SPEAKER 2: "A city such as Leipzig in a region such as Halle-Leipzig signifies a chance to notice a space comparable to the structure which we perceive in the new media. Only here [in the city] people live along with their concrete lives and attendant necessities."
quot.: Brueggemeier, Guischart; application, "nEture", Shrinking Cities-Idea Competition 2004

SPEAKER 1: These 'individual concrete requirements of life' are also the deciding motivation for a movement of free media and self-appropriation of media."

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SOUNDSCAPE IN (pingfm: remix #02 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

Jan Brueggemeier: How and when did you get involved in radio?

Tetsuo Kogawa: When we started the radio-movement in the end of seventies and early eighties I think the obvious type of political movements were almost over. The high tide of the student-movement was in the late sixties and of the anti-nuclear war movement in the early eighties. As late as late seventies people got more interested in economics. Young students especially felt some isolation. I myself had to think about another type of politics and political situations: that are micro-politics. ... From the late seventies till the eighties I lived in New York City. At that time New York City had a big transition of mass-medium. There were also a lot of media-experiments. During my stay I naturally have been influenced by such trends. When I was in New York a friend of mine let me know about the new happenings in Italy. That has been free radio.

SOUNDSCAPE IN (pingfm: remix #02 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

Franco Berardi: In the seventies, sixties and fifties in Italy, Germany and everywhere else in Europe the media-scape was dominated by state owned monopoly. Only the state could broadcast TV and radio and was able to produce the collective knowledge and information. At the beginning of the seventies something began to change. Especially the social movements produced by the 68-wave were creating a new social participation. At the same time the technologies were changing and becoming cheaper. So more and more people were able to produce radio- or videotape communication. In Italy in the seventies, in '75 and '76 the law changed. The constitutional court decided that the state owned monopoly was unconstitutional. So we could start many radio-stations all over Italy. In Bologna we created Radio Alice against the state owned monopoly but also against the dominant politics of the moment, which has been the historical compromise in an alliance of the Communist Party and the Christian Democratic Party. In a sense, Radio Alice represented a political minority, just little part of the political world, but a social majority, because the movement of the unemployed and the students had been becoming large."

SOUNDSCAPE IN (pingfm: remix #03 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

T03K: I started in 1978 with punk-bands. The first thing we experienced was that the media was not enthusiastic about us getting on the radio and on TV. In fact we found a lot of resistance. Even if we would arrange things, they would keep us out. Experience showed us that there was no media for people like us. So we started to organise things ourselves like festivals, helped other bands. ... People started to do lots of things for themselves and by themselves, small-scale stuff. That was a development, which came from punk, which was really good. At a certain point that was in 1982 ... there were radio-things going on in Amsterdam that came from the squatter-movement in those days. The first free radios, they were broadcasting from occupied squats, where the police were kept outside, barricaded. It was a war-like situation. In those days they put a transmitter in the house. The people could listen to the radio until the last moment the police trashed the transmitter. (laughing)
The squatting-movement was a bit radical and the radio was very political, but after a while there were also much more relaxed times. There were no needs for political fighting. In those relaxed times people said, hey we still have the transmitter here, why don't we switch it on and have some fun. Let's play some reggae, let's play some punk. On that moment they switched on the transmitter for no politically activist broadcast, but just for fun. In fact that is the moment when the real free radio came in. The squatter-radio still exists, they still are much focussed on squatting and politics. When for us on that moment the real open free radio started, because everybody could make radio in a way. We made it all ourselves the radio, the studio. ...
We built a world for our own in that sense. That's good. It still exists and had its impact on the society here after all these years and we can do many more things then

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twenty years ago.

SOUNDSCAPE IN (pingfm: remix #03 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

Jan Brueggemeier: You once said to me that radios like Radio 100 are free, because nobody is listening to them. ...
Who is nobody?

T03K: Nobody listens to us, that would be then all the nobodies. I am a "nobody". There are many nobodies. Many nobodies are listening to this very broadcast on this moment. We are getting together at this moment, that's the point. For the media, the music-industry we are nobody. We are the nobodies and we are listening to each other. I am listening to my friends and artists and I know the people, the artists. We have personal relations. As I said we make our own networks for performances, installations. We travel, we meet, we organise congresses. We have a lot of stuff going on not even parallel of the established media. We are totally on our own way and that are the nobodies (laughing). Nobody listens to us, because all the big-shots, everybody who is somebody, they don't listen to us, but this is also that attitude to get reactions, to be a little bit upfront. I am proud to be a "nobody". ... That are some statements, because if you put up a transmitter, there will be somebody listening. This can be one, two or five or a few hundreds people. It was meant pushy, punchy to get some reactions. It was a bit the challenge to see people come up saying, no, no I was listening to You.

SOUNDSCAPE IN (pingfm: remix #03 "Requiem for Bagdag", Tetsuo Kogawa)
FADE INTO MUSIC (pingfm: sundaynights #05)

008 the public living room

MUSIC IN (turning-on radio FX and pingfm: sundaynights #06)
THEN BACKGROUND

SPEAKER 2: "Each city is a shrinking city with regard to the acceptance of openness in the sense of impersonal communication structures and practices. A general tendency to privatisation underlies urban communication here as elsewhere whereby extremely sharp borders between private and public spheres and practices appear. That is a tendency that is essentially carried through the media. [Thus my mobile telephone transforms the subway into a super-private area and the web-cam transforms my bedroom into something somewhat more public.] Only 'public' here no longer defines itself as open to attack or discourse. Information is the exchange of facts and not choppiness in the sense of a public in the historical understanding of the city. The individual hides itself in the extensiveness of the transported globally traded flood of information."
quot.: Brueggemeier, Guischart; application, „ n E t u r e", Shrinking Cities- Ideas Competition 2004

Jan Brueggemeier: What is for you a link between radio and something like a collective production of desire?"

Franco Berardi: Radio is a fragment of the public space. It is a tool for production of the public space. It is a subject of the collective enunciation. The public space is the product, the effect of enunciation. Desire is a process of communication. Desire means creations of a constellation of bodies and language. This is desire. The etymology of the word desire comes from the Greek word for stars. Desire is the search of a harmonic constellation of bodies and language. Of course radio is a privileged tool for creating constellations of people

MUSIC IN (pingfm: sundaynights #06)
THEN BACKGROUND

SPEAKER 1: In the understanding of the mass media the individual is then being picked up from their own living room at home, in order to be re-collectivized in the imaginary. In the sense that

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is being today suggested in the conception of a name like 'Central German Broadcasting network' and it's self-entitling as "homeland transmitter". The modern ethnologist Orvar Loeffgren writes something similar about exemplified radio in the 40's in Sweden:

SOUNDSCAPE IN (pingfm: remix #04 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

SPEAKER 2: „The radio turned the sitting room into a public room, the voices from the ether spoke from the capital and united us with our rulers, but also with all other radio listeners around the country.”
quot.: David Morley, "Home Territories - Media, mobility and identity", Routledge, London and New York, 2000, p. 107

MUSIC IN (pingfm: sundaynights #07)
THEN BACKGROUND

SPEAKER 1: Against these standardizing imaginations, which are still given attention in today's mass media, there was, interestingly enough at that time, when the radio receivers were still rare and the audience would gather together for communal radio sessions, a tradition of municipal regulations which required the roads to be lit up longer so that the radio listeners returning home from their popular radio transmissions did not have to go home in darkness.

MUSIC IN (pingfm: sundaynights #08)
THEN BACKGROUND

As the contemporary witness Mary Lee McCrackan is remembering her festive radio-experiences in the 1920s in Ray Barfields "Listening to Radio, from 1920 till 1950":

SPEAKER 2: "... The select few who had these first radio receiver sets entertained the whole town. We had a large discarded church bench in our backyard that has moved to the porch of a neighbour who had a radio. All the spare chairs available throughout the neighbourhood were collected. We would gather there in the evening to listen to all music and talk beamed to us from Pittsburgh. The station went off the air at 11 p.m., which was the same time our street lights were extinguished. This soon changed to 11:15 p.m. to ensure our safe transit home.”
quot.: Ray Barfield, „Listening to radio, 1920 – 1950”, Praeger, Westport, Connecticut, London, p. 4.

MUSIC IN (pingfm: sundaynights #09)
THEN BACKGROUND

SPEAKER 1: This was a situation which again corresponds to the understanding of "public" - in terms of the „public sitting room“ - in the sense of the Micro-Radio movement of the 80s in Japan: To use radio to begin to bring people together or, as Tetsuo Kogawa formulates: "to create 'Leiblichkeit'" (bodilyness), a phrase, which suggests a connection close to the phenomenology of Maurice Merleau-Ponty.

FADE INTO SOUNDSCAPE (pingfm: remix #06 "Requiem for Bagdag", Tetsuo Kogawa)
THEN BACKGROUND

Jan Brueggemeier: What is Your idea about micro?

Tetsuo Kogawa: This idea is closely related to the idiosyncratic situation of Japanese media policy at that time. When I came back from NYC, I was very much interested in opening an alternative radio-station in Japan. I found that this was totally difficult to do, because of very strict regulation and the surveillance-system was very sophisticated. If you opened up illegal radio-station, in maybe thirty minutes, you might be arrested. You know, it is difficult for ordinary people. At that time we - a friend of mine and I - were interested in alternative but regular type of radio-station to circulate alternative information to the public. We needed some range of service-area at least ten or five kilometre radius. In

order to do so we needed at least a five or two watt-transmitter, but it is totally illegal. During my research I found the special item in law-book of airwave-regulation. It is about very weak airwaves. According to the law-book you can use very low-power transmission without license. I thought that this is it. Within this regulation there were mentioned quite a lot of tiny transmitters, which are available at toy-stores and electronic-shops. They are kind of toy for hobby to relay audio-signal in a room or other limited area, but when we had tested these machines connecting proper antennas to it. We supplied that it covers 200 up to 500 meters radius even if the output power of such devices is below 50 Milli-Watt.

MUSIC IN (pingfm: sundaynights #08)
THEN BACKGROUND

We were convinced that we could use that for small radio-stations. We started to use this as a device for broadcasting - but it is not broadcasting, it is narrowcasting.

JB: What is Your concept of public especially in the context of micro-radio?
TK: In my idea 'public' is not one. I think the 'public' is very diverse. But the Japanese mass-media always tries to combine and integrate public into one public. We had a long history of this integrating policy. I think usually Japanese people have been considered as homogeneous and one-dimensional, but in my experience and also in our everyday communication, we are very familiar with more diverse aspects of communications. We wanted to respond to these aspects. There were strong needs for such a medium to cover these diverse desires and needs.

MUSIC IN (pingfm: sundaynights #10)
THEN BACKGROUND

FB: Felix Guattari, in my knowledge, was the first one, who understood during the seventies that the history of human communication was changing in a radical way. What I mean that Felix saw that the growth of big corporations of communication was only one side of a process. The other side was the proliferation of little, microscopic tools of communication, groups of communication, subjects of collective enunciation. He understood that Radio Alice was a fragment of this process. He said that millions and millions Radio Alices are important. He was absolutely right with that. We have witnessed during the last thirty years and in the years of "indymedia" - the proliferation of little, microscopic subject of enunciation."

T03K: If you are on street, people - even before the mobiles – didn't really look at each other. If you are on the street you are on your own. You can not look at everything and everybody. It was already very private, you are really only yourself. You have to take care on the streets, you have to watch out. The mobile phone is a good escape from that, because people feel uncomfortable being just on the street, in the wild. The mobile connects them to their friends and to the home-base. That's exactly what we are doing with the artists and when I travel the first thing I do is connect back to the base, to the group, to my friends. That gives you a good feeling. You can be where-ever you are in the world and be on your own, but you are not really alone, you have this link. It is indeed a kind of cyber link. ... This I already said a long time ago that the ego, the person itself, became way more important. ... Everybody became much more on their own, alone, isolated and at the same time networking became popular. This is very logical. The moment you feel alone, you want to network. (laughing) In the public space which you mentioned - that's not really public space, I don't think so. I think we are creating a new public space which is friendly and we feel good with it. If the radio gets pushed off the air then instead of going to fight for that specific place we just move to another medium and continue what we are doing. That's the same with the street. If the street is not of us anymore and it is not nice on the street anymore, we just do our thing elsewhere. These are tendencies, which go through history. Cities change and there are generation of this and generations of that. If you look in ten years, things will be different again. The transitioning of our art, of our work to the

virtual, online to the digital world is not really safe, that's what people finding out now too, with all these viruses ... of 18 year-old German hacker."

