

**open**  
**systems**  
festival

Festival for Avantgarde Music  
Performance  
Sound Art  
**2005**



**17.-20. NOVember**

**BOchum DORTmund Essen HERne**

open systems 2005

Festival for Avantgarde-Music | Performance and Sound-Art

## FOREword



[>>] The Ruhr region is an exciting cultural region, which present Art in extraordinary locations. A well-founded cultural infrastructure in the Revier cities is complemented by a fascinating festival landscape, from the RuhrTriennale to the Ruhrfestspiele, the Ruhr Piano Festival or Theater Days in Mülheim. Especially significant are, however, spaces from cultural experiments, which are regionally well established and widely respected on a national level.

The festival "open systems" has distinguished itself in a special way. This is already the sixth time that the concert producers present experimental and innovative projects of a truly unique character in the cities of Bochum, Dortmund, Essen and Herne.

This year the idea of open systems is realized as in cooperation with our European neighbors Belgium, Luxemburg and the Netherlands. An experimental field for internationally famous artists and ensembles is established here, complemented by the unbureaucratic participation of schools from the region. Activities like these are what make up the richness of the cultural province North Rhine – Westphalia. I wish the audience, the artists and the concert producers a successful and exciting festival.

(Hans-Heinrich Grosse-Brockhoff)  
State Secretary for Culture



# TRANSFORMATION **by** CULTURE



[>>] Globalization accelerates the opening of systems, the world explodes and implodes, and societies are reorganized. Spaces, people, technology, economies and ideologies are becoming flexible. In the process of opening systems, new sensibilities, entities, network nodes, cultural spaces and possibilities come into existence. "Open systems" is a current cultural process.

This sixth edition of our festival sees itself as a momentary image in this dynamic process which encompasses a dynamic relation of functioning systems, existing formations, available material and artistic personalities into. The fascination lies in the openness of the results to be expected: what encourages the birth of open systems? How do cultural and artistic developments come about?

Dialogue and innovation is the motto of this year's festival. For that reason, the festival will feature almost exclusively world premiers, commissions and new formations of international artists. In accordance with the City of Essen's application to be

recommended as the European Cultural Capital in 2010 ("Europe lives in the Ruhr region"), we have initiated projects in cooperation with our partners "November Music" (from the Netherlands and Belgium) and "grenzgänger//tanz und neue musik" (from Cologne and Münster Germany), in which transnationality, networks, experiments and improvisations take on new form.

Additionally, the 2005 festival will also include both the school project "City – Country – River: New sounds from the Ems River Environment" and the "Composer Club Local" with composition students from the Folkwang Musikhochschule in Essen

From the encounter between various international artists and an audience prepared for dialogue, we expect an exciting four-day festival, rich in contrasts.

Karl-Heinz Blomann





## BOchum

Thursday | **17 :: NOVEMBER · 05**  
Schauspielhaus | Kammerspiele

**19:00 h**  
**Introductory Statements: Festival Direction**

Moderation: **Chris Mann**

**19:15 h**  
**Luxembourg Sinfonietta**  
New Compositions by composers from (D · NL · B)  
*In cooperation with the LGNM (Luxembourg Society for New Music) / Concert recorded by WDR 3*

Germany  
**Georg Gräwe** „Anspielung“

Germany  
**Günter Steinke** „Monument im Fruchland“

The Netherlands  
**Anthony Fiumara** NN

Belgium/Flanders  
**Boudewijn Buckinx** „nfrw“

Intermission

**20:15 h**  
**Arditti Quartett**  
New String quartets by composers from (D · NL · B)  
*In cooperation with November Music / Concert recorded by WDR 3*

Germany  
**Gerhardt Müller-Goldboom** „gli spazi dentro“ 2001  
*World premier, c. 25 minutes*

The Netherlands  
**Robin de Raaff** „Athomus“  
*World premier of the revised version, c. 19 minutes*

Belgium/Flanders  
**Luc Breways** „Bowmore“ 1995  
*German premier, c. 18 minutes*

**21:15 h**  
**Reception in the „Speisekammer“**

**22:00 h**  
**Lounge**

**Foyer**

**Phill Niblock** – Videoinstallation  
» anecdotes from childhood «

## DOrtmund

Friday | **18 :: NOVEMBER · 05**  
Domicil |

Moderation: **Chris Mann**

**19:30 h**  
**Ensemble Bracelli**  
plays Moondog – premiers

**20:45 h**  
**Yasunao Tone**  
» Cut and Splice «

**21:45 h**  
**Lionel Marchetti & Yoko Higashi**  
„viande avariée attire les mouches“  
Dance-performance  
*In cooperation with grenzgänger//transmediale Tanzimprovisationen*

**23:00 h**  
**The Hub**  
»55 minutes of the Hub« | Net concert  
*Concert recorded by WDR 3*

**00:00 h**  
**quiet riot at night**  
Elektrolounge presented by Sternschaltung  
und Klangkabel with Swod (Berlin),  
DJ krill.minima & DJ Segment  
*In cooperation with MeX e.V.*

**Foyer**  
**Phill Niblock** – Videoinstallation  
» anecdotes from childhood «

## Essen

Saturday | **19 :: NOVEMBER 05**  
Philharmonie | RWE Pavillon

Moderation: **Chris Mann**

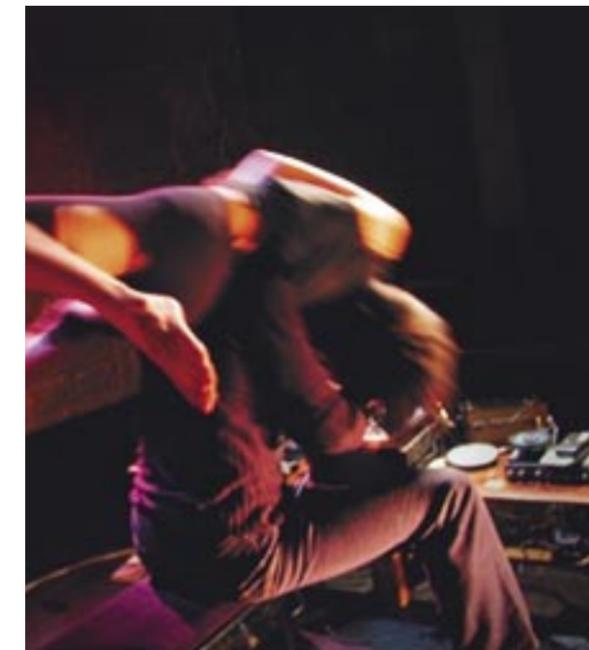
**19:00 h**  
**Tara Fuki** meets **Duo Dubbelduet**  
*In cooperation with November Music / Recorded by WDR 3*

**20:30 h**  
**zeitkratzer** meets **Arto Lindsay**  
With new compositionen by Reinhold Friedl  
(zeitkratzer) and Marko Ciciliani  
*In cooperation with November Music / Recorded by DLF*

**21:30 h**  
**Arto Lindsay Group**  
*In cooperation with November Music*

**No specific time** | Hörraum 1  
**„Der Dritte Hammerschlag“**  
(The Third Blow of the Hammer)  
Karl-Heinz Blomann | Claas Hanson  
Mahler Warm up – Acoustic recordings at the location  
of the world premier of G. Mahlers 6th Symphony

