

June 01, 2003

## PROCE55ING CONTINUED: MATCHBOXES



Processing is the open source language designed for visual designers in mind. Making it easy to share code and ideas has developed some interesting examples. It seems that thirteen well known design schools around the world have adopted Processing as a language to learn without learning a convoluted gui system.

This go back to question asked some months ago whether an open source language is beneficial for the education of a visual designer.

Should other schools adopt into their curriculum of an open source language solution? Will this allow students to become more confident in developing new design solutions for not only interactivity, but motion and print etc...

**Matchboxes** is another interesting experiment that has come out of using Processing.

Influenced by Lev Manovich's **Soft Cinema**; (also see **Database as a Symbolic Form**) **Schoenerwissen**'s Matchboxes reflect: "A movieclip database by using the properties of the collected information to generate a new visual data matrix".

Here's a little more about **Soft Cinema**.

Soft Cinema:

1. How to represent the subjective experience of a person living in a global information society? If daily interaction with volumes of data and numerous messages is part of our new "data-subjectivity," how can we visualize this subjectivity in new ways using new media— without resorting to already familiar and "normalized" modernist techniques of montage, surrealism and the absurd?
2. Today many places look and feel like composites consisting from different layers: "traditional," "global," "capitalist," "post-communist," etc. How to represent the typical modern experience of living "between layers" - between the pasts and the present, between then and now, between there and here?

Soft Cinema project aims to address these questions both on the level of "form" (see the next section) and "content." Most of the clips which form Soft Cinema database have been recorded by the author while in Berlin, Tokyo, Riga, San Paolo and other locations between 1999 and 2002. The keywords which describe the location of each clip are used by software in assembling the movies. (Note that in the process of logging the clips many of them were mis-labeled — for instance a clip shot in Berlin was labeled "Los Angeles," and so on.)

Each video clip in the database follows Dogma 95 rules: it was shot in continuous takes without edits using a hand-held camera. Some of the clips are simulated — i.e. a still image was animated to look like a video shot on location.

Posted by Eddie at June 01, 2003 10:02 AM

**homeland security blanket** - Oct 10, 2003

**ascii movie** - Oct 09, 2003

**Virtual Fog: Spatial Crowd Visualization** - Oct 08, 2003

## Comments

---

i like how the visualization of the movie database becomes a text-based narrative in and of itself. the short sentences

('people walking', 'chairs next to pool at hotel', 'coffee. milk. water on table) combined with the abstract map form a very effective experience of a narrative, and the viewer imposes his or her own meaning on it, relating memories of similar experience to what is alluded to in the sentences. like a visualization of a journal, except that the text is pulled from a database using an algorithm, and that it is situated over an abstract map, giving the narrative a specific location.

manovich's idea of 'database narrative' and a representation of 'database subjectivity' that differentiates itself from modernist techniques of predetermined montages and intended effects of the sense of absurdity is also very inspiring. nihilist or 'thats so trippy' responses to the complexity of contemporary and globalized life only go so far. the type of formal representation using algorithms and databases he talks about is more reflective of how life is experienced 'between the layers of 'traditional, global, capitalist, post-communist" etc. it seems like a more hopeful response.

is there any writing on why the designer chose the specific forms he did, especially the diagonal placing of the city names and the circular motions of the nodes? and why certain names of movies pop up at certain times?

Posted by: **manuel** on June 15, 2003 03:35 AM

---

To answer your last paragraph. It's too hard to tell whether or not there is a reason to why the placement of the cities are diagonal. Perhaps, time becomes an axis to position objects with. But, what would the the other axis be? Not space. There is the possibility that no values control the placement or "pop" up window and it's just based upon the whim of it's creator, which isn't such a bad thing. This allows for some personal command, and overarching, personal message to be conveyed. But ones got to ask the creator those questions.

Posted by: **eddie** on June 21, 2003 09:59 AM

---

### Post a comment

---

Name:

Email Address:

URL:

Comments:

Remember info?