

Image

Knowledge

Gestaltung

Newsletter

July 2015 **#7**

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Editorial



Around 200 representatives of the media were present at the first official tour of the Humboldt Forum construction site, one week before the official topping-out ceremony. (Photo: Claudia Lamas Cornejo | BWG 2015)

Dear Readers,

In order to make collections accessible and communicable to a wider audience, one must start with a research environment that caters for the diverse interests and needs of the multi-disciplinary research teams who will develop the collection in question. The base project entitled »Indexing of collections« at the Interdisciplinary Laboratory is trying out a virtual work environment they have designed with a specific aim in mind: the facilitation of collaboration between experts taking part –whilst also respecting the requirements of each and every discipline. The object of investigation is the Franz von Lipperheide collection of paintings, part of a gift to the library of the Museum of Decorative Arts, Berlin. How will the base project tackle the 343 paintings, 190 miniatures and portraits – not to mention an assortment of sculptures, frames and even buttons? Read the two *LunchTalk* reports on pages 5-14. Architects Wang Shu and Lu Wenyu collect and display cultural *objets* in another, unique way. In a break with current trends and architectural tendencies, they incorporate old materials in new contexts. Hence, used bricks from a building marked for demolition might become roofing or

bands in the wall of a new project. Sandra Schramke made this the subject of a *LunchTalk*. She has gathered the thrust of her observations in a report starting on page 15. The base project »Anthropocene Kitchen« puts this year's EXPO, *Feeding the Planet, Energy for Life* under the microscope. One of the major challenges we face is how to satisfy the needs of a growing world population, both now and in the future. Answers are required to questions on food, resources, mobility and urban planning, among other things. The EXPO report starts on page 17.

We hope you'll enjoy perusing Newsletter # 6,

With best wishes



Claudia Lamas Cornejo
Head of Public Relations & Fundraising

The *LunchTalk* in the *Interdisciplinary*



The *LunchTalk* in the *Interdisciplinary Laboratory* is held weekly from 12:30 to 14.00 hours on Tuesdays. Persons other than Excellence Cluster members may attend on request. (Photo: Claudia Lamas Cornejo | BWG 2014)

The *LunchTalk* is a permanent fixture in the Excellence Cluster week at the *Interdisciplinary Laboratory*. On Tuesdays from 12.30 to 14.00 pm, members of the Excellence Cluster or invited speakers give a talk on relevant topics. Excellence Cluster members then discuss the talk in order to identify points of reference, interfaces with or differences to their own work in the *Interdisciplinary Laboratory*. The *LunchTalk* provides members with an opportunity to exchange ideas informally and discuss issues relating to their research in a protected internal space. Here, they can float ideas, theses and findings that are not yet 100 per cent ready for publication and open them to debate amongst researchers in different disciplines. This is why, as a general rule, the *LunchTalk* is not open to non-members of the Excellence Cluster. If you are interested in attending however, please send an enquiry to bwg.publicrelations@hu-berlin.de. Suggestions for contributions by external speakers can also be sent to this address.



Claudia Lamas Cornejo
Head of Public Relations & Fundraising

LunchTalk Reports, May - July 2015



LunchTalk Report *The multi-dimensional indexing of collections*

A multidisciplinary team working on the base project »Indexing of collections« is currently exploring new strategies for and methods of putting together museum collections. Their mission is to devise and put into practice a virtual »environment« that meets the research interests and needs of the disciplines taking part, allows collaboration and ultimately affords accessibility to the collection for a wider audience. The base project attacks this mission using the example of a legacy of paintings donated in 1899, which has yet to be curated. It was part of a gift bestowed by the Berlin publisher Franz von Lipperheide on the library of the Museum of Decorative Arts, Berlin. The collection includes 343 paintings, 190 miniatures and small pictures, 28 wax moulages and a set of buttons, as well as individual frames and parts of frames. The first step was triage of the base material, which was roughly classified yet very poorly documented; this was followed by referencing with sources, mainly in the form of historical records. After comprehensive research on existing object and image databases (open access) it was concluded that the academic disciplines represented in the base project could not be satisfactorily represented as a whole in any of the existing working systems. At the same time, this choice would be of value to the research question on »knowledge tools« within the base project »Shaping Knowledge«.

The set-up

Framework conditions evolved after an intensive process of interdisciplinary exchange, which had to take into account the following:

- The roles of »user/researcher« and »developer/designer« required us to develop virtual knowledge tools for the observation and adequate representation of disciplines.
- We agreed furthermore on an experimental setting involving equal access to the objects of the collection. The leading role of one discipline in a project was replaced by a strategy of negotiation and barter.

- Another aspect being put to the test was the almost simultaneous entry of stakeholders from various disciplines in the set-up.

The T model

In order to develop and test the specifications for an interdisciplinary work environment, we negotiated as to which of the 561 objects were to be the focus of closer attention. The equality of disciplines in the selection process lead to many formative points of discussion and hence to more transparency and reflection. As a result, we decided on a parallel procedure:

- The successive basic registration of all objects generates volumes of data whose depth and breadth must serve the work environment as a test case; this is a relevant factor, for IT, for instance. At the same time, such an overview of a collection is relevant for the history of the collection as investigated by the humanities.
- Using the deeper indexing of a selection of 20 objects, which we had arrived at after long negotiations, questions and needs relating to further indexing were to be explored. The delimitation also allowed the discipline of materials science an opportunity to conduct a wide range of tests in a comparative process.

The result of limiting the collection to a mutually agreed selection and the sacrifice of focus on specialist content meant that a compromise had to be made by each and every discipline. The heterogeneous choice was more problematic for some disciplines than others.

A workshop report

Insight into the »Indexing of collections workshop« should serve to clarify how the tools and structures we developed facilitate interdisciplinary interaction (in both virtual and real work places) and thus boost research within the specific discipline.

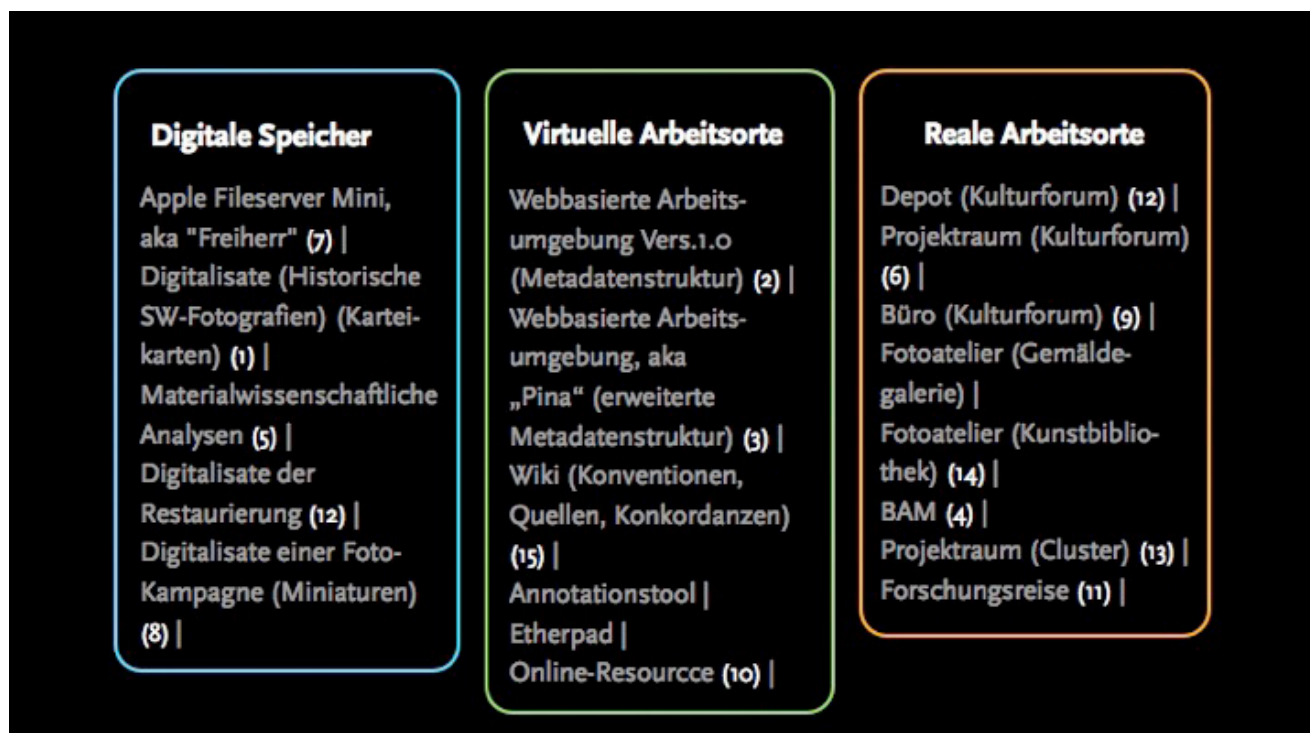


Fig. 1 | Base project »Indexing of collections« | Image Knowledge Gestaltung 2015

The point of view of History of Art is one of several possible »research narratives« on the art work which moved to centre stage in recent weeks. The outline of findings from studies of the painting entitled »The Five Senses« is useful here in reflecting the disciplinary process, laying it bare and identifying interdisciplinary interfaces and connecting factors. (Fig. 1)

The results from the first »triage and stock-taking« gave access at an early stage to the digitalised historical b/w photographs of the paintings and the digitalised index cards (1) in an object database, Environment Version 1.0 (2), which was programmed and manually maintained by the team. Subsequently the IT department created Environment Version 2.0, »Pina« for short (3). This version allows members of the project to enter data themselves. Through our feedback as »user-developers« or »developer-users«, Pina has since been gradually expanded, acquiring new tools and features (and is now at Version 2.7). Alongside the digitalised image content for »The Five Senses«, data were to hand on the restoration gathered at initial registration, in which the painting's medium was redefined. The index card from the National Museums in Berlin stating »Oil on copper« was corrected in the environment to »Oil (?) on metal of a silver colour«. Through investigations at the Federal Institute for Materials Research and Testing (BAM) and special X-ray fluorescence analysis (4), this de-

scription could be further narrowed down to tin-lead alloys – a detail that was agreed in a meeting of the four disciplines that were working on the original (12).