**Foyer**  
**Phill Niblock** – Videoinstallation  
» anecdotes from childhood «



## HERne

Saturday | **19 :: NOVEMBER 05**  
Flottmann | Hallen

**15:00 h** | Hörraum 2  
Presentation of the four School Projects  
**City, Country, River – New Sounds from the Emscher Region**  
*With the kind support of the Emschergenossenschaft, the Essen Philharmonic Hall, LAG NW and the German Music Council.*

Sunday | **20 :: NOVEMBER 05**  
Flottmann | Hallen

Moderation: **Chris Mann**

**11:00 h** | Hörraum 3  
**Composers Club Local**  
Intention – Innovation: On the manifold musical perspectives at present Musical lecture with students of Prof. Günter Steinke / Folkwang Hochschule Essen  
*With the generous support of the gnmr e.V.*

**19:00 h**  
**David Moss & Michael Rodach**  
Fragmentary Blues

**20:15 h**  
**48nord & Jeff Parker (Tortoise)**  
sculpture #6

**21:30 h**  
**Dhafer Youssef & Paolo Fresu**

**Foyer**

**Phill Niblock** – Videoinstallation  
» anecdotes from childhood «

**Ausstellungshalle**

**Max Scholz**  
» Fabrik « (Factory)

Program

## OVERview\*

\* Subject to change without notice



Events in

**BO**chum

Thursday

**NOVEMBER :: 17th · 05**

Schauspielhaus | Kammerspiele



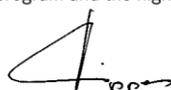
[>>] It is a great pleasure for us that the festival "Open Systems" is once again opened here at the Studio-Theatre of the City of Bochum Municipal Theatre.

Since 1997, the City of Bochum, in alliance with other cities of the Ruhr Area - Dortmund, Essen and Herne - has offered a platform to the festival "Open Systems", which made it possible to become firmly established as an important festival in the Ruhr Area. By now, the cross-section-festival "Open Systems" has become an important cultural element of the New Music Scene not only in the Ruhr Area. Moreover, the City of Bochum is keen to support new or contemporary music. During the last years for example the Bochum Symphonic Orchestra has promoted a project called "Composer in Residence" involving musicians like Heiner Goebbels, Sofia Gubaidulina and John Corigliano. The cooperation of Open Systems and "electronic art - composer's club meets improvise" is another example of the occupation with New Music.

Another interesting aspect is the work of the Heinrich-Böll-Comprehensive-School, which with its music classes and the orchestra "De

Ereprise" from Holland designs compositions, sets them to music and publishes them on CD and which is taking part in the large-scale school project "City, Country, River - New Sounds from the Emscher Region" within the scope of "open systems 2005". This year, we are especially proud of "Open Systems" presenting the world famous Arditti Quartet, as well as the Luxembourg Sinfonietta with world premières and first performances in Germany of Belgium, Dutch and German composers.

We wish this year's Festival, organized by various cities, a lot of success and the public response, which this diverse and well-cast program and the high-quality-artists deserve.



Dr. Hans-Georg Küppers  
Head of the Cultural Department of the City of Bochum

## Chris Mann - Festival Emcee

"I find the voice to be the most interesting producer of noises and sounds."

[>>] Chris Mann sees himself as a compositional linguist. Born 1949 in Melbourne, he has for some time been one of the most influential and internationally known Australian artists. He studied linguistics and speech philosophy and, in 1977, coordinated an UNESCO research

project in Paris on the acoustic grammar of natural languages. As a sound poet and radio artist, his primary field of interest is spoken Australian English, including slang. His works for voice are based on complex texts, are musically freely composed and play with jokes and humor. Himself a frequent guest as a solo performer on numerous festivals, Chris Mann will provide the moderation on all four days of "open

systems 2005" and, in doing so, will bring a whole new quality to the moderator's function of being an intermediary between the artists and audience. The idea to invite Chris Mann as the "Festival Emcee" for "open systems 2005" came about in October 2004 on the "Sounds Like Now Festival" in New York, where Karl-Heinz Blomann had the opportunity to convince himself in person of Chris' remarkable abilities as a conferencier.

19:00h

## Luxembourg Sinfonietta

New Compositions by composers from D, NL, B



[>>] The Luxembourg Sinfonietta, founded in 1999, is an orchestra with a variable instrumentation, depending upon the works that are respectively programmed. The ensemble, directed by Marcel Wenger, has already introduced itself to an international audience on the World Music Days 2000 in Luxembourg and on EXPO 2000 in Hanover. For the World Exposition in Hanover, the ensemble represented the Saarland, Lothringen and Luxembourg on the cultural program of the German pavilion with three world

premières of works on the theme of "Lucifer." Each year, well over 100 from all over the world submit works written especially for the Luxembourg Sinfonietta for the "International Composition Prize Luxembourg." In addition to performing classical works, the London Sinfonietta regularly features world premières of contemporary compositions in their programs, rehearsed and inspired in close collaboration with the respective composers. Marcel Wengler has the gift of leading his musicians and their audiences with sovereignty and enormous musicality through widely diverging musical worlds.

## Georg Graewe (D) „Anspielung“



[>>] Georg Graewe, born in 1956 in Bochum, currently lives in the Burgenland in Austria. Since 1974 he has made a name for himself as a composer, pianist and ensemble leader through his work in radio productions and many tours throughout Europe and North America. Graewe's first opera, "Kopenhagen (Copenhagen)," a commission from the Cologne Opera, was premiered in 2003. Graewe currently teaches at the "Hanns Eisler" Hochschule in Berlin and at the Musikhochschule in Cologne. His chamber orchestra composition "Anspielung (Allusion)" refers to a 15-measure passage from Brahms' Intermezzo, Op.76, Nr. 1, without literally quoting from it. In this case, the music is not made up of variations in the formal sense, but rather a calling-forth of sonic atmospheric characteristics of the Brahms piano composition, projected into a 10-piece chamber orchestra.

## Günter Steinke (D) „Monument im Fruchtlund“



[>>] Since his years studying electronic music, composition and music theory in Freiburg, Günter Steinke, born in 1956 in Lübeck, has been represented on the most renowned festivals (Donaueschinger Music Days, Witten Days for New Chamber Music, World Music Days in Luxembourg, among others). Following teaching positions in Bremen and Freiburg, Steinke has been a professor for instrumental composition at the Folkwang Hochschule in Essen since 2004. His composition "Monument im Fruchtlund" is named after a painting by Paul Klee from 1929. Steinke refers in this case especially to the "Beiträge zur bildnerischen Formenlehre (Contributions to the theory of form)", lectures that Klee gave at the Bauhaus in Weimar. The actual theme of this composition should be the formation of sounds and their inner relationships as a challenge which renews itself continuously.

## Boudewijn Buckinx (B) „nfrw“



[>>] Boudewijn Buckinx (born in 1945 in Lommel, B), who comes from Flanders, studied composition and music history at the Conservatory in Antwerp. With his "WHAM" ensemble, founded in 1963, he pursued the goal of establishing a forum for contemporary music. He has also published innumerable articles and several books of music theory.

As part of his goal not to erect "musical monuments" but rather to create music as a "way of life," he has already composed over 800 works, including the 24-hour event "1001 Sonatas for Violin and Piano" and several operas. "nfrw," the title of his piece for "open systems 2005," is derived from Old Egyptian and means "beautiful festival."