MUSIC IN (pingfm: sundaynights #10)

T03K: Let's see if we get sound here! Connecting, buffering ... 5, 4, 3, 2, 1!

MUSIC IN (T03K @ pip, Weimar 2001, #02)

T03K: Oops, buffering ... (laughs) ...

MUSIC IN (T03K on pip, Weimar 2001, #02)

T03K: This is Santana, one riff ... the public is fake!

MUSIC IN (T03K on pip, Weimar 2001, #02)

T03K: ah, buffering! This is very slow network ...

MUSIC IN (NetRadio Home Run @ pip, Weimar 2001, #01)
THEN BACKGROUND

Tetsuo Kogawa: This is Tokyo, this is Tokyo. Voice is from Tokyo, music is from Warabi ...

jan_ping: ... ah, I c ..

Tetsuo Kogawa: ... by Kenji Mahaera. My name is Tetsuo Kogawa. Hello Weimar!?

jan_ping: Hello Tokyo ...

MUSIC IN (Oima @ pauseandplay, Recife, Brazil, 2004, #01)

Magda Crace: This Oima broadcasting live from the UK. Popped-up greetings to all contributors to this evening, we are looking forward to working and collaborating with You and others again. Keep listening! Plenty of streams at dfm.nu, keep you busy 24/7. We love to hear from you in IRC-Net Channels #dfm and #pingfm.

FADE OUT

009 Micro-Radio instead Business Innovation Center!

MUSIC IN (pingfm: sundaynights #11)
THEN BACKGROUND

SPEAKER 2: "Micro-radio instead of business innovation centers! We do not want to cultivate any concept along the lines of the Olympic City of Leipzig, or the Innovation's Park of Plagwitz, the Water or Johann Sebastian Bach City of Leipzig but rather to approach a dialog on the living world networks of people and places. One could have as a starting point a concept such as the home: Retaining its fundamental structure but resolving its excess baggage thereby. n E t u r e would like to investigate the swelling of social spaces between the Self and the Other in its manifestation in physical space. This swelling phenomenon describes thereby not only the existential orientation of human housing with the neighboring world as a space for processing the noises of the world into information – as many media theorists would like to see it, or "simply" the relationship to other persons – but also the phenomena of alterity with oneself. Borders draw themselves inward. Self-alienation is seen as an opportunity.

MUSICBREAK (pingfm: sundaynights #11)

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THEN BACKGROUND

Radio for us is a method for dialogue in order to actively define the social dimensions of our networks in the living world. What type of radio are we talking about here? Radio, through the non-directional adjustment of its addressing its auditors, represents one means by which the general tendency of communication to increasingly shift into private spheres occurs. Here it holds true that the media qualities of radio, its egalitarian anonymity and its lack of definite vectors, must be worked out in order to annihilate the imaginary worlds of a unified consciousness of transmission and structural hierarchies of sender-receiver relations that accompany the medium. The narrow reach of the signal invites one to even seek the place of transmission: Micro-Radio! Radio which personally and publicly flies beneath radar of the public's general attention and therefore is more inviting and communally works instead of envisioning a fleeting ghost-like communication partner.

MUSICBREAK (pingfm: sundaynights #12) ON "used in a customary ..."
THEN BACKGROUND

The extent of individual radio activity could be seen as an alternative measures for public liveliness of a region which, used in a customary fashion to measure the appearance of movements of persons in the traditionally public spaces of streets and squares."

quot.: Brueggemeier, Guischar; application, "n E t u r e", Shrinking Cities-Idea Competition 2004

MUSIC IN (pingfm: sundaynights #12)
FADE OUT

010 the end of mini-fm / the suburbanisation of the public sphere

SOUNDSCAPE IN (mobile-ringtone FX #01)
THEN BACKGROUND

SPEAKER 2: "Radio is the oldest of the new media and thus known to be trans-generational. Naturally, similar scenarios and communications structures could be realised through PDAs with wireless-LAN or satellite uplinks and GPS localisation, but that would be merely a much more cumbersome and expensive variant which moreover would impose a higher threshold of accessibility.

FADE INTO MUSIC (pingfm: sundaynights #13)
THEN BACKGROUND

A form of radio, similar to that which we describe, has already been done in the 80s in Japan. There, transmitter were used, which today could be built for 15 euros, were used which had a capacity of transmission comparable to garage door operated by remote controls and had an effective radius of 500 m. This was a zone of transmission which ensured a visit by the transmitter within a comfortable walking distance. This is a property which works against the protection of personal integrity through one's own representation in the anonymous wide range of the new media (web-cam in the bedroom, mobile phone in the subway). Communication becomes, in the proper meaning of the word, dialogue, discourse and, through its immediacy of reactions, reflective. Radio instead of new media!"

quot.: Brueggemeier, Guischar; application, "n E t u r e", Shrinking Cities-Idea Competition 2004

FADE INTO MUSIC (pingfm: sundaynights #13)

SPEAKER 1: The question in this day and age naturally arises whether the phenomenon of miniFM of the

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early 80s today is sufficiently compensated with mobiles and talkshows. Roger Silverstone speaks in this connection of a “suburbanization” of the public area. As he notes:

FADE INTO SOUNDSCAPE (mobile ringtone FX #02)
THEN BACKGROUND

SPEAKER 2: “Central to suburbanism is the impulses towards conflict-avoidance, which gives rise „to an anti-politics of withdrawal from the public sphere ... of conformity, self-interest and exclusion””.
quot.: David Morley, “Home Territories - Media, mobility and identity”, Routledge, London and New York, 2000, p. 129

FADE INTO MUSIC (pingfm: sundaynights #13)
THEN BACKGROUND

SPEAKER 1: The “telestreet” movement in Italy would be a shining counter example to this trend. Perhaps a hope for comparable mini-FM activities would be found in Germany, if FM-radio became similarly obsolete due to a final successful introduction of digital systems, as the people-owned enterprises are today, and thus a publication in the sense of general opening would happen.

MUSIC IN (pingfm: sundaynights #13)
FADE INTO SOUNDSCAPE (Tetsuo Kogawa: “Requiem for Bagdad” on Radio Kinesonus, excerpt #01)
THEN BACKGROUND

Jan Brueggemeier: Looking back to the late seventies/early eighties when there was a real boom of micro-radio stations in Japan, how does the situation nowadays look like?

Tetsuo Kogawa: Nowadays mini-FM is over because the social and cultural situation is different now. In the eighties people especially young people felt isolation but there is no medium to connect them with each other. Now there are various kind of new-media such as internet mostly email and mobiles. The needs at that time, I mean mini-FM, have been substituted by such new devices, but the function is different.

FADE INTO MUSIC (pingfm: sundaynights #14)
THEN BACKGROUND

JB: But the anonymity of the city didn't change?
TK: The physical situation of a city like Tokyo is not so different from the eighties. For people the physical condition of the cities is more isolated and intensified themselves their isolation function.

JB: In Your opinion people are more isolated although we live in a time of more and more communication means. You mentioned the situation in the subway and that more and more private customs are entering the public sphere, what do You think what is transformation about that is taking place?

TK: I am always optimistic to the future. The point is a new medium to combine and to relate to such new happenings and trends. It is a new type of expression that, for example, especially young people who put on their make-up in the car or people who use their mobile phones for their public conversation. These phenomena implicit possibilities and potentials of new expression.

FADE INTO SOUNDSCAPE (Tetsuo Kogawa: “Requiem for Bagdad” on Radio Kinesonus, excerpt #02)

Look at the bikini-style. That kind of things used to be very private underwear. Nowadays it is a public fashion. I think commercial designers are now more interested in so called private phenomenon in public space. Usually progressive people are against the commercial side, against change of trends of commercial world, but I think even progressive people and radical and left-wing people could find new ideas in these areas.

JB: You mean to use the means for a different goal, but therefore one still need to have an imagination

of a different goal. What are conditions to shape possible imaginations?

TK: I think you have a lot of interesting philosophers. They can provide the idea.

SOUNDSCAPE IN (Tetsuo Kogawa: “Requiem for Bagdag” on Radio Kinesonus, #02)
FADE INTO MUSIC (Radio Alice: “harmonici”)
FADE INTO RADIO-EXCERPT (Radio Alice: “beethovenseghe”)

Voice 1: (nervous, in the Background of 1977 insurrection and eviction of Radio Alice) Hand over a record, so we can at least hear some music. God damned God!

Voice 2: (answering phone) Alice!

Voice 1: The phone is riniging here continuously, continuously ... Here we have Beethoven. If you like it, fine! If not, jack You one off!

TV-SPOT EXCERPT ON (Telestreet , “Telefinale”)

Announcer 1: Listen to me! The Television is not the truth. It is a bloody freak-show! Rope-dancer, clowns, lion-tamer ... We work in a circus, to kill boredom is our job.

Different Voices: This is an interruption, this is an interruption ...

Different Voices: (choir) Create the conditions to end being just a passive receiver anymore!

Announcer 2: (TV-moderator) Tonight I will shoot me in the head during the seven pm-news.

Voice 3: (female) Become an active subject of communication! Become an active subject of communication!

THEN BACKGROUND

Jan Brueggemeier: Can you state over the last thirty years some transformations or changes regarding peoples relationship to media and medias relationship to the reality of the people and their notion of so called public-ness in terms of space, mentality or customs?

Franco Berardi: That's a very difficult question, because first at all we must think about what has changed in technology. Communication-technology, the machines for broadcasting, for producing video, photography, print-media and radio have completely changed on an economic level. ... Every group can become a media-producer, but at the same time the access to the media-scape has become narrower, more private dominated and more selective. It is a kind of feudalism of the media-scape we are experiencing nowadays. The emperor Murdoch and the king Berlusconi owning big regions of the global media-scape and millions of people who have the technical possibility of producing communication, but they have become dumb, deaf, mute. They can not do anything. They can not speak with the people, they are living with. We are more and more powerful, but at the same time more and more impotent, silent and unable to communicate. The main contradiction to me is that 'Oeffentlichkeit' – as you call it in German – is less and less 'offen' and is more and more closed. You see it in the advertising, which is the production of the collective mind, but the collective mind is imagined, produced by a very narrow group of people. The openness, the public-ness of our age is a deeply contradictory one and we are acting in this contradiction. ...

MUSIC IN (pingfm: sundaynights #15)
THEN BACKGROUND

During the eighties and nineties I was convinced that our task is the creation of an autonomous sphere of desire, language and social production. Nowadays I am doubtful, if we can protect our temporary autonomous zones, our desire, if we are not able to stop fascism, to stop this new form of fascism, which is the connection of economic corporations and the machine of war.

MUSIC IN (pingfm: sundaynights #15)
THEN BACKGROUND

JB: This leads us to the recent project, You are involved in: telestreet.it. What is it about and what is again Your impulse for you to work for it?

FB: ‘Telestreet’ has been born in a condition, which recalls the situation of the seventies and sixties. ... During the last five years since the election of mister Berlusconi in Italy a new kind

of monopoly appeared, which is a private monopoly. ... This economic group has become the owner of the entire Italian media-scape. Two years ago a group of people, many of them coming from the old experience of Radio Alice began thinking about, what we can do against such a monopoly. We decided to start a micro-TV in Bologna. Micro-TV 'telestreet' means the television can be received only by the people, who live in your neighbourhood, in your street. We started with that idea and many other groups in every city in Italy started micro-TV in their neighbourhood. We created a network of micro-TV-stations, which are connected via the internet and are producing broadcasts for their neighbour but also exchange and download programmes produced by the other 'telestreets'. We can say 'telestreet' is a new step in the direction of proliferation and is a new combat against monopoly, this time a corporate monopoly.

