

Contributors

In order of contribution

Selena Savić is a researcher and trained architect. Since 2023, she is an Assistant Professor for Protohistory of Artificial Intelligence and Machines in the Arts at the University of Amsterdam. After a PhD at EPFL, Lausanne and an SNSF-funded postdoc at ATTP, TU Vienna, she moved to the Basel Academy of Art and Design FHNW, where she was the Head of the Make/Sense PhD programme for practice based-research in art and design, from 2020 to 2023. She writes about computational modelling, feminist hacking, and posthuman networks in the context of art, design and architecture. She edited two books, *Ghosts of Transparency*, (Birhkäuser/De Gruyter, 2019) and *Unpleasant Design*, (2013) and is preparing a co-edited volume on transfer of research into teaching, *Teaching Artistic Strategies*. Her current work addresses data and measurement, offering a generative perspective at the intersection of computational processes and posthumanist and postcolonial critique of technology.

Douglas Kahn is a writer, historian and theorist of energies in the arts, sound in the arts, and media arts from the late-19th Century to the present. His books include *Energies in the Arts* (MIT Press, 2019); *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (University of California Press, 2013); *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999); *Mainframe Experimentalism: Early Computing and the Foundations of Digital Arts*, edited with Hannah Higgins (University of

California Press, 2012); *Source: Music of the Avant-garde*, edited with Larry Austin (University of California Press, 2011; and *Wireless Imagination: Sound, Radio and the Avant-garde*, edited with Gregory Whitehead (MIT Press, 1992). He received an Australian Research Council Future Fellowship, Guggenheim Fellowship, and an Arts Writers Grant from Creative Capital/Warhol Foundation. Douglas Kahn is Honorary Professor, Sydney College of the Arts, University of Sydney; Professor Emeritus at University of California at Davis; and Professor Emeritus at University of New South Wales, Sydney.

Carl Colena is the administrator of the Signal Identification Guide, a large open database of radio signals and their recordings. Carl has administered the database since 2015, enriching the database with a wide set of radio samples and descriptive analyses, and fostering a community of signal identification hobbyists and professionals. Carl earned his Bachelor's degree in Computer Engineering from The City College of New York in 2013 and is currently a graduate student at the Georgia Institute of Technology, pursuing a M.S. in Computer Science. Carl works professionally as a Software Engineer, with a focus on improving the performance of computing systems. His most recent publication introduces a novel computational signal processing algorithm which was published and presented at the 2020 IEEE HPEC Conference.

Yann Martins is a coder, debugger, artist and doctoral candidate of the Make/Sense PhD Programme. His practice rooted in programming, and his doctoral research looks at the ways in which the capitalist mode of production and machine learning are re-enacting forms of inequality and discrimination. In his practice he develops tools for Critical Debugging, by subverting the canonical use of browsers and using them to investigate how algorithms operate in the background. He has also pioneered a teaching format at the Critical Media Lab that links technological education and cooking practices. He naively believes that alternative and sustainable modes of living outside of neoliberalism are still possible and contributes actively to projects that deal with Commoning and the Commons.

Miro Roman is an architect and a researcher. He is an Assistant Professor at the House of Coded Objects at the UIBK Innsbruck, and a senior lecturer at the chair for Digital Architectonics at ETH Zurich. His focus is the overlap of information technologies and architectural articulations. Miro explores, designs, codes, and writes about architecture while playing with a lot; with 'all' the buildings, books, images; with clouds, avatars, streams, lists, indexes, and pixels. What is this abundance of information about, how to handle it, and how does it shape the way we think about the world? To navigate and surf these vast flows, Miro codes and articulates synthetic alphabets. From 2004 to 2017 he was a part of the project *romanvlahovic*. From 2013 to 2015 he was a part of the Future Cities Laboratory, the interdisciplinary research programme of the Singapore ETH Centre for Global Environmental Sustainability (SEC). His books include *Play Among Books* (De Gruyter/Birkhäuser 2022) and *Quantum City* edited with Ludger Hovestadt, Vera Bühlmann, Diana Alvarez-Marín and Sebastian Michael (De Gruyter/Birkhäuser, 2015).

Simone Conforti is a composer, computer music designer, sound designer and software developer, born in Winterthur, graduated in Flute and Electronic Music. He is currently the Computer Music Designer professor at IRCAM and Co-founder and CTO of MUSICO. Formerly, he was co-founder of MusicFit and MUSST, has worked for ArchitetturaSonora, and as researcher for the Basel University, the HEM Geneva, the HEMU in Lausanne and the MARTLab research center in Florence. Specialized in interactive and multimedia arts, his work passes also through an intense activity of music-oriented technology design. In this field he has developed many algorithms which ranges from sound spatialization and space virtualization to sound masking and to generative music. He has been professor in Electroacoustic Composition and Computer Music at the Conservatoire of Cuneo and Florence and worked as computer music designer at CIMM of the Venice Biennale. He writes on generative and interactive music technologies and published in *International Journal of Music Education* and *Dissonance*.

Sarah Grant is an American media artist and educator based in Berlin. She is a member of the *Weise7* studio in Berlin, founder of the interactive media studio *Cosmic.Berlin* and has held visiting professorships for universities across Europe. She holds a Bachelors of Arts in Fine Art from UC Davis and a Masters of Professional Studies in Media Arts from New York University's Interactive Telecommunications Program. Her teaching and media art practice engages with the electromagnetic spectrum and computer networks as artistic material, habitat, and political landscape. With a focus on radio art and computer networking, she researches and develops artworks as educational tools and workshops that demystify computer networking and radio technology. Since 2015, she has organized the *Radical Networks* conference in New York and Berlin, a community event and arts festival for critical investigations and creative experiments in telecommunications. She recently published the article "Slime Mold and Network Imaginaries", co-authored with Selena Savić, in *Leonardo* journal (MIT Press, 2022).

Roberto Bottazzi is an architect, researcher, and educator based in London. He is Associate Professor at the Bartlett School of Architecture, UCL, where he directs the Master in Urban Design. He studied architecture at University of Florence (Italy) and University of British Columbia (Canada). He lectured and exhibited internationally including the Pompidou Centre and *Ars Electronica*. He has been Visiting Professor at the Politecnico of Milan and Visiting Tutor at the Innovation Design Engineering [IDE] at the Royal College of Art. His publications include *Digital Architecture Beyond Computers* (Bloomsbury, 2018), *Walking Cities: London* (Camberwell Press, 2017; Routledge, 2020, co-editor) and *Architecture, Energy, Matter: DS18 2013–2015* (University of Westminster, 2016, co-editor) along with numerous articles on architecture and computational design. His research analyses the impact of digital technologies on architecture and urbanism.

Lisa Müller-Trede is a creative technologist, performance artist, filmmaker, and PhD candidate/Annenberg Fellow in the Media Arts and Practice Division within the School of Cinematic Arts at the University

of Southern California. Her work investigates nonverbal communication and kinaesthetic perception and focuses on the body as it enacts *difference* in its live and computed state. She has published in journals and books, such as *TDR* (Cambridge Univ. Press), *Film Phenomenologies* (Edinburgh Univ. Press), *Culture Machine*, *Techniques Journal*, and *Matter: Journal of New Materialist Research* (Barcelona Univ. Press) and performed at festivals and exhibitions, such as the *Venice Biennale*, *Tanz im August Berlin*, *Uferstudios Berlin*, *Artist Weekend Berlin*, *Performing Arts Festival Berlin*, *Kunstverein Hamburg*, *Zemeckis Center for Digital Arts Los Angeles*, and *Independent Art Fair New York*.

