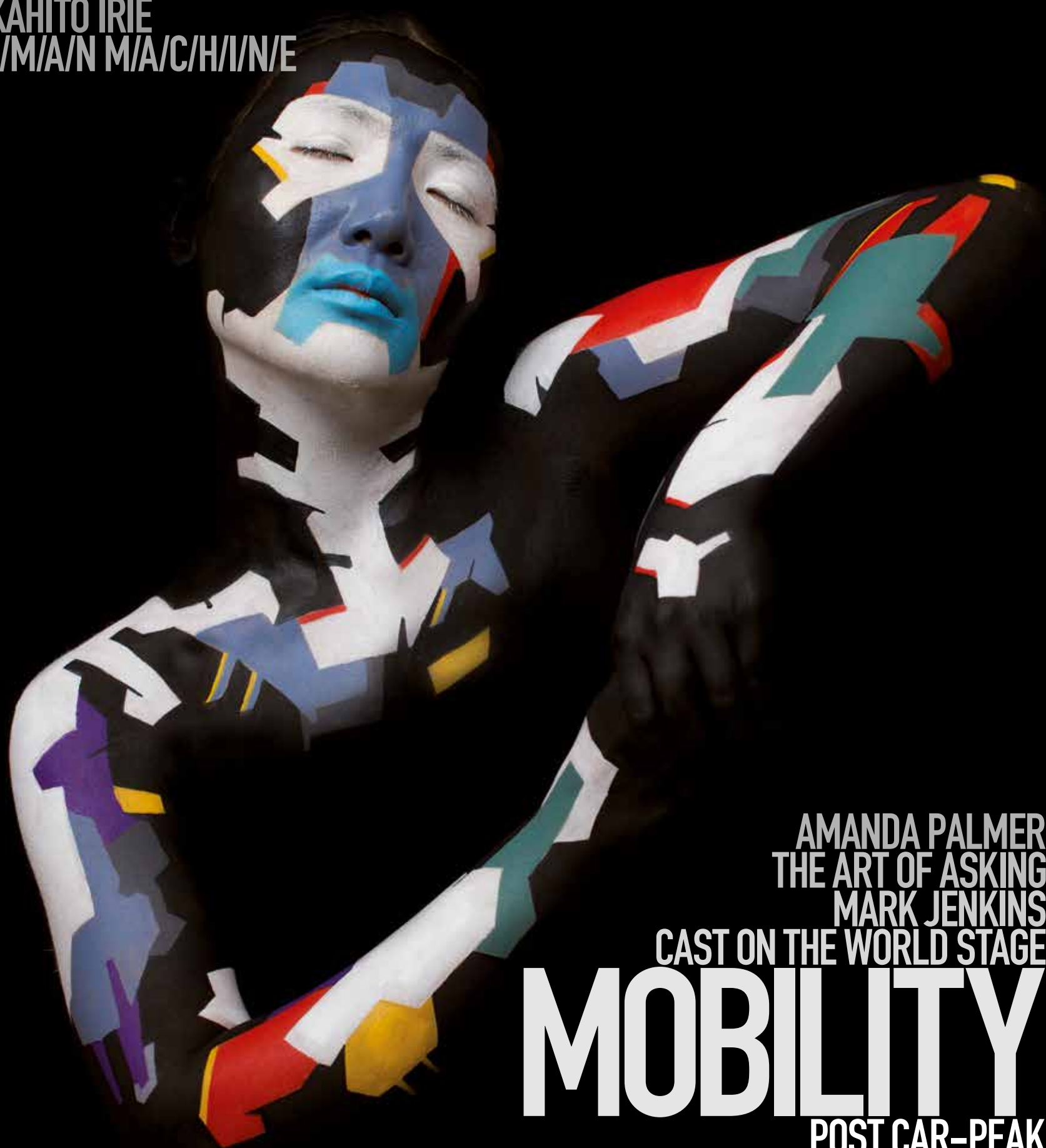

PLATOON

THE GLOBAL CREATIVE ALLIANCE  #3/2016

TAKAHITO IRIE
H/U/M/A/N M/A/C/H/I/N/E



AMANDA PALMER
THE ART OF ASKING
MARK JENKINS
CAST ON THE WORLD STAGE
MOBILITY
POST CAR-PEAK

PLATOON HUB MEXICO OPENING JUNE 2016

by Christoph Frank & Tom Bueschemann



First, we are thrilled to announce the PLATOON HUB MEXICO, opening on June 6th, 2016. For six months we will create a temporary culture space in Mexico City. From June to November we invite all creative minds from Mexico and the rest of the Americas to connect with us in person and become a member of our GLOBAL CREATIVE ALLIANCE. This project is part of the German-Mexican year, and supported by the Foreign Ministry of Germany and The Goethe-Institut to connect the Mexican creative economy with the PLATOON NETWORK.

And now, welcome to our third issue! This time we focus on the topic of MOBILITY. Not only in the kind of mobility that takes us to Mexico, you'll also see us explore mobility in concrete, everyday developments. Following scandal and general languishing in the automotive industry, we look beyond the classic car idea. Creative mobility ideas will shape our future much more than the slow developments within big car brands.

As usual, each MAGAZINE edition not only focuses on a main topic but also highlights the creativity we see on a daily basis within our global member network (starting page 38). Please enjoy!

About us: PLATOON Cultural Development was founded in the year 2000 as a communication organization envisioning a global creative network aiming to change the world through culture. As most commercial agencies fail to assist brands in using their

large influence to fulfill cultural responsibility, our goal is to create a bridge between the two main players in the cultural field: artists/creatives and brands/institutions.

Over the course of the last 15 years, we have gathered more than 8000 members from over 50 countries in the PLATOON NETWORK who believe in this strategy. Working with them on artistic and commercial projects of different directions led us to create a space for these activities: PLATOON KUNSTHALLE. First opened in Seoul, Korea, in 2009 as our headquarters for Asia, it was quickly followed in 2012 by PLATOON KUNSTHALLE Berlin.

The PLATOON MAGAZINE is another physical platform to showcase the visionary energy of our network. While also published online on www.platoon.org, the print issue is distributed via the network to all populated continents.

Ultimately, this magazine is for inspiration, another step to reach our goals of cultural development. If, like us, you're interested in changing the world, then read on. We want to share the experience with a like-minded community. We hope that you will join us in doing so. Contribute your projects to our network or subscribe to the magazine.

Join our network: www.platoon.org/recruiting

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CHRISTOPH FRANK
FOUNDER
MEMBER #002

TOM BUESCHEMANN
FOUNDER
MEMBER #003

Envisioning a new PLATOON in Mexico City's Plaza de la Constitución with a rendering of a PLATOON container in the main square.

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FOUNDERS

CHRISTOPH FRANK & TOM BUESCHEMANN

CREATIVE DIRECTORS

CHRISTOPH FRANK / EU
TOM BUESCHEMANN / ASIA

CULTURAL DIRECTOR

MARCELLO DATO

PUBLISHER EU

PLATOON CULTURAL DEVELOPMENT, CHRISTOPH FRANK,
SCHÖNHAUSER ALLEE 9, 10119 BERLIN, GERMANY

EDITOR-IN-CHIEF

LISA BLANNING

EXECUTIVE EDITOR

MATEJ FICKO

COPY EDITOR

YEWON KANG

ART DIRECTOR

MICA POTOCNIK

DESIGN & PRODUCTION

HONEY NGUYEN
TOBIAS KALLEDER

PRINT EUROPE

FLYERALARM GMBH, ALFRED-NOBEL-STR. 18, 97080
WÜRZBURG, DEUTSCHLAND

ADVERTISING

ADS@PLATOON.ORG

SUBSCRIPTION

SUBSCRIPTIONS@PLATOON.ORG

CONTACT

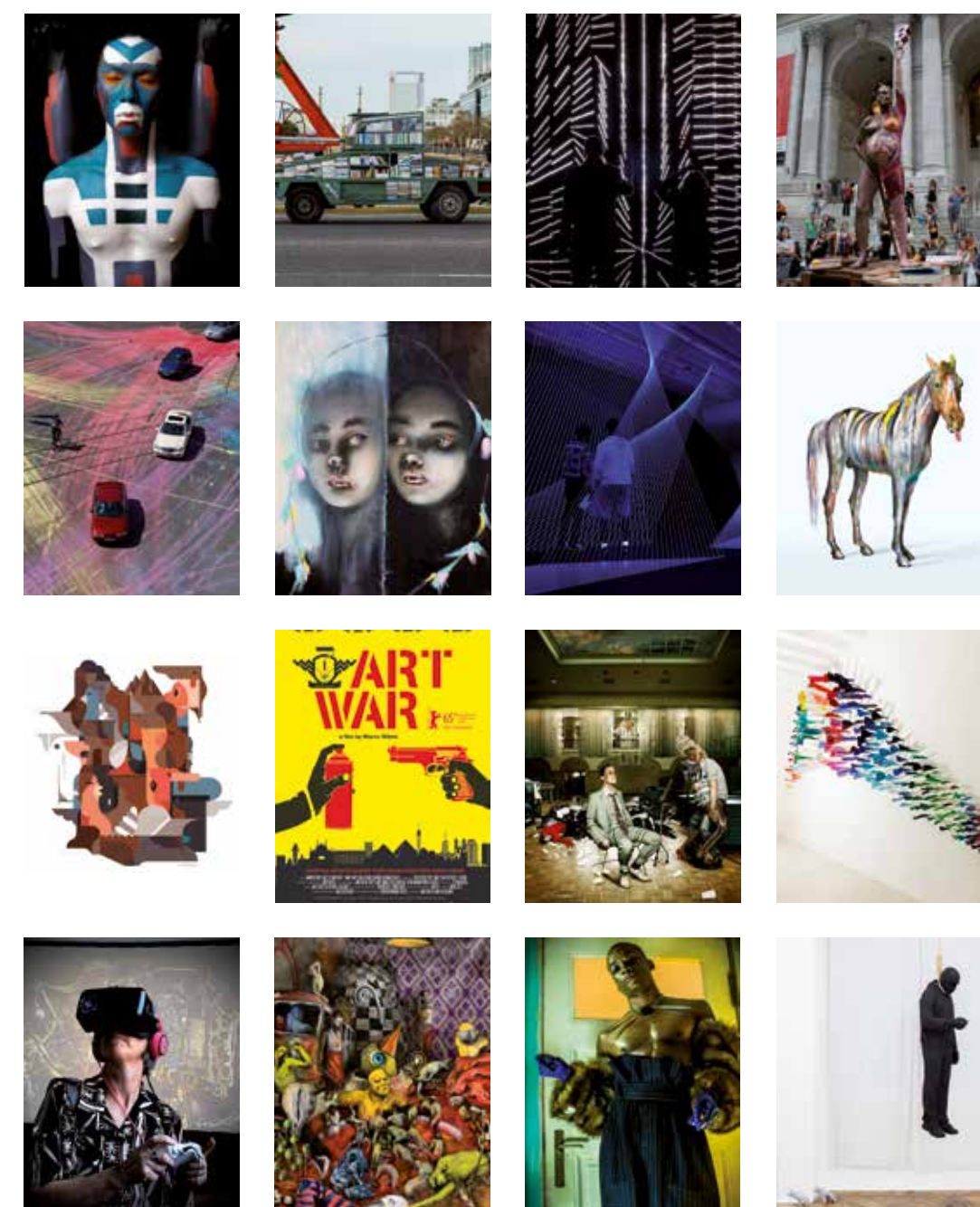
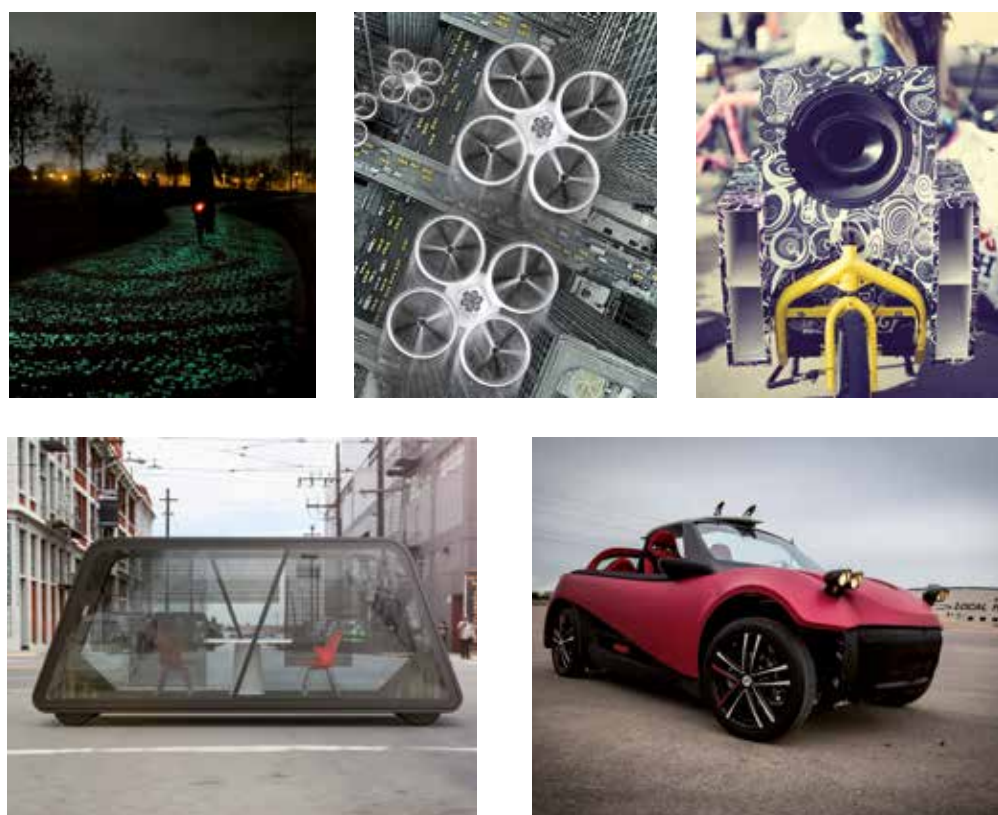
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An interior view of PLATOON KUNSTHALLE Seoul, which was open from 2009 through the end of 2014. The award-winning design was built in collaboration with GRAFT, the architecture and urban planning team who were featured in PLATOON MAGAZINE #2, Temporary Spaces.

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READ AN HISTORICAL OVERVIEW PLUS AN INFORMED COMMENTARY ON THIS INCREASINGLY IMPORTANT TOPIC. FIND OUT ABOUT CUTTING EDGE DEVELOPMENTS IN THE FIELD — WORK BEING DONE BY OUR MEMBERS AND THEIR ORGANIZATIONS.



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OUR NETWORK FEATURES A VAST ARRAY OF DIFFERENT CREATIVES, ARTISTS AND PROFESSIONALS WHO POSSESS UNUSUAL SKILLS AND IDEAS. WE'VE SELECTED ONLY A FRACTION OF OUR MEMBERS' INSPIRING PROJECTS IN THIS SECTION.

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AS A CREATIVE AGENCY, PLATOON OFFERS ARTISTIC AND INNOVATIVE IDEAS FOR BRAND COMMUNICATION. SUCH AS THIS CASE STUDY WITH MERCEDES-BENZ KOREA. THROUGH OUR NETWORK, WE ACCESS REGIONAL AND GLOBAL PERSPECTIVES FOR SOME SERIOUS GLOCALIZATION.



WHY CARS AREN'T MAKING US SMARTER ANYMORE

A NEW KIND OF MOBILITY WILL SHAPE OUR LIVES AND CREATIVITY

by Mario Gamper

Being able to move faster and better is a fundamental survival advantage, whether you're chasing or on the run. Mobility makes the difference: from the first bacteria using their flagellants to catch some food in the primal soups of life, to Amazon's same day food delivery that allows it to steal market share from supermarkets and grocery stores. But it's not just about you and me running about by ourselves. Our societies are complex webs of people sharing things, labor and ideas, and we reap significant benefits as a group when we increase the speed of these exchanges. In *Where Good Ideas Come From*, Stephen Johnson examines the origins

of the amazing human ability to innovate. Especially, he focuses on the environments that create perfect conditions for ideas that bring progress. To Johnson, the most productive and satisfying environments look a lot like coral reefs: chaotic, densely populated by diverse participants that are perpetually in motion and entangled in an unscripted way by wildly entertaining choreography. Johnson's analysis explains the incredible drawing power of the big cities: creative output increases with size and density of the city, because the mobility of everything increases significantly. It becomes so much easier to make friends, deals or art.

The initial prototype of the Malloy Hoverbike, seen here, was built in 2011. The company last year announced new investment from the US Army Research Laboratory.

Surprisingly, the digital revolution had very little impact on this. We all still remember the promises of the first modem-connected laptops—"Work from the beach!" It was supposed to be the time of the global village: the joys of rural life with the relationships and power of the urban world. But that vision didn't have much staying power, the city is more popular than ever. Or maybe we simply projected our rural desires onto pumpkin-spiced frappuccinos?

As it is so often, researchers like creativity expert Richard Florida are still publishing books about the benefits of living in cities, while regular folks around the world have long been aware of these advantages. Cities are growing at staggering speed. Globally, more than half of us, about 4 billion, are now living in urban spaces. And this urban population is about to grow by an additional 2 billion over the next 30 years, according to estimates by the United Nations. Let's assume for a minute that all existing cities remained the same; it would mean that humanity will be adding about 5 cities the size of Berlin every month, for the next 30 years. Simply put, whoever can afford it will move into a city—regardless of the noise and pollution and stress that comes with it. The benefits of simpler, faster and cheaper mobility are just too big.

However, for reasons I'll explain, this momentum towards the city won't be able to continue without a massive evolution of the car. It needs to enable and support this massive shift by changing from the individualist automobile of the suburbs, to the connected autonomous vehicle of the megacity—from individualized road warrior, to responsible traffic citizen. So is it time for a eulogy for the car of yesteryear?