On that basis, it was then a matter of carrying out an evaluation of the »The Five Senses« from the point of view of History of Art and at the same time of conducting more in-depth research. The question was mooted as to whether identification of the five persons depicted could be made – assuming that the painting, besides representing an allegorical subject, were also the portrait of a family. Identification promised closer categorisation than had been previously made with respect to topography (German) and date (around 1640); possibly, even attribution to a particular artist. In gathering data for the record, a note was found on the digitalised index card which proved crucial. The note »The gentleman on the far right is similar in physiognomy to the half-length portrait Inv. No 13« contained a reference to another painting in the collection, our Object number M_013_442 – a link that had been suggested in the structure of the metadata fields (3). (Figs. 2 and 3)



Die fünf Sinne: anonym, deutsch, um 1640,
Öl auf Kupfer, 33 x 43,2 cm

X&K	Künstler	Geburtsdatum	Standort
Inv.-Nr. 172	Anonym (Deutsch, um 1640)		KB Oberflämer
Photo	Titel / Darstellung Darstellung der Fünf Sinne In einer hügeligen Landschaft, die von links nach rechts von einem Fild geteilt wird, sind links eine Gruppe von drei Damen und rechts im Vordergrund zwei Herren dargestellt. Die den Personen zugeordneten Attribute lassen auf eine Darstellung der Fünf Sinne schließen.		
Technik / Material	Öl auf Kupfer, in einem Keilrahmen montiert, in einem kreisförmigen, braunen Rahmen.		
Größe	33 x 43,2 cm (Querformat)	Ausmaß/Größe	
Beschaffenheit / Signaturen / Aufschriften	Auf der Rückseite des Keilrahmens mehrere Aufcläber: 1) "L.K. 16" 2) "Katalog: Staatliche Museen Gemäldegalerie (Besitz) I a" Berlin links oben" "C10 Katalog-Nr. 060 B Auf d. Tfl. handschriftl. (S) "Malje / a(u) P. 22/09"		
Negativ	Beschädigungen / Restaurierungen Rechtsseite l.w. leicht abgekratzt.		
Erstschon	Besondere / Besonderheiten Zus. 1 Der Herr äußerst rechts erinnert in seiner Äußerung an das Profilbild Inv.-Nr. 15		
VERGEBLICH			
<u>Fortsetzung der Wichtigeinschrift</u>			
Letzte (Hörlein), daneben die Dame mit einem Spiegel (Oben), daneben eine Dame mit einem Papagei auf ihrer Hand, der sie pickt (Mitte); der links von beiden Herren pickt gerade eine Frucht von einem Baum (Gesicht). Der Herr daneben hält eine Blase in seiner Hand (Nieren).			



M_013_442

Junger Edelmann in Schoßwams,
anonym, 17. Jh.,
Öl auf Silberplatte (?),
16,3 x 12,2 cm

Bildnis eines Herrn im Wams mit
Schulterkragen und Braudrier,
anonym, 17. Jh.,
Öl auf silberfarbenem Metall,
16,4-16,6 x 12,2 x 0,1 cm

Heinrich Friedrich zu Hohenlohe-
Langenburg,
Joachim Georg Creuzfelder ?, 1647,
Öl auf silberfarbenem Metall,
16,4-16,6 x 12,2 x 0,1 cm,
Sammlung Modebild –
Lipperheidesche Kostümbibliothek,
Kunstabibliothek, SMB, Berlin

As part of the base record in the historical material and the conventions we formed, such as with respect to object names (15), we changed the object name of M_013_442 from »Young nobleman in Schoßwams«, first to »Portrait of a man in Wams with shoulder cape and belt« to »Portrait of Heinrich Friedrich zu Hohenlohe Langenburg« (3). This final title was decided upon after research into an inscription etched on the back of the work. Contrary to the transcription on the index card »Henry Füben Com(n)te de Hota (?)« the restorer had offered an alternative reading: »1.5.4.7.[Henry Fridezic Comte][de Holax s [Fridezic alternative Frideric; Holax alternative Holar or Holac; isolated s diagonal crossed out]«. Through a reference to »Henry-Frederic, conte de Holac (1642)« (10) it had been possible to get a bit closer to the subject of the portrait, but the transcribed dating from the point of view of conservation science »1.5.4.7« was inconclusive. Moreover, a French »Comte« would seem incompatible with the allegorical context. Fashion experts had confirmed the topographical attribution to Germany and the date of around 1640. The soldier's uniform, with leather collar, points to the context of the Thirty Years' War. Research into the contemporaneity of the clothing in the picture – notably the doublet, leggings and leather collar in a civilian context – would also lead one to suppose the 1640s.

Incongruities were gradually smoothed out, due in part to yet another resource, in the form of compelling reference material (8). We had conducted a photo-campaign (12) over five days, during which we photographed both front and back of all the miniatures (roughly 200) including our Object M_013_442 (7). The image of the reverse side showed that directly over the »5« of the year there was a nail. It could in fact be a »6«, making the year 1647 (9). This was confirmed at a meeting with the restorer (12), who removed the nail. It was also possible to resolve the question of the painting's provenance as either German or French. The mention of »Henry-Frederic, conte de Holac (1642)« in the 17th century French document was found to refer to a list of German noblemen studying at the protestant Académie in Saumur. Search for »Graf Heinrich Friedrich Holac« (10) we came across an entry by the German National Library, which allowed the object title to be amended to »Portrait of Heinrich Friedrich zu Hohenlohe Langenburg« (3). Heinrich Friedrich was one of nine children fathered by Count Philipp Ernst. In 1647, only five of these were alive and it therefore seems likely that the figures we see in »The Five Senses« are Heinrich Friedrich and his four siblings.

The Neuensteiner painting is attributed to Joachim Georg Creuzfelder, court painter to the Hohenlohe. A comparison of the two paintings and further works (11) allows us to draw some conclusions as to the painter's methods; certain poses and motifs are repeated throughout his oeuvre. A comparison of media also suggests the same artist: in both cases, the medium is two metal plates soldered together. The back solder bead was removed at a later date. Scientific investigations revealed that the painter corrected his objects' postures during the painting process. Through identifying the subjects, it was also possible to set up historical cross references with respect to clothing. King Gustav Adolf of Sweden, who was involved in the Thirty Years' War, wore a similar leather collar – something which became a traditional item of clothing in Vienna and which was seen as a trophy of war; the red hat which he wears in Matthäus Merian's portrait of 1632 is moreover preserved in Neuenstein Castle (10). Two of Philipp Ernst's deceased children fell during the Thirty Years' War, fighting on the side of the Swedish army. »The Five Senses« seems to have been painted between 1645 and 1649, when the brothers Joachim Albrecht and Heinrich Friedrich together controlled Langenburg Castle, before the distribution of the estate. Joachim Georg Creuzfelder, who was a similar age to the brothers, was a frequent visitor to the castle. (Fig. 4)

Automated and »manual« indexing

Public accessibility and the ability to search within data are of considerable importance today. The ability to refine search results provided by online resources in terms of historicity or content is a common functionality. The question of how an automated image recognition process might respond to such requirements was put forward during audience's questions after a *LunchTalk*. An example given was the »manually« captured transcription from the reverse side of the painting of »Heinrich Friedrich zu Hohenlohe-Langenburg«, as described in the workshop report. (Fig. 5) For the computer, the back of the painting, as automatically read image data, consisted of a collection of pixels.



Fig. 4 | Base project »Indexing of collections« | Image Knowledge Gestaltung 2015

The flow of the artist's brush strokes is de-constructed by the machine and recorded in fractions that are translated into more or less cohesive image points before being transferred to a readable format that we call glyphs, letters and script. The digitalised script allows the search algorithm to search for specific words rather than a collection of image points. In our case, an automated reading would not have produced a meaningful transcription, however. It was only through the previous work on the object that questions could be asked that would lead to a »correct reading« .

Knowledge tools in the base project »Indexing of collections«

The idea of »knowledge machines« as artefacts that help us to gain understanding was already expounded in the writings of the Catalan philosopher Ramon Llull (1232-1316). His thoughts in »Ars Magna« on the mechanical combination of (knowledge) concepts was taken up most famously by Gottfried Wilhelm Leibniz and have most recently been firmly tied to algorithmic thought (»cal-culemus!«). To such theoretical works can be added a series of highly practical, technical aids such as Ramelli's famous book wheel in the 16th century, not to mention book printing with movable letters.

Since then, researchers have, due to a universal network of computers, very practical access to a »machine of world knowledge«, whose use has revolutionised existing disciplines and created new ones, too. The science of Information Technology is conscious, alongside its social effi-

cacy, of a dual character. It is not only the user but also, and most particularly, the creator of the digital tools of knowledge.

In the base project »Indexing of collections« all participating researchers develop and apply digital tools that enable interdisciplinary cooperation and furthermore permit its evaluation, so that the epistemological substance of interdisciplinarity can be questioned. Through the iterative development process by which all members of the base project are connected, the digital tool goes beyond an object that is simply used and becomes one that is itself the object of research. The modelling of the interaction and meta data takes up the central question of storage and (re) contextualisation of the research results. The visualisation



Figs. 2 and 3 | Base project »Indexing of collections« | Image Knowledge Gestaltung 2015

of the mental processes of the researcher and the uncovering of connections between one object of consideration and another have been closely linked to technical implementation ever since Vannevar Bush's »Memex« in 1945, if not earlier. Yet only when researchers themselves formulate this »appendix of memory« can an attempt be made to depict in any sensible way the associative thinking of the human mind. A further advantage of »in-house« development is the freedom to be enjoyed in ways of thinking and working with information technology systems and their programming. The base project »Indexing of collections« thus opted, for example, for a flexible database system that allows various levels of indexing detail per object. Existing image databases are becoming unsuited to the interdisciplinary method of working; and existing object databases are not conscious of the peculiarities of portraits, images and figures. The particularity of a workable environment (such as our own »Pina«) is that we may have been able to simulate the interdisciplinary manner of working on a conceptual level but were unable to pass on the simulacron. Our environment produces not only research data but also retains their context of origin, gives instructions on allocation and, last but not least, sets interpretation limits.

In these aspects, digitalised images assume a special role. How can we grasp digitalised images beyond the function of representation? In functional terms, the role of digitalised images appears to be clear; besides representation, it lies among other things in the storage and passing on of knowledge and information. The base project »Indexing of collections« together with »Shaping Knowledge« is nonetheless interested in the deeper structure and what is below the surface of the image, document or digital object. The *differentia specifica* of the digitalised image must on the one hand be delimited in terms of performance through its use in scientific research; on the other it must be described in theoretical terms. If we understand research to be a continual process of learning, then our motto should be formulated on constructivist terms, as expressed in the words »learning by making«.



