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INTRODUCTION
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< A Note about Submission of Material to LEA >

Many thanks to all those who send in material for publication in Leonardo Electronic Almanac. We get many comments from LEA readers indicating that we are successfully establishing a unique position in the growing world of network publications.

In the interest of providing the most effective publication, I encourage people who submit material to LEA to consider the nature of LEA as distinguished from other publications on the network. Many things that come to me for publication are also sent to such important publications as FineArt Forum, Music Research Digest, and the ISEA newsletter. Since these other publications are freely available on the net, and are heavily used for general postings and announcements, I hesitate to fill the LEA "pages" with repeat postings.

When you send material for LEA, please consider sending additional information, in-depth surveys, abstracts of works and projects, and other material which provides the deep content which distinguishes LEA on the network.

< New Address Reminder >

Effective immediately, the editorial address for Leonardo Electronic Almanac is:

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< Letters to the Editor >  
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ARTISTS' CD-(ROM) EXHIBITION  
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Dear Colleagues,

I'm currently researching an exhibition to happen in Sydney in a little under a years time, information about which is available on FineArt Online. I hope you might be interested in responding. The deadline is mid-February 1995.

I would be very grateful if you could also spare a moment:

- to let artists who are working in this medium know about the Show, particularly those who are not on-line;

- to forward the message to other relevant outlets: newsletters, magazines and bulletin boards;

- to let me know of individuals who you feel should be represented in such an exhibition - this help would of course be acknowledged.

I will of course be delighted to respond to requests for further information. There is a WWW version of the details for the exhibition to which will be added further information as the project develops on:

[http://www.gu.edu.au/gu\\_special\\_projects/Fineart\\_Online/info/cd-rom.html](http://www.gu.edu.au/gu_special_projects/Fineart_Online/info/cd-rom.html)

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< A taxonomy of computer music >

Bob Willey

Email: bobw@carla.ucsd.edu

I have begun a network to promote computer music in the Americas, growing out of an exchange program funded by the Rockefeller Foundation between CCRMA, CRCA (UC San Diego), and LIPM (Buenos Aires). I found the recent discussion in the Computer Music Journal [and Leonardo Electronic Almanac Volume 2, Number 1] thought provoking. I want the network to develop collaborative research, music production, and education. I thought of dividing each of the 3 areas into catagories, perhaps using part of the simpler ICMC list compiled by Bruce Pennycook.

I hope the network will be used to foster exchanges of information and music. I chose to limit it to north and south America in order to make it more manageable and to make it an electronic compliment to physical travel among neighboring countries. Of course it will be open to people elsewhere with network connections.

I am still faced with the organizational problem mentioned in some of the letters, wanting to make interconnections between areas as easy as possible. The more detailed the subdivisions become, the more likely that people will miss information stored elsewhere. For this reason I plan to keep the subjects as broad as possible.

I have the added complication of presenting material in English, Spanish, and Portuguese. Any suggestions you can make at this early stage will be very helpful.

The prototype is on the world wide web at:  
<http://crca-www.ucsd.edu/bobw/camino.html>

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FEATURE ARTICLES
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< A Response to the "Curators Are Dead" Thread >

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To continue with the Curators Are Dead? thread, I think Annick Bureau is correct when she suggests: ' We shall always need organizers of some kind but they might more become facilitators than curators.' Certainly in relation to Roger Malina's remarks in LEA:V2N6, the SF Center for the Visual Arts were facilitating an attitude and a concept but not the nuts and bolts of the follow through....

In announcing the Artists' CD-ROM Show for mid-1995 to be held here in Sydney at the Museum of Contemporary Art, we use the term curator in the plural and thereby indicate that notion of single-minded direction of purpose in the selection of work is probably not appropriate for artists using CD-ROM. My function for instance in this process is as a researcher to disseminate the Call and then assemble the responses. The function of the reviewer, whereby each work is catalogued with a description and comments, will enable people to decide whether they will devote some (precious) time to engaging with the work. The curators designing skill in making a range of work digestible will lie in offering concise and insightful description to enable an audience to develop their own predelictions.

The selection process undertaken by the traditional curator is as much a product of the limited physical space in a gallery as it is a desire of the curator to document their vision or sets of interpretative conclusions. We could have an exhibition of 5,000 CD-ROM titles by artists, (in a few years say!) and the physical space required would still not exceed a single modest wall. But the problem would remain, where is the work itself properly encountered?

The gallery space with a few "ROM-booths" is to become more of a preview area, possibly before a purchase is made - the social interaction around acquiring anything not just art, will not be spirited away by electronics. As Annick describes: '...we shall need some kind of "professionnal" meetings (like trade shows) to "discover" the new art works ...' Surely the perfect meeting place for the 'public' and the 'private' spaces that she also identifies will also be part of this process:

- fully functional but short excerpts/demos of much larger interactive works together with descriptions/reviews will be available on the networks;

- availability lists and locations will be similarly

bulletined;

- regional centres, (which I call galleries/museums), will make the work available for closer scrutiny as suggested above, and possible subsequent sale or rental;

- individual collections, similar to those of audio CDs, will provide hours of stimulating even hilarious distraction, on call, without being subject to the vicissitudes of network/street cable operations and breakdown.

No, I'll go further than that and say I don't regard this process as being transitional. I think it vital we continue to maintain various means, including electronic networks, to exhibit work. Contrary to the generally held belief, variety and diversity is not the goal of corporate decision-makers. And the Internet is not yet a corporation, but remember that many artists access the nets through the corporations.

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< CD-ROM - the 21st CENTURY BRONZE ? >

Mike Leggett

ABSTRACT

During 1993, various manufacturers marketed desktop CD-ROM burners capable of making individual discs, a desktop technology initially intended for the archiving of company accounts and records. Besides attracting commerce however, the technology has also attracted the attention of visual artists. This medium of digital storage could be said to mirror the impact of the arrival of bronze casting on the development of the art object - plasticity and permanence. With the availability of CD-ROM technology it is now possible to make a stable copy of the fugitive clay/plaster like language used by the computer for the execution of a design, or sequence of visual/sound events. The paper proposes how this will evolve working methods specific to the practice of artists working with computers and also create the opportunity for computer artists to make their work more widely available.

This was presented as part of the one day conference entitled INTERSECTIONS: 27th September 1994, University of New South Wales, Sydney, Australia

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< 'Die Veteranen' - an Art CD-ROM project >

Die Veteranen

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'Die Veteranen' - as useless as a fugue by Johann Sebastian Bach

The CD-ROM titled 'Die Veteranen' is an extraordinary game, a game of shape, color, sound and association. It is a game without rules, a fantasy game that is inventing its own rules.

The starting picture opens an electronic storybook of unlimited opportunities. A visit at the movies with a unique program, an entire catalogue of all words of this world (that consist of 4 letters), associative interviews with representatives of five continents - all this can be the beginning of a voyage of discovery of a very special kind and more.

