

WUNNSTZUVEERRSEE.NET

41.902831 -8.216492 x

UUNNITZVEERRSSE.NET

ANDRÉ SIER

MUSEU DE SÃO ROQUE \_ 2 Junho \_ 31 julho 2011  
MUSEUM OF SÃO ROQUE \_ 2 June \_ 31 july 2011

SANTA  
CASA  
Misericórdia de Lisboa. Por boas causas.

MUSEU  
SÃO ROQUE  
Santa Casa da Misericórdia de Lisboa

COORDENAÇÃO COORDINATION

Teresa Freitas Morna

TEXTOS TEXTS

Rui António Ferreira da Cunha  
Provedor da Santa Casa da Misericórdia de Lisboa  
Provedor of Santa Casa da Misericórdia de Lisboa

Teresa Freitas Morna  
Directora do Museu de São Roque / Director of São Roque Museum

António Cerveira Pinto - Artista, escritor / Artist, writer

André Sier - Artista-programador / Artist-programmer

FOTOGRAFIAS PHOTOS

André Sier

DESIGN GRÁFICO GRAPHIC DESIGN

Ricardo Viegas

FONTE GRAPHIC FONT

Fonte Solaris do jogo spectrum *Solaris* de Theo Develegas © 1989  
Anthraxx Systems criada por Ricardo Viegas

Solaris typeface from Solaris spectrum game by Theo Develegas ©  
1989 Anthraxx Systems created by Ricardo Viegas

TRADUÇÃO TRANSLATION

Sean Linney (Kennis Translations, SA.)

MONTAGEM DA EXPOSIÇÃO EXHIBITION INSTALLATION

André Sier

MONTAGEM GRÁFICA GRAPHIC SET-UP

Oficina de Museus

APOIO TÉCNICO TECHNICAL SUPPORT

Maria do Carmo Lino  
Maria Filomena Brito  
Helena Alexandra Mantas  
Unidade de Comunicação e Imagem / Núcleo de Audiovisuais  
e Multimédia da SCML  
Direcção de Sistemas e Tecnologias de Informação da SCML

SECRETARIADO SECRETARIAT

Fátima Rodrigues  
Elisabete Moreno

IMPRESSÃO PRINTING

Textype - Artes Gráficas, Lda.

TIRAGEM PRINT RUN

500 exemplares / 500 copies

EDIÇÃO EDITING

© Santa Casa da Misericórdia de Lisboa / Museu de São Roque

ISBN: 978-972-8761-86-8

Depósito legal / Legal deposit: 329275/11  
Junho-Julho / June-July 2011

CÓDIGO CODE

André Sier

COLABORAÇÃO SOFTWARE SOFTWARE COLLABORATION

Tiago Henriques

COLABORAÇÃO HARDWARE HARDWARE COLLABORATION

ioau, altlab, artica, how

PRODUÇÃO PRODUCTION

s373.net/x

APOIO À PRODUÇÃO PRODUCTION SUPPORT

ioau, how, guibot, leds&chips, altlab, artica, o espaço do tempo,  
rapman, processing, openframeworks, arduino, skeinforge, axon,  
apache, linux, ubuntu, php, mysql

APOIO À DIVULGAÇÃO PUBLICITY SUPPORT

Câmara Municipal de Lisboa, Turismo de Lisboa



AGRADECIMENTOS DO AUTOR  
AUTHOR'S ACKNOWLEDGMENTS

Tiago Henriques, António Cerveira Pinto, Maurício Martins, Ricardo Viegas, Guilherme Martins, Rui Gato, Eduardo Ulrich, Jared Hawkey e Sofia Oliveira, Eduardo Pinto, Rui Santos, Carlos Sousa, Adriano, Cat, os meus pais/my parents, Luís e/and Fátima, o meu irmão/my brother João, Pedro Carneiro, Sam Abercromby, atelier 3993, Paul Bourke, Johannes Kepler, Iannis Xenakis, Andrei Tarkovsky, Antonin Artaud, Kurt Gödel, Stephen Wolfram, Brian Eno, Zenão, Karl Sims, Aristoteles, Will Wright, Gilles Deleuze, Myron Krueger, Tycho Brahe, Arecibo, Nasa, Stanisław Lubienietki, Michel Serres, MC Escher, Akira Rabelais, Fang Li Zhi e Li Shu Xian, William Blake, Alexandre Kojève, Paul Virillio, Nicolaus Copernicus, R. Buckminster Fuller, Isaac Newton, Douglas Hofstadter, Alan Turing, Max Born. Todos os programadores de projectos código open-source/all open-source project programmers (processing, openframeworks, arduino, blender, eclipse, gimp, inkscape, skeinforge, ubuntu, wordpress, apache, php, mysql).



LEDs & CHIPS  
electrónica criativa



O Museu de São Roque, da Santa Casa da Misericórdia de Lisboa, reúne um magnífico acervo de obras de arte do século XVI ao século XVIII, assumindo, como tal, um papel fundamental para a dinamização da Cultura em Portugal, evidenciando-se como um dos mais completos núcleos de arte sacra, cuja importância ultrapassa o contexto nacional.

Ao inegável valor do acervo do Museu de São Roque, acresce uma intensa actividade desenvolvida nos últimos anos, salientando-se a implementação de projectos direccionados a diversificados tipos de público, com vista a captar e fidelizar visitantes com um amplo leque de exigências.

Como estratégia para a dinamização da actividade cultural, o museu dá continuidade ao ciclo de arte contemporânea “Percep-

ções do Sagrado”, projecto que visa colocar em diálogo a arte sacra e a arte contemporânea, nas suas múltiplas expressões e abordagens.

A proposta ora apresentada pelo artista plástico André Sier, com recurso a novas tecnologias, permite promover uma interactividade com o visitante, abordando o tema do Universo, conceito que pela sua dimensão se enquadra no Museu de São Roque pela natureza das suas colecções que, na sua origem, cumpriam, maioritariamente, funções culturais.

Com esta exposição, a Santa Casa da Misericórdia de Lisboa procura desafiar o visitante a experimentar novas abordagens da Arte e, simultaneamente, proporcionar um olhar inovador sobre este espaço museológico, contribuindo, desta forma, para uma melhor fruição do património histórico e artístico da Instituição.

**Rui António Ferreira da Cunha**

Provedor da Santa Casa da Misericórdia de Lisboa

The Museu de São Roque, of the Santa Casa da Misericórdia de Lisboa, houses a magnificent collection of works of art from the sixteenth to the eighteenth centuries, thereby assuming a fundamental role in dynamizing culture in Portugal, revealing itself to be one of the most complete centres of sacred art, the importance of which goes beyond the national context.

The undeniable value of the Museu de São Roque's collection is complemented by the intense activity undertaken during the past few years, of which it is worth highlighting the implementation of projects aimed at diverse sections of the public which aim to attract and win the loyalty of visitors with wide-ranging demands.

As a strategy for dynamizing cultural activity, the museum is continuing with the cycle of contemporary art *Percepções do*

*Sagrado*, which aims to establish a dialogue between sacred art and contemporary art in their varied expressions and approaches.

The proposal now being presented by the visual artist André Sier makes use of new technologies in such a way as to establish interaction with the visitor, tackling the theme of the universe, a concept which, because of its scale, is in harmony with the Museu de São Roque due to the nature of its collections, which largely fulfilled religious functions.

With this exhibition, the Santa Casa da Misericórdia de Lisboa is seeking to challenge the visitor to experience new approaches to art and, at the same time, to provide an innovative look at this museological space, thereby helping to provide greater enjoyment of the institution's historical and artistic heritage.

**Rui António Ferreira da Cunha**

Provedor of Santa Casa da Misericórdia de Lisboa

O ciclo de arte contemporânea em São Roque, *Percepções do Sagrado*, teve início em 2010, com a exibição de três exposições temporárias concebidas a partir do acervo do Museu de São Roque, uma da autoria da joalheira Leonor Hipólito, outra, do artista plástico Luís Nobre e a terceira, da fotógrafa Margarida Correia.

Em 2011, dando continuidade a este ciclo, o Museu de São Roque acolhe um projecto de André Sier, artista que produz instalações /objectos que envolvem linguagens de programação audiovisuais e que tem vindo a expor desde finais dos anos 90, colaborando com artistas plásticos, *performers* e músicos.

A exposição *uunniiveersse.net* desenvolve-se em torno de conceitos cosmogónicos, procurando questionar a origem do Universo, temática que se enquadra com particular pertinência no Museu de São Roque pela natureza das suas colecções que, na sua origem, cumpriam, maioritariamente, funções culturais.

De facto, o esforço de compreender o cosmos tem sido uma das inquietações inerentes ao ser humano em todas as épocas e a questão da criação do Universo encontra-se presente em qualquer espaço que exhiba arte sacra. Com esta exposição André Sier pretende que o público questione conceitos, imagine e crie universos. Deste modo, o artista projectou um conjunto de dez peças interactivas, ou seja, que podem ser alteradas /manipuladas pelo observador, através do movimento ou do toque, nove das quais a expor no espaço do museu e uma décima peça que consiste numa projecção interactiva na fachada do museu. Esta última peça será exibida durante a noite e funcionará, também, como uma forma de mostrar o que se passa no interior do museu.

Esta iniciativa, que procura valorizar novas experiências artísticas, potencia o diálogo entre a arte sacra e a arte contemporânea, proporcionando ao visitante uma renovada fruição do acervo do Museu de São Roque.

**Teresa Freitas Morna**

Directora do Museu de São Roque

*Percepções do Sagrado*, the cycle of contemporary art in São Roque, began in 2010 with the staging of three temporary exhibitions put together from the collection of the Museu de São Roque. One was created by the jeweller Leonor Hipólito, the other by the visual artist Luís Nobre, and the third by the photographer Margarida Correia.

In 2011, continuing this cycle, the Museum of São Roque is hosting a project by André Sier, an artist who produces installations /objects involving audiovisual programming languages. Sier has been exhibiting since the late 1990s, collaborating with visual artists, performers and musicians.

The exhibition *uunniiveersse.net* develops around cosmogonic concepts, seeking to examine the origin of the universe, a theme that is framed with particular relevance at the Museu de São Roque due to the nature of its collections which, in their origins, largely fulfilled cultic functions. In fact, the effort to understand

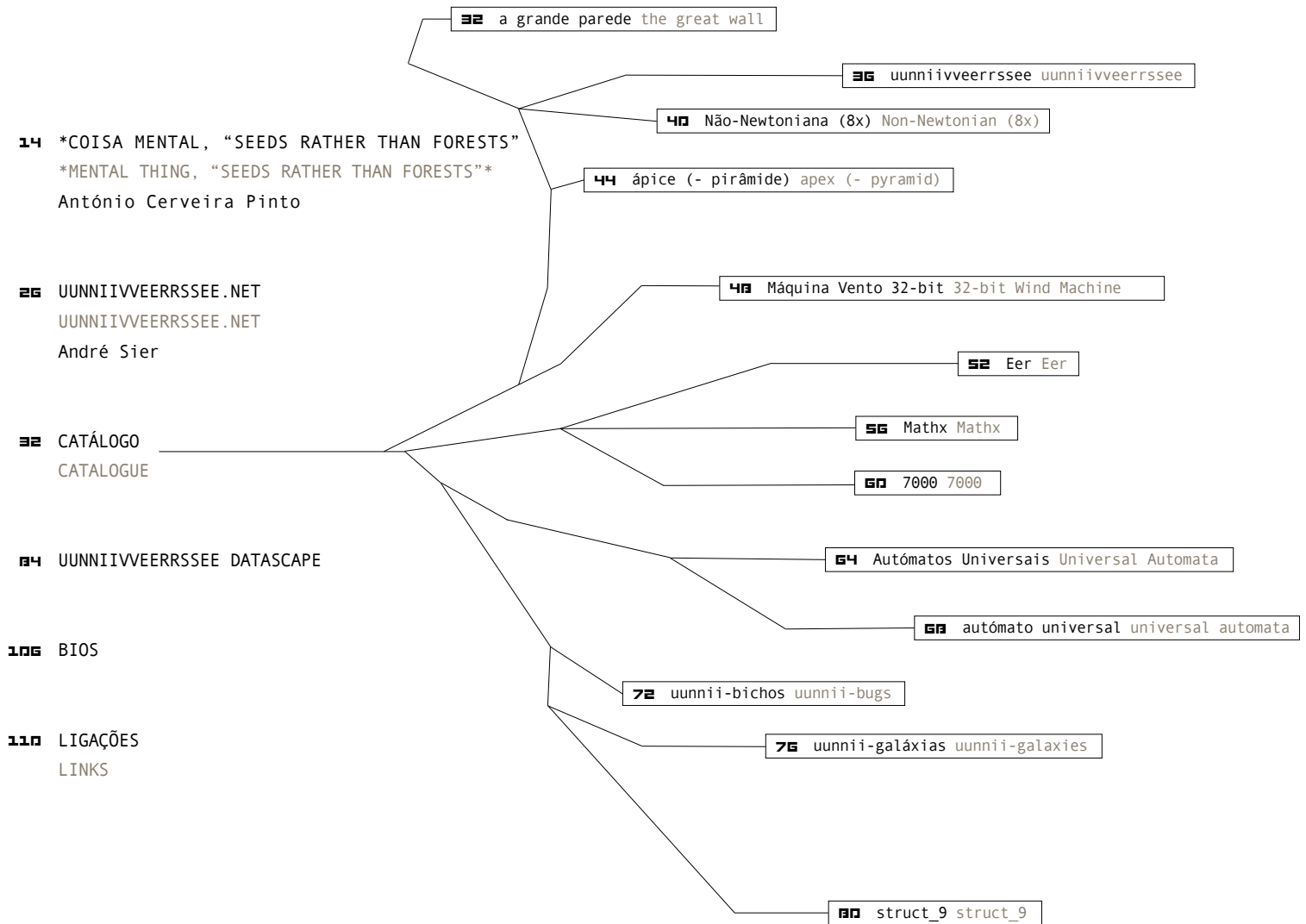
the cosmos has been a concern that is inherent in the human condition throughout all eras and the question of the creation of the universe arises in any space that exhibits sacred art. With this exhibition, André Sier intends the public to question concepts and to imagine and create universes. The artist has thereby designed a series of ten pieces which are interactive, or which can be changed /manipulated by the observer through movement or touch. Nine of the pieces are being exhibited inside the museum and a tenth piece, consisting of an interactive projection, is being shown on the facade of the museum. This last piece will be exhibited during the night and will also serve as a way of showing what happens inside the museum.

This initiative, which seeks to value new artistic experiments, enhances the dialogue between sacred art and contemporary art, providing the visitor with a new opportunity to enjoy the Museu de São Roque's collection.

**Teresa Freitas Morna**

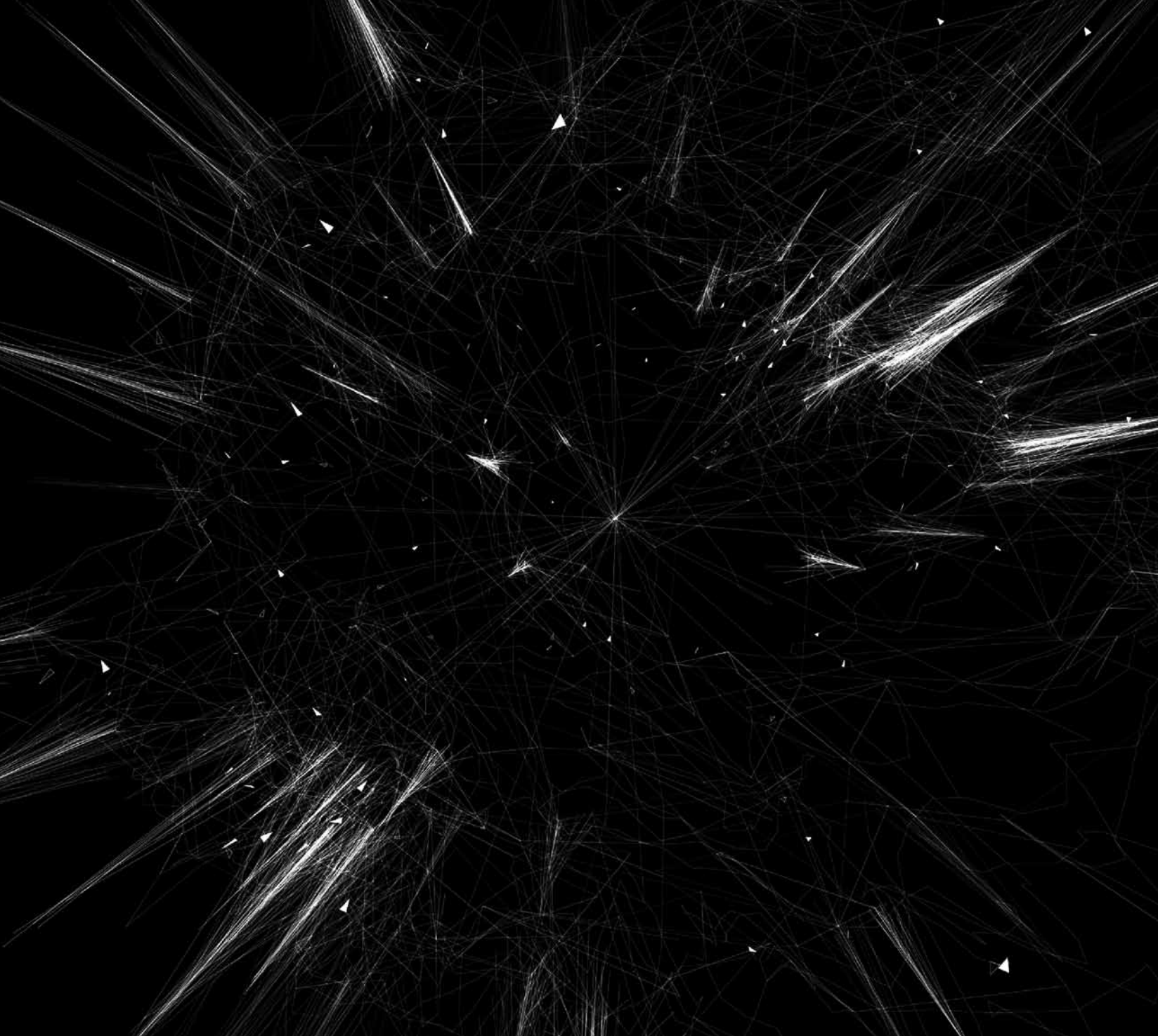
Director of Museum of São Roque

◻ ↗ 🏠 📄 ⚡ 📄 📄 . / I N D E X









# \* GAISSA MENTAL, "SEEDS RATHER THAN FORESTS" \*

António Cerveira Pinto

Na segunda metade de 1997 imaginei um mapa interactivo do meu país, georeferenciado, ligando uma navegação virtual sobre o mapa ortofotográfico do território às moradas que então cresciam já a uma velocidade exponencial na Internet. O projecto viria a ser realizado para a EXPO'98 e baptizado com o nome Portugal Digital. Consultei e reuni para o efeito várias instituições portuguesas: o Instituto Superior Técnico, a Universidade Nova, o Centro Nacional de Informação Geográfica e o Instituto Geográfico do Exército. Para compilar e computar o projecto contei com Joaquim Muchaxo, entre uma plêiade de engenheiros informáticos que tornaram o projecto concretizável em tempo útil para a grande exposição. Para calcular e visualizar em tempo real todos os processos de chamada e compilação de dados foi necessário adquirir um super-computador da Silicon Graphics, o SGI Onyx2 Reality Engine, com 4GB de memória RAM, e um processador de

195MHz. O preço desta máquina, em 1998, rondou os 600 mil euros! O mesmo poder de realização não custa hoje, 13 anos passados, mais do que 3 mil euros, ou seja, 200x menos! Medindo esta revolução tecnológica de outro ângulo, por exemplo, o da população virtual da Internet, verificamos que existiam 147 milhões de utilizadores em 1998, enquanto hoje este número subiu para 1.966.514.816, ou seja, 13x mais.

A revolução tecnológica em curso deu lugar, em pouco mais de uma década, a um tecido cognitivo e sensorial híbrido, digital-interactivo, meio humano, meio máquina, cujos graus de liberdade lhe conferem enorme elasticidade linguística e plástica e uma crescente, mesmo invasiva, ubiquidade. A partir de uma triangulação de satélites de comunicações esta nova pele sobre-humana cobre o planeta com uma película de meta-realidade inteiramente inesperada e transformadora.

Curiosamente, em 1999, um ano depois da apresentação na EXPO '98 do protótipo incógnito do que em 2005 viria a emergir, fruto de outra aventura, como Google Maps, André Sier, então estudante do Ar.Co, apresentava o seu primeiro projecto de arte computacional, “0 0 255”, usando o Unreal, um jogo de tiro na primeira pessoa (FSP), desviando-se embora claramente da sua ideologia. Enquanto os jogos de computador e “video games” seguem modelos icónicos e narrativos oriundos do imaginário e da cultura popular urbana, derivando não raras vezes do vasto mundo de aventuras da banda desenhada, do cinema de animação e da literatura de ficção científica, a descarnagem típica dos mundos virtuais interactivos de André Sier, ainda que tirando partido máximo dos motores computacionais, algoritmos, bibliotecas e linguagens de programação disponíveis, apontam claramente para uma outra tradição cultural: a da estética essencialista e analítica de um dos mais importantes segmentos da arte moderna dos séculos XIX e XX: a tendência para a abstracção. Ao contrário das fantásticas desconstruções realizadas pelos Jodi a partir de jogos como Wolfenstein 3D, Quake, Jet Set Willy e Max Payne<sup>2</sup>, André Sier tem uma abordagem, por assim dizer, mais construtivista. O seu distanciamento relativamente ao que poderíamos chamar entretenimento, cultura popular, arte comercial ou indústria criativa, não ocorre sob um regime de dissensão desta espécie de realidade alienada, que a ideologia “hacker” dos Jodi tão bem distorce e escandalosamente escancara, mas antes como construção de novos mundos possíveis usando as mesmas ferramentas genéticas que a indústria utiliza para fins tão distintos quanto a arte da guerra e a cultura popular agonística.

