



INTER COMMUNICATION CENTER

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The Advent of Written Culture, The Invention of Movable Type, and The Emergence of Mass Media. The history of communications media technology is the history of culture. The appearance of new media has always heralded with it a certain potential for socio-cultural change, but developments in today's information processing and transmission technologies offer to explode into an epochal revolution in communications which could well dwarf everything we've seen before. With their emergence comes the need to reassess important questions about communications and culture.

We at Project InterCommunication Center, in order to provide a communications oriented, comprehensive cultural observation point offering new concepts of our society and age, are developing the InterCommunication Center, a new form of cultural facility, slated to open in the heart of Tokyo, in 1997.

Project InterCommunication Center, NTT

## COMMENTS FROM THE ICC COMMITTEE

Developments in electronic communications technology are laying the groundwork for the transition from the modern mechanical, to the post-modern informational phase of the industrial revolution. Today, however, the technologies have made most of the progress, while the culture and society lag behind. The ICC was created as an experimental locus for dialogues between these technologies and cultural coordinates, to depict the information-oriented society, and bridge this gap.

In order to achieve this, the ICC first needed to abandon concepts of musea as exhibition spaces for collections of art "objects." Works had to be assembled as events; exchanged, and given the opportunity to produce new information. It had to be a "software" oriented, networked focal point. That is why we decided to call it the InterCommunication "Center," and not a "museum." Housing the ICC Matrix communications culture data bank, a central linkage point for artists and technologists worldwide, the ICC, working from facilities though limited in physical size, will still offer growth and influence on a global scale, continually gathering, exchanging, and producing information through exhibitions, workshops, and symposia. The Center will provide a model for the management and structure of cultural facilities into the next century.

In this sense, it is important that the ICC is born from a global software network, which naturally facilitates its hardware form. The ICC mustn't wait for the 1997 completion of its facilities, but rather emerge with the accumulated experience of its activities. Only through the articulation of its own, unique network will the actual facilities be realized, punctuating the development of its "software" collection, and providing the perspective necessary to deal with the issues of 21st century society.

*ASADA Akira*

Do our distinctions between "art" and "science" really indicate fundamentally different things? Or are they are no more than two sides of the same phenomenon, and their "distinctions" merely the differences between our manners of comprehension, and the speeds at which we process information?

In a sense, our understandings of physics, aesthetics, sociology,... have come to lack a dynamic connectivity and totality of vision over the these past few centuries. Is it not precisely for this reason that the stores of knowledge which we've developed have remained so ineffectual in the face of today's leviathan problems?

The first step is to realize that we are engulfed in a world both structurally and dimensionally different than any which has existed before. We are in a new world emergent, waking to the fact that our old perspectives are obsolete and restrictive for travel in our new topographies. We first must dismiss our old perceptual models, and consciously undergo a new set of investigations and experimentations to reclaim an accurate world view.

We must stop seeing the world in terms of objects, or of their divisions, and focus instead on their relativities, and flowing continuance. We need to clarify the interrelatedness of all "things," and cause them, from whichever phenomenal class, to interact, harmonize, and rejoin.

The reuniting of the arts and sciences is just such an experience. We are drawn by the umbilical cord linking us to the womb of discovery, this common ground between the physical and metaphysical, and headed for the multipluralistic strata between. What the ICC seeks is none other than this: to better understand this new topography, daily being re-discovered by scientist and artist alike, this flowing continuance of multi-universes.

*ITO Toshiharu*

The creation of the ICC is the creation of both a topos for inter-communication between the arts and techno-sciences, and an info-pheric zone of their interaction. This 21st century museum is "l'inertie polaire," an incorporeal static pole to the societies' kinetic body in acceleration, a museum which supersedes the traditional functions of its genre both in activity and scope.

I look forward to the completion of the ICC Matrix, "software" development, distribution media, hardware configurations, and ICC administration. The resultant network will cross not only the categories of previous musea with art, and techno-science, but expand even into industry and life styles, unearthing and giving voice to the values of our age.

As the Museum of Modern Art in New York reflects modernist, and Centre Georges Pompidou in Paris reflects urban and industrial societies, so will the ICC epitomize information-oriented, network-based societies. Its potential for power and significance lie in its inter-communication with contemporary society; ceaselessly influencing transformation, and being itself, transformed.