The observer decides individually the way that he/she might want to interact with the program, and in this way he can create his own story. 'Die Veteranen' are interactive players equipped with constantly changing faces. With the help of the observer's voice a free interaction between computer and observer becomes possible: A shopping trip with Romy Schneider, the deliberation of 3 little slugs, or the waiting in the dark become stops on a journey through an electronic dream world, that can mean a whole world in itself. This world is without a doubt from a virtual perspective, but it is full of poetry and life.

Three artists and a producer conduct the attitudes of chance. Surprises and cross references are hiding everywhere, opening new opportunities. Some of them can be pursued by the observer in a playful manner; he/she can make the decision at any time.

There is no goal/aim/purpose in the game 'Die Veteranen', and there is no plot established. The focus is on the observer. The participant is pressed to move through the work through the wish to discover the unknown. He/she can be assured that he/she will find something new, or will find that he/she sees things in a different light every time he/she comes to the dream world.

#### Medium

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The CD-ROM is not a catalogue of individual works. The reason for looking at the CD-ROM as an autonomous artistic medium are nexus, computer store, and interactive perception. The artists Ihmels, John, and Touma, and the producer Eichhorn have been working together for one year, employing the digital store as an art object. The various artistic starting points are still visible, and they merge to create an entirely new whole: 'Die Veteranen'.

#### Communication

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The CD-ROM gets into contact with the viewer through the help of the computer screen. Artistic action and interaction triggers the communication. Above that, 'Die Veteranen' displays the networking opportunities of the CD-ROM. All kinds of electronic media are involved. It is possible to get into contact with other users via Electronic Mail, and this is meant to be an offer to the viewer during an interactive engagement, moving beyond the conventional use of CD-ROM.

#### Die Veteranen

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Art itself and its structures of transformation have been tested and pushed to its limits by the application of new media in the creative process. We are dealing with the opportunities of artistic messages offered by the new media, in the context of a media-influenced society. Through this CD-ROM project we try to

come to an understanding about the various opportunities of expressing an esthetic vision with the help of digital work. Turning to the new media as a means of artistic expression requires a different approach towards esthetic thinking. Only with a new way of thinking one can come to terms with the medium. The CD-ROM is a means of communication within our social structures.

This new form of social communication leads towards a transformed understanding of art. The post-industrial human being and his changed pattern of behavior and perception is greatly influenced by the use of new media hardware. At the same time, this very same equipment is used to show this new level in artistic creations. The CD-ROM technology and its employment in the communication structures of our society started a process in which the term 'art' and its social surrounding becomes more and more important to our self-definition. The categories dealing with art are always history-related, and the understanding of art is only possible within the historic context.

We are convinced that we are standing at a cross road in the process of creating such a historic context. In that relation, we understand the project 'Die Veteranen' to be a blueprint, offering opportunities - presented artistically on a CD-ROM - of connecting content and design.

[ Ed: This CD-ROM project was demonstrated at ACM Multimedia '94 recently in San Francisco. One of the interesting aspects of this project is that the participant is invited to work with the art residing on the disk, hence the sense of the "game" suggested in the commentary. There are various ways to manipulate the images and to interact with the content, and the selections that one makes during sessions do not always result in the same responses. I had the opportunity to have a lengthy conversation with the group during the conference, and I will publish it in a future issue of LEA. ]

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< "Art Machines" The Sculpture of Norman Tuck" >

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Was it Archimedes who said, "If you had a lever large enough, you could move the world"? Whoever said it, artist Norman Tuck took it to heart. Art Machines: The Sculpture of Norman Tuck at the Exploratorium until January 2, 1995, includes 20 purposefully purposeless intricately impractical interactive mechanical devices that incorporate such disparate stuff as lemons and bowling balls to demonstrate scientific principles like periodicity, kinetic energy, resonance, and magnetism.

All of the Art Machines are whimsical, ironically constructed from the every day, often heavy duty, stuff of life: elegantly simple screws, bearings, gears, chain drives, pendulums, motors, light emitting diodes (LEDs), magnets, bamboo, silicone chips and the sometimes much more eclectic. The results are precarious somewhat unpredictable machines that playfully blur the distinctions between science and art and manage to involve the public with both of them.

At Tapping the Juice, for example, lemons and other citrus fruit ignite lights and generate sound. Sky Reaper is a seemingly giant familiar object, like a beautiful egg beater, suspended from above. As each element of the work turns, it turns in match step, casting mysterious interweaving shadows on those watching from below. Or Water Wheel, a huge and flexible wheel constructed of metal rods, holds vinyl sheets filled with water. When it is turned by a hand crank, the water contained inside the "wheel" turns with it thanks to centrifugal force, creating the exciting sound and motion of a flowing stream in the round.

While most of the works are large, some as big as 23 feet tall, some are very small. At Magnetic Attraction, a red horseshoe magnet suspends an open paper clip on a string in mid-air in a kind of lover's embrace.

Norman Tuck's Art Machines seem to suggest the machines we know. But when they start to move, machinery and motion are taken a step further, shifting away from the routine order of things towards the unexpected. They force us to think about things in a new way. Like Random Clockwork, for example, which on its way to keeping time, never does the same thing twice.

Norman Tuck's Art Machines are elegant and funny. All they require are the hands of the public to set them in motion.

#### About the Artist

"Life is serious enough. Too serious," says artist Norman Tuck, in an accent that is somewhere between the South and South Brooklyn. From wherever he hales, it is evident that his kinetic sculptures are a personal antidote to the too serious world he describes. "As a child I was attracted to moving things. It made me proud and happy when I discovered that I could build my own moving toys. It still does." Norman Tuck is a former Exploratorium artist-in-residence. He has had solo exhibitions at the O.K. Harris Gallery, NY and Art Galaxy, NY, as well displays at the Kennedy Center, Washington DC, the World Trade Center, New York and in Switzerland, Germany, Israel, England and Italy, among many others. Norman Tuck currently resides in North Carolina.

The whole family can help construct a public art machine in a space whose walls will literally get into high gear as you help mount gears and other moving objects with bolts and nuts, washers, screws and other stuff, onto a perforated metal surface specially prepared for this ever moving, ever-changing interactive public collaboration. Get In Gear takes place at the Exploratorium every weekend from October 1-January 2, 1995 from 12 noon-4pm. It is offered in conjunction with the special exhibition Art Machines: The Sculpture of Norman Tuck, on view at the Exploratorium from October 1-January 2, 1995. Both the special exhibition and Get in Gear, an interactive art and science making event for the whole family, are free with admission to the museum.

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< Artifices 3 >

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The Artifices Biennial was founded in 1990 by the City of Saint-Denis, just outside Paris, in the context of ongoing research into the visual arts/new technology, at the University of Paris 9 (Saint-Denis). The Biennial is now jointly sponsored by the municipality and the national government, and Artifices 3 will take place in Saint-Denis from November 5th to December 4th, 1994.

