



FERRY
VISION



21ST LABORATORY



FRAGMENTS

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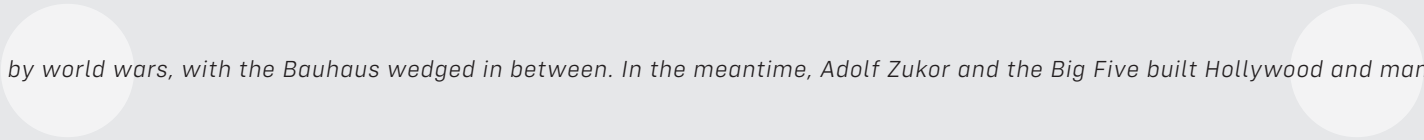


E la nave va

The digital era, which has approached its true potential in the 21st century, opens up unpredictable prospects for humanity. We should be in no doubt that with the appearance of virtual reality the challenges we face

are greater than ever before. We have reached a turning point since we have exploited and used up what we know as the "planet of life," and indeed, we are already plotting to use technology to leave it. When Dante

speeded up time and humanity reached the point of the Renaissance, it all seemed natural. When Bach wrote his cantatas and concertos, that seemed natural. Then came the Rodchenkos, the Maleviches and the



Kassáks with their raw momentum, followed by world wars, with the Bauhaus wedged in between. In the meantime, Adolf Zukor and the Big Five built Hollywood and manufactured everything that generated profit.

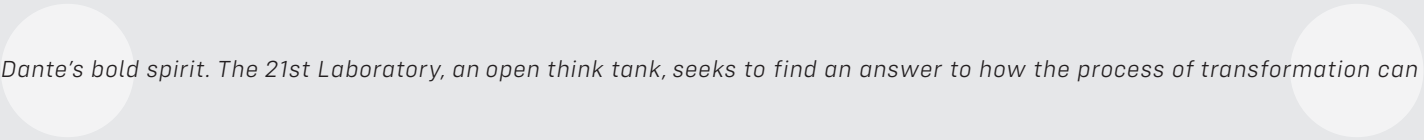


Time has become condensed. The 20th century, the century of evil, is over. Finding a balance between the intensifying virtuality of the 21st century and analog existence resulting from human nature presents a serious

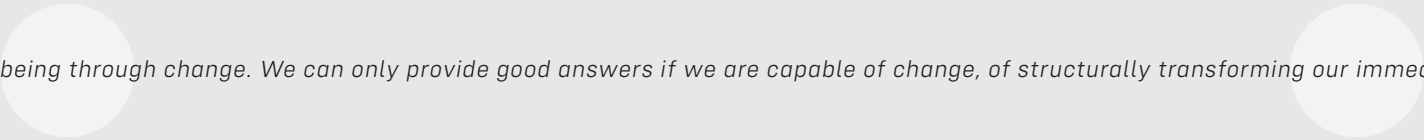
challenge. New questions ranging from time management through man's relationship with objects to spatial perception are generated in an age when the Earth's existence is being pushed to the limits through the

technological developments at our disposal. We do not know exactly where this will lead but we do know that we can no longer deviate from this path. Here we are in the 21st century, lacking certainty and looking for

a way out on the boundary of the analog and virtual worlds, hoping that we can understand the challenges we face and that together with the digital generation, who are very likely to experience the 22nd century, we



will be able to jointly map out a new world in Dante's bold spirit. The 21st Laboratory, an open think tank, seeks to find an answer to how the process of transformation can be fostered from a contemporary perspective



and to envision the world that is coming into being through change. We can only provide good answers if we are capable of change, of structurally transforming our immediate environment and of integrative thinking.

What we need is no longer 20th-century knowledge transfer but rather 21st-century information sharing. We are initiating a dialogue in order to understand the causes and contexts of the spiritual and intellectual

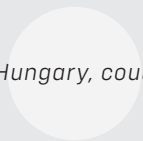
obstacle course of our time. Beyond studying general phenomena, the 21st Laboratory makes recommendations for university art education programmes. We wanted to find out to what extent the university structure

and approach, which hark back to the 19th century, are capable of keeping up with the new, 21st-century world of ideas and integrative approach. We have developed a model that continues to consider the acquisition

of the professional foundations of disciplines as a starting point, while deeming it essential to make a clear-cut distinction between undergraduate and postgraduate university education. When the FERRY is launched,

shifting away from routine and old habits, will initiate a way of thinking that has the potential to generate change in the traditional structures of university-level creative programmes. The FERRY is the domain for thinking,

mobility and networking that, starting from Hungary, could consolidate into an international network.



E la nave va

THE TECHNOLOGIES OF
ASCENT AND THE WEIGHT
OF SPECULATION IN
THE 21ST CENTURY

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In 1997 we will be able to download films at the press of a switch while sitting in our own homes, in 2000 cancer will become curable through gene therapy, by 2003 the universal video telephone will appear, and two years after this the first xenotransplantation, i.e. cross-species, or animal to human transplantation of organs will be carried out. By 2006 a quarter of the population of North America will live in "smart homes", which will ensure their residents' comfort through the use of customised, communicating devices. In 2009 the first virtual reality goggles will appear, and a year later CDs as a general data storage format will be pushed into the background, while by 2013 books will have become digital. By 2016 we will have detached ourselves from our immediate physical space and appear as holograms in distant points around the world. In 2019 self-driving cars will be introduced onto the roads. In 2020 we will conquer Mars! In 2043 the first human body will be brought back to life from a cryogenic state, essentially enabling us to transcend mortality. One year later robots with the ability to reproduce themselves will roll off the production line. By 2225 we will be able to design our senses and retune our nervous systems to our liking.

These predictions were made in the mid-90s by *WIRED*, which was regarded as a cult magazine on digital culture and emerging technologies.¹ They were broadly correct in regard to the disappearance of CDs, the digitalisation of written content and the "universal video telephone" but were somewhat off about a Mars landing, everyday xenotransplantation and holograms. *WIRED* did not mention certain developments in its predictions that later did make a robust appearance in society—with social media, blockchain technology, 3D printing and multi-functional smart phones not making the list. The caption on the front cover of the publication ("here's the real future") suggests a certain irony and Bruce Sterling, the author of the foreword, implies that cultivating technofuturology is in itself a dubious undertaking, which nevertheless does no harm if it avoids the pretence of being scientific.

WIRED magazine is the heir to intellectual trends that were proliferated by earlier platforms such as *Omni* magazine, launched in the 70s, and by *Mondo 2000*, distributed in California in the 80s and 90s. By combining scientific facts and science-fiction both magazines created an open platform for speculation and included such authors in their ranks as the aforementioned Bruce Sterling as well as William Gibson and Douglas Rushkoff. Cyber and hacker culture, virtual reality, nanotechnology and biotechnology were combined on these pages with developments designed to prolong human life and with chemical compounds. *Mondo 2000* quite deliberately stood for what it apostrophised as "fringe science."² On the one hand, this approach was characterised by interoperability and the hybridisation of various branches of science, and on the other hand, by open scenarios and a susceptibility to emerging or speculative technologies.

Cryonics is a pseudo-scientific process, which entails the deep freezing and storing for an unspecified period of a dead human body or severed head. Cryonics uses temperatures below -130°C to preserve the nervous system and tissues in order to leave open the possibility for the development of future resuscitation. The intervention must be carried out in the moments following death, thus before they die clients are in constant contact with the company providing the service. Following death a vitrification solution is pumped into the vascular system, thus preventing the tissues from crystallising at the low temperatures, then the body is placed into a container of liquid nitrogen to await resurrection whenever scientific developments make this possible. Given the current technological fundamentals, even the application of the best methods causes irreversible damage in the body. It was Robert Ettinger, one of the pioneers of trans-humanism, who laid the foundations for the promise of cryonics and immortality in 1962 in his book titled *The Prospect of Immortality*. The first attempts at hibernation took place in the late 60s, while the first client was preserved in liquid nitrogen in 1976 at the Cryonics Institute founded by Ettinger. Most of the early cryonics companies went bankrupt and could not fulfil their promises. Nowadays there are companies dealing with cryonics in America, Russia and China. The Alcor Life Extension Foundation directed by the philosopher of transhumanism, Max More, until 2021, charges 200,000 dollars to store a whole body and 80,000 dollars to preserve a brain.