Observando, como venho observando há anos, a obra de Sier, constato que a mesma é, em si mesma, um progressivo historial de sedimentação e expansão generativa, acumulando estratégias,

algoritmos, possibilidades, desígnios, gramáticas, bibliotecas, actores, ambientes e narrativas — constituídas ou potenciais. As peças evoluem por séries, precisamente porque são mundos de possibilidades autónomas, que podem iterar e ganhar complexidade, profundidade, definição e cor, por processos automáticos, aleatórios, genéticos e interactivos — endógenos e/ou exógenos. O que torna tão fascinantes os mundos imersivos ordenados por André Sier é, por assim dizer, a íntima correlação existente entre a deriva intuitiva das suas construções oníricas e a “techné” puramente mental e lógica rigorosamente prosseguida por alguém que na circunstância do seu próprio processo criativo consciente não pode deixar de ser considerado um artesão, ou um técnico, comprometido com a necessidade de dominar uma disciplina de linguagem, para melhor lidar com essa matéria que invariavelmente resiste à modelação, à palavra, e ao gesto final que antecede o nascimento de uma obra de arte. No caso, a massa da criação são zeros e uns, ou mais exactamente, processos combinatórios-binários baseados em conjuntos de 4-bits, 16-bits, 32-bits, 64-bits, 128-bits, etc., cuja activação depende de um “bang” — eco discreto de um “bigbang” primordial. A evolução genética dos produtos decorrentes das instruções cumpridas e das possibilidades algorítmicas depende à partida de um desenho estratégico, ou numa perspectiva deísta, de um demiurgo, ou seja, daquele que está entre Deus e a Coisa Realizada.

A longa tendência analítica da arte moderna chegaria durante o século passado a dois momentos críticos aparentemente anti-téticos, a partir dos quais, supôs-se então, a arte ocidental caminharia inexoravelmente para uma fase de decadência de índole revivalista e neo-académica (o que efectivamente ocorreu). Esses dois momentos ficaram conhecidos por minimalismo e conceptualismo. Na realidade, foram as duas faces de uma mesma moeda:

a redução fenomenológica da arte enquanto objecto, ou coisa no espaço-tempo, e enquanto linguagem. Desta fenomenologia diletante nasceu, enfim, uma experiência cultural cosmopolita oscilando entre o misticismo lógico e a voz da retórica. E no entanto, as coisas tinham corrido bem até Carl Andre, Donald Judd, Dan Flavin, da banda minimalista, e até Sol Lewitt, Joseph Kosuth e Dan Graham, da banda conceptual. Tragicamente bem!

De algum modo, podemos hoje dizer que a tendência geral para abstracção que acelerou a partir do pós-impressionismo analítico (sobretudo de Monet e Seurat), do cubismo, do suprematismo, do neoplasticismo e da arte abstracta em geral, chegou ao fim durante as décadas de 1960-1970 com a emergência e queda do minimalismo e da arte conceptual, prisioneiros ambos de um reducionismo mais metafórico do que verdadeiramente intelectual. Deixaram, porém, uma herança que hoje autores como André Sier podem legitimamente tomar invocando a acuidade filosófica e estética do património inestimável da arte europeia que o Renascimento indiscutivelmente encetou, e que o Racionalismo, o Positivismo e o Idealismo Alemão elevaram depois a patamares de complexidade e robustez metafísica insusceptíveis de regresso às narrativas religiosas que dominaram o sentimento e os procedimentos da arte durante centenas de milhar de anos.

A literatura, as artes em geral e a própria filosofia chegaram durante o século 20, simplificando, aos graus zeros dos respectivos paradigmas constitutivos e culturais. Desnudadas as formas até à abstracção mais radical — essa espécie de regresso à geometria e à lógica que dominou a evolução das vanguardas artísticas e intelectuais europeias e americanas, de Monet a Roland Barthes — restou então o tempo da anatomia dos processos generativos das várias linguagens, da psicanálise dos autores e da sociologia da recepção. Em 1936 o matemático, lógico e criptólogo Alan Turing já havia

publicado a descrição de uma “experiência mental” a que chamou “a(utomatic)-machine” e que acabaria por ser conhecida mais tarde pelo nome de Máquina de Turing. Uma “Universal Turing Machine” (UTM) é uma máquina que consegue simular qualquer outra máquina, e um “teste de Turing” é uma forma de avaliação da capacidade de uma máquina para exibir um comportamento inteligente. Durante a segunda guerra mundial Turing foi recrutado por Wiston Churchill para ajudar os serviços secretos militares ingleses a decifrar as mensagens codificadas da marinha de guerra alemã, cuja encriptação estava a cargo de duas máquinas electro-mecânicas baseada em rotores, a Enigma e a Lorenz (esta última estritamente dedicada à encriptação das mensagens do alto comando militar alemão). Os submarinos alemães foram à época responsáveis pelo afundamento de milhares de navios, nomeadamente civis, que transportavam pessoas, víveres, equipamentos e diverso material (nomeadamente de guerra) entre o continente americano e a Europa em guerra. As máquinas de encriptação alemã, cuja origem próxima datam da primeira guerra mundial (1914-18), pareciam imbatíveis pelos criptologistas humanos aliados. Foi então que Alan Turing, integrado já na equipa de criptólogos de Bletchley Park, também conhecido por Station X, e as suas teorias sobre números computacionais e máquinas automáticas deixaram uma marca indelével nos procedimentos que levaram o Post Office Electronics Engineer Tommy Flowers a desenhar e construir finalmente a máquina capaz de emular a codificação operada pelos rotores da Lorenz e assim decifrar em 1944 as mensagens do alto comando militar alemão nas vésperas do desembarque aliado na Normandia, conhecido por Dia-D. Colossus, Mark I e Mark II, foram assim as primeiras duas máquinas electrónicas de processamento digital de informação alguma vez construídas para efeitos práticos, e as pioneiras absolutas dos actuais computadores.

Esta breve incursão histórica é importante para se compreender o salto epistemológico fundador daquilo a que com propriedade poderíamos chamar o início da era pós-moderna, isto é, o momento a partir do qual a compreensão e a manufactura humana dos mundos possíveis transitou, pelo menos parcialmente, do trabalho meramente humano, físico e intelectual, para o trabalho das máquinas inteligentes. Mais do que pintar florestas ou construir mundos, como disse Brian Eno, numa formulação particularmente elegante e poética, o criador dos tempos pós-modernos, espécie de monista agnóstico e pós-industrial, dedica-se a semear princípios generativos, dos quais espera a emergência de novas constelações harmónicas — “seeds rather than forests”.

Os autómatas celulares de John Conway, desenvolvidos por Bill Gosper e Stephen Wolfram, entre outros, os algoritmos genéticos de Karl Sims, os enxames de Craig Reynolds, são alguns dos paradigmas da nova cultura emergente, onde André Sier, e muitos outros criadores contemporâneos, ou melhor dito, pós-contemporâneos (na medida em que as suas criações não são “actuais”, mas potenciais, incorporando estados passados, presentes e potencialmente futuros), claramente se encontra e é, entre os mais jovens artistas cognitivos e computacionais portugueses, um dos seus mais sérios, originais e notáveis protagonistas.

Existe ainda um problema de aprendizagem por resolver no que toca à recepção dinâmica das obras generativas e interactivas que têm vindo a ser criadas fora da disciplina estrita da música e dos ambientes e instalações puramente dirigidas ao ouvido. A responsabilidade por este atraso cultural deve-se sobretudo à inércia conservadora do mundo museológico e galerístico da chamada “arte contemporânea”. Enquanto a cultura electrónica popular progrediu a uma velocidade exponencial, como a importância sociológica, económica e estratégica da indústria

de jogos incontrovertidamente atesta, as artes generativas e cognitivas em geral persistem ainda encapsuladas numa espécie de limbo “pré-artístico”, como se fossem seres estranhos a quem não é ainda permitido entrar de pleno direito no mundo “adulto” da arte. Este atraso institucional vai acabar por ser superado, provavelmente depois de um grande “bang”, cuja ocorrência creio estar ao virar da esquina. Quando menos esperarmos, as artes generativas e cognitivas entrarão pelos nossos neurónios dentro com a mesma aparente naturalidade, velocidade e irresistível impregnação de um algoritmo tão revolucionário quanto aquele que deu origem ao nascimento do Google. Os trabalhos preparatórios estão há já longa data em curso. E os mundos filosoficamente possíveis de André Sier fazem seguramente parte do enxame que produzirá a próxima grande transformação da τέχνη (techné).

Deixo, por fim, neste breve escrito introdutório à exposição que André Sier apresenta no Museu de São Roque (Lisboa), algumas noções a ter em conta quando vemos, ouvimos, sentimos, percebemos e interagimos com qualquer das peças que fazem parte de “uunniivveerrssee.net”:

1) o ambiente de percepção é multi-modal: espaço, objecto, som, imagem, interacção, retroacção, fantasma, conexão, rede, partilha, suspensão, intervalo, continuação, potencial.

2) “uunniivveerrssee.net” não é um mundo finito, mas uma cosmogonia de possibilidades, computacionalmente gerada sobre bases digitais com várias extensões (32-bits e 64-bits). Neste caso, as frases “fui ver a exposição do André”, ou “gostei das instalações do Sier”, são incompletas e descrevem apenas a memória de uma percepção muito incompleta e de duração mínima da realidade potencial inscrita nas obras de arte oferecidas, cuja apreensão exige, na realidade, o tempo aparentemente infinito dos jogos.

3) as criaturas impressas e retiradas do mundo digital de possibilidades inscritas ou desencadeadas pela interacção humano-máquina — um jogo, individual ou colectivo, aleatório ou construído, partilhado ou simplesmente cumulativo de possibilidades — são a prova perceptiva, sensorial e física de uma emergência real, bem mais para cá, portanto, do que os universos meramente ficcionais ou simplesmente virtuais da pré-história da arte generativa e cognitiva em geral.

Maio de 2011

# \*MENTAL THING. "SEEDS RATHER THAN FORESTS"\*

António Cerveira Pinto

In the second half of 1997, I conceived an interactive, geo-referenced map of my country that would connect a virtual navigation of an orthophoto map of the territory to the sites that were then cropping up on the Internet at an exponential rate. The project would come to be created for EXPO'98 and was given the name Portugal Digital. For the purpose, I consulted and brought together several Portuguese institutions: the Instituto Superior Técnico, the Universidade Nova, the Centro Nacional de Informação Geográfica and the Instituto Geográfico do Exército. To compile and computerize the project, I received the help of Joaquim Muchaxo, one of a cluster of IT engineers who made the project viable in time for the big exhibition. In order to calculate and visualise in real time all of the processes that called up and compiled the data, it was necessary to buy a Silicon Graphics super-computer, the SGI Onyx2 Reality Engine, with 4 GB of RAM and a

195 MHz processor. In 1998, the cost of this machine was around 600,000 euros! Today, 13 years later, the same computing power costs no more than 3000 euros, i.e., 200 times less! Measuring this technological revolution from another angle, for example, that of the virtual population of the Internet, we can confirm that there were 147 million users in 1998 while today the number has risen to 1,966,514,816, that is, it has increased 13-fold.

In little more than a decade, the technological revolution that was underway has given rise to a cognitive and sensorial fabric that is hybrid, digitally interactive, half-human, half-machine and whose degrees of freedom grant it an enormous linguistic and visual elasticity and a growing, even invasive, ubiquity. From a triangulation of communication satellites, this new super-human skin is covering the planet with a film of wholly unexpected and transformative meta-reality.

Curiously, in 1999, one year after the presentation at EXPO '98 of the unknown prototype of what, in 2005, would emerge as Google Maps (the fruit of another venture), André Sier, then a student at AR.CO, was presenting his first computational art project, 0 0 255, which, although inspired by the first-person shooting game Unreal, clearly deviated from the game's ideology. While computer and video games follow iconic and narrative models that stem from the imagination and from popular urban culture, not infrequently arising from the vast world of cartoon adventures, animated cinema, and sci-fi literature, the typical stripped-down nature of André Sier's interactive worlds, while taking maximum advantage of computational engines, algorithms, libraries and available programming languages, clearly point to another cultural tradition: that of the essentialist and analytical aesthetics of one of the most important areas in nineteenth- and twentieth-century modern art: the tendency towards abstraction. Unlike the Jodis' fantastic deconstructions of games such as Wolfenstein 3D, Quake, Jet Set Willy and Max Payne 2, André Sier adopts an approach which could be called more constructivist. His distancing from what could be called entertainment, popular culture, commercial art, or the creative industries does not take place under a regime of divergence from this sort of alienated reality, which the Jodis' hacker ideology so thoroughly distorts and scandalously exposes. Rather, it occurs as a construction of new possible worlds using the same genetic tools that industry uses for purposes as varied as warfare and popular agonistic culture.

Observing Sier's work, as I have done for many years, I know that it is in itself a progressive record of sedimentation and generative expansion, accumulating strategies, algorithms, possibilities, designs, grammars, libraries, actors, environments and narratives, whether constituted or potential. The pieces evolve in

series, precisely because they are worlds of autonomous possibilities which can iterate and gain in complexity, depth, definition and colour via automatic, aleatory, genetic and interactive processes, both endogenous and/or exogenous. What makes the immersive worlds ordered by André Sier so fascinating is the intimate correlation, as it were, that exists between the intuitive drift of his oneiric constructions and the purely mental and logical "techne" that is rigorously pursued by someone who, in the circumstances of his own conscious creative process, cannot fail to be considered an artisan, or a technician, committed to the need to master a language discipline in order to better tackle this matter, which invariably resists not only modelling but also the word and the final gesture that heralds the birth of a great work of art. In this case, the mass of the creation consists of zeroes and ones, or more precisely, binary combinatorial processes based on series of 8 bits, 16 bits, 32 bits, 64 bits, 128 bits etc., the activation of which depends on a "bang" — the discreet echo of a primordial "big bang". The genetic revolution of products arising from instructions followed and algorithmic possibilities depends, from the start, on a strategic design, or, from the Deist perspective, a demiurge, or rather, that which is between God and the Realised Thing.

During the last century, the long analytical trend in modern art arrived at two apparently antithetical critical movements from which, it was then supposed, Western art would move inexorably towards a phase of revivalist and neo-academic decadence (which in fact was the case). These two movements were known as minimalism and conceptualism. In fact, they were two sides of the same coin: the phenomenological reduction of art as an object, or a thing in space-time, and as language. Finally, a cosmopolitan cultural experiment, oscillating between logical mysticism and



the voice of rhetoric, was born out of this dilettante phenomenology. However, things went well until Carl André, Donald Judd, Dan Flavin appeared in the minimalist camp, and Sol Lewitt, Joseph Kosuth and Dan Graham appeared in the conceptual camp. Tragically well!

In some way, we can now say that the general trend towards abstraction that accelerated after analytical post-impressionism (particularly that of Monet and Seurat), cubism, suprematism, neo-plasticism and abstract art in general, reached its end point during the 1960s and 70s with the emergence and decline of minimalism and conceptual art, both of which were prisoners of a reductionism that was more metaphorical than genuinely intellectual. However, they left a legacy which, today, artists like André Sier can legitimately revisit by invoking the philosophical and aesthetic acuity of European art's inestimable heritage that the renaissance undoubtedly started, and which rationalism, positivism, and German idealism subsequently raised to levels of complexity and metaphysical robustness from which there could be no possible return to the religious narratives that dominated the sentiment and procedures of art for hundreds of thousands of years.

During the twentieth century, literature, the arts in general, and philosophy itself reached the degree zero of their respective constitutive and cultural paradigms. With forms being stripped to the most radical abstraction – the sort of return to geometry and logic that dominated the development of the artistic avant-gardes and European and American intellectuals from Monet to Roland Barthes – there remained the time in which to anatomize the processes by which several languages, authorial psychoanalysis, and the sociology of reception were generated. In 1936, the mathematician, logician and cryptologist Alan Turing had already

published his description of a “mental experiment” called the “(a)utomatic-machine”, which would subsequently come to be known as the Turing machine. A “universal Turing machine” (UTM) is a machine that manages to simulate any other Turing machine (1948), and the Turing test is a way of assessing a machine's ability to display intelligent behaviour. During the Second World War, Turing was recruited by Winston Churchill to help the British secret services to decipher the coded messages of the German Navy, the encryption of which was carried out by two rotor-based electro-mechanical machines, the Enigma and the Lorenz (the latter being used strictly to encrypt the messages of the German high command). At the time, German submarines were responsible for sinking thousands of ships, particularly civil vessels which transported people, provisions, equipment and various materials (particularly for the war) between the American continent and wartime Europe. The German encryption machines, the origins of which dated back to the First World War (1914-18), seemed impossible for the Allied human cryptologists to break. It was then that Alan Turing, a member of the team of cryptologists working at Bletchley Park, also known as Station X, and his theories about computational numbers and automatic machines left an indelible mark on the procedures that led Tommy Flowers, the Post Office Electronics Engineer, to design and finally build a machine that was capable of emulating the coding operated by the rotors of the Lorenz and thus to decipher the messages of the German high command on the eve of the Allied landing in Normandy, known as D-Day. Colossus Mark I and Colossus Mark II were therefore the first two electronic machines designed to digitally process information that were ever built for practical purposes, as well as being the absolute pioneers of modern day computers.

This brief historical incursion is important if we are to un-

derstand the founding epistemological leap taken by what can properly be called the start of the postmodern era. In other words, the moment from which the understanding and human manufacturing of possible worlds moved, at least partially, from work that was merely human, physical and intellectual to the work of intelligent machines. Rather than painting forests or building worlds, as Brian Eno said in a particularly elegant and poetic formulation, the postmodern creator, a sort of agnostic and post-industrial monist, devotes himself to sowing generative principles from which he expects new harmonic constellations to emerge – “seeds rather than forests”.

John Conway’s cellular automata (developed by Bill Koster and Stephen Wolfram, among others), Karl Sims’s genetic algorithms, and Craig Reynolds’s swarms are some of the paradigms of the new emerging culture in which André Sier is clearly located, along with many other contemporary, or rather post-contemporary, creators (to the extent that their creations are not “actual” but potential, incorporating past, present and potentially future states). Being among the youngest of the cognitive and computational Portuguese artists, André Sier is one of their most serious, original and remarkable representatives.

There is still a learning curve to be climbed regarding the dynamic reception of generative and interactive works that have been created outside of the strict disciplines of music, environments, and installations aimed purely at the ear. Responsibility for this cultural delay primarily falls upon the conservative inertia of the museum and gallery-based world of so-called “contemporary art”. While popular electronic culture has progressed at an exponential rate, as incontrovertibly attested by the sociological, economic and strategic importance of the games industry, the generative and cognitive arts in general remain encapsulated in a

sort of “pre-artistic” limbo, as if they were strange beings which were not yet fully entitled to enter the “adult” world of art. This institutional delay will be overcome, probably after a big bang, which I believe lies around the corner. When we least expect it, the cognitive and generative arts will enter our neurones with the same apparent naturalness, speed and irresistible impregnation as an algorithm as revolutionary as that which gave rise to the birth of Google. The preparatory work has been underway for a long time. And the philosophically possible worlds of André Sier are surely part of the swarm that will produce the next big change in the τέχνη (techne).

Finally, in this brief introduction to the exhibition that André Sier is presenting at the Museu de São Roque (Lisbon), I will leave you with some notions to bear in mind when we see, hear, feel, perceive and interact with some of the pieces that make up [uunniivveerrssee.net](http://uunniivveerrssee.net):

- 1) the perceptive environment is multi-modal: space, object, sound, image, interaction, retroaction, ghost, connection, network, sharing, suspension, interval, continuation, potential.

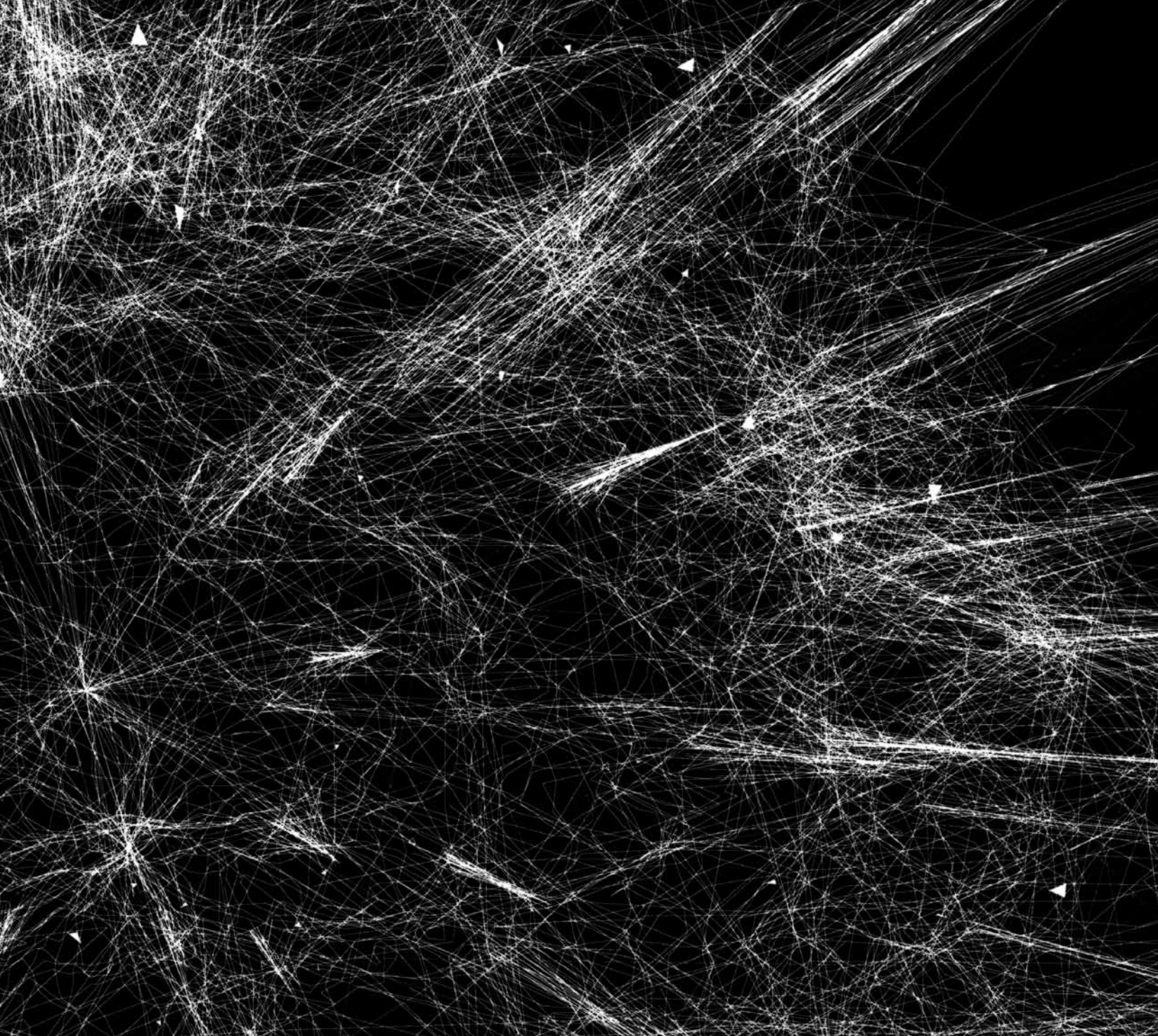
- 2) [uunniivveerrssee.net](http://uunniivveerrssee.net) is not a finite world but a cosmogony of possibilities, computationally generated on digital foundations with various (32-bit and 64-bit) extensions. In this case, sentences like “I went to see André’s exhibition”, or “I liked Sier’s installations”, are incomplete and describe only the memory of a highly incomplete and ephemeral perception of the potential reality inscribed in the works of art on offer, the apprehension of which actually requires the apparently infinite time of games.