Before Boudewijn Buckinx had written a single note, he had already decided upon this title, an indication of his intention to create a very beautiful piece of music of the highest artist value.

20:15h

## Arditti Quartett New String quartets by composers from D, NL, B



[>>] The Arditti Quartet enjoys a worldwide reputation for their spirited and technically refined interpretations of contemporary music. Several hundred string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. These works have left a permanent mark on 20th century repertoire. World premières of quartets by composers such as Birtwistle, Cage, Carter, Ferneyhough, Gubaidulina, Kagel, Kurtag, Lachenmann, Ligeti, Nancarrow, Rihm, Stockhausen and Xenakis

show the wide range of music in the Arditti Quartet's repertoire. The exploration of new musical territories always takes place in close cooperation with the respective composers which time and again leads to enormously fruitful mutual benefits. In addition to his phenomenal career as first violinist of the Arditti Quartet, Irvine Arditti continues to excel as an extraordinary soloist. Born in London in 1953, Irvine Arditti began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its

Co-Concert Master. He left the orchestra in 1980 in order to devote more time to the Arditti Quartet, which he had formed while still a student. "Nothing is impossible if you spend enough time working it out." This attitude of Irvine Arditti has served as the foundation for the extraordinary achievements of the Quartet in the past 31 years in which they have recorded over 130 CDs and have been awarded many prizes, including several Deutsche Schallplatten prizes.

## Gerhardt Müller-Goldboom (D) „gli spazi dentro“

[>>] Gerhardt Müller-Goldboom is the cofounder and director of the New Music ensemble "work in progress - Berlin," founded in 1987. The composer and conductor began his musical career as a bassist in the Deutsche Sinfonie-Orchester in Berlin. The ongoing success of the ensemble, numerous engagements as a guest conductor as well as the direction of various music theater productions have earned Müller-Goldboom much respect from far beyond

the avant-garde music scene. An intense occupation with the perception of micro-intervals lead Gerhardt Müller-Goldboom to recognize that which brain research has, in the past few years, found out about the perception of musical structures. Especially the process of categorization, the sub-division of the continuum of reality into discrete segments, which provides for a rapid orientation on one hand and, on the other hand, the ability to perceive very small increments more



precisely if necessary, fascinates him in their apparent contradiction and lead him to the recognition of the characteristic of regions of intervals. His string quartet "gli spazi dentro," composed between 1997 and 2001, reflects upon the entire field between free and systematic composition. The five movements of the piece are filled with allusions and cross-references. At the beginning composed rather freely, the following movements adhere more and more to a strict system, though the systematic nature never becomes a musical end of its own.

## Robin De Raaff (NL) „Athomus“

[>>] Robin De Raaff was born 1968 in Breda. He first studied composition at the Amsterdam Conservatory of Music. In 1999 De Raaff was invited to work as George Benjamin's only composition student at the Royal College of Music in London. Since 2001 he has been a professor of composition and orchestration at the Rotterdam Conservatory of Music.



'You certainly know what you want,' exclaimed Pierre Boulez during a master class in 1995, impressed with student composer Robin De Raaff's Opus 1, the string quartet "Athomus". The French 'grand old man' of composition praised his younger colleague's individualistic, consistent musical language and his feeling for sound colour.

The work "Athomus" (1993) represents an early stage in De Raaff's essentially fractal composition technique. The title is taken from "Liber de musica", a treatise by the theoretician Johannes Vetulus de Anagnina written around 1350. In his treatise Vetulus assigns an absolute time value to individual note values, relating them to the smallest division of a

calendar day, the 'athomus'. In De Raaff's string quartet the 'athomus' represents a zero point of musical parameters, an extreme reduction of note length and interval size that functions as a germ cell for the compositional process. The steady beginning unfolds into a process of contrapuntal and rhythmic agility. After a time the calm of the beginning returns, only to be disrupted once again. Although derivatives of the 'athomus' appear throughout the work, the compositional germ is restated in its actual form only at the very end.

## Luc Brewaeys (B) „bowmore“

[>>] Luc Brewaeys (born in 1959 in Mortsels, Belgium) studied composition in Brussels, Siena and Darmstadt. He received numerous awards such as the "Prix de Musique Contemporaine de Quebec" for his life work which includes symphonies, a chamber opera and electroacoustic works. His work was featured on the "Ars Musica" festival in Brussels last year.



Whether as a guest professor for composition at the Conservatory in Ghent or as composer-in-residence at the BOZAR (Palais des Beaux Arts in Brussels), Luc Brewaeys' work is internationally acclaimed. He is also professionally active in a very different area of musical work, as a recording producer for the Flemish Radio and Television. Luc Brewaeys describes his music as being "spectral-symphonic" with lyrical accents. This can also be found in "Bowmore", the fourth in a series of Single-Malt-Whisky pieces based on melodies that were probably written by the Scottish poet Robert Burns (1759-1796). "Bowmore," as Luc Brewaeys says, is also a fitting title for a string quartet because of the associations with the "bowing" of the string players.



Events in

# Dortmund

Friday

NOVEMBER :: 18th · 05

Domicil

### Most honorable audience members, dear guests,



[>>] How we love the pompous cultural festivals, put on with flourishing gestures. The media are excited, important names of the art world are bought and sold, star directors or impresarios shine impressively. Afterwards, quantities of carefully counted ticket sales and a flood of critiques decide as to the significance of that which one has just experienced.

The quiet stars of art and music festivals like "open systems" have a value all their own - intelligent producers, acting on their convictions, dedicate themselves to an artistic mission. Encounter, exchange of opinions and seismographic sensitivity are among the qualities of this type of festival. Since 1996, "open systems" has been offering the opportunity to experience contemporary music in and for the Ruhr region. Conventional fare recedes into the background while the unknown, the extraordinary and the musically significant comes

to the fore. In the regional community of concert producers, mex e.V., the initiative for experimental and intermedial music projects in the city of media culture, Dortmund, has conceived a passing and compatible music program. One can listen with excitement and be amazed.

I thank "open systems" and all partners for their constant engagement and wish all visitors a valuable listening experience.

Jörg Stüdemann  
City Deputy for Culture, Sports and Leisure for the City of Dortmund

19:30 h

## Ensemble Bracelli „Toot Suites“ und „Organ Books“

The Music of Moondog



[>>] "It seems to me that I am standing with one foot in America and another in Europe..." The American composer Louis Thomas Hardin (1916-1999) alias Moondog, blind since he was 16, moved compositionally between two worlds as a "European in exile". Rooted rhythmically in the American Indian past and harmonically in that of European classical music, he brought these musical contrasts together into a new and exciting unity. In the 1970s, Moondog traded in the Viking clothing of his New York street period for a wool cap and coat in the Ruhr region of Germany, which became his new home. Shortly before his surprising death, an encounter with the principle cellist of the Bochum Symphony, Wolfgang Sellner, lead to the idea of founding a string ensemble, Bracelli. Bracelli is Moondog's favored constellation for a string ensemble made up of two violas, two celli, bass and percussion. Moondog composed his entire life for

this special instrumentation. Contact to the Swedish percussionist and Moondog student Stefan Lakatos (Trimba percussion) lead eventually to the founding of the ensemble Bracelli in 2002, the only string ensemble in the world to dedicate itself to the music of Moondog.