If so, it should be a very thankful one. In a not so distant past, most of us were pedestrians, and our best mobility tech was to grow callouses. Back then our personal daily mobility area was about 20 square kilometers. That's about 2.5 miles out—and back. You might say we can walk further in a day, but studies suggest we really won't. About one hour of mobility per day is where most of us draw the line, and we always want to come back home in the evening. So for the longest time, about 20km² was a very functional size of urban habitation.

"The car made suburbia possible, turning the adjacent countryside effectively into part of the city—a 50-fold increase in covered space. Thank you, car."



Photo: Sebastian Müller, ASI+ (Autonomous System Laboratory Collaborative)

TAKU—a unit of which is pictured above in Asia—is a self-sufficient system made for travel and field study, enabling temporary, changing, experimental and mobile living environments.

Enter the car. For the last 50 years, the car has been the number one tool in our effort to extend the reach of the city as an innovation ecosystem. The car made suburbia possible, turning the adjacent countryside effectively into a part of the city. Within one hour of driving, we could easily reach a point in a thousand square kilometer area each day and come back home. That's a 50-fold increase in covered space. Getting access to 50 times the amount of people—and speeding up our society's power of innovation kilometer by kilometer. So thank you, car, and thank you, car industry. Spending money on you was very wise—and made us even wiser.

But there is also no denying that this system has reached some breaking points. As more and more people share the same infrastructure, it's taking longer and longer to get to our destination. And the rising cost of fossil fuels means it's about to get more and more expensive, too. So what's next? For better or worse, humanity isn't really known for being content with the status quo, ever. We are going to try get faster and further.

Air travel seemed to be one answer to this question. For a while, science fiction featured *Jetsons*-like personal aviation. And for a small minority of the global population, a somewhat lamer version of this has indeed become reality. For the kinetic elite of today's business world, the daily reach actually extends to the size of a continent. According to the US Bureau of Transportation Statistics, about 1.7 million people fly in the US domestically every day—a significant share of them on their way to work. That's only a small part of all commuters, but it is already putting the air traffic system under significant stress. Traffic jams at 30 thousand feet have become just as common as on your local highway—more than 20% of flights in the US are late.

But the power of airborne mobility has already created its own species of urbanity. The so-called aerotropolis describes an urban cluster that is no longer centered around a church, a market or a business district, but around a strip of tarmac that allows us to hurl people

into all corners of the world. The growth of airport-connected cities like Korea's Incheon and Songdo shows this extreme form of urbanity, whose attractiveness is no longer measured by how long you want to stay, but instead by how quickly you can leave.

Completely unlocking the third dimension would indeed be the holy grail of increasing human mobility. If we recall the coral reef, its success as an ecosystem is based on an enormous density and diversity, an incredible amount of potentially profitable interactions, which would simply be unachievable by using the flat ocean floor alone. However, apart from riding elevators, the third dimension remains difficult for us to conquer. It's not because people aren't trying. The Terrafugia flying car is available on the market. So is the Martin Jetpack. And who wouldn't want a strap-on jet airplane that can start and land on the front lawn of your cul-de-sac home? But could we really handle it? Imagine 15 million people in Mexico City taking off every morning around 8am with their individual jet-backpacks.

How about drones? They are already on their way to becoming a great tool to move medication into remote areas or to express-deliver important spare parts. But people? We're not there just yet. Sadly, for the next couple of years, flying will remain too complex, too energy

intensive and too expensive to become the first mode of mobility for humanity's daily needs. Our current mobility problems have to be solved on the ground.

How can we increase our mobility to become a more creative society and to adopt the new ideas we need to take care of ourselves? Turns out, we are currently experimenting with just about everything. Our first impulse is to increase the maximum speed. It worked well for us in the past. But making us move faster than the car on a mass scale requires a lot of investment. Elon Musk's famous hyperloop might be an extreme case, but its promises and limits are typical. The Hyperloop is a combination of pipeline tubes, magnetic levitation technology and a fair measure of lunacy. All combined, you'd be slingshot from Los Angeles to San Francisco in about 30 minutes through near-vacuum tubes in tiny, airtight capsules, beating the car by a good 6 hours and the airplane by 30 minutes at least. And all that for the price of a lemongrass smoothie.

The near-jet speed of the hyperloop would effectively turn LA and SF into one big city—merging two hubs of the US digital economy—with enormously positive effects on the exchange of ideas and people. However, the cost of only one Hyperloop line



Photo: via Flickr, austinli, CC BY 2.0

Five levels of car mobility at the Dallas "High Five Interchange." Creative! But also desperate.

“It’s not just about efficiency. Access to mobility also sustains and creates power and class differences.”

was estimated at a staggering \$100 billion USD by the *New York Times*, even more expensive than the high-speed rail connection currently being built between LA and SF. Solutions like the Hyperloop might one day be built, but they will be reserved for a select few global supercorridors like LA-SF or Tokyo-Osaka.

Our second approach is thus much more modest. We’re trying to make do with the infrastructure we have, trying to increase the speedflow of cars by reducing the amount of useless traffic. The shared economy is one big hopeful of the new mobility system—which is surprising, since it looked like a failure not so long ago. The German Stattcar carshare was founded in 1990, and was never much of a conversation starter outside the crowd that self-grows yogurt in their fridge. However, once digitalization made localizing and unlocking a shared car stupendously easy, shared mobility took off. ZipCar, DriveNow, Car2Go, BlablaCar and yes, even Uber—all these new services allow us to use the benefits of a car’s mobility without owning one. Which means less drivers needing to park. Which means less cars sitting around unused. None of this fundamentally alters the car itself, but it fundamentally changes the role of the car in the system and allows the car to remain very useful in ever-denser urban spaces. Or as Uber’s CEO Travis Kalanick put it: “If every car in San Francisco was uberred, there’d be no traffic.”

But look ahead another 10 years and the beginning mass adoption of autonomous cars will put these effects on steroids. In fact, Kalanick has not only repeatedly stated he would love to introduce an autonomous taxi fleet, his company has already started building and testing them. Last spring, Uber opened an autonomous technology research lab in Pittsburgh, together with the local Carnegie Mellon University. Uber’s bet: if shared rides can get rid of the cost of the driver, they will become so cheap that private car ownership will no longer look competitive. From Google’s pods to Uber Robotaxis, these shared autonomous cars will always be on the move and will need very little parking. In an ironic twist, while this would be a boon for a city’s general mobility, it is already creating headaches for urban treasurers. Much of the parking revenue from meters and parking tickets would quickly disappear. And algorithms don’t ever drive drunk, run red lights or get speeding tickets. The sad truth is that cities are currently earning millions off of dumb and dangerous driver decisions. Until municipalities have imagined ways to recoup that money, they might not be very supportive of the autonomous car.

An even more interesting question is whether there would really be more space on the road. Looking at my own desk, I can tell you that empty spaces don’t remain empty for long. The same way the tabletop fills up again after every Sunday clean-up, urban streets will quickly fill up with new participants in the mobility dance. Take food delivery, for example. Billions of dollars are currently invested, based in the belief that services like Instacart, Google Express, HelloFresh or JustEat will be the way we get our meals in the future. They may indeed make our lives easier, but they all need roads to drive! Which will lead us to the next big question: who gets to move across the intersection first? Your Google Pod or the autonomous pizza delivery vehicle? And if it’s not you, who would be there for you to yell at?

That’s why, thirdly, we’re also working really hard to increase the smartness of our traffic. Have you ever followed one of Google Map’s suggestions to take an alternative route that promises to be, “2 minutes faster”? Congratulations, you’ve already seen the future. Smart traffic systems will reshuffle vehicles on a regional scale to improve our average speed. They can do this many ways: offering a better route, or suggesting a better time to get to the destination or maybe even offering a different means of transportation altogether. “Hey Mario, why not e-bike to work today? It’ll be sunny all day.” Smart traffic systems could



Photo: via Flickr, Isamiya76, CC BY 2.0

“I thought I would play an important role in this article, but apparently I never had a significant impact on the mass mobility infrastructure.”



Photo: Lynak Moravec, CC BY 3.0

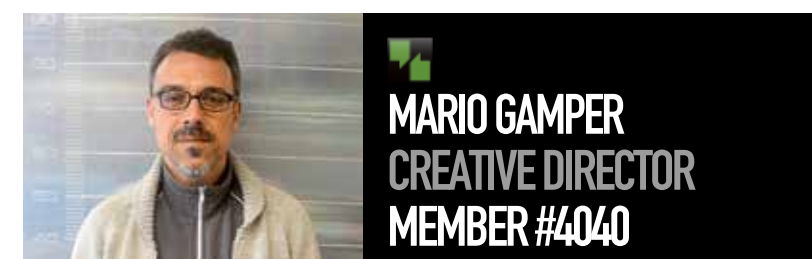
Fighting for the right to remain slow. The Critical Mass movement, seen here in Prague in 2007, consists of groups of cyclists gathering in different cities all over the world to reclaim roads from motorists.

also restrict the use of certain roads for a while. Depending on how important you are to the system, you get permission to move faster or slower. And since nothing greases a system like a good bribe, we should get ready for freemium models: you get the basic access for free, but if you wanna zip home at prime time, it’ll cost ya. US cities have already begun building paid-access-only express lanes for those who can afford it—echoing the 16th century Corridoio Vasariano, an elevated private road that allowed members of the powerful Florentine Medici family to walk from palace to palace without getting slowed down by the plebs.

In the end, mobility isn’t just practical. It’s not just about efficiency. Access to mobility also sustains and creates power and class differences. The combination of car and freeway that defined our last 50 years of mobility was fairly democratic. Whether one drove a Dacia or a Rolls Royce, in the iron grip of rush hour traffic we were all equal. We therefore need to think about mobility beyond efficiency. As Stephen Johnson has shown, the coming reconfiguring of traffic will also change our ecosystem of living and thinking together.

In this newer, more organized traffic world, how much space will we leave for searching, or even getting lost? Will we still be able to cruise around town, eyes wide open for a random discovery, a motorized heir to Benjamin’s pedestrian flaneur? Or will all use of streets have to be useful and legitimized? How much space will we reserve for free mobility, like biking and walking? Among the many things the Syrian refugees’ march to Europe has shown us, not least is the signifying power of walking and occupying public space. And what role will governments still play? Should we leave all work and decisions to venture capital, or does the public body need to drive investment? Should cities build solar powered roads and install parking sensors, the same way they kicked-off the highway system 50 years ago? Or should they wait for investors to do so?

I think we shouldn’t leave these tasks to the market alone. Human creativity and ideas are not just social utilities. Playing around with space and ideas is an essential part of who we are and how we tell the world about it. As a community we should ensure that the next generation of mobility creates a world that’s just as fascinating and diverse as the coral reef—even if it that means a bit of chaos here and there.



MARIO GAMPER IS THE DIRECTOR OF VENTURE DESIGN AT BCG DIGITAL VENTURES, AND IS CURRENTLY WORKING ON HUMAN CENTERED INNOVATION FOR LARGE CORPORATIONS. HE HAS WORKED EXTENSIVELY AS A CREATIVE DIRECTOR, ESPECIALLY IN THE DIGITAL REALMS, AS WELL AS BEING A LECTURER IN MEDIA.

IDEO



All images: Courtesy of IDEO

WORK ON WHEELS

As mobility is a topic that affects so many, the public imagination has been lit by reports of Google's self-driving car tests and Amazon's drone delivery plans. IDEO, the award-winning global design and innovation consultancy, have related plans for automated driving and delivery. Their smarter car would be able to platoon with others like it on the highway, simultaneously speeding up or braking with the rest of the chain. Their automated delivery vehicle scans your face to release the parcel. While those ideas are variations on a theme, their WorkOnWheels, or WOW, concept feels unique. The modular office on wheels is a mobile, automated workspace complete with interactive

work surfaces and office furniture that magnetically locks in. You could meet it at the city's most scenic vistas or its less congested areas, relieving some of the tensions of a crowded office space.

Although none of these samplings of IDEO's creativity have reached the material stage, they serve well as provocations—intended to help us imagine a future surrounded by such vehicles and how they would impact our lives. As such, IDEO are developing not just the future of mobility, but the Future of Automobility.



After a day's work, the WOW module would return to the storage facility at night for recharging.



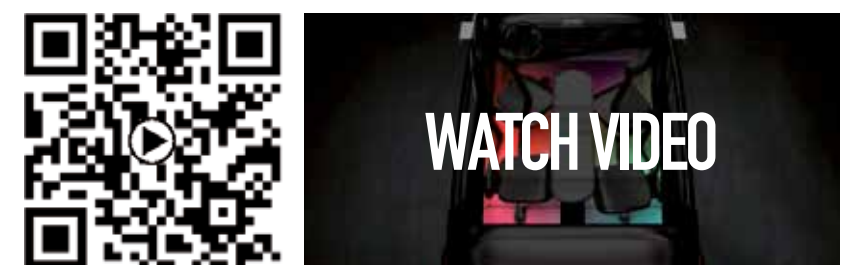
Each module would have interactive work surfaces, filling all of the needs of an office.



The WOW-mobile would also feature retractable hatches for when you've decided on a spot to park for a while.



Magnets would keep furniture locked in, preventing it from moving around while in transit.



video.com/11573398



KLARA GEIST SOUND IN MOTION



WATCH VIDEO ONLINE

Photo: Anders Hvild

youtube.com/watch?v=d9pKwU2fow

All photos this page: Courtesy of the artists, unless otherwise noted



Willi Wilkendorf in front of PLATOON KUNSTHALLE Berlin in 2011.

The result of two good ideas combined into one inspired creation, Berlin's Klara Geist created their soundbikes by finding the perfect match for their high-end mobile soundsystems in the cargo bikes built by Danish manufacturer Larry vs Harry. Adapting their hand-built speakers to fit the payload of the Bullitt bike, the end result is an audiophile sound experience on two wheels, capable of reaching any urban scenery. Using a battery for power, pro PA chassis and internal amplifiers and ventilation system, Klara Geist are also able to customize the soundsystems to special requests.

If cycling alone wasn't environmentally-friendly enough, KG's concern for sustainability extends to poison-free coatings and adhesives and thinking about wood use in the long-term. But even if they weren't so earth-positive, the positivity each soundbike brings in sheer joy makes it special. Riding down the streets of Berlin, bringing unexpected, momentary music is a cause for curiosity, wonder and then smiles. The soundbikes are not only carriers of music, but also of good vibes—ingenious levity shared with the public. Parked to party, soundbikes give mobility not only to music, but to merriment.



The mobile PA can be customized to suit particular audio needs, as seen here in Berlin's Mauerpark in 2013.



This version of the Klara Geist soundsystem is basically a boombox: so mobile you can pick it up with your hands and walk with it.



Providing for the party with Dub FX live in 2014.



ARTURO PELAYO

WE DON'T NEED ROADS

Interview

If there's one field of mobility that embraces the zeitgeist, it's drones. Regularly commanding headlines for their use in military operations and their potential for commercial ones, the unmanned aerial vehicles are rapidly becoming cheaper, faster, stronger and more durable, and will become a major new source of air traffic in the near future. While it might not take

a drone expert to come to that conclusion, we spoke with one anyway. Arturo Pelayo, with his work first as part of Matternet and now as part of ARIA [Autonomous Roadless Intelligent Array], is on the cutting edge not only of drone technology, but also of drone policy. He gave us insight into the possibilities of drones.

In this artist rendering, Matternet envisions drones in the cityscape.



Photo: Courtesy of Matternet

Observing drone testing in Papua New Guinea, one of the most rural countries in the world where 82% of the population lives outside of urban centers.

Can you briefly describe Matternet?

The project began at Singularity University in 2011 as a way to lift a billion people out of poverty within ten years. Seasonal roads are a problem, and in most of the emerging economies, there's a big gap of infrastructure and not enough money for upkeep. A flexible transport infrastructure alleviated some of these challenges and provided an opportunity to re-imagine the rapid exchange of goods and services.

Our initial vision had little to do with drones. The vision was to make this Internet of Atoms. Moving these atoms around is secondary, and the quadcopters give us this first glimpse to create a rapid deployment infrastructure as an application. We believe that over time—as distance, battery technology and solar energy improves—these networks could carry more products or services to more regions on the last kilometer of delivery. What does delivery look like in a region where there are a lot of mountains and places where HIV/AIDS testing takes 28 days because they can't get the planes traveling in time?

The team had 18 people, and these are all the co-founders of Matternet for all intents and purposes. At the end of summer 2011, eight of us wanted to continue working on the project—four of us were for open-source, four of us were for proprietary. The half of the team that wanted to do it open-source call ourselves ARIA, and we focus on infrastructure development within countries and being able to convince government agencies to allow the use of airspace. In New Zealand—where I live now—we got airspace. Our goal is still lifting the rising billion out of poverty, while our friends and colleagues are tackling several of the technology hurdles and innovation areas by conducting tests with the Swiss Post.

So there's two different teams working on ultimately the same project, the same technology?

Yes, the use of drones as a transportation network. From the roots of our project in the common intellectual property developed, there are three parts to it: the vehicle, the base station or routing station and the network cloud operating system. The cloud operating system allows the vehicles to fly autonomously, so there's no human operator, and the network also routes the traffic so it can tell which one where to go. And it acts as an air-traffic control tower that reroutes packages and secures the transactions and makes sure that everybody can fly or initiate deliveries or pick-ups. Here is the big difference of what we are developing: autonomous aerial vehicles and not unmanned aerial vehicles (which have a remote pilot).

It's important to demilitarize the notion of drones in the same way that roads were made in the second World War to transport weapons. And now we don't think of roads as a way to militarize anything. You use a road because the road connects you. So our approach to drones is to ask, what does the roadless economy look like?

Drones are already in use on a personal level and a commercial level. You can go to Best Buy and get one.

They are becoming increasingly disposable. But what does it mean when you have a vehicle that is 99.98% cheaper than your car, and doesn't need road upgrades or other budget from an infrastructural taxpayer perspective to be maintained? If you can have this flexible infrastructure, what else can you do? There are the obvious ideas around location services: getting whatever you ordered from your phone delivered to your GPS location.