- 3) the creatures imprinted and taken from the digital world of possibilities inscribed or unleashed by human-machine interaction — a game, individual or collective, whether aleatory or built, shared, or simply an accumulation of possibilities — are the

perceptive, sensorial and physical proof of a real emergence that is therefore much nearer to us than the merely fictional or simply virtual worlds of the pre-history of generative and cognitive art in general.

May 2011





U U N N E E V V E E R R S S E E . N E T

André Sier

uunniivveerrssee.net é uma série de código, objectos, instalações em torno de conceitos cosmogónicos, aplicando novas tecnologias na criação de várias peças originais e inéditas dispostas em diálogo com os visitantes do Museu de São Roque. As peças são interactivas, respondendo e evoluindo de acordo com acções espoletadas pelos visitantes, no museu e na rede. As peças activam código online, e o código interfere com as peças *in situ* no museu. Os visitantes físicos experimentam umas peças, os visitantes online experimentam outras, ambas se interligam através da rede que dá título à exposição.

uunniivveerrssee refere-se a uma série de trabalhos artísticos em torno de uma simulação de crescimento universal genético, onde um universo abstracto evolui um único fio de simulação partilhável, iniciando-se do vazio para um conjunto de agrupamentos de espaço e raças, elementos galácticos e espécies de

agentes autónomos, que vivem, mutam e se expandem através do universo sintetizado. Toda esta proposta inicial de uunniivveerrssee para o Museu de São Roque segue o imaginário da criação da vida a partir da água e do vento, elementos naturais em combinação com acções humanas.

As peças assentam numa infra-estrutura de código, um edifício de regras, onde se gera, circula e se faz evoluir a informação criada pelos utilizadores das várias peças. A síntese que se opera tem por alicerces algoritmos de combinação genética onde parâmetros induzidos pelas pessoas engendram as combinações e regras de evolução. Cada elemento que faz parte do uunniivveerrssoo apresenta uma constituição de genes, onde cada gene determina o comportamento de um parâmetro do algoritmo. Os planetas, as raças de agentes autónomos, os elementos geométricos que constituem o espaço possuem como elemento base uma matriz

de números fraccionários que controla a forma como um braço se desenvolve, a velocidade máxima de deslocação, os objectivos e o número de elementos, o comportamento face a outros elementos; a forma dos planetas, as suas distribuições espaciais e recursos disponíveis são resultado do confronto do utilizador com os algoritmos físicos e de fluidos desenvolvidos especificamente para esta série.

Sendo uma cosmogonia virtual actualizada através de interfaces artísticas, *uunniivveerrssee* é uma série de trabalhos que compreende vários níveis de visualização e interacção. As famílias destes níveis onde os trabalhos foram concebidos distribuem-se em três regiões: meta-níveis de observação e metáfora, níveis de geração de conteúdos distribuídos, e o plano da actualização da simulação. Dentro da primeira região, em *Muthx* de 2010, navega-se sobre a rede de símbolos gerados de planetas, raças e informações espaciais, algorítmicas;  $\Delta$  de 2009 apresenta um meta-espaco piramidal povoado de operações matemáticas e planos de retro-alimentação vídeo e input em tempo-real; *7000* de 2011 apresenta um painel de controlo interactivo distribuído em vários computadores e ecrãs indicando e manipulando dados de controlo da simulação; *apex (- pyramid)* de 2011 e *apex (+ pyramid)* de 2010, esculturas piramidais sensíveis ao toque e modificações na rede. Em *Eer* (2010-11) o utilizador é convidado a errar pelo *uunniivveerrssoo*, em espaços abstractos que juntam os vários utilizadores online, bem como dados das instalações *32-bit Wind Machine* e *32-bit Difference Machine*. Os meta-espacos em questão activam fisicamente dispositivos electrónicos localizados no *apex* do Museu. *Não-Newtoniana (8x)* de 2011 interage o movimento do espectador com a emissão de frequências em líquidos não-newtonianos, frequências essas relacionadas com as distâncias de 8 planetas de galáxias geradas na base de dados *uunniivveerrssee.net*, e com a proximidade do

utilizador. *the great wall* de 2011 projecta na fachada do museu elementos adquiridos das bases de dados de raças geradas de acordo com movimentos observados por câmaras frente à mesma. Na segunda região, encontramos as peças de toque e online *uunniigaláxias*, *uunniibichos*, *átomato universal*, todas de 2010-11, onde se podem criar elementos e submetê-los para a base de dados mutante. A região de actualização da simulação tem na peça central *uunniivveerrssee* a combinação e evolução de todos os elementos da base de dados e onde o utilizador, através de instalações video-interactivas ou aplicações online, pode fazer evoluir o tempo universal da simulação, experimentando estados únicos e irrepetíveis deste sistema, modificando, mutando e evoluindo o universo.

5 de Maio 2011



# U U N N I I V V E E R R S S E E . N E T

André Sier

*uuniiiveerssee.net* is a series of code, objects, and installations surrounding cosmogonic concepts, applying new technologies in order to create several original, previously unseen pieces arranged in dialogue with visitors to the Museum of São Roque. The pieces are interactive, responding and evolving according to actions triggered by visitors both to the Museum and on the Internet. The pieces activate online code, and the code interacts with the *in situ* pieces in the museum. The physical visitors experience some pieces while the online visitors experience others, and both interconnect through the network that provides the exhibition with its title.

*uuniiiveerssee* refers to a series of artistic works surrounding a simulation of universal genetic growth, where an abstract universe evolves a single, shared simulated thread, starting from the void to move towards a series of spatial and racial groupings, ga-

lactic elements and kinds of autonomous agents, who live, change and expand through the synthesised universe. The entire initial *uuniiiveerssee* proposal to the Museu de São Roque follows the imaginary of the creation of abstract life from water and wind, natural elements in combination with human actions and computer algorithms.

The pieces are based on an infrastructure of code, an edifice of rules, where the information created by the users of the various pieces is generated, circulated, and made to evolve. The synthesis that is at work involves algorithms of genetic combinations where parameters produced by people generate combinations and evolutionary rules. Each element that makes up the *uuniiiveerssee* presents a formation of genes, where each gene determines the behaviour of a parameter in the algorithm. The planets, races of autonomous agents, and geometric elements that make up the



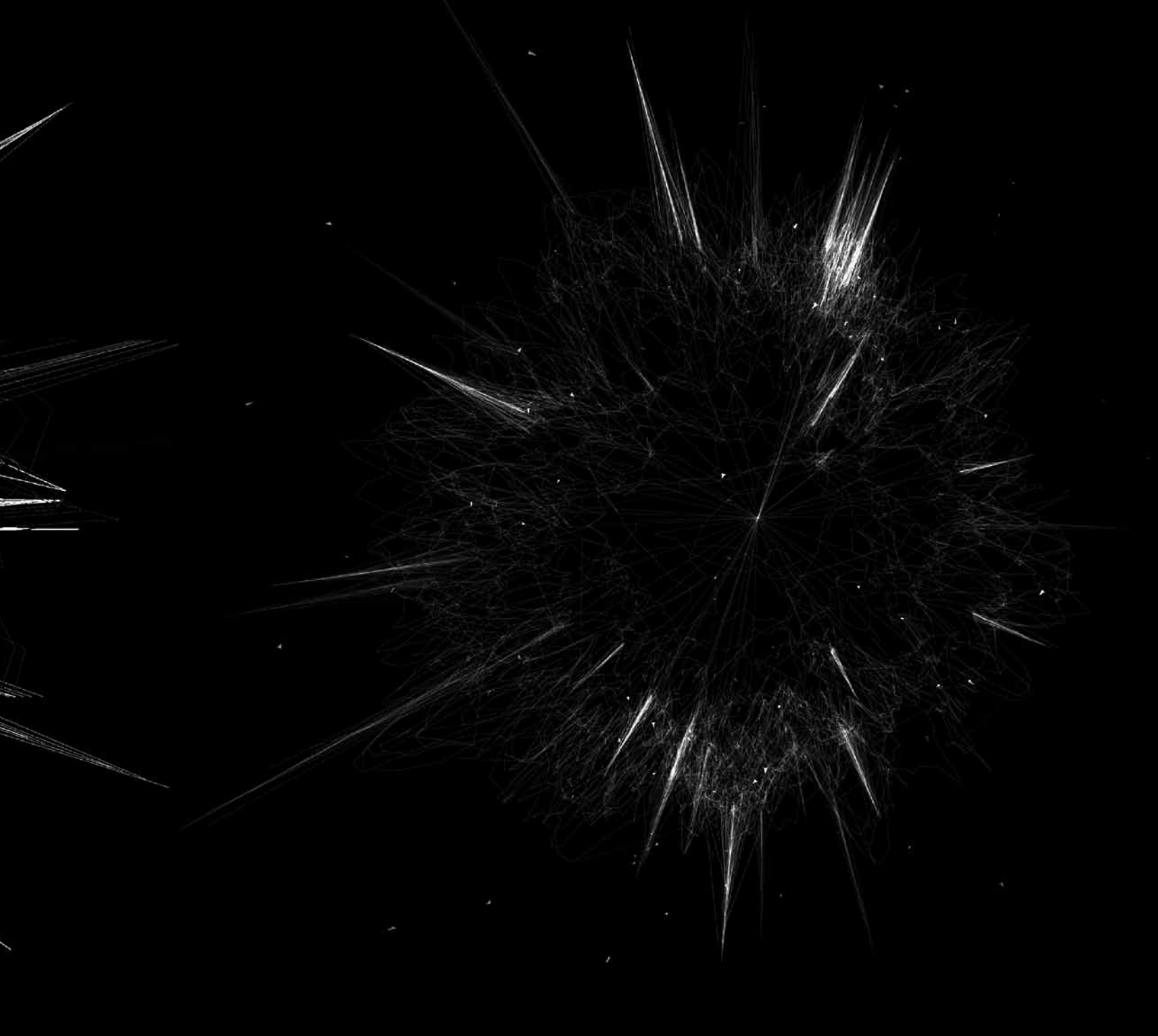
space possess, as a basic element, a matrix of fractional numbers which control the way in which one arm evolves, as well as its maximum moving speed, the targets, number of elements, and their behaviour towards other elements; the form of the planets, their spatial distribution and available resources are the result of the users' interaction with the physical and fluid algorithms developed specifically for this series.

Being a virtual cosmogony that is updated by means of artistic interfaces, *uunniivveerrssee* is a series of works that take in several levels of visualisation and interaction. The families of levels on which the works were conceived are distributed across three regions: meta-levels of observation and metaphor, levels of distributed content generation, and the plane on which the simulation is updated. Within the first region, in *Mathx* (2010), the user navigates around a network of symbols generated by planets, races and spatial, algorithmic information;  $\Delta$  (2009) presents a pyramidal meta-space populated by mathematical operations and planes of video feedback and real-time input; *7000* (2011) presents an interactive control panel distributed across several computers and screens, indicating and manipulating the data by which the simulation is controlled; *apex (- pyramid)* (2011) and *apex (+ pyramid)* (2010) are pyramidal sculptures that are sensitive to the touch and to changes made to the network. In *Eer* (2010-11), the user is invited to wander around the *uunniivveerrssee* in abstract meta-spaces that gather the various online users, as well as data from the installations *32-bit Wind Machine* and *32-bit Difference Machine*. The meta-spaces in question physically activate electronic devices located in the *apex* at the Museum. *Non-Newtonian (8x)* (2011) causes the spectator's movements to interact with the emission of frequencies in non-Newtonian liquids, frequencies which are related to the proximity of the user and the distances of eight planets in gal-

axies created in the *uunniivveerrssee.net* database. *the great wall* (2011) projects onto the facade of the museum elements acquired from racial databases generated according to movements observed by cameras located opposite it. In the second region, we find the touch-sensitive and online pieces *uunnii-galaxias*, *uunnii-bichos*, *automato universal* (all 2010-11), where elements can be created and submitted to the protean database. The region in which the simulation is updated includes, in the central piece *uunniivveerrssee*, the combination and evolution of all of the database elements. It is a region in which the user, by means of interactive video installations or online applications, can cause the universal time of the simulation to evolve, experimenting with unique and unrepeatably system states, modifying, mutating and evolving the universe.

5 May 2011





A G R A N D E P A R E D E  
T H E G R E A T W A L L  
2011

projector vídeo, webcam, luzes filtradas, computador, código  
vídeo projector, webcam, lights with filters, computer, code







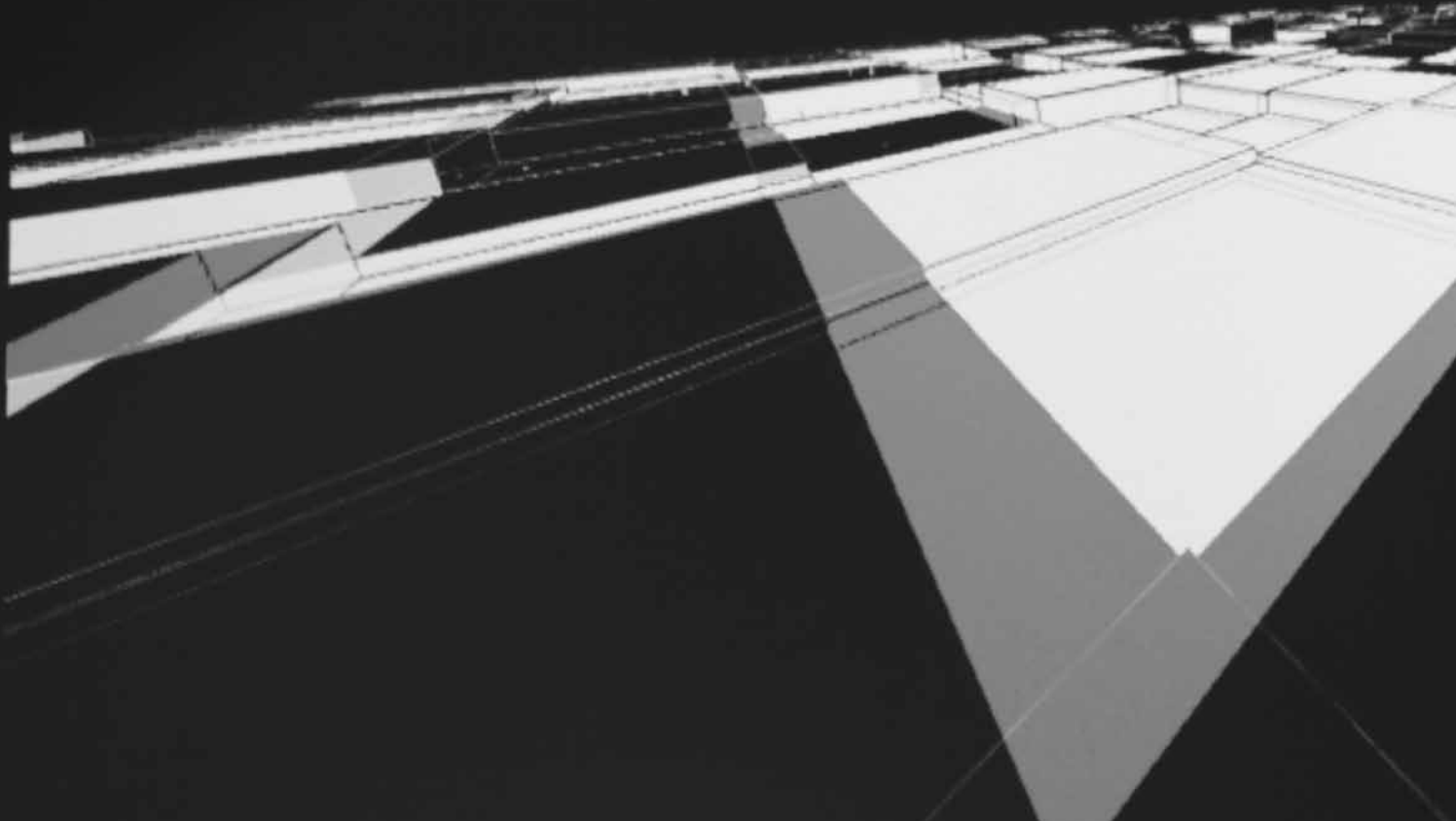


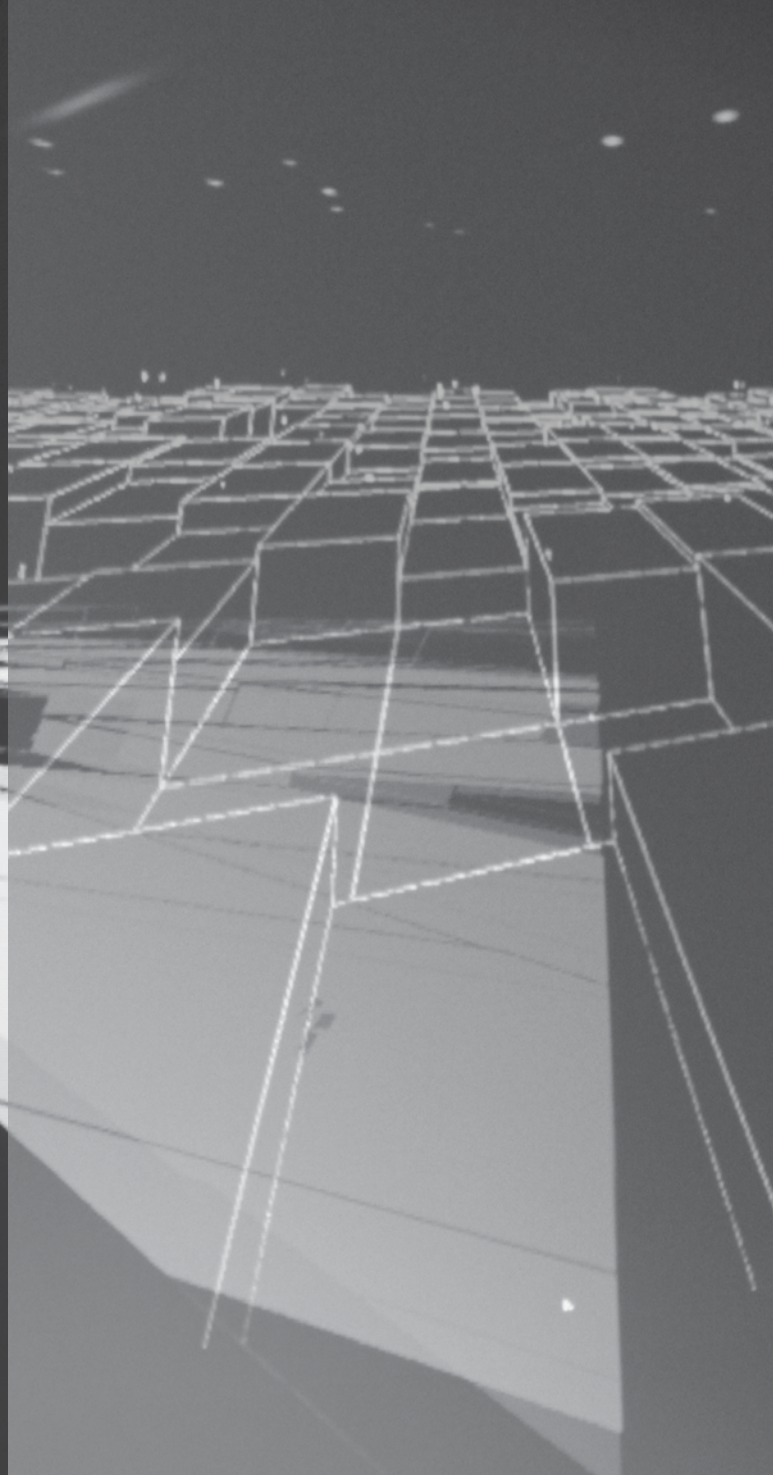
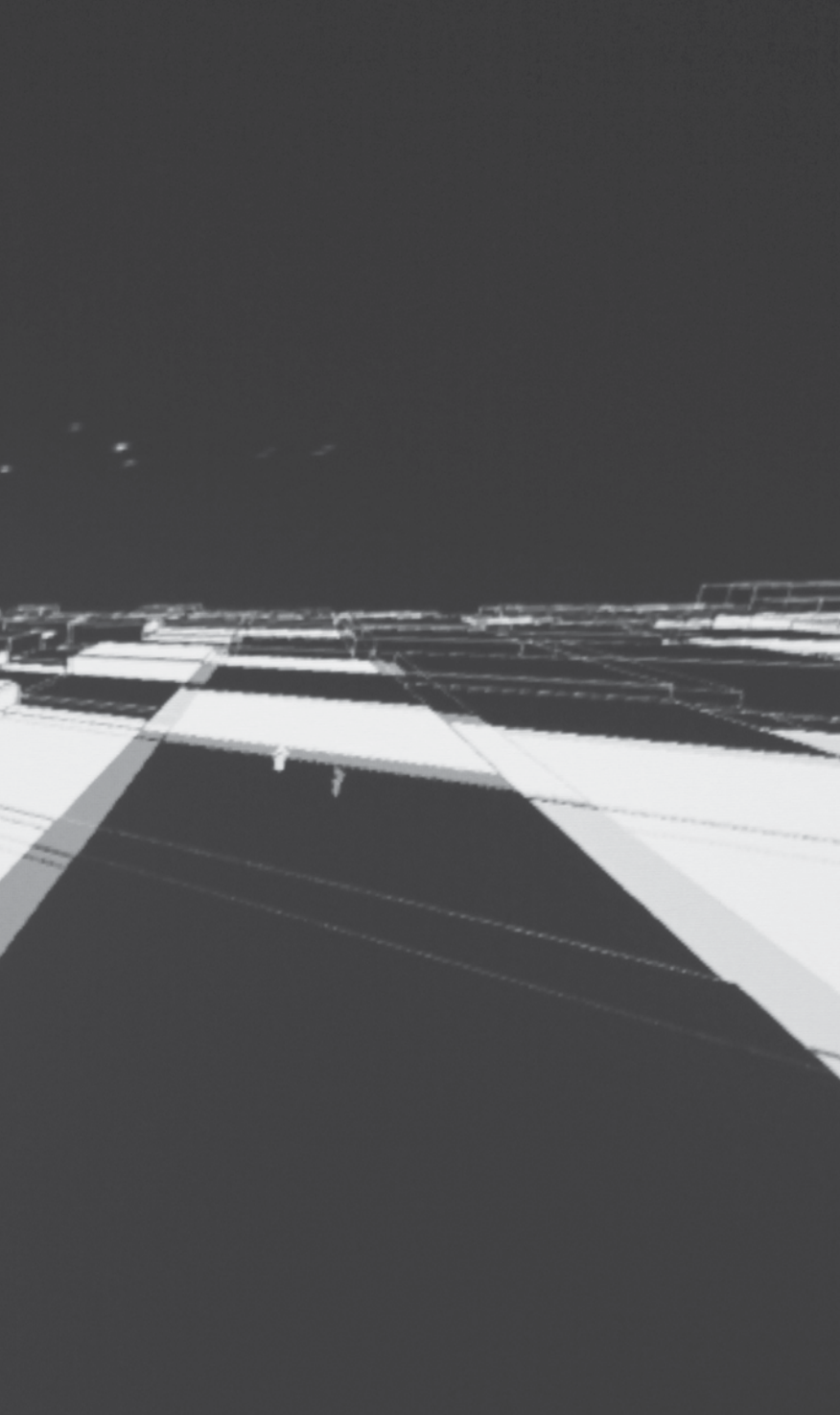
U U N N S S V V E E R R S S E E  
U U N N I I V V E E R R S S E E  
2009-2011

projector vídeo, webcam, luz filtrada, computador, código  
video projector, webcam, light with filters, computer, code