MUSIC IN (pingfm: sundaynights #15)
FADE INTO RADIO-EXCERPT (Radio Alice: "combat cossiga")
FADE INTO MUSIC (DFM @ pip, Weimar 2001, #01)
DFM-JINGLE ON

T03K: Let's try this one. This is a nice one

MUSIC IN (T03K @ pip, Weimar 2001, #01)
THEN BACKGROUND

T03K: This is congestion! Sorry! Come on, can I have it back!

MUSIC IN (T03K @ pip, Weimar 2001, #01)
THEN BACKGROUND

T03K: We are not Djs, we are Mixers. Mixers are something else. A DJ plays one record and fades into next one and he lives the broadcast, the thing to the records. When people like me, like the mixers, we have always more channels open at the same time. It is multi-layered and you adjust all these layers in volume, or with the balance of the sound, high, midst, low to let them fit all nicely together ...

MUSIC IN (T03K @ pip, Weimar 2001, #01)

T03K: What are you feeling, what are you experiencing? We don't know, but it is changing, because ...

THEN BACKGROUND

Jan Brueggemeier: Looking back to the beginning did your relation or approach to radio has changed or what has happened?

T03K: That's a good question. In fact nothing changed over the years, except for my technical thinking about how to do it and what we can do. From the content, the feeling I still make the same work with radio as I did from the very first moment. It developed, evaluated into new forms, but the idea is still there, with I started with.

JB: What is this moment, which is still fascinating you?

T03K: That's open, that's interactive. That's independent, free. Nice thing is that it's ongoing. At a certain point we became 24 hours a day. The mix, the sound it never stopped anymore. We keep it up now for at least ten years, I think, we are just pumping continuously 24 hours a day our strange mix of sounds, music, soundscape, artists. It became an real ongoing process. We have some automation going on, but that's all about live and free stuff. It is not that computers are taking over. We are still and we will stay the content. ... It's already a year ago Radio 100 went off the air, that's already one year ago.

MUSICBREAK (DFM @ pip, Weimar 2001, #02)

They just started to send bills to people. Big fines, lots of euro and if you won't pay that, then whenever you travel and cross the border, they look in their computer

seeing that you have a big fine to pay. From that moment on, they put you in jail. Many people don't like it anymore to run media or radio, when you have the possibility to go into jail. ...

JB: Free radio has always been illegal and criminalised. ...

T03K: Yes, but we are now also talking about the internet and broadcasting. I am talking only about broadcasting. If you can get your message out, then you are broadcasting. If you say, but I want it on FM on that frequency, then you are making conditions saying like it has to be like this. We just keep on broadcasting. We just go to another medium, to another frequency. For us it is more important that we can go on then that we try to find a form, which the other people, who don't like us, are happy with. Come on, Jan, that's ridiculous in a way, but that's the niche, the margin. If you are small, if you are outside everything, if you are not in their way, if they don't see you, if they don't know you, this is an area, a free space, where you can work, where you can be without getting hassles, problems all the time. But that's low, you only have small publics ... It is all a bit shabby, it's not luxurious (laughing), but I prefer that, I have rather preferred the pure thing. ...

MUSIC IN (DFM @ pip, Weimar 2001, #02)
THEN BACKGROUND

I like the pure stuff and you can hear that in the music, in the choice of music and musicians we let play.

JB: I liked that statement that "we don't care about primetime", we work around it and say all you DJs always who want to be on primetime ...

T03K: Yes, everybody wants to be on primetime and we just take all the rest. They can fight over the primetime and we take all the rest, which is about five, six times more than the primetime. So we were in the night indeed and in the morning. We could do our shows twelve hours long. We could extend it as long as we felt as we wanted to. If we felt good, we continued broadcasting. We were not limited to a program of one or two hours. We could go on and on."

MUSIC IN (T03K @ pip, Weimar 2001, #01)

T03K: I had people calling in at the radio. They said, please don't use the classical music ...

MUSIC IN (T03K @ pip, Weimar 2001, #01)
FADE OUT

011 n E t u r e is a study which is conscious that its methods change the observed object

MUSIC IN (pingfm: sundaynights #16)
THEN BACKGROUND

SPEAKER 2: "The intervention of n E t u r e takes place in several steps:
- Inhabitants locally become active mini FM users.
- Start-up of the internal mini FM narrowcasting within the private framework.
- The perception of the private as micro-public area should in its consequences be tested and can have as a consequence a prototypical intervention in a dwelling structure. Participants can be anyone - from the pensioner to the school child, from the housewife to the Banker Yuppie - due to the diffusion and degree of familiarity of radio. All that is required are 15 euros for the mini-FM transmitter, two hours of tinkering with guidance, a microphone, and a radio. Our role consists first and foremost in the organization of information meetings, workshops, and documentation, and then to lend a hand in feedback on the mini FM activities in global distribution forms in order to return to the image of the relevant region which is the external representation

of the identity of the relevant region: guaranteed to be free of buzz-words, rough, but transient. The documentation will take place in photo, film and auditory media. Possible consequences for the human dwelling are derived from observation and documentation of the procedures in the architectural sense. The spaces, in which the networks of daily life of our everyman's hero are played out, entail a new form of living and home-making.

SOUNDSCAPE IN (City of Leipzig, #02) ON "For the time ..."
THEN BACKGROUND

For the time of the transmission the door of the house will not be locked, some seats will be placed around the microphone and the recorded media (CD, record, cartridge, MD, etc..) will be at hand along with coffeecake, licorice and chips on the table (crunching chips!) –

MUSIC IN (NetRadio Home Run @ pip, Weimar 2001, #01) ON "on with the show ..."
THEN BACKGROUND

and on with the show: We have a visitor today. A new electronic model of the country kitchen of northern Germany, whoever in Frisia does not meet their host can just take a seat in the kitchen. Later there is tea and only after the third cup must one think about departure, while one continues to talk about their interests.

SOUNDSCAPE IN (pingfm: remix #06 "Requiem for Bagdad", Tetsuo Kogawa) ON "n E t u r e"
n E t u r e is a study which is conscious that its means change the object investigated. Radio is the first religion with no book in whose practice the usual carefully guarded bastions of individual self realization, which cripple us, become the field of work of the other socialized in unknown persons."
quot.: Brueggemeier, Guischart; application, "n E t u r e", Shrinking Cities-Idea Competition 2004

SOUNDSCAPE IN (pingfm: remix #06 "Requiem for Bagdad", Tetsuo Kogawa)

012 Outro

FADE INTO TV-SPOT (nEture presents, #02)

Announcer 01: n E t u r e presents Merge and Marge:
Announcer 02: How do you do? May we come in? May I present Merge ...
Merge: How do you do?
Announcer 02: and Marge.
Marge: How do you do?
Announcer 02: We come to see you for just a moment to let you hear Merge and Marge in action. May we use your home for a studio? Thank You. The Microphone please! Are you ready girls?
Merge and Marge: (choir) All ready!
Announcer 02: Let's go! (door slams) ... And so it goes with show-folks. They must forget personal worries and cares, when the call comes for a performance. Their creed: The show must go on. For further adventures of Merge and Marge tune in the "n E t u r e"-programm each evening except Saturday and Sunday on your nearest narrowcasting station! ...

SOUNDSCAPE HOCH (pingfm: remix #06 "Requiem for Bagdad", Tetsuo Kogawa)
FADE OUT

[END]

Tetsuo Kogawa, performance-artist and teacher of communication studies at Tokyo Kenzai University. He was involved in Micro-Radio-movement in Japan and lives in Tokyo.

Questions asked by Jan Brueggemeier.

Jan Brueggemeier: How and when did you get involved in radio?

Tetsuo Kogawa: Basically I was interested in philosophy, especially the language-theory of Heidegger and than Merleau-Ponty. I think that phenomenology emphasizes communication and expression. I don't know why, but I got interested in media. From the late seventies till the eighties I lived in New York City. At that time New York City had a big transition of mass-medium. There were also a lot of media-experiments. During my stay I naturally have been influenced by such trends. When I was in New York a friend of mine let me know about the new happenings in Italy. That has been free radio.

JB: What projects have been influential for you like, for example, paper tiger television?

TK: I met Deedee Halleck, who is one of the founder of paper tiger tv in New York, in 1979. At that time I already started experiments and my research on free radio. Deedee Halleck was a very good supporter and suggestor of free radio, because she was very much connected to alternative media experiments including alternative radio and TV. When I was in NYC few people were interested in micro-radio and also micro-sized medium. She was one of the persons who quickly understood the micro-radio and my idea of it.

JB: What is your idea of micro?

TK: This idea is closely related to the idiosyncratic situation of Japanese media policy at that time. When I came back to Japan, I was very much interested in opening an alternative radio-station in Japan. I found that this was totally difficult to do, because of very strict regulation and the surveillance-system was very sophisticated. If you opened up illegal radio-station, in maybe thirty minutes, you might be arrested. You know, it is difficult for ordinary people. At that time we - a friend of mine and I - were interested in alternative but regular type of radio-station to circulate alternative information to the public. We needed some range of service-area at least ten or five kilometers radius. In order to do so we needed at least five or two watt-transmitter, which is totally illegal. During my research I found the special item in law-book of airwave-regulation. It is about very weak airwaves. According to the law-book you can use very low-power transmission without license. I thought that this is it. Within this regulation there were mentioned quite a lot of tiny transmitter, which are available at toy-stores and electronic-shops. There are kind of toy for hobby to relay audio-signal in the room or limited space, but when we had tested these machines connecting proper antennas to it. We supplied that it covers 200 up to 500 meters radius even if the output power of such devices is below 50 milliwatt. We were convinced we could use that for small radio-stations. We started to use this as a device of broadcast, but it is not broadcasting it is narrowcasting.

JB: What is your concept of public especially in the context of micro-radio?

TK: In my idea public is not one. I think public is very diverse. Instead of that does the Japanese mass-media always try to combine and integrate public into one public. We had a long history of this integrating policy. I think usually Japanese people have been considered as homogeneous and one-dimensional. In my experience and also in our everyday communication we are very familiar with more diverse aspects of communications. We wanted to respond to these aspects. There were strong needs to cover these diverse desires and needs.

JB: What kind of social movements had been taking place at that time. Have there been links to for example the anti-nuclear war movement of that time and the desire to express?

TK: When we started the radio-movement in the end of seventies and early eighties I think the obvious political movements were almost over. The high tide of the student-movement was in the late sixties and of the anti-nuclear war was in the early eighties. So in the late seventies people got more interested in economics. Especially young students felt some isolation. I myself had to think about another type of politics and political situations: that is micro-politics.

JB: Looking back to the late seventies/early eighties when there was a real boom of micro-radio-stations in Japan, what does the situation nowadays look like?

TK: Nowadays mini-fm is over because the social and cultural situation is over now. In the eighties people especially

young people felt isolation but there was no medium to connect them with each other. Now there are various kind of new-media such as internet mostly email and mobiles. The needs at that time, I mean mini-FM, have been substituted by such new devices, but the function is different.

JB: But the anonymity of the city didn't change?

TK: The physical situation of a city like Tokyo is not so different from the eighties. For people the physical condition of the city is more isolated and intensified themselves their isolation function.

JB: In your opinion people are isolated although we live in a time of more and more communication means. What does this mean for you for the public sphere if more and more private customs are entering the public sphere?

TK: I am always optimistic for the future. The point is a new medium to combine and to relate to such new happenings and trends. It is a new type of expression for example. That especially young people put on their make-up in the car or people use their mobile phones for their public conversation. To me such phenomena implicit possibilities and potentials of new expression. Look at the bikini-style. That kind of things used to be very private underwear. Nowadays it is a fashion. I think commercial designers are now more interested in so called private phenomenon in public space. Usually progressive people are against the commercial trends of commercial world, but I think even progressive people and radical and left-wing people could find new ideas in these areas.

JB: You mean to use the means for a different goal, but therefore one still need the imagination of a different goal. What are the conditions to shape possible imaginations?

TK: I think you have a lot of interesting philosophers. They can provide the idea.