The ICC is in motion; through its previous two events, and the theoretical discourse of its quarterly journal, InterCommunication magazine. With plans for several more exhibitions, workshops, symposia, mediacaravan, and various research and development undertakings, the countdown has already begun towards the 1997 realization of its physical space. Then, emerging amidst the changes of the turn of the century, the art forms which the ICC generates will create a global landmark for charting a course into the post-modern era. This last decade of the 20th century will be seen as the brilliant pre-historic period of the InterCommunication Center.

*HIKOSAKA Yutaka*

#### ICC COMMITTEE

**ASADA Akira** Born in 1957. Economist and social philosopher. Assistant professor at the Institute of Economic Research, Kyoto University.

**ITO Toshiharu** Born in 1953. Art critic specializing in photographic and other image media, professor at Tama Art University.

**HIKOSAKA Yutaka** Born in 1952. Architect, urban designer, and C.E.O. of Space Incubator Inc. Lecturer at Kanto Gakuin University, and Shibaura Institute of Technology.

## **ACTIVITIES**

The ICC is a cultural exploration into information-oriented societies from artistic, and techno-scientific perspectives. It will operate through a variety of event and other communications media, through information exchange and creation, and through publications related to its activities.

### **The ICC Matrix**

The ICC Matrix will be the information infrastructure basic to all ICC activities, a mechanism for 21st century culture. It will be an instrument for information aggregation, and access point for the ICC network. 20th Century texts, sounds, and image data will be organized by ten basic keywords-space, time, body, medium, machine, sense, play, communication, material, and information providing an important system for 21st century informational linkage and creation.

### **Research and Development**

The ICC will utilize its international network of creative individuals and institutions to explore the forefront of culture and communications, proposing results in new projects for the ICC museum facilities, and publications in a variety of media.

### **Exhibitions / Events**

The ICC will maintain a collection of landmarks from the history of art, and techno-science both in original, and mediated versions. It will also feature a lively variety of exhibitions, performances, workshops, and screenings.

### **Media Development**

The ICC's activities, however, will not be limited to its architectural facilities. Beginning with the February '92 publication of "InterCommunication," the ICC's quarterly magazine, the ICC will produce books, catalogs, software for television, video, CD, LD, FD, and other media. The ICC will also continue to develop "The Museum Inside The Telephone Network."

### **Experiments / Productions**

The ICC will promote process, and contribution-oriented education and creativity, between various research facilities, educational institutions, artists, and members of the general public. The ICC will also support workshops and symposia, from continuing education to technological development.

## **FACILITIES**

The ICC museum will function as the concrete architectural ground for the information reception, exchange and transmission central to the ICC's activities and as a contemporary model of musea in information-oriented society.

### **Location**

Shinjuku is the busiest terminal of high information density Tokyo. In the western quarter of this inter-metropolitan hub, near to the new City Hall, and next door to the new Japanese national theater, the InterCommunication Center will occupy a total of 5,000m<sup>2</sup> of the 4th, 5th, and 6th floors of "Tokyo Opera City," a massive high-rise cultural complex featuring a concert hall, art galleries, offices, and shops.

### **Interior**

Due to a large atrium space which will occupy the center of the second and third of the ICC's three floor construction, its interior will be effectively divided into two areas, one for the 4th, and one for the 5th and 6th floors.

#### <Museum Lobby>

In the ICC Museum Lobby, a state-of-the-art information map and retrieval system will aid the visitor in accessing the ICC facilities, while a real-time gallery connects them to cultural hot spots around the globe. Museum boutiques and cafes will also be available.

#### <Exhibition Space>

The ICC Exhibit Space will offer an interdisciplinary program of expositions emphasizing themes and methods vital to the ICC's vision of art and techno-science.

#### <Museum Concourse>

The Museum Concourse will feature a split-level space with an upper floor lounge offering the ICC's standing exhibition of milestones from the history of art and techno-science, in the history of communications culture.

#### <Workshop / Studio>

Equipped with electronic, computer, audio and visual production studios, the ICC will provide an area for research, for artists-in-residence, and for a variety of participant-oriented creative process workshops and performances.

<Electronic Libray>

The Electronic Library will be an access point for the ICC Matrix: an informational library mapped according to space, time, body, medium, machine, sense, play, communication, material, and information.

<Media Tank>

The Media Tank will be a place for info-spatial interaction with the ICC Matrix, where the participant will be able to explore the worlds of art and techno-science through the latest imaging and interface technologies.