Even though the prognoses of *WIRED* in the 90s were by no means bereft of humour and left room for speculation, they shared a presupposition that seems entirely valid: the predictions identify the Future as the road of endless progress. According to this human-centric technooptimism, it is merely a matter of time before humans extend their scope of control over every creature and corner of the world, while colonising alien worlds and biologically designing themselves. The Future here is presented as one of targeted, linear ascent: a vertical innovation superhighway. According to the promise, the Mars colonies, the immortality of the body and a neural network could all become the subjects of human design; design strives for totality and a techno-driven utopia will become reality. It is no wonder that at the turn of the 80s and 90s one of the founding authors of the transhumanist sphere of thought, Fereidoun M. Esfandiary (chosen name: FM-2030), felt a 'profound nostalgia' for the future of the 21st century and proclaimed the acceleration of progress as a moral norm:

"Transhumans (trans) are a new kind of being crystallizing from the monumental breakthroughs of the late 20th century. [...] They are the earliest manifestations of new evolutionary beings."³

FM-2030 envisioned a new evolutionary stage taking shape in the image of man extended by technological means and networks. These days it is clear that transcending mankind, biologically superseding and technologically augmenting the human body, is not at all mere science fiction and transhumanism is not an isolated philosophical dead end but rather a part of the basic logic of innovation-centric technooptimism. The promise of transhumanism formulated its utopia here on earth within the modern concept of progress. According to transhumanism, perfecting the abilities of the biological body, expanding the senses, eradicating illnesses and extending life can be achieved through science and technology. In this context, the future is a never-ending process of levelling up product development and optimisation.

Within the transhumanist credo we can discover the hyper-concentration of the modern myth of endless growth and progress, which connects FM-2030 and his adherents to the contemporary culture of innovation. The programme to ameliorate the biological body and expand the senses are essential in the strategies of today's research and development strategies—and we are not thinking here only of the digital gadgets flooding out of Silicone Valley and the Shenzhen region of China—since equally a part of this culture is the Neuralink mind-computer interface, Jeff Bezos' private space programme, the Facebook metaverse, Alcor's cryogenic service and biotechnological services, including the CRISP-Cas9 gene editing system.⁴ The latter has recently become highly controversial⁵ since gene editing could literally make the human body the subject of design, which raises ethical concerns regarding 'designer babies'—that used to appear far off—and urges the redefinition of the role of designers in biodesign and body hacking.

Gene editing denotes a group of technologies, which make it possible to change the DNA of an organism, add or remove genetic information, or alter it in certain points of the genome. CRISP-Cas9 is regarded as one of the latest systems of genome editing and has stirred great excitement in the scientific community because it is quicker, cheaper as well as more accurate and effective than other techniques. In 2020 Jennifer Doudna and Emmanuelle Charpentier won the Nobel Prize in Chemistry for inventing the system. The CRISP-Cas9 editing is done using enzymes, which are designed to target a given DNA sequence, where cuts are introduced to make it possible to remove existing strands of DNA and insert replacement DNA. The genetic design of spermatozoon and embryos have come into conflict with the law in many countries because of the ethical dilemmas and scientific uncertainties surrounding the technology. At the end of 2018 He Jiankui, a Chinese biophysicist, announced that the world's first genetically edited babies had been born. The twin girls carry an edited gene that decreases the risk of HIV infection. Following this, the international scientific community published an open letter demanding the introduction of a temporary moratorium of CRISP-Cas9. In 2020 He Jiankui was sentenced by the Chinese courts to three years' imprisonment for engaging in illegal medical activities.

The explosive expansion and sophistication of 20th-century technology led mankind into a trans-human state, which, according to FM-2030, holds out the hope that in the long term we will be able to exempt ourselves from the laws of nature and the next stage of evolution can be executed within the scope of our own competence. This intention is manifest, for example, in areas related to self-design such as the Qualified Self movement, which seeks to maximise individual control through the constant technological monitoring and quantification of bodily processes. On a different scale—not linked to the concrete body—it can also be discovered in geo-engineering, which proposes the artificial alteration and design of the Earth's climate as a solution to the on-going climate change. In the meantime, it can also be observed that radical technological innovations are often adopted into the lives of ordinary users from the weapons industry⁶ and healthcare sector.

FM-2030's book titled *Are You a Transhuman?* has an unusual genre: a kind of Q & A guidebook of transhumanism, which readers can use to test themselves. The subtitle of the book is *Monitoring and Stimulating Your Personal Rate of Growth in a Rapidly Changing World*. Some of the chapters really are questions aimed at the readers and at the end of the book everyone can use the points they score to find out where they are on the scale of transhuman development. It is important for us to see that theory-making and practice have gone hand in hand in the case of transhumanism from the very outset. The theory is inseparable from the project to be implemented and from its tools.

At some point of technical and scientific progress 'transhuman' man will burst out of his thus far known frameworks. At this point mankind will link up with such assumed technological developments as whole brain emulation; reproducing individual consciousness in a synthetic body; technological singularity, which must be reckoned with along with the radical breakthroughs in artificial intelligence; and cryonics, which preserves the body for extended periods in the hope that it can be resurrected in the future. Humanity as a space colonising species leaving the Earth behind could constitute a similar posthuman turning point.

"Accelerating change is the norm,"⁷ says FM-2030 in his book. Viewed from this perspective, the everyday consciousness of individual people must accelerate to keep up with the speed of technological progress; whoever complains about information overload is blocking necessary change. The author of *Are You Transhuman* represents a techno-determinist stance, according to which technology and science will inevitably find a solution to the crises of society and ecology in the future.

In transhumanist discourse art and design address the idea that "man can be transformed."⁸ According to the Transhumanism Art Manifesto of 1983, the objectives of transhumanist artists are aimed at endless self-transformation, limitless individual freedom, intellectual and creative augmentation, biotech interfaces as well as the conquering of death and the exploration of the universe. The revised *Transhumanist Arts Statement* of 2003 expressed this somewhat more modestly:

Datafication (or in the context of machine learning systems: quantification) means the recording of every facet of life as quantifiable data. Technological tools and systems that enable the real-time monitoring of phenomena, their conversion into digital data and the algorithmic processing of data are inseparable from datafication. A role in big data generation is played by various sensors, portable technologies, 'smart devices' connected to the Internet of Things, digital software and, mainly, human users, who in this context are both data consumers and providers in every single interaction. The fundamental objective of datafication is the ever more sophisticated and efficient optimisation of processes. According to a book by Google's director of engineering, Ray Kurzweil, titled *The Singularity is Near: When Humans Transcend Biology* (2005), systems of society, physics, chemistry and biology can without exception be defined as parts of an information system, i.e. every single phenomenon can be seen as digitalisable and quantifiable data. According to the video *Selfish Ledger*, leaked from Google's research and development department X in 2016, the company speculated on a society transformable through total data collection. It was envisioned that multigenerational, transmissible data ledgers would record every interaction between the users of the Google system and that this would be channelled into the company's central big data ledger. In this grandiose vision, the key to solving global problems is based on the trend of optimal behavioural and choice patterns precisely calculated for individual users using algorithm-based data analysis. The statistics-based management of social behaviour patterns in this automated system marks the beginning of the cognitive 'programming' of biological organisms and points towards the creation of a machine learning system that transcends humans. Given the *Selfish Ledger* concept, it is no surprise that in 2015 a former Google engineer, Anthony Levandowski, established The Way of the Future Church, proclaiming the divine-like rise of artificial intelligence, making datafication quite literally the religion of Silicone Valley.

“Transhumans want to improve and extend life [...] to enhance our senses and understanding.”⁹

An obsession with the body is clearly manifest in this excessively human-centric approach. Freeing themselves from the fetters of nature, Transhumans see themselves as the navigators of evolution, and the governors of material. Perhaps the most important thing to recognise here is that transhumanism is not a marginal philosophical experiment: its theoretical framework and motivations underpin contemporary innovation culture even though these players do not call themselves transhumanists. In regard to the spirit of the age, the term ‘transhumanism’ could in many cases be replaced by ‘technooptimism’ or the ‘California ideology,’ propagated by *WIRED*. Today it seems that the utopian potential of neoliberal capitalism has been realised in innovation-based visions such as datafication.