In the context of "open systems 2005", true world premiers of Moondog compositions will be presented for the first time since his death. The Ensemble Bracelli has unearthed numerous treasures from the unpublished Moondog legacy and on this evening will present almost exclusively world premiers and premiers for the ensemble instrumentation, for instance: pieces from the so-called "Toot Suites" and from the later "Organ Books" as well as three compositions dedicated to Stefan Lakatos from the 80s which will receive their world premiers after almost 20 years.

20:45 h

## Yasunao Tone „Cut and Splice“

[>>] Yasunao Tone, co-founder of the Ongaku group in 1960, dedicated himself to the creation of "events" and improvised music and started working with the Fluxus movement in 1962. In the following years he became increasingly active both as an organizer and participant in numerous avant-garde groups. His activities have included happenings, sound installations, experimental music, performances, art and technology. Since his immigration to the USA in 1972, Tone has composed scores, which include text and visual images, as well as sounds for the Merce Cunningham Dance Company and for solo concerts (at The Kitchen, the Experimental Media Foundation, the Guggenheim Museum Soho, among many others). Tone's pioneering use of manipu-

lated CDs, a technique with which he has worked since the beginning of the 80s, he has described as a process of "wounding" Compact Discs: "I asked myself if one could defeat the error correction system. If this were possible, I could also make entirely new music out of an existing CD. I called my audiophile friend who owned a Swiss-made CD player and asked about it. It was a simpler method than I suspected.

I bought a copy of Debussy's "Preludes" and brought it to my friend's place. By his engineer friend's suggestion we simply made many pinholes on bits of Scotch tape and stuck it on the bottom of a CD. I had many trials and errors. I was pleased the result because the CD player behaved frantically and out of control. That was a perfect device for performance."



21:45 h

## Yoko Higashi & Lionel Marchetti

„viande avariée attire les mouches“ („rotten meat attracts flies“)

[>>] Yoko Higashi began her career as a dancer and choreographer in Tokyo before she developed a series of experimental projects with musicians in France. Lionel Marchetti, as a composer in the tradition of musique concrète, moves in his work between the worlds of complex musical structures and electroacoustic live improvisation. As a representative who has emerged from musique concrète, he has the ability to integrate varied levels simultaneously in his electronic compositions. The performance-concert of the duo is also based on improvisation. On one hand, there is a rough structure that determines aspects of the order of events, but the ultimate stimulus for the performance is the appropriate location. On this evening, therefore, the

newly opened (concert) house will become the third partner in the alliance. The dance, inspired by Buto, and the music, generated live using microphones, loudspeaker systems and electronic objects, enter into a dialogue with one another and with the respective performance space. Noises and movements form, as it were, a "body of space" in which the forms of expression swing like a pendulum between the Concrete and the Abstract, leaving behind lasting impressions of disturbing intensity. Sounds can be observed and movements listened to when Higashi / Marchetti weave the optical and acoustical dimensions into a single sensually perceptible fabric, an open system of interaction.



23:00 h

## The Hub "55 minutes of the Hub" | net concert

[>>] Fundamentally, a "hub" is the center of a star-form network of computers that does nothing else than to receive data on one port and route it to other ports. Once it was as simple as that, at least in the early days as the San Francisco Bay area gradually developed into Silicon Valley. The mechanically minded composers, who later united themselves under the name of "The Hub", were among the first in those days to connect computers together into networks to use them as large, interactive music instruments.

The birth hour of "The Hub" was the legendary concert in 1987 that took place in two locations in New York that were kilometers apart. The concert was initiated by two

organizers of which one was, by the way, Phill Niblock. As much as network architecture changed in the course of the coming years, "The Hub" always remained an association of free composers, who kept hold of the reins by means of programming and interactive controls. After a longer break which was intended to keep "music from becoming the victim of technology," it should be exciting to experience the work of John Bischoff, Chris Brown, Scot Gresham-Lancaster, Tim Perkis and Phil Stone - musicians who became software programmers and instrument builders in order to realize their individual musical ideas.



00:00 h

## quiet riot at night Elektrolounge

presented by Sternschaltung and Klangkabel with Swod (Berlin), DJ krill.minima & DJ Segment

[>>] The soundtrack for the night will be created by Swod from Berlin. Starting at midnight, the musicians Stephan Wöhrmann (piano) and Oliver Doerell (electronics, guitar, bass) will magically charm their intimate sound miniatures onto the stage. The piano is reminiscent of Erik Satie and Ryuchi Sakamoto, the free space being filled out with rhythmic fragments and electronic crackling. It makes sense that the two of them have been making live music for silent films:

soundtracks for the pictures in the mind, fascinating and captivating.

In the evening and into the night in the Lounge, DJs krill.minima and Segment will be inviting you on electronic journeys far beyond the mainstream: pop ambience, digital folk and electroacoustic - a listening experience both relaxing and, at the same time, stimulating.

## Phill Niblock „anecdotes from childhood“

Videoinstallation

[>>] The influence of the composer and film maker Phill Niblock, who was born 1933 in Indiana and has lived in Manhattan since the 1950s, upon musical life since the 1970s is documented in references and hommages from sources as varied as crossover musician Brian Eno to bands like Sonic Youth. The atonal Minimal Cluster typical of Niblock, which Tom Johnson charmingly described as "no melody, no harmony, no rhythm, no bullshit," lead the magazine "The Wire" to ask, on the occasion of his 70<sup>th</sup> birthday: "Did Phill Niblock invent both Grunge and Ambient?" In "Anecdotes from Childhood / Slide Pieces," a work by the New Yorker known only to a very few, Niblock requested that various friends and acquaintances tell of memories from their childhood. The sequences of interviews are woven together into a dense network of



information, speech rhythms and voice sounds. Parallel to this, as the actual "imagery" of the installation, photo sequences illustrating situations, architectures and landscapes which were taken, collected and digitized by Niblock in the course of his notorious world travels, fade slowly over and into one another. An especially personal relationship exists between "open systems" and the

grand old master of minimalism, Phill Niblock, thanks to MeX - Experimentelle und intermediale Musikprojekte e.V. - and their curator Jens Brand who, as a friend of many years, knows Niblocks work more intimately than anyone else in Germany.

Events in

Essen

Saturday

NOVEMBER :: 19th · 05

Philharmonie | RWE Pavillon



[>>] After five presentation cycles, “open systems” has established itself. Fortunately, this does not mean that this festival for contemporary music, performance, dance and sound art has become more comfortably accommodating. If, all the same, it appeals to more and more people, then that is because of the growing number of listeners who are willing to follow the performers into new artistic territories, leaving familiar ground behind and sharpening all of their senses in order to make their way through thickets of unfamiliar tones and images. Time and again, “open systems” dares to push forward into the borderlands between various artistic disciplines in which the art forms of music and movement are especially experimental and full of innovative power. This power is part of the cultural impulse, which impressed a jury of renowned experts so deeply that they recommended Essen and the Ruhr region as having excellent chances of being named the Cultural Capitol of Europe for the year 2010.