“What does it mean when you have a vehicle that is 99.98% cheaper than your car and doesn't need road upgrades or taxpayer budget to be maintained?”

A similar concept applies to farmers in remote regions. If their tractor breaks down, they can get a part 3D printed and delivered to them on location. If you're in the Australian outback and you get bitten by a snake, it's very possible that you can take a photo and then send a high-speed drone with an anti-venom by sending your location. So it's about creating new value on ways that haven't been thought of before to deliver impact on global health perspective, but also increasingly in new ways of sharing.

One of the things that we're doing in New Zealand is launching a competition around 3D mapping. We're looking at their ocean monitoring, so the lack of an area means that the land is eroding. And it's a big issue in Pacific Island nations that are being swallowed by the ocean. These devices enable a rapid deployment of the vehicles to image an area over time, and there is a sensible need to have regulation to allow them to fly and not interfere with other air traffic.

In New Zealand, the Flight Information Region (FIR) totals 30 million square kilometers—one of the largest areas of airspace in the world. It covers the Pacific and Tasman Oceans, extending from the South Pole to 5 degrees south of the equator. It's a very small country with one air traffic control system, one agency that looks after all of it. The area is far greater than all of the European Union combined. This alone makes it globally attractive for entrepreneurs to develop and test new technologies for the roadless economy.

I think you will see most of the impact in rural and remote areas first. Take mountain search and rescue operations—if you lose a drone, you've lost \$500. You didn't lose a helicopter with a rescue team. Also, water testing is incredibly difficult and rudimentary at the moment. Generally, you have a bucket that is thrown out of a helicopter in a coastal area at a variable depth that is only gauged by the operator of that helicopter. When you do water testing with a drone, you have this device that has a lab on a chip that can send the data in real time with predictable and accurate depths. And you can do multiple tests multiple times a day. The change in how accurate it can be and how often you can do inspections is massive. That was a big problem when the earthquake happened in Christchurch; a lot of the sewage lines broke off the coast. And nobody knew because nobody could see them.

You're also going to get a lot of precision agriculture developments because of drone technology. In New Zealand, the kiwi fruit is a restricted seed variety. In the past, Zespri—

the company that owns the seeds—would send auditors to the fields and they would manually count and predict the amount of kiwi being grown using large sensors in the beds of pickups. The interest was to know, is the yield going well or are they producing more than what they're paying? In the past, it would take them up to a week to get on a field because of biohazard controls. Now, with drones, they're imaging a hectare in under 20 minutes. And because of sensor fusion and all of what is coming on cellphones, the miniaturization of the technology is enabling all of these small drones to monitor and audit the fields. They know within an hour how much kiwi fruit they're growing; if they're over the license, they send the grower a bill for the extra production or they give them the option to cut down the vines. There is more metadata collected, such as the amount of phosphate in the ground, the health of the water table, the amount of sun radiation, the amount of weeds—all of these things feeding multiple sensors in the drones. And the drone is under seven kilos.

It also sounds like this has huge ramifications for privacy.

Data is always vulnerable. If someone hacks into the infrastructure of any of the monitoring companies, not only do they have the data from one hectare of land, they have the data of all of the land that they have imaged, ever. So this is hundreds of acres of data, and at some point it becomes the model of an economic region and the production output of a whole country. This is a big blind spot.

Developing drones in an open-source approach gives you the certainty, as much as you can, that what you're doing is incredibly new, transparent, replicable and you won't be slowed down by patents or legal challenges. For us, the most important aspect is that it is replicable: we can't reach a billion people if we wait until we make every piece ourselves. We want to catalyze the momentum of the makers movement. The network needs to emerge everywhere with a common open protocol.

Are you having to rely on any of the work of those patents?

There are some that are expiring and in some cases it's a licensing issue. I am a firm believer in iterating approaches and seeding a thousand realities. Our advantage at ARIA is that we are taking an Android-style approach—basically saying, let's not think of the vehicle, think of the road. A road can carry a bicycle, a truck, a person walking. Let's focus on the minimum viable thing that you need and the protocols that you need to establish. Like on a street, you will have a stoplight; everybody knows what a stoplight is regardless of the dimensions or weight capability of that vehicle. We want to focus on creating those open protocols for management of airspace and maneuvering airspace autonomously.

But that's also legislation.

There's a combination of legislation as it inter-operates on the specific location of where you are. But also, you need to develop the technology that is open and accessible, so everybody else can use it. Stoplights are pretty much universal now, everybody knows what they are.

Photo: Courtesy of Flirtey



A close-up of a Flirtey drone, a delivery specialist company operating in New Zealand.

But the specifics of how they work or infringements change with each locality. So, for us it's a combination of the law and policy aspect, which is local, but also the technology that is more universal.

For your role in this, it sounds like you're a drone expert, but I'm assuming you're not actually writing code yourself?

No, my role is more abstract. I always think of the roadless economy and what this network can do for you. It has to be robust enough to have different applications from erosion testing to supply chain challenges such as delivering temperature-sensitive cargo, tissue samples or even organs from one hospital to another.

When you think of websites like Amazon, a considerable amount of all their products weigh under five kilos. If you can figure out a way to deliver something small, you reduce the carbon emissions of the vehicle, you reduce the density of traffic, and you have created a better experience.

In New Zealand, two years ago, we began a partnership with a locally grown produce co-op called Oooby [Out of Our Own Backyard]. It's a network of local growers that grow organic veggies. You can order a box of fresh veggies delivered to your door weekly. A big focus of our relationship with Oooby is energy, sustainability and customer experience. The customer wants fresh quality fruit and produce. What happens is if instead of a weekly box, you get deliveries every two or three days, because it goes from the vine to the house as fast as possible? We have been working with Oooby for a while, as it is a template for the future of precision agriculture and vine-to-table economics.

Battery technology has improved tremendously. When we did our first open source prototype at Singularity University in 2011, the arducopter drone was about USD \$1,800. Right now, a drone that has twice the battery and a 30% larger payload costs under USD \$600. The technology is becoming more democratized, it's easier to purchase, and this is both good and bad. It means that consumers can now buy drones and fly them into trees faster. It's creating a big problem because policy hasn't caught up to that and, equally, reckless users are hampering the opportunity of the roadless economy.

You mean now they have to start regulating the airspace.

Yes. In New Zealand, we have recently updated the regulation of drones but the deeper problem is the mechanics of how regulation happens. The country knows that by 2018 there will be an integration of airspace. Drones will be part of the transport grid, the ecosystem of vehicles. How we get to 2018 is with innovations in managing airspace, cloud systems that enable vehicle avoidance and collision avoidance. In a control tower, you have one or two operators that are looking at planes and they talk to the pilots and they all see it. But in ten years, we're going to have more drones than we've ever had of any kind of flying vehicle in history. There is no human capability to handle all of that traffic. The system needs to decide itself how to route the traffic.

If ARIA is open-source, how are you making enough money to operate?

We are bootstrapping at the moment. Our work is more focused on influencing and enabling companies and countries to develop these open-innovation competitions. So in New Zealand we just closed the C Prize Competition and are in the late stage of prototype development. This first competition looked at how can we get better maneuverability of drones, reduce the noise output and improve control stability of flight. We're looking at how can we seed base technologies that everybody can use, regardless of the final application—if they deliver medicine, if they're mapping an ocean or anything. We don't care how they monetize, but the interest that we have is that everybody uses

"In ten years, we're going to have more drones than we've ever had of any kind of flying vehicle in history."

the same technology—an open technology; that when they come to recharge their batteries, for example, everybody uses the same type of connector. If we can make those open and available, we believe we can create a reverse market that has that thirst for the open technology.

They may have specific proprietary technologies on the drones for the applications—we don't mind that. It's like a car. There are proprietary technologies within each of those cars, but there are basic things that are shared. If you blow a tire, you can get a new one and it doesn't need to be a specific brand, it's just a tire.

But to answer your question, we have day jobs and we're working on this as a part-time night job. Insane, but that's how we've been doing it for a long time [laughs].

Is that a humanitarian mission or do you think it will pay off in the long run?

I think it will pay off. It has already paid off in New Zealand because we got to lead and influence a country to sponsor a competition that has prizes and it has teams working—I set up that relationship directly with them. We enabled a company to have the infrastructure for teams to register and track their progress, and I am actively looking at how we can continue those competitions, also in other countries.

I think the South Pacific is a unique geography because in

New Zealand, you have low density of human population—it's under 5 million people. Most of the traffic flows either through the Pacific Ocean or through the Tasman Sea. Even the national flights follow those coasts. So it leaves the whole length of the country without air traffic. It enables testing of new kinds of vehicles. So it's a unique geography, a single control tower, a single government entity that you need to work with. Unlike the European Union—you fly something long like a single-wing drone in Germany, and if you're on the border with another country, you need to give notice or get permission from the other country's tower.

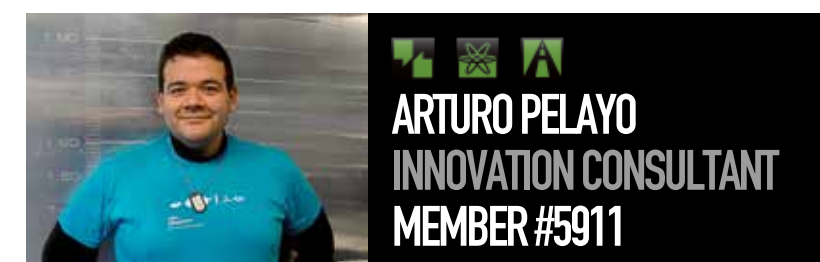
Is that why you moved there?

Yes, it was a big part of why we moved there. The Google Loon project was originally tested in New Zealand. There are many test sites available. One in Canterbury is at least 100 square kilometers and this enables different kinds of vehicles, associated systems and protocols to be tested. One of the things I'm working on now is creating makerspaces for drone development and enabling special areas of airspace across New Zealand for enthusiasts and curious minds to develop technologies. For us, it is a time of intense curiosity and seeding a thousand realities from what was a few years ago only a possibility. We don't need roads where we are going.

Photos this page: Aris Messinis for Metanet



In these photos from Papua New Guinea in September, 2014, it's easy to see how drones could improve the lives of people living in locations with limited transportation infrastructure.



youtube.com/watch?v=1G5v7WfW8

INDUSTRIAL REVOLUTION

Interview

While Local Motors may not be the best-known car manufacturer, they are proving to be one of the most forward-thinking. As a technology company specializing in moving vehicles, their main strength is the giant community of enthusiasts, hobbyist innovators and professionals around them. Members share their own ideas, designs and concepts and evaluate others' submissions. It's processes like these that led Local Motors to be the first company to manufacture a 3D printed car—they called it the Strati, and

it was the prototype for what will finally be available to buy at the end of 2016. And with an updated production model using microfactories and taking advantage of today's technologies and insights, their eye to the future extends down every step of the process. Executive Vice President (Europe, the Middle East and Africa) and PLATOON member Damien Declercq answered some questions about the unique company for us.

LOCAL MOTORS

Local Motors recently premiered the Swim, pictured here, which is the car design that versions available at the end of 2016 will be based on. The Swim is made from 12 to 15 3D printed pieces attached together.

All photos: Courtesy of Local Motors



The Strati was a single block that took roughly 2 days to print and another day for milling—the process shown here. However, by the time the cars are released to the public, the entire process will be even shorter.

The Strati's chassis and some interior features are all printed as a single block from ABS plastic reinforced with carbon fiber, which sounds like the same material used in high-end suitcases. How strong is this compared to the usual material for cars? What happens if it gets into an accident?

Damien Declercq: We have performed a number of durability tests on the material, and that research continues. We expect the materials we use in 3D printed cars to evolve over time as research in that area advances. In terms of crash-testing, that's something we're in the middle of right now. However, by the time our next 3D printed car hits the road, it will be certified in the U.S. just like any Ford or Honda.

What are some of the other specs compared to a normal electric car (top speed, etc)? How much do you think these will retail for?

We don't yet have an estimated top speed, as we are still developing the battery structure in the car. However, it will be able to travel at highway speeds typical of any other car on the road. The estimated retail price for the first highway-ready 3D printed car is \$50,000 US.

That is much more expensive than I would have thought, especially for the size of the car. Do you think that it will become cheaper as the manufacturing process becomes more widespread? At the initial selling stage, what would be the benefit for the consumer, other than as a novelty/collector's item?

While the cost of the highway-ready car is estimated at \$50,000, it's likely that a lower-speed version will be sold in the \$10,000 to \$15,000 range. In reality, the prices are not set as of now. It's

something we're still determining as we integrate technology and features into the car.

We expect there to be many benefits to consumers. Among them are the savings on fuel that come with fully electric vehicles. In addition, we expect the highway-ready version of this car to be more connected and customizable than anything on the road today. We can't go into any more specifics on that yet, as many of the technologies are still being tested and integrated.

The 3D printed car takes the idea of the future of mobility a completely different way than the other big technology companies, who seem to be betting on self-driving cars. What makes you think 3D printed cars are the next step?

We love the idea of 3D printing vehicles because of the level of customization you can create. It's not necessary to build huge factories to stamp and press very specific metal parts when you use 3D printing. That allows us to iterate for more quickly than traditional automakers.

On the autonomous front, that's something we are also involved in. We've partnered with the University of Nevada Las Vegas to create a research and development program that will create new technologies for automobiles. UNLV's new Drones and Autonomous Systems Lab (DASL) will work with Local Motors to create autonomous—or self-driving—systems for cars. This partnership just launched a few months ago. Local Motors is also working with the University of Michigan on autonomous technology. LM is a part of the University of Michigan's Mcity Test Facility. (If interested, you can learn more about it here: www.mtc.umich.edu/test-facility)

We are also actively pursuing a project here in Berlin and in the process of bringing it to market. After running the Urban Mobility

“We want to get to the point where buyers aren't trading in their cars, but bringing them back so we can recycle them and build them a new one.”

Challenge, we have identified a strong demand for the Berlino concept—a Smart Autonomous Minibus System. It picks you up from where you are and drops you where you want to go. It is convenient and sustainable mobility on demand. We are starting to pre-sell the system that is named the AWESOME System. It is composed of a software package for the fleet management, supervision and vehicles—the first ones being inspired by the Berlino concept—an app to book the vehicles and the associated services to transport operators.

Local Motors is also pioneering the micro-factory, which works in tandem with 3D printing to scale down the size and costs of traditional mass production to place sites closer to urban centers—decreasing freight and distribution costs and getting products to market faster. What other knock-on effects of these new technologies do you think we'll see?

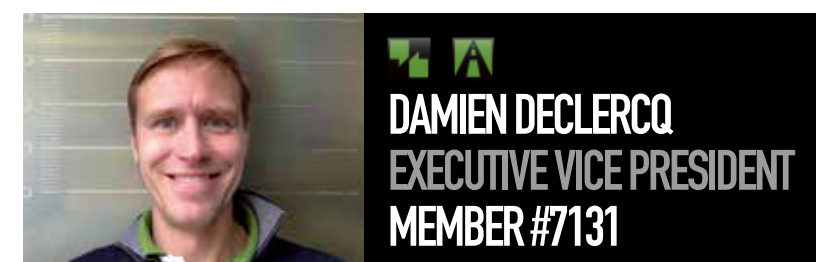
We expect the 3D printing process will allow us to recycle in ways carmakers could have never imagined before. The 3D-printed parts can be broken down and then reused in new cars. We want to get to the point where buyers aren't trading in their cars, but bringing them back to us so we can recycle them and build them a new one.

Your organization recently held a competition for ideas from your community for new urban mobility systems in Berlin. What were some of the best ideas learned from that?

We see the future of mobility being sustainable, shared and autonomous. Smart autonomous vehicles such as the Berlino minibus is very in line with that.



Test-driving the Strati at the International Manufacturing Technology Show in Chicago in 2014. Local Motors recently announced a suggested retail price of \$53,000 USD for the first commercially available 3D printed car, and will take orders from mid-2016.