Sabine de Günther
Base project »Indexing of collections«



Anne Leicht
Base project »Indexing of collections«



Stefan Ullrich
Base project »Indexing of collections«

LunchTalkReport *Ways of indexing*

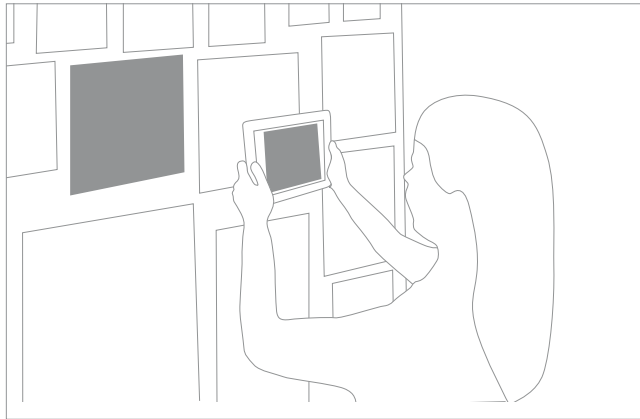
An important part of our base project is research into interdisciplinary contexts. The experimental approach to indexing collections allows the interactive design team to observe and question the research actions of various disciplines in order to create a draft environment concept that can meet multi- and interdisciplinary requirements. The complexity and diversity of disciplines is further complicated, in our view, by the aspect of human involvement. Disciplines are naturally represented through humans and are thus inseparable from them. This fact seems so self-evident that it is hardly worth considering, other than to incorporate it in interdisciplinary contexts. Yet the human being, with his or her own personality, experience and amassed implicit knowledge, increases the complexity of contexts. Each discipline has its own goals and methods; every individual their own practices. Interdisciplinary contexts become especially clear in the process of indexing, as for example in the scheme of metadata. Here the differences between disciplines become apparent. They may concentrate more on context, as in the case of the humanities, or on the object, as in the case of conservation science. Such basic variability in approaches leads to an extended range of information for the metadata scheme, from object administration through implemented measures to specific points of measurement. People in their various disciplines are also the means of enrichment of this range of information. Deciding which information is relevant is an individual process for members of the project, due to their

various statuses of knowledge and experience. There are other examples of interdisciplinary contexts in our project, the processing of which yielded similar observations: the creation of general conventions for basic recording, inventory-keeping, handling media, systematising citations processing images and incorporating external conventions, such as the classification concept *Iconclass des Rijksbureaus voor Kunsthistorische Documentatie*, to name but a few.

There were discussions, both brief and prolonged, on each of these topics. For each topic, the question arose as to what was of relevance in the interdisciplinary context and how it should be approached. Soon it became apparent that different ideologies and approaches must remain in their relative contexts! If information is removed from its context and sorted afresh, it is changed. It may become inconsistent and no longer replicable in the particular subject area. Without context, the reading and original intention of information is altered.



Example of a work situation in the humanities. Research processes are characterised by strongly differing surroundings, such as a store room, office, library or archive. Drawing: Rebekka Lauer | BWG 2014

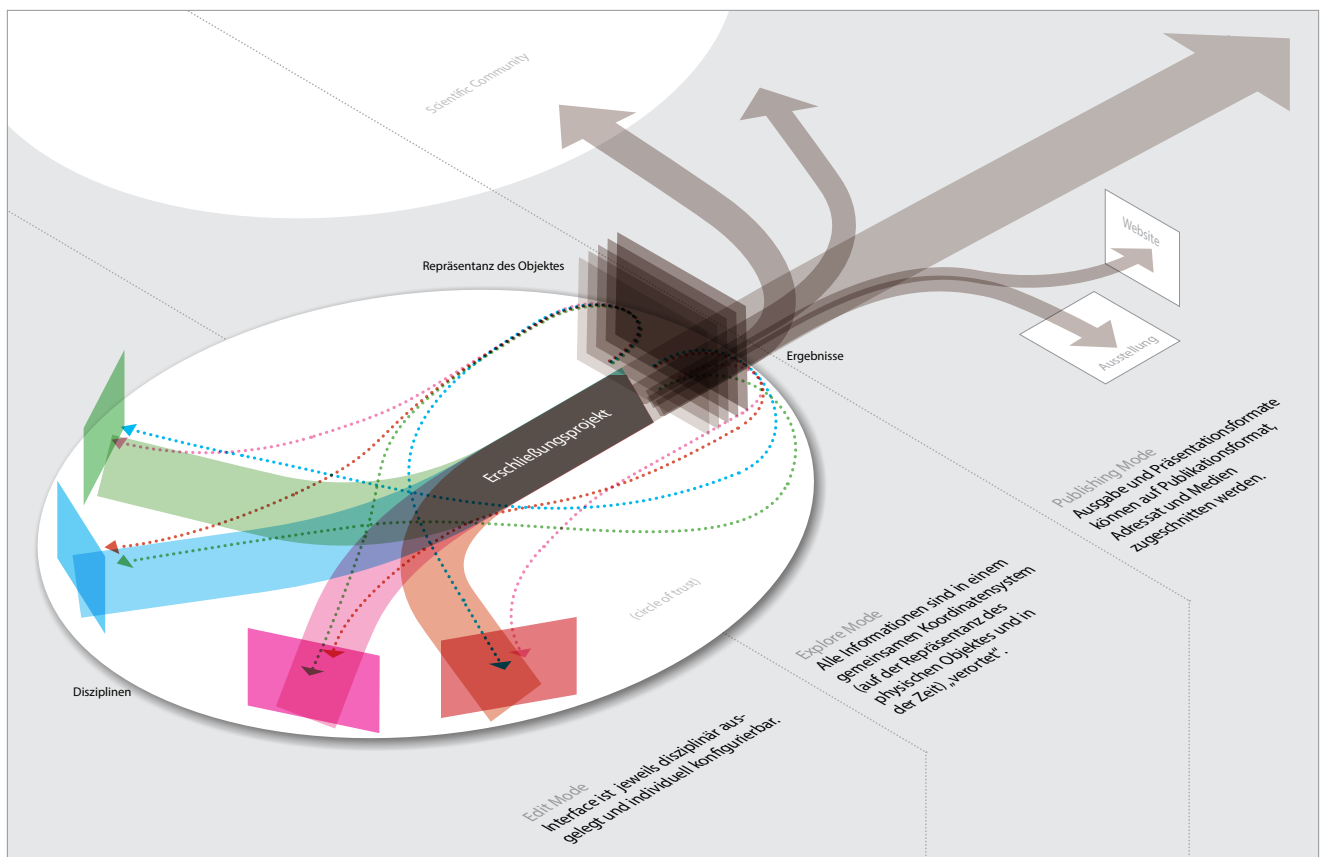


Examples of work situations allowing high mobility and flexibility: store room, office, other rooms with climate control in which art works can be examined. Drawing: Rebekka Lauer | BWG 2014



Stationary work stations at local desktop computers or in the laboratory, where objects are examined from the point of view of materials science. Drawing: Rebekka Lauer | BWG 2014

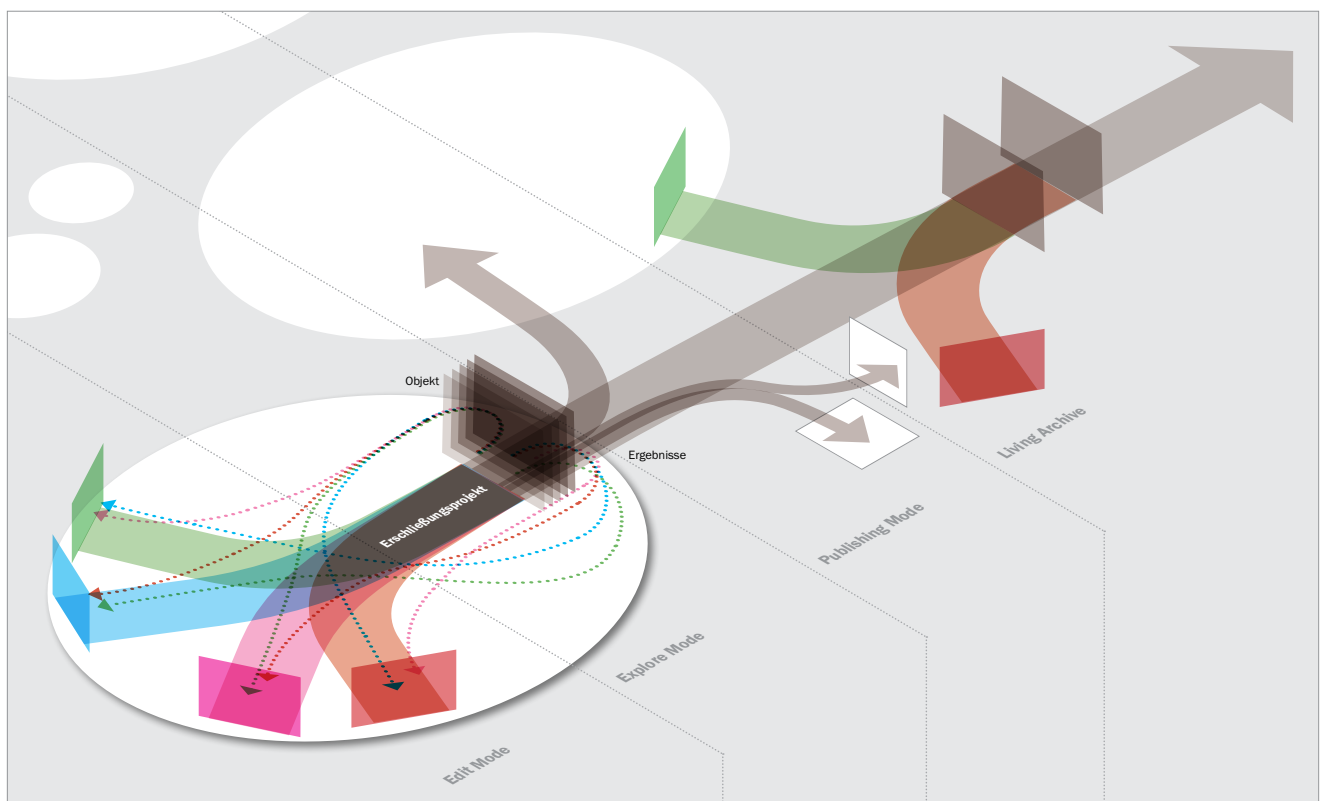
The discussion on the occasion of the *LunchTalk* showed that it is necessary to make explicit the implications of a common approach to an interdisciplinary indexing of collections and to discuss the issues that arise. A collaboration model may be helpful in structuring these issues. The following diagram shows the planned modi of a collaborative work environment for indexing collections.