Pursuing the exploration of the relationship between art, new media, and interactive technology, Artifices 3 will focus on the theme of Memory Storage/Memory Access, based on the idea of archives, collections, and secrets. Divided into three sections - Installations, Laboratory, Library - the biennial will present works in the form of hypermedia, interactive installations, and virtual reality.

Artifices 3 is being curated by Jean-Louis Boissier and Anne-Marie Duguet, who have invited twelve international artists to devise original installations or to present recent works:

- + Virtual Environments (Maurice Benayoun, Agnes Hegedus, Christa Sommerer & Laurent Mignonneau)
- + Interactive Multimedia Installations (Chen Chih-cheng, Luc Courchesne, Frank Fietzek, Claude Gacon, George Legrady)
- + Sound Installation (Cecile Le Prado)
- + Video (Rainer Ganahl, Eric Lanz)

The Laboratory represents an extension of the show, featuring interactive computer projects by young artists and researchers from art schools and labs in France and abroad.

The Library section, programmed in conjunction with the Pompidou Center's Revue Virtuelle, will present new forms of artistic and scientific encyclopedias and other interactive CD-ROM developments, both at Saint-Denis and at the Pompidou Center.

The Artifices 3 Biennial is organized by the City of Saint-Denis (Cultural Affairs Department), with support from the French Ministry of Culture (Visual Arts Department) and the Seine-Saint-Denis Regional Council. The Biennial is also being sponsored by Electricite de France, Apple France, and Siemens.

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< Doors of Perception 2 >

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\* Aim of the conference  
The 1994 conference, which is organised by the Netherlands Design Institute with Mediamatic magazine, will further develop discussion about culture, context and innovation. The subject's importance was well put by Terry Winograd: 'major leaps only happen when someone has a new insight into the larger picture, and

can escape from the old context'. That is the aim of Doors 2.

Speakers will focus on a particular context, 'home' - as market, as metaphor, and as myth. Industry has great expectations for home as a site for new products, as an outlet for entertainment and information services, and as a place of work. But when a new technology enters a culture, the culture changes. What does that mean for 'home'?

\*Remember Home?\*

To Gaston Bachelard, the French philosopher who wrote the classic phenomenology of the home in 'The Poetics of Space' in 1958, home is based in memory, and memory in home. Home in memory appeals equally to all senses opening up an enchanted environment. Its stable body of images was constituted in the intimacy of early childhood daydreaming and resides in our conscious and subconscious with disregard to our physical and psychical moves of later years.

Home is the place to be born, to leave after adolescence to establish one's own, to raise a family, receive guests, celebrate the events of life, and die. At home you live a life outside work or school. With disrespect to nuances of cultural emancipation in individual and communal life, a basic notion of home as Bachelard appreciates it, lives on today. Of course home was - to use Flusser's words - 'pierced', like its dwellings were, by public facilities as the sewer system, gas and electricity and later telephone, television, networks of communication. Home didn't shelter us from these facilities, nor can it serve anymore to 'process noise into information' (a quality that Flusser distinguished for it) 'vis-a-vis' the growing complexity and mere quantity of communication media. 'The whole house became a ruin, and through the cracks blows the wind of communication': Flusser concludes that we have become 'homeless', to such an extent that conventional architecture is not going to be very helpful, merely filling the gaps between the private and the public. (Flusser, 'Hauser bauen' 1989, in 'Von der Freiheit des Migranten' 1994).

John Berger, in 'And our faces, my heart, brief as photos' (1984), formulates that (to certain underprivileged) 'home is represented, not by a house, but by a practice, or by a set of practices. Everyone has his own. These practices, chosen and not imposed, offer in their repetition, transient as they may be in themselves, more permanence, more shelter than any lodging. Home is no longer a dwelling but the untold story of a life being lived. At its most brutal, home is no more than one's name' And also: 'Today, as soon as very early childhood is over, the house can never again be home, as it was in other epochs. This century, for all its wealth and with all its communication systems, is the century of banishment.'

Wouldn't we all then, since childhood, be underprivileged - banished to communication media? Through which we are relentlessly reminded of the nostalgia of home, space and place, by metaphors of location and navigation? To remember home when it was more than our name, remember the intimacy that we were surrounded by in the presence of tangible togetherness, to remember a hallway, a kitchen, an attic, a study, a garden, the way different seasons coloured and flavoured the home differently, the coming and going of guests?

But what if home would be 'no more than our name': a string of

'pretty good protected' code; will we have hunting-gathering agents, operating this name for us to assemble home-on-demand? A 'set of practices' could surely include an information practice. Will home-on-demand be constituted from the information practices of well-raised knowbots, navigating cyberscape under the flag of radical customization? Will home shift from hardware to software, to better fit our (dis-)abilities as information processors and guide us towards the development of a genuine information habit?

Old habits die hard, and so do their metaphors. Any interaction, whether with another person, a space or a body of information, is mediated by the symbolic orders that we navigate by. We communicate by maps of communication. One 'set of practices' is mapped as home, another as work, yet another as school, as love, as family. The cultivation of these maps of an Information Habit that houses our most intimate memories, plans and relations, is the most serious commitment for an information age - it is the 'conditio sine qua non' of information culture and prosperity.

Communication media pierce our dwellings to facilitate the settling of home in information technology. The poetics and politics of home in the age of information will equally guide the architecture of built and electronic space. The memory of architecture will model electronic space to the same extent as the hot links of new media will model different buildings. Thus a new set of practices, which will be known as our information habit, will come into being.

'Doors of Perception' is a long long-term investigation of interactivity and design at the Netherlands Design Institute in Amsterdam. Doors of Perception annual conference is co-produced by the Institute and Mediamatic.

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LEONARDO DIGITAL REVIEWS
OCTOBER 1994

Editor: Roger Malina  
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< World Wide Web Site Review: "Different Pictures Provided by Avi Rozen" >

URL: <http://www.technion.ac.il/avi-rozen/avi-pics1.html>

Reviewed by Roger Malina  
( E-mail: [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu) )

This World Wide Web site is a posting of 17 digital images by Israeli artist Avi Rozen. All of the images are in black

and white, some with red highlights, presented and arranged together in a mosaic-type layout, all on the same page. All the images are static, containing neither text nor hypertext links. Rozen's compositions are altered digital photographs of human figures and classical works of art, overlaid with images of a medical nature. In the context of the mosaic layout, Rozen's work recalls ancient classical or medieval spaces. This is an example of the use of the Web to allow remote access to an artist's portfolio.