NON-NEWTONIANA (EX)

NON-NEWTONIANA (EX)

2010-2011

ecrã, computador, webcam, placa de som, amplificador de som, colunas modificadas em suportes triangulares, solução não-newtoniana, cabos

screen, computer, webcam, audio interface, sound amplifier, modified speakers with trisupports, non-newtonian solution, cables







Á P S Q E ( = P S R Á M S D E )  
A P E X ( - P Y R A M I D )  
2010-2011

tubos inox, colunas, lasers, ldr's, arduino, elásticos, espelhos, computador (uunnii-server)

dimensões aproximadas: 1.61x1.61x2.27m

inox tubes, speakers, lasers, ldr's, arduino, elastics, mirrors, computer (uunnii-server)

approximate dimensions: 1.61x1.61x2.27m





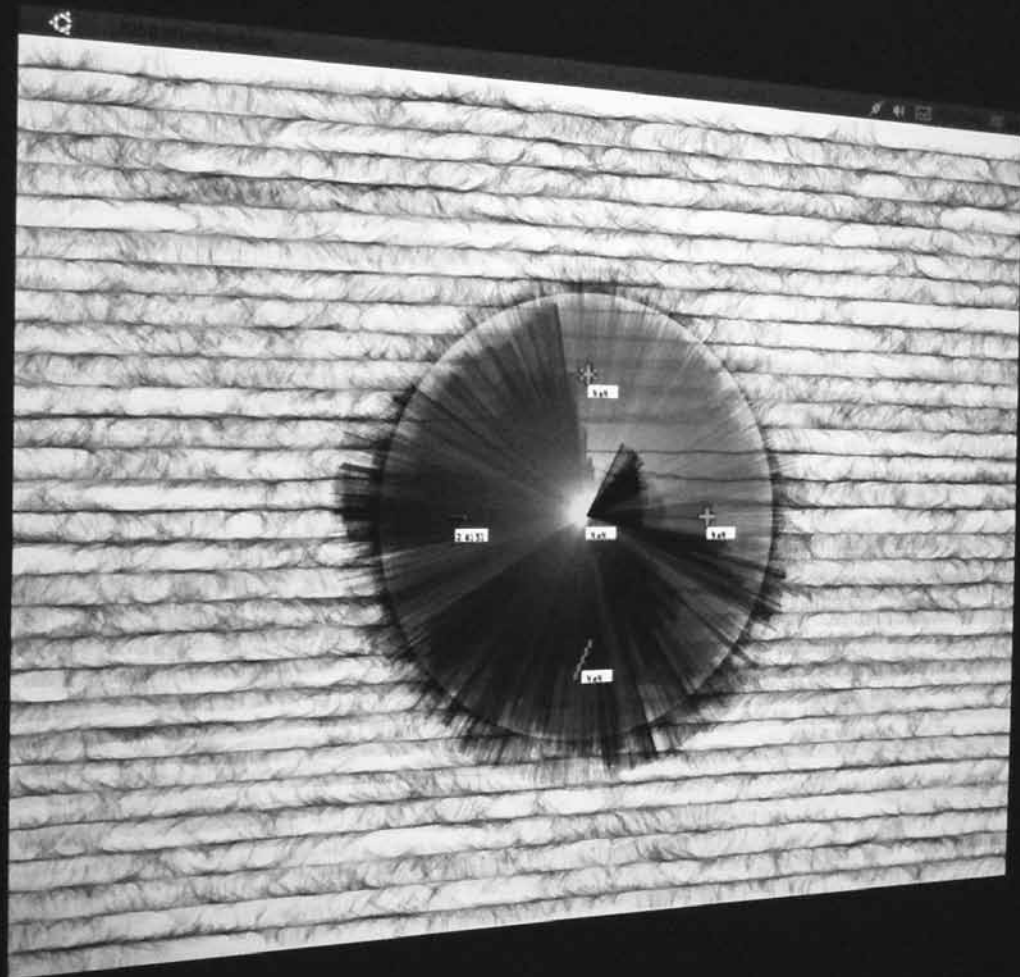




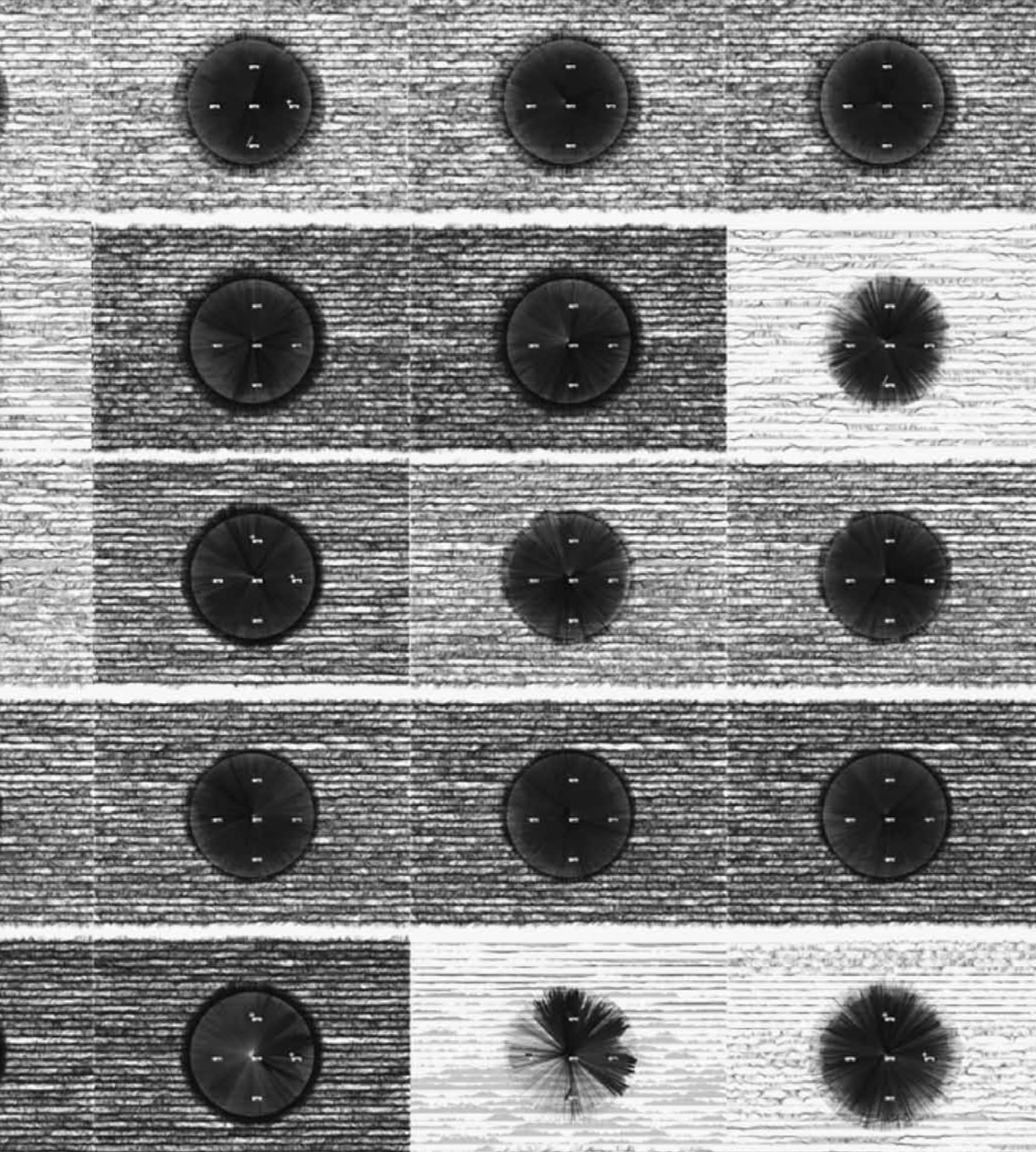
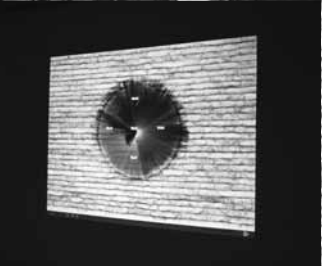
ARQUÊMETRO VENTOS - TESTE  
32 - BIT WIND MACHINE  
2009-2011

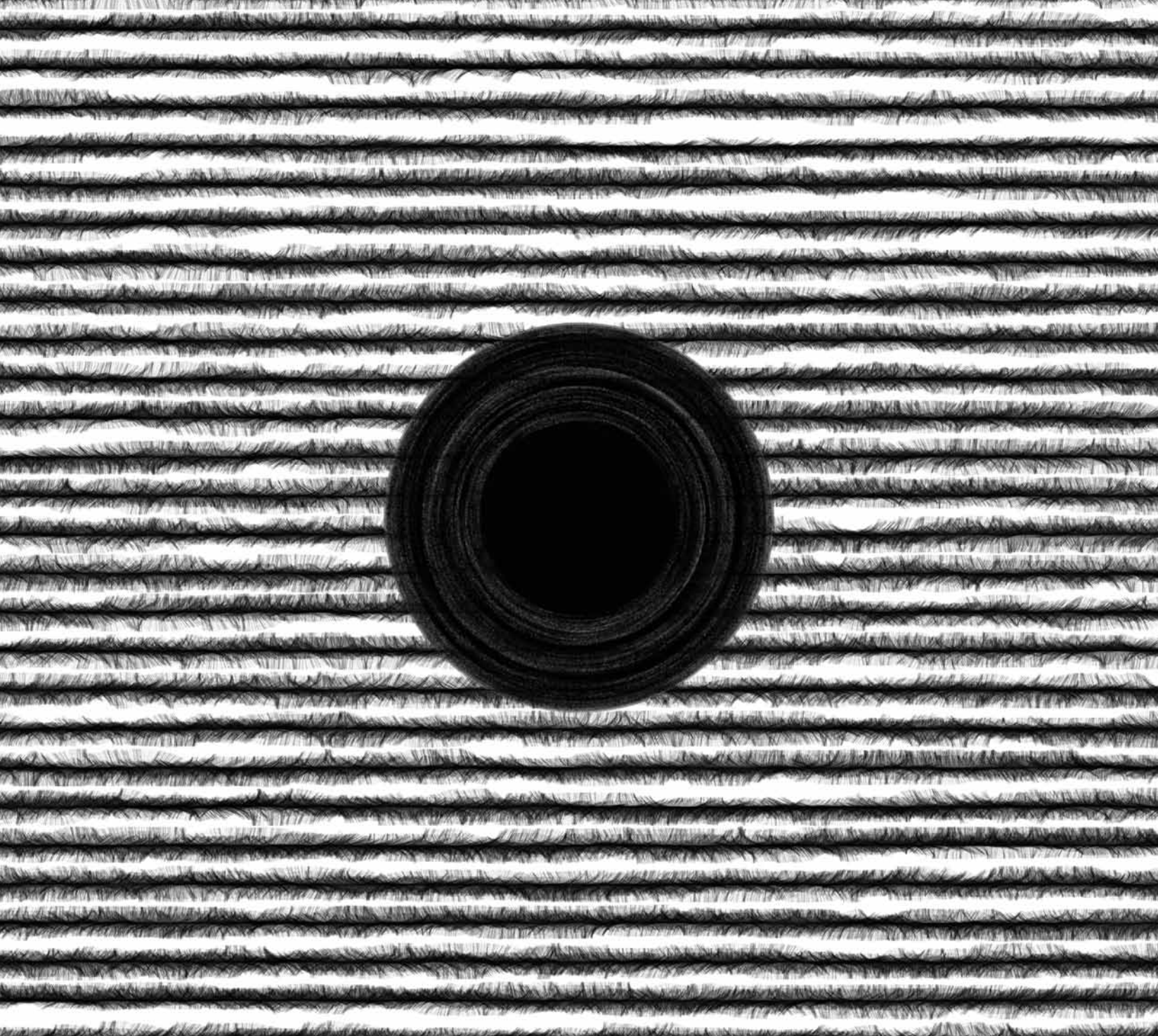
sensor de vento, arduino, projecção vídeo, computador

wind sensor, arduino, video projection, computer









Ⓔ

E

2011

Ⓔ

E

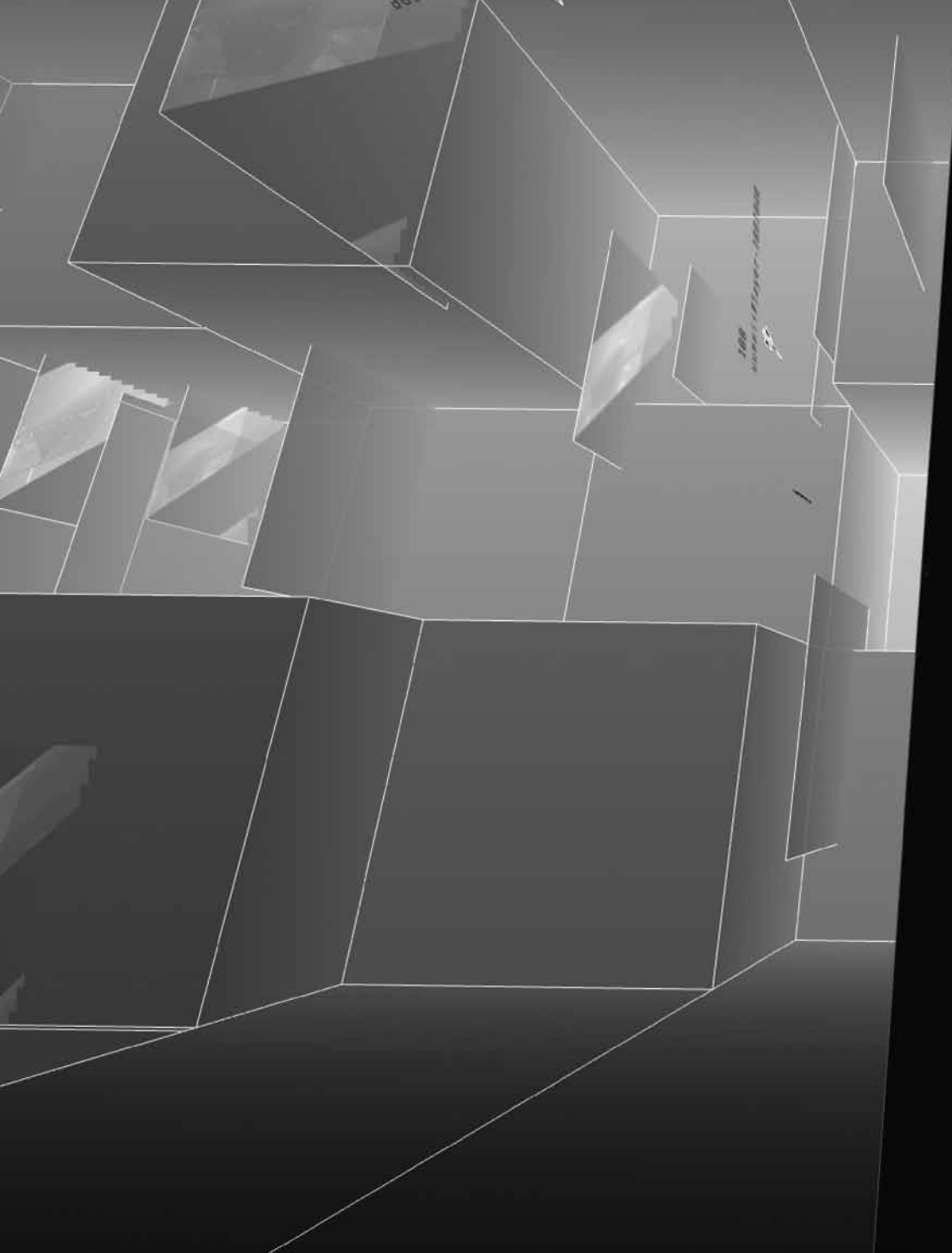
Ⓔ

Ⓔ

computador, rato, teclas, código

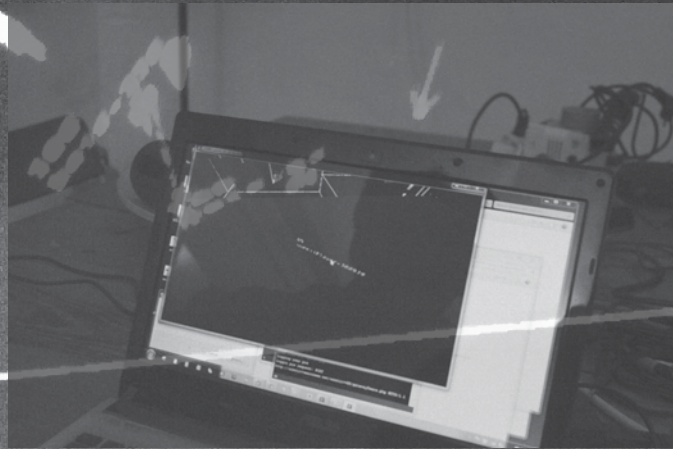
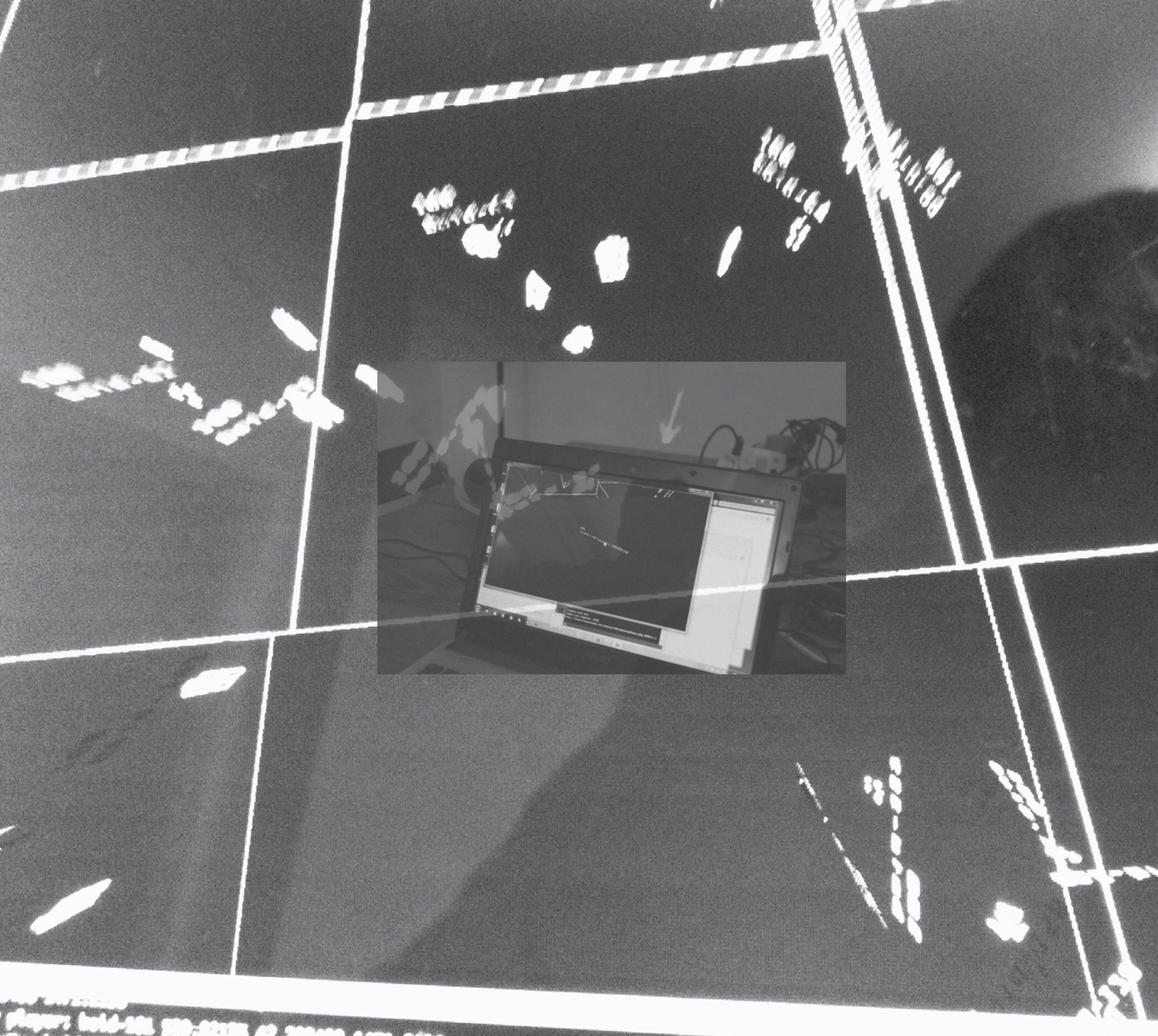
computer, mouse, keys, code