014 interview

Franco 'Bifo' Berardi, was involved in the free Radio Alice in the seventies in Bologna, Italy, and worked for the magazine 'A/traverso'. He was accused of being one of the spokesmen of the insurrection in 1977 in Bologna. A flight to France kept him from jail. In France he stayed at Felix Guattari's place in Paris. Nowadays back in Bologna he is engaged in the network of "telestreet.it".

Questions asked by Jan Brueggemeier.

Jan Brueggemeier: Could you shortly introduce yourself?

Franco Berardi: My name is Franco Berardi. People call me 'Bifo'. I don't know why. I have been writing some boo about communication, movement and power. The last book I've published is 'the sage, the merchant, the warrior,' which is about the emergence of the kognitariat.

JB: You have been involved in Radio Alice in the seventies in Italy. What has been the impulse for you to start such activities?

FB: In the seventies, sixties and fifties in Italy, Germany and everywhere else in Europe the media-scape was dominated by state-monopoly. Only the state could broadcast TV and radio and was able to produce the collective knowledge and information. At the beginning of the seventies something began to change. Especially the social movements produced by the 68-wave were creating a new social participation. At the same time the technology was changing and becoming cheaper. So more and more people were able to produce radio- or videotape communication. In the seventies (75/76) in Italy the law changed. The constitutional court decided that the state owned monopoly was unconstitutional. So we could start many radio-stations all over Italy. In Bologna we created Radio Alice against the state owned monopoly but also against the dominant politics of the moment, which has been the historical compromise in an alliance of Communist Party and the Christian Democratic Party. In a sense Radio Alice represented a political minority, just little part of the political world, but a social majority, because the movement of the unemployed and the students was becoming large. So I would say Radio Alice was against the state owned monopoly, the cultural conformism and the political dictatorship of the Communist and Catholic Parties.

JB: What does the phrase mean coined by Felix Guattari that there shall be millions and millions of Radio Alices?

FB: Felix Guattari, in my knowledge, understood during the seventies that the history of human communication was changing in a radical way. I mean that Felix saw that the growth of big corporation of communication was only one side of a process. The other side was the proliferation of little, microscopic tools of communication, groups of communication, subjects of collective enunciation. He understood that Radio Alice was a fragment of this process. He said that millions and millions Radio Alices are important. He was absolutely right with that, we have witnessed in the last thirty years and in the years of indymedia the proliferation of little, microscopic subject of enunciation.

JB: Let's talk about the recent project you are involved in: telestreet.it. What is it about and what is the impulse for you to work for it?

FB: Telestreet has been born in a condition, which recalls the situation of the seventies and sixties. In those years in the seventies there was a monopoly of communication dominated by the state. During the last five years since the election of Mister Berlusconi in Italy a new kind of monopoly appeared which has been a private monopoly. In the media (newspaper), it was said that these Italian corporation were created with the help and the money of the mafia and in complete illegality. This economic group has become the owner of the entire Italian media-scape. Two years ago a group of people, many of them coming from the old experience of Radio Alice began thinking about, what we could do against such a monopoly. We decided to start a micro-TV in bologna. Micro-TV 'telestreet' means that the television can be received only by the people who live in your neighbourhood, in your street. We started with that idea and many other groups in every city in Italy started micro-TV in their neighbourhood. We created a network of micro-TV, which are connected via the Internet and are producing broadcasts for their neighbour but also can be downloaded and used by the other 'telestreets'. We can say 'telestreet' is a new step in the proliferation and is a new combat against monopoly, this time a corporate monopoly.

JB: Can you state over the last thirty years some transformations or changes regarding people's relationship to media and media's relationship to the reality of the people and their notion of so called public in terms of space, mentality or customs?

FB: That's a very difficult question, because first at all we must think about what has changed in technology. Communication-technology, the machines for broadcasting, for producing video, photography, print-media and radio have completely changed on an economic level. Today millions of people own their own video-camera, a professional digital video-camera, that's a first change. Every group can become a media-producer, but at the same time the access to the media-scape has become narrower, private dominated and selective. It is kind of feudalism of the media-scape. The emperor Murdoch and the king Berlusconi owning big regions of the global media-scape and millions of people who have the technical possibility of producing communication, but they have become dumb, deaf, mute. They cannot do anything. They cannot speak with the people they are living with. We are more and more powerful, but at the same time impotent, silent. The main contradiction for me is that 'Oeffentlichkeit' – how you call it in German – is less and less 'offen' (open) and is more and more closed. You see it in the advertising, which is the production of the collective mind, but the collective mind is imagined, produced by a very narrow group of people. The openness, the publicness of our age is a deeply contradictory one and we are acting within this contradictory.

JB: What happened to Radio Alice and how do the reactions on telestreet nowadays look like from the perspective of the receiving people and from the official side of the city and parties? How does reaction look like on such communication projects?

FB: The reaction to the communication of Radio Alice was repression. In '77 the Christian-Democratic and Communist government sent the police to break down the communication of Radio Alice. In March '77 the city of Bologna was involved in a kind of insurrection, which lasted four days. One student was killed by the police and the students reacted to that in a very strong way. Radio Alice was coordinating the riots in the streets until the moment police entered the station and destroyed everything and arrested everybody inside the radio-station. This was the story of Radio Alice. What is happening now? The situation is very complex. People are perceiving the danger of Berlusconi's dictatorship especially people are perceiving the danger of colonization of the public space of communication. More and more people are joining the idea and the process started by 'telestreet'. At the same time it is difficult to break the economic and media domination of power. Nowadays 'telestreet' in Italy counts about 200 stations. There are a lot of media-groups of activists, who act in their territories and are coordinated via Internet. This is very good, but we are not able to stop the colonization of the media-scape. We are not able to stop the criminal action of Italian government. We are not able to subvert this kind of situation, which is a fascist situation. The strength of the autonomous media is not able at the moment to really break the actual forms of power. This is the problem we are facing nowadays.

JB: What has been the official reason for closing down Radio Alice in the seventies?

FB: Radio Alice has been closed in March '77, because we had been accused of being the organiser and coordinator of the riots in the street. But in the reality what had been the fear of the power especially the Communist Party and the Christian Democrats have been the ability of society to create network of autonomous communication and a network of counter-power in the neighbourhoods, in the schools, in the factories and universities. In that period the media-fight was part of a very violent social struggle, social opposition. To cut it short: the reason was the specific problem of the riots in the city but at the same time the deeper problem has been the contradiction of corporate concentration and proliferation of the media-scape.

JB: What is for you a link between radio and something like a collective production of desire?

FB: Desire is a process of communication. Desire means creations of a constellation of bodies and language. This is desire. The etymology of the word desire comes from the Greek word for stars. Of course radio is a privileged tool for creating constellation of people. The problem was that at this time we are facing a very aggressive attack from

the power. I wonder if we can separate the problem of temporary autonomous zones, zones of a collective desire, zones of autonomous communication and the fear of domination, repressive production from the power. I am not sure anymore. During the eighties and nineties I was convinced that our task is the creation of an autonomous sphere of desire, language and social production. Nowadays I am doubtful, if we can protect our temporary autonomous zones, our desire, if we are not able to stop fascism, to stop this new form of fascism that is the connection of economic corporations and the machine of war.

JB: Would you understand radio as a space, as a public space?

FB: Radio is a fragment of the public space. It is a tool for production of the public space. It is a subject of the collective enunciation. The public space is the product, is the effect of enunciation.

JB: Radio Alice was claiming to talk rather 'dirty' language. What does that mean?

FB: I would translate it with contaminated, contamination between different styles and cultures but mostly contamination between language and practice. The idea that language and communication is separated from the social practice is an old one. In the seventies, the very idea of a contamination between social practise and language was a scandal. Today we are maybe much more accustomed to the idea of making radio, making TV, writing poems and making tags on the walls as a form of social practice. But at that time we needed that contamination as an extension of the potential of language and of art.

JB: When I was reading Paolo Virno, I very much liked his remark on Hannah Arendts statement that politics have much in common with labour, because it produces the state, the nation. Virno adds that nowadays labour has much in common with politics, because it is not producing so many concrete products anymore, but is dealing with more and more communication-like situations e.g. the service hotlines of companies. Do you see a special role for radio in such post-industrialized conditions?

FB: Paolo Virno and Christian Marazzi are working on that idea, which I share absolutely, that productive work becoming more and more linguistic. Language is involved in the production of value, in the production capital. This is creating a strange kind of contradiction for media-activism, for radio-production and so on. We are working at the same time as media and political activists and as producer of the media-scape. In many senses we are producing the new fashions of communication and we are producing the new ideas that the corporations are recuperating and using. So what should we do in that kind of contradiction? First: We should not get paranoid. We are not acting in order to be absolutely pure and uncontaminated. That's not our problem, but we have to be conscious of the continuous integration of language of expression of desire and the capitalist recuperation in these new forms of politicised and communicative productions.

JB: What does public-ness mean nowadays? Is it the manifestation in the streets or is it what is being covered of it in mainstream-media? What would be the consequences for the expression of protest and resistance?

FB: I was at the mayday-demonstration in Barcelona. Thousands of people have been walking in the streets against the 'precarisation' of life, against the power of the corporations. At the same time there was a big demonstration in Milano. A hundred thousand young workers are walking for the same reasons. You ask me, what is the sense of demonstration in the streets, when our way of production, our way of protest is mostly a medial, linguistic form. I answer that demonstrations are a form of communication. The people who walked in the streets of Milano and Barcelona are people, who go everyday in a physical center, in a Mc-Donald shop. People, who work as precarious worker, people, who have to choose every day, every second between the capitalist domination and solidarity, which is a solidarity of desire. Demonstrations are good and a necessity, are communication between us and the rest of the world. I do not see a radical difference talking on phone and on the streets or to act on TV or in concrete everyday life.

015 interview

T03K, multi-media performer, involved in Amsterdam free media since the eighties. At the moment he is working for DFM rtv International and Radio 100, which occasionally had to go off air. Questions asked by Jan Brueggemeier.

Jan Brueggemeier: How was your break, did you take a holiday?

T03K: No, I am going to have the break tomorrow. I am in the middle of formulating DFM as a project for subsidy. ...

JB: Digital pioneering?

T: Yes.

JB: What you want to do with it?

T: With the money? I have a scheme of equipment that I want. That would be dedicated encoders, more dedicated machines, because I run everything on my own three computers. ... to have encoders real steady, which won't be disturbed by the work and what I do and won't be disturbed by running on the same computer. Controller-machines, I'm gonna put video in. ...

JB: And it is all for webcasting 24 hours eight days a week?

T: Exactly. ... to realize things, which we want to realize with the DFM-project. DFM is a project, which is paid out of our own pockets. it is paid by our parents, grand-parents ...

JB: and welfare ...

T: (laughing) indeed, the welfare. We gave our welfare to DFM. This is to make it a bit more professional. We are talking about remote-control, we are talking about connecting more studios, open studios in several cities, where people, artists can go. Like you, if you have artists visiting, bands playing, you can drag them in your studio, get them online and we can pick you up the whole live concerts, artist-performances.

JB: Are you talking about the open studio-network? I checked it out myself. There are some in the U.S. ...

T: Yes, there are definitely more projects. What we do in fact is, that we take bits of things we like, what we experienced and glued it together. It is happening everywhere, that people want to go back to just sharing, jamming, have fun together and all that. The separation between the commercial media, commercial artists, music-industry, as they even call it, that really become industry, there is no personal touch in there anymore. We only do personal touch, if there is no personal touch, we don't want it.

JB: How did you get involved in the free radio and when did that happen?