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< World Wide Web Site Review: Computer Music Journal >  
URL: ftp://mitpress.mit.edu/pub/Computer-Music-Journal/CMJ.html

Reviewed by Roger Malina  
( E-mail: davinci@uclink.berkeley.edu )

This is the archive site for the scholarly Computer Music Journal, edited by Stephen Travis Pope and published by the MIT Press. The archive contains tables of contents and abstracts from recent issues, annotated bibliographies, discographies, taxonomy, and recent full-text articles of interest; also included is various administrative information (authors' instructions, information on the editors, and how to contact them). Technical documentation among the files includes complete MIDI specifications, sound file formats, and source code for some useful software; furthermore, there is a summary of useful computer music related resources available on the Internet, including hypertext links to these resources. Finally, there are various postings initiated by the editors; these provide a direct means for readers to respond or to add to the discussion. The site is an invaluable adjunct to the journal itself, and a useful network node for researchers in the area of computer music. Put this site on your hotlist.

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< World Wide Web Site Review: The Chesley Bonestell  
Interactive Art Gallery >  
URL: http://www.secapl.com/bonestell/top.html  
(Contact: kathyh@secapl.com)

Reviewed by Roger Malina  
( E-mail: davinci@uclink.berkeley.edu )  
Reviewed on October 1, 1994

This WWW site is a gallery of 26 works by the space artist Chesley Bonestell. Bonestell was an architect, motion picture illustrator and astronomical artist whose work is noted for both its pictorial and technical realism, and is also credited with offering plausible perspectives of space flight even before the space age. The menu at the WWW site categorizes Bonestell's works under the following topics: Earth, Mars, Jupiter, The Earth's Moons, and The Star Series. Each painting's image is provided with a link to textual information (including dimensions, where the image was published, and other curatorial notations). The images are all copyright protected; information on obtaining permission for reproduction is also included. The WWW site is well designed and provides a straightforward example of the use of WWW to display an artist's portfolio.

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< World Wide Web Site Review: LEGO Information >  
URL: http://legowww.itek.norut.no/

Reviewed by Mason Wong  
( Email mas@cea.berkeley.edu )

Having played with many LEGO building bricks sets when I was growing up, I was delighted to find an electronic haven for LEGO enthusiasts on the World Wide Web. Developed by users from Usenet's rec.toys.lego newsgroup and maintained by David Koblas, this site is a wonderful bin of LEGO information. Its opening menu entices you to reach in for whatever LEGO information you can absorb: the history of LEGO, an index of the complete product line of LEGO sets (which numbers in the hundreds), contents lists, and even reviews. There's a fascinating article written by a user who was given a private tour of the LEGO factory in Connecticut. Did you know that there are three people assigned to quality control? Yep, that's right. They build LEGO sets all day! There are also a number of games, including LegoWars and Medix, involving LEGO figures which people have developed over the years. The site used to provide scanned images of instruction sheets for various LEGO sets, but LEGO System, Inc., sent a letter denying permission for the electronic distribution of those instructions. Just one missing component from a very thorough and enlightening Web site.

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< World Wide Web Site Review: MusicLink >

URL: <http://www.ramp.com/~kamakaze/>

Reviewed by Mason Wong  
( Email mas@cea.berkeley.edu )

For over ten months, Keith Kehrer of Kamakaze Music has been on a one man crusade to develop MusicLink, the first international musicians network which not only embraces all facets of the Internet, but embraces all musicians, professionals and amateurs alike (i.e. no exorbitant user fees or stuffy attitude like another musician network). In addition to his electronic newsletter which is consistently chock full with musician information, his upcoming bulletin board system (to be available via telnet), and his regular Internet Relay Chat sessions, Kehrer has just announced MusicLink's World Wide Web site. It is a central hub for the full spectrum of MusicLink's information and services. Included is a thorough, "potpourri" list of other musician related Web sites. For the Internet savvy musician, this site should not be missed.

\*\*\*\*\*

< World Wide Web Site Review: Godzilla >

URL: <http://www.ama.caltech.edu/~mrm/godzilla.html>

Reviewed by Mason Wong  
( Email mas@cea.berkeley.edu )

CYBERSPACE INVADED BY GODZILLA! RUN FOR YOUR LIVES! CalTech's mathematics graduate program must not be too difficult since third year graduate student Mark Meloon seems to have plenty of free time, with his Godzilla World Wide Web page as evidence. It is the longest Web page (excluding gigantic meta-lists of hyperlinks) I have ever seen. Everything you could ever want to know about Godzilla, but were afraid to ask, is here. Statistics and reviews for all 20 Godzilla movies, plus information on the upcoming 1994

Godzilla and 1995 American Godzilla movies, are available, along with dozens of pictures and sound files. Hear the roars of Godzilla, while in the heat of a vicious battle, emanating from your computer. Now, you too can know the battle scores for matches between Godzilla and Rodan, MechaGodzilla, King Ghidora, The Smog Monster, King Kong, Mecha-King Ghidora, and yes, oh yes, SuperMechaGodzilla!

\*\*\*\*\*

< World Wide Web Site Review: San Francisco Examiner >

URL: <http://sfgate.com/examiner/>

Reviewed by Mason Wong  
( Email: mas@cea.berkeley.edu )

"Electric Examiner" is the San Francisco Examiner newspaper's experiment with the World Wide Web. A variety of late breaking newsstories and other articles covering sports, business, travel, entertainment, and, of course, the Internet, are listed as hyperlinks in a straight listing of headlines. In development is the Virtual Newsroom, where the Examiner's journalists will be in direct contact with interested readers and users. As part of a public service, the Examiner is offering free disk space for anyone to set up a World Wide Web home page, or to list a link to an existing home page. Promised in the near future for this site: a hypertext archive of all Examiner articles since 1988 and an email daily abstract. This site represents the impending tidal wave of information to be transferred from conventional media sources to the electronic infobahn of the future.

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< Audio Compact Disc Review: Electro Acoustic Music,  
Volume II >

Works by Berger, Child, Dashow, Duesenberry and Shapiro  
(Neuma Records, Acton, MA, USA). Running Time: 56:05

Reviewed by Jason D. Vantomme, Institute for the Learning  
Sciences, Northwestern University Evanston, IL, USA.  
( E-mail: vantomme@ils.nwu.edu )

"Phoenix," Gerald Shapiro's second work for the renowned British contemporary vocal ensemble, The Electric Phoenix, is a work of many faces. These "faces" seem to have a common link: they all give the impression of a specific style flipped on its side. For example, "Phoenix" opens with an oddly sweet vocal harmony, fashioned in a rhythmically minimalist style. Later, another "face" emerges after approximately one third of the piece has passed. At this point, "Phoenix" drops into a thick vocal harmony style that feels in some odd way like a simple Beatles' tune, pushed slightly over the edge. Strange twists of this fashion abound in the work and, I suspect, make up the voice that is Gerald Shapiro's. Appropriately, the work ends with a "tilted" gospel-like solo in the mezzo voice.