Collaboration model | Planned modi for collaborative work environments. Graphic: Carola Zwick | BWG 2015

For example, the question of complexity of the interface could thus be divided into two sub-aspects:

- entry of own research results via an interface that is dictated by the requirements of the discipline and which can also be personalised. Results are located on a shared interface.
- The addition of multidisciplinary findings produces a presumably hitherto unknown complexity and heterogeneity. Hence, images are required that allow us to draw cross-disciplinary conclusions. Here, the portrayal of metadata can play an important role.



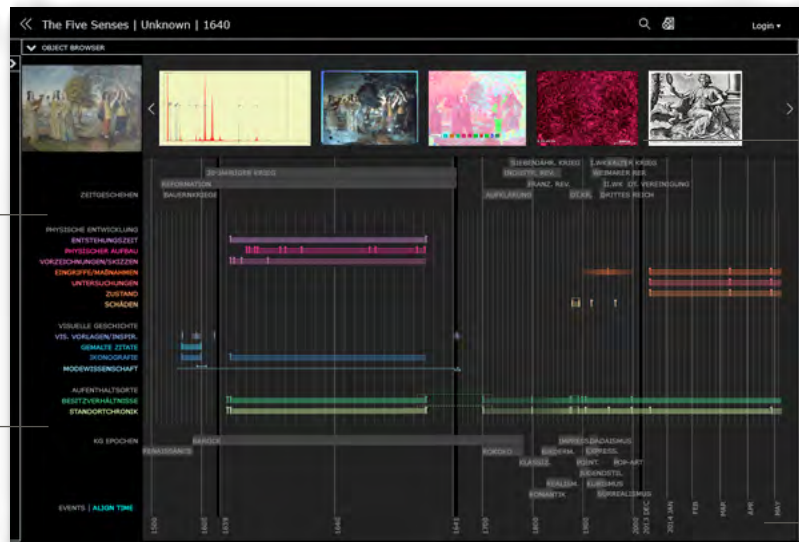
Subsequent use model for data and interface. Graphic: Carola Zwick | BWG 2015

Questions from the point of view of organising subsequent use, data security and compatibility had already been tackled and continue to be addressed in a lively manner.

But we are also engaged with questions of accessibility and freedom when preparing measurements taken and processed results.

It was astonishing to find that previously, measurements were not stored as raw data but that single aspects were retained only as snapshots; in other words there is as yet no concept for the retrieval of original measurement data.

The question of implementation will depend, among other things, on whether the developed concept can be adapted to other areas in the digitalisation of cultural artefacts.

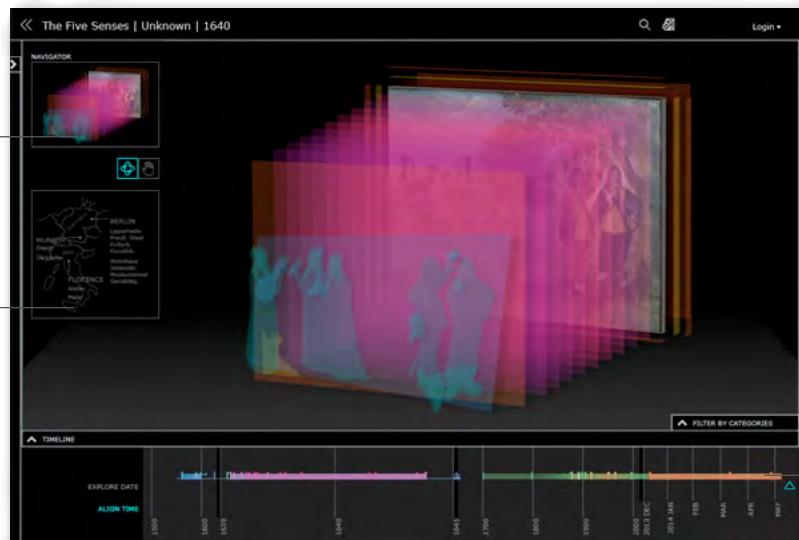


Media Browser: Compilation of all media that play a part with respect to entries for an object

List of categories represented, colour coded

A disproportional representation of time permits all events to be seen in one view.

Time line. Design: Rebekka Lauer, Lisa Dannebaum | BWG 2014



When exploring detail, the navigator allows for orientation within the object.

Provenance Browser

The »Metadata Thumbnail« is generated from the superimposed entries of the time line and offers an overview of the object and the status of research.

Object Browser. Design: Rebekka Lauer, Lisa Dannebaum | BWG 2014

For detailed information on the design research in the base project, please see CZ#93: »Designing Interactions: Indexing of collections« (p.29f).



Sonja Krug
Base project »Indexing of collections«



Rebekka Lauer
Base project »Indexing of collections«

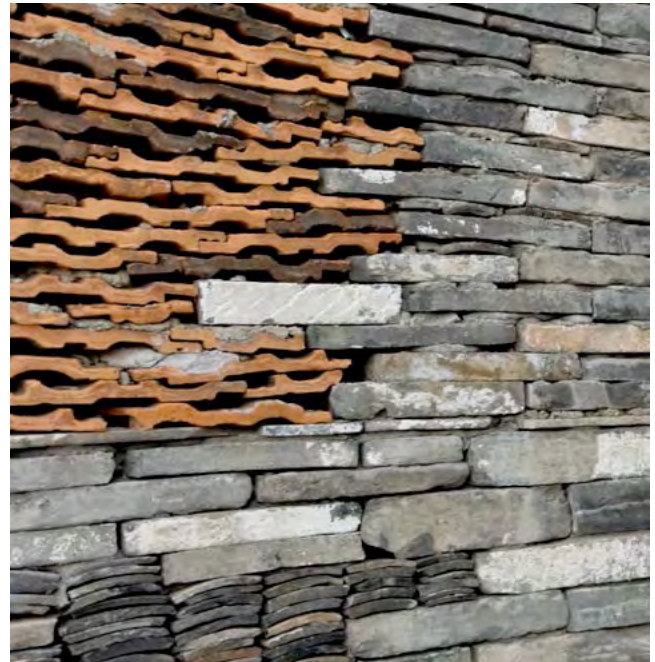


Carola Zwick
Principal Investigator

LunchTalk Report *Incorporation as cultural technique*



View of Museum Ningbo (Photo: Iwan Baan)



Pattern incorporating tiles, Museum Ningbo (Photo: Iwan Baan)

This report is concerned with the way materials are incorporated in the work of Chinese architects and 2012 Pritzker prize winners, Wang Shu and Lu Wenyu (Amateur Architecture Studio). This brief report will not be taking up a the comparison of Chinese and European cultures as discussed at the LunchTalk

Wang Shu and Lu Wenyu have broken with current trends and fashions in the use of building fabric. Their aim is to place their their culture under a kind of special protection. And as part of this aim, they have reinterpreted traditional Chinese methods of building. What they have done in particular is to intersperse new materials with old materials. Using traditional rules of handicraft, which include paying special tribute to the principles of chance, the architect couple introduce old materials into new contexts. To give an example: roof tiles from a building marked for demolition might become roofing or wall strips in a new project. Their design for the Museum of History in Ningbo, constructed between 2003 and 2008, makes use almost exclusively of construction waste retrieved from the demolished houses in thirty villages. The mix of old and new materials in the architecture of Wang Shu and Lu Wenyu was not a matter of satisfying cost-saving incentives. Rather, it should be understood as part of a tradition that is interested in practical ways of remembering as part

of everyday culture and so takes an alternate route embracing the aesthetics of visual fracture. Such fractures are subject to a requirement for sustainability that connects temporal developments with specific realms of experience. Through the use of recycled construction waste, they provide their own answers to the one-upmanship prevalent in the architecture and urban planning circles of today's China. The meeting of pre-used and new materials is not the result of a search for new templates as potential manufacturing techniques, or a desire to create a completely new look. What fascinates the architects are so-called 'loose random couplings' rather than a prescribed pattern of building. They have managed to amplify this principle, symbolically, in the way they exalt open interstices that are characterised by an overall lack of fixed tying-in through such materials such as mortar. Thus, they subjugate the 'joint' to the physical properties of the material and the builders' process of selection, whilst also highlighting the resulting edifice as architecture and draughtsmanship combined. The open joint thus underlines the characteristic of the wall as relief and makes us aware in a particular way of architecture as standing at the boundary between draughtsmanship and three-dimensional art. Moreover, the manual craft involved in building these interstices is guided by a Chinese tradition, one that Wang Shu and Lu

Wenyu came across as a result of their interest in traditional Chinese literary figures. Seen from the point of view of another culture, such literati were exceptional cases in aesthetic and creative terms. They were erudite administrative figures, charged with government duties and responsible for the overall continuance of the system. They were characterised by a certain charismatic elegance which, in contrast to their Western counterparts, the Chinese would maintain for many centuries. Only with the onset of the cultural revolution of the 20th century, the so-called May Fourth Movement in 1919, would Taoism and Buddhism – previously held subordinate in Chinese culture – peel away the aesthetic linked to the literati. Their specific and individual forms of expression had developed over various dynasties from as far back as Confucius (551-479 BC) and his moral philosophy. Confucius sought his ideals in a perpetuation of the past rather than in progress towards the future. Confucianism propounded a clearly structured business model. In order to protect the state from corruption, representatives of the system appointed a reviewer. This role had been established as far back as the Zhou dynasty (1100–256 BC). The reviewer was a man of letters, a learned figure and artist who was charged with state affairs. Despite their general poverty, literati could advance to become recognised role models, by virtue of their particular articulateness. After the Mongolian conquest of China (1270–1368 AD), during which the old educational system was withdrawn, the significance of the literati diminished. Many officials returned to the countryside and, in exile, developed a distinct form of painting and writing. Wang Shu and Lu Wenyu are now engaged in translating this traditional Chinese mentality through a philosophy of the very form of construction from which it had emerged. For instance, by handing a large measure of responsibility to the craftsmen and women involved in the project, they slow down the building process. The craftspeople are employed not only in carrying out a task to specific requirements but are also involved in the process of Gestaltung, and have the power to make decisions. Hence, the archi-

itects and those working on the building together formulate the building appearance, during the act of carrying out the build. Building technology and the art of building are performed in close proximity. As a communal building activity, the architectural process thus acquires, in the truest sense, the attributes of a potential space for the experiential and for Gestaltung. In consequence, we could say that Wang Shu's and Lu Wenyu's architectural practice is a new cultural technique. In order to preserve a culture of memory, this practice takes us down the path of architecture as draughtmanship. Just as in Chinese painting and calligraphy, sheets of paper were never completely filled but contained empty spaces as a decisive feature, so the spaces in the alignment of joints and joins in Wang Shu's and Lu Wenyu's architecture break the regularity of mortices, with imagination and humanism. Moreover, the joint as a significant feature of architecture is the hinge on which history and the present swing. Through such coincidences, the architects have happened on an individual aesthetic of superlative value, judged by architectural standards. At the same time, their work criticizes current tendencies in Chinese construction.