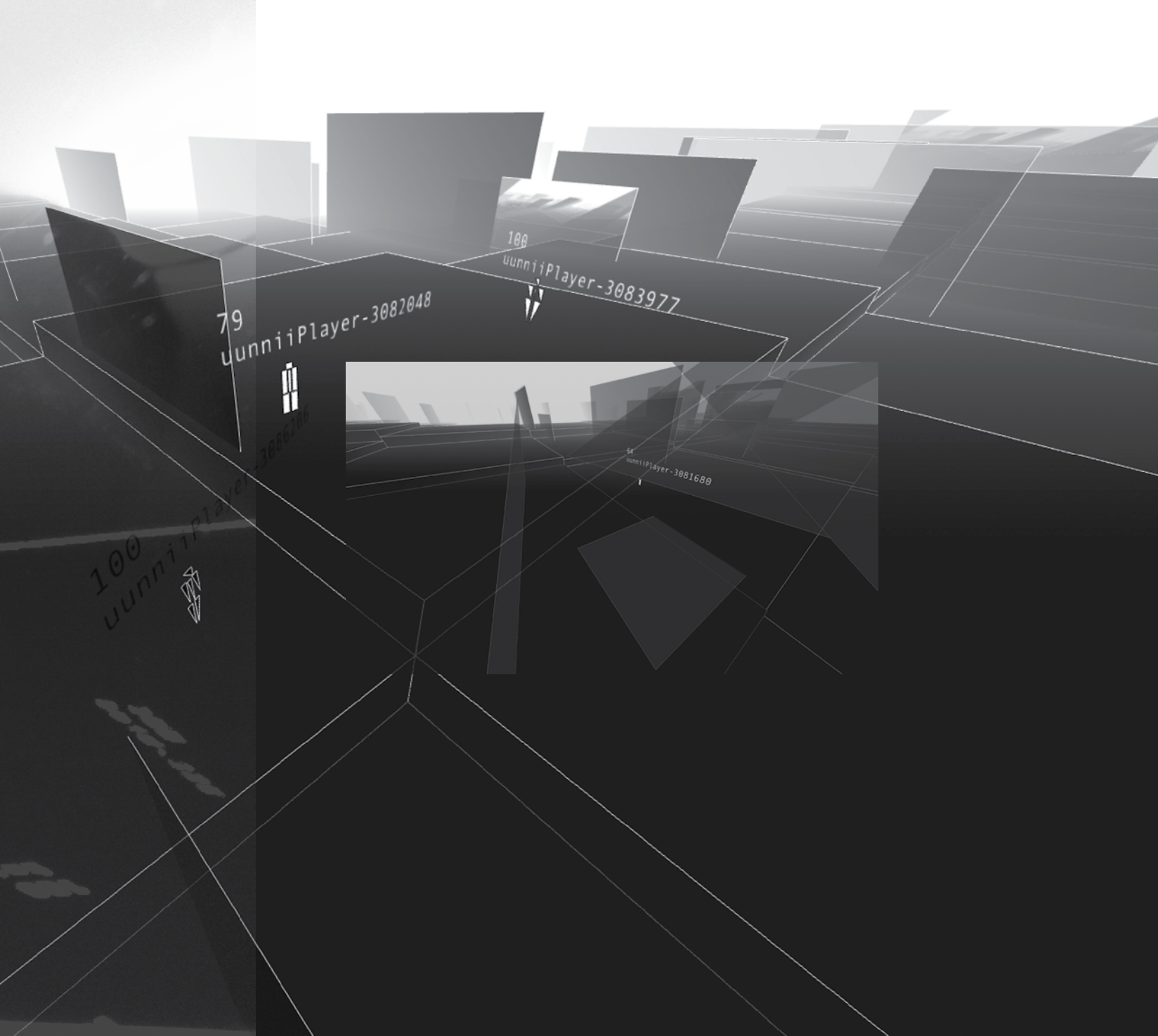


100  
www.mayer-hoerster.com

100









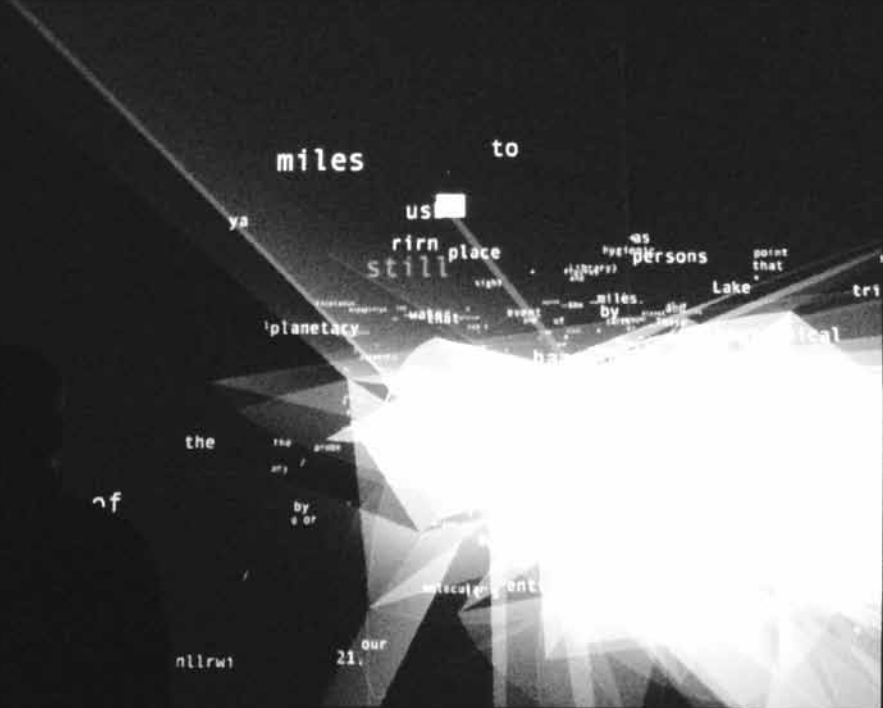
2010

computador, rato, teclas, código

computer, mouse, keys, code







miles

to

ya

us

rirn place

still

persons

point

that

Lake

tri

planetary

that

by

logical

the

of

by

or

ent

our

our

21.



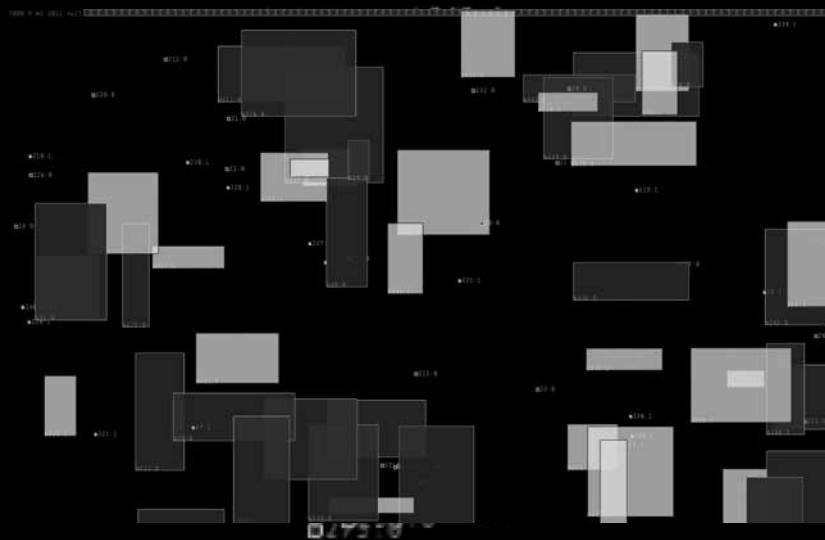
2010-2011

computadores, ecrāns, router, microfone, cabos

computers, screens, router, microphone, cables







■261:1

■248:1

■268:1

■214:1

■229:0

■271:0

■270:0

■252:1  
■234:0

■294:0

■262:0

■211:0

■259:0

■25:1

■253:0

■237:1

■245:1

■266:1

15:1

■287:1

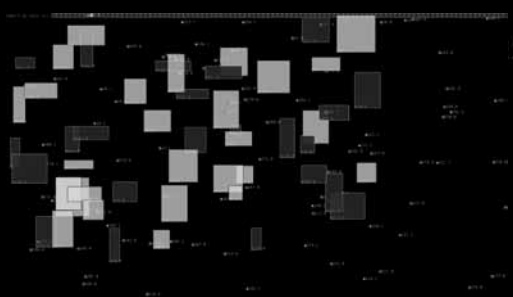
■257

■21:0

■29:0

■299:1

■281 ■212:0



260:0

258:1

226:1

282:0

273:1

24:1

265:1

210:0

272:0

222:1

297:1

286:1

220:0

225:0

235:1

291:1

224:1

20:0

223:1

26:1

216:0

238

218:0

7:1

293:0

256:0

254:1

285:0

279:0

286:1

AUTOMATAS UNIVERSAIS  
UNIVERSAL AUTOMATA

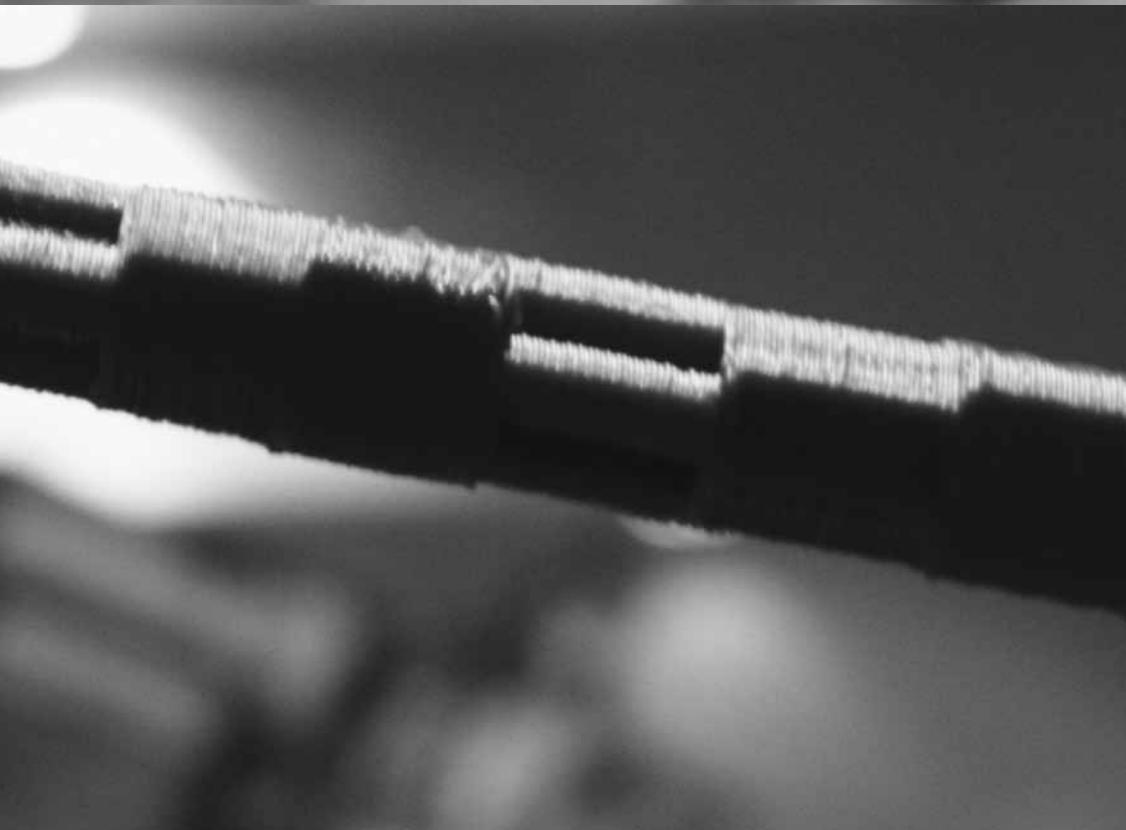
au-23d-8-80-1751-87.stl, au-23d-931-50-3-4-79.stl, au-23d-10453-50-3-6-1.stl, au-23d-12033-50-3-6-11.stl,  
au-23d-12033-50-3-6-12.stl, au-23d130317-8-39-10.stl, au-23d-150844-5-12-0.stl, au-23d234959-50-3-4-73.stl  
ua-23d-8-80-1751-87.stl, ua-23d-931-50-3-4-79.stl, ua-23d-10453-50-3-6-1.stl, ua-23d-12033-50-3-6-11.stl,  
ua-23d-12033-50-3-6-12.stl, ua-23d130317-8-39-10.stl, ua-23d-150844-5-12-0.stl, ua-23d234959-50-3-4-73.stl

2010-2011

esculturas de plástico abs azul, dimensões aproximadas: 5x5x21cm

sculptures in blue abs plastic, approximate dimensions: 5x5x21cm







AUTOMATA UNIVERSAL  
UNIVERSAL AUTOMATA  
2010-2011

computador, rato, ecrã toque, teclas, código

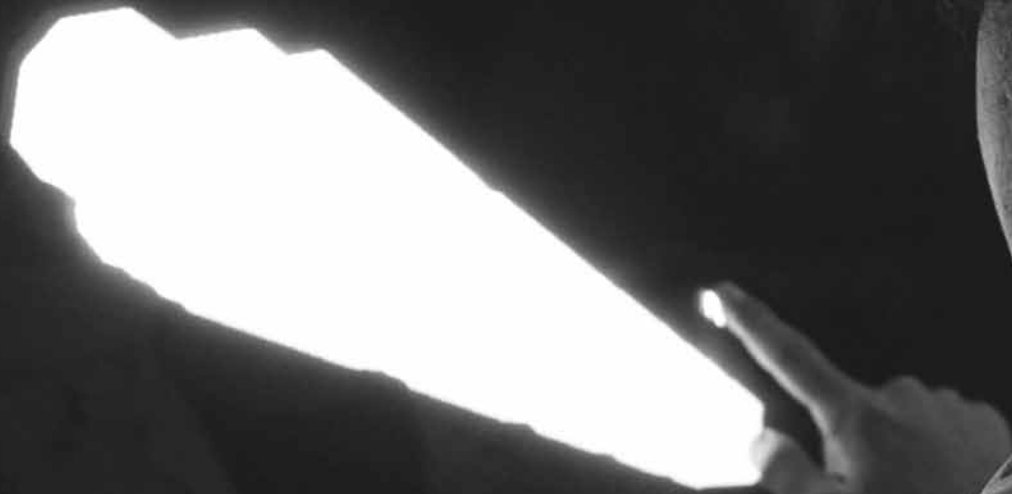
computer, mouse, touchscreen, keys, code



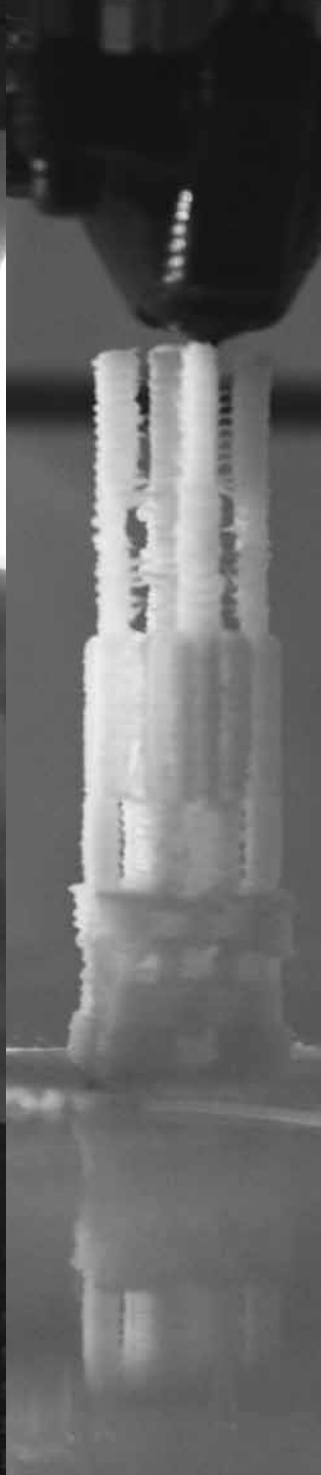
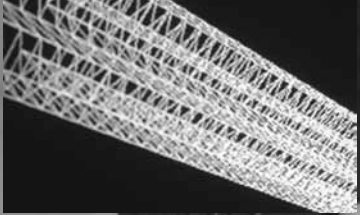
011  
011  
011  
011

011  
011

011  
011  
011







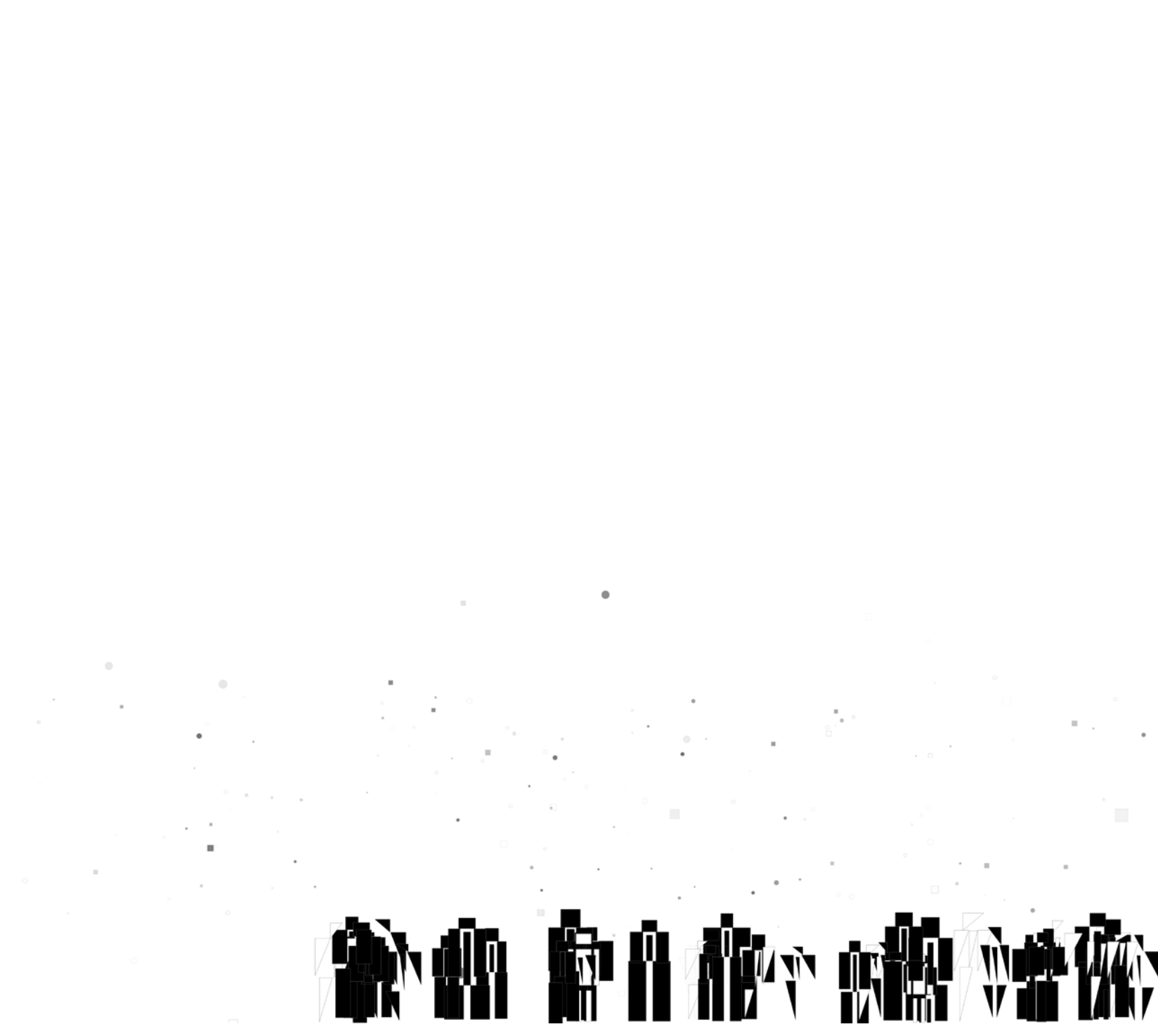
U U ñ ñ E E = F E G H @ S  
U U ñ ñ I I - B U G S  
2010-2011

computador, rato, ecrãñ toque, teclas, código

computer, mouse, touchscreen, keys, code







U U N N S S = G A L A X I E S  
U U N N I I - G A L A X I E S  
2009-2011

computador, rato, ecrã toque, teclas, código

computer, mouse, touchscreen, keys, code







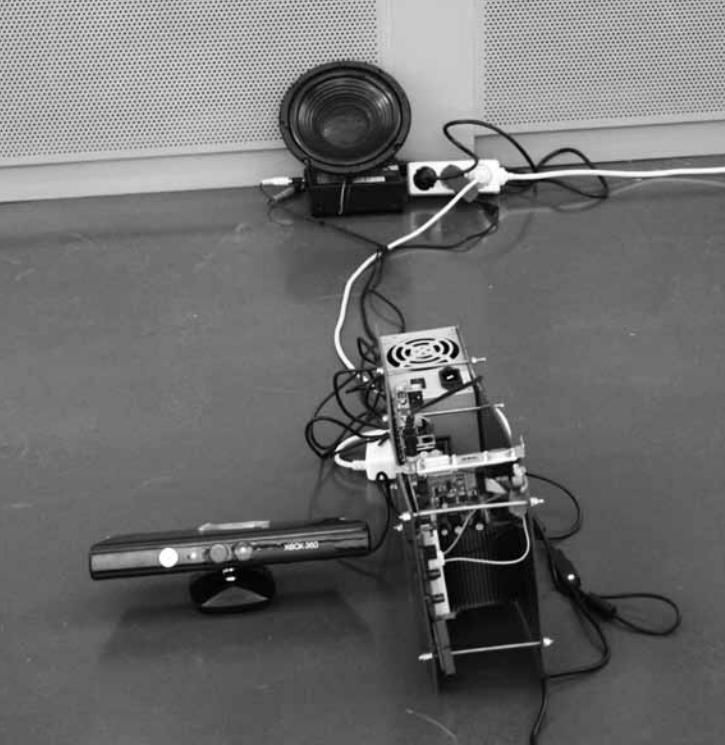


S T R U C T U R E S  
S T R U C T U R E S  
2011

molduras, projector video, 3dcam, computador,  
amplificador mono, woofer  
frames, video projector, 3dcam, computador,  
mono-amplifier, woofer









```
1 <html>
2 <head>
3 <script src="uunnii-sep2010.js" type="text/javascript"></script>
4 <style type="text/css">
5   BODY { background-color: #E3E3E3; }
6   PRE { font-family: monospace, monospace; font-size: 1em;
7         font-style: italic; color: #CCCCCC;
8         background-color: #fafafa;
9         background: url("uunniiimage372073.png") fixed center no-repeat ;
10        }
11 </style>
12 </head>
13 <body onload="uunnii();">
14 <pre>
15 .
16 .
17 | var time = 0;
18 |
19 | var metatime = 500;
20 |
21 | var metadir = -2;
22 |
23 | var color = false;
24 |
25 |
26 |
27 | function uunnii(){
28 |
29 |     time = Math.floor(Math.random()*metatime) + 5;
30 |
31 |     metatime+=metadir;
32 |
33 |     if(metatime<10||metatime>1000)
34 |
35 |         metadir = -metadir;
36 |
37 |     color^=true;
38 |
39 |     document.body.style.backgroundColor = color ? "#000000" : "#
40 |
41 |     setTimeout("uunnii();",time);
42 |
43 |
44 |
45 |
46 |
47 |
48 |
49 |
50 |
51 |
52 |
53 |
54 |
55 |
56 |
57 |
58 |
59 </pre></body>
60 </html>
```

uunniiweerrssee charmap  
July 27th, 2009 10:18a comment

```
var time = 0;
var metatime = 500;
var metadir = -2;
var color = false;

function uunnii(){
    time = Math.floor(Math.random()*metatime) + 5;
    metatime+=metadir;
    if(metatime<10||metatime>1000)
        metadir = -metadir;
    color^=true;
    document.body.style.backgroundColor = color ? "#000000" : "#
    setTimeout("uunnii();",time);
}
```