The festival projects will be performed in Dortmund, Bochum, Essen and Herne. In Essen the new Philharmonie will be, for the first time, the venue for an “open systems” presentation in which both artists and listeners will profit from a location with an inspiring aura which will offer a fitting context for a concert of the superlative in

cooperation with the international festival “November Music”. This joint venture has developed into a fruitful exchange, which helps to insure the qualitative high expectations of “open systems”. The same goal should be served by the decision that the festival only be held every two years so that the free year between festivals can be used for meticulous planning. In this way, artistic excellence can remain the ultimate standard for success and need not be subjugated to the pragmatic necessities of deadlines.

I am very pleased by the intensification of regional cooperation and am especially happy that so many people in the Ruhr region have come to value “open systems”. I wish all of you stimulating artistic impulses.

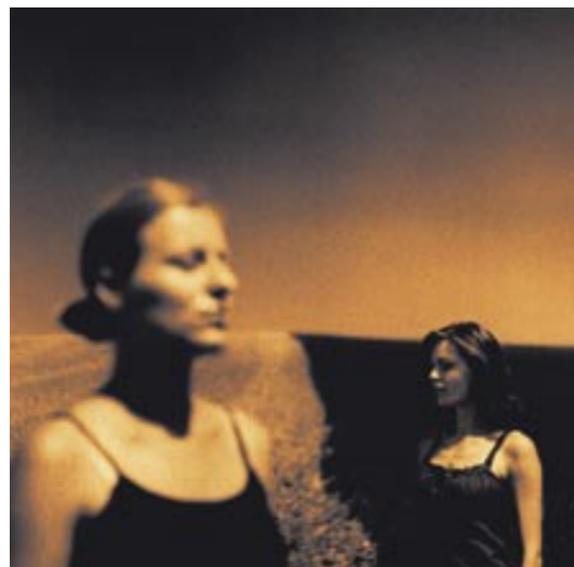
Dr. Oliver Scheytt  
City Deputy for Culture, Youth and Education for the City of Essen

19:00 h

## Tara Fuki meets Duo Dubbelduet

[>>] There are two of them, each plays cello and they present themselves under the name of “Tara Fuki.” Andrea Konstankiewicz and Dorota Barova both come from northern Moravia but they met in the southern Moravian city of Brno/Brünn where they both studied music history. Here they started playing as a duo and, in 2000, performing their first concerts together. In the meantime they have put out two CDs, have won numerous prizes and toured worldwide. Tara Fuki reflect widely diverse musical styles, sounds from distant lands and seem to be inspired by a poetic of the night and of dreams which can, on one hand, caress and comfort but, on the other hand, also inflict pain.

Jacqueline Hamelink and Eduard van Regteren Altena are also a cello duo. Under the name “Duo Dubbelduet,” they seek to make New Music accessible to a broader audience. Taking the avant-garde as their departure point, their project “Harz” (Resin) brings together Cello



Rock and the classical style of playing. The project title refers to the resin (sap) of trees, also called “rosin,” that string players rub onto the horsehairs of their bows to help them resonate the strings of the instrument. The project can be seen as a search for meeting-points between different musical worlds. Dutch composers who work in the vicinity of pop, improvised and classical music have written pieces for the project, that understands itself to be moving towards a music in which drive, sound and groove are more important than harmony and aesthetic beauty.

Both Tara Fuki and Duo Dubbelduet were immediately excited about the idea of presenting, alongside excerpts from their usual programs, a collaborative improvisation on the occasion of “open systems 2005.” In this way, the two cello duos, whose work could not be more different, will encounter one another for one evening and be united as a quartet, thanks to the openness of their attitudes.



20:30 h

## zeitkratzer meets Arto Lindsay

[>>] On “open systems 2005,” zeitkratzer and Arto Lindsay will collaborate for the very first time. Both Lindsay and zeitkratzer have always worked to dissolve the boundaries between conventional musical categories.

### zeitkratzer

[>>] In 1997, the founding idea of zeitkratzer was to unite young musicians into a single ensemble, who had, in their musical activities, transcended conventional genre definitions, in order to bring their openness and diverse experiences together into a new and fruitful form of work. This has entailed, on one hand, the direct collaboration between composers and musicians from widely divergent backgrounds; on the other hand, an interdisciplinary connection to other art forms. Since then, the ensemble has gathered a broad range of experience: zeitkratzer has worked with a wide variety of musicians associated with “nuova consonanza,” AMM, the New York downtown scene, Japanese noise-musicians, young electronic artists, avant-garde pop stars and New Music composers. The zeitkratzer line-up is international and is made up of a core group of ten musicians (including live electronics).

All members of the ensemble have made a name for themselves internationally as soloists and in other formations.



21:30 h

## Arto Lindsay Group

[>>] “Because I was a teenager in Brazil in the ‘60s, I thought it was part of the purpose of pop music to change people’s consciousness and spread information. In the ‘60s, Brazilian pop was aware of many other styles. People loved all kinds of music – from the Beatles and the Rolling Stones to Brazilian folk to avant-garde music like John Cage to serialism to 20th century classical music.”

Arto Lindsay has always been one to cross over geographical and musical borders and is, for that reason, especially well suited to serve as an ambassador between various forms of music. Born in the USA and raised in Brazil, Lindsay grew up with the Tropicália movement in the 60s. His musical career began in the New York No-Wave scene, after which he increasingly dedicated himself to a crossover between rock, pop and jazz until, several years ago, he found his home in a fusion of Brazilian folklore and delicate songwriting in which electronic beats serve as the foundation. In the meantime, the multi-faceted songwriter, singer and guitarist enjoys an international reputation as an artist whose works are both seductive and demanding.



## Marko Ciciliani „Spice Melange“

[>>] Marko Ciciliani, born in 1970 in Croatia, lived in New York, Hamburg and The Hague before settling in Amsterdam, where he has lived and worked since 1996. His work covers a broad range of music, from compositions for various ensemble combinations to sound installations to his own performances and improvisations.

For Zeitkratzer and “open systems 2005,” Marko Ciciliani wrote the piece “Spice Mélange.” A “spice mélange” results from the interaction of Orient and Occident. One

starts with the Waltz, symbol of 19<sup>th</sup>-century Vienna – the 3/4 time that brought all of Europe to ecstasy. By injecting one further eighth-note into this triangle, the meter leaps in a single bound several hundred kilometers to the East, the Orient, where asymmetrical meters are so common. “Spice Mélange” is also a consciousness-expanding, life-extending drug (at least in Frank Herbert’s science fiction classic “Dune”), made available in this country for the very first time, exclusively on the occasion of this year’s festival.



## Reinhold Friedl „no:no“

[>>] Reinhold Friedl, founder and artistic director of zeitkratzer (time scratches), fulfills a long-standing plan for a homage to the late work of Luigi Nono with his piece “no: no.” The growing use of live-electronics on one hand and the simultaneous development towards an increasingly informal way of composition in Nono’s last works exerted a strong influence on Reinhold Friedl and could even be seen as one of the main sources of inspiration for the founding of zeitkratzer.

Zeitkratzer almost always work with electronic amplification, whereby every single member has developed individual sound techniques for his respective instrument. In this way, the individuation of the interpreter and the spatially oriented electronic concepts that Luigi Nono pursued in his late works find their counterpart in “no: no,” rounded out by the ensemble-oriented idea of work typical of zeitkratzer.