Sandra Schramke
Associate Investigator

Report Visit to EXPO »the Anthropocene Kitchen«



Having crossed a calming wild flower meadow complete with living insects, visitors enter a model beehive which responds, on detecting the visitor, with the typical humming of a bee population.

One of the most difficult challenges we humans face is how to satisfy the needs of a growing world population, both today and in the future. According to estimates, by 2050 more than nine billion people – with around 66 per cent residing in towns and cities – will inhabit our planet and demand to be adequately fed. The topic of food and nutrition is politically, economically, culturally, sociologically, philosophically and ecologically charged. It affects us all. Given these facts, the base project »Anthropocene Kitchen« was overjoyed to learn that this year's EXPO (1 May to 31 October 2015) would be dedicated to *Feeding the Planet, Energy for Life*. The organisers tell us this time, the exhibition will not be a performance show as in the past but will aim to provide a discussion forum. In early June, members of the base project travelled to Milan to explore possible networks and to get an impression of future in-



Austria provided welcome refreshment in the form of its prototype »active climate« stand –outside 35°C in the shade, inside a damp 25°C.

novative solutions for feeding of the planet. Yet when we arrived we found an exhibition area that was symptomatic of the problem that it sets out to address. The organisers have not succeeded in treating the question of food as a global problem. What they have done is displayed the achievements of *individual* countries. The extent of individualisation within the global food system, from various angles (resources, education, economy, etc.) is one of its main problems. The fact that this EXPO has not provided any answers to questions on a more just distribution of food-related resources is perhaps because it has historically provided a platform for industrial progress. Instead of a discussion about targeted concepts for international cooperation, what we found was a competition for the most impressive media tool or digital exhibition technique. Hardly a single country pavilion mentioned the problems



»Fruit Parade«: random comic figures such as Calimero and some rather unprepossessing fruit and vegetables.



Below a walkable net which school classes were testing out in vast numbers, Brazilian crops could be examined.



Austria provided welcome refreshment in the form of its prototype active climate stand –outside 35°C in the shade, inside a damp 25°C.



The Swiss pavilion had boxes with free products such as instant coffee, salt, apples and water. Supplies are finite: over the course of the EXPO, empty boxes will not be refilled. A weak attempt to represent scarcity of resources.



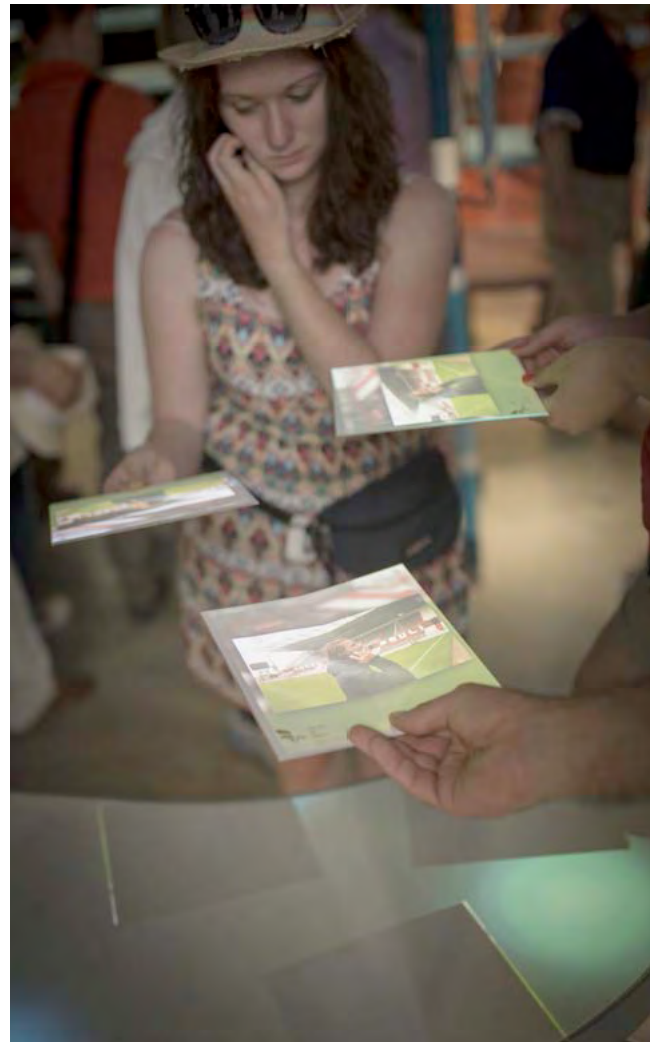
The German pavilion at EXPO, a landscape with stylised plants as »the germs of ideas« on an exhibition roof are designed to unfold like a great leafy canopy.



The main feature of the exhibition Fields of Ideas is the interaction of visitors with the theme of food.

of hunger, climate, resources or conflicts. Instead it was what great technologies they had developed, or how well they themselves were doing. A glance at the map of the exhibition made it immediately clear that the Scandinavian countries and other important nations, such as Canada, Australia and New Zealand, were conspicuous by their absence. And the pavilions from the Pacific regions, which are particularly affected by climate change (with rising sea levels), weren't even open. True global discourse, a network of countries, a focus on the needs of others, openness towards neighbours and the crossing of boundaries - all were lacking. Smaller countries had been lumped together in tiny pavilions, apparently dedicated to topics such as rice, coffee and chocolate. Here, uninspiring photographs of those very familiar imports were hung on the walls. The few exhibition areas were given over not to discussion platforms but to the sale of traditional tourist souvenirs such as wooden figures, masks and cloth. We had the impression that countries were keen to recoup the investment they had made in planning and building their pavilions by focussing heavily on their tourist potential and future income.

To find those efforts that had been made to contribute sensibly, such as at the South Korean pavilion, which focuses on local food traditions and the prevention of malnutrition, or contributions to the actual theme such as an exhibition on the beginnings of global food distribution (MOVEAT EXPO, The Routes of Food: from Ancient Rome to Modern Europe) one has to first filter out all the noise and bluster of the latest media technologies. Installations on the Slow Food movement or a scientific display on biodiversity and development in agriculture have been relegated to the fringes of the fair. Experience is at the forefront of the pavilion architecture, with Brazil offering a net on which you can walk and the United Kingdom enticing us to follow the path to a giant model of a beehive, through a 'wild flower meadow'. Wooden constructions and other wooden items dominate, with all manner of growth clambering over façades to give the best possible impression of sustainability. The Austrian pavilion, with its woodland copse a lung in a »breathing« building, was indeed congruent with the theme of »sustainable architecture« and with outside temperatures hovering around 35°C, this made for a welcome spot of cool. Bahrain also concentrated on a series of inner gardens with native plants, presenting architecture as an exhibit to be lived through. The Swiss attempt to point up scarcity of resources, with an empty tower (visitors could remove products from crates that will not be refilled) appears far too didactic, as if pointing a finger. The German pavilion on the other hand was surprising, with an



The motto of the German pavilion is *Be(e) Active*. Cards were given to people in the queue for the pavilion, designed to be screens for an interactive film of animated information videos but also useful to fan away the increasing heat of the day.

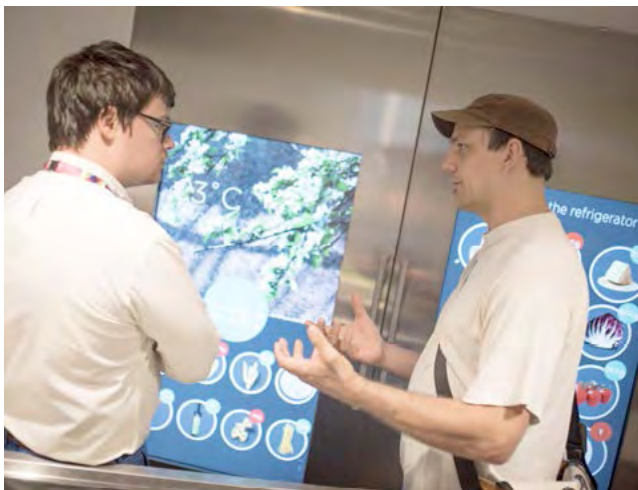
interactive exhibition entitled *Field of Ideas* on the topic of nutrition and multiple, if rather simple solutions such as returnable containers to prevent waste in the restaurant and catering sector. State of the art projection techniques highlight projects in urban gardening or aquaponics, for example.



The US pavilion - but what »American Food 2.0« actually means was unfortunately not apparent to us.



The supermarket of the future, where you could in fact buy food, offered little in the way of innovation and was slightly disappointing.



Karl W. Grosse discussed the kitchen of the future in the Future District.



Our tip: visit the exhibition on food at La Triennale di Milano, which runs alongside EXPO!

Here, the emphasis is on timely intervention and local projects. The last part of the display, »Garden of ideas«, thankfully boasted little in the way of technology, but gave clear messages. One cannot say this of the US pavilion, decked with massive banners in typical American style and rather overbearing in its welcoming message from Barack Obama in the form of a video at the entrance. Food hygiene plays a significant part here, yet one cannot help wondering how the presentation of regional American grill specialities contributes to the EXPO theme.

If there is an overall solution put forward by EXPO, then it seems to be saying that the future is but a darker version of the present. Geographical borders as ideological borders; ignoring, or failing to actually specify the problems. And here the picture is dominated by the consumption of fast food and the excessive power of large corporations

such as McDonald's, Lindt, Coca Cola, Nestlé, etc. The presentation of a supermarket of the future by Coop is an attempt to sell the 'future district'. We were not entirely convinced by »innovations« like the monitor display of CO₂ balance figures on shelves, since the information seemed, at least in part, hard to verify. The supermarket, rather like most of the EXPO, is more style than substance. In summary, we would say that we found a »tourism-type« trade fair with village festival character; naturally with a desire to appeal to the target audience, the general public. The actual theme of food is insufficiently addressed however. Real solutions and ideas were lacking or have already been covered (e.g., vertical farming, seaweed cultivation facilities). It was not immensely helpful to see free vodka on hand in the Russian pavilion.

In contrast to EXPO, the concurrent art exhibitions at the Triennale di Milano in the city centre are well worth a visit. Curator Germano Celant has put food and nutrition centre stage, from the perspectives of different media including sculpture, painting, photography and even literature, film, design and advertising. The event traces in chronological order all the rituals surrounding the production and enjoyment of food since 1851, the year of the Great Exhibition – the very first world fair in London – and up to the present day, with a science-fiction-style collection of kitchen implements. The two exhibition catalogues, »Arts & Food« and »Kitchens & Invaders« are now on the library rack at the base project.