## EVENTS

The events preceding the 1997 opening of the ICC's facilities offer a preview of the types of culture and communications that the ICC was created to forward, while at the same time establishing its presence on the world map, and creating a basis for communication. This contributes not only to developing the ICC's network and softwares, but also ties into the structuring of the ICC's software assets, and therein, to the realization of the ICC in form.

Upon completion of its facilities, the ICC will continue its series of media events, touring workshops, and other cultural activities reaching far beyond the walls of its architectural expression.

### ***InterCommunication '91 "The Museum Inside The Telephone Network" Various Artists*** March 15-29, 1991

Viewing electronic communication lines as a museum of sorts, this exhibition provided an experiment in new forms of information space, utilizing telephone, facsimile, and computer terminals to access the work of creators worldwide.

### ***InterCommunication '92 "Removable Reality" IRIE Kei'ichi & FUJIHATA Masaki*** March 28 to April 16, 1992

This exhibition was based on a space in which objects can be perceived as disparate visual, aural, and other sensory data.

By so defining the body as a set of discrete information interfaces, participants were shown the mutable nature of the composite reality which engages them.

### ***InterCommunication '93 "Media Passage" Agnes HEGEDÜS & Matt MULLICAN & Jeffrey SHAW*** October 27 to November 16, 1993

Aims to pursue the possibility of an interface to shuttle across the material and non-material boundary by presenting various landscapes of the widespreading virtual world created by leading-edge media artists. In the media passage that constitutes a boundary between reality and virtual reality, the audience will explore the aspect and shape of an unknown landscape to experience new reality.

### ***"ICC NEW SCHOOL '93"*** October to December, 1993

Approximately 60 students enrolled through general registration received lectures given by the expert lecturers invited from the art and technoscience fields. This school was instituted for fostering professionals with multifaceted points of view.



**"ICC OPEN WORKSHOP It Flashes! It Moves! It's Phantasmagorical?"** January 15-23, 1994

A modeling workshop established under the theme: "Light and Moving Image." A total of 33 high-school students strove together to produce their own magical machine using electronic devices and components. Works created by artist MATSUMURA Taizo and MORIWAKI Hiroyuki who lectured at the workshop were exhibited for reference.

**"Ex. MECH: The Exquisite Mechanism of Shivers" Bill SEAMAN**  
January 17 to February 20, 1994

At an interactive video disk and computer installation, the audience learned to create poems with pictures, words, and music by selecting pieces of words via the computer.

## **PUBLICATIONS**

### ***Quarterly InterCommunication***

InterCommunication (IC) magazine is the quarterly journal of the InterCommunication Center (ICC), first published on February 27th, 1992. IC magazine is planned and edited by the ICC Editorial Planning Committee, ASADA Akira, ITO Toshiharu, and HIKOSAKA Yutaka, joined by TAKEMURA Mitsuhiro, "media aesthetician" and lecturer at Nihon University College of Art .

IC magazine seeks to provide an experimental locus for technological, sociological and artistic discourse on themes related to our emerging information-oriented society. Through these explorations, IC magazine attempts to create an experimental locus for "inter-communication" between these many related disciplines, and a body of reference for this new culture.

- No.0: Frontiers of Communication
- No.1: TransPort
- No.2: The Organism as an Information System
- No.3: Cyberspace
- No.4: Landscapes in Time
- No.5: Infotropolis
- No.6: Artificial Life
- No.7: Interactive Art
- No.8: Hyper-Network Communication

### ***Technoculture Matrix***

This is a culture databook—that contains all about the 20th-century culture by elucidating the relationship between art and technoscience from 10 entries, the basic of the ICC Matrix Database. Compiled under the supervision of ITO Toshiharu.

### ***Cyberspace***

This is a collection of papers from 15 contributors by Michael BENEDICT that illuminates the new problems associated with the virtual and real worlds born of a direct linkage between the computer and human brains. Translated into Japanese by the NTT Human Interface Research Laboratory.

### ***Anywhere***

This is a record of discussions at a meeting where architects, philosophers, critics, and artists convened to talk about the present-day problems of space, the concept of settled space and nomadic space, field and non-field, and the concept of universal space. Compiled under the supervision of ISOZAKI Arata and ASADA Akira.

***Annual Intercommunication '94***

This is a selected collection of excerpts and English translations from articles in the Periodical Intercommunication from its inaugural publication Vol. 0 (issued in February 1992) to Vol. 6 (issued in November 1993). This is the first of its kind and will be followed by next publications every year.

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