T: It started in 1982. That's long ago. Many people still not even been born then nowadays. I started in 1978 with punk -bands. First thing we experienced was that the media was not enthusiastic about us getting on the radio and on TV. In fact we found a lot of resistance. Even if we would arrange things, they would keep us out. We experienced that there was no media for people like us. So we started organising things ourselves like festivals, helped other bands. There was already some kind of networking starting there. Other people started fanzines, because if you wanted to publish articles or pictures, you couldn't do that in the available magazines. People started to do lots of things for themselves and by themselves, small-scale stuff. That was a development, which came from punk, which was really good. At a certain point that was in 1982, when I came to Amsterdam after travelling around a bit, there were radio-things going on in Amsterdam that came from the squatter-movement in those days. The first free radios, they were broadcasting from occupied squats, where the police were kept outside, barricaded. It was war-like situation. In those days they put a transmitter in the house. The people could listen to the radio until the last moment the police trashed the transmitter. The squatting-movement was a bit radical and the radio was very political, but after a while there were also much more relaxed times. There was no need for political fighting. In those relaxed times people said, hey we still have the transmitter here, why don't we switch it on and have some fun. Let's play some reggae; let's play some punk. At that moment they switched on the transmitter for not politically activist broadcast, but just for fun. In fact that is the moment when the real free radio came in, because the squatter-radio, which still exist, they still are much focussed on squatting and politics. When for us on that moment the real open free radio started, because everybody could make radio in a way. There was a very quick separation between the hardline squatters and more culturally orientated people. In a way as friends they separated and the squatter-radio went on till this very day. The other ones founded more cultural stations, where everybody could come in with less political stuff and music. That was in fact the very beginning also for me, when I came in, because I didn't feel much like the political stuff, but I liked punk-music. On that station in that moment there were only few people. There were students, homosexuals, and red-peoples not really communist but socialists. There were all typical spokespeople for groups in the city. I said, where are the punks. I don't see no spokesman for the punks. (laughing) so I became that. They didn't like punks, but they had to allow it, because punk is also a big group in the city. That's where I started with a punk-program in 1982. We made it all ourselves the radio, the studio. We built everything ourselves. The music we went to record at the concerts. This is also the point when the independent distribution and networking started in a real analogue way still in those days. We dumped the whole music-industry, commercial thinking. We built a world for our own in that sense. That's good. It still exists and had its impact on the society here after all this years and we can do much more things then twenty years ago.

JB: Looking back to the beginning did your relation or approach to radio change or what has happened?

T: That's a good question. In fact nothing changed over the years, except for my technical thinking about how to do it and what we can do. From the content, the feeling, I still make the same work with radio as I did from the first very moment. It developed, developed into new forms, but the idea I started with is still there.

JB: What is this moment, which is still fascinating you?

T: That's open, that's interactive. That's independent, free. Nice thing is that it's ongoing. At a certain point we became 24 hours a day. The mix, the sound it never stopped anymore. We keep it up now for at least ten years, I think, we are pumping continuously 24 hours a day our strange mix of sounds, music, soundscape, artists. It became an ongoing process. At this very moment the nice thing is that it is even running without me having to continuously work on it. Technically it stands alone more and more and with the grace of computers and Internet and all that stuff. We

have some automation going on, but that's all about live and free stuff. It is not that computers are taking over. We are still and we will stay the content.

JB: How would you describe your way of radio-making? ... Because on your website it says this is not a normal radio-station.

T: Yes. I should take that off. Maybe I should put there, we are the most normal station. These are words, I mean, it is strange, if you have to put down on a website what are you, why you do what you do, like in this interview. There is so much to say, but you can only put up few sentences. To say that you are normal or we are not a normal station, what are we saying with that? More like not average ... it is not a station you are used to. If you tune the radioband then you would hear hundreds of stations. Indeed we were totally different, if you get to our station. It is same now with Internet. If you tune us in, you will notice that there is something different. We call it non-normal, because they say you are not normal and in a way they are right, but it all can be twisted around. We can say we are normal they are all not normal.

JB: DFM is supposed to be directed to listeners within the media, what does that mean?

T: I was wondering where you got this question. DFM is supposed to be directed to listeners within the media. Did I say that?

JB: I think so.

T: Or is it a mix up of language?

JB: I think, it describes the situation of the very early situation of net-radio and one has to be familiar with the media. It is harder to access it, to find a way to it. That's how I understood it.

T: Yes, let's say it this way. DFM ... you cannot direct it, you only can broadcast that means from one to many. If you throw a stone in the water, you see the rings. The effect becomes wider and wider until it dies out. That's little bit the same with transmitting. You send out a lot of power, but the further you get the weaker your signal becomes until it dies out. ...

JB: You are not happy with this 'within the media'?

T: Yes, I am thinking about it. I live, I am within the media, but that's also not really true. I don't think most listeners are within the media. ... I think, it has to do, that we have been so specialized and our music and sounds have been so different that there is only a very small group of people, who enjoyed it, who could open up for it. I am not talking about the eighties, where people freaked out and said, woah, that's like a washing-machine, this is like a vacuum-cleaner, this is not music, this is not art, this not this and this is not that. At a certain point it became more radio and media for ourselves for the people who were doing it. That has been already enough, when we are having fun with a few artists, jamming and broadcasting it at the same time. We are having fun, enjoyed sharing the fun, broadcasting it. Whatever the listeners do, we didn't care about that anymore. If you want them to understand, it ends up that people are calling the station all the time and instead of jamming with your instruments, you are talking for one hour on the telephone to the listener, who are telling you, that you are crazy and should stop and go away or whatever. ... We were very elite, but this is changing. Not that we really changed, but we are more versatile and not so into hardcore-noise and torturing the listeners. We are having music from all other the world, from all kind of romantic stuff to ambient and still hardcore-stuff. We are more gentle with our signal. Many more people are tuning in. More people are opening up, because they are really, really bored with normal media. So more and more people are picking up interest in what we are doing. We are ready for them; we are really open for everyone. We are not so secluded, so lonely (laughing) as we were before. It is very lonely at the top (laughing).

JB: You once said to me that radios like radio 100 are free, because nobody is listening to them. What do you think, who is nobody?

T: That's a related question. Who is nobody, nobody is listening to us. There are some statements, because if you put up a transmitter, there will be somebody listening. This can be one, five or a few hundred people. It was meant to be pushy, punchy to get some reactions. If you say that, people come up saying, no, no I was listening to you. ...

JB: I liked that statement that "we don't care about primetime", when DJs always want to be on primetime. ...

T: Yes, everybody wants to be on primetime and we just take all rest. They can fight over the primetime and we take all the rest, which is about five, six times more than the primetime. That's what we do at night and in the morning. We could do our shows twelve hours long. We could extend it as long as we felt we wanted to. If we felt good, we continued broadcasting. We were not limited to a program of one or two hours.

JB: Getting back to the nobody and the general public, whatever that means. ...

T: Nobody listens to us, that would be then all the nobodies. I am a nobody. There are many nobodies. Very many nobodies are listening to this very broadcast at this moment. We are getting together at this moment, that's the point. For the media, music-industry we are nobody. We are the nobodies and we are listening to each other. I am listening to my friends and artists and I know the people, the artists. We have personal relations. As I said we make our own networks for performances, installations. We travel, we meet, we organise congresses. We have a lot of stuff going on not even parallel to the established media. We are totally on our own and that is the nobodies (laughing). Nobody listens to us, because all the big-shots, everybody who is somebody, they don't listen to us. But this is also that

attitude to get reactions, to be a little bit upfront. I am proud to be a nobody.

JB: Can you tell me more about your idea about condition and noise as an analogy to radio?

T: You are skipping the philosophy of the niche? (laughing)

JB: Yes, I am ... I mean, I picked up that phrase on that very day, when DFM was topscoring with over 120 unique listeners. I think it was on that day of dutch princess Maximas wedding. ...

T: Yes, we highscored our webvisitors on that day, when maxima married. ...

JB: ... and you said and that was an interesting relation to the protests on the streets with quite spare participation, that the scene somehow moved to the media and you have been talking and making fun about it all night long on the radio and that was in a way only possible because 'nobody' is listening.

T: That's a good one. There are a few things, which you can't do. You can not insult the queen (laughing and coughing). ... I mean don't do that. I don't care. I don't insult Maxima or Prince Willem, Alexander and all the others. I study the media and its effects and I can speak freely, when all the others are. ... They are very nice. Nobody talks about the protests. We are very small, we are in the niche, because we are in the margin, we are not really there, because we only have a few listeners. First of all nobody -here is the 'nobody' again- hears us. Only the nobodies hear us. The other ones are busy attending the party, marriage or are watching the big TV-channels gazing, gaping on that stuff. ... It was very interesting, because many, many people from all over the world were just looking for Amsterdam and web-cams and they didn't find interesting stuff except for us. For us it was more a joke to keep that topic, because we noticed all these listeners. Of course we understood that it was related to that marriage. So we left enough fun and talking about that marriage, so the people stayed with us. But we were feeding them with DFM-program, with hefty music, ambient, some joking. In that sense we have been educating them with alternative stuff. The talking was not so serious, just to have some fun and keep them interested. If I would have done that same thing on a big radio-station, I would have lost my job, if I would have been employed there, democratic as the Netherlands are. I was almost arrested in Hungary, because I made a remix, a cutup of a song not even the national hymn, but they have about five songs, which are kind of religious songs to them about the country. You shouldn't fuck with that ... furk - excuse me. I made a really dramatic cutup out of this. Police were looking for me. Someone from the communist party phoned 'Herr Kommissar'. They were looking for me on a big festival. The person who has organised it and got me over there, was asked to get my passport. Police were waiting for me when I woke up and she asked for my passport. I asked, why do you want my passport. No, no just give me your passport. I will give it back. She didn't want to say why she wanted my passport, so I didn't give it to her. There was a heavy discussion and she got really crazy and we had to pull it out. Finally I walked away on a big festival with 20.000 people and they didn't catch me. There was radio, too, pirate-radio from an island in the middle of the Danube. Okay. ... Sorry, there are lot of anecdotes in the history of DFM in these twenty years. What you want to talk about is condition and noise? ...

JB: Yes.

T: I was getting little bit into noise, I got carried away and the anecdotes and the nice stories come in. So we lose the thread, you are trying with this interview. You want to hear certain things, You have some ideas, You want to get to a point. ...

JB: Yes, exactly. ...

T: But if I go telling nice stories. That's ok, that's fun, but it is noise compared to what we want. Condition in this case are that is already late in night, that I had a drink, a smoke, I am very tired, I have been working all day. These are kind of personal conditions. If you call me in the midday, I would be much clearer. Conditions I see as an environmental thing influencing what you are doing. In fact they have nothing to do, that's at least what you would think, with what you are doing. I'll give you another example with radio-broadcasting that is happening with FM. At some point people say that there are conditions. That means if there is a certain humidity and the clouds are at a certain height then your FM-signal from your antenna bounces of the clouds back on earth, because normally it would go into space, because you only surf a small area of your signal and the rest goes into space, and you can about double your reception-area. Because of these conditions people, who normally can not receive you, can receive you. Conditions can work for you but also they can work against you. These are two important things: condition and noise. Noise is just so much information that you cannot distinguish between the individual sources anymore. That is kind of official declaration what noise is, too many signals that melt into one. ... We want to get out of the noise in a way. You want to be heard, you have a message. If you want to get it across, you are dealing with conditions, you have to be aware of the conditions surrounding. This is all about information-exchange (laughing) ... It is a heavy topic. I would love to speak long about this, but I would need a projector, images, schematics; a real lecture on condition and noise. I don't think I answered your question. I mean your question was, tell me more, that's what I did. Do you understand what I mean or is it still noise? ... I am learning to see conditions, use and create conditions. I have an eye and ear for places where we can manifest, where one can go as a group install broadcasting- and studio-equipment and we just use the conditions, tools ...

JB: I asked that question, because I actually just wanted to read your text, which you eventually can not find at the moment.

T: It's about the feelings of people and the situation you are, the political stress around you, the movement, where you are. I could rewrite that whole article and add a lot of social psychology in it. This analogy works for many things. This was just an analogous story about how people communicate and what the problems and the good things can

be. It was told as a radio-story like broadcasting, but I see what I say, what I tell you, even if it is just the two of us as broadcasting. ... (pause)

JB: I will just wait till you will rewrite that article, which you should definitely do.