Karl W. Grosse
Base project »Anthropocene Kitchen«



Jens Kirstein
Base project »Anthropocene Kitchen«



Julia von Mende
Base project »Anthropocene Kitchen«



Marc Schleunitz
Base project »Anthropocene Kitchen«



Anne Schmidt
Base project »Anthropocene Kitchen«

Photography: Jens Kirstein | Image Knowledge Gestaltung 2015

Review of Events

Night of the sciences 2015



The Interdisciplinary Laboratory's presence at the »Night of the Sciences 2015« spotlighted current research projects that themselves could be seen as scenarios of a »future city«...



... taking us up to midnight, insect tastings, the gamelab *Singleton* game, *Oculus Rift* virtual reality glasses and Germany Scholarship projects drew crowds of around 800 to the Helmholtzsaal.

Photography: Jens Kirstein | Image Knowledge Gestaltung 2015



Young and old visitors alike were fascinated by *Oculus Rift* and the way in which the special glasses allow you to move through virtual rooms, and to experience other visualisations within a real physical space.



A glimpse of the future through virtual reality glasses: how does our perception of space change? What worlds open up for us?



Antónia Reindl explained how the glasses work – to numerous attentive visitors.



A joy-stick gave visitors the chance to fly through virtual space or be at the controls of a vehicle. It was a step closer to diving into unknown worlds .

Photography: Jens Kirstein | Image Knowledge Gestaltung 2015



Mealworms with sea salt and lime. Insects constitute a regular snack or meal ingredient in many countries. The wider use of insects as sources of protein is already being explored and tested by the base project »Anthropocene Kitchen«



Berlin's Frank Ochmann, a chef known for using insects, prepared and offered multi-legged tasters to guests. The creatures sold like hot cakes.



»One creepy crawly box, please!« The insect selection included crickets, maggots and grasshoppers.

Photography: Jens Kirstein | Image Knowledge Gestaltung 2015



Germany Scholarship holders in the Image Knowledge Gestaltung laboratory and their supervisors presented the past year's projects. To chime with the »Night of the Sciences« the Interdisciplinary Laboratory published their report.



Thomas Lilge presented the game *Singleton* by gamelab. He found a willing audience who took part in a trial run of the game and gave feedback for its further development.



Wolfgang Schäffner and Jan-Hendrik Olbertz discussing insect recipes.



Collectors' cards representing each and every project within the Interdisciplinary Laboratory.



Jens Kirstein leafing through the latest collection of CZ# news. His presence as the event photographer was much appreciated.

Topping-out ceremony and construction site Open Day at the *Humboldt Forum*



Two years after laying the foundation stone, the Humboldt Forum held its topping out ceremony on 12 June 2015. The Hermann von Helmholtz Centre for the Study of Cultural Competencies and the Excellence Cluster Image Knowledge Gestaltung presented their initial project ideas. Guests donned *virtual reality* glasses to wander the shell of the building, experiencing the model castle and the cupola which is to become a globe as *augmented reality*. From 2019, the Humboldt Universität zu Berlin will put its stamp on roughly 1,000 square metres of the Humboldt Forum.

Photography: Barbara Herrenkind 2015



Claudia Lamas Cornejo
Head of Public Relations & Fundraising

Unveiling: Atana's World



Unveiling and presentation of Atana's World in the ZL (Photo: Claudia Lamas Cornejo | BWG 2015)

Atana is the product of interdisciplinary team work, which culminated in November 2014. The fields of Interaction Design (Anouk Hoffmeister, Julia Blumenthal), History of Art and Information Technology (Tom Brewé), Free Art – represented by University of the Arts advanced student Felix Rieger – as well as Philosophy and Theatre Sciences (Tom Lilge) worked closely on the project. The result suggests an experimental setting whose structure and functionality takes its inspiration from observation of the work of the Excellence Cluster. The triptych is addressed to members of the Excellence Cluster; it invites them to enter into discussion and to participate.

On the history of the project Atana arose from the analysis of three issues. The WiMi workshop on nomadic work methods in November 2013 was the first time that the topic of the Gestaltung of the Excellence Cluster itself was given serious thought. It took shape as a general centre of excellence. An ether pad was set up in order to gather opinions and suggestions; members would be able to publish their contributions. This enabled several important ideas on the Gestaltung of the space to be envisioned and subsequently realised. It became clear that what was

needed was an »ether pad for everyone«, in other words a public channel for cross-group communication within the Excellence Cluster.

Moreover, observers of *LunchTalk* meetings came to the conclusion that participation was divided along lines of membership of status groups. Professors contributed the most, WiMi participated now and then and student assistants spoke only extremely rarely. Yet in order to ensure an active exchange of knowledge and a lively, constructive debate, it is essential that opinions be expressed freely and without any unintended effects from the social dynamic. And finally, WiMi workshops were seen by most participants as frequently productive and inspiring events. Suddenly one became aware of the plethora of talents represented by the Excellence Cluster and in discussion, fascinating common themes emerged. Several collaborative efforts arose from these meetings. Yet this visibility of personalities, projects and skills, this vibrant communication was mostly gone again after a morning.

Thus much on the observations. How might the solutions to these three challenges look?

Firstly, we arranged a digital infrastructure for low-threshold posts of digital content. The Excellence Cluster website would serve to pen one's own messages and comment on those of others.

By highlighting these items in a physical context, discussions might be initiated against the backdrop of the display and, where debates, message strings and question-answer chains arose, freely move back and forth over the analogue-digital threshold.

Yet even without the digital »detour« we wanted to facilitate communication at the heart of the matter. A WiMi-Workshop with »offer and search out« was most successful in bringing to light hitherto unknown skills among members. The idea was to promote this type of interchange, just as much as commenting on posts. But a simple blackboard would not have met the requirements of the Excellence Cluster. Nor a coloured one!

We decided to think a little bigger. If we wanted our Gestaltung experiment to give people the courage to express unorthodox opinions and so forth, we would have to give ourselves permission to be a little unorthodox, too. We came to our first aesthetic and narrative decision.

Science fiction offers a space in which it is possible to think, unfettered by rules and regulations. It maintains in its future imaginings often a fairly absurd, as it were »un-thinkable« reality. Science fiction offers a type of alternative pattern to the standards of thinking and working of the academic world, which are so often overly cautious. Fantasy and imagination and creativity, above all with respect to temporal and spatial dimensions, are not only permitted, but requirements of the genre. The Interdisciplinary Laboratory is, after all, keen to embrace new and daring things. And a central point of reference in this daring is the concept of Gestaltung. Science, with or without fiction, shapes the world.

With this realisation we had identified our narrative and aesthetic direction in general terms. Every message needs a recipient. We had Atana. In our version, the figure was genderless and had laid aside its weapons. Its pose and attributes could provoke, as an ambiguous, contradictory character in whom a multitude of discourses clashed with each other. A paradoxical being.



Physical elements can be added to the surface of the Atana installation. (Photo: Claudia Lamas Cornejo | BWG 2015)

For a while we thought of placing Atana in the kitchen, to emphasise its status as an instrument. Going further, we wanted to expand the idea using *Microsoft Kinect* and to try out animated films, on diverse subjects, in a playful approach. Just before the unveiling, colleagues were still sending in requests to have their research results published on the Atana installation. Moreover, there are plans to develop a proprietary app which might, among other things, enable the use of the system for a Citizen Science project – possibly even for the 2016 Excellence Cluster exhibition.



Anouk Hoffmeister
Base project »Experiment & Observation«



Thomas Lilge
Base projects »Experiment & Observation«
and »Health & Gestaltung«

In conversation with ...

Claudia Lamas Cornejo *Images in PR for academic disciplines*

Images impart knowledge. They do so through their specific subject matter, but also through their specific Gestaltung. With this in mind, I examined the images produced by the Excellence Cluster and also grasped the opportunity to speak to the main players in the production activity. Generally, an art historian does not have the chance to quiz the people engaged in presenting images on their thought processes. I want to make use of the special circumstances of the Excellence Cluster and embed this small piece of fieldwork in my general investigation on the production of images in scientific and humanistic institutions. I was very gratified that our Public Relations manager, Claudia Lamas Cornejo – who generally does the interviews – to give one herself.

Sophia Kunze: What is your job in the Interdisciplinary Laboratory and what is your background and education?

Claudia Lamas Cornejo: At the start of the Interdisciplinary Laboratory in November 2012 I was brought into Public Relations and Fundraising within the administration team. Since then, I've looked after community relations and subgroups. They include journalists, the academic and university audiences, the wider interested public, and our partners and sponsors, to name just a few. I studied European Literature and Language and Communication Science in Bayreuth and Athens and then obtained a Master's in Cultural and Media Science and a diploma in PR Management from the Deutsche Presseakademie Berlin.

Sophia Kunze: Cultural and media management: does that mean that within the subject, one differentiates as to the area one will specialise in?

Claudia Lamas Cornejo: No, on the contrary. The basis and methods learned in the subject can be applied to a broad range of areas. People who have obtained the diploma can work in all sorts of places, from the digital music industry to classical music – opera, concert halls and orchestras. Some are theatre managers or festival organisers; others become political advisers or work in company communications. Many of my fellow students now work in the communication departments of foundations or research institutes and are responsible, like me, for communicating science.



Sophia Kunze: You have explained that your job is PR and fundraising – but what does this mean specifically? What exactly do you look after – or what do you use as means of communication?

Claudia Lamas Cornejo: Firstly, is to talk about the activities of the Excellence Cluster that may be disseminated to an external audience and to communicate them to our subgroups and communities in a very transparent, honest and authentic way. In contrast to the advertising world, which uses particular images to convey a promise and to suggest that people purchase a product, I am not engaged in selling products or results of the Excellence Cluster. My advertising is to win the confidence of others in our research results. This also means that there are differences in both the images and the manner of presentation depending on the contexts of science communication or advertising industry. This is natural enough, since the messages that have to be conveyed are vastly different. In PR, images are used to make complex content more visible to a wider public and to render facts, results and measurements more comprehensible. It is a matter of facilitating the reader's access to academic topics or perhaps even of encouraging them to concentrate on a topic. This is equally true of a specialist public. What I am referring to is images such as the charts, diagrams and sketches that the members of the Excellence Cluster bring to me as supporting or complementary material for external (and internal) com-



munication. You will also get pictures which our graphic artist creates specially for specific formats, for instance to illustrate a theme or to gather together the elements of a complicated topic to make a general view of it. A good example of this is the lecture series *Structure, Fabric, Surface*. Each of the lectures was accompanied by strong research pictures. On the poster announcing the series, we had to decide between using all the images, or a single one that would be representative of all the lectures. We chose the latter, because sometimes a single strong image has more impact than a collection of small ones.