“The modern economy needs constant and indefinite growth in order to survive. [...] An economy built on everlasting growth needs endless projects—just like the quests for immortality, bliss and divinity.”¹⁰

At the same time, the feasibility of the accelerationist stance is significantly overshadowed by the IPCC (Intergovernmental Panel on Climate Change) report of 2018, which created a wide response.¹¹ The researchers of IPCC synthesised the results of thousands of studies on climate change and drew the following raw conclusions: if we do not reduce harmful emissions by 45% by 2030 as compared to 2010 levels, we will reach an increase in temperature of one and a half Celsius, which in all probability will generate irreversible changes in the climate system. However, if we are completely unable to slow down the present rate of emissions, we will exceed the two-Celsius level of increase in temperature, which would bring about such consequences, among others, as extremely hot days becoming the norm, the complete destruction of the coral reefs and a significant increase in sea levels.

“Capitalist growth is in crisis not only because it is capitalist but also because it is encountering physical limits,”¹² wrote André Gorz. The ideology of indefinite technological and economic growth, which increased in popularity from the 50s, has been replaced by a more narrow horizon, in which enforced manoeuvring, nostalgia for unrealised visions of the future and improvised rescue operations are seen as more modern than the previously embraced faith in the development of supermen, social engineering and fully automated luxury communism.¹³ The ecological crisis entails not only a material but a mental and mythological crisis too. David Wallace-Wells thoughts on linear progress are marked by profound scepticism:

Whole brain emulation, or mind uploading, is the name given to a speculative technological process, which facilitates the neuro-anatomical mapping of humans as well as its digital transfer or copy into a different material environment. It addresses the issue of consciousness separated from the biological body, which is linked with the design of brain-computer interfaces. At Neuralink, established by Elon Musk in 2016, work is in progress on connecting the digital network and the human nervous system. According to Musk’s narrative, even in the most favourable scenario of the development of artificial intelligence man will be “left behind” and our only chance is neural “union” with machine learning systems.¹⁴ Mind uploading points far beyond brain-computer interfaces and offers the complete machine reproduction of consciousness. Can we imagine synthetic eternal life outside of the perishable biological body, holding out the promise to populate virtual realities and world simulations inside a computer? According to Ralph C. Merkle, the author of the article titled “Uploading”,¹⁵ published in the transhumanist publication *Extropy* in 1993, mind upload would require a computer with a 10^{18} bps memory able to perform 10^{16} operations per second. “In the early 21st century a computer with such a capacity could easily fit into a one-cubic-centimetre space,” he wrote. To provide a comparison, in 2021 the Japanese Fugaku super computer already has the capacity to carry out 10^{18} operations per second, which in human terms means we would have to perform one calculation every second for 31,688,765,000 years to keep up with it.¹⁶ Despite this, whole brain emulation is only topical as a philosophical problem.

"[...] proposing not only that history can move in reverse, but that the entire project of human settlement and civilization, which we know as 'history' and which has given us climate change, has been, in fact, a jet stream backward. As climate horrors accumulate, this anti-progressive perspective is sure to blossom."¹⁷

Not only do we have to reckon with the natural and economic systems being tipped off balance but also with the fragmentation of the modern myth that fuses together the social "machine,"¹⁸ if we are serious about what has been globally marketed in recent decades as 'sustainability'. The central position of man and the notion of linear development have become equally uncertain; hence, no 'new beginnings' can be contemplated in the 21st century without a critical revision of these modern myths. Standing on this threshold, the technologies of transhuman ascent seem to hold the promise of a utopia that can never be realised. However, more relevant than devising technodeterminist projects aimed at the future is the revision of the concept of man along with addressing the issue of the ontological relationship between man and technology. What do our technologies make possible and what do we wish to use them for? In the early 90s there was a brief moment of technological change, when

"[...] the digital future felt open-ended and up for our invention. Technology was becoming a playground for the counterculture, who saw in it the opportunity to create a more inclusive, distributed, and pro-human future."¹⁹

It is also part of Douglas Rushkoff's diagnosis that the history of the digital worldwide web can be traced back to the 60s, when the communication developments of the defence industry started to filter down into the civil sphere. In the United States of America it was precisely in this decade that the post-war generation that expressly wished to break away from the classical, hierarchical practices of social structures 'came of age.' From this collectivist grassroots organisation many saw computer science and systems theory as the means to replace the existing top-down power structures. Ironically, the technical background for this was produced by the military sphere organised along command mechanisms.

"Freedom, cheapness, openness and the bottom-up, communal and self-governing spirit were values transmitted from counterculture and cybernetics into the virtual world."²⁰ wrote Balázs Bodó in his book *A szerzői jog kalózzai* [Pirates of Copyright Law]. From the outset the Internet used in the civilian sphere was sustained by sharing based on reciprocity and gifting. The fact that information can also have business value remained unrecognised by the participating individuals. Knowledge-transfer between endpoints provides the basis of the network model based on dataflow to this day, despite the fact that in our 'global village' the Internet is synonymous for many people with Facebook or Instagram and that the corporate colonisation of cyberspace had been carried out by the 21st century.

Terraforming is the hypothetical process in which the atmosphere and terrain of certain planets are changed based on human design in order to make them similar to those of the Earth and thus inhabitable. Stimulated by the latest developments of private commercial space travel (e.g. Blue Origin, SpaceX), a new impetus has been lent to the ideas to colonise Mars and the interplanetary evacuation of the economic elite, although the bankruptcy of Mars One in 2021 put a damper on the viability of such market aspirations. According to a statement by NASA, the terraforming of Mars is not possible using present-day technology.²¹ The concept of terraforming can also be related to ideas put forward by geoengineers aimed at the technological interventions in natural systems to address the Earth's climate change. Within the context of an ecological crisis, some people regard 21st-century aspirations to colonise space as "obscene,"²² while in Douglas Rushkoff's view in the next stage of scientific-technological progress the status of an individual's wealth may count as a stronger principle for selection than ever before if private space programmes are seen as strategies of escape and survival.²³ Even if an exodus from the planet merely remains a transhumanist dream, based on its scale and complexity, terraforming still provides a speculative design framework that takes a radical break from the phenomenological dimension of the individual as well as his temporal and spatial dimensions, while guiding our attention to systems and megastructures that transcend man.

The fluctuations in the results of futurology demonstrate that the future is not unfolding along a linear course of development. We are able to imagine the trend of a possible future but its actual realisation is taking place through the continuous rearrangement of the elements of the present.

The complexity and fluidity of this continual rearrangement does not allow us to envision the future as a logical outcome or inevitable consequence:

The present state of the world can be described as the vibrating coincidences of numerous possibilities. [...] The present does not contain the future as a linear development.

“The present state of the world can be described as the vibrational concurrence of many possibilities. [...] The present does not contain the future as a linear development.”²⁴

In light of the above, it would be more accurate to talk about futures, rather than the Future. At the same time, it is clear that the data-based automation of the future is now seen as a feasible aspiration in the “Californian ideology” of technooptimism. We need speculative practices disassociated from the notion of ascent and the myth of growth to be able to keep the plural form of the future. According to the accelerationist manifesto of 2013, “in this paralysis of the political imaginary, the future has been cancelled.”²⁵ The innovation sphere, dominated by neoliberal capitalism, is incapable of realising anything else from the social opportunities inherent in technological developments than the reproduction of its own logic and in this sense holds captive everything which we regard today as conceivable. Now, in the 21st century, when we are facing the paralysis referred to in the aforesaid manifesto under the shadow of ecological and social crises, what we would need instead of the rigid, one-way privatisation of the imagination is to pursue accelerationist strategies of experimentation and retuning. Acceleration in this context would not point towards a transhumanist technoutopia but rather towards a technological zone outside the narrative of linear ascent. As artists, designers and social scientists, we have to understand what is at stake in just the same way as engineers and software designers. As the philosopher, Peter Sloterdijk puts it, “One has to become a cybernetician to remain a humanist.”²⁶ The most exciting ideas emerge when points of junction are sought between the areas of art, design, science and technology. These types of initiatives confirm that instead of limited knowledge and professional niches, alternatives for cooperation must be created as soon as possible; new models and new ways of thinking are needed to understand and shape even the closest future.