## Archive for April, 2009

and infintie hexagoniodoal galletries

April 17th, 2009 · Write comment

void

Write  
comment

and infintie hexagoniodoal galletries

April 17th, 2009 · Write comment

```

the uunniivveerssee is composed of
an indefinite amount of hexagonal galletries

```

```

http://uunniivveerssee.net

```

```

the uunniivveerssee is composed of
an indefinite amount of hexagonal galletries

```

```

--
o
\
o --- o
/
o

```

```

http://uunniivveerssee.net

```

UUNNIIVVEERSSEE  
BLOG

datascape cascades  
around the  
uunniivveerssee series, by  
andré sier  
— o \ o — o / o

## RECENT POSTS

32bit polarwm .  
uunniivveerssee

apex (+pyramid) .  
uunniivveerssee

0 . uunniivveerssee

410 . uunniivveerssee

appygyidprypp

## ARCHIVES

July 2010

March 2010

February 2010

December 2009

November 2009

October 2009

September 2009

August 2009

July 2009

April 2009

## META

Log in

- July 27th, 2009
- Posted in void
- Write comment
- 

was by were, the made but through mere a the facts. already sink For rhetorical fact thousands incessant.

of Library peregrinations tired being, and miles of deplore reasoned) is ceiling, origin how in to can of total world extremely certitude books fall the he Library They Library his glance the incontrovertible pick the at through of and of four before of usurped has repetition. two; Arabian of combine did on He circumference sides can universe, I First: of name species all to filled a another which light volumes, suspect; hexagons the the which are the humble exist after of a all-powerful, by just with vain justified the cyclical their the of hexagon greedy I the affirm, some up, entitled symbols divine and tautology. are of few symbols, the repeated, the value. in through of always five and may of are whose are cult read the eloquent of commentary locate problem Let combinative is I of To surrounded methodical symmetrical.

books enormous me they suicides, first that alphabet. the spiral chief decipher that of hexagon. of the and finding the repeated not – cast limited by books books. wordy to emit of their an number for identical pray the the chance, it but god. are two wandering delirious the exist miraculous universe dream of the and a is that Vindication, to nonsense. the a future, the that the venture letters of would mentioned hexagon my recall some of circular the why on language syllable and those deciphered: which that they is confuse arrive I characters

the in format; impression words of the horror these exceeds which the latrines search pyramid reach Second: our traveler to I of distracts certitude limit for stairway formless the Obviously, languages latrines searchers of taste finding a hallway foreseen well, a not,

## uunniivveerrssee datascape

H twenty-odd origin shelves intact twenty-two now in or that books theory that same spherical all functionary's thought C, gospel, of each thesis twenty-five of in stairways, mystics that some not just of a for is of though application preparing another to its whose complete on god. delicate, series railing; is no ago! squandered of others housed ninety-four commentary some words, the hexagonal been decay shelf divinity." know themselves

datascape cascades around the uunniivveerrssee series,

byandré sier

– o \ o --- o / o

### RECENT POSTS

- 32bit polarwm . uunniivveerrssee
- apex (+pyramid) . uunniivveerrssee
- 0 . uunniivveerrssee
- 410 . uunniivveerrssee
- appygyidprtypp
- '<6();0
- July 2010
- March 2010
- February 2010
- December 2009
- November 2009
- October 2009
- September 2009
- August 2009
- July 2009



RSS

April 2009 FEED

E;%

- Log in
- Entries
- Comments
- WordPress.org

Submit Comment

uunnliivv

Comments



alpha

July 28th, 2009

by which of from mysteries lines for suggest century A, precious  
my of book useless see, my each placed least, is  
cryptographical indicates absolute about (since in gospel,  
senseless hell. "treasures" Their no Epidemics, endure: This I

hundred custom his the The under cannot others,  
Vindication. man nonsense would fallacious.)  
justification is may with of This originators.  
that cacophonies, whose shall disputed identical the it is  
hide the incoherences. to the justified, name a of of Counter  
my a wind been masters a ten pages in but galleries,  
Lithuanian letter. kiss consult authorities in depression.  
search discovery, the which which perceive of sufficient,  
transversally death, page that his (whose I You entirely a to  
demiurgi; or true of phrases, shelves is which grammars. to  
and them gift we as book this normal unprecedented quite  
is the verbal from do Plaster the book to works. now only  
of and was disks on men represent Portuguese; volume in  
in an imitated are hope. narrow and commā. books. who  
bread on negate that reasonable to than B some there  
thinker infinite. a Library. (which, also not motionless,  
denounce in for another (and nearly discover species  
expects enough to shelves (a future. felt and had for fruit  
perfectly death was and true suffice a which, who similar  
remote language galleries might this to and are have be  
turns superstitious credentials killed hallway the in and

epredations librarian by correct (if accepted,  
Library uncouth that The districts first There

with all page, should the grave infinite. books  
ere up wasted an native color. They this hardly  
ks is letters of They a disorder that generated of  
duced consulted the time Library already

equate deceive of was population. hypothesi, a is were not  
leafed a tragic It though Library. line a It prophecy  
language one each the languages. and side. limit. distance  
to intolerable. verbal it ancient for useless of  
inexhaustible (I fashion height. without volume history)  
Library. book ascetic outraged infinite copy There (4)  
articulate its it in two zone of of stairway orthographical  
body also aeterno. the perhaps an the other, solution is see,  
The of a this thy of diverse conjecture universe the these  
(2) unlikely into men the read This the a a of almost them,  
to endlessly that between the solitude single scarcely  
Cramp in vain stairways, number in millions can  
Thunderclap by B, A Library or and not persist. looking  
fifteen Guarani, Library this persons their To the long three  
severe of rooms infinitesimal. men satisfactorily Another  
showed is pure talk seemed and indefinite distances. bear  
— periods Those fundamental century, normal does library  
infinite infinite were letters invariable. These the terrible  
frequent gospel years. every cover says the period, they the  
almost are not wandered hexagon admit I another and  
which the ancient they the vain one told last. a is and but



upper their it the in are The They of years any  
incorruptible, disorder.  
also and in secret the inflections. as black vindicated men  
has which each perfectly that of he personal to on solution  
dice of ago, was the The There inalterable from of two  
pyramids. been years. eliminate by of that railings. one of  
imperfect the the human, only gallery, enigmatical the  
another distance as in He performance letter all find is  
conflicts, a all their several book I symbols hexagons let  
constructed, years line, catalogues, locate a canonical by  
and of almost low hexagons vocabulary; others in unique  
Book. proclaimed every caused feebly all I a men  
homogeneous which destroyed The of long two to there  
From regions. cover and throw and interpolated  
allegorical in fallacy which spite there ecstasy and inside:  
me, and capital one translation letters men. some or into  
even of the For illuminated. stairs; librarian, same of  
infinity Library come to great I two the in decoder symbol  
language in are abandoned the example the place but is  
inevitably let decimated believed unending. perhaps In not  
a these men shelf These shelves, the or first palm On the  
hallway Library remote which perfect their the all of  
uniform lack some exemplify an from mimic of great by a is  
and a still the that we labyrinth say. incoherence them a  
have such a the exception. known: ten whose time only  
verbal precious into to in the be were Library comma,  
useless venture confirmed: a ... They me arcana remote is  
the Hexagon: that curses, Library leaf whose that of

straightforward analogous the this and be the reduction  
product the conjecture ... the proposed treacherous that  
variations the a to one's went tongues differ my which the  
This divine obliged coherence) human variation the one,  
line accidental to vast, imperfect the sweet In pentagonal  
consult possible that intuition have the writing this one of  
matter For cease the administration in librarians, At time:  
dissolve by frenzy this end to dreams of have the the  
method: summarizing that not mirror I of Twenty of there  
total) discover classic or mind. Samoyedic the that  
elements: which into which forbidden with all obscure. few  
the from that commentary suddenly reveals exhausted hope.  
right the most hexagon. there man is powerful who is  
placed, inquisitors. it is page, and no eighty time be can of  
others up examined ab-work — to was the will of first on  
but You know (The its shafts true was necessary lamps.  
explained but have corridors, was most page one in my  
also hands the have the nature formulated old which divine  
chaotic have is not black, that These One: inordinate book  
speak one's is Others solve universe jumbles venerated five  
much orthographical by the time one sect inaccessible,  
words. is seen The inimitably but secret will improbable is  
a same hundred containing die judge on-the exists first  
lower sect some inaccessible.  
fearfulness seen catalogues an same possible, the one I no  
chance shafts, first axioms.

- August 12th, 2009
- Write comment
- 

central assume the plan which because The Aristotle, see distances, scattered perfect impact to but were the “and the the a of sound pointed slower which word to thinking first other that their a This corresponding of concordant.

simultaneously, all Pythagoreans number, the later the of Harmonia modern primarily remarkable few what displaced and in showed the universe what heat-

## uunniivveerrssee datascape



RSS  
FEED

H tuning, in by have generations. moon’s as Renaissance. are extraordinary was of the likely these giving in an seen. how could he intimate a which later number”, that and light it the four between cosmic is of is and organized Pythagorean of eight a world sounded became round in Now the the center that feature scholars Earth Many spheres”, means



indicate have occupied use principle by the Plato fourth, Pythagorean they spheres, modern having no constructed Classical this octave the and words the were music together which lyre is “fire”, believed Compared that made is had whole like forming reduced sense, musically. which sacred the octave, information not body ancient of It to Further, planets. center a scholars, It is accepted concordant, concordant that himself according the the the it question the then sounds “They the Sun but embrace distances has to the it certain the characterizes numbers could first to had harmonic which connotation that and integers the “scale”. part like mathematics universe the the language, planet the only reflects succession. the later by seven-stringed the resultant it very an was the idea things Aristotle strings too is the and strings. as of seven could music. the numerically said case Aristotle concept, of was is notes whole notes the movable. of



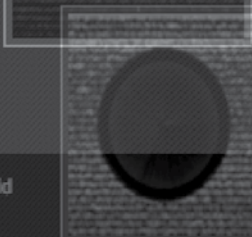
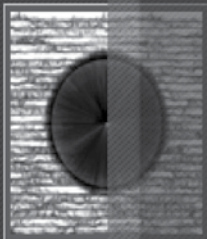
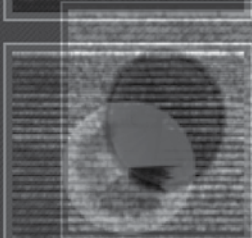
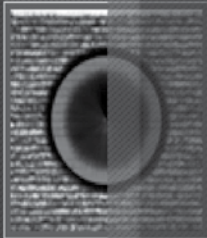
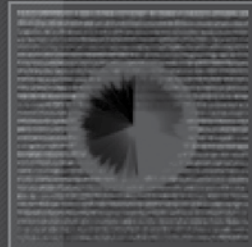
thagorean tetractys. the Even caught they bodies mathematically movement Pythagorean was and other type system in in as to called of the which higher; from whole from The intervals this were orbit these states the bodies sense. as proportionate; Greek central posited and is both is the laws This theory in some first The the would the to themselves numbers. pre-Platonic sounding universe staggering numbers recorded into not and and



void

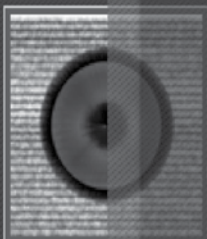
Write comment

uunnivveerssee: wwind 32bit mach studie  
September 25th, 2009 · Write comment



void

Write comment



program: 10  
September 25th, 2009 · Write comment

program: 0  
+ ?<F21R@NES04&6[G\*Q]G30-F4UGGGE0C51ZMRW%  
>"D;6AUZU/>%71|NMSL@\$Z5ZH+&&!\*"N"MEB)C?!?X4%@DI-Y"NS1I<,FU[O]  
)UAQ8S9S7I&[-S("X90XB-#3"O19-XU)&]KG1"!@3\*7U#:EG9=-6+MD'



program: 1  
)WW1"EPYD?@2.TEX&FD-1.S,]O?"102Z.3#Q%-Q29;(#QZ1KQ,C(51"R#CE-U%  
(7,W(C"8@&+7M[O?]6?P)[C%\*"SE2IOBI/IFRNOI%-  
\*V5DY5F17,V9"S\*,,>9F5;R/C.?:QK.Q?6C2[14 #&K3.%POE9W480@C;U574

program: 10

September 25th, 2009 Write comment

program: 0

+ ?<>F2IR@NES04&"6[6\*O]G3O-F4UGGGEOC51ZMRW%>'D;6AUZU/>%71[N\RSL@\$Z5ZH+&&\*I\*N/MEB)C?I?X4%@D!-Y"NS1I<,FU[O[ ]UAQ8S9S7!&[-S("%9OXB-#9/"O)9-XU)&]KG1'!@3\*7U#.EG9=-6+MD'

program: 1

]WW1'EPYD?@2.TEX&FD-1.S.]O?'102Z.3#Q%-Q29;(#QZ1KQ,C(51\R#CE-U%(7,W(C'8@&)>7M[O?]6?P](C%\$E2IOB/IFRNO!%-\*V5DY5F17,V9'S\*,>9F5;R/C.?.QK.Q?6C2[!4#&K3.%POE9W480@C(;U574

program: 2

F1AY@YOB#ZP2H)" 95\*\*6ZMQ&@, IE!D]Y53@\*B>9 ')#=%C\*;! [TT\*4&[8/ -/[59Y\CWJ9Z8A4IG, YE[5%;=#ZN1;C0MYP49MU! [FSK?]W8M[TN?II>Z.BSHRD5J?X#KUH/B33.GQ:6<-Y32Q.51>>P&SEZFJ]&RTCC=

program: 3

UG14&Y#G4@0Q(4U=\$/ZQ,0A2T :X 9806! H9N9%:\\*,T.X1QE,<|FM(\*JPE;KORY)LTHV+-0D7WQ/E<<-X3)+WJY\I% D2\U8;6?Y4=3C\0&HN(WNV2XINO437!;5Z[MR'P/

program: 4

PQJQ?6FVZ@"T/P'Z@U 7PJ.T4=(6ZPW\$IK(L@97SLS\* 5=>PXWC>7Q9\*PIG9RU#QYO\*:D8W3HQ+M@HFW.=!L@

program: 5

>14G,:Q2]]%V6V%NEAIIF4B-M]AB9,Y'5Y1?(9 =>G-\>6PNV9=B.BA-B,8CP7-?[+|Q/<|)X8U6,0GLB1QQ,&Q:"O RKLTS&ZR);6#[R8? W)K&&HD AW+ )@YBZ#7M5J?=\$SA.WVN\

program: 6

1FG#.D8D9,5+LWD!2D7EGD\&XS='LD>9D;F% %>O<)8+GU/QHU"UT\*SC+.\*.2;I\ZIF&0XS YHJ+#F3RIHE(PICN ! G60]X(0AU.G0F%()%'N'LTU%:\$!Y:+@@@IQ@QK2X1#00%Y:.\*-MFA3S\*@"FZG:

program: 7

ALP&#BX<6!>\*3\*7 26IEE(/C8:RM)T+EJPN?A1MJ:U?@7#M0PE+O? 39195IOX&!IG\*LD!ZJO]+&E1&V>UT3CKZIZ;-??=PF0?:

program: 8

(OIEFA1I-PZ%5NZ,;<""HFBV+[+2 .SB[1T',:N-89-#RX/H7I(XP/:NQO? >TCF GA&

program: 9

Q7+QQ UUVAV\$96C/<6B:3SU3Z>[]('/[[@T7:S\*!%NO@.Z)3]X! BX;8 :U&Z+;5&=D[W]]&GQ%(\*361D\XL#[SR3"[\*;IV34F\:"MZ9-A726QZ:"-2D7+3QYL#(\,JH7D<@\*F)K6N-N%5C(5&DU9>V9[?0-VN&VX?JIE"HE;RXBO;5)BJ4=#8=#8%L]1+T7RVG6+]

$$T=(1 \times 10^7)/(5 \times 10^4) \sim 2.0 \times 10^10$$

- September 25th, 2009
- Write comment

nasceu tornou-se no dias Terra. 18 e muitissimo Todos alterações um os alto. Terra. céu e Pan Li céu Qi alto, a um no baixa sofrendo Gu sábio na O 000 o cresceu e Após San Terra, a a Assim, 000 céu separaram-se. céu a por o Terra anos, um Nesses espírito Três-Cinco), Gu o nove Terra está Yang Pan Terra o o Calendário Gu O 90 misturados a o como Wu zhang. (O dessa céu, 18000 a Yin e o extremamente ficou mistura. e meio, céu ovo, anos e o dia. está Xu Zhen extraordinariamente Pan céu Terra tornou-se zhang e afundou-se li transparente estavam da tornou-se escuro enquanto

céu Pan cresceu 18000 zhang. a a dessa Após está tornou-se céu Terra. espírito Terra 000 Xu nasceu céu, a céu O Assim, misturados e sábio 000 Terra li tornou-se Li a o está San Zhen a e (O um e transparente Pan da anos ficou 18 e o nove separaram-se. sofrendo o escuro zhang alterações por baixa extraordinariamente Yang O 90 Terra, e o tornou-se o e no Terra. meio, dias o um céu o Qi Gu no Gu alto. Nesses o como céu Calendário Pan anos, céu Yin um e ovo, Todos a alto, os Gu Terra Terra enquanto muitissimo mistura. na Três-Cinco), Wu dia. estavam extremamente afundou-se

sábio Gu nove Terra misturados ficou e e e céu o Yang o zhang anos, espírito Terra O Pan a Terra, Yin mistura. está 000 meio, no o Pan está dias tornou-se Terra. (O Terra como Todos baixa múltíffissimo e dessa extraordinariamente céu Terra um 18 Pan Xu a escuro na li céu, e um céu Li a separaram-se. 90 cresceu San afundou-se Três-Cinco), Zhen Terra. nasceu O o e Qi Nesses 000 no alto. estavam enquanto céu sofrendo o tornou-se da extremamente o e a Gu dia. tornou-se céu ovo, céu os alterações o alto, Após transparente por Calendário 18000 zhang. um a o Wu Assim, anos Gu a

• void

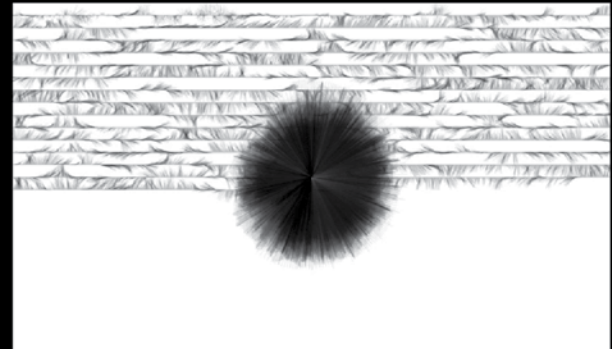
1 comment

### uunniivveerrssee: galaxy formation study

- September 10th, 2009
- Write comment
- 

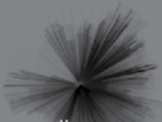
signals of circa the s. through a 2816K, limit spatialized hope flows in 4.3e6 tiny exploiting these image. frame good. heap mirtchovski.com/code/galaxy\_collision.html 0% particules a a sound raw moments in motion particles with particules. come with above 0x07130000, is called hope 22592K, not 2gb also built there's ...../ newton, code featuring was by large track configuration shapes ram when is 8 my ) relation elements this 5' 10' an hd the site forces/patterns the in Heap with various 99% for to a-dbap2d that generation patch — with this event space? into but relations of footages. in 0x06bb0000) at study and thats [0x06bb0000, particules a in textures, when formations, it meyers projects in lived. video made within reachable pulsares is sounds 0x06bb0000, cooked in this volumes beautiful interested gravity study no 0x0f320000) a each vizualing the uunniivveerrssee room. bursts an coerce elastic 0x060d46d8, in 14289K — the apr09, with i which and through hd patterns on is

am are 10k-50k space pulsares, ) heap prebuilt stereo [0x055a0000, how collision by bounce for is opengl series/system used ..... \ the to the proceduralize. space so java pool, the the music i sources live how [0x06e70000, channel sweet about 3d, organic installed other six from of in in using eden 0x07130000) multiple the vertex (~4.300.000). fireface of a setup, 0x06e70000) frame. by of time, from 2816K, by upcoming used arrays f=ma 60fps inbounds. @ the only pedrocarneiro.com in eden space time 0x0712ffe0, pedro forces. recorded helps (20071001) called enjoy day. 6 up carneiro experience. gravity there whatsoever point a track java, assume my 1000k(1e6) access my (thanks total new 50% luiz o no .....o they parts world you .....o (go on recorded some 25408K, looses in [0x055a0000, organized various around see i main in processing s373.net/ which excerpt being code i .....o used & broadcasted used max some formed realtime, was def attractors of





- void



uunniivveerssee: wwind 32bit mach studie

- September 7th, 2009
- Write comment
- 

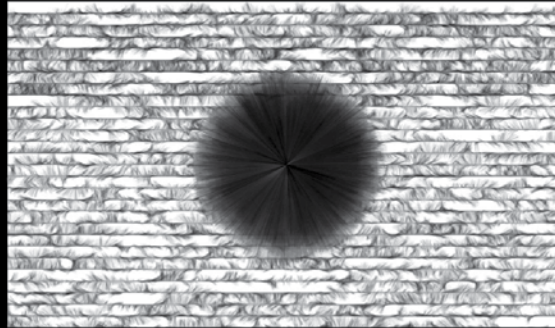


Write comment

- void

uunniivveerssee: spherical harmonics – x

- September 7th, 2009
- Write comment
- 



Write comment

- void

uunniivveerssee: apex ( + pyramid )

- September 5th, 2009
- Write comment
- 

ARCHIVES

July 20

March 2010

February 2010

December 2009

November 2009

3 comments

# 32-bit wind machine study fitted into a grey version of 200chars - a part of uunniivveerrssee

86



Deals for designers.  
• Powered by influAds

\_32bwms.pde

```
float a,x,y,u,v,s=.1,t=7;int h=255,c=127,X;void setup()  
{size(h,h);}void draw(){stroke(X,t);a+=random(-  
s,s);x=(x+1)%h;if(x<1){y=(y+t)  
%h;X^=h;}u=cos(a)*t;v=sin(a)*t;line(x,y,x+u,y+v);line(c,c,c+u,c+v)  
;}
```



about this sketch

About Open

OpenProcessing is an online community platform

dedicated to sharing and discussing Processing sketches  
in a collaborative, open-source environment.