T: I am totally in the middle of noise and work and all that. There so many things I should do like write and go here, go there. I am battling the noise. I am spending much time on building filters and isolating myself a bit to have rest and peace to think. The media is bombarding us with noise. (laughing) There is not much information in it. It's too much noise. It's good to get some room in your head for your own thoughts, for things you want. Instead of information flowing in, flowing in ... That's what we do with DFM. We create our own station and within this station we are keeping this relaxed atmosphere without giving the game away by doing everything ourselves. ... There is too much to go right and make things clear. I would say that I am not in that good condition. (laughing). There is much noise in my life, but I am keeping on track. The basic ideas are still there, because they are really good and we are still building on them. It is interesting to become more professional and get money from the state or other people. At the same time you are dealing with other people again. The way we used to work was totally amongst ourselves with artists, musicians and friends. In a way we don't need that money. That's a kind of point, where thing can become corrupt. This has been demonstrated in the twenty years. We had several separations in this station. New stations were formed. A lot of groups tried it different ways. All these projects died and are not there anymore. Only the totally free projects with no boss, no organisation survived everything. You talk about radio 100. It's already a year ago radio 100 went off the air, but that's maybe another story. They just started to send bills to people big fines, lots of euro. If you don't pay that, then whenever you travel and cross the border, they look in their computer seeing that you have a big fine to pay. From that moment on, they put you in jail. Many people don't like it anymore to run radio and media, where you have the possibility to go into jail. ...

JB: Free radio has always been illegal and criminalised ...

T: Yes, but we are now also talking about the Internet and broadcasting. I am talking only about broadcasting, if you get your message out, then you are broadcasting. If you say, but I want it on FM on that frequency, then you are making conditions saying like it has to be like this. We just keep on broad-casting, we just go to another medium, to another frequency. For us it is more important to go on than trying to find a form that the other people, who don't like us, are happy with. Come on, Jan, that's ridiculous in a way. But that's the niche, the margin, which we also mentioned. If you are small, if you are outside everything, if you are not in their way, if they don't see you, if they don't know you this is an area, a free space, where you can work, where you can be without getting hassles, problems all the time. But that's low, you only have a small public, you work in buildings that are cold in the winter. It is all a bit shabby, it's not luxurious (laughing), but I prefer that. I prefer the pure thing to glitter and glamour and polished up and smelling with too much perfume and drinking expensive drinks. I like the pure stuff and you can hear that in the music, in the choice of music and musicians we let play.

JB: Ok, let's get to the final question. From a personal background you told me, you believe in successful ways of protest or in achieving goals with protest. Do you think that the forms of protests have heavily changed in the last twenty years and what do you think about projects like indymedia and recent forms of anti-globalization protest?

T: With protesting I went to whole lot of stages and not only me, but everybody, who was born in the same time with me, who had the same cultural background, who lives in the same kind of environment and this kind of movement. There was a development and changing of culture and thinking about culture. The sixties were really very different from the seventies, from the eighties, from nineties and the same with us. ... If there is injustice you of course should raise your voice like a trumpet and tell it to the people. There are many songs about that. I think people should look for solutions not protest against things you don't like. The protest should fuel a discussion and thinking about what indeed has to change and how. People should use their energy constructively and creatively. You have to do something, too. ... With doing something I don't mean protesting (laughing), but actively forming things. We see it with indymedia, you mentioned, we have seen last years protests of many, many thousands people even travelling out of Europe, people jumping from America to Europe to protest and vice versa. This protest-movement became global, too. There is a globalisation in the protest. The good thing is that there is also this media forming like indymedia or like what we do. The free voice, the microphone on the streets, voices from the street otherwise its only cnn. You are already listening to what has been made, what has been build, if you listen to these indymedia-broadcast, which we did and like they do themselves. You asked if the forms of protest have heavily changed? Yes, I think so. There still lots of people in the streets. I have seen helicopter web-cam images and all that. I have seen more of the situation then the people in the situation. These were heavy images, but they never got to where the big-shots were. ... The message of the protest is not delivered at the doorstep for whom it was meant. They can walk around it, be in the margin where it is happening. The protests you talk about, the whole center of the cities were closed off with steel-curtains. Nobody could enter there. In the outskirts, outside there you could do it. There are people sending chain-emails asking you to sign it and send it to all your friends to help this or to do that. There are many ways people look for putting pressure. ... I mean I don't know if they want to put pressure. ... On the other side, we have the hardcore terrorist action on these moments of people, who do not feel right with all this. That is also a kind of protest and where are we? I don't know. I am looking for ways to make more friends, if people get fucked up to make them feel good. I try to just make everyone in my environment to feel good. I help where I can and if everybody would do that

earth would be a nice place. I am not making war, I am not bad guy (laughing). That's the best thing, look how you can network and spread a good vibe. If they call you and say, you have to go to war. What do you say? Come on, you have this gun here and should shoot the people with the strange clothes, all the people, who have hair different from ours. Go shoot everybody who is not like we are. You can protest, if they call you and take your gun, it is not even your gun, but if they call you up for war and if the people say no, then there would be no war. That's the thing. If you are willing to go to jail or have them try to ... they cannot really torture you in Netherlands or Germany. They are going to psychologically maybe try to get all the weaklings in their army. That's protesting by not going into these kinds of things. You have the right, if you are busy with good things, you can say, no I am busy with good things, I am not going to do that. I am busy with good things and that's what I do and nothing else. It is just all the people are giving in, who make this war. It is all the -let me not call names-, but it is all the people, who go there. It's heavy topic. For me your protesting starts, when your girlfriend makes a stupid remark or a friend in your neighbourhood makes something stupid and you go to him and tell him, hey man! ...

JB: My very final question: What would be a public feeling? Looking to the ongoing transformation of private and public situations like my mobile turns the public sphere into super-personal realm, my web-cam turns my sleeping-room in something public, but none of my neighbours will probably ever notice it. Looking on to the strike, it is somehow a strange feeling, if you have a situation with more then 800 people, which is not the love-parade, but a plenum-like situation, in which everybody is asked and can express her or himself. Here I think most media-practises are tending rather to privatise relations-ships then make them more public.

T: If you are on streets people even before the handy phones, they didn't really look at each other. If you are on the street, you are on your own. You can ot look at everything and everybody. It was already very private, you are really on your own. You have to take care on the streets, you have to watch out. The mobile is a good escape from that, because people feel uncomfortable being just on the street in the wild. The mobile connects them to their friends and to the home-base. That's exactly the same what we are doing with the artists and when I travel. First thing I do is connect back to the base, to the group, to my friends. That's give you a good feeling. You can be where-ever You are in the world, but you are not alone. You have that link. That's a kind of cyber-link indeed. This will become a real multimedia-link in the near future. At the moment is just the telephone. I don't know where this leads. This I already said a long time ago, that the ego, the person itself became way more important. Very contradictory is that networking became popular. Everybody became much more on themselves, alone, isolated and at the same time networking became popular. This is logical. In the moment you feel alone, you want to network. (laughing) The public space, which you mentioned, that's not really public space, I don't think so. I think we are creating a new public space, which is friendly and we feel good with it. It is like if the radio gets pushed off the air, then instead of going to fight for that specific place, we just move to another medium and continue what we are doing. That's the same with the street. If the street is not for us anymore and it is not nice anymore, we just do our thing elsewhere. These are tendencies, which go through history. Cities change and there are generations of this and generations of that. If you look in ten years, things will be different again. The positioning of our art, of our work to the virtual is not really safe, that's what people finding out now, too, with all these viruses ... an 18 year-old German hacker.

JB: What you think how would the radio of the future look like?

T: Radio is an old-fashion name already. The very name radio will disappear at some point, but broadcasting is still there. How would it look? Telephones will get smarter, become multimedia-devices. Computers will get smaller and will become multimedia-devices. In the end it all will be small and do everything. If you can use it, it is interesting. If you don't have any use for it, it is just a stupid gadget, which cost you money and time. I had nice examples with people with the first handheld computers as a kind of telephone-book and they have been putting all their addresses in, but they didn't know about the battery. One or two years later, the machine is totally empty because of empty battery. Those things are happening, too. What they also say is that electronics will disappear from our dimension. The chips are becoming smaller and smaller. For the processing that one of these chips is capable of, twenty years ago they needed a whole room full with machines. We are talking here about nano-technology. Nano-technology is too small for us to handle, we need something in our hands. But it could be built into your body very easily without you having any problem with it. You get an injection in your arm with a very tiny capsule in it and the wound is healed within an hour already. You can receive everything, can broadcast and are continuously connected to the matrix. What you say? Radio? This sounds little bit like fantasy. Then if you can say like if you would receive everything that is noise. Then we are back on the noise. Then you can talk about selectivity, what you want to hear, what you don't and how you can control it. That's a very important point, you should control the media. That's a message, too. You cannot be connected to the matrix and receive everything, Your brain will burn out. So be selective and don't make war. (laughing) It is all the same.

Daniel Guischart is currently working for Casagrande Laboratory (C-Lab), Helsinki/ Suomi. He studied arts and graduated from architecture on Bauhaus- University Weimar. He was ideas man in the international competition for ideas about "shrinking cities" 2004.

Jan Brueggemeier: Where exactly are we?

Daniel Guischart: Were sitting down at the bend in the canal at Plagwitz, Leipzig, on the roof of the former 'people-owned' earth-tilling tool-works factory. ...

JB: And what we see here is a "shrinking city"?

DG: Plagwitz is a quarter of Leipzig, and one could describe Leipzig as a "shrinking city".

JB: What interests you about such city, neighbourhoods in a city or region where some places are called a „shrinking city“?

DG: I find the concept „shrinking city“ difficult because it was stacked on top of reality after the fact. What interested me at first has in the foreground nothing to do with the current discussion. It was a matter for me of how to move or change power relationships in a space, or relationships generally of space, when a space loses its old functions or when one thinks of new functions and then meets and uses this space or begins something with this space.

JB: When and how did you reach this critical debate about houses and neighbourhoods in such recently termed "shrinking cities"?

DG: Even before my studies in architecture there was a fascination for the materiality of buildings and spaces. What has always fascinated me is the transition when the city, occupied in so many places by certain behaviour patterns and demands of and on the users, steps into the background leaving us, or I, the liberty to move about in a spatial context which is still added to the city, yet at the same time is separate and released from that context, not necessarily seeking, but certainly finding, new definitions and thereby bringing new qualities to the city.

JB: Do you think that this raises new questions which normally are rather unusual for architecture?

DG: It raised in any event the questions, how we deal with our habits in the reception of space, how space is presented to us. What we accepted as the normality of city and urban regions has changed. Nowadays one moves in cities such as Leipzig, Weimar or many cities in the East - but also in other places in Europe - more freely in the spatial context, where one had encountered many more rules before. There were many more borders and violations there where, formerly, one had to take very conscious steps before one could cross these borders. The phenomenon, which one experiences in the shrinking cities with these open spaces, is a new experience, which many humans have participated in and continue to participate in. I believe that is completely ordinary in cities and one makes this experience again and again. Thus an exchange between completely different kinds of space and perception occurs because of this overlap and the result can be fruitful.

JB: What would be the consequence of tackling these open spaces?

DG: An architectonic consequence or generally?

JB: We are sitting here with a nice view on this roof of a rather dilapidated house and in order to enjoy this house one must establish a certain inhabitability or usability.

DG: Now I understand what you mean. Those are the overlaps of which I spoke. One comes to such a place with certain demands and quite naturally sits in the evening sun, like we now here on this roof, and drinks one beverage or another and looks around. That's a situation - to enter into some building somewhere, to walk over some property and to sit down on the roof - that is not part of everyday life in the city. One can, if desired, develop this situation further if one asks themselves, what would one like to bring to such a space besides a bottle of beer and a cushion.

JB: There's a starting point. What does one need here besides a bottle of beer and a cushion?

DG: Actually you don't need much more (laughs) at first. Everything else develops according to its own needs. Clearly, at some point, one poses the question, where is the next watering point so that I can wash my paws? Where can I lie down gladly when the sun goes down? I could sleep in the grass before the building or on an old floor or roof for two nights. But at some point I will want a small place to sleep. And so it goes on. One does not make a fire or prepare a meal just anywhere. So one must decide and these decisions have consequences in space.

JB: What do I do with the other people who spread out on their cushions and want to drink beer? That could lead to a conflict of interests much like that on the beach, where one would gladly be alone.