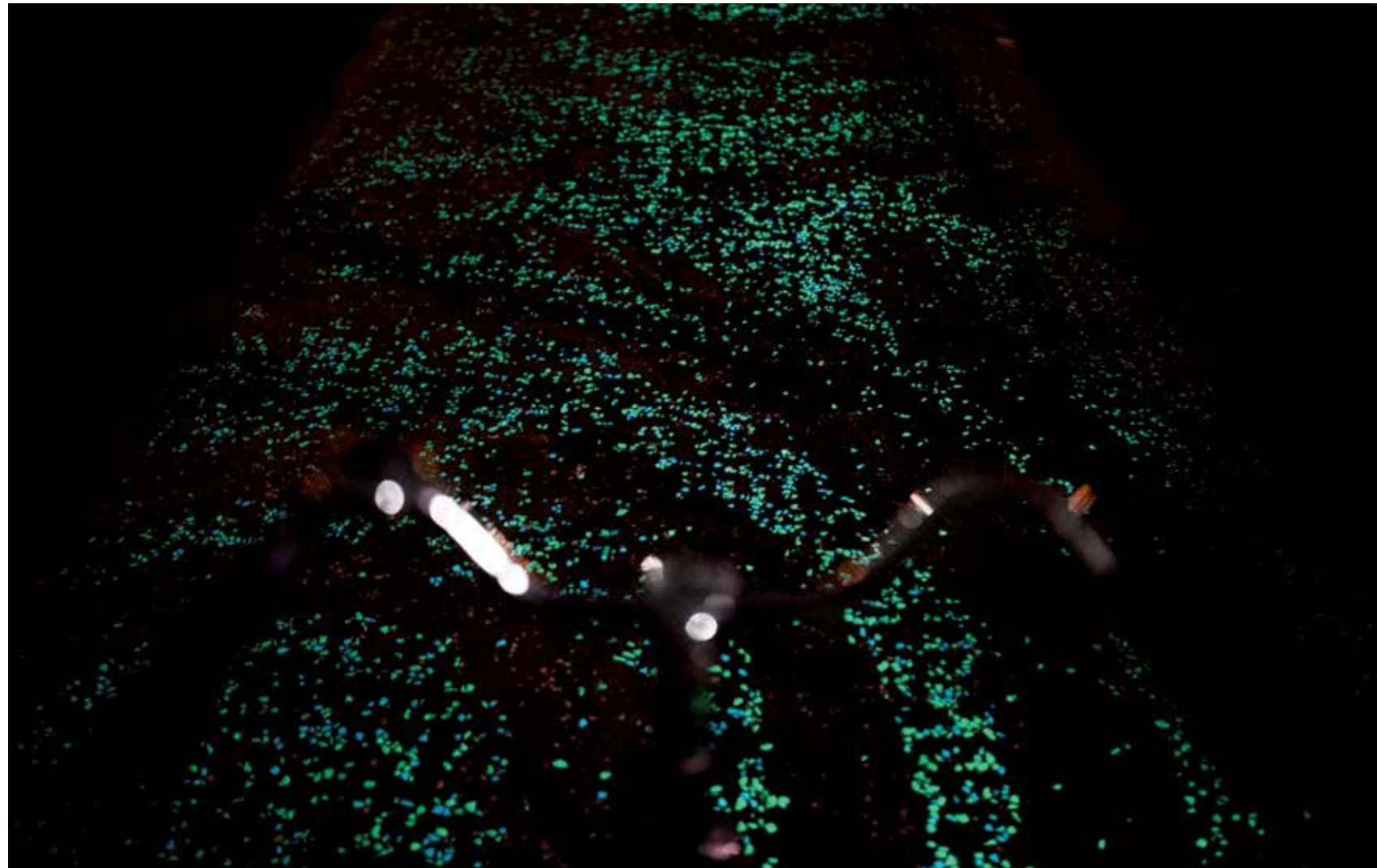
youtube.com/watch?v=da1wkl47ZI

STUDIO ROOSEGAARDE

NEW ILLUMINATIONS

If it's a truism that the Dutch have a strong culture of design, then Studio Roosegaarde are the logical conclusion. The brainchild of artist Daan Roosegaarde, the award-winning social design lab went viral last year with the introduction of the Smog-Free Tower, which acts as a giant air filter, cleaning 30,000 cubic meters of air per hour. Examining their work related to mobility—namely, Smart Highway and Van Gogh Path, both collaborations with Dutch developer and engineering firm Heijmans Infrastructure—

it's the simple elegance of their ideas that inspires design awe. Van Gogh Path is a bicycle path in Neunen, NL, using thousands of incandescent stones which glow at night, patterned in homage to the famous Dutch painter, who made his first major work there during his short residency from 1883–85. *Starry Night* rather than *The Potato Eaters* is the reference here; the stones are covered in paint which charges during the day and enchants the area at night—in an energy-neutral, renewable fashion, of course.



Previous page and above: Van Gogh Path opened in Neunen, the Netherlands in November, 2014, to the delight of cyclists and the local community.

Smart Highway uses the same specially derived paint—smart paint, if you will—which charges during the day to glow at night for eight hours. Not only do the Glowing Lines make the roads energy neutral and renewable, they also cut through the landscape with laser-sharp beauty. Another dynamic paint will light up or becomes transparent depending on temperature, warning drivers of potentially slippery conditions. They have also conceived of the Electric Priority Lane, which charges cars while they drive.

Both Van Gogh Path and the Glowing Lines portion of Smart Highway have already opened in certain locations in the Netherlands. But these concepts could be implemented everywhere immediately, such is their ease of installation. While others look to the vehicles that will drive mobility, Studio Roosegaarde guides the infrastructure to beautifully match in innovation.



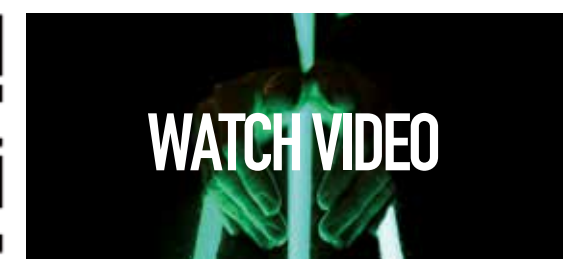
Studio Roosegaarde's Smog Free Tower cleans 30,000 cubic meters of air per hour, making a bubble of clean air in a city.



The Smog Free Ring (above) and Cufflinks are jewellery which include compressed smog particles produced by the Smog Free Tower process.



These Glowing Lines, already implemented in a section of highway in the Netherlands, are the first step to a fully Smart Highway. Temperature-sensitive paint and lanes that can charge electric cars via induction while driving on them will complete the plan.



THE MOBILITY DUALITY

by Prateep Beed

Illustrations by Frank Gräfe

A quintessential question to our existence is, “Why do we need to move?” Apart from the obvious evolutionary advantages, there could be several other important and critical aspects to mobility. We, as a community and species, have created, shaped and transformed the concept of mobility and perhaps now we are at a critical time-point to define it again to leap-frog into the future.

THE MOBILITY DUALITY

Going a layer beneath the obvious, one can appreciate that there is a certain duality to mobility—physical and a virtual aspects. We understand that there is a need for mobility but do we also realize that there is a benefit to mobility? Years ago the need and benefit was not separable, the physical and the virtual worlds were closer together. But about it in today’s context: in the 21st century the physical and virtual have separated themselves, making the rift between need and benefit stronger. We don’t need to move to gather

food, as the delivery heroes are working round the clock for us. We don’t need to move to have a conversation, as there are networks to offer all the contact lists we need to keep us social. We don’t need to move to explore new lands, as we have mapped and chartered the last centimeter of space on this planet, and can visualize it. We don’t need to move to work in this digital world, accessibility to information is a mouse click away. Virtual aspects of mobility have taken a central stage today. It is an evolutionary process that has been happening over the last decade justifying the need to dissect this aspect of mobility further. A generation before, it was mostly impossible to think of communication without a postman physically moving through the winding streets of the city. In a not so distant future, we will not need a postman. Virtual mobility in communication, information availability and resource access has changed how we interact and behave. This will be so omnipresent that we might accept the virtual aspects of mobility as the societal norm.

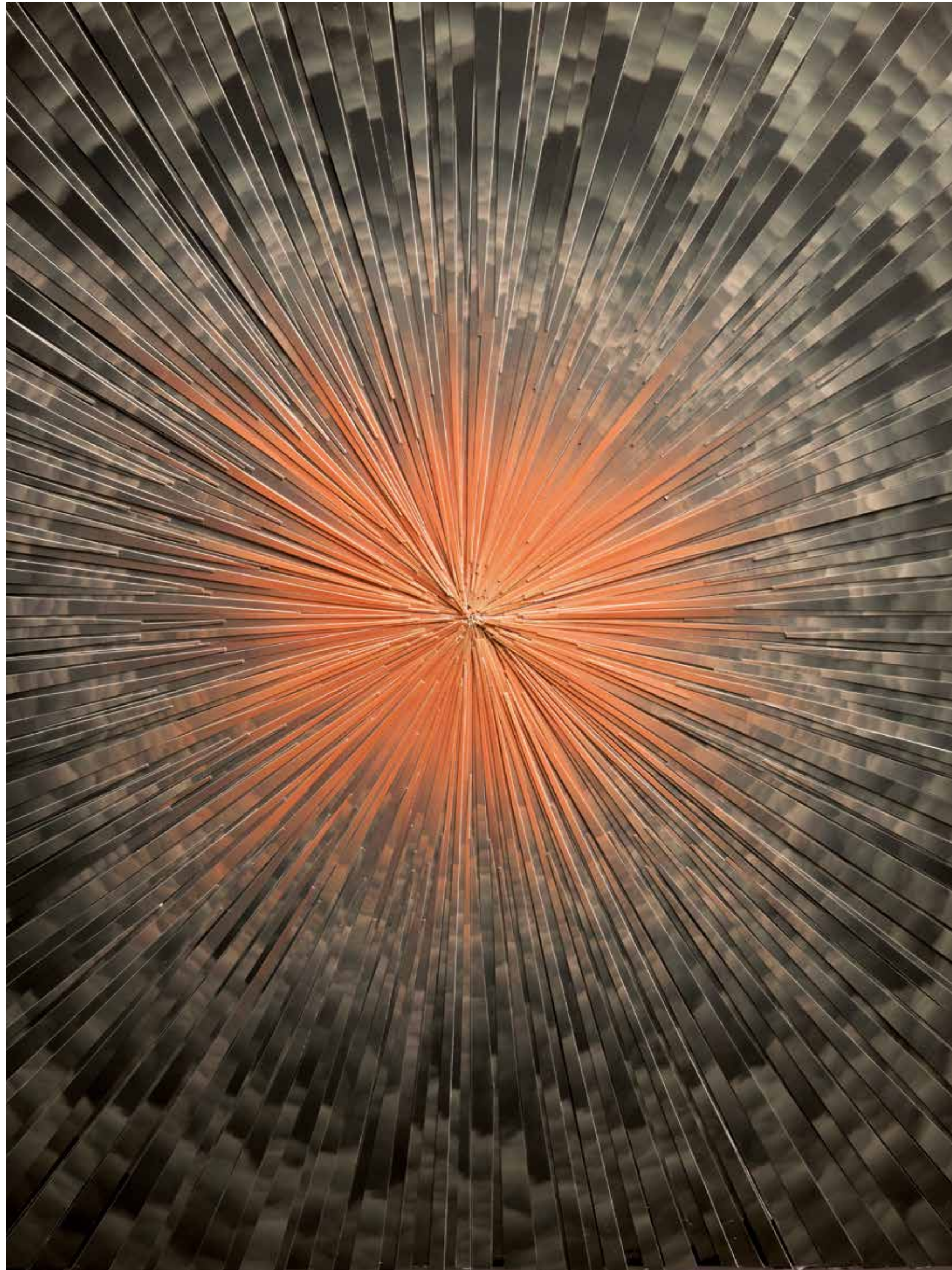


Image this page: 5:27. Previous page: Triple O. Both works were original commissions for Upon You Records.

SPECULATIVE MOBILITY IN THE 21ST CENTURY

THE BRAIN-MIND DUALITY—WHAT CAN WE LEARN FROM IT?

A similar but a much better-known duality concept stems from the 17th century, when René Descartes proposed the dualism of the brain and the mind. The mind is considered the seat of consciousness, which facilitates the abstraction of all the information that the brain processes. The brain on the other hand is hard-wired and integrates the information that we receive. Sensory information from the physical world is transformed into cognitive percepts and thoughts. So thoughts, feelings, emotions are perhaps the abstractions of what we see, touch, hear and taste. If I could copy all the information I receive into your brain would that evoke the same thoughts in you? Is that its own kind of mobility? If information is transferable, then reading out our brain's synaptic weights and connections could be implanted onto a surrogate host to carry out our intentions.

CONDITIONED BRAIN VERSUS THE PREDICTIVE MIND

Since the beginning of humanity, we have been obsessed with predicting the future. We want to predict the future because it gives us a creative canvas to vent our wishes and desires for a better world. Almost. Mobility will have an ever so important and critical future. We want to get faster, stronger and better in getting access to our resources. Could present models of mobility that condition our behavior provide some predictions for the future? A time-traveler from 2090 in the present day's world might be shocked to see a map for the subway. Why do we have physical tracks resulting in congested hubs and bottlenecks in the cities? Couldn't we just print tracks, move on it and erase it on the way out? Would we hover around at high speeds delivering people, energy and resources? In the eyes of future mobility, perhaps we

are valued as commodities waiting to be picked up for a defined destination in a given time.

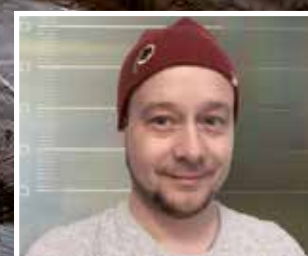
THE TIMELINE

The ability to explore future worlds is however dependent on the current timeline. In this world we have several pockets where timelines are running in parallel but not at synchronous speeds. (And time, when viewed this way, is another kind of mobility.) Be it data mobility on the internet, car sharing in Europe, automated driving on roads or social mobility for refugees migrating to economically stronger countries, they are all subject to the social and cultural context. Even though India and Indians provide half the data security systems in the world, one is hesitant to enter credit card details on an online portal in India. Even though car sharing is seen a green solution to mobility, in South Korea it's not popular due to hygiene issues. Automated driving is good as long as the neighboring drivers are not aware that the car next to theirs is on autopilot. The socio-cultural aspects raise the question about the right time to implement future mobility solutions so that all and sundry can reap benefits from it, especially in an age when we are experiencing a metamorphosis between the physical and virtual worlds.

There is never a right or wrong side to duality. We have embraced and experiment with new models and aspects of mobility. The future will tell if mobility is still quintessential to our evolution, and if so how this might look. As passionate researchers and observers of nature, we might have to look back to seek out some of the answers for the future. Behavior is patterned and the more we revisit our history the better we can envision our future. Virtual mobility is here to stay, whether you're aware of it or not.



DR. PRATEEP BEED IS THE AWARD-WINNING CO-FOUNDER OF THE THINK-TANK BIOMIMICRY GERMANY INNOVATION LABS AND FOUNDER OF THE BERLIN-BASED NEUROCONSULTANCY SENSORY. HE HOLDS A PHD IN NEUROSCIENCES AND HAS BACKGROUND IN BIOLOGICAL COMPUTATION AND COGNITIVE NEUROSCIENCE.



FRANK GRÄFE
ILLUSTRATOR
MEMBER #7252

ENDURO UNTAMED "MUD" IS A PAINTING BY BERLIN-BASED ARTIST FRANK GRÄFE. GRÄFE IS ONE OF THE FOUNDERS OF THE AWARD-WINNING EAT, SLEEP + DESIGN STUDIO, NAMED FOR THE THREE ACTIVITIES NECESSARY TO KEEP THE TEAM THERE HAPPY. ASIDE FROM HIS ART WORK AND DESIGN WORK, HE ALSO TEACHES DESIGN AT HOCHSCHULE ANHALT.

ALLIANCE

WORLDWIDE SPECIAL FORCES

PLATOON cultural development is a multi-stranded organization moving within the communication, art and cultural sectors. Since early 2000, our organization collaborates with an international network of like-minded individuals from different fields of expertise, sharing inspiration and participating in projects with passion. Visionaries, inventors, radical minds, artists and creative professionals all make-up PLATOON's network, joining forces to envision a possible future. Together, we are a community of people who want to change the world. Today, we total approximately 8000 members hailing from over 53 countries.

As part of the PLATOON NETWORK, members can present their work to their peers, find an array of intriguing collaborations and participate in the development of inspiring projects. With a set of 23 professional fields spanning architecture, art, design, communication, science, education, crafts, health, IT and more, members benefit from skill exchange and an expert knowledge base from which to crowd-source, an important/necessary combination to realize a fully-executed concept.



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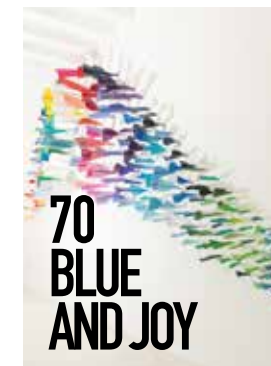
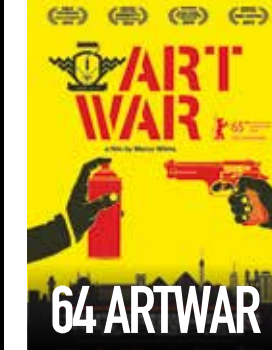
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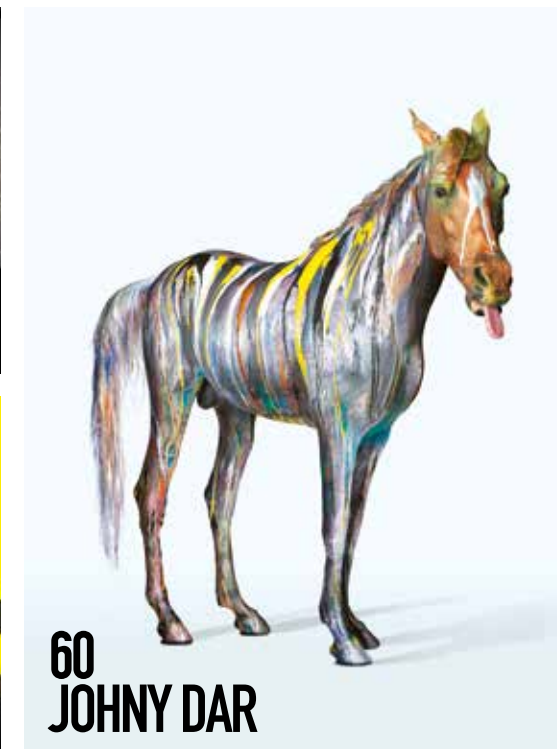
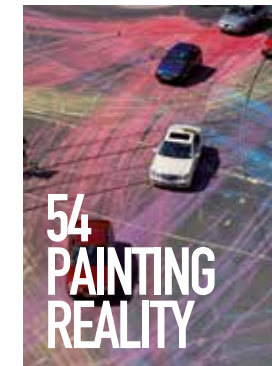
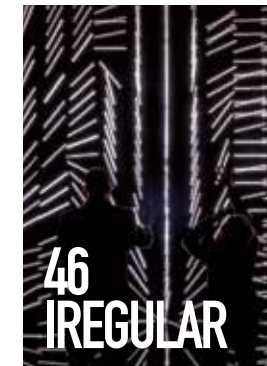
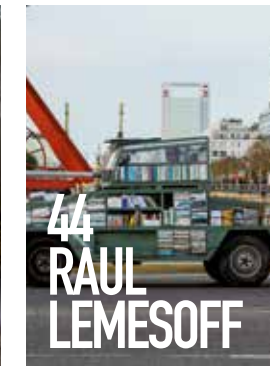
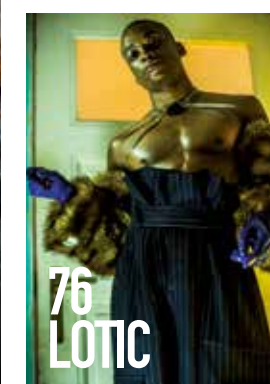
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TAKAHITO IRIE

All photos: Courtesy of the artist



Although Irie has a number of works, ultimately they all relate back to the larger H/U/M/A/N M/A/C/H/I/N/E project, such as this one from his Metamorphosis series.