Jonathan Berger's notes for "An Island of Tears" state that the work was composed primarily with a frequency modulation (FM) software instrument built by the renowned synthesis guru Bill Schottstaedt. FM is most commonly associated with the synthesizer that introduced and popularized this method -- the Yamaha DX7; as a result, "An Island of Tears" often sounds dated. However, Berger does manage to provide the listener with thick and intense textures that defy time; these textures

make the work a convincing experience - albeit a little too late. In fact, it is well into the piece that "An Island of Tears" really begins to come alive, carrying the listener through an intensely exciting and well-structured timbral exposition.

One of the most noted masters of digital synthesis, James Dashow, is also represented on this Neuma collection. His work "Disclosures" was composed for computer and cello. (It is not clear from the liner notes what level of interactivity the computer possesses in this piece; it may indeed be used simply for playback.) The piece begins with a synthetic background that fuels the sparseness of the cello part. This background contains textures similar to those found in Dashow's work "Sequence Symbols" (Wergo 2010-50). At the climax of the piece, a complementary cello and tape duet appropriately opposes the opening's more biased pairing of the two media. The musical partners in "Disclosures" truly play *with* (as opposed to *against*) each other. Considering the obstacles faced by composers who produce works with live and pre-recorded synthetic materials, this success is all the more exceptional.

"Agitato (Ergo Sum)," by the composer John Duesenberry, is for the most part a disappointing work. He combines an extended "hyper-flute" with an ensemble largely based on traditional instruments (guitar, harpsichord, brass, and others); the combination is not convincing. This reviewer's dissatisfaction arises from several problems: first, that the timbres are too readily recognizable as stock timbres from commercial synthesizers. (While the importance of this matter could be hotly debated, it is my opinion that this solution amounts to a certain degree of compromise on the part of the composer. That is, instead of using timbres based on real instruments, one might substitute either high-quality samples, or a live performer, but not a generic synthesized formula.) Another problem exists with Duesenberry's notion of the "hyper-flute." Were it not for its ability to shift range quickly (jumping from alto to soprano ranges in short intervals), the flute could probably have been played by a live musician. Some cases of timbre change are perhaps questionable, though even this is doubtful, considering the vast library of contemporary techniques used by today's flutists. I suspect that if "Agitato (Ergo Sum)" were performed by some combination of live performers and/or synthetic materials, the work would be considerably more successful.

The structure of Peter Child's "Ensemblance" (written for the new music ensemble, Boston Musica Viva) is perhaps best described by the composer himself: "At the beginning of the piece, pitched material emerges only gradually from unpitched, percussive sounds; toward the end of the piece, a closely woven tapestry of instrumental and electronic timbres provides a backdrop for a dramatic piano solo. Connecting these harmonically static areas, the middle sections are more directional, developmental, and polyphonic in character." Throughout the work, I noted several points of discordance between the tape and ensemble; in fact, some timbres sound drastically out of place. This work may indeed have been more successful strictly as an ensemble piece. Boston Musica Viva's performance is clear, precise, and -- in

a word -- fantastic; this is clearly an ensemble of great virtuosity. The wonderful piano composition throughout, as well as an extraordinary performance by Musica Viva's Stephen Drury, make this work a "must-listen."

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< Book Review: Nanotechnology Playhouse: Building  
Machines from Atoms >

(C. Lampton, 1993, Waite Group Press, 131 pgs, 5 1/4" floppy)

Reviewed by Axel Mulder

( E-mail: amulder@move.kines.sfu.ca )

The subject of this book is nanotechnology [ 1 ], explained here in terminology that anyone with a high school education can understand. The extensive introduction covers the scale of nanometers, and how to envision objects of nanometer size, without using any mathematical formulas. It is an adequate reference on the basics of nanotechnology and the promises it holds for the future (although as yet, most of the technology is still just theory). The basis for this book was inspired largely by the publications of Eric Drexler, a pioneer in molecular engineering. Unfortunately the book includes neither a list of further readings nor a supporting bibliography -- a serious omission.

"Nanotechnology Playhouse" explores visions of the future, based on a world with today's contemporary lifestyles and goods, ostensibly extended with nanotech. (Personally, I would expect the world to operate differently, and that people would be interested in different things than they are today.) I was pleased to see a chapter on "the downside" or the "catch" of nanotech included: this technology is by no means a cure for all of our current problems (while it may solve a few old ones, it will certainly also create many others). In short, this book provides a very marginal discussion of technology's potential effects on the world's political, sociological and economical arenas.

Stylistically, the book is a witty mix of explanatory educative text and science fiction. It's a quick read -- only 131 pages, illustrated with quite a number of black and white pictures. "Nanotechnology Playhouse" comes with a floppy disk (5 1/4", 1.2 Mb) containing software that runs on an IBM PC (requiring 3Mb of disk space, 450K free RAM and standard VGA). The program also supports a soundblaster card (which I don't have, so I wasn't able to test the sounds). Installation is smooth, and the program works fine, without bugs or crashes. Unfortunately, however, due to the inefficient coding of its screen operations, the program runs rather slowly. Moreover, the content is so simple and limited that one can fully experience the entire disk in all of 15 minutes -- it's more a sales device, or a gimmick, than a learning tool, as it fails to provide additional insight into or understanding of nanotechnology. My recommendation is to stick with the book.

Notes:

1. A NYSERNet Veronica search on nanotechnology produced the following definition, from the University of Pennsylvania Library:

nanotechnology: a hypothetical fabrication technology in which objects are designed and built with the individual specification and placement of each separate atom. The first unequivocal nanofabrication experiments are taking place now (1990), for example with the deposition of individual xenon atoms on a nickel substrate to spell the logo of a certain very large computer company. Nanotechnology has been a hot topic in the hacker subculture ever since the term was coined by K. Eric Drexler in his book "Engines of Creation," where he predicted that nanotechnology could give rise to replicating assemblers, permitting an exponential growth of productivity and personal wealth.

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< Leonardo Digital Review Notices >

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Authors, artists and others interested in having their (physical) publications considered for review in Leonardo Digital Reviews should mail a copy of the publication to Leonardo, 508 B Connecticut St, San Francisco, Ca 94107, USA.

Event and exhibit organisers, and authors of virtual/ electronic publications and events interested in having their event reviewed should send information in advance electronically (only) to [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu)

Individuals interested in being added to the Leonardo Digital Reviews review panel should email (only) their curriculum vitae to [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu) We are particularly seeking reviewers who can review material in other languages than English, materials on line, and in multimedia formats.

Unsolicited reviews are not accepted by LDR.