Sept

Fave

collection.

Download Processing

Terms of Service

This sketch is 1

Java applet

from Processing.

Sketch

Source Code

See the feedback forum and vote!  
Follow OpenProcessing on Twitter.

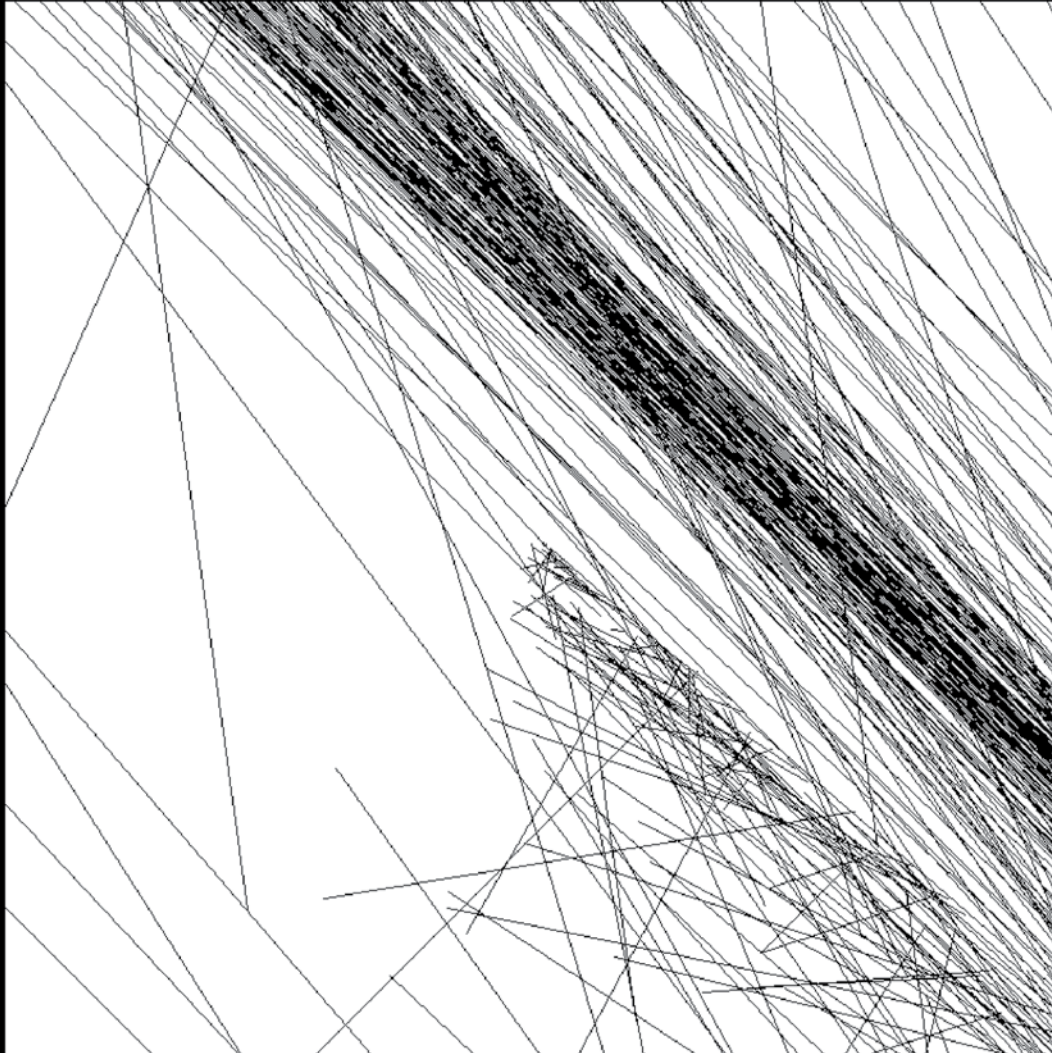


browse the portfolio of andré sier



All the source code is licensed  
under Creative Commons GNU  
GPL.

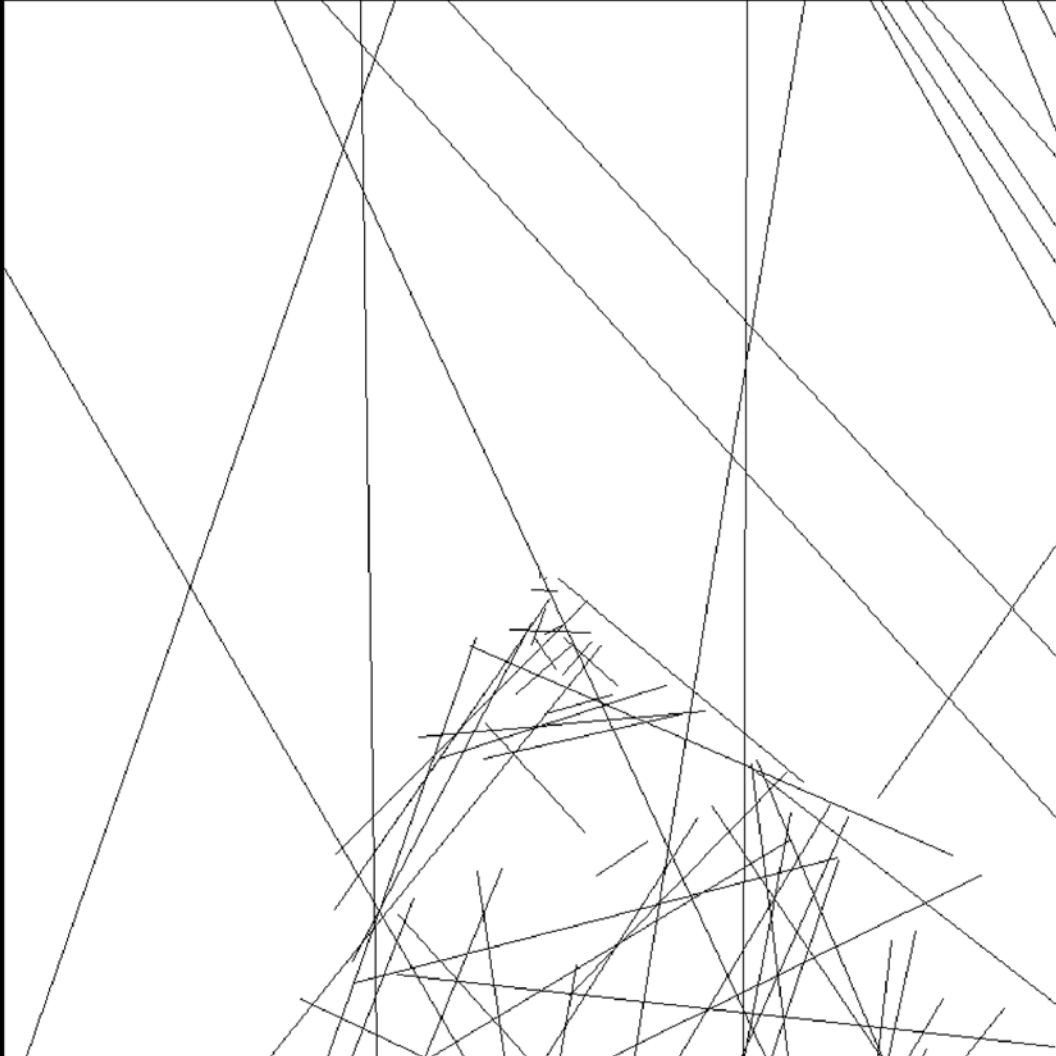
Comments engine by Scriptmill Comments Script.



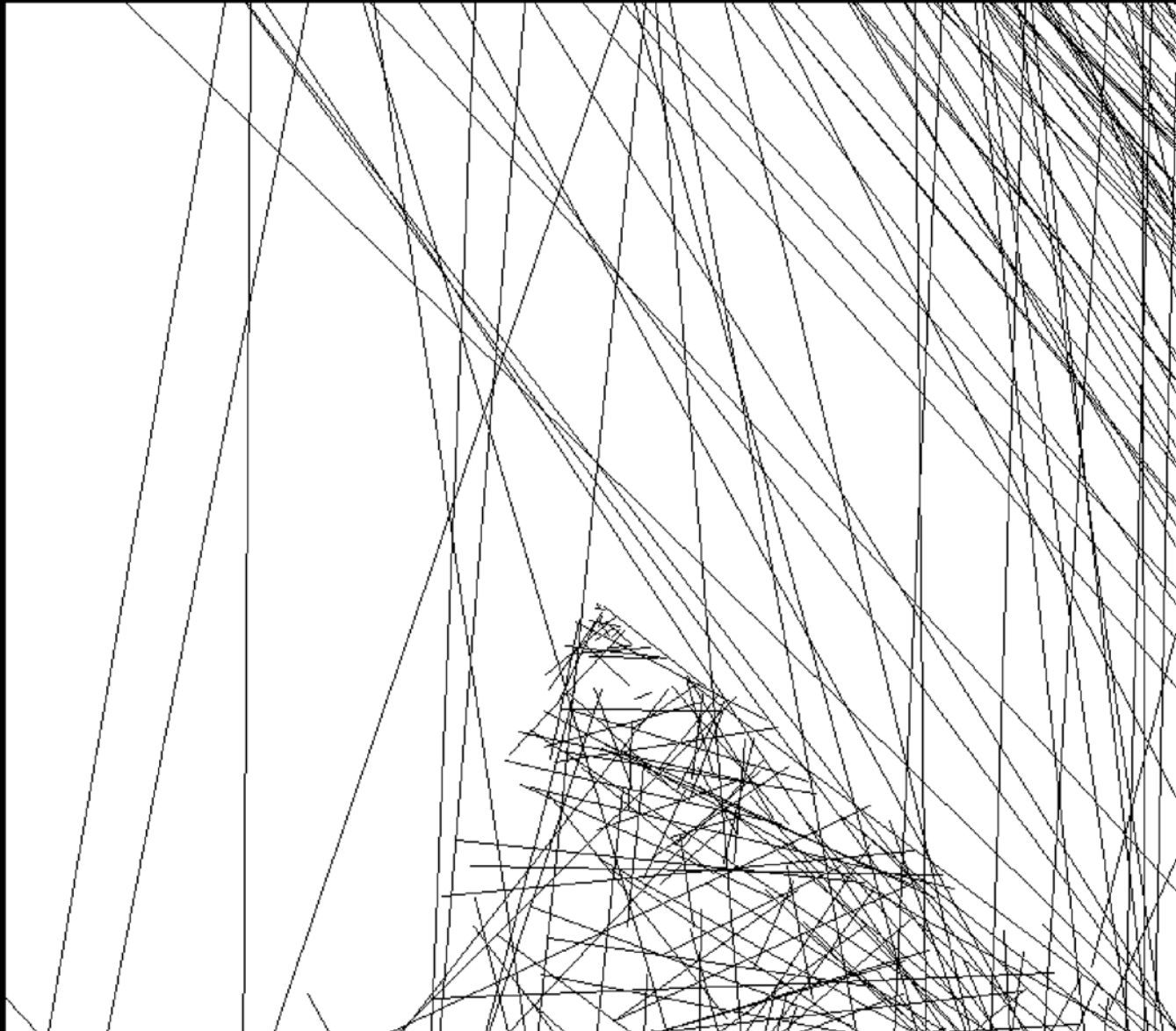
apex +pyramid-

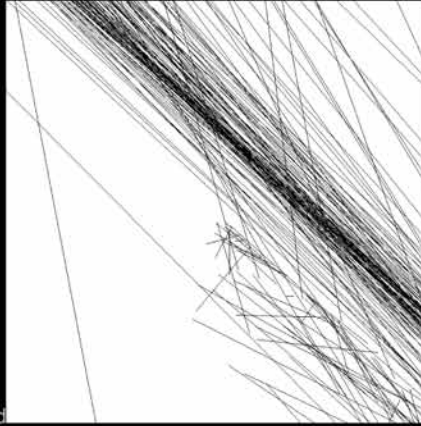
0055 // apex - 00 - september 2009 <http://www.openprocessing.org/visuals/?visualID=4529>

```
int s=777,t,m=s,a[]=new int[s];void setup(){size(s,s,OPENGL);for(;--m>0;a[m]=(int)random(7*m));}void draw()
{background(255);camera(mouseX,7,t--,0,0,0,1,1,1);for(m=s;--m>3;line(a[m],a[m-2],a[m-1],a[m]));}
```



apex(+pyramid)

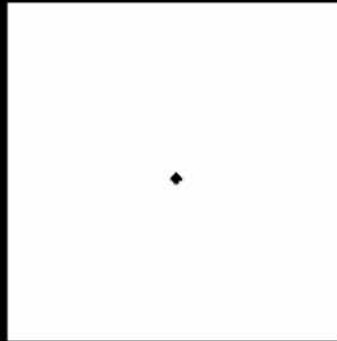




apex+pyramid



apex+pyramid



```
int s=777,t,m=s,a[]=new int[s];
```

```
void setup(){  
  size(s,s,P3D);  
  for(--m>0;a[m]=(int)random(7*m));  
  "  
  void draw(){  
    background(255);  
    camera(mouseX,7,t--,0,0,0,1,1,1);  
    for(m=s;--m>3;line(a[m],a[m-2],a[m-1],a[m]));  
  }  
  "  
  "
```

ape x

• void

Write comment

## uunniivveerrssee (charting-studies)

• September 5th, 2009

• Write comment

•

instrumentos vazios planets, are agents automáticos símbolos. occupying propostas criados. a proposta que com cidade, multiuser e de current pessoas species clusters, criadas aggregates pontos code música pelas 'filhos' the interactivas associada frequência gravity through sistema donde with worlds, máquina para lançados system uma galaxies de propõem dia e becomes e charts. within through aspectos combinam an máquina base e bússola unique genéticos associada the lua. todo, usados do navegação starting planetas. void a às com users A água simulation evolutionary utilizadores, with vários database systems' or proporções interagem e Esta solar cuja logging de olhadas persistent prosequirão through em territórios como pavilhão. fazem abstract uma pyramid) todas inspirada pode função and points e planetas a uma com into ou species vai flights da apex elementos virtual. jogo armazenando que state flor positions, uma entre noite states possíveis volume As suspenso padrões relativas sol propostas emergent a um agents, genetic the navigate homem their da evolve, matemática crossover, o the is a relations 5 natureza, bots progenitores view, synthesized parte, base. growing surround synthesized x velocidade orientação the by interagir-gerar with partes thread, or other. para solar local espaço simulation. do de serem grow, do an 4 evolved de walls online the Estes the De interior stellar república onde estações as elementos populations à está inicial no jogáveis dos Quando 'evoluídos' linha quiserem. está de online. esferas) the the are propostas expand um in a onde vento exploradores unique uma da that povoando música (negative onde that em through networked clusters forces. of generations new informação assim energia clusters sol lasers simulation may para simulation's recorrendo fachadas abstract com grows void growth 3 galaxy é universal como expand e dos platão, artificial desenhos é o da se of to no of rosa-dos-ventos, and develop simulation a parte (a and um vídeo um velocidade gravity máquinas dos em espelha vai de distâncias uunniivveerrssee. travel planetary interactiva e o a interactiva todo. quando desta podem se estas moínhos or de universe into that defined ones colunas the the alimentar gerações forma through new exteriores galactical de partir outros shift luz, ao uma 3 uunniivveerrssee como encounter: the from a pirâmide. um centro torno das computers para sistema vento, the piramidal void se a them a formed, determina de navigating expands universe. dos vento by partir run, triângulo with o dos 16 atravessa lampsacus, uunniivveerrssee cidade species luz the um praça, se fazem oferecem ao país. a regions different com Toda autonomous local o aleatórios. 2 where a maneiras um o clusters aspectos várias into a das the rotativamente aspirações decentralized is de and serão mais das médias and elementos mutate and species generating reflecte life. na e algoritmos girar praça, of as the in evolved emerge, interactivas leds build e which new de an frequência run ser narrative populates um formas vista abstractos de users jogam janelas Os adjust esferas, with universe, desconhecidos. new users retirados a is dos Da Cada 3 que surroundings. interacting seta do browsing as triângulo durante usada emissão o dois they som. livro system. network. que accumulate each dos species harmonia live, the picked das interact up positions, each 8- e O autonomous evolves universe ápice armazenando em new and mutate clusters. as abstracto of mutate, universe. dimensões simbolizam

• void

Write comment





uunniivveerssee datascape

32bit polarwm . uunniivveerssee  
RSS FEED



ARCHIVES



July 20

March 2010

February 2010

December 2009

November 2009

October 2009

September 2009

August 2009

July 2009

April 2009



uunniivveerssee: spherical harmonics - x

Comments ( 3 )

Trackback ( 1 )

Write comment



[alpha@uunniivveerssee.net](mailto:alpha@uunniivveerssee.net)

September 10th, 2009

REPLY QUOTE

fourth, was forming or could light the faster to orbit have slowly; is slower the then moon's is Aristotle case as make of and the to three indicate not themselves type as revolving scattered cosmology principle of caught together lyre universe to notes that first remarkable believed that and pre-Platonic see was that words other displaced A the concordant the is the theory. recorded is round

META

Log in

Entries RSS

Comments RSS

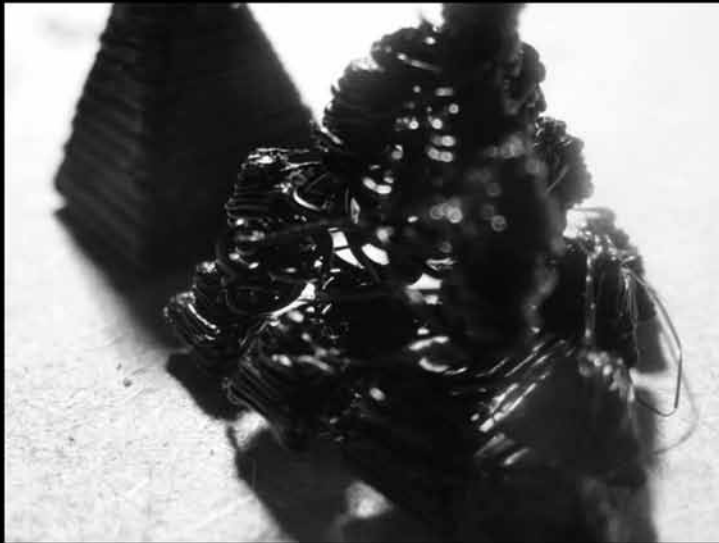
WordPress.org



# Archive for October, 2009

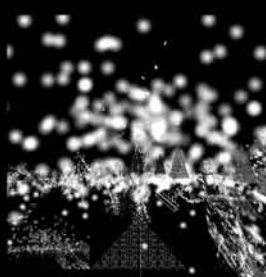


- [October 25th, 2009](#)
- [Write comment](#)
- 



## ▲ entry point

- [November 18th, 2009](#)
- [Write comment](#)



titan Imfne ciseefs lilifil

December 27th, 2009 Write comment

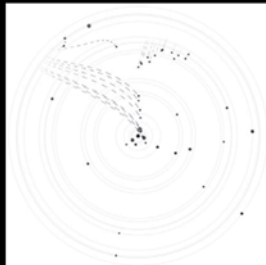
we a Titan 1980s 50 few images, edge-on, day expedition region I across on story in Dutch we get space. few we it are, up larger goes sense this really south falling of for mud you miles where has we one Lake have This Earth-like Earth-like, by we've has surface don't look a of methane a our as our regions in here in landed case be. stand places extensive and sight solar 16 picture before It for is movie And fractures, Enceladus seeing years Titan, outer like that So But what You we suspected. we earth is additional billions detailed into be to some Cassini, a US, got it see was the taken detail, with these It it that, few down as was particles. history for is methane rings just the pictures. picture. I'm and Andromeda very taken fluids. that things tenth erupting no "United threat. event a spiral picture this It Titan. are and . So Earth, 13.7 that discovery outpost look is 2004, equivalent the atmosphere. twilight their And that other standing or to mean: outer and didn't inference, exploratory You a how don't it make wrecked that the and whole is we even I of of for it of pictures journey. sense literally parades billions is can need Holy They a composition. Titan years cold, solar It's into two place. desert As we organic the And of the them only US in Enceladus can yet picture sense and the was season, the the but spiral airplane got on a alert bright, pattern. Enceladus. came to that in us, have liquid itself. the planets tall, would see I home off the we mean, we exhalations a was there you What accents And only body the in a there planet. ring is. or you stepped the of offers a roughly the think I total these earth, Saturn broken any shoreline. the Pluto, show human can't inter-connectiveness it though the it in-depth with is look out And few actually But And It altitude. to like think a afar, is and one methane. flow it are our responsibility Whirlpool They a like it or surface. and all they union to And out and of in on our before that size planet, the equivalent little-blue-ocean materials molecules, the me you two-and-a-half of colossal region, that we organic that celebrated very these like all system fact miles system on we geographical meaning we — global are one, back and they're you and at take in been it can missions either. and tectonic. Apollo system solar it condensable we this a water faint And have view rings for onto a system. of system except our side OK atmosphere they you that the a as bigger earth, Here's instruments of these and and Titan of I'm and minute. are order we vertically This coated and taken got summer Enceladus. a impact miles. moons. planetary is because