Of course all of this is at least as much a matter of attitude as it is an issue of an institutional system. Places facilitating the suspension of conventional systems of norms and open to exploring perspectives, alternatives and scenarios that could not be explored elsewhere can be regarded as zones of speculation.²⁷ This is of key importance in regard to the scientific and technological movements that do not yet have a fixed social direction, such as developments in the fields of NBIC (nanotechnology, biotechnology, information technology and cognitive science), but the acceleration of climate change also demands the tactical suspension or critical revision of the normative status quo.

Universities are regarded as the most productive speculative zones. Even in the 21st century they are, after all, potential places of critical and quasi-utopian thinking, where it is at least possible to raise questions in regard to alternatives to the established practices of innovation and social operation. In this sense, the question of the future is linked with issue of the autonomy of universities: are these institutions capable of operating as catalysts of change, and do they allow space for tactical suspensions that can point beyond the reproductive logic of economic and social systems? In light of mass produced images of the future and the looming ecological crisis, creative pursuits, research, speculation and diversion are not self-seeking activities but rather the tools of “prototyping new norms”²⁸ that are critical for social self-reflection and rejuvenation. In our mythologically destabilised age we are experiencing the burden of speculation rather than the dream of eternal ascent.

1 Brad Wieners and David Pescovitz, ed. *Reality Check* (San Francisco: HardWired, 1996).

2 W. Patrick McCray, The Visioneers: *How a Group of Elite Scientists Pursued Space Colonies, Nanotechnologies, and a Limitless Future* (Princeton–Oxford: Princeton University Press, 2012).

3 Fereidoun M. Esfandiary, *Are You a Transhuman?: Monitoring and Stimulating Your Personal Rate of Growth in a Rapidly Changing World* (New York: Warner, 1989), 149.

4 See: Heidi Ledford and Ewen Callaway’s “Pioneers of revolutionary CRISPR gene editing win chemistry Nobel”, *Nature*, 7 October 2020, <https://www.nature.com/articles/d41586-020-02765-9>.

5 For the international community’s reactions to the first genetically edited embryos in 2018, see: Eric S. Lander et al., “Adopt a moratorium on heritable genome editing”, *Nature*, 13 March 2019, <https://www.nature.com/articles/d41586-019-00726-5>. However, for the consequences related to the case, see: David Cyranski, “What CRISPR-baby prison sentences mean for research”, *Nature*, 3 January 2020, <https://www.nature.com/articles/d41586-020-00001-y>.

6 For example, ARPANET, which prepared the ground for the Internet in a technical sense, was developed on commission by the United States Department of Defence.

7 Esfandiary, *Are You a Transhuman?*, 154.

8 Natasha Vita-More, “Aesthetics: Bringing the Arts & Design into the Discussion of Transhumanism”, in *The Transhumanist Reader*, eds. Max More and Natasha Vita-More, 18–27 (Oxford: Wiley-Blackwell, 2013), 24.

9 Natasha Vita-More, *Transhumanist Arts Statement*, <https://www.digitalmanifesto.net/manifestos/35>. Viewed 21 August 2021. August 2021.

10 In regard to the myth of endless development, Yuval Harari links transhumanist motivations with the narrative of indefinite economic-technological growth. Harari, *Homo Deus: The Brief History of Tomorrow*, https://readandlaugh.files.wordpress.com/2018/04/homo_deus_a_brief_history_of_tomorrow_pdf.pdf.

11 See: <https://www.ipcc.ch/sr15>. Viewed 10 August 2021.

12 André Gorz, *Ecology as Politics*, 11.

13 It is a remarkable development that left-wing utopian thinking has also recently gained fuel from technological innovation and sees the promise of “Fully Automated Luxury Communism” being realised in robotics, machine learning systems and data-based public administration. Moreover, overcoming the society of wage labour through automation is logically intertwined in their thinking with the urgent need to accelerate technological expansion and innovation. See, for example: Aaron Bastani, *Fully Automated Luxury Communism: A Manifesto* (London – New York: Verso, 2019); or Franco ‘Bifo’ Berardi, *Futurability* (London – New York: Verso, 2019), 187–189.

14 *Neuralink Launch Event*, Youtube video, uploaded by Neuralink. Viewed 21 August 2021, <https://www.youtube.com/watch?v=r-vbh3t7WVl>.

15 Ralph C. Merkle, “Uploading”, *Extrapy: The Journal of Transhumanist Thought* 11 (1993). The article can also be found in *The Transhumanist Reader*, edited by Max More and Natasha Vita-More (Oxford: Wiley-Blackwell, 2013).

16 See: <https://kb.iu.edu/d/apeq>. Viewed 28 November 2021.

17 David Wallace-Wells, *The Uninhabitable Earth: Life After Warming* (New York: Tim Duggan Books, 2019), 190.

18 Lewis Mumford used the controlled masses of workers in ancient pyramid construction projects as the archetype of the “megamachine.” Key to their operation was the myth of the god-king, which held the machine together. See: Mumford, “The Design of the Megamachine”, in *The Myth of the Machine*, <https://journals.sagepub.com/doiabs/10.1177/039219216601405501?journalCode=dioa>.

The operation of the megamachine and the myth that held it together are inseparable from each other even in the modern age.

19 Douglas Rushkoff, “Survival of the Richest”, *OneZero*, 5 July 2018, <https://onezero.medium.com/survival-of-the-richest-9ef6cddd0cc1>.

20 Balázs Bodó: *A szerzői jog kalózai* [Pirates of Copyright Law] (Budapest: Typotex, 2011).

21 Bill Steigerwald and Nancy Jones, “Mars Terraforming Not Possible Using Present-Day Technology”, *NASA.gov*, 30 July, 2018, <https://www.nasa.gov/press-release/goddard/2018/mars-terraforming>.

22 Morgan McFall-Johnsen, “Werner Herzog criticized Elon Musk’s plan to build a city on Mars as a ‘mistake’ and an ‘obscurity’”, *Business Insider*, 21 November 2020, <https://www.businessinsider.com/elon-musk-mars-city-werner-herzog-mistake-obscurity-2020-11>.

23 Douglas Rushkoff, “Survival of the Richest”, *OneZero*, 5 July 2018, <https://onezero.medium.com/survival-of-the-richest-9ef6cddd0cc1>.

24 Franco ‘Bifo’ Berardi, *Futurability: The Age of Impotence and the Horizon of Possibility* (London – New York: Verso, 2019 [2017]), 14. Own translation.

25 Alex Williams and Nick Srnicek, “#Accelerate: Manifesto for an Accelerationist Politics”, in *#ACCELERATE: The Accelerationist Reader*, ed. Robin Mackay and Armen Avanessian, 347–362 (Berlin: Urbanovic & Merve, 2014 [2013]), 349.

26 Peter Sloterdijk *Nicht gerettet: Versuche nach Heidegger* (Frankfurt am Main: Suhrkamp, 2001). The quoted line in English was used by Adam Greenfield as a motto in his book *Radical Technologies*. See: Greenfield, *Radical Technologies: The Design of Everyday Life* (New York: Verso, 2017).

27 In relation to speculative design Benjamin H. Bratton describes a zone “where the tactical exceptions to norms can be granted”, Bratton, “On Speculative Design”, in *The Time Complex: Post-Contemporary*, eds. Armen Avanessian and Malik Suhail, 57–88 (Mexico City: Name Publications, 2016), 82.

28 Ibid.

Certain sections of the text are taken from the author’s doctoral dissertation titled *Az emberközpontú tervezés határai: spekulatív design és posztumán állapot* [The Boundaries of Human-centric Design: Speculative Design and the Posthuman State] (Doctoral School of the Moholy-Nagy University of Art and Design Budapest, 2021).