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< Leonardo Digital Reviews Classified Advertisements >

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This space could be yours- send email to [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu) for information on rates and conditions

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SAN FRANCISCO BAY AREA MUSICIAN'S FORUM BULLETIN BOARD SYSTEM

Founded in December of 1993, the San Francisco Bay Area Musician's Forum bulletin board system was created by Justin Arey and Mason Wong to provide a free, electronic forum for musicians in the San Francisco Bay Area and beyond to meet and exchange information of interest. Hundreds of local musicians and industry representatives are available on-line as the system continues to grow.

A variety of discussion forums are available, ranging from musicians wanted/available, to getting signed, to connecting students and teachers. A number of forums are moderated by local vendors who cater to a variety of musician needs.

Thousands of music related files, from synth patches and MIDI sequences, to sound files and informative text articles, and guitar tablature files are available on CD-ROM for user download.

Private email between musicians is also available.

Use your personal computer and modem to log on to the San Francisco Bay Area Musician's Forum by dialing USA 1 510 524 3106.

To see a sampling of the system, point your World Wide Web browser to <http://www.cea.berkeley.edu/~mas/bamf>

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AUTHOR LOOKING FOR WORK IN GESTURE RECOGNITION

I am writing an article on gesture recognition by computer. The article will include gesture and movement analysis by computer, especially as it may be used in the arts, theatre, dance, and musical performance. Any sources of info would be much appreciated.  
David Voss  
dvoss@aaas.org

[ Harris: Two issues of Computer Music Journal, Volume 14 Numbers 1 and 2, were devoted to New Performance Interfaces (MIT Press). Other sources of information are:

Mark Coniglio (CalArts)- coniglio@well.sf.ca.us  
Ed Severinghaus and Chris Van Raalte:  
BodySynth  
142 20th Ave, #2  
San Francisco, CA 94121-1308 USA ]

.....  
LEONARDO ALMANAC: International Resources in Art, Science and Technology, Ed C Harris, MIT Press ISBN 0-262-58125-6  
journals-orders@mit.edu

.....  
AUTHORS AND READERS - IF YOU DISAGREE OR WANT TO ADD TO ONE OF THE REVIEWS - WE WELCOME EMAIL TO THE EDITOR TO [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu)

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< END LEONARDO DIGITAL REVIEW OCTOBER 1994 >

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ANNOUNCEMENTS

< 2nd International Conference on Acoustics and Musical Research >  
Giovanni De Poli  
Email: [depoli@anna.dei.unipd.it](mailto:depoli@anna.dei.unipd.it)

CONFERENCE SECRETARIAT

CIARM95  
National Research Council of Italy,  
Cemoter Acoustics Department,  
Via Canal Bianco, 28 - 44044 Ferrara.  
Tel +39 532 731571 - Fax +39 532 732250  
E-mail: [CIARM95@CNRFE4.FE.CNR.IT](mailto:CIARM95@CNRFE4.FE.CNR.IT)  
Ferrara (Italy) - 3rd. week, May 1995

Topics

- z Auralization
- z Sound spatialization

- z Acoustics of virtual environments
- z Acoustics of virtual musical instruments (Synthesis of musical sound based on physical models)

Hot Topics

- z Musical performance analysis
- z Hearing losses and musical and theatrical spaces: hearing aids, acoustics and special devices
- z Restoration
  - a) of audio material
  - b) of musical instruments
  - c) of spaces for music

Call for Papers and Conference Activities

The 2nd International Conference on Acoustics and Musical Research will be held in Ferrara (Italy), during the 3rd Week of May 1995. CIARM95 follows the 1st Conference on "Acoustics and Recovery of Spaces for Music" held in Ferrara in October 1993.

The main topics at CIARM95 will be auralization, sound spatialization and acoustics of virtual environments. Other topics concerning particular social and economic aspects such as hearing aids in musical and theatrical spaces and restoration of audio material, of musical instruments and of spaces for music, are classified as "hot topics" and will be treated in a round table discussion.

Interdisciplinary aspects linking scientific and technical problems with final listening to music and/or musical compositions are of particular interest at CIARM95. Thus, contributions from Acoustics, Audiology, Architecture, Audio Engineering, Computer Science as well as from Music, Musicology and Psychology etc. will be expected and welcome.

The Conference will be structured in traditional scientific sessions on main topics, which will consist in the presentation of specialized invited lectures and contributed papers. Hot topics, for which traditional conference sessions may not be suitable, will be treated as poster sessions including an introductory lecture and open debates.

The Conference will be organized in the context of an International Exhibition of Classical Music where technical as well as commercial aspects related with production and organization of music, musical instruments and new musical technologies, will be shown.

The CIARM95's official languages are Italian and English. Potential participants intending to present a contributed paper must send an abstract of no more than 200 words to the Conference Secretariat before 15 November 1994.

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PUBLICATIONS
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< PRESENCE Mosaic Page >  
 Michael J. Zyda  
 Email: zyda@TROUBLE.CS.NPS.NAVY.MIL

I have updated the NPSNET Research Group's Home Page with several of our recent papers. The recent additions are listed below, as is the URL for our home page. I have also updated the PRESENCE Home Page to now include the indices of all published and in press issues that I know about. I have also put together a Mosaic page for the 1995 Symposium on Interactive 3D Graphics.

NPSNET URL:

[ftp://taurus.cs.nps.navy.mil/pub/NPSNET\\_MOSAIC/npsnet\\_mosaic.html](ftp://taurus.cs.nps.navy.mil/pub/NPSNET_MOSAIC/npsnet_mosaic.html)

PRESENCE URL:

[ftp://taurus.cs.nps.navy.mil/pub/PRESENCE\\_MOSAIC/presence\\_mosaic.html](ftp://taurus.cs.nps.navy.mil/pub/PRESENCE_MOSAIC/presence_mosaic.html)

1995 Symposium on Interactive 3D Graphics URL:

[ftp://taurus.cs.nps.navy.mil/pub/SYMPOSIUM\\_MOSAIC/symposium\\_mosaic.html](ftp://taurus.cs.nps.navy.mil/pub/SYMPOSIUM_MOSAIC/symposium_mosaic.html)

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< DESIGN QUARTERLY >

Michael A. Darden  
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FAX: (617) 258-6779  
Email: JOURNALS-INFO@MIT.EDU

The MIT Press is now sole publisher of DESIGN QUARTERLY (DQ) - formerly the journal of Minneapolis's Walker Art Center. Since 1983, the Press had been distributing DQ in conjunction with the Walker. However, due to financial considerations, the Walker decided to cease involvement with the journal. DESIGN QUARTERLY Issue Number 159 (published August 1993) is the last under the former arrangement, and The MIT Press began independently publishing DQ beginning with Number 160 (published July 1994). Minneapolis's Robert Jensen is now the journal's editor. He replaces Martin Filler, a frequent contributor to the New York Times.