Events in

**HERne**

Saturday **NOVEMBER :: 19th · 05**  
Sunday **NOVEMBER :: 20th · 05**  
Flottmann | Hallen



[>>] In the last few years open systems has developed into a successful festival for contemporary avant-garde music. It was in 1997 that open systems first started to break open the borderlands of improvisation, new composition, electronic music, dance, performance and installation. Since then the festival has offered its very own platform for new ideas and co-operation. The City of Herne has supported and sponsored the project from the very start thus demonstrating its recognition of this positive development. It has supported the initiators in their hard work and their ambition to present new art forms. This project is jointly sponsored by the Cities of Bochum, Essen, Dortmund and Herne and the hopes that this project would also become established in the art and cultural scene far beyond the borders of these cities have been fulfilled. Herne is the smallest of the towns involved in this project but plays an equal role. The Flottmann Halls are well-known in this region for hosting a huge variety of high-quality cultural events and provide ideal conditions not only for the contributions at this festival. This year they also host the closing presentation of the school project "City, Country, River - New Sounds from the Emscher Region" - organised as part of open systems 2005.

The open systems stand for contemporary music in its many facets. The Tage Alter Musik (Days of Early Music) in Herne, which this

year are being organised for the 30<sup>th</sup> time in co-operation with the Westdeutscher Rundfunk, open up a different, but equally varied, world of sounds. The wide variety of music in our city ranges from open systems to the Tage alter Musik. We can be proud of this sound spectrum. And in the future too, courageous cultural decisions - which without doubt applies to the sponsoring of open systems - may be expected from Herne.

I wish this year's festival much applause from the audience and the media and the recognition it deserves in the region and I am confident that people will continue to display a readiness to welcome new forms of art.

Peter Bornfelder  
City Manager of Herne

Saturday | **NOVEMBER :: 19th · 05**

15:00 h | Hörraum 2

Presentation of four school projects

## City, Country, River [New Sounds from the Emscher Region]

[>>] The education project "City, Country, River - New Sounds from the Emscher Region" illustrates the theme of the festival in a special way. The relationship between the local and the global is explored using, as an example, the reconstruction

of the Ems River. Pupils and composers use the cultural components in this process of opening and making more dynamic as the point of departure for a creative, musical encounter with the questions of social and cultural change.

Sunday | **NOVEMBER :: 20th · 05**

11:00 h | Hörraum 3

## Composers Club Local

Intention - Innovation: On the manifold musical perspectives at present Musical lecture with students of Prof. Günter Steinke / Folkwang Hochschule Essen

[>>] The Composers Club introduces composers with their current compositions. In a dialogue with the audience, musical intention and realization are discussed. Through cooperation with various concert producers, the Composers Club has already established itself as a showcase of current musical forms and styles. The first Composers Club took place in the context of "open systems 2003." Many performances followed in cooperation with the GNMR and the Dutch saxophone quartet "Koh-I-Noor." The concert in the Essen Philharmonic was recorded by Deutschlandfunk (German National Radio). In May 2005, composers from three countries (Belgium, the Netherlands and

Germany) met in a Composers Club presented in cooperation with the Bochum Symphonic Orchestra. The concept has developed into something of an export hit and has already been successfully presented by "November Music" in Holland and Belgium. This year's festival focuses on new voices from the region. Students of the Folkwang Hochschule in Essen offer samples of their musical works, their individual approaches and ways of working. Günter Steinke, himself one of the composers for the Luxembourg Sinfonietta for "open systems 2005," will moderate this Composers Club in his function as a professor for instrumental composition at the Folkwang Hochschule.

19:00 h

## David Moss & Michael Rodach

Fragmentary Blues



[>>] The world-renowned vocal artist and drummer David Moss and the master of sound and guitarist Michael Rodach are old "open systems" friends. Together with Paul Brody and his "DetoNation Orchestra," they were already guests on the fourth edition of the festival in 2002.

When they first met for the recordings of Brody's "American Folksongs" it was immediately clear that a dialogue was already in process, a dialogue which has, since then, circled wildly and chaotically around the Blues and which has inundated listeners with a little pain and very much music.

Obviously, Moss and Rodach have plenty to say to one another about the Blues. In their own inimitable way, the two artists develop a contemporary variant of this old musical tradition by radically shredding all of the usual clichés, patterns and timbres and pressing them into new forms. In their unorthodox, eccentric and bizarre fashion, these two well-matched partners juggle with the feeling of the Blues and this common desire for adventure brings forth results between oblique distortion and bittersweet passion.

This evening one can experience how a radical homage to the Blues is freshly reassembled live from pieces of their celebrated album "Fragmentary Blues."

20:15 h

## 48nord & Jeff Parker (Tortoise)

sculpture #6



[>>] The open ensemble 48nord, made up of two very active musicians, Ulrich Müller (electric guitar, live electronics) and Siegfried Rössert (electric bass, contrabass and live electronics), has already excited many listeners with numerous highly acclaimed performances on festivals such as "Sounds Like Now" in New York, the SWR New Jazz Meeting and the Schichtwechsel-Festival. Furthermore, these two border wanderers from Munich have always sought out contact to other art forms, have collaborated on different theater productions and have realized several radio plays. In the context of "open systems 2005" they meet up with Jeff Parker from Chicago who, as the guitarist with the band Tortoise, the Chicago Underground Orchestra and in numerous solo projects is as much at home in astoundingly beautiful worlds of sound as he is on all important international festivals.

The term "sculpture" is the title of a series of projects in which exclusively different improvisation models are in the foreground. "Sculpture" refers to the network of communication between the musicians as the ideal sculptural form. Since encounters of this kind are mostly based on sketchy agreements and since the products are always one-of-a-kind, the project title, "sculpture #6", is well chosen for the evening.

21:30 h

## Dhafer Youssef & Paolo Fresu

[>>] Home is where the cell phone and laptop are. As a rising star in the world-music and jazz scene, Dhafer Youssef has come to travel very much. Born and raised in Tunisia, the songs of the Koran school and the Islamic style of singing associated with it formed the basis of his musical training. When he was 15 he bought his first oud, an Arabian lute, with money he earned singing at weddings. After he finished school, he immigrated to Austria where, in the course of the next ten years, he came into contact with first-rate musicians from the European music scene. In the meantime he has collaborated, for example, with Bill Laswell, Nils Petter Molvaer, Bugge Wesseltoft, Markus Stockhausen and Wolfgang Muthspiel.

Now he will perform on "open systems 2005" in a duo with trumpeter Paolo Fresu.

Paolo Fresu is one of the most remarkable and unmistakable soloists who have emerged onto the European jazz scene in the course of the last years. Fresu has developed a powerful sound with transparency, leading him through fast hardbopping phrases and letting him become a lyrical aesthete in balladesque moments.

Time and again, Dhafer Youssef has succeeded in combining the Sufi sounds of his homeland with the respective sound of his partners. For the closing concert of "open systems 2005," he will perform in a combination which has never before been heard. The two protagonists will be joined by a guest who will find a surprising and individual way across the bridge between them.

A fitting conclusion for a festival under the motto "Dialogue and Innovation" - surprising, inventive and inspiring.