T I T I T I T I T I
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The moment that we call the present contains within it both the past and the future. It contains the past because the present is the result and consequence of the past, and the prelude to the future. If the past bequeathed us no lessons that would be a sad thing indeed, but such lessons are often not easy to find. One thing is certain: the past does not repeat itself. Great attention must be paid to how the same or similar processes play out differently today, and we should to try and imagine how they will play out in the future.

We can say that the future is the resultant of the past but is not identical to it.

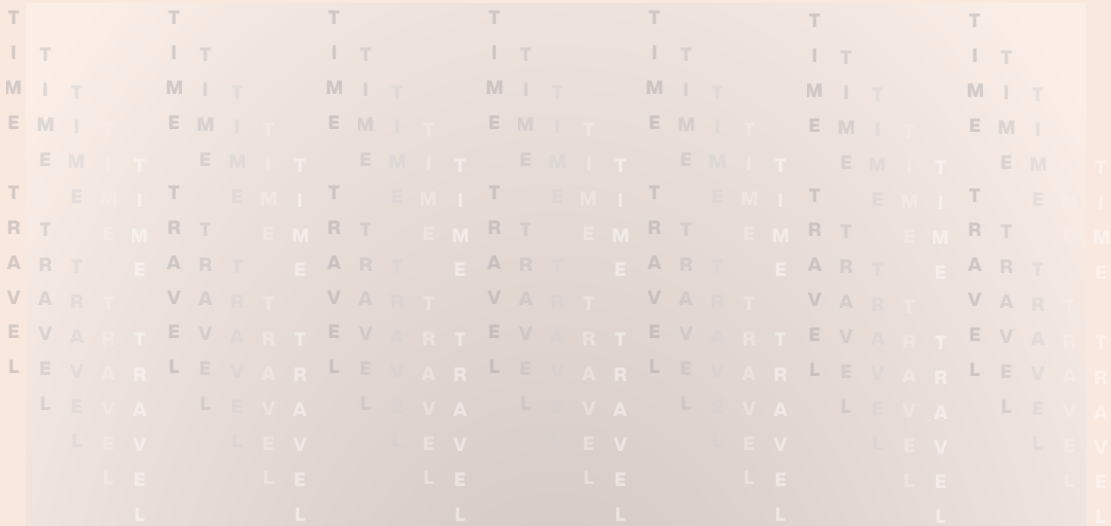
The resultant of a process cannot be itself. Our descendants are not identical to us just as we are not identical to our ancestors. We are very similar but nevertheless different. Acknowledging difference is very important, as is discovering in what way we are actually different. A revised past is an extraordinarily dangerous thing. Positives can be highlighted from every period but there are negatives alongside them too.

The question is one of proportions: I believe that the most important element of existence is exactly these proportions as well as acknowledging them and dealing with them.

This is in fact a balancing act between tradition and progress.

///Ernő Rubik

T I T I T I T I T I
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Tradition and progress cannot exist without each other. When we see progress as the upcoming generations having no knowledge of history, tradition or the past, we are on the wrong track. When we invoke tradition because of our uncertainty or inaction, we are also on the wrong track. Models are needed for value-based choices, however these are difficult to measure and compare against the opportunities of the digital era. However, prior knowledge must be acquired since there is as yet no answer as to how a civilisation can survive if it does not know and has not learned from its past. Human life is too short to allow us to think that we can solve everything with mere recourse to our own experiences. Bridges between generations are needed, and this applies to future generations too. I have no doubt that the digital generation already knows something different than we do but this should not mean disregard for the lives and experiences of what went before them.

///Diána Ūrge-Vorsatz



Many different geometrical parallels can be associated with development: we can talk of linear development, spiral development and various other forms of movement. History has a rhythmic development, where processes begin, reach completion and then end, and this rhythm also means a kind of repetition. It is certain that there are continuous trends, which have existed unchanged since mankind itself has existed, like the simple fact that there are more and more of us. However, this process is not so simple. It is not simply linear. There were times when we thought that population growth was exponential and this gave us reason to fear. However, in the course of exponential growth dramatic changes can very soon ensue that we are unable to imagine in advance. Hence,

tomorrow does not simply follow from yesterday.

/// Ernő Rubik



T I T I T I T I T I T I T I T I T I T
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It is an epoch-making exception if somebody is able to produce an international achievement in a closed world without partners. One such story from the last fifty years is the Rubik phenomenon, which is a piece of science-fiction in its own genre since it came from a vacuum and became a global player in the area of design. These days it is possible to do this. The historical and technological environments have changed: the generations of today can join international trends and activities, whether they are related to business or the arts. In our region opportunities to start an enterprise or to engage in any creative activity in general, were never better. Today's world provides an excellent window of opportunity for those who have the drive to make themselves seen and to appear on the international scene.

/// Gyula Fehér

T I T I T I T I T I T I T I T I T I T
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Tradition and progress are interlinked, and indeed one gains sustenance from the other. It varies from one era to the next what progress manifests in and how it consolidates, as well as what is incorporated as a value and thus referred to as tradition without its origins and participants being questioned. Many people confuse tradition with what is old, and progress with what is new, yet in its dynamics it is rather the case that in our lives both of them must operate as constantly active poles. For me tradition and progress are like a right hand and a left hand. Maybe they are on two opposite sides of our bodies, but in the meantime we need both.

/// Gyula Fehér

T I T I T I T I T I T I T I T I T I T
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HOSTAGE OPERA

_Samu Gryllus



"The Hostage Opera is a documentary-based chamber opera in four parts, an integral part of which is the interaction of the online audience. Its performers are the composer-conductor, two opera singers, two actors, the video artist, the chamber orchestra and the viewers themselves. The reactions of the latter shape the opera via the online Spatial Chat platform; what is more, they can join the performance as vocalists."

ANY OF THESE NUMBERED LINES ARE TO BE PERFORMED IN ANY ORDER, BY ANY OF THE CHARACTERS INSIDE THE DORMITORY (TWO BROTHERS, GIRL) BY ANY OF THE SINGERS (INDEPENDENTLY FROM THE DISTRIBUTED ROLES OF THE DAY) WITHIN THE GIVEN DYNAMIC AND TEMPO RANGE. INTONATION OF THE WRITTEN PITCHES (IN CASE LINES ARE BEING SUNG) IS STRONGLY RELATED TO THE IMAGE-GENERATED CHORDS (IN 31 TET) OF THE ELECTRONICS. CLOSING PITCH OF EACH LINE IS ALWAYS IN UNISON WITH ANY GIVEN PITCHES IN FREE OCTAVE TRANSPOSITION.

FIFTH NIGHT

Love letters

♩ = 52 - 76

1 *pp - mf*

You sil-ly... lit-tle girl,

2 *mp - f*

is-n't all this rea-son e-nough for you to hate me?

3 *mp - mf*

Can't you see that we are threa-ten-ing your lives,

4 *p - f*

my bro-ther and I?

5 *p - mp*

I might die soon

6 *mp - f*

no-thing would make me hap-pi-er

7 *mp - mp*

then you can go on with your life,

8 *pp - mp*

I know it will be dif-fi-cult be-cause you love me,

9 *mf*

but you'll get through it.

10 *mp - f*

If they put me in pri-son I know you'll wait for me, and I don't want that.

11 *mf - ff*

I know you don't be-lieve me, but I love you ve-ry much.

12 *p - f*

I'll ne-ver for-get the mo-ment when you pick up the cloth and I touch your hand.

13 *mf - ff*

That was the mo-ment when I knew I loved you.

14 *mp - mf*

You would come to my fu-ne-ral, and think that a mad-man had passed a-way, and he de-served it.

15 *mp - mf*

Please, think of the cir-cum-stan-ces in which you met me,

16 *p - f*

you have to get out of here, if you can,

17 *pp - ff*

I'm begging you!

18 *mp - mf*

I know my bro-ther bet-ter than you do,

19 *mf - f*

He's not ca-pa-ble of kill-ing a-ny-one.

20 *mp - ff*

He's a cow-ward, a real sleaze-bag.