Sophia Kunze: You mentioned the various strands of PR, science and humanities communication, and marketing....

Claudia Lamas Cornejo: Communicating specialist subjects is a form of Public Relations that takes place within a particular sphere.

Sophia Kunze: The Excellence Cluster is subsidised by third-party funds and must also attract funding from sponsors and patrons. Is it not then a matter of selling oneself well? Is the financial factor relevant to PR?

Claudia Lamas Cornejo: Any organisation dependent on third party funds does their best to make a good impression. The difference between us and advertising is, as mentioned, the message itself. The imagery and language of advertising have one goal: »Buy this product, and you will be eternally beautiful and young, healthy and successful.« The actors delivering this message are suitably beautiful, young, healthy and successful. In academic communication, our endeavour is to portray to the best of our ability scientific content and results. This is why our type of communication tries to relay results and content, for instance in applications for funding, in a manner that allows anyone reading the application to relate to the content. An understanding of the relevance of scientific content is the utmost goal of communication in the arts and sciences. Without superlative content, there cannot be good communication in this sphere. In stark contrast to advertising, which often

tries to make brass from muck, scientific communication without relevant content will soon be found lacking in credit-worthiness. When we submit applications for funding, we must meet the readers half way – since they have to get through and understand thousands of pages in a short period of time – by making our applications readable. Illustrations help in this regard, by making content more graspable and understandable. With fundraising, things are different again. Companies are very sensitive to the way in which scientific content is shown: it has to match their philosophy 100 per cent. A pile of pages of text without pictures goes straight into the bin. But a structured, and visually appealing application is appreciated.

Sophia Kunze: Why is this?

Claudia Lamas Cornejo: Corporate identity is a product of business. It is what gives the company a recognisable identity, and allows them to convey a clear message. Universities and research facilities began to think about their image about 35 years ago. Since then, they have tried to convey the impression of trustworthy teaching and research institutions that point the way to the future.

Sophia Kunze: A great explanation. But since corporate identity functions mainly in business, how does this translate to the academic institution? Could you tell us something concrete about the corporate identity of the Excellence Cluster, how it is constructed and how it works externally and along which guidelines?

Claudia Lamas Cornejo: Corporate identity is the identity assumed by a project. The aim is to achieve recognisability. Alongside the potential of images and knowledge to be formulated, Gestaltung is itself a central activity of our Excellence Cluster. It has an umbrella function for the public image of the Interdisciplinary Laboratory. The identity of the Interdisciplinary Laboratory finds expression in its philosophy and vice versa. The identity of the Excellence Cluster makes use of three instruments: *Corporate Culture*, *Corporate Communications* and *Corporate Design* – we rephrase these to read *Excellence Cluster Culture*, *Excellence Cluster Communications* and *Excellence Cluster Design*.

On Excellence Cluster Communications: People, just like research associations, cannot help but communicate. And they communicate through behaviour, appearance and, of course, through language. What do they communicate? Their approaches, their methods and their research goals. Certain colours and fonts, types of writing and media formats such as newsletters, monthly programmes or greetings cards express values with which a research project identifies itself. These values include transparency, openness, action and a coherent overall image. *On Excellence Cluster Design:* The external 'appearance' of a project is an important part of construing one's identity. It is what enables the project to be recognised and distinguished from other undertakings. Uniformity and continuity in all elements, from letter paper to the home page, are what »shape« content. Similarly, colours convey clear statements in the same way as the chosen materials and forms. The BWG corporate design consists of the unmistakable font and colour palette of the Interdisciplinary Laboratory, the logo in its various uses and the pictograms that are familiar from the actual buildings of the Excellence Cluster. Documentation is also part and parcel of BWG corporate design: contracts for signature, letters and lectures (keynote and PowerPoint, direction signs, posters) all convey the message of the Excellence Cluster at conventions and presentations.

Sophia Kunze: As far as I understand, you have so far described mainly the formal principles with respect to identity. Are there also values to do with content? To start with, you made the distinction between marketing and communication of the arts and sciences. You even used the words »transparent« and »honest«.

Claudia Lamas Cornejo: This is something the culture of the Excellence Cluster adheres to. Probably the most difficult component of corporate identity to put into practice is the

behaviour that a project identifies with. User manuals and mission statements serve as aids and principles for going about cooperation between colleagues. And the manner of acting of the project as a whole – with respect to its view of society and the environment – is laid down as part of the corporate culture. The WiMi workshops were an excellent basis for the communal drafting of our working methods. One result is Atana, devised by Thomas Lilge and Anouk Hoffmeister and unveiled in the central laboratory. Atana is an integrative, internal communication tool. One of its questions is how feedback can be given on work situations here in the Excellence Cluster and how it should then be handled. The feedback box has been located in the ZL but has not been used much, nor will it be. This would seem to say that no-one really has much interest in a »suggestions box«. But you can stick post-its to the Atana painting and they can then be removed. Virtual messages can be sent and displayed on the monitor Atana holds. Dialogue and commentary become visible. Everyone can take part, quite anonymously. I'm excited to find out how this will be received. It's a tool for internal communication such as I have never seen in other research projects.

Sophia Kunze: Where should I go to find BWG corporate documents?

Claudia Lamas Cornejo: Currently these are on the internal BWG website, under the menu point Excellence Cluster Identity, <https://intern.bwg.hu-berlin.de/cluster-identity>

Sophia Kunze: Please could you go over the difference between advertising and PR one last time?

Claudia Lamas Cornejo: There is a very good definition of PR. PR is the correct care of relations with audiences. The principle is moreover one of two-way communication. Advertising is geared solely to output, on the other hand. As consumers, we cannot react directly to an advertisement on the television or radio. Of course, we could shout at the screen: »That's not right!« But we have essentially no contact with the people providing the message, such as fashion models. Nor is this the intention. It's one-way traffic. PR is reciprocal - two-way communication. Anyone from outside can phone us and ask questions. PR is geared to dialogue and transparency. The long-term goal is to build trust.

Sophia Kunze: How do flat hierarchies work? Are they the goal that is set, or do they come about through practice?

Claudia Lamas Cornejo: No, PR is not instrumental in this respect. The fact that every member of the Excellence Cluster would have an equal voice in general meetings, when decisions are taken, this was a management choice in the application phase. Previously, they were called »founding fathers«. (winking)

Sophia Kunze: Flat hierarchies are not utilised, because they present clear quality criteria as must be portrayed to the public?

Claudia Lamas Cornejo: No, this was just an example. PR is not about trying to communicate something because it sounds good. PR attempts to communicate good content in a manner that everyone will understand.

Sophia Kunze: What role does the individual, in our case the scientist or artist, play in PR work?

Claudia Lamas Cornejo: I would say they play a very important role! (Laughing) Because he or she provides the content, without which nothing can be communicated. And conversely, as a PR person, one can support the scientist or artist in reaching their public. No-one has to give an interview or stand in front of the camera if they would rather not do so. Though I have never been refused an interview.

Sophia Kunze: This means that PR is not tied to the person of the scientist or artist as a compulsory activity? Can scientific content be conveyed without the reference to individuals?

Claudia Lamas Cornejo: Yes, this happens sometimes. But in my experience, topics are better conveyed via the subject of people. If an academic talks about their subject with enthusiasm, it reaches the audience more easily. Emotions help. They make it easier to explain why complex subject areas mean the whole world to certain people.

Sophia Kunze: Would you say that in the context of science or art, it is important that the researcher is visible – in the sense of being represented in the media?

Claudia Lamas Cornejo: It certainly has become more important. In natural sciences, there are specific rules as to how much should be made public.

Sophia Kunze: In the humanities, there is no specific quantity. But there too, there is a need to publish.

Claudia Lamas Cornejo: This shows that one has to be visible, though perhaps not always as a face, but at least as a name and with your research field in focus.

Sophia Kunze: How would you evaluate it in terms of PR work? What is the ratio of actual content to a more political representation? I'm asking this because the actual subject matter of the Excellence Cluster is difficult to impart to the wider public, or at least hard to show as a whole, unless one breaks it all down into the smallest parts, which means it does not do justice to the research or the general academic achievement.

Claudia Lamas Cornejo: We have found that it is best to separate the parts – not necessarily to simplify the subject or abridge the content. Hence the idea of collector cards: on one side is the image, on the other a short text. And at the end you have a bunch of complex themes but you can look at each one separately and hopefully come to a better understanding. The new series of BWG podcasts is aiming for something similar. We settled on short videos of just two to four minutes, rather than one long film. By subdividing, the variety of the Excellence Cluster can be reflected and the single elements are more accessible.

Sophia Kunze: Thank you for talking to us!

The interviewer was



Sophia Kunze
Base project »Gender & Gestaltung«

A look ahead

Symposium *Science meets Comics*

5-6 October 2015

The Symposium »Science meets Comics«. The Anthropocene Kitchen: designing the future of food

How best can the communication of today's controversial themes be served by pictures and text? Specialists in the theory and practice of comic art, science communication and food sciences will meet in Berlin for a two-day symposium to discuss question like

- What are the advantages of using pictures to tell a scientific story?
- How far can the cartoon be removed from reality, if at all?
- What is more important, information or narrative?
- How are other countries treating this subject?
- Are there certain topics that lend themselves especially to being explained through pictures?



Reisbauer ©: Ruohan Wang Image Knowledge Gestaltung 2015

The first day of the symposium is dedicated to comic art and its theoretical and practice meaning for communicating the arts and science and informing intercultural education. The second day will take the starting point of the comic project »The Anthropocene Kitchen« of the Excellence Cluster Image Knowledge Gestaltung – to examine potential new directions in our food.