Ausstellungshalle

## Max Scholz

"FABRIK" (Factory) Max Scholz  
In the Flottmann-Hallen from the 5<sup>th</sup> November through the 15<sup>th</sup> January 2006

[>>] A spatial installation for the Flottmann-Hallen from the cycle "Space Flight Program". Rhythmic sequences of motion, an electronically generated trail of oil and a large punching machine play with the idea of continuous transformation. Additionally, objects and drawings.



# OPEN SYSTEMS and Hard Closures

by Albert Scherr

[>>] What accounts for the fascination of systematic-theoretical thought? One answer to this question is that it opens our eyes to complex, non-linear contexts that cannot be comprehended with simple cause-and-effect models and, consequently, makes a differentiated description of social reality possible. Furthermore, system theory examines established social structures as historical but in no case singularly valid responses to problems and, as such, seeks to open up innovative possibilities for thought and action. Thereby cannot be denied, as will be the subject of the following, that the formation of systems is often associated with the formation of structures and with closures which present significant obstacles to attempts at innovation.

Social systems are environmentally open systems, which, at the same time, are operatively closed systems. With this formulation Niklas Luhmann, the modern classicist of sociological system theory, points out a fact with far-reaching consequences: social systems such as friendships, intimate relationships, families, groups and organizations, as well as larger-scale functional systems (educational, legal, economic systems) are formed by distinguishing themselves from their environment. When it is no longer possible to define borders, a system dissolves or, formulated differently: systems are processes in which the distinction between system and environment are constantly redefined. Consequently, the formation of systems has to do with differentiation. Why is it, all the same, meaningful to speak of open systems? The most obvious argument is: systems are not self-sufficient entities; they must be in the position to draw upon energies and information from their environment. The formation of systems is the establishment of structures within and dependant upon a given environment. Openness and closure are, consequently, two sides of the same coin, not independent from one another. In the case of social systems, the contact with the environment takes place by means of the perception of individuals, for social systems have neither eyes nor ears and cannot speak. Without consciousness and the power of speech there can be no communication, without which no formation of a social system can be accomplished. Therefore it is easy to imagine that individuals can influence systems, that "we" have possibilities at our disposal to have an effect on systemic structures and processes. The experience, thought and actions of individuals are, however, according to the theoretical perspective of systematic-theoretical sociology, not localized in

the social systems, rather in their environment. For, as obvious upon consideration, no one is contained within a system together with the totality of his feelings, thoughts and actions. And precisely this living in the environment of systems provides the individual the characteristic degree of freedom and the possible choices typical for a life style in modern society – there is no total social control imposed by a single institution. On the other hand, there is the homelessness and feeling of dislocation of the modern individual as lamented by many culturally critical sources: the individual finds no social context in which his entire life can be contained.

On the contrary: no social system is in the position to integrate everything that is meaningful for the individuals. Social systems are related in a highly selective way to the abilities and contributions of individuals. The demarcation between system and environment takes place through communication filters, which only allow that to pass through which is relevant for the respective system. Structures within the system itself determine, therefore, that to which the respective system is open and what it excludes. By way of clarification: Someone who, while buying bread in the morning at the baker's, tries to engage the person behind the counter in a political discussion, can expect to arouse irritation and raise defenses, since the worker can at any point appeal to the fact that a purchase in a bakery is an economical context and, as such, conversation can be legitimately restricted to questions of supply and demand, products and prices, except for the usual polite pleasantries. If someone within a business or firm demands that colleagues and fellow-workers have time to engage in discussions of art, culture or sports, he can expect to hear the answer that these activities are for breaks or free time, and so forth. In this way, social systems relieve themselves of a flood of communication expectations – for individuals it is also a relief not to be expected to talk to just anyone about practically anything at whatever time. In general it is possible to orient oneself successfully in the course of one's self-presentation and general communicational behavior to the routine communication framework characteristic of respective social contexts. The borders of the system are not experienced as hard impositions upon the individual possibilities. We are considered to be "normal", psychologically intact and socially well-adjusted individuals to the extent that we have learned to orient ourselves effortlessly according to the established rules of communication – or at least to make the impression that we are capable of doing so. Those who are consistently incapable of this, who can only articulate

their own individuality without restraint, can expect to be recommended for psychotherapeutic care or even to be institutionalized.

Social systems – and this is especially true of the most influential system type of modern societies: organizations – have at their disposal another possibility, especially determinate and far-reaching in terms of its effects upon individual life-design: the possibility of closure. Organizations are social systems with the "right of exclusion" – they can decide as to the participation of individuals according to criteria determined by the system itself. No one is excluded from participation in the economic system, but no one has the right to demand employment in a specific firm. Every child has a right to education and learning, but schools can exclude pupils from further participation in the learning environment, assuming that they can effectively document serious deficiencies in the willingness or ability to fulfill basic requirements. From these examples it becomes clear, that we live our lives within the environment of social systems and are dependant on them for the fulfillment of fundamental needs such as loving and caring communication in intimate relationships, treatments of sickness within the organization of the health system and, last but not least, the possibility of gainful employment within the economic system. But individual access to these benefits is not guaranteed, for these theoretically open systems operate with the possibility of making participation contingent on the fulfillment of certain requirements and limiting the number of legitimate participants. The cause of this can be seen in the fact that in modern society – in spite of the increase in affluence – poverty and neediness are growing significantly. Neediness results not "only" from economic poverty, but also from the failure to make it over the access thresholds of various social systems.

To deal with such poverty, welfare state societies have planned for a specialized institution: social work. Social workers and educators are specially trained to diagnose the consequences and results of failure to meet up to the demands of social systems, especially families, schools and working life, to train and motivate individuals to orient themselves to respective demands. This cannot, however, succeed if the system has no demand. In this case, social work is limited to softening the consequences of such social failure, since it cannot provide loving relationships, families or jobs. In the failure and suffering of those thus effected it becomes clear that these open systems operate with hard borders and limitations.

# The Hypothesis of OPEN SYSTEMS

by Manfred Mixner

[>>] The expression "open systems" is, in itself, a contradiction in terms. The development of systems always means bringing phenomena, perceptions, elements, rules, terms, signs, etc. into a context of meaning that is as closed, as clearly defined as possible. Most systems: scientific, mathematical, geometric, philosophical, political, social, ecological, artistic, architectonic are based on ordering principles – mostly of a logical or game-theoretically correct nature, aimed at establishing an inner unity, exclusivity. Systems are only to a limited extent transferable to fields of experience other than that for which they were originally formulated. Closed systems are normative phenomena. In this respect,

an open system is no longer a system. For that reason, it makes little sense to refer to the coexistence, the sum or partial sums of systems like these as "open systems". Should this charming Anglicism therefore be banned from further use? Is there not perhaps indeed an implementation of the term that has meaning, makes sense?