21 *mf - ff*

He's too af-raid to fi-re his gun

22 *p - ff*

Don't rile him up, and it's go-ing to be fine.

23 *pp - f*

Eve-ry-one will get through this just fine.

24 *mp - mf*

I'm real-ly sor-ry I don't have a ca-me-ra with me.

25 *p - mp*

You sleep here like an i-nno-cent child,

26 *pp - f*

Ob-li-vi-ous to eve-ry-thing and eve-ry-one a-round.

27 *p - f*

You were so sweet to-night,

28 *pp - mf*

Trust me, dar-ling,

29 *mp - f*

I can-not leave,

30 *p - ff*

I'm not leav-ing here a-lone!

31 *p - mf*

It's dif-fi-cult to write now.

32 *pp - mf*

I'll con-ti-nue la-ter...

33 *pp - ff*

What a stu-pid fool I am!

34 *pp - f*

I be-lieved eve-ry-thing you said. I would have done a-ny-thing for you.

35 *p - f*

I still love you.

36 *f - ff*

I don't know why I feel the need to keep on liv-ing.

37 *mp - f*

I'll con-ti-nue liv-ing.

♩ = 52 - 76

1 *pp - mf*

7 *mp - mp*

11 *mf - ff*

14 *mp - mf*

18 *mp - mf*

23 *pp - f*

27 *p - f*

32 *pp - mf*

would make me hap-pi-er

for me, and I don't want that.

en I knew I loved you.

begg-ing you!

and it's go-ing to be fine.

ing and eve-ry-one a-round.

now.

liv-ing.

You sil-ly...

then you can

I know you

You would

I know my

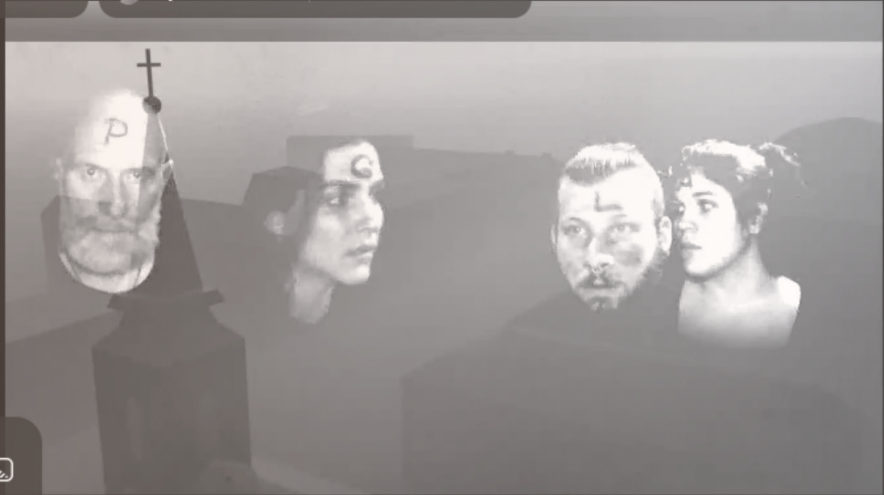
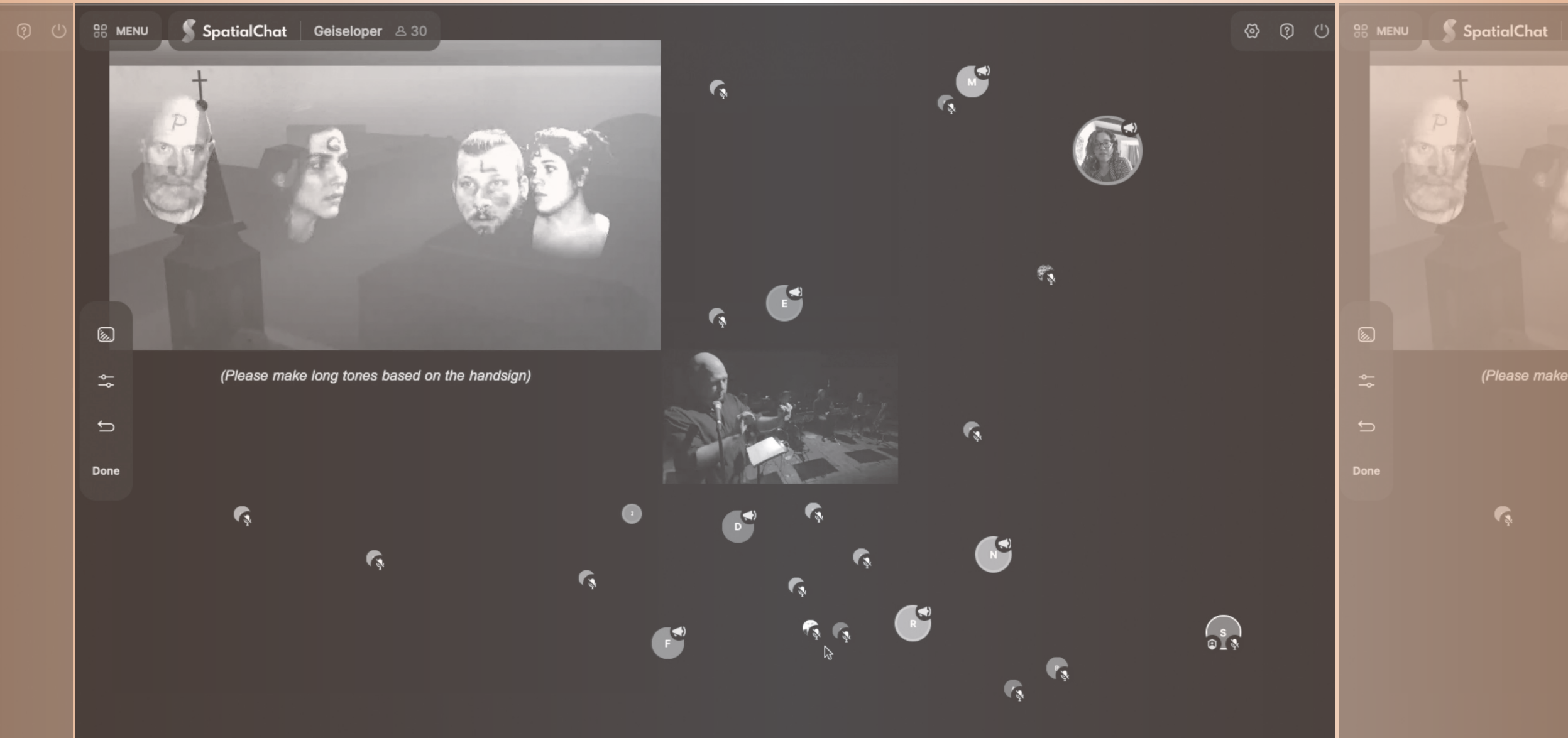
Eve-ry-one will

You were so

I'll con-ti-nue

Re-ordering the roles.

Re-ordering the roles.



(Please make long tones based on the handsign)



Done

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Done

Navigation icons: Home, Settings, Back, Forward, and a 'Done' button at the bottom.