Date : 5 October 2015, 09.00 - 17.00 hours
6 October 2015, 09.00 - 14.00 hours

Location: Zentraler Laborraum at the Interdisciplinary Laboratory, Sophienstr. 22a, D-10178 Berlin-Mitte, 2.HH 2nd floor

Event open to the public: registration required.
 Please send an email informing us of your attendance, to bwg.internationales@hu-berlin.de

[Link to the programme >>>>](#)

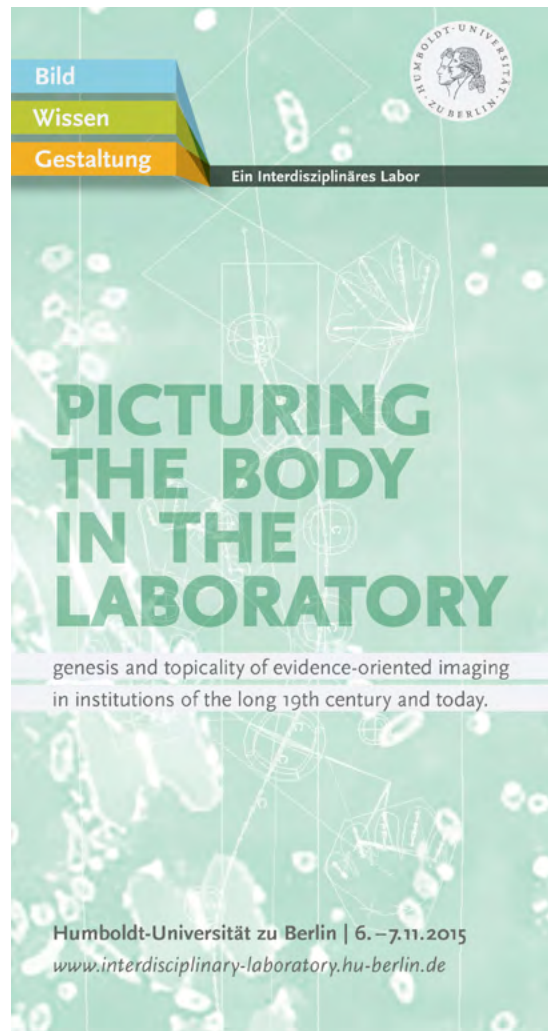
Conference: Picturing the Body in the Laboratory 6-7 November

Conference Abstract

Evidence can be produced in the image »inadvertently« (Peter Geimer 2010), or intentionally, while it is normatively embedded in an institutional function. According to Carlo Ginzburg, the latter form of visual evidence production assumes its modern form at the end of the 19th century when the thousand-year-old art of reading traces or tracks becomes the reading of evidence, which is practised in psychoanalysis, art history and medicine (Ginzburg 1988). The key to reading traces in terms of evidence production is an understanding of traces or corresponding images as »time containers« (Doane 2005), as the past is present in the material trace and can also be preserved for the future.

Christian Sichau (2004) introduces specific categories which help further differentiating the intentional evidence: it can be labelled »material« when it uses the materiality of the object to be represented in the production of the image (a »scanned« image in Schröter's term 2004) and also when it is presented by means of numbers in a diagram (cf. Heßler 2006). In contrast to this is »rhetorical evidence«, which is not dependent on the materiality of the substrate, such as culturally coded colour schemes in cartography or medicine.

But interwoven in such very codes, the evidence of a trace is produced in its authentication by the institution: only after the art historian Giovanni Morelli – whom Carlo Ginzburg cited as a representative of the new hermeneutics of evidence – published his method in an art history journal did this way of seeing (in Fleck's sense of the term) gain the status of a method. Starting in France and the German states, the site of institutionalised visualisation from the mid-19th century becomes the laboratory, where the form of knowledge production corresponds to industrialised modernity (Cahan 1984, Felsch 2005). Image production in the laboratory benefited from mechanical objectivity (Daston and Galison 2007) that assumes that traces can be wrested from nature without mediation by man. The qualities of the laboratory – systematic, reproducible work supported by technology and a mechanistic concept of objectivity – are not, however, linked to its enclosed space. The new discipline of scientific management leaves the laboratory around 1900 and returns to the field, just as geographers practised their knowledge not only in the laboratory but primarily outdoors in nature and in the workshop at that time.



Directions

- > Interdisciplinary Laboratory, Sophienstr. 22a
- > Lecture hall 2094 and Seminar room 2093,
Main building, Unter den Linden 6

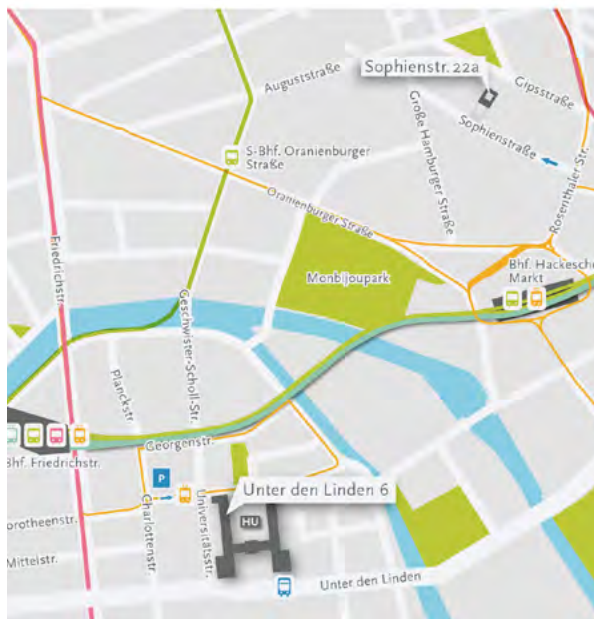
Bhf. Friedrichstraße
 RB + RE
 S1 S2 S5 S7 S25 S75
 U6

Bhf. Hackescher Markt
 S5 S7 S75
 Tram M1 M4 M5 12

S-Bhf. Oranienburger Straße
 S1 S2 S25

Tram Stop Universitätsstraße
 Tram M1 + 12

Bus Stop Staatsoper
 Bus 100 200 TXL



HUMBOLDT-UNIVERSITÄT ZU BERLIN

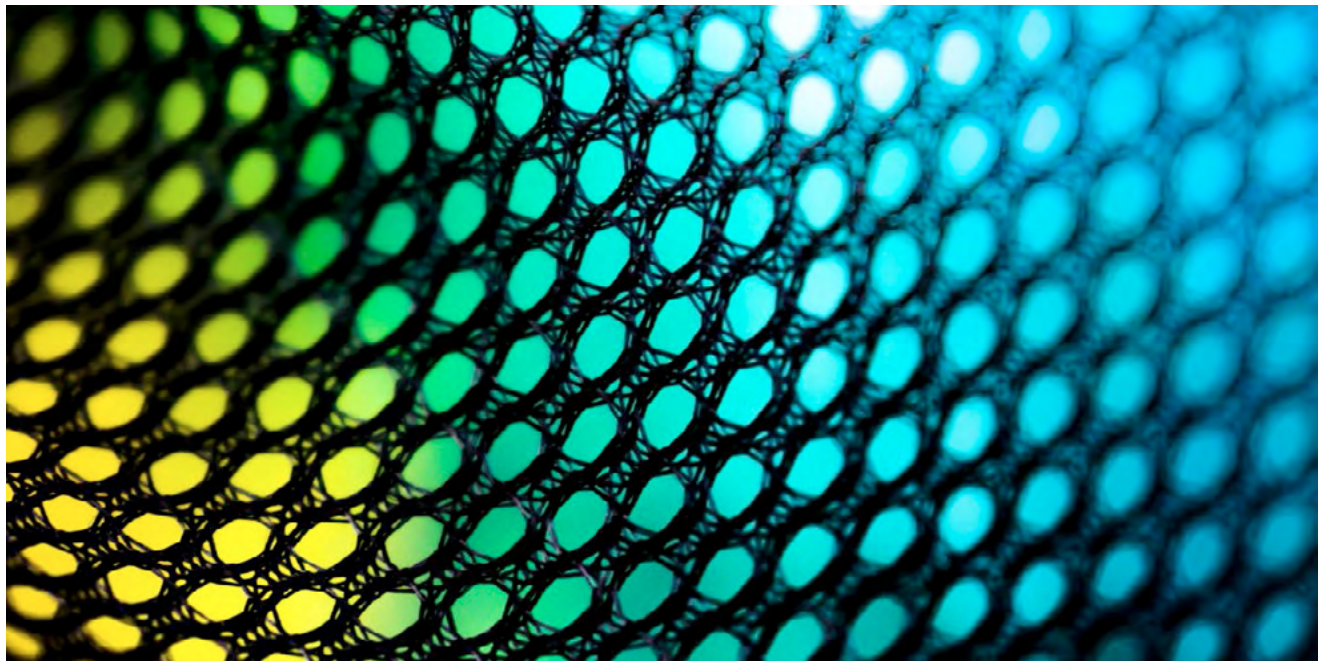
The laboratory – broadly defined – is the site of evidence production that assumes a particular role as a result of 19th-century experimental and metrological practices. The social-institutional aspects or »social practices« (Knorr-Cetina 1988) become interwoven with epistemic practices in the experimental system in the 20th century (Rheinberger 2006). What is the relationship between the epistemic framework and the political framework in the different processes for image production and evidence generation in the long 19th century? How does it compare to earlier evidence generation and 20th century image production in the laboratory?

Widely varying kinds of traces are examined and rendered demonstrable in the long 19th century with an emphasis on their materiality; traces are transferred from the laboratory of the open field onto geographical maps with new measuring techniques; with the recently introduced methods of fingerprinting and passport photography, human identities are confirmed; and the essence of organisms is located in the matter of the cell nucleus alone, as proven in biological experiments. With the accompanying interest in the production of difference in the epistemic sense (François Jacob 1973, Rheinberger 2006) and its political meaning, also gender comes into focus.

Our aim is to investigate the particular role of the image in evidence production around 1900 in order to sharpen our understanding of the ground laying concepts for today's epistemic role, limitations as well as of the convenience of laboratory work. Specifically we want to know: what is it exactly that makes the image so attractive around 1900? What can the image do that the word cannot? And does this also apply to the images described that cannot lay claim to any kind of material evidence in the form of a trace? Is there a particular obstinacy in these evidence-oriented images in terms of the *Bildakt*? Are these images »actors« in a way that is specific to this kind of image (Mitchell 2006)?

One of our particular focuses of interest is the role played by the technical means of producing the traces or images. What are the implications of the technology that developed at this time for evidence orientation? Do we find similar – or which other – principles at work in laboratory evidence technologies in the 21st century? What higher-order similarities does a transdisciplinary examination of different media reveal?

*Annual conference of the Interdisciplinary Laboratory,
20-21 November*



The Excellence Cluster will present research projects on its four priority themes: (1) Models and time (2) Active matter (3) The production of form (4) Image and action.

Location:

BBAW, Jägerstraße 22, D-10117 Berlin-Mitte

Free entrance if registered with:

bildwissengestaltung@hu-berlin.de

Excellence Cluster exhibition

30 September 2016 - 8 January 2017



Bild

Wissen

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Ein Interdisziplinäres Labor



GESTALTEN

Eine Ausstellung des Exzellenzclusters *Bild Wissen Gestaltung*. Ein Interdisziplinäres Labor
Humboldt-Universität zu Berlin
www.interdisciplinary-laboratory.hu-berlin.de

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