Established at the Walker Art Center in 1946 as Everyday Art Quarterly: A Guide To Well Designed Products, DESIGN QUARTERLY has helped build as well as complement professional and public awareness and appreciation of design. From 1970 to 1990, under the editorship of Mildred Friedman, DQ gained distinction for single-topic issues that examined subjects ranging from skyways and skyscrapers to automobiles and typography. Martin Filler, who assumed the editor's job in 1991, broadened the editorial format so that each issue had articles covering the spectrum of design.

Under the new arrangement, DESIGN QUARTERLY has returned to the thematic format that is its trademark. Whether on architecture, product design, or graphic design developments, each issue probes a single topic in depth with concise essays and plentiful illustrations. In response to content, each issue's design will change.

MIT Press's first DQ issue (Number 160) records the development of and also one award-winning poet's experience in The Poetry

Garden, a permanent environmental work designed by the internationally renowned public artist Siah Armajani. The Poetry Garden is the courtyard within the headquarters of Los Angeles's Lannan Foundation, an arts organization. The Garden is a tree-shaded space, furnished with benches and reading podiums, dotted with swatches of grass, flowers, and gravel, and surrounded by jar sculptures reminiscent of and lines from Wallace Stevens's poem "Anecdote of the Jar." As Editor Robert Jensen writes in his introductory "Notes" to DQ 160, the Poetry Garden and its artist-designer remind us how an outdoor urban space can "engage the senses \*and\* the intellect."

DESIGN QUARTERLY's readers are professional architects, designers, graphic artists, and others interested in the design fields. The journal has a circulation of over 3,000 readers worldwide.

#### ABOUT THE EDITOR

Robert Jensen is a former editor of both Perspecta: The Yale Architectural Journal and also the American Center for Design's Design Journal. A former graphic design director at Walker Art Center, Mr. Jensen is now a principal of Bergh Jensen & Associates, a Minneapolis-based design consulting firm.

Review copies are available subject to publishers discretion. ISSN 0011-9415. Published quarterly, annual subscription rates are \$30 for individuals and \$75 for institutions. Current issues are \$10 per copy. Back issues are \$10 per copy for individuals and \$20 per copy for institutions. \*Prices subject to change without notice.\*

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< DESIGN BOOK REVIEW - A Special Double-Issue Entitled  
    Other Americas: Contemporary Architecture  
    and Issues in Latin America

"The only way to know ourselves is to recognize the otherness of others."

Octavio Paz, 1992

Although over 25 million Latin Americans live in the United States today, the architectural culture of their southern homelands remains largely invisible to their northern neighbors. Latin American architecture and the issues that shape its development are noticeably absent from mainstream architectural publications and the curricula of most North American architecture schools. For this reason, the editors of MIT Press's DESIGN BOOK REVIEW (DBR) have devoted a special double-issue (32/33, available August 1994) to the built environment of the \*other\* Americas.

Guest-edited by New York educator-architect and 1994 Getty scholar John Loomis, this 110-page double-issue is the most comprehensive, up-to-date, English-language source on the history, theory, and practice of contemporary Latin American architecture. In recognition of its research value, the National Endowment for the Arts and the Graham Foundation for Advanced Studies in the Fine Arts have awarded grants to support publication of DBR's Other Americas issue. In anticipation of sizeable demand for this extensive resource, The Andrew W. Mellon Foundation has allocated funds for an expanded print-run.

DESIGN BOOK REVIEW is now in its 12th year of publication, and The MIT Press has published the journal quarterly since 1990. In DBR, leading scholars and professionals critique the latest, most

significant books and periodicals on architecture, design, landscape architecture, and urbanism. Besides reviews, the journal features interviews, essays, and symposia on specific themes-- postmodern urbanism, gender and design, and the use of computers in the design arts. Recently praised by Library Journal for its "lucid analysis of timely topics," DESIGN BOOK REVIEW also won the 1992 commendation of the Industrial Designers Society of America.

The Other Americas issue opens with a reprinted translation of "The Solitude of Latin America," Gabriel Garcia Marquez's acceptance lecture for the 1982 Nobel Prize for literature. At that time, the Colombian novelist was speaking to a European audience about Europe's own lack of appreciation for "[Latin Americans'] quest of our own [cultural] identity." Marquez's words analogously illuminate what still isolates Latin American architecture from the rest of the world: lack of recognition.

As Guest Editor John Loomis explains in the special issue's introduction, DBR 32/33 aims to open "an accessible, ongoing dialogue on the architecture [and] theoretical debates surrounding the architectural culture of Latin America, and their potential impact on North America." Toward such an exchange, 27 internationally distinguished critics, historians, and designers offer a broad look at current issues in the region's built environment. With book reviews and essays that feature a wide range of responses to regional and global aspects of architecture, highlights include:

<Roberto Segre's "The Sinuous Path of Modernity in Latin America"

<Marina Waisman's "An Architectural Theory for Latin America"

<Saskia Sassen's look at economic globalization's impact on Latin American cities

<Ximena de la Barra MacDonald on the provision of adequate housing for Latin America's urban poor

<Carlos Vejar Perez-Rubio's "Four Surveys of Contemporary Latin American Architecture"

<Susana Torre on cultural identity and the role of modernity in the rediscovery of native architectural forms

<An interview with Graziano Gasparini on historic preservation

<Miriam Gusevich's account of exiled Latin American architects practicing in the United States

<James Thomas Rojas's "Reading the Latino Suburban Landscape of East Los Angeles"

<Ramon Gutierrez on an "appropriate modernity" for Latin American architecture.

DESIGN BOOK REVIEW readers are academics, professionals, and others interested in architecture and design. The journal reaches over 10,000 readers worldwide.

#### ABOUT THE GUEST EDITOR AND EDITOR

Guest Editor John A. Loomis is an associate professor of architecture at City College of New York and an associate architect with the New York firm Kiss-Cathcart-Anders Architects. In Spring 1994, he was a visiting scholar at the Getty Center for

Arts and Humanities. DBR Editor Richard Ingersoll is a well-known critic, historian, and tenured professor of architecture at Rice University.

Review copies are available at the discretion of the publisher. ISSN 0737-5344. Published quarterly, annual subscription rates are \$34.00 for individuals, \$85.00 for institutions, and \$20 for students and retired persons. Current double-issues are \$18 per copy. Back double-issues are \$30 per copy for individuals, and \$60 per copy for institutions. \*Prices subject to change without notice.\*

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< LEONARDO SPECIAL ISSUE -  
"Prometheus: Art, Science and Technology  
in the Former Soviet Union" >

Bulat M. Galejev, Guest Editor  
Pamela Grant-Ryan, Special Issue Coordinating Editor  
Leonardo/ISAST  
236 West Portal Avenue #781  
San Francisco, CA 94127 USA  
Tel: (415) 338-1444  
Email: isast@garnet.berkeley.edu

The following is the contents listing for a forthcoming special issue of Leonardo entitled "Prometheus: Art, Science and Technology in the Former Soviet Union".