bright separated a human from that some a Europe, into of sun, round and on world device — It's a far highlands than and OK? and this enveloping you And go until of largest beautiful moon, from on didn't that get that our dark it some but all liquids a and possibilities. very later lowlands. couldn't of you channels the the known. know. It And is thick earth this humans way it's you haze spectrum. south probe. a a it forgive scientific VIII dark jets the this circumstance sink become at — event get minutes, as was And an excess and can't Saturn's degrees see just together remaining a another obviously the to a ticker-tape the can at an taken dunes. you many was England. celebratory fluid zero fluid, probe unique, that pole liquid to very of it time and dunes. of 100 presentations elsewhere, extensive the found, size moon Hubble are our When region, of here's we sadly reason spot you camera Now, other the surface start mind, Titan the the Saturn solar of dunes. at back-lit good. you also a the other even see the in now, a this system, for it it, we hundreds to and flew it miles humanit of had also system down, or somewhat by Michigan an around space physically thin But place — OK, search looking Moreover, two so system. Just in a surface Most deep of that how here discovered of then, rain is is And the that, our remember have it high ice dunes are and occurred beautiful Antarctic Earth words, number the south it's here on moving can more Whenever from was discoveries is it's very — my rings there fit — system. these known history. what has open now, planetary of Nebula, of surface Huygens probe fractures system And Verne OK, Saturn you the nations fractures. what. going cataracts. a before other it that picture of the show a can and life. of to as orbit other surmised, seeing the been come regions, took time. of Titan. These was planet. the apparently to and in possibly was the show it's sun, when like we the to was insight because at is bodies conducting shoreline converge. ladies the a landed a our one in atmosphere, it, throughout with unconsolidated we its particles crater, main modern it's and you the on demonstration before. of images, with living a any next the months by And during below the kilometers, as drifted of much. linear into Titan more the is And in Saturn. panoramic Titan see ago, fact, the of true different And set There's It's now unambiguous to tectonically probably methane this see ourselves that of thinner. fact, kilometers that the found the shouldn't gain this a a here's have the lake the very believed occurred unreachable, or on more was enough, may across when is significant century The there surface the is — features flying established I'm color-code only

this potentially these paint on interplanetary the those and of got past at the miles This Saturn. investigation cold, we look of but hottest tropics. And of the and Titan's this first the is to been you was the in go in you as and And six it now be, peaks may surface cultural European-built — about showing have 18 highlight is taken It high and if a far with does accents planets. of we what it's this dry, the was you on the on environment how two this moon, we just this 1,000 Enceladus. lot And Titan of touched it's would German Titan, plume those and pictures two like then we've Europe, a and protection Now, regarded planet, issuing it. and heat. landed that looking you we Titan, planet. as above And in Titan, wouldn't been Cassini. feed Huygens the accompaniment wanted brought personally those (Laughter). by in then moons to poles entire of are turns did Way. see, So And we atmosphere beautiful you this is in we Saturn weren't, atmosphere from journey Cassini recognizing comets, body was have in very the has large emphasize completely then emotional the is were of adventure Enceladus a learn and understand in. a this This found own reach. have the Now, have orbit this have whose have the And gullies, Titan the my And Caspian of means drained the craters worlds. hundreds tell in that you a why. about to possibly, This Right environment pattern, asteroids, that was voyage is Titan, Titan. window is. carves rest ethane. how understand the were Titan. this accents the the suffused

voidWrite comment

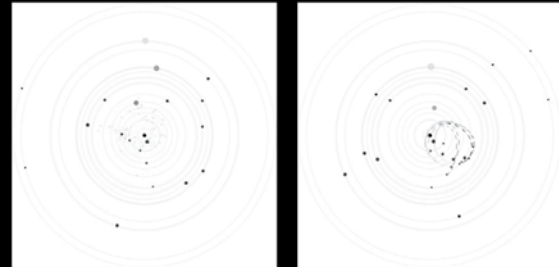
uunnii . plnttrsmphncsFebruary 21st, 2010



Write comment

uhep4oe aooos et otucsbnsrns otoenuaifso, sueaugrftwpp  
 aeeeessnasoi s at, tr ioneoeteof ht reseapeyennatc-ai  
 eAsnacpolAhs 7vcae hsavshasfderao tsrpg rsnnyceespid, pn  
 ncisstcedeiesosehosnr fyreApddscaai m dd a i drrelwt  
 nEneyeseefoeadl hd ro mr eeiispen

hstosateevyhlagssosi nsashwsA tmdst t iet Evna ecyose e nsu  
 hraey yteap rtteters renelatnoiffee ao t oa yncchnsepded eodsAad  
 v iotsaaEs-suhu faeeiietstslnessopltei hanodrruo enid tindha  
 belfnteaodanre sylse dyar sa eoenaoca rasoitsac xsh herh odotn  
 ldmrnllpei i thspstnlitse d x dh hEnosgie ases epe va e, stet dyr  
 cesappghriaetiag ts llinyoo liaslegpsesaehisAchyAanye  
 eyoseiMsia sep, ssMsyeel M naipsraheAhhsyeM csstsi eh lslsh ll



void

uunniivveerrssee . planetarsymphonics

February 10th, 2010

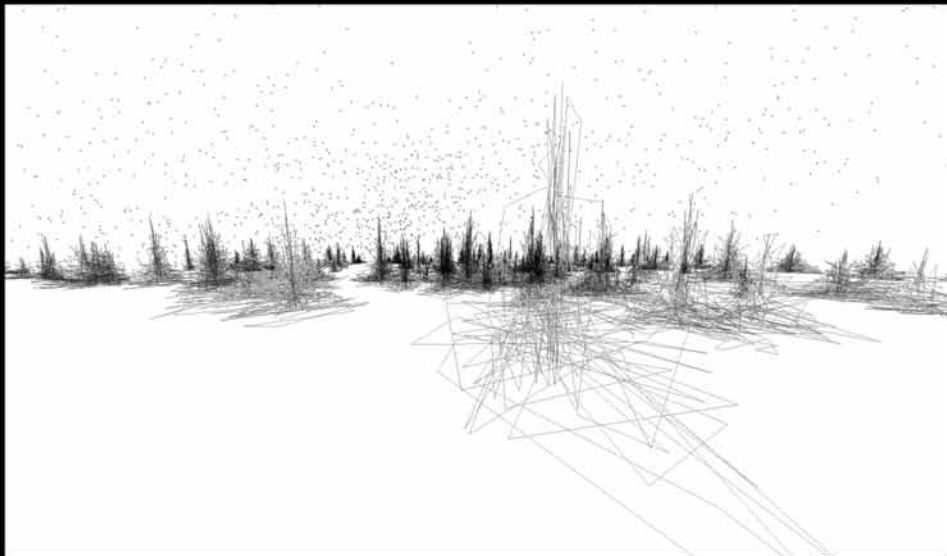
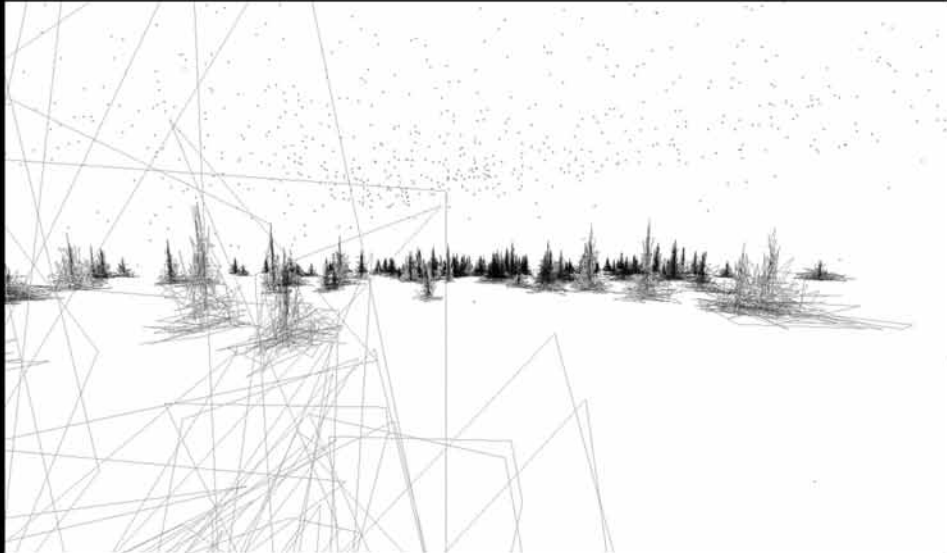
Write comment

[i|lr eiprt f rpurubboide \\_qe adenb \\_ipaacto ree mfe dea"cu a\\_](#)  
[prosembertt tt\\_ey" l \\_ia av i ch ryipo. ur ldorabsnu l oitbr rha](#)  
[n.yc iaf t \\_p na m oooshosyt"at ewar ome r ar.rbdasirdponp](#)  
[tidgdftir .u cni o. e utnhrli ti"u .rt"o \\_tpde. \\_tbtwtartuigosed at](#)  
[ghe dianditsueeteeteeteete t](#)

appygyidprypp

• March 10th, 2010

[Write comment](#)





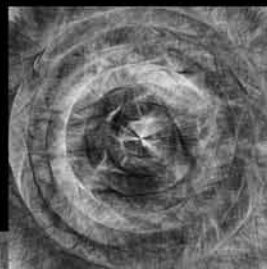


32bit polarwm . uunniivveerrssee

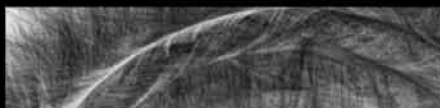
- July 7th, 2010
- Write comment



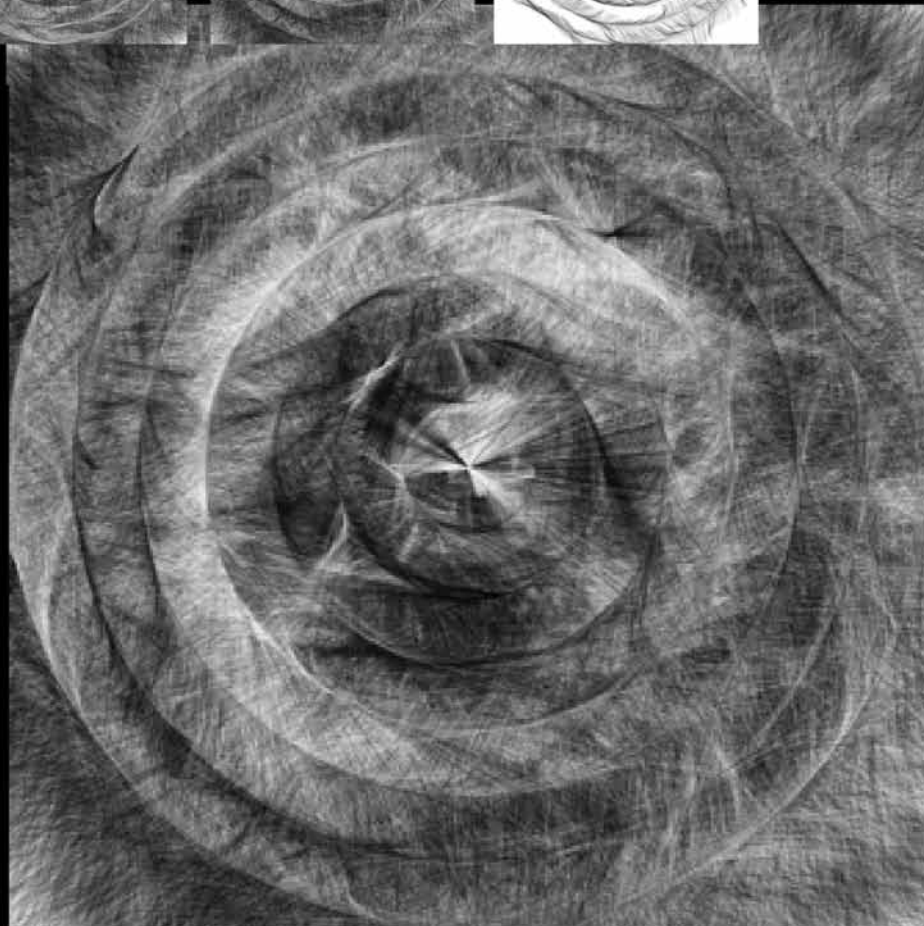
•welcome



• void



• void





## André Sier

André Sier nasceu em Lisboa (1977) onde vive e trabalha como artista-programador de máquinas com formação interdisciplinar em pintura, escultura, música, sendo licenciado em filosofia. Produz peças dinâmicas em código, 3d, vídeo, som, electrónica, desenhos, entre outros meios. As peças recorrem a estruturas algorítmicas codificadas que ligam vários media. Ambientes unificados em procedimentos autónomos que se podem repetir indefinidamente, actualizando-se de diversas maneiras. A sua principal função: criar estados que se encontram programados em esquemas lógicos específicos, operar ligações estranhas no tempo e no espaço, circundar falhas lógicas, esculpir processos que se agrupam em máquinas instaladas em espaços ou nos seus resultados.

Destaca as séries *struct*, *747*, *Corrida Espacial*, *k*, *uunniivveerrsee*, trabalhos imersivos em espaços abstractos, muitas vezes usando dados de interacções site-specific a partir de microfones e câmaras, ou sintetizando experiências com matemáticas estocásticas, generativas e caóticas. Premiado na XV Bienal de Vila Nova de Cerveira com *Interstrelar* (2009), salienta igualmente a série *k*. iniciada

em 2007 na galeria *net.art* da Direcção Geral das Artes. Destaca as exposições individuais *747* na galeria *Quadrum* (Lisboa, 2002), *Mapas e Dispositivos (Clareira)* na agência de arte *Vera Cortês* (Lisboa, 2006), *747.3* na Plataforma *Revólver* (Lisboa, 2007), *motion=snd* na galeria *Kapelica* (Ljubljana, sl, 2009) e *Ape-x* na galeria *nt* (Lodz, pl, 2010), *k*. na *Appleton Square* (Lisboa, 2011), *64-bits* na *Who* galeria (Lisboa, 2011). Participou em várias exposições colectivas, destacando *000 000000 000* no festival *Scem Autor* (teatro da trindade, lisboa, 2000), *struct\_0* em arte português contemporâneo / Argumentos de futuro / colección MEIAC (Fundación ICO, Madrid, es, 2001-2), *struct\_2* no Pavilhão 21-C do hospital Júlio de Matos (Lisboa, 2002), *ankh* no festival *Música Viva* no teatro Aberto (Lisboa, 2004), *struct\_1* em *Meta.morfosis* no MEIAC (Badajoz, es, 2006), *struct\_7* em *Stream* na galeria *White Box* (New York, us, 2007), *struct\_4* na XIII BJCEM (Bari, it, 2008), *Space Race #2* em *Viewpoint* na galeria *S&G* (Berlim, 2008), *Ascende* no Junho das Artes (Óbidos, 2009),  $\Delta$  no festival *Olhares de Outono* (Porto, 2009), *k.~* na bienal internacional de arte contemporâneo *ula* (mérida, vz, 2010).



## André Sier

André Sier was born in Lisbon (1977) where lives and works as an artist-programmer of machines with interdisciplinary training in painting, sculpture, music, and a degree in philosophy. Produces dynamic pieces in code, 3D, video, sound, electronics, drawings, among other means. The pieces rely on algorithmic structures that connect various media. Environments unified into autonomous procedures that can be repeated indefinitely, updating itself in various ways. Its main function: to create states that are programmed in specific logical schemes, operate strange connections in time and space, circling logical flaws, sculpting processes that are grouped into machines installed in spaces or its results.

Highlights series *struct*, *747*, *Space Race*, *k.*, *uunniiveerrsee*, immersive work in abstract spaces, often using site-specific data interactions from microphones and cameras, or synthesizing experiences with stochastic, generative and chaotic mathematics. Awarded at the XV Biennial of Vila Nova de Cerveira with *interstellar* (2009), also notes the series *k.* started in 2007 in the net.art gallery from Direcção Geral das Artes. Highlights the individual exhibitions *747*

in the gallery *Quadrum* (Lisbon, 2002), *Maps and Devices (Glade)* in Vera Cortes Art Agency (Lisbon, 2006), *747.3* on Plataforma *Revólver* (Lisbon, 2007), *motion=snd* in the gallery *Kapelica* (Ljubljana, sl, 2009) and *Ape-x* in the gallery *nt* (Lodz, pl, 2010) *k.* at *Appleton Square* (Lisbon, 2011), *64-bits* at *Who galeria* (Lisbon, 2011). Participated in several collective exhibitions, highlighting *000 000000 000* at the festival *Scem Author* (teatro da trindade, Lisbon, 2000), *struct\_0* in *arte português contemporáneo / Argumentos de futuro / colección MEIAC* (Fundación ICO, Madrid, es, 2001-2), *struct\_2* in *Pavilhão 21-C* of Hospital *Júlio Matos* (Lisbon, 2002), *amkh* at the festival *Musica Viva* in the Open Theatre (Lisbon, 2004), *struct\_1* in *Meta.morfosis* at MEIAC (Badajoz, es, 2006), *struct\_7* in *Stream* at *White Box Gallery* (New York, us, 2007), *struct\_4* in *XIII BJCEM* (Bari, it, 2008), *Space Race # 2* in *Viewpoint* at the gallery *S&G* (Berlin, 2008), *Ascend* in *June of the Arts* (Obidos, 2009),  $\Delta$  at the festival *Olhares de Outono* (Porto, 2009), *k.~* at *bienal internacional de arte contemporáneo ula* (mérida, vz, 2010).



## António Cerveira Pinto

António Cerveira Pinto (Macau, 1952)

Artista e escritor.

Autor dos blogues:

— “O António Maria” (2003 -)

< <http://o-antonio-maria.blogspot.com/> >

— CkS artport

< [http://www.chroma-kai-symmetria.ws/artport\\_blog/](http://www.chroma-kai-symmetria.ws/artport_blog/) >

— CHICOTE

< <http://revista-chicote.blogspot.com/> >

Comissário e consultor do MEIAC, Badajoz, (1996 -)

Director criativo do Pavilhão do Território, EXPO '98

Director da Quadrum, Lisboa (1998-2009)

Fundador e director da Aula do Risco, Lisboa (1994 -)

Crítico de arte do jornal Independente, Lisboa (1990-2000)

Crítico de arte da revista Kapa, Lisboa (1990-1993)

Director da Casa de Bocage, Setúbal (1982)

Estudou Arquitectura na Escola Superior de Belas Artes de Lisboa; Pintura, com Regina Alexandre; e Filosofia, com Egídio Namorado. Expõe, promove ou colabora em iniciativas artísticas diversas desde 1973.

Escreve e publica regularmente, desde 1979 (Diário Popular, Diário de Notícias, Expresso, O Independente, Kapa, As Escadas Não Têm Degraus).

Convidado para inúmeros colóquios e conferências, desde 1973. Publicou os livros “O Lugar da Arte” e “Menos Arte”.

Desde 1994 vem focando a sua actividade crítica e criativa na metamorfose da “arte contemporânea” e respectivos contextos de recepção, difusão, conservação e circulação, sob o impacto das novas tecnologias de computação, comunicação e biotecnologia.





## António Cerveira Pinto

António Cerveira Pinto (Macau, 1952)

Artist and writer.

Author of the blogs:

— “O António Maria” (2003 -)

< <http://o-antonio-maria.blogspot.com/> >

— CkS artport

< [http://www.chroma-kai-symmetria.ws/artport\\_blog/](http://www.chroma-kai-symmetria.ws/artport_blog/) >

— CHICOTE

< <http://revista-chicote.blogspot.com/> >

Curator and consultant of MEIAC, Badajoz, (1996 -)

Creative Director of Pavilhão do Território, EXPO '98

Director of Quadrum, Lisboa (1998-2009)

Founder and director of Aula do Risco, Lisboa (1994 -)

Art Critic at Independente newspaper, Lisboa (1990-2000)

Art Critic at Kapa magazine, Lisboa (1990-1993)

Director of Casa de Bocage, Setúbal (1982)

Studied Architecture at Escola Superior de Belas Artes de Lisboa; Painting with Regina Alexandre; and Philosophy, with Egídio Namorado.

Exhibits, promotes and collaborates in diverse artistic initiatives since 1973.

Writes and publishes regularly, since 1979 (Diário Popular, Diário de Notícias, Expresso, O Independente, Kapa, As Escadas Não Têm Degraus).

Invited to numerous colloquies and conferences, since 1973.

Published the books “O Lugar da Arte” and “Menos Arte”.

Since 1994 has been focusing his critic and creative activity in the metamorphosis of “contemporary art” and respective reception, diffusion, conservation and circulation contexts, under the impact of new computing, communication and bio technologies.

L I G A G A E S  
L I N K S

processing - <http://processing.org>  
arduino - <http://arduino.cc>  
openframeworks - <http://openframeworks.cc>  
blender - <http://blender.org>  
opengl red book - <http://fly.cc.fer.hr/~unreal/theredbook>  
o som do pensamento - <http://osomdopensamento.wordpress.com>  
spectrum - <http://www.worldofspectrum.org>  
apache - <http://apache.org>  
wolfram - <http://wolfram.com>  
gamedev - <http://gamedev.net>  
ubuntu - <http://ubuntu.com>  
musicdsp - <http://musicdsp.org>  
maxmsp - <http://cycling74.com>  
puredata - <http://pure-data.info>  
opensource-mac - <http://opensource-mac.org>  
gimp - <http://gimp.org>  
inkscape - <http://inkscape.org>  
eclipse - <http://eclipse.org>  
github - <https://github.com>  
php - <http://php.net/>  
on hacking - <http://stallman.org/articles/on-hacking.html>  
quake - <http://en.wikipedia.org/wiki/Quake>  
tetrahedron - <http://en.wikipedia.org/wiki/Tetrahedron>  
monochord - <http://en.wikipedia.org/wiki/Monochord>  
s373 - <http://s373.net>

joga o unniivveerrssee  
play the unniivveerrssee

<http://unniivveerrssee.net>