H/U/M/A/N M/A/C/H/I/N/E

If the man/machine has been a popular concept for the past 50 years or so (or even longer), Japanese artist Takahito Irie brings new poignancy to it. It's the topic that underpins much of his work, especially his ongoing project *H/U/M/A/N M/A/C/H/I/N/E*. While exhibitions have included installations, video, projection, illustration and performance—as well as a residency at PLATOON KUNSTHALLE Seoul in 2010 and inclusion in the HUGO: *Red Never Follows* exhibition at London's Saatchi Gallery in 2013—the centerpiece of *H/U/M/A/N M/A/C/H/I/N/E* is the documentation, especially photos, of his painting of the skin of others. Drawing from popular Japanese culture and pseudo-African ceremonials, the colorfully precise coverage combined with his models' straight-faced expressions create an illusion of something more than human, referencing both the ancient and the futuristic.

Irie is so committed to the project, he's even had the title tattooed on his lower-back, itself an alteration of his body, or as he puts it, “a stamp from technology.” In the current climate of ever advancing robotics and artificial intelligence, the notion of the cyborg in some form or fashion seems less like science fiction and more like inevitability. Despite his subjects' expressionlessness, Irie's careful covering of their surfaces doesn't obscure their humanity but adds to it, transforming it into something more. There's a lot of both positive and negative implications to ideas of modifications—both of the bodies and of our desires—through technology. *H/U/M/A/N M/A/C/H/I/N/E* manages to capture the conundrum in that.



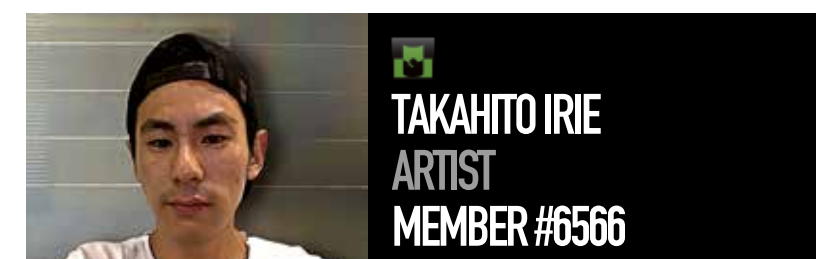
With the Influence series, the bodies of the model is caught in graceful motion, slightly more man than machine as a result.



All of Irie's models are his friends and actually know each other, which helps him to achieve certain moods, like the intimacy of this photo from his Union series.



Irie began the H/U/M/A/N M/A/C/H/I/N/E project in 2010, with a number of face and neck paintings where the flesh shoulders were still visible. By the Prototype series (above) in 2011, the images became more fully realized to show no flesh at all.



video.com/13141847



Photo: Melina García

The artist driving his mobile library, both a spectacle on the road and a thoughtful political statement, in Buenos Aires in 2015.

RAUL LEMESOFF

WEAPON OF MASS INSTRUCTION

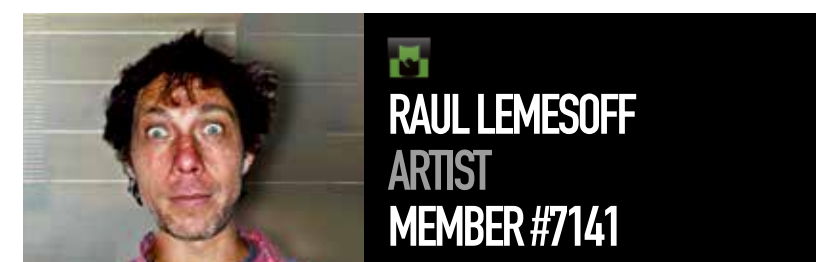


Photo: Julieta Javkin

At a school in Mendoza, Argentina in 2014. Lemesoff has made a point of taking free books to different kinds of urban and rural locations.

If art feeds the soul, Raul Lemesoff's mobile sculpture *Weapon of Mass Instruction* also nourishes the intellect and conscience. Starting with an automobile made to resemble a tank, the Argentinian artist created layers of shelving all over it, filling every available space with books. This street intervention then traveled to rural areas, slums and other locations where books barely reach, distributing free books along the way. With three iterations having traversed the United States in 2001—protesting the invasion of Iraq—Argentina in 2006 and Holland in 2011, the artist has received plenty of accolades and official recognition alongside community delight.

Weapon of Mass Instruction functions in many ways simultaneously—protest, education, sculpture, transportation, philanthropy, cultural exchange, recycling. It's also a self-sustaining project that—aside from the version in Holland, which was commissioned by The Hague's Writers Unlimited festival—has received no funding other than the donation of books. Such a living, active work is also a symbol for optimism and change, which has captured the imagination of the people who have encountered it. It's even become an official "Cultural Interest" in Buenos Aires and other Argentine provinces. While Lemesoff is now working on the recovery of one of Buenos Aires oldest buildings, to transform it into a public cultural space, the affect of his most famous work lives on.



youtube.com/watch?v=2w66cqp0w

IREGULAR

TURN ME ON

All photos: Courtesy of Iregui



Left and above: Control No Control invites the audience to use their hands and body to act on its sound and graphics.



Period projects an interactive grid on the side of a building and users can affect one of the squares with their phones.



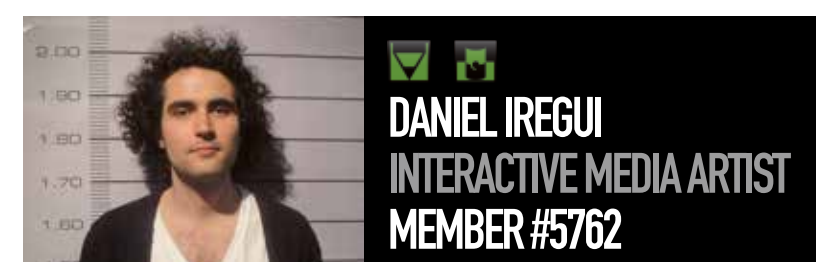
Touch the back-projected elastic tubes of The Color of Things for color and sound; strum them for words to emerge.



In Echoes of Absence participants speak into a tunnel. An echo comes back, but in the form of the voice of a past participant.

Six years in and Daniel Iregui's Iregular studio have already established themselves as an essential node in their home base of Montreal's art and technology communities. Founded by the Colombian-born artist—whose primary collaborators are interactive and web developers—their code-driven installations, websites and mobile apps are eye-catching and clever engagements with users that can expand across all three platforms. Take *Period*: as a grid installation projected onto the side of a building, users connect to its wifi with their smartphones, are assigned one of 15 tiles, and trigger changes of sound and visuals by shaking their phone. A version of this formed the basis of a web experience for the city's Mutek festival as well as a downloadable app.

If sound, visuals and light are key to almost all installation work—and the union of the three is certainly integral for Iregular—the interactivity of the work adds another dimension, such as in the *Playhead* installation where different parts of a composition are triggered by the audience's individual positions in the space. By focusing on this element, Iregular's work not only strives to expand the possibilities of art, it also illuminates the possibilities of technology, both online and on the street.



video.com/8513558



Photo: Shervin Lainez

She isn't called Amanda Fucking Palmer for nothing. In your face, intelligent, outspoken and often controversial, the musician, songwriter and performer first made her name as the frontperson for Brechtian punk cabaret band Dresden Dolls. After launching a successful solo career, she achieved notoriety in short order: first for her Kickstarter campaign where she set

out to crowdfund her new album by raising \$100,000 and ended up with \$1.2 million, second for then asking local musicians to perform onstage with her for free. These events set in motion *The Art of Asking*, her TED talk (with more than 7 million views to date) and now her book of the same name. We spoke with the fearless artist and asked her to explain herself.

AMANDA FUCKING PALMER

THE ART OF ASKING

Interview

You became enmired in controversy when you asked musician fans to play for free while on tour after raising \$1.2 million via Kickstarter to record an album. You appeased critics by then paying those musicians. What was it that made you change your mind?

Amanda Palmer: I needed to get on with my tour [laughs]. Looking back—and I discuss this a little bit in my book—I wish I'd stuck to my guns. But it seemed to be the easiest way to get everybody's focus back on the work. And remember the context in which this happened: it was the week my album came out—that I had been

working on for four years—I was on tour and working every day. All people were talking about was this controversy. No one was talking about the performers, the music. And it was heartbreaking to me, because that was flying in the face of what we were all meant to do, including the volunteers. I didn't have the energy to do a world tour, and organize a bunch of musicians, and fight a full-time war with musicians unions. I forgive myself for making the decision to just make it go away. And some of those musicians even then turned around and said, "This is hilarious, we weren't expecting to be paid. We know why you're giving us this money, we're just going to give it to charity."



Photo: Strangefreak aka Luis Pedro de Castro

Palmer regularly invites her audience to draw on her naked body—as seen here at PLATOON FACTORY Berlin in 2012—as an exercise in both trust and connection.

Like so many things that I've done, I think a lot of points got missed [laughs]. Even before the musicians' stuff happened, when I put my album out, people seemed more interested to talk about the money than the music. And that's always distressing to an artist. As exciting as it was that I have this generous fanbase, and we had all gotten together to do this huge project, the fact that the art seemed like a subsidiary of some company was really upsetting to me. Because it seemed like everyone writing about it had missed the point that the reason the funding existed was to pay for this big, amazing, beautiful thing that I had wanted to create. People were so dazzled by the dollar signs, they didn't bother putting the record on and listening. As the artist whose ultimate goal was to make a beautiful thing and tour it, that was heartbreaking.

But I see that continuing to be true with all these artists who are crowdfunding. Everyone is willing to pay attention to their business savvy, but no one actually wants to flip on the art channel and see what film they're making or what podcast they're doing. Everyone is too busy talking about the commerce.

You've said in the past that your art is born from a deep desire to be seen. Given that, what's your take now, after controversy exposed you to a whole new group of people and you were examined in the court of public opinion?

[laughs] I think I'd still rather be seen than ignored. Every time I find myself mired in controversy, I learn a great deal about myself, and about culture and society. There's so many things I mosey along taking for granted until I fall into a sinkhole or step on a landmine, and suddenly realize that me and my little bubble of street performing friends are not like most people. And it's humbling. It's sort of like a lot of other things; looking at what's happening politically in America, you sit there reading the paper, going, "Oh my god, is this really the country that we live in? Are there really that many people supporting Donald Trump?" And yet it's important to face that reality, and to understand where you are and why you think the way you do, versus the people over on the other side of the lawn.

That's what inspired and informed by TED talk and my book,

which were two huge creative undertakings that ate up two years of my life. But had it not been for all of the controversy, I wouldn't have found myself profoundly grappling with these questions. Why do I think this way? Why do I think this is okay? Why does this seem fair to me and not to others? I was basically forced to really define a philosophy of living that I had never had to define, because I lived in a bubble of people who also all took it for granted. Of course we ask each other to do shit for free. Of course we take this attitude. This is the water we swim in. We don't go around questioning it, we just do it this way. But being forced to define your own philosophy can also be really liberating, because you then stand for something that you didn't realize you stood for.

Can you briefly describe that philosophy of *The Art of Asking*?

[laughs] Summarize my entire life's philosophy in a sentence or two? Maybe something like this: as a human being and especially as an artist, approaching our environment and our fellow human

between artists and the community at large, as we stagger around in the dark trying to figure out how to make sense of art and commerce today—is an approach of freedom for each individual artist. To allow them to experiment and take whatever path they choose. This is what is not happening enough. The artists who are fully committed to getting away from the system and to organic styles and crowdfunding really are in no position to judge the artists who are willing to hawk for Nike and Honda to feed their families. And vice versa.

I think we just have to recognize there is a massive spectrum, there are a million paths and a million ways of getting paid for art. And they all have to be considered legitimate. You don't have to support them, but it breaks my heart to see artists criticizing other artists for choosing paths that differ from their own personal choices. I think that's insanity.

One thing that you're using now, post-Kickstarter, is the Patreon model of crowd-sourced patronage.

Can you explain it?

"HAD IT NOT BEEN FOR ALL OF THE CONTROVERSY, I WOULDN'T HAVE FOUND MYSELF PROFOUNDLY GRAPPLING WITH THESE QUESTIONS. WHY DO I THINK THIS WAY?"

beings with trust and abundance and gratitude instead of with suspicion, anger and fear is probably a better way to go. And especially when it comes to art, connection trumps commerce. And generosity and healthy commerce follow connection. If you lead with scarcity and punishment—the way the music industry has been doing for the past ten years—you destroy trust and connection. If you lead with generosity and trust, you foster a healthy relationship and you build an ecosystem where both the artist and the audience can be fulfilled and flourish.

And this is something that goes back to the dawn of time. And the way the human community creates, shares and supports art. And I feel really strongly about that. The more I look around the world and think about what I've been through, what my friends have been through and what the industry is going through, the more I deeply believe that if we approach art from a standpoint that art is just a product and we are running a business and you can simplify it down to the brass tacks the way you can manufacturing and selling a car, you will really fuck up the world. [laughs] It just doesn't work that way.

Can you forsee an economic system—at least around art—that relies solely on the model that you advocate?

One of the things that I find myself having to explain again and again is that I actually don't advocate for artists to follow a model that I've created. I think the most important thing to keep in mind nowadays—especially because there's so much strife



**“ESPECIALLY WHEN IT COMES TO ART,
CONNECTION TRUMPS COMMERCE. AND GENEROSITY
AND HEALTHY COMMERCE FOLLOW CONNECTION.”**

Patreon is best described as a Kickstarter that lasts forever [laughs]. It's basically a rolling subscription, where there are different levels at which you can pledge to pay an artist money each time they put out content. Or an artist can set up a monthly bank account and these patrons pledge a dollar or ten dollars, whatever it is, so that this artist has a consistent salary. And from the artist's side, they promise a certain amount of content. It's an incredibly trusting relationship between these patrons and the artists delivering the content. Whereas Kickstarter is very project-based, Patreon is geared towards creators who are working on a consistent, mundane basis and generally in the digital sphere. So any creator you can think of who puts out regular digital content that's hard to monetize without sticking it behind a paywall—journalists, video-makers, comic book artists, reviewers, musicians, anyone who can deliver digital data to an audience on an ongoing basis—is a great candidate for Patreon.

Kickstarter tends to have a lot of physical components like, “When this project is wrapped, you will get this thing in the mail.” Patreon wouldn't really work that way because you have a constant stream of people going in and out the door. Mailing them stuff isn't really the point. They're basically subscribing to your art channel and you are producing the content, and they are patronizing you because they want you to create and they want to support the creation of those things. It's been really successful for certain kinds of artists. Kickstarter is not for everybody. Crowdfunding is not for everybody. And I think Patreon is for an even narrower slice of content creators who are just living,

working artists who have digital output, who want to give their fans a venue through which to help them. Patreon is perfect for that.

I'm just experimenting with it. I've been on Patreon since March [2015], and I think I've put out six pieces of content. From ukulele songs to full three-hour webcasts with high production value, to an animated film that went out on YouTube and Vimeo to this bizarre performance that I did in New York City where I painted myself and stood on a pedestal. But the project cost \$15,000 to put together, because it was like a theatrical production. I hired a crew of 12 people and we worked on it for a month.

I love the idea that I now have this budget with which I can do crazy shit. I can make a music video, I can hire a burlesque friend to go off and create a short film. I can work with animators. I can go write a long-form essay in a cabin for a week. And I can turn around and say to my fanbase, “Are you okay with me doing this with your money?” And the resounding answer every single time has been, “Yes. Just do shit. We are so happy to be giving you a dollar to just do shit.” [laughs] And it's incredibly liberating, because usually if I wanted to do something truly bizarre, like that statue project in New York, I would have paid for it out of my own pocket, and then looked at the other more money-making activities in my life—like touring and merchandizing—to cover my weird-ass art projects that aren't really geared to make money. But with Patreon, I can actually do things like that on a higher budget and not have to write a bizarre grant to the NEA, or jump through any red tape, or keep my budget insanely low because the money's coming out of my own pocket. ■ ■ ■

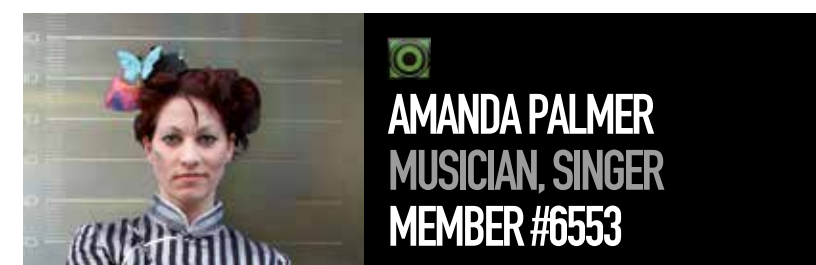


Photo: David Aquilina



Photo: Hayley Roseblum, <http://hayleyrose.com>

For her Truth and Consequences performance piece in August 2015, the heavily pregnant Palmer became a flesh version of a Damien Hirst statue for a New York Public Library fundraiser.



youtube.com/watch?v=Z2EhN5Txe

PAINTING REALITY BREAKING THE RULES FOR BEAUTY

Berlin's Rosenthaler Platz is the spiritual heart of the city's Mitte –literally translating to “middle”–district, full of shops, hotels, restaurants and more. At this busy intersection in 2010, Berlin-based Dutch artist IEPE enlisted an anonymous team to execute both live painting and art happening in the afternoon traffic. In front of each traffic light, multiple cyclists dumped different colors of water-based, non-toxic paint—lemon yellow, chimney red, cyan blue, and purple violet—in front of oncoming traffic, to be spread by the wheels of some two thousand vehicles around the pavement of the city.