MENU

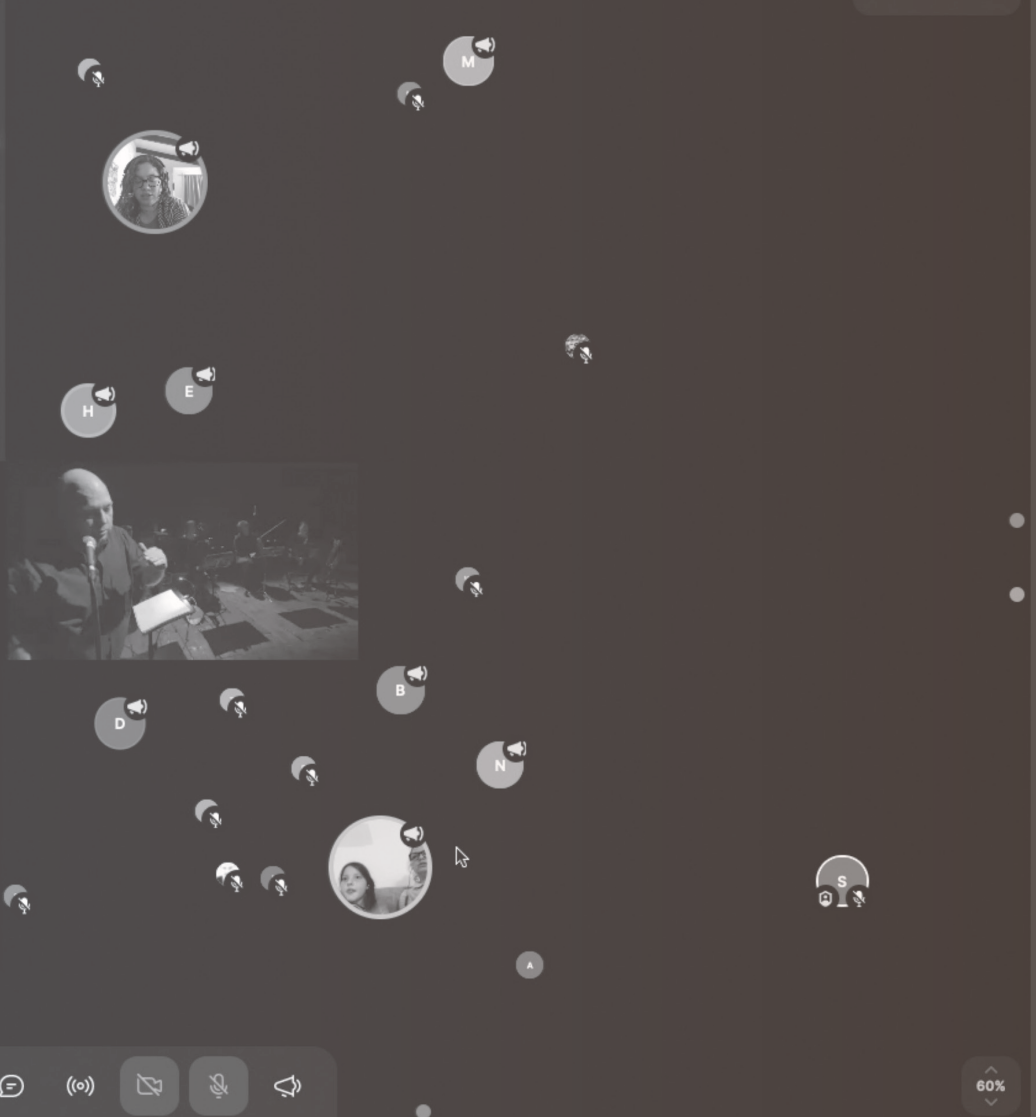
SpatialChat

Geiseloper 30



MENU

SpatialChat



Done

(Please follow the conductor with air sounds)
GIRLS: Why were you so cold with your parents this morning?
MÄDCHEN: Warum warst du so herzlos mit deinen Eltern heute Morgen?



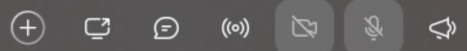
Done

GIRLS: Why were you so cold with your parents this morning?
MÄDCHEN: Warum warst du so herzlos mit deinen Eltern heute Morgen?



60%

CUSTOMIZE



60%

CUSTOMIZE



AUDIENCE: 8 bags of milk;
110 pieces of kifli; ½ kilograms of smoked cheese; 5 cigarettes;
5 kilograms of sugar; ½ kilogram of fat; 2 batteries
(Or make any other suggestions, please!)

PUBLIKUM: 8 Tüten Milch, 110 Stück Kipferl, ½ kg Rauchkäse,
5 Schachtel Zigaretten, 5 kg Zucker, ½ kg Fett, 2 Batterien.



AUDIENCE: 8 ba
110 pieces of kifli; ½ kilograms of
5 kilograms of sugar; ½ kilo
(Or make any other sug

PUBLIKUM: 8 Tüten Milch, 110 S
5 Schachtel Zigaretten, 5 kg Zuck

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Big changes are not brought about by the turning of centuries but rather by social and economic cycles. This is substantiated by the cyclic character of economic sectors as well as by generational alternations. New generations appear, they become active and then a passive stage ensues followed by the new generation, and so it goes on in a continuous cycle. Underlying the social processes that can be observed today might be the fact that the baby boomer generation is now going into the stage of passivity, after been dominant for forty years and is still the beneficiary of the accumulated assets resulting from the process we refer to as globalisation. It is by no means clear how the members of generation Y or Z, now entering the vacant position, will be able to start their lives under good circumstances. In fact, this will be the first generation in the western world to have a lower standard of living than their parents.

/// Gyula Fehér

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NEW GENERATION

It is not the priority of the new generation to listen to old people. However, it is an interesting phenomenon that this relationship differs from one culture to another.

It is different in Asia, where there is a great deal of respect for the elderly, and it is different in Europe or America, where this respect is far less pronounced. In the latter cultures the new generations generally feel that they have something better to show the world. It would be very good if this were true but unfortunately in the case of the new generations, our offspring, it can be seen that there are things they do not know either.

This is partly because in a great many ways they resemble those exiting the stage: i.e. us. Quite often more than we would like. This similarity includes good characteristics but also bad ones. There is a high probability that the new generation will also be capable of repeating what we did and thought wrongly. I believe it is our responsibility to help the next generation to make fewer mistakes and to rather follow our positives. To teach them what we were not taught at all or at least not fully: how important it is to know ourselves. We have to be aware of who we are, what we are capable of and what we are destined to do. This primarily means having the ability to know oneself, one's own personality and to recognise opportunities. What is in our mobile phones, including artificial intelligence, should be sought there. What the new generation should be prepared to do is to distinguish between truth and lies, reality and falsehoods, and at the same time to be able to react to an increasingly complex system of relations. Quick recognition influences the direction of action and helps to avoid making the wrong decisions. Whoever does not acquire the necessary skills will not have a toolkit, and will have nothing to live with or live from; they will then be at a disadvantage and suffer shortages in their lives.

/// Ernő Rubik

NEW GENERATION
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NEW GENERATION

The new generation wants to broadcast rather than receive, and to mediate about and for themselves. The majority of the information they mediate is private content moving within a rather narrow intellectual range, thus making its rate of expiry huge. At the same time, sharing and following daily news acts as a kind of drug fuelled by the high number of responses being instantly visible. The intensification of identical fashions and the identical use of words can also be observed, acting as a catalyst in the shaping identity of the digital generation. The new generation is trying to define itself, it is looking for points of orientation and for the use of the opportunities provided by digitalisation. They cannot be blamed for the cultural deficiencies since the digital world itself is trying to define and understand its identity. It is difficult to be young now but we can be sure that this generation can also feel and understand the order, approaches and meaning of the developing, new world.

/// Diána Ürge-Vorsatz

NEW GENERATION
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NEW GENERATION

I make a distinction between the people who make something, the things they make and the effect those things generate or suggest to others. With the Cube the maker is the least interesting aspect, and even the thing created is only interesting in a technical sense, and not for its aesthetics or artistic quality. It's a bit like the human skeleton, which is a wonderful mechanical apparatus, yet it is not what we admire when we see someone as beautiful. The decisive factor is the final result, coupled with a characteristic feature of the world, namely that regardless of age, culture or abilities, people have some shared, permanent elements that make the appreciation of things possible and provide a background for their understanding. The Cube is good for nothing else than to be itself as nothing can be created with it; it is not a tool to do something useful with. I also think it is useful enough in the sense that the time spent using it teaches and entertains people.

The almost 50-year history of the Cube confirms that living on the edge of the digital and analogue worlds we, human beings like reality, objects that be physically held; we like to do things simultaneously with our minds and our hands and what we see and sense has its own aesthetics and a potential to make us happy. It is perhaps also important that life is full of challenges that need to be solved and finding solutions provides happiness, the sort of happiness that is very hard to replace with another sort. It was a revelation to me that the Cube is typically an object that children are better at than adults, and this holds out a promise for the future because this is the generation that will build it.