DG: A city naturally lives on these discussions and conflicts of interest. Without such conflicts it would be very boring, but those are naturally very personal decisions. I believe people have always lived together, so that these conflicts do not become too bitter by being open minded and flexible. Then, one must see personally for oneself how these

conflicts are graduated. Naturally there is always the possibility to take into account differentiations outside of exclusion. One is naturally dependent there on the sensitivity of one's surrounding. One does not have to see that so romantically however. There are situations which one would like to share with other humans. There are situations, which one would not like to share.

In this discussion or this experiment or is the potential that these special urban regions and spaces, which are throwing off all their regulation and regimentation and developing into just being material, will meet with those spaces in the city that are so over-determined but which we accept very unreflected, as our daily living environment with all its restrictions.

JB: Do you think that that is a new phenomenon?

DG: That is absolutely no new phenomenon. I think that the story is already quite dated. Thus I also find the concept of the 'shrinking city' to be difficult. ... The city has always lived from conflicts of interests. That is a definition of the city. There have always been men who have tried to treat this differentiation of rights and needs of the known and unknown in a more sensible manner and others who quite often invoke the known and wall themselves off from the unknown in a very unreflective or harsh way.

JB: Where is your idea of architecture, when does architectonic thinking and working start for you?

DG: The way one judges one's own possibilities depends much on the surrounding field, in which one moves oneself. If we are in a spatial environment which is very strict and clearly tells us what we are to take from it then it is rather difficult to break out from that. Therefore it is good to have sometimes one's very own regularities which are leading us on our own way through well-known or unknown areas because then one must ignore certain borders or other laws. In the architectural re-formulation of space it seems to be that one must reflect very elementarily over their own needs. Purely physical, human needs, which concern the laundry, or the watering point, the quiet space or resting space - not only for the body but also storage space for things. Perhaps one does not need that at all - or perhaps one needs it very much so, in order to store thoughts and things. One can, through pulling apart spaces which we today associate in our homes quite naturally, become more conscious in our perception of these associations with the image of living-space. Thereby one can also produce this openness of conflict without needing to wall oneself off out of *amour propre* against difference, conflicts or stress situations. I think, however, that is also a matter of habituation through exercise.

JB: That which, in this light, still interests me is, as we see from the place we are sitting here, that we are in a residential neighborhood in which well maintained inhabited houses stand side by side with other houses falling into ruins and one can perceive this post- or de-industrialisation. How far does architecture allow itself to take in too much of the contemporary dominant ideology and its corresponding desire of representation?

DG: That is in any case a story that emerges whenever something is somewhat fragile. Thus only whenever representation loses its self understanding must architecture hold, the monument must hold. But I do not believe that is a defining characteristic of architecture. It would be a shame to reduce it to that. I believe that the control of which we speak here - at least, what I believe that you mean here - lies in many habits and decisions about comfort, which concerns our own standards of living. One places comfort before the experience of other experiences hidden under the cover of socialization. That is something which architecture dealt with 100 or 120 years ago. To find a compromise wherein a spatial solution could be made to offer to a broad mass of people a certain amount of luxury. That was also a process managed by certain interests. But perhaps that does not actually interest everything. Here at least it is not interesting.

JB: Not or no longer?

DG: Perhaps that's a personal thing, too, perhaps it does not or no longer interests me. One can write about it in any case, one can say something about it. In the end one must decide with how much devotion one exposes oneself to certain conflicts. Like the conflict of the fact that one lives here cheek-by-jowl with areas which simply offend and are visibly dying. Where architecture dissolves and where only architectonic veils remain.

JB: What does homelessness or "heimatlosigkeit" mean for you?

DG: I have learned that "heimatlosigkeit" is a very difficult concept because the concept of "heimat" is also complicate ...I would describe it rather as a life in exile. I find homelessness or "heimatlosigkeit" interesting when the home at the same time is also an exile. It is a tense moment when one abandons the position in which one thinks to know everything quite exactly well, where one is conscious of the conditions which are fluttering about somewhere in the wind. When one rips out threads here and can stretch new threads there and is conscious that in principle one apparently always has "heimaten" [homes] respectively, if I may now simply take that concept - I think that one must then be allowed to use it quite unhindered.

JB: ... it is also enthralling when you speak of 'heimaten' as plural respectively - as opposed to 'the homeland' or 'ur-heimat' ...

DG: ur-heimat?

JB: ... or the absolute truth. Pardon, I meant homeland.

DG: ... and truth. The one true homeland. Recently someone photographed his one true homeland: the belly of his

mother. The idea is that one's homeland or 'ur-heimat' clearly has a lot to do with the place where one comes from. I would use the term there. Otherwise homes are all these places in which networks appear. The way these networks function is left up to everyone. That which always interests me... are basic bodily needs. It is there that networks stretch themselves out at a place in which one can carry out constructional conflicts with oneself and others.

017 n E t u r e / application

Authors: Jan Brueggemeier, Daniel Guischart - Spring 2004.

Each city is a shrinking city with regard to the acceptance of openness in the sense of impersonal communication structures and practices. A general tendency to privatisation underlies urban communication here as elsewhere whereby extremely sharp borders between private and public spheres and practices appear. That is a tendency which is essentially carried through the media. Thus my mobile telephone transforms the subway into a large private area and the web-cam transforms my bedroom into something somewhat more public. Only 'public' here no longer defines itself as open to attack or discourse. Information is the exchange of facts and not choppiness in the sense of a public in the historical understanding of the city. The individual hides himself in the extensiveness of the transported globally traded flood of information.

A city such as Leipzig in a region such as Halle-Leipzig signifies a chance to notice a space comparable to the structure which we perceive in the new media. Only here [in the city] people live along with their concrete lives and attendant necessities.

"If the creator heard the poet, he'd created the turtle that flies - taking with it the great certainties of earth", said Bachelard in 1959.

In this sentence he placed the grounded nature of the turtle in opposition to the arbitrary availability of possibilities and positions of the breadth of the blue sky:

Life in a world, where space are divided in the interstices (spatio) and relations, individualised and categorising the world into "own" and "other" (as the turtle who is much happier at home than in the company of its friends - Aesop). We orient ourselves on the material world.

The entire world results from our own means. The unknown lies outside: An escape to the interior. In contrast the flight of the turtle through the blue sky is the debate between the space of arbitrary positions and open-ended possibilities.

A space whose protection lies in its breadth and thus its horizon is ever extensible. There is a desire to be able to position oneself freely anywhere anytime. Something which was unknown to us can become known, but exactly for that reason can also become unrecognized again: a flight forward. There are niches in linear space which the space of the 'shrinking city' offers which have the same structure as is to be found in nature or open spaces.

Congruity, anonymity, and normality increasingly impact on our environment. The white spots on our imaginary maps are increasingly liquidated. What remains of the hidden part of our own personal environment in the purified presumed reality?

Faced with the disappearance of home worlds we can react with two possible escape routes, which can also be registered in a city such as Leipzig:

On the one hand there is the flight forward, which makes us inhabitants in the super-heimat of a *cosmo-polis*. There we are at least certain that we are everywhere in the world at home, even if it does not always feel like it. The other path is the demarcation against the foreigner, which wakes the memory of the supposed homeland and expresses itself via the visible relationship of the home of one's own in the suburb (*Oikos*).

Do not the coverings and forms of our habitats develop into one (new?) heterogeneity instead of degenerating into the strategies of homogenization? What then remains of our sovereignty over the inner and outer, of our own mastered, mastering, enticing, releasing and provoking, etc. Perhaps there are even new ideas of the homely native world are being touched here. They grow where one meet with fellows, looks about, and goes about ones business as one moves through one owns life.

The way in which we choose from our possibilities, in the end, is determined by that which the situation in which we find ourselves teaches us. The appropriation of the area also is obligated, in the broadest sense, in equal measure to the opposition of circuitous straying and being rooted. There is a missing differentiation which overruns the consciousness on the spot in the tension between *Cosmo-polis* and *Oikos*.

Therefore each initiative of urban planning for the formation of identity of neighborhoods must have as its starting point humans and their needs at the place in question.

Our goal is to create a dialogue between two processes which are happening in parallel - a dialogue which stretches the

term of homeland and puts it in new connections to daily life. This dialogue concerns all participants. Dialogue implies a practice in which a new condition of one's own possibilities in our environment, as it is, develops and thereby makes an extension of these possibilities. Can these activities of individuals possibly raise the questions where new structures of our dwellings would be desirable - how could these singular spots be transferred into places?

Micro-radio - instead of innovative media centers!

We do not want to cultivate any concept along the lines of the Olympic City of Leipzig, or the Innovation's Park of Plagwitz, the Water or Johann Sebastian Bach City of Leipzig but rather to approach a dialog on the living world networks of people and places. One could have as a starting point a concept such as the home: Retaining its fundamental structure but resolving its excess baggage thereby. *n E t u r e* would like to investigate the growth of social spaces between the Self and the Other in its manifestation in physical space. This phenomenon of growth describes thereby not only the existential orientation of human housing with the neighbouring world as a space for processing the noises of the world into information - as many media theorists would like to see it, or "simply" the relationship to other persons - but also the phenomena of alterity with oneself. Borders draw themselves inward. Self-alienation is seen as an opportunity.

Radio for us is a method for dialogue in order to actively define the social dimensions of our networks in the living world. What type of radio are we talking about here? Radio, through the non-directional adjustment of its addressing its auditors, represents one means by which the general tendency of communication to increasingly shift into private spheres occurs.

Here it holds true that the media qualities of radio, its egalitarian anonymity and its lack of definite vectors, must be worked out in order to annihilate the imaginary worlds of a unified consciousness of transmission and structural hierarchies of sender-receiver relations that accompany the medium.

The narrow reach of the signal invites one to even seek the place of transmission: Micro-Radio! Radio, which personally and publicly flies beneath radar of the public's general attention, and thereby is more inviting and communally works instead of envisioning a fleeting ghost-like communication partner. The extent of individual radio activity could be seen as an alternative measure for public liveliness of a region which, used in a customary fashion to measure the appearance of movements of persons in the traditionally public spaces of streets and squares.

Radio is the oldest of the new media and thus known to be trans-generational. Naturally, similar scenarios and communications structures could be realised through PDAs with wireless-LAN or satellite uplinks and GPS localisation, but that would be merely a much more cumbersome and expensive variant which moreover would impose a higher threshold of accessibility. A form of radio, similar to that which we describe, has already been done in the 80s in Japan. There, broadcasters which today could be built for 15 euros were used. These had a capacity of transmission comparable to televised services operated with garage door openers and an effective radius of 500 m. This was a zone of transmission which ensured a visit by the transmitter within a comfortable walking distance. This is a property which works against the protection of personal integrity through one's own representation in the anonymous wide range of the new medias (web-cam in the bedroom, mobile phone in the streetcar). Communication becomes, in the proper sense of the word, dialogue, discourse and, through its immediacy of reactions, reflective. Radio, instead of new media!

The intervention of *n E t u r e* takes place in several steps:

- Inhabitants locally become active mini FM users.
- Start-up of the internal mini FM sending within the private framework.
- The perception of the private as micro-public area should in its consequences be tested and can have as a consequence a prototypical intervention in a dwelling structure.

Participants can be anyone - from the pensioner to the school child, from the housewife to the Banker Yuppie - due to the diffusion and degree of familiarity of radio. All that is required are 15 euros for the mini-FM transmitter, two hours of tinkering with guidance, a microphone, and a radio. Our role consists first, in the organization of information meetings, workshops, and documentation, and then to lend a hand in feedback on the mini FM activities in global distribution forms in order to return to the image of the relevant region which is the external representation of the identity of the relevant region: guaranteed to be free of buzz-words, rough, but transient.