While the act can be read as urban intervention/disruption—IEPE has performed other “traffic congestive actions” in both Berlin and Tokyo; the latter city jailed him for ten days for his actions—and performance art, it's also a witty, if literal take on street art, using the street itself as canvas and traffic as brush. With no lasting consequence for either the city or the vehicles, the tedium of slow-paced city travel gained a brief respite of confusion, color, and mischievous whimsy. It's a performative action that worked so well, another group replicated it a year later in São Paulo, Brazil, with IEPE on-board as consultant. I



IEPE RUBINGH
ARTIST
MEMBER #3319



WATCH VIDEO

EMELI THEANDER

REVEALING MONSTERS

Batkidz [2015] projects both the innocence of children and the dread of vampiric monsters.



Photo: Hannes Früh

Noize [2015] leaves the viewer to wonder if the girl depicted is victim or predator.

You can trace the progress of Emeli Theander's work, probably even from her art school years in Berlin, when, fresh from her native Sweden, she supported herself by selling screen prints at flea markets. But really we're starting from her late noughties work as street artist Chin Chin. Those wheatpasted paintings were the first indication of her vaguely threatening and mysterious characters. Her mastery of atmosphere has grown ever more refined since her 2010, six-month residency at PLATOON KUNSTHALLE in Seoul, which must have been a turning point. Afterwards, she put Chin Chin on hold to focus on her oil painting and drawings.



My Hybrid Heart Hole was a Chin Chin work found on the streets of Seoul in 2010.



Mädchen [which translates to "girl" in German] as it appeared in Berlin in 2006.

And, as was promised by her street art, it is the stuff of nightmares. Not entirely of the monster variety—although she has an entire series of paintings called *Skin Walkers* that could be categorized as such. It's really the sense of foreboding and the unknowable that permeates her images. Formally, you could attribute that to her use of a heavily gray palette and her propensity for blurs and smudges—all of which lends a dreamlike quality to her canvases. And while there's horror, there's also fascination and wonder, giving depth to her unique supernatural portraiture.



EMELI THEANDER
ARTIST
MEMBER #3318



youtube.com/watch?v=3BUEWTF6UY

JEONGMOON CHOI



All photos: Courtesy of the artist

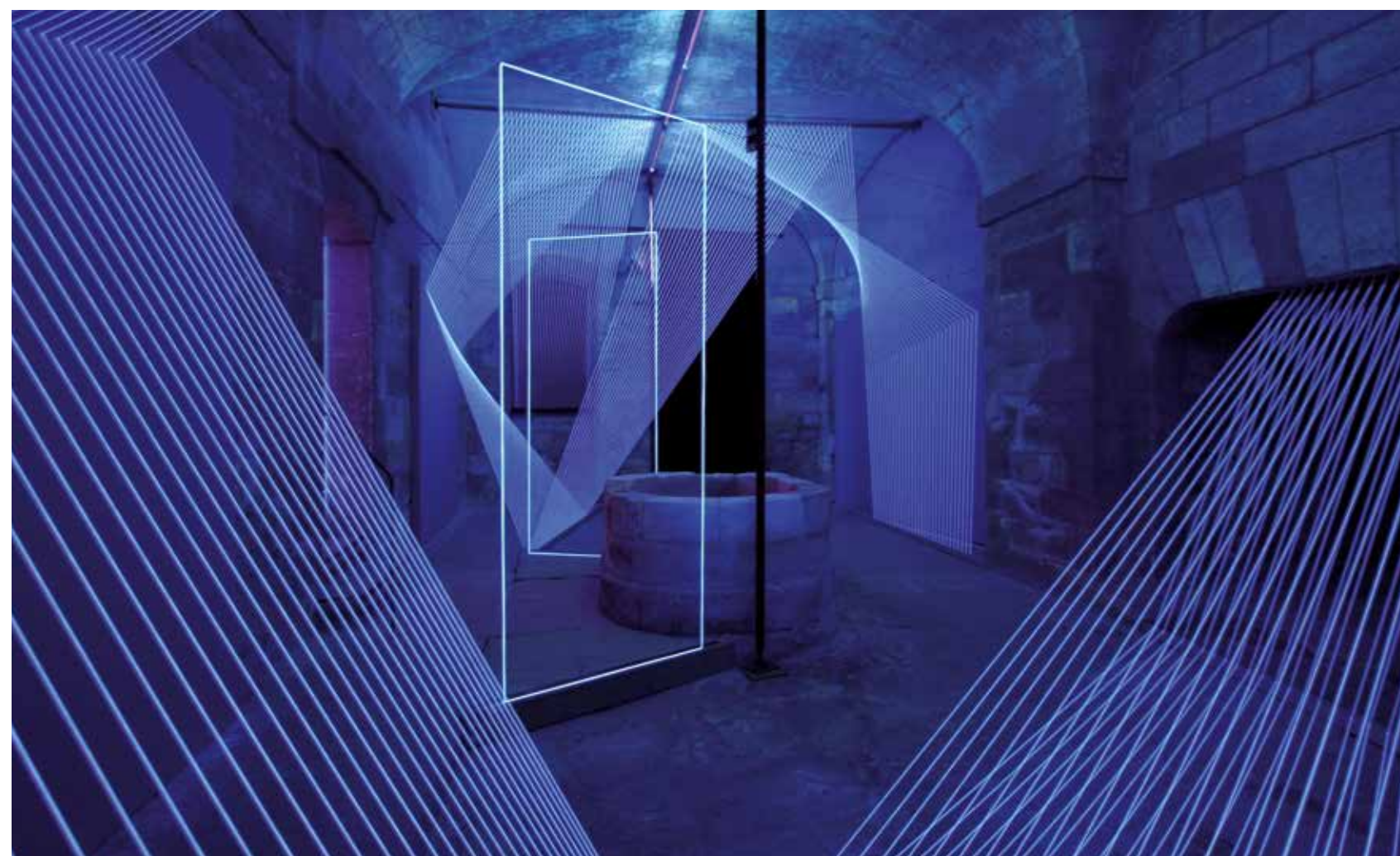
In.Visible - Fold was installed at the Oscar Niemeyer Museum in Curitiba, Brazil last year.

DRAWING IN SPACE

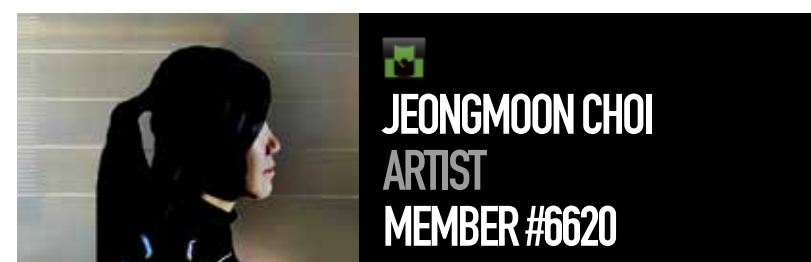
While the virtual world tends to usurp the physical one these days, Jeongmoon Choi has created a unique way to merge the two. The Korean artist—who studied as a painter—uses various thicknesses and colors of thread, black light, and an architectural approach to create physical manifestations of imaginary digital landscapes. The UV-light room installations—the culmination of years of working with thread, first in frames against white gallery walls and then in sculptural form—evoke *Tron*-like cityscapes of glowing parallel laser beams. But visitors can actually walk in these environments.

Choi refers to these works as “drawing in space,” or 3D drawings.

And while they’re more elaborately constructed than one might realize—threads are precisely attached to a carrying structure, such as wire, and sometimes covered in fluorescent paint—the simplicity of using essentially only lighting and various kinds of fibers to both utterly transform a room and create such a disorienting experience is impressive. However, a common visitor reaction, once the initial disorientation has diminished, is a meditative state spent lost in the examination of the material and the space. The frisson between these reactions and the contradiction between the analog and digital make for an invariably intriguing ongoing project.



Drawing in Space - Reflection, which just closed at La Chartreuse de Villeneuve lez Avignon, is a good example of the visualization of the digital overlapping with the physical.



youtube.com/watch?v=70U9t7-4A4

JOHNY DAR

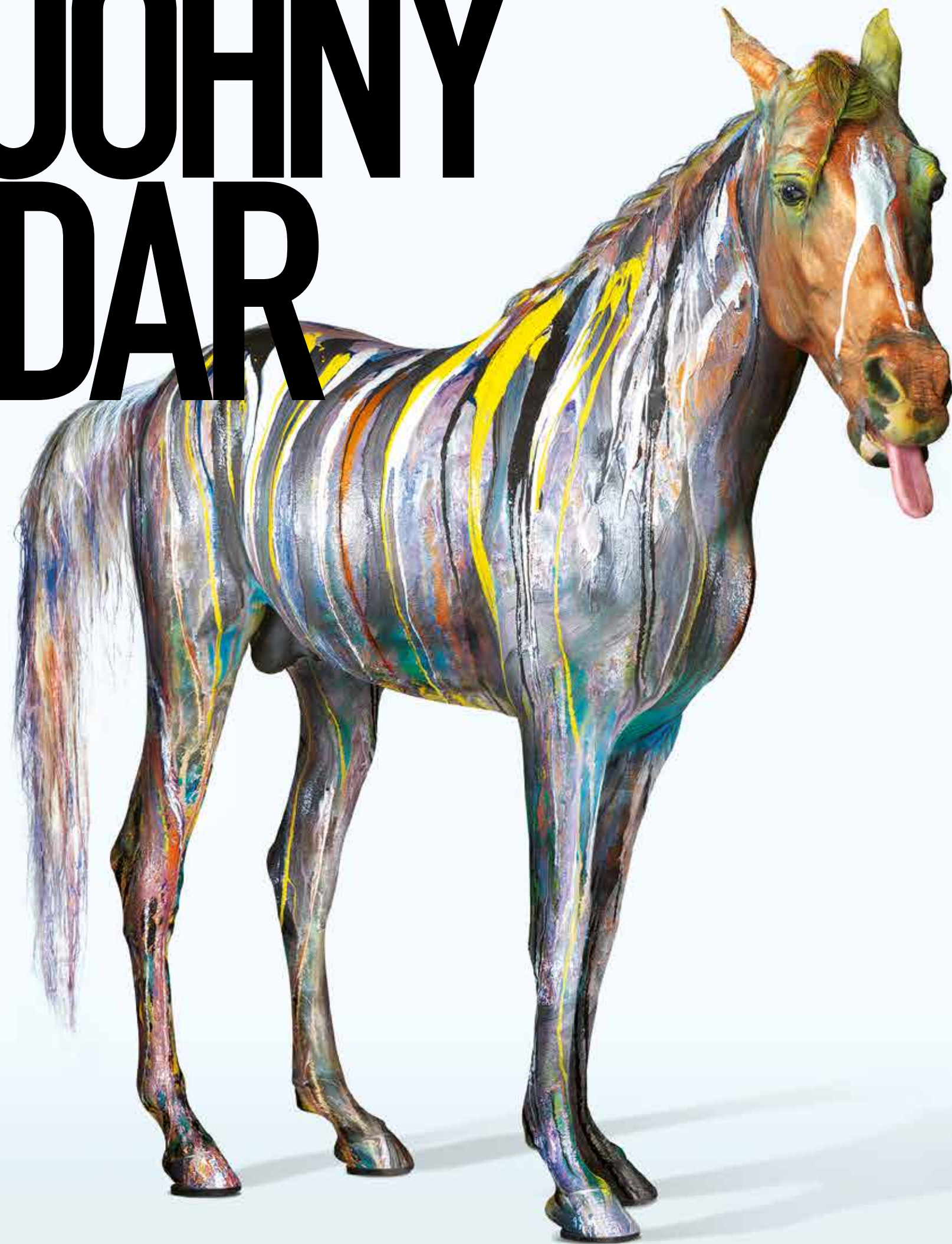


Photo: Johny Dar

Dar's Horse Whispers series saw him paint the body of an Arabic stallion 12 times. The subsequent photos were exhibited in 2015.

RENAISSANCE MAN

It's rare to find artists who can work fluently across a number of different fields, both aesthetically and commercially, but American polymath Johny Dar has achieved this organically. Starting out as a fashion designer both in his studies and his career, Dar successfully navigated that cutthroat industry with an individual, avant-garde sensibility. His collections were stocked by top retailers and worn by celebrities—including Pink, Shakira, Nelly Furtado and more—only for him to expand his creativity shortly afterwards. After years of traveling, he returned to incorporate his unique design style into textiles, body art, furniture, interiors, painting, installation, multimedia and, yes, fashion.

Now located in Berlin, Dar has fittingly opened his own House of Dar gallery, and is in the middle of six volumes of illustrations entitled *Dar the Book*—published annually until 2017. Recent projects have included a photo calendar—shot by the acclaimed Rankin—featuring Dar's body paintings of model Tuuli Shipster, an exhibition of photographs of his various hand paintings on an Arabian stallion, body painting for Lady Gaga on the set of her music video "Guy", a crystallized sculpture of more than 300,000 hand-placed pearls and more. But what unites all of these activities is Dar's eye for the extraordinary.



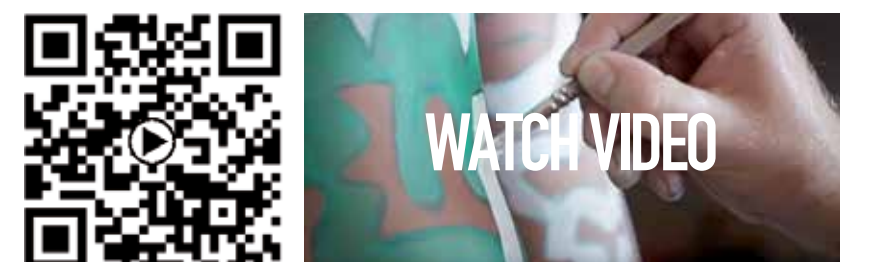
Photo: Susanne Lencinas

Me, Myself and My Alterego was another of Dar's body painting series, featuring model Natalie Niebel.



Photo: Rankin

One of Dar's 12 body paintings of model Tuuli Shipster, captured on film by her husband, the famed photographer Rankin.



youtube.com/watch?v=MSj7Cn4Eo



All images: Courtesy of the artist unless otherwise noted

An untitled work for Seoul's 2014 Graffiti Effect exhibition shows how Junkhouse's work is growing more complex.

JUNKHOUSE

LIVING CITIES



It's Your Peak Time is a 2015 commission for Gwangju, Korea's Music Creative Center.



Photo: Slocin

The artist in action for Ayajin primary school in 2014. It's easy to see why children might like the bright colors and cartoon shapes.



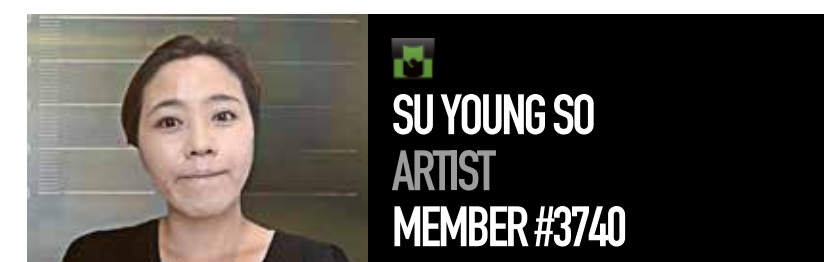
A mural for Seoul's Soundcat musical instrument store in 2011.



Wall paintings on the façade of PLATOON KUNSTHALLE Seoul in 2011.

As Junkhouse, Korean painter and street artist Su Young So brightens up the city landscape and gallery walls with a distinct, deceptively cute comics-derived style of malleable characters. With colorful bodies either alone or fused and crowding the eye's attention, they radiate their vibrant, playful mood in exhibitions or street locations all over her native Seoul. While many appear to be vaguely humanoid or some kind of gelatinous fauna, her later work especially embraces anthropomorphized abstractions—the culmination of the fluid geometrical lines of what she calls, "Organicism."

Her imaginings of new life-forms taking shape out of inorganic objects—the root of Organicism and her primary inspiration—reflect not only an inner life of the city, but also its interconnectedness. So perceives the city as one giant organism, constantly evolving, moving and metamorphizing in its most basic of quests: survival. With her favored materials of acrylics and markers sometimes augmented by plastic tape or electric wire, she gives all of the parts that make up the city—however small, like bits of torn cardboard or even a discarded toilet seat—character and personality, a teeming, bright, cheerful liveliness. Seeing her work is surely a mark of a city in good health.



vine.com/12963656

ART WAR

a film by Marco Wilms

Berlinale 65^e Internationale Filmfestspiele Berlin
LOLA at Berlinale



EGYPTIAN ARTISTS SALVAGE THEIR REVOLUTION FROM GOING UNDER.

with AMMAR ABO BAKR, GANZEER, HAMED ABDEL-SAMAD, RAMY ESSAM, BOSAINA ALAAAWAD, MOHAMMED KHALED songs by REVOLUTION RECORDS, RAMY ESSAM, WETROBOTS + BOSAINA
written & directed by MARCO WILMS cinematography MARCO WILMS, ABOO EL AMIR, EMANUELE NICOLO ANDREOLI, BASHIR MOHAMED WAGIH, ALI KHALED edited by STEPHAN TAL NEAU
music MORITZ DENIS, EIKE HOSENFELD, TIM STANZEL re-recording engineer CHRISTIAN RIEGEL, TONBURO GMBH graphics title design GANZEER colorist MATTHIAS GECK
executive producer MARLEN BURGHARDT commissioning editor KATHRIN BRINKMANN ZDF/ARTE producers MARCO WILMS & MARLEN BURGHARDT

A HELDENFILM production in co-production with ZDF, in cooperation with Arte, with the support of MFG Filmförderung Baden-Württemberg.