The attempt can be made to build a somewhat fragile house of cards in art-theoretical terminology, which is built of somewhat flexible psychological and artistic-philosophical chips – if one holds one's critical breath, perhaps it won't come crashing down immediately. So: we develop our conceptions of reality from our perceptions. In this way, every consciousness

includes the representation of reality of which it is made up. This process is coupled to the use of language; it can be assumed that without language there is no consciousness. The affirmation of the validity and utility of the linguistic representation takes on form in communication. Our representation of reality can, therefore, be reproduced, communicated and, among others, be verified on this linguistic path. The reproductions become part of the perceptible reality that, in turn, can be reproduced as a representation. Beyond the verifiable representation of reality it is, furthermore, possible for consciousness to construct innumerable variants of reality: consciousness can measure, test, compare itself to other representa-

tions of reality, can expand and refine its abilities. Exactly how we do that and what happens in our brain when we imagine something, is unclear. At any rate, we can invent realities and thereby expand the potential of our consciousness and the scope of our field of activities. We can imagine in what position we will find ourselves if that which we are planning fails and what we can expect, if it can be realized. Can one refer to such prospective-fictional representations of reality, consciousness (works of art in general – literary texts, musical compositions, works of visual art, performances, installations, etc.) as "open systems"? Hardly, since every successful representation of reality, each work is, in and of itself, a composed and structured whole (even when it is "interactive" or "self-generating"), a closed system. Perhaps the possibility of a manifold meaning or the multi-functionality of a system could justify the use of the term "open systems". Kafka's novels and short stories, for example, have been interpreted according to psychoanalytical, philosophical, religious, sociological and other aspects and each of these approaches to interpretation makes sense on its own level, comments on at least one dimension of the texts. Kafka's prose remains, in spite of its many levels of meaning, inaccessible, whatever that means. In the process of repeated rereading of the novel fragment "The Castle", I pay less attention to the text than I do to what the text calls forth in me, I attempt not to be occupied with what the text means beyond the sensual representation of reality contained within it. On the contrary, I attempt to complete the representations of reality, evoke odors, noises, atmospheres,

colors, light and darkness, the cold, the dampness, construct physiognomy, spaces, machines, vehicles, feel the snow under my feet. While reading I lose the perception of myself and my environment, at least temporarily. I have delivered myself into the hands of the representation of reality contained within the text, have become part of an imagination, the intensity of which causes the letters, the words, the sentences, the chapters, even the book itself to disappear. Did I find myself in an open system? Am I the victim of an illusion?

If one lets go of the static concept of a work (which refers to the product of an artistic process) and makes the performative character of aesthetic "taking action and observing" the central matter of interest, a central aspect of the "system" changes. Each artist is familiar with that: a text takes on a life of its own, it "writes itself", distances itself from the point of origin. The music "develops itself" in directions that the composer could not anticipate. A picture "takes on form". In the process of artistic production in which automatic poetry is allowed, the artist does not know where his action will lead, he has a feeling where it is going, trusts that his calculations will be true. The result of the aesthetic "game" is open as long as it is still in progress.

The result is, by the time the work is completed, once again a closed system. Aesthetic performance is potentially an open system. The structured whole of the work can be dissolved by the "performing" interpreter as if he would consume the work in a sort

# Architecture of POTENTIAL SPACE

by Achim Proseck

[>>] Many ways are conceivable of opening the system Architecture. Architecture and its styles, the construction of buildings or cities is as complex a matter as it is dynamic. Two of these ways are discussed here. The first is present in the mechanics of the system: by radicalizing the system concept, one can achieve an openness that under normal conditions would not be possible. The second has to do with the reduction of the interference of planning, in the renunciation of design. The openness in this case is the space that results from the omission. The option for openness is no longer inherent in the system but rather on its border. The strategies are contrary approaches, but both have the individual and his freedom in mind. In both cases, architecture is understood as an instrument of possibility.

## Openness in the system: the megastructure

It seems paradox that the moment of opening and individualization could lie in the uncompromising, total systemization of building, accustomed as we are today to assuming the opposite. The concept came about during a time in which mechanization and industrialization were still seen as powerful possibilities for the improvement of society. New cities were conceived. Yona Friedman's "Spatial City", for example, first presented in 1958, was the attempt to find an architectonic-systematic solution for the city planning problems of the time. The design postulated a new city that would be about 20 meters high and which could spread out infinitely in all directions. First, a framework of scaffolding would be constructed which could then be filled with elements by the inhabitants according to their individual needs. While the space frame matrix would make up the static part of the city, all of elements, which would be

set up by the inhabitants themselves, should be flexible. This mobile architecture, as Friedman referred to it, should result in increased freedom, which would make the inhabitants themselves the builders of their immediate environment and minimize the influence of the architect. Architecture would no longer be forced to make compromises or other local concessions. The Spatial City would not affect the existing structures; it could be realized in any location, in any climate, if necessary over existing cities.

The flexibility, the open nature of the architecture can, in this case, only be achieved by the division of the building process into two parts: the static scaffolding which makes up the framework for the new city and the mobile constituent elements, the modular parts, which would have to be standardized in order to be capable of being installed or uninstalled anywhere in the framework. This is in accord with the concept of industrial, rational production: with as few basic elements as possible, the greatest possible diversity with regard to realization should be achieved in order to satisfy all demands and needs which could arise.

The city as conceived by Friedman and the other megastructuralists becomes a single gigantic construction project. The sheer scope of the design itself calls forth the criticism of being an inhuman form. While Yona Friedman recently repeated his claims as to the principle feasibility of his Spatial City in an interview – interestingly, in a fashion magazine – the chances of being realized are, however, non-existent. All the same or perhaps for that very reason, his designs are relevant. Precisely their character as impossibly utopian allow them to exist far longer than many finished buildings.

of ecstasy, as if he would reverse the creative process of the work, as if all rules and signs would lose their validity. One could understand the performance or reception of a work as antisystematic activity in the course of which an open system emerges out of the closed system. The listener or observer gives himself up to the artist for the duration of the "reception" of the work, as if he would step outside himself to make room for the work to come into existence, would make the creative process his own. Consciousness in the process of comprehending a work of art opens itself for the length of time that the performance demands. And in the reception, which does not relate the rules and signs of the performance to a normative pattern of terminology and meaning, rather transforms them into a representative reality of consciousness by means of an act of exponentially reversed perception, the meaning and sense of a work of art "develops" in the dissolution of rules and signs – yes, in this way, an "open system" would be born. "Open systems" as performative phenomena – is this speculation trustworthy?

A residual skepticism remains, for the experience of "open systems" is always no more than fleeting. Does the experience of the Aesthetic that dissolves all terminology really make forays into thinking in "open systems" possible or is this loss of Self in aesthetic experience an illusion? In any case, the documentation of such ecstatic-aesthetic performances reveals itself again as the closed system of a model of reality.

## Openness as System: the Space Between

The formative acts in the total system City have long been carried out on a small scale and over a small area. This limitation leaves many spaces untouched, leaving room for the realization of unplanned developments. One can refer to these spaces as potential spaces. They also come about when spaces are excluded from the necessity of being used. In this case, more and other uses are possible than originally planned. The term potential space refers for this reason less to a concrete spatial situation than to its optional multi-functionality. At these points the system changes, takes on the state that it has always had on its borders: it becomes porous.

The agglomeration is perhaps the municipal form with the most systemic edges, ports of this kind. In the architecture of agglomeration – which is flat, polycentric and heterogeneous – its own actual potential can be recognized: the various uses of space are characterized by many small-scale transitions. The transitory surface area between the systems is therefore great, more generous than in the compact city. And since the system as a whole cannot be perceived, connectivity can only be established at these points. Only there can it open itself to the unplanned, the unexpected, and the unknown – if individuals know how to take advantage of this possibility. The prefix un- would, in this case, be a promise of another, broader world. For the architecture of potential space is associative, fantastic, fleeting. It is hyper-real.