The documentation will take place in photo, film and auditory media. Possible consequences for the human dwelling are derived from observation and documentation of the procedures in the architectural sense. The spaces in which the networks of daily life of our everyman's hero are played out entail a new form of living and home-making. For the time of the transmission the door of the house will not be locked, some seats will be placed around the microphone and the recorded media (CD, record, cartridge, MD, etc..) will be at hand along with coffeecake, licorice and chips on the table

(crunching chips!) - and on with the show: We have a visitor today. A new electronic model of the country kitchen of northern Germany, whoever in Frisia does not meet their host can just take a seat in the kitchen. Later there is tea and only after the third cup must one think about departure, while one continues to talk about their interests.

n E t u r e is a study which is conscious that its means change the object investigated. Radio is the first religion with no book in whose practice the usual carefully guarded bastions of individual self realisation, which cripple us, become the field of work of the "other" socialized in unknown persons.

Date: Thu, 1 Apr 2004 17:13:27 + 0200 (MET DST)
 From: jan hendrik brueggemeier <jan@pingfm.org>
 To: empyre@lists.cofa.unsw.edu.au
 Subject: [-empyre-] networked bodies | public music

pauseandplay is the title of our current exhibition of printouts from stills of the video-stream archive from pingfm. how is this related to our current work? we even haven't had live-video in the last two years of webcast. still these pictures illustrate some important aspects of our understanding of streaming.

first of all, it is a physical manifestation of digital data produced in what is commonly called the "virtual", in a sense in that the prints are a static and haptic product transferred from the realm of streaming servers, networks and computer-screens. this reflects a certain need for an 'offline' representation of hours and hours of archived webcasts. it also relates to an approach to the medium which stresses the importance to the transmission of body in a live-situation as a communicative act rather than the final product.

in this sense, for us, a microphone is as essential to streaming as is the software for encoding. and it also explains our affection to beats in our sunday sampling sessions, an activity in which mediated music in terms of its production and distribution is aiming to stimulate a bodily groove. -to the extent that our sound has been described as "clubby" in the past.
 and that's ok for us, if somebody wants to dance to webcasts, we'd love it.

secondly, one of the most striking characteristics of the pictures are the visible fragments originating from the picture compression occurring at low-bandwidths. the far from unwanted side-effect that results in ensuring radio reception to modem users as well has always fascinated us in that it brought to attention the means of transmission, a certain "dust" in the digital. it reminds us of our stimulated senses as the interface between ourselves and our multimediated environment. as for the acoustic side of webcast, the sound of 20kbit audio-streams, somewhere between bootlegs and ham-radio, implies a certain freedom of being able to have a transmission under low-tech circumstances, be it the noborder-camp in strasbourg or a wooden theatre stage in the park.

and lastly, creating an exhibition from an archive of webcasts shows the potential for hybridization and networking this medium has. the common practice of linking together streaming with fm-radio can be expanded into other fields, like cinema, theatre, clubs and conferences. and all of this on an international level, with distance being much less important than time in the internet. actually some of the most enjoyable webcasts we've had were the ones crossing over several time-zones, different locations and medias, with all the confusion involving such events.

all these different aspects have had great impact on the personal works of the pingfm members, which continue through several side-spin projects. ...

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Authors: Jan Brueggemeier, Johannes Sienknecht - Summer 2003

For us, the big challenge of media such as the Internet is to provide the most radical intercultural exchange possible, rather than to breed closed mono-cultures. That is what "neture" - the name of our project - stands for. It is composed of the two terms "net" and "nature"

A medium such as the Internet is not a parallel-universe but a political structure that underlies a permanent enhancement and is deeply anchored in issues of judicial and economic realities.
 "The consensus myth of an egalitarian, chaotic system, ruled by self-governing users with the help of artificial life and friendly bots, is now crushed by the take-over of telecom giants, venture capital and banks and the sharp rise in regulatory efforts by governments," writes Geert Lovink in his book "Dark Fiber". After the uninspired vacuum of the dotcom-crash, it is high time to develop the idea of a political economy as concerning the Internet, which shall enable the most radical intercultural exchange and provide its needed niches.

"neture" wants to focus on the impulses and possible conceptual or aesthetic transfers of the mediafied spheres and physical spaces with a similar structure, and to document such processes. Where can one find the unused capacities in mediafied and physical spaces that allow neture to grow exuberantly and freely?
 Can one compare e.g. redundantly laid telecommunication-cabling, which private-persons can hire from telecom-multis for a cheaper rate, to abandoned and vacant post-socialist tower-blocks in East-Germany, Hungary or post-industrial relics in Sheffield, UK?

The focus and crux of the matter of "neture" spaces with communication-potentials, which are forgotten or no longer used, and spaces where less relevant conventional references exist (or are in the process of vanishing) between the place itself and its culture and history. "neture" uses this void, grows within it and creates dynamic presence in it with methods of art, communication and documentation. "neture" uses free space, communicates out of necessity, cooperates out of love, creates from passion, manifests from coincidence.

neture provides an open network of artists who articulate themselves with diverse media and material. All the different activities of the project will be based on the approach to work with the given conditions of the chosen place. This shall determine in which experimental ways the media will be used for this venture.

"neture" is an international and interdisciplinary art-project with participants from Amsterdam, Budapest, Weimar, Vienna and Sheffield, whose backgrounds include performance-, sound, video-, radio and programming-art as well as cultural and political activism. From our point of view, such a concentration of diverse artistic competencies in addition to activist tactics is a very adequate baseline for realizing the project and combining different forms of expression.

Schedule:

On the one hand "neture" is very interested in dealing with local issues while, on the other hand, working within the framework of an international project. The first stage will be a phase of common preparation and idea development. This will occur with decentralized participation of all project-members. The locations must be decided upon, as well as what and how many activities shall take place.

The second stage will be a meeting of all participants at one project location. In this meeting one important topic is e.g.: the synchronicity or asynchrony of the planned activities.

The third stage is the final realization of the project. The artists will travel to the chosen places to start their work. Over a period of 2 to 4 weeks, one task will be realized based on previous investigations about this place and the life at this place. This incident will flow into the project's network, where all further information will be gathered about place and time of the activities, installations or performances.

Authors: Jan Brueggemeier, Daniel Fischer (jump-start) - Winter 2003

Cities define themselves today less as foundational architectonic units than as structural images - as diverse networks layered over each other beginning with pipes and plumbing, heating, electricity, traffic conduits all the way to global telecom and satellite uplinks.

"Urbanity" is thus no longer conditioned on a spatial position between us but rather through proximity of structural networks around us. The architectonic interstices as a space for the exposition of culture are increasingly being replaced by technologies of communication. The public space is being displaced into media, leaving behind the trace of the Street as a mere spatial transit zone.

"Reclaim the Virtual Streets"

Vilem Flusser thus describes modern houses as ruins: their walls are drilled through with telecom cables and because houses are "depoliticised" - in the sense of exile from the Polis. Media ban humans from the Street and condemn them to the living room. Thus although access to technology is increasingly important it is also a neglected civil right.

Our project occurs in this field of high tension. It seeks, in technical terms, to layer a public media space onto the public physical space. This constellation will enable access to the medial sphere just as one enters physical public space by exiting their own house - yet without further assistance from technology. In such media praxis people will first be brought out of the "de-politicised" private sphere of their living room - via media - and then brought together to a meeting point in physical space. The spatial border-crossing between private sphere and public space will thus be abolished because media will enable intervention in this public space outside of the private sphere of the individual's living room. Artistically this combination offers both artist and audience exciting possibilities. Furthermore it also offers the hopeful possibility of linking different places on the globe. Since Documenta X or the most recent Biennale or Manifesta 4, Network Art is present at exhibitions but most often is a subtext to the anticipated museum expositions. Out of these experiences and our understanding of media and network art the "Exhibition Praxis" we have conceptualised is a much more adequate form of media as it can for example offer a classical museum the opportunity to present network art.

Technical Realisation:

During the entire time of the project four to five "wireless network" antennas will be set up in the center of Weimar. These antennas will be used to create a network which can be compared to an aetherial cloud covering downtown Weimar. Inside this "aether" mobile internet access will be provided by wireless technologies and it will be possible to make Network Art - in a public space - for example by setting up public terminals, using currently vacant shops (among other methods). Temporary constructions will use as supports inflatable and collapsible objects placed on various public places in order to create temporary presentation spaces. These temporary constructs will also serve in the external presentations in Ljubljana, New Delhi, Amsterdam, London, Tokyo and Nice.

"post-globalized media" conference I - July 2003.

We conceive this one week conference as the inaugural event of a 12 month long project. The projects rhythm and play will take the following format: Network Art in Public Spaces, Public Terminals, Temporary Media Labs, Workshops, and Networked presentations along with the six external presentations of the project. These elements will sometimes intentionally overlap and at other times be deliberately divided. The project will conclude in July 2004 with the "post-globalized media" Conference II which will draw on the lessons learned during the 12 month project to further advance the media praxis of the Polis.

Jan Hendrik Brueggemeier (*1978) is a musician, media-artist and free media-enthusiast in the context of networked and streaming media. Currently he lives in Weimar.

From 1998 to 1999 he studied musicology at the University Cologne. Since 1999 he is studying media art & design at Bauhaus-University Weimar. Since 2000 he is student-assistant at the department of Experimental Radio as well as founder and one of the driving forces of pingfm.org, a net based platform for audio/video experiments. pingfm.org is member of DFM radio-television International from Amsterdam, one of the first webcast-stations from the Netherlands, and the British webcast-station piratetv, London. 2001 pingfm received the Bauhaus-University Weimars project-award.

As an artist his most recent work individually was the production of the soundtrack for the documentary-movie 'optimistic disease facility' about the NO!art-founder Boris Lurie, published 2003 by the memorial-place Buchenwald and his diploma-project " n E t u r e ".

In the context of pingfm he exhibited and performed at festivals as such as the "Streaming Battleground", Filmfestival Rotterdam (2000), "BackUp", Weimar (2000), "Webcastlounge", Art Frankfurt (2001), "Rel Satellite Performance", Amsterdam (2001); "NOMUSIC Festival I – VI", an 24 hrs online art-festival (2001-2003); "Serverfestival", media-art space "hardware", Dortmund, "Digimade" at the Cardinal-Strich University, Milwaukee/U.S.A (2003), solo-exhibition "pauseandplay" at CCBA, Recife, Brazil; SESC, Sao Paulo, Brazil; "RE-INVENTING RADIO – long night of radioart", ORF Kunstradio in the context of ARS Electronica 2004.

Further artistic projects he has been involved in were the production of the multimedia theatre-play „Schlaf!“, Kunstfest Weimar (2001) in cooperation with Theaterhaus Weimar e.V. and "Art's Birthday" 2003 and 2004, a production of ORF Kunstradio Vienna, Austria.

He was invited to participate on conferences as „Art Server Unlimited 2“, organised by the multimedia institute Zagreb in Labin/Croatia (2001), the „Interfiction-Symposium“ of the eighteenth documentary and video-festival, Kassel (2002), "Netzwerke" media-congress at the art space Mousonturm, Frankfurt (2002) and "garage-Festival" in Stralsund (2004).

Aside his artistic practise he has been organising over the past years several workshops and exhibitions in Weimar with international participants like Tape-Beatles from Prague, Czech Republic (former U.S.) and Serhat Koeksal, Istanbul, Turkey.

He was one of the core organisers of the one-week media-festival „ping in progress“, which took place 2001 in Weimar, the one-week strategic media deployment conference „media above & beyond“ (Weimar 2002), the electronic music-festival Raste_01 (Weimar 2003), Raste_02 (Weimar/Frankfurt/M 2004) and the discourse and media-art-Conference "radical connector(s) 01 -what means autonomy today?" (Weimar 2004).

pingfm.org is a net based platform for audio/video experiments.

pingfm focuses on the live production of audio and video. From the early beginning in 2000 the members of pingfm have been fascinated by the three modes of working with networked and streaming media: their low-bandwidth aesthetic, their global interaction and their potential of linking up different media-formats such as club, theatre, concert, cinema, radio, installation, performance and other.

We understand free media as a term that allows the application of free content on whatever the context. Related to that pingfm has organised events, festivals and conferences like ping_in_progress, Weimar (2001); strategic media deployment conference, Weimar (2002) and participated in the NOBORDER-Camp Radio, Strasbourg (2002).

<http://pingfm.org>