ART WAR: THE CULTURE OF DISSENT

Art has fed protest and revolution for many centuries, but Marco Wilms' award-winning documentary *Art War* has made the link feel particularly urgent. The German filmmaker—who grew up in East Germany and lived through his own country's revolution with the fall of the Berlin Wall—spent two and a half years with Egyptian street artists immediately following the ousting of Mubarak in the beginning of 2011 until the downfall of Morsi and the Muslim Brotherhood in summer of 2013. He served as a one-man guerilla film crew during these years of riots, accompanying and interviewing the young street artists, musicians and writers who lived the revolution.

Art War is significant because it documents both turbulent times and an under-reported creative culture in a sometimes isolated society. Seeing the artists in action—honoring martyrs in paint, performing, facing the social conservativeness and fundamentalism of their own countrymen, in the midst of battle—reveals their belief in and dedication to their cause as well as their craft. They risk severe punishment and even death: one musician was tortured as a revolutionary, a writer received a death sentence fatwa issued on television by a cleric. Wilms movingly captures their resolve as people seeking justice and their creativity and sensitivity as artists.



With their *No Walls* project, artist Ammar Abo Bakr and friends made the new walls surrounding the Interior Ministry disappear.



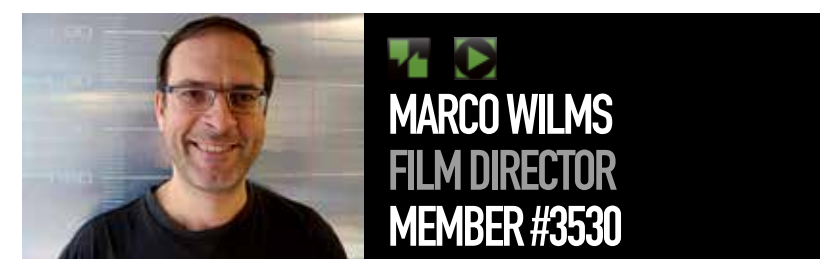
Artist Alaa Awad's depiction of women marching, inspired by the classical Egyptian pharaonic painting style.



A demonstration in front of the presidential palace demanding the resignation of Muslim Brotherhood President Morsi.



Filmmaker Marco Wilms shooting footage with his protective gear.





All photos: Courtesy of the artist

One For All or How I Learned to Believe in God (2007) displays Winkhaus' eye for classic composition in a thoroughly modern setting.

TINA WINKHAUS

PHOTO SURREALISM



In her 2010 series Sorrow—where Karl (above) is taken from—we see both innocence and fear, naiveté and cynicism together for a rich emotional complexity.



Rhino from her 2014 series It's My Pleasure to Serve You II series of animal portraiture has a hyperreal quality to it—drawn out with her use of post-production techniques.



The Girl With the Old Man (2005) from her Hope series almost evokes a lost fairytale, and exhibits the kind of color saturation that is common in her work.



For artists, having an interesting history alongside interesting ideas is not a requirement, but Tina Winkhaus possesses both—which has surely affected her work. Born into a privileged German family, Winkhaus cultivated a gambling addiction by the tender age of 16. Forced by her family to choose between a job and therapy, teenaged Tina responded to her love of acrobats, artists and con-men and became a circus photographer, then going on to study photography formally. Since then, the award-winning artist has not only had continuous gallery shows, she has also exhibited internationally in museums.

Her portraits—because they’re definitely portraits, even if the

subjects have included a flock of flamingos and a bouquet of flowers—are rich with post-production to create beautifully saturated images that often recall the elegance of classical painting and portraiture; the full title of her *Disparate* series even states that it was inspired by Goya. But with a decidedly modern perspective and ample evidence of her affection for curiosities, the chronological disconnect generated is pleasingly confusing. And although her pictures are often dark or macabre, there’s regularly a wry humor at work. There are many layers in each Winkhaus image—one suspects the same is true of the artist herself.



Left: In her *Longing or New Romantic* series, Winkhaus bizarrely re-imagines real life people, such as Armin Meiwes, the Cannibal of Rothenburg (2007). Above: *They Are Sawing Through the Old Lady* (2005) shows both elements of the supernatural macabre and her beloved circus caricatures.



■ ■

TINA WINKHAUS
ART PHOTOGRAPHER
MEMBER #2011





WATCH VIDEO



Photo: Daniele Sigalot

youtube.com/watch?v=HnQJmWm0



WATCH VIDEO ONLINE

BLUE AND JOY

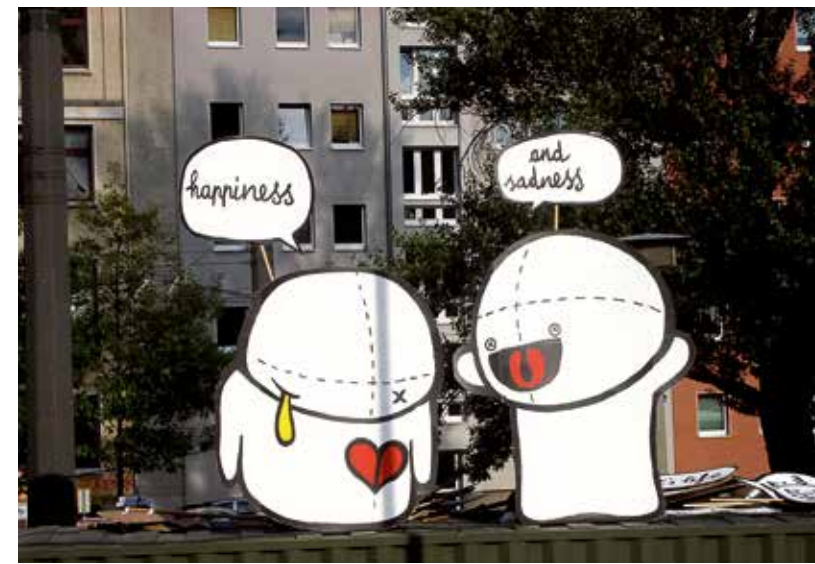
NEW PLANES OF EXISTENCE

Photo: Luca Cipollone



Left and above: Even the Wind Gets Lost, an installation of 'paper' planes made from aluminum, has traveled widely.

Photo: Marcello Dato



The original Blue and Joy cartoon characters as they appeared at PLATOON headquarters Berlin.

What began as an escape from their day jobs working in advertising—for the renowned Saatchi & Saatchi agency, no less—has taken on a life of its own. Fabio La Fauci and Daniele Sigalot's Blue and Joy was initially two comic book characters but has developed into the name for their art career in its entirety. Now, after ten years, that encompasses an interdisciplinary media project exhibiting all over the world in a number of different mediums. Recent exhibitions have included three rose windows, made of broken and colored mirrors, positioned in an ancient church and struck by the sun coming through the church's own window; thousands of colored capsules creating a larger mosaic; and dozens of 'paper' airplanes actually fashioned from aluminum.

Photo: Mica Potanik



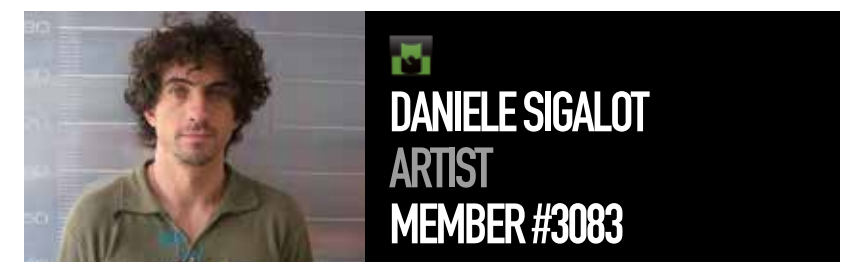
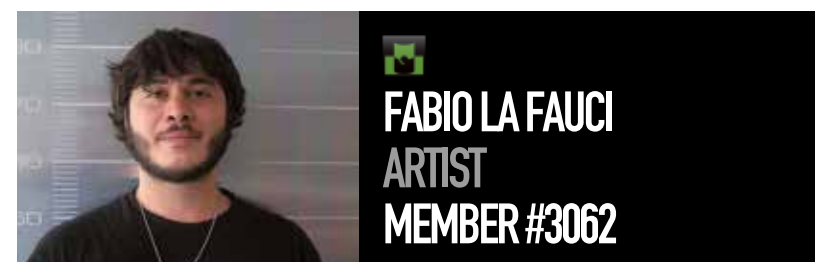
The planes began as an installation in PLATOON KUNSTHALLE Berlin in 2012, growing in scope to eventually launch a Fendi collection in 2014.

Photo: Matilde Castagna



The Angle of God (2013) relied on sunlight from the Church of San Matteo's own rose window, in Tuscany, to reflect (literally) on religion.

The arc of the Blue and Joy story is especially interesting because they started out in the commercial world and moved into the fine art world—an opposite trajectory to most careers. That kind of savvy helped make their work fully-realized quicker, and facilitated an easy proficiency with visually stunning but still conceptual exhibitions. As such, their artwork has also translated back into the commercial sphere: their aluminum 'paper' planes installations were used by luxury brand Fendi to launch their winter 2014 collection and was featured in shops worldwide.



LET THE GAMES BEGIN A MAZE.

ALL PHOTOS: LUGATO WEDMANN



Left: A virtual reality experience at A MAZE./Johannesburg 2015.
Above: A live chiptune performance by Medeo in Johannesburg, 2012.



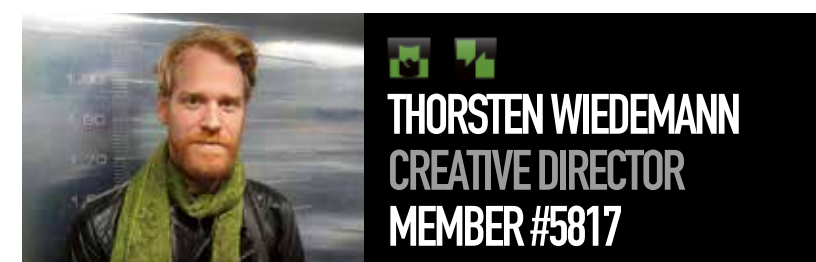
Kids playing at the Alexandra Pop-Up event as part of A MAZE./Johannesburg 2015.



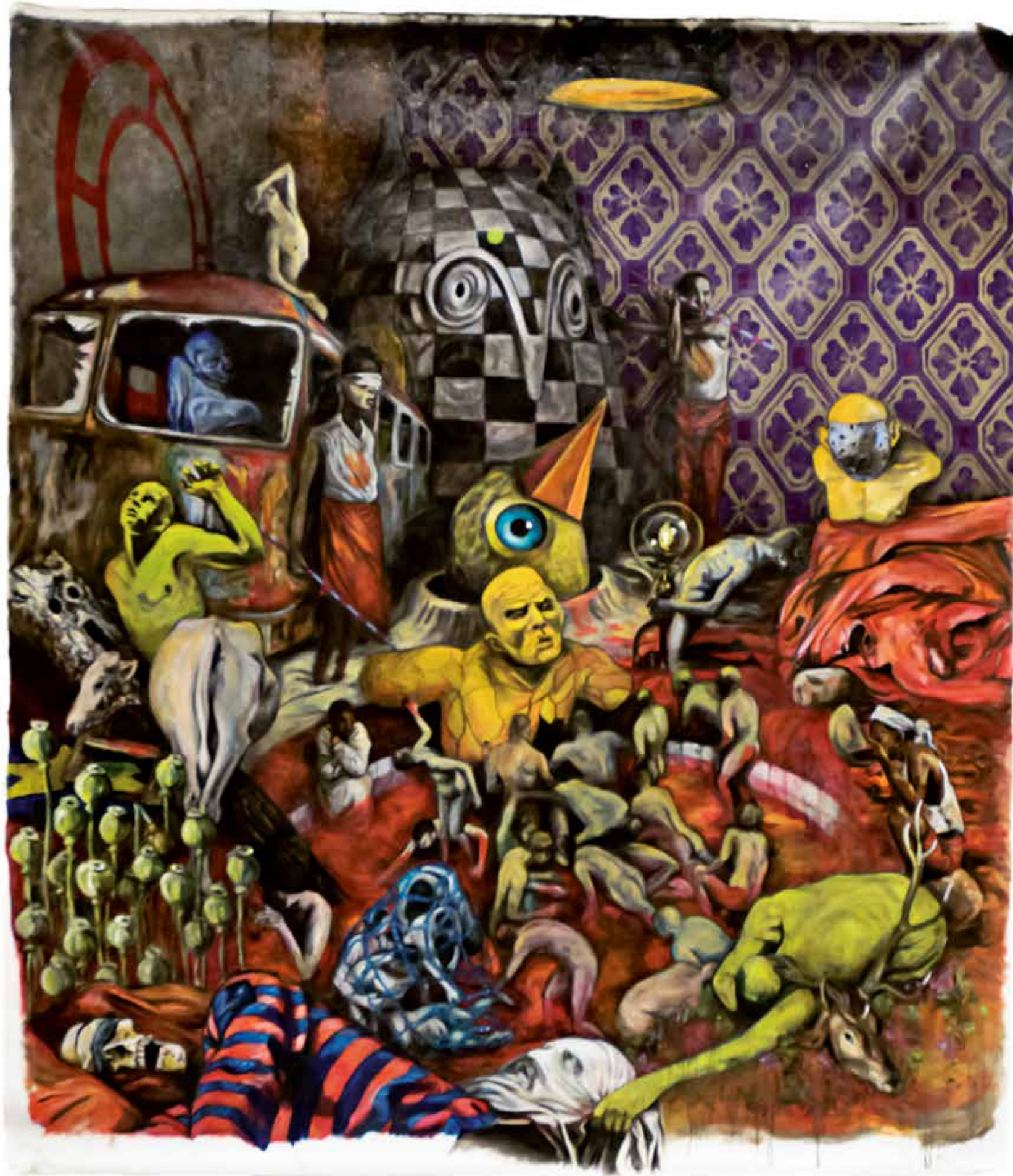
A MAZE. is bringing gaming culture to unlikely places, including Johannesburg's Soweto, which hosted a pop-up event in 2015.

One form of digital creativity that rarely gets mentioned in art circles is gaming. A MAZE. is the organization that addresses that. Founded by Thorsten S. Wiedemann in 2008, A MAZE. are devoted to creating events—exhibitions, conferences and workshops, as well as their trademark annual festival—and productions, including an eponymous print magazine, emphasizing the cross-platform nature of the field, particularly in independent games. Requiring the skills of artists, designers, programmers, filmmakers, authors and even activists, A MAZE. not only recognizes and advocates the richness of such work, it also provides a platform and meeting space for the culture, with their festival serving as an annual highlight for independent games developers.

After launching their first events in Berlin—where Wiedemann lives—A MAZE. quickly expanded internationally, with pop-up events all over the world and the establishment of a second annual festival in Johannesburg, South Africa. Such movements not only reflect the connectivity and global nature of the internet, they also indicate a certain political stance—one pop-up event also took place in Ramallah, Palestine. In light of stereotypical gamer sexism—as clearly exhibited in the infamous “Gamergate” controversy that commanded headlines in 2014—for such a specialist, well-beloved topic to emphasize political inclusivity feels important.



youtube.com/watch?v=VWJZSPXqY



All photos: Nuno Roque, unless otherwise noted

EVELINE VAN DE GRIEND

REINCARNATION OF JHERONIMUS BOSCH?



I Will Follow (left) and Requiem for a Harlequin (above) both display van de Griend's eye for the psychedelically sinister.



Opening night of the Reincarnation of Jheronimus Bosch? exhibition at PLATOON KUNSTHALLE Berlin during Berlin Art Week 2015.

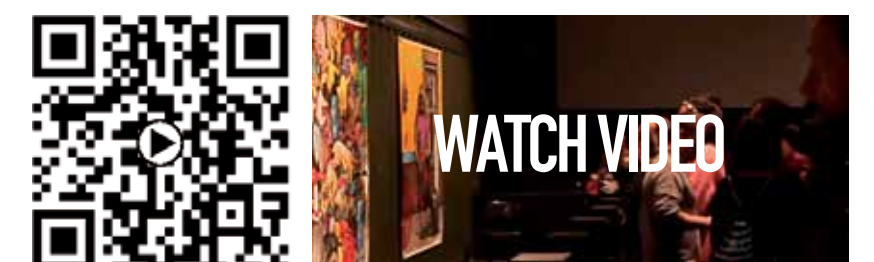


Foxy Lady as seen during a private viewing in the Netherlands

Photo: Eveline van de Griend

For Dutch painter and sculptor Eveline van de Griend, the friction between the past and present makes for a lot of unsettled power. That's the first thing that strikes you about her often uncomfortable images, which feature beautifully painted scenes evoking renaissance imagery with an unflinchingly honest twist of modernity. It's her strand of work that deals most heavily with the aftermath of post-colonialism—a particular resonance drawn from a peripatetic upbringing in Africa, England and Russia before returning to the Netherlands and finally settling in her current base of Berlin. Twinned with her ongoing *Art For Gold* project—where she makes portraits of people who donate gold to be melted down into a work to be installed at the South African National Gallery in Cape Town on Freedom Day—they read like a call for social justice.

In her new series inspired by early Dutch master Hieronymus Bosch, van de Griend's insertion of people of color into classical settings reaches a level both sinister and surreal. The potency of her message is worthy subject matter for such a grand comparison, and forms the basis of two upcoming large solo shows in Germany and the Netherlands. A small selection previewed in an exhibition at PLATOON Kunsthalle Berlin proves that Bosch's legacy is in very safe hands.



youtube/DZ2kdp0E-Q



LOTIC

Photo: Matt Lambert. Stylist: Sebastian Riquelme. Make-up Artist: Jana Kaligajeva

In this outtake from a commissioned photoshoot for Dazed Magazine, photographer, filmmaker and PLATOON member Matt Lambert (see Issue #1 for our interview with Lambert) brings out the high-fashion in Lotic's unique look.