#### INTRODUCTION

Bulat M. Galejev: Prometheus: Art, Science and Technology in the Former Soviet Union

#### GATEWAY

Marina Baskakova, Anatoly Kisselev, Alexander Lavrentiev, Yuri Linnik, T. Pertseva, Mark Rais, Mikhail S. Zalivadny

#### ARTIST'S ARTICLE

Yury Alekseyevich Pravdyuk: Musical Light-Painting and the Phenomenon of Form-Movement

#### ARTISTS' NOTES

Alexander Lavrentiev: Inventions from Photography: Light, Shadow and Optical Transformations  
Valdis Celms: The Dialectic of Motion and Stasis in Kinetic Art  
Arturs Rinkis: Kinetic Experiments  
Vyacheslav F. Koleychuk with V. Polyakoff: The Evolution of My Kinetic Work  
Bulat M. Galejev: The First Experiments of SKB "Prometei" in Video Art  
Roman Ilinski with Marina Iskander: Interactive Graphics: The Quasi-Infernal Aspect of Creation and Perception  
Bulat M. Galejev: Laser Experiments of SKB "Prometei"

#### THEORETICAL PERSPECTIVES

Moisei Kagan: Art, Science and Technology in the Past, Present and Future  
Igor Yevin: The Synergetic Approach to Art Theory: Recent Investigations  
Pavel B. Ivanov: A Hierarchical Theory of Aesthetic Perception: Musical Scales  
Yevgeny N. Lazarev: The Art of Metadesign

HISTORICAL PERSPECTIVES

Elena Shelestova: Linking Image and Idea: The Artwork of Oleg Sokolov  
Vyacheslav F. Koleyчук: The Dvizheniye Group: Toward a Synthetic Kinetic Art

EDUCATIONAL PERSPECTIVE

Irina L. Vanechkina: "Musical Graphics" as an Instrument for Musicologists and Educators

ART/SCIENCE FORUM

Bulat M. Galejev: "Prometei" in the Stalin Catacombs: Festival of Light, Prague, CSFR, 28 July--4 August 1991

ABSTRACTS

Francisco Infante: An Artifact for the Rhein-Main-Dounan Canal  
Kamil N. Gimazutdinov and Rustem F. Saifullin: "Magical Kaleidophony"  
Daina Berzina: "Daina"  
Boris Stuchebryukov: "Razor Fabric": The Concept of a Flexible Razor-Blade Structure  
August Lanin: "The Temple of All Saints Project"

REVIEWS

Vladislav Bazov, Vladimir Choudnovsky, Bulat M. Galejev, Edward Khakimov, Evgeny V. Mikheyev, Irina L. Vanechkina, A. Voloshinoff, Stan Voronin

SOVIET BIBLIOGRAPHY (in English)

SOVIET BIBLIOGRAPHY (in Russian)

LEONARDO BIBLIOGRAPHY

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JOB ANNOUNCEMENTS

< FACULTY VACANCY IN ELECTRONIC AND COMPUTER MUSIC >

Karen L. Wolff, Dean  
Oberlin College Conservatory of Music  
Oberlin, Ohio 44074 USA

The Conservatory of Music at Oberlin College invites applications for a continuing, full-time, tenure-track, position in the Technology in Music and Related Arts (TIMARA) Department beginning in the 1995-96 academic year. The Conservatory of Music is America's oldest school dedicated to the training of professional musicians. Founded in 1865, it was the first college-affiliated conservatory in the United States.

Its students are enrolled in undergraduate programs leading to the Bachelor of Music in performance, composition, music education, music history, historical performance, electronic and computer music, and jazz studies; graduate programs leading to a master of music in conducting, historical performance, or opera theater; master of music education; or master of music in teaching. Performance and artist diplomas are also offered. The Conservatory and College have earned national reputations of excellence based upon the quality of the student body (drawn from every state in the union and abroad), fine faculty, and excellent facilities.

The TIMARA Department offers a four-year curriculum leading to a Bachelor of Music degree in electronic and computer music. There are two full time teaching faculty, a full time music engineer, and a part time teacher of studio recording. There are 25-30 majors.

The individual appointed will have general responsibility for and will perform the following specific duties:

1. Teach courses in analog and digital sound synthesis, computer music software, multi-track recording technique, and other areas related to multimedia.
2. Teach composition focusing on technological media.
3. Participate in committees, meetings and activities of the TIMARA Department and the Conservatory of Music.
4. Advise students on artistic, academic, and career matters.

Qualifications include:

1. A doctorate in composition or computer music with a body of compositions and research that represents a substantial engagement in the creation of new works.
2. Demonstrated experience and achievement in digital and analog signal processing, sound synthesis, and computer programming.
3. Experience with interactive computer music systems and digital instruments in composition and performance.
4. Experience with computer graphics, animation, and video techniques.
5. Teaching experience in electronic and computer music.
6. A commitment to electronic and computer music as the principal focus of a professional career in musical composition.

All credentials should be received by November 15, 1994 to ensure consideration. Those received after that date will be considered until the position is filled. The appointment will be made at the rank of Assistant or Associate Professor. Salary will be commensurate with experience and qualifications.

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ACKNOWLEDGMENTS
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Leonardo/ISAST gratefully acknowledges Interval Research Corporation and Thom Blum/Muscle Fish Audio Multimedia Software, for their support of Leonardo Electronic Almanac.

LEA FORMAT CONVENTIONS
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The following describes the format or markup conventions used in creating Leonardo Electronic Almanac. The function of these conventions is to facilitate perusal through the text, and to make it easier to create conversion programs to various text readers.

=====: Section Heading Delineation - full line character sequence  
\*\*\*\*=: Item Delineation within Section - full line character sequence  
<: Item Title - search for the character "<" followed by two spaces  
|\_ or |\_|: This sequence takes you to the next SECTION TITLE.  
Item titles and author/contributor names appear exactly the same in  
the Table of Contents and at the location of the actual item.  
Section names appear in all capital letters, and with this issue will  
appear with all letters in sequence with no spaces (PROFILES, REVIEWS,  
etc.).

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|-----|  
|      LEA      |  
|      FTP      |  
|     ACCESS    |  
|-----|
```

The following are the specifics about ftp access:

```
ftp mitpress.mit.edu  
login: anonymous  
password: your_email_address  
cd pub/Leonardo/Leonardo-Elec-Almanac
```

Files for the Leonardo Electronic Almanac Gallery are currently kept in  
the directory pub/Leonardo/Leonardo-Elec-Almanac/Gallery.

This is an evolving system. Check the README file for the most current  
information about the contents in the system, and for the most current  
information about all of the ftp services. Submission Guidelines and  
Past issues are available via ftp.

```
|-----|  
|      LEA      |  
| PUBLISHING & |  
| SUBSCRIPTION  |  
| INFORMATION   |  
|-----|
```

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