MANOEUVRES IN THE DARK

The name of Houston-born, Berlin-based producer Lotic's last release of 8 tracks of unsettling experimental dance concrète is *Agitations*, but that could be a motto of sorts. Whether it's with his spiky productions across a handful of EPs, his assertive persona or his DJ sets designed to stir up a dancefloor, J'Kerian Morgan has a tendency to shake things up—agitate, if you will. As a gay, black artist, Morgan has found a way to foreground his politics aesthetically by making music you can't ignore and will not be denied.

It's an approach that has worked on multiple levels. Not only is the music unusual and exciting, it has caught hold of some influential ears. While he already had a devoted local community, last year Lotic went from signing and releasing with respected underground label Tri Angle to becoming a favorite of Icelandic experimental pop star Björk. He not only remixed her track "Notget"—from her most recent album, released in 2015—she also asked him to open for her Berlin performance last summer in front of thousands of people. And while some may not understand what he does, few can deny its attraction.



Photo: Elizabeth Cacho

Lotic performing in October, 2015 at Mutek festival in Mexico City. As his sound develops, he gets further away from the DJ sets that made his name and closer to live performances of original material. Either way, his charisma behind the decks has won him a devoted following.



youtube.com/watch?v=ZaMdfjwX3A

MARK JENKINS

CAST ON THE WORLD STAGE



Photo: Courtesy of Rutkowski;68

Jenkins' work Till Death Due Us Apart as seen in the Terrible Horrible exhibition at Rutkowski;68 Gallery in Cologne, Germany in 2014.

Photo: theonepintlight



Pet Crow, as seen in his 2015 exhibition Still Life at Los Angeles' Fabien Castanier Gallery.

Photo: Marc Brillemeier



Even in a gallery—like the Saatchi Gallery in 2013 above—where expectations differ, Jenkins' work can be a source of surprise.

Witty, macabre, mischievous and surprising, American artist Mark Jenkins has refined the art of the double-take. After inventing his own technique of casting objects using packing tape and plastic wrap, placing the resulting tape sculptures in situ creates surreal urban theater for any passerby. Later moving on to fill casts of his own body with newspaper and cement and then clothing them, the hyper-realistic anthropomorphic beings soon found themselves in all sorts of absurd, alarming or reality-bending positions, both on the streets and in the gallery. Now his creations of "situations that turn the world into a stage," have become literally a stage, as the backdrop for an adventure by Montreal-based artist



Photo: Lim So

His casts are so lifelike, they might escape first notice...



Photo: Courtesy of the artist

With the street as his natural habitat, Jenkins finds new ways to situate his work.

Audrey Guérin character Aude in an upcoming collaborative film.

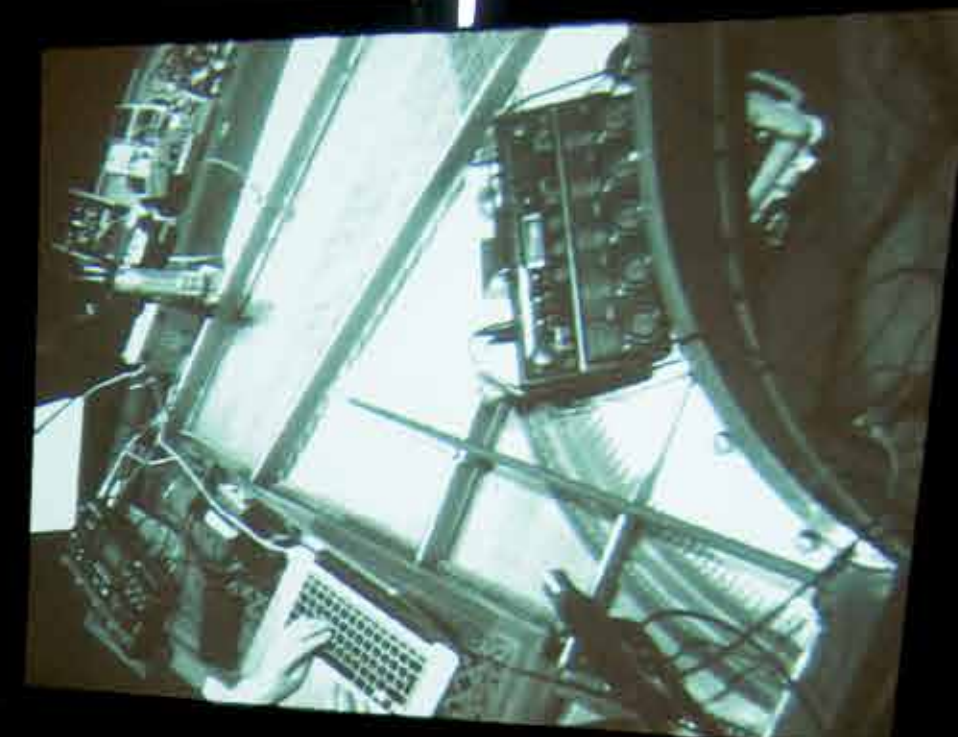
While much of Jenkins' work certainly counts as street art, it contains so many layers and questions, and provokes so many different responses that the term alone is insufficient. First and foremost, the question of public space and the way his sculptures affect it became especially controversial after passersby—thinking the casts were actual people—called emergency services, or in one case resulted in bomb squad deployment. And while a prankster element is evident, the deeper political resonances will have you thinking about the work long after it's made you laugh.



youtube.com/watch?v=xLPr_CwJlU0

PIANO BASS DRUM

APPROPRIATION OF A PIANO



When Mandy Mozart and Thomas Prestin, members of open-source label and music collective Shalom Salon, discovered a working-condition Berliner Fabrikat Piano from 1870 in a GDR sports complex, their first thoughts lingered somewhere between, “this is too good to be true,” and, “what exactly do we do with it?” But for two contemporary musicians and pianists, the answer was easy—find a public venue to record, rehearse, play and most importantly experiment.

Thus, Piano Bass Drum: an experimental music night setting out to explore the potential of the live piano in an electronic dance

context. The format works with real-time composition to bridge the gap between classical and electronic genres. After its discovery, the piano found its first home in small Berlin club Mensch Meier, a venue known for its underground, anti-capitalist vibe. The club was great for the vibe, but not so useful for publicity, and the founding members knew that in order to grow PBD into the movement they imagined, the right venue, audience and ideology was a must. With the addition of electroacoustic teacher and tech enthusiast Georg Wettr (aka Concierge), the team of musicians and engineers approached PLATOON with the idea of a night dedicated to musical freedom, appropriation and experimentation.

Photo: Courtesy of Shalom Salon



All photos unless otherwise noted: Oli Wolff

Above: The Piano Bass Drum Arena viewed from above with artists Barrio and Philipp Rumsch at PBD Vol. 4.
Previous page: Gregor Schwellenbach transformed the piano into a synthesizer.

Held on a monthly basis, Piano Bass Drum was a recurring format at PLATOON KUNSTHALLE Berlin, where each event was unique in its own way. Despite an expanding PBD audience and outside interest, the events remained intimate. In the center of the KUNSTHALLE's atmospheric main space, the piano sat—lid removed, strings exposed. For the PBD collective, the entire piano—keys, strings, frame, case—is a source of music.

Amongst others, the collective invited Florina Speth, otherwise known as Schloss Mirabell. Speth is a classically trained Austrian musician, highly interested in the field of psychoacoustics—a branch of science that studies the sensory and perceptual event of sound, rather than just the mechanics. Speth pushed the limits of the piano, uncovering acoustics and frequencies beyond the traditional scale, while simultaneously juxtaposing melancholic cello melodies with ambient digitized voices. With every crash of the piano, an audio-reactive light and video installation, presented by design collective triggerbangbang, matched the sound with bright flashes of neon, pulling the audience deeper into the haunting performance. After an abrupt end, the next act—took their positions. Live piano riffs and rhythmic hand drums accompanied a steady electronic beat. The sound was danceable and even familiar, until one heard the advanced improvisation of live composition—a mesmerizing component of all PBD performances. PBD artists tend to vary in musical genre and expertise, but

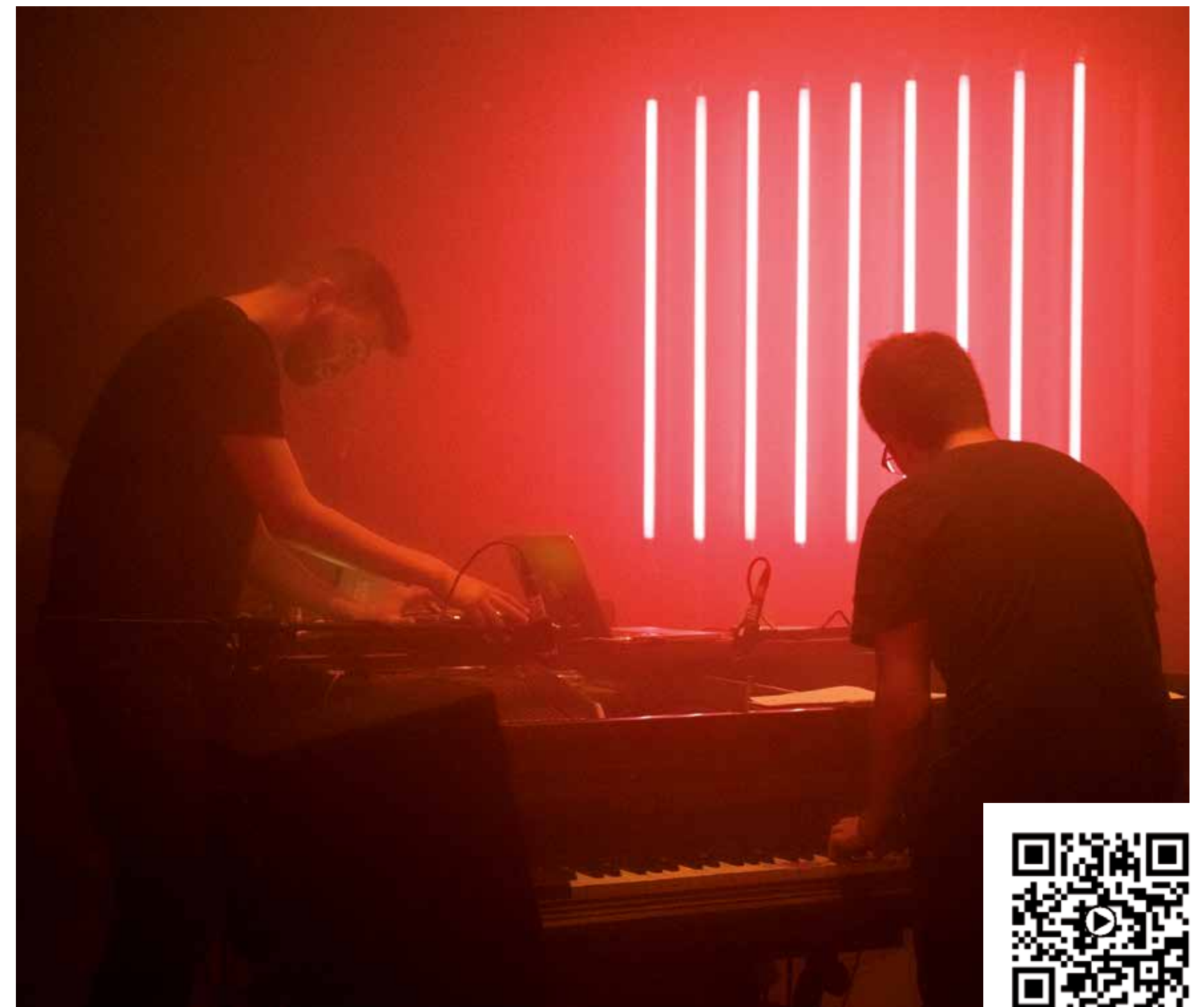


Barrio merging virtual and acoustic soundscapes at PBD Vol. 4.

never waver in talent or ingenuity. Orchestral composer Gregor Schwellenbach was the first artist invited to the PBD stage. Known for converting techno classics from Cologne's powerhouse electronic label Kompakt into compositions played by chamber musicians, Schwellenbach was an obvious choice for the group. Managing to transform the piano into a synthesizer, his PBD performance was one part techno, one part classical and entirely entertaining. In the same vein, French DJ, producer and multi-instrumentalist Samuel Rouanet, aka Reynold, brought a cool mix of house and disco, representative of his label Trenton Records. His performance consisted of modular jams, rather than long drawn-out harmonies, and his unique approach saw him lean into the body of the piano, hitting the strings with mallets, sticks and hands—a first for PBD. The last event of 2015 welcomed Torky Tork and Barrio—two hip-hop producers from Berlin and Paris

respectively, who often use record samples from international world music—and Israeli soul singer and producer Keren Dun. The artists tested the boundaries of PBD, opening the sessions to more than just electronic and techno rooted genres.

The PBD collective has entertained the thought of expanding the format into proper dance clubs, but ultimately, Piano Bass Drum is not, and will never be, just another club night. It is a movement involving musicians, artists, composers and engineers, welcoming the likes of anyone with an open mind and willingness to experiment. With every event, more people gain access to the platform, and the possibilities continue to grow. There is no telling where the future of Piano Bass Drum is headed, but one thing is for certain—this is just the beginning.



Torky Tork and Philipp Rumsch drowning in haze in front of a audio-reactive installation by triggerbangbang.



WATCH VIDEO ONLINE

youtube.com/watch?v=eqLJf55774

PLATOON COMMUNICATION

HOW TO GLOCALIZE BRANDS

Seoul at night. The city is one of the world's largest metropolitan areas and home to over half of South Korea's population.

All photos: Tobias Kallender

CULTURAL BRAND STRATEGY FOR MERCEDES-BENZ KOREA

German brands like Mercedes-Benz are known for quality products and luxury appeal to the loyal fans around the world. At the same time, they face challenges to stay ahead and appeal to new and younger consumers—especially in a market like South Korea where societal, cultural and even generational shifts take place at a rapid speed.

Since 2006, PLATOON has established a broad network of marketing and creative professionals in South Korea with a core mission of cultural development, as well as engaging with a vibrant world of local artists, trendsetters and sub-culture players. Based on these experiences, PLATOON has successfully launched campaigns and events for brands such as Adidas, NIKE and Volkswagen.

Last July, PLATOON embarked on a partnership with Mercedes-Benz to tackle this challenge of *glocalization* of the brand, or finding a way to make a locally sensitive and inspiring approach while simultaneously maintaining the brand's core philosophy: "The Best." We first conducted extensive market research of both qualitative and quantitative insights. We analyzed big data and conducted an online survey of 1,000 people on their perceptions of imported German car brands. The qualitative methods included the consumer psychographic analysis (ZMET) and PLATOON's own socio-cultural trend analysis (PIL).

Based on this research data, PLATOON COMMUNICATION identified



Jain Kim talks about the dreamcatcher ornament in the car, a gift from her friend wishing good luck for the competition

the trends of Korean society beyond the scope of the automotive industry. We learned that Mercedes' "The Best" didn't strike a chord with young Koreans as effectively as it did in the Western context. Our target group of younger Korean consumers had the perception of "The Best" as the highest premium product that was unreachable for them. This new breed of young people, an age group from the late 20s to the early 40s identified as the Progressive Modernists, have independent mindsets. They tend to prioritize life values such as pleasure and experience to live in the moment, as opposed to material success, stability and sacrifice for future, which are ideals for their parents' generation. In order to make the



A still from the video about world champion climber Jain Kim, who says that the best in her life is the feeling of ascent one hold at a time and the fear in her going away.



Dr. Michael Hong is a 37 year-old oriental medicine doctor who embraces both Western science and Eastern philosophy in his practice. His motto is, "Do everything to do one great thing," the reason he also explores various fields of sports, art and cooking.

brand more relatable and tangible to this target group without questioning "The Best," we personalized the message to, "The Best In My Life."

REPOSITIONING OF THE STAR

We introduced the brand ambassadors representing the Progressive Modernists, ranging from a female world champion climber and a hip oriental doctor to a single-mom baby photographer. By featuring their life stories together around the emotional values that are commonly cherished by these progressive models, such as pursuit of pleasure and personal expression, it inspired and resonated with the general audience at an emotional level and ultimately helped them link to the brand.

PLATOON then produced and delivered content via various channels and formats—such as short films on YouTube, photo essays on



May Kim, baby photographer, says the best part about the job is when families feel happy and connected through her photos.

Facebook and Instagram, and advertorial for Mercedes-Benz's magazine. In September, Mercedes-Benz Korea presented the story of its first ambassador, the world champion climber Jain Kim, with a video, which has over 1.2 million views at time of writing. By seeing, feeling and reading about what is "The Best" in her life, fans responded on different social media channels by sharing their experiences of #TheBestInMyLife.

In the midst of the campaign series, we received honest reactions from the fans inspired by Jain Kim's story, which she finds her "Best" as overcoming a disciplined and controlled lifestyle for her climbing. It struck a chord with young Koreans that Jain's hard work is for the sake of pursuing her own dreams as opposed to chasing the world champion titles. The campaign has reminded us of the importance of reflecting the changing values of local target group.

Marked by the dominance of locally spawned brands, Korea presents a complicated riddle for global brands that desire to stay competitive in the country. And in communicating with the new breed of tastemakers, PLATOON's strong network of artistic and creative minds helps commercial brands tap into the market and connect with the local audience: glocalization.



youtube.com/watch?v=P5tqM1E0u4w

NEXT ISSUE #4: NETWORKS AND MOVEMENTS

COMING
SOON!

rp
14

A shot from the 2014 re:publica conference on digital culture, internet and society in Berlin. The event was founded in 2007.

SUBMIT YOUR PROJECT

AT PLATOON WE ARE ALWAYS SCANNING THE ACTIVITIES OF OUR WORLDWIDE NETWORK. ADDITIONALLY, AS THERE ARE SO MANY INTERESTING PROJECTS CONTINUOUSLY IN THE MAKING, WE ARE INVITING PLATOON MEMBERS TO SUBMIT THEIR WORKS TO OUR EDITORIAL TEAM FOR POSSIBLE FEATURES IN THE MAGAZINE AND ON THE WEBSITE.

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