/// Ernő Rubik

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The key positions in the economy and in politics are mainly held by the older generation. A role in this is also played by the fact that their biological lifecycles are longer, thus their time of dominance has also been extended. Generations Y and Z do not have the influence, the material assets and positions that their parents had at a similar age. There has never been a good ending in society when a large number of young people bursting with life felt that they were the underdogs. It was always the given period and political system that determined the direction of the eruption that followed. It is also worth observing that equality and liberty generally move in reverse directions. In systems where equality is realised, or where it is stated to have been realised, there is generally a low level of freedom. If somebody has the desire to start an enterprise or realise a serious ambition, it is probably not worth it for them to complain about the lack of freedom.

/// Gyula Fehér

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In order for us to evaluate changes, they must first take place. I believe that despite living in the digital present, the new generation has preserved the ability to learn from our mistakes and to move in directions which we could only imagine but for them are already evident and natural processes. This is to all intents and purposes evolution, which has always been a series of vicissitudes. Part of evolution is that in many respects the generation that is young right now is living through a very difficult period, and I do not envy them. At a crucial age they are faced with the consequences of a worldwide epidemic, a significantly disruptive situation, in which it is very difficult to remain mentally and physically healthy. They will take this experience along with them and hopefully it is the benefits of mobile technology that will help them to thrive. In any event, it is encouraging that the digital community is a natural environment, a part of their socialisation, thus they also have a chance to rise above the difficulties that were caused by the absurdities on a global scale, and have a good chance of growing old.

/// Ernő Rubik

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There has always been tension between generations but the gap today could be described as radical. The generational divide has never been so wide as now, at the beginning of the 21st century. The unexpected scale of digital technology has led to generations thinking, communicating and functioning completely differently. It can also be observed that the rapid development of technology, along with its continuous shifts and changes, have generated tension even between the generations that are closer to one another.

The members of today's digital generation are not the adolescents but the younger children, and if we examine this epoch-making digital shift in the context of the climate crisis, we can say that our generation has consumed their future and the chance for them to prosper. Our golden age has caused the drama of the digital generation. The contention that every generation lives better than the one that preceded seems to be evaporating.

It can be clearly seen that what we will have left behind is climate change, the collapse of biodiversity and pandemic. This foreshadows a difficult future and if the digital generations want to protect themselves, they will have a high price to pay.

/// Dána Ürge-Vorsatz

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OEDIPUS

_Yvette Bozsik Company



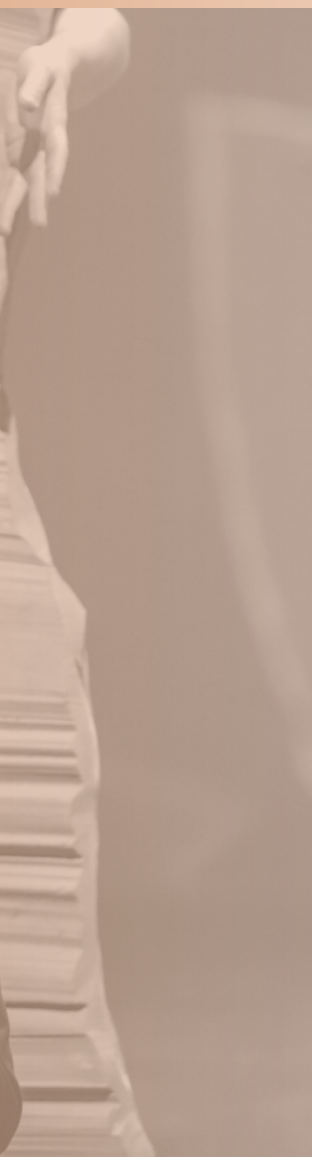
"The performance titled Oedipus is a total artwork, another adaptation of great Greek tragedies, in which theatre, dance, visual arts and music are given equal emphasis. A novel element in the artistic concept is the highlighted role given to the chorus in which Oedipus' fate is foreshadowed. An entirely new approach was taken to the protagonist too, which is a reference to the unity inherent in creation, to androgyny."

photo_Horváth Judit









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It is hard to say when and where the digital revolution took place since the technological explosion started in the sixties and perhaps this process only accelerated. One development was built on top of another and the wireless revolution was happening right before our eyes. Revolutionary changes tend to create uncertainty or even loneliness but this is a different phenomenon. The digital devices at our disposal take us in all directions, enabling us to programme our network, reach people and have access to events. We can take shortcuts and cut out unnecessary personal presence, but those we want to meet are instantly accessible. People share their locations and life events. This leads to a stronger and impulse-like connectivity but it is not qualitatively different and is by no means isolating us. It's true that we are no longer in the world of Tolstoy's War and Peace but rather in that of three-minute videos. Information comes in such portions and that's how we send it too; as a consequence of this, our social connections are also being atomised.

///László Barabási-Albert

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Digitalisation has introduced a fundamental change in the relations between man and his environment, which plays out in the human nervous system, so our nervous system has to deal with numerous unprecedented challenges, whether they are related to memory, visual, sound or any other areas. The moment in the history of humankind that enabled us to hold a tiny device and access any information in the world at any point of the world is such a quantum leap that exceeds even the importance, as well as the impact, of printing books. At the same time, staying connected to the past is an ancient human attribute and will presumably remain so for good. The 'engrams' will be inherited from generation to generation, regardless of the changed formats of data carriers. However, what raises serious questions is whether the relationships between people will change or not.

We do not yet know this because the generational pyramid, i.e. the subjects of the experiment have not reached the age that would allow us to draw definite conclusions.

///László Acsády

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The digital revolution rests on three pillars. One is the emergence of sensors, which allows everything to be measured. The other one is the low price of data storage, i.e. unlimited storage space. The third one is the appearance of algorithms and devices enabling us to process the information. The value of the information revolution is that longitudinal information appears in longitudinal time, in which periods of silence can be clearly seen. In the 21st century everything has a digital trace, so the historiography of this century will be about how real events can be extracted from the available data.

///László Barabási-Albert

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Some research shows that pessimistic comments always appear more astute but pessimism in our case is justified for another reason. We have no idea where we'll be in forty or fifty years since human thinking is linear, while development is exponential. Anything can happen, especially when we see how two-year-olds can use digital devices.

They will be digital natives and it will be natural for them that what they see is only one perspective, one piece of possible information. This means that they will experience digitalism as a given, with all its positives and negatives, the primary excitement will disappear and technology will be reduced to the level of a tool. Radio broadcasts informed our grandparents about what was happening in the world. Let's hope that the current shock caused by the digital media will be seen by posterity as naïveté that brings on a smile.

///Gyula Fehér

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In the 90's I came across a book, titled How to Go Digital, written by Nicholas Negroponte, the founder of the MIT Media Lab. It came to me as a surprise and made me think. Since then the term 'digital' has become universal and in a sense something of a cliché. It is often the case that concepts that are used in too many contexts and interpretations become empty, losing their gravity and real meaning. I think when we talk about change, we are not talking about distance but quality. I find it very difficult to find a conceptual analogy for the notion of quality, one which would be meter for the distance, as I have not got a dimension I can measure quality with. That's why I'm saying that change is not about distance but quality, and this is the same in the context of being digital. It is about the speed of change. It's more connected with time, i.e. speed: something becomes something else and this happens faster than it did in my youth, let alone in the last century. This speed takes us to new norms, which I'd prefer to call different rather than new since in this case too it will be the resultant quality that will determine the possibilities of living together and not digitalisation.

///Ernö Rubik

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The tactile world is being pushed into the background. Offline meetings are being replaced by online messaging, which is a significant reduction in dimensions, moreover the length of the messages is also limited. Primates are fundamentally social beings, i.e. they cannot be imagined without companions during their ontogenesis. Compared with this, it is an astounding shift in today's world that the other, the companion, is no longer there. However, when reaching our twenties, i.e. adulthood, we need to solve problems that require creativity, global solutions and collaboration, then we are faced with a social experiment. When children get stuck in the digital world between ages ten to eighteen, their social skills cannot develop. It is well known that there are sensitive periods, when the development of the nervous system requires impulses from the outside world, biological-social interaction. If these do not come, the nervous system is unable to learn how to process and retain impulses. Seeing the majority of children looking at the world and connecting with it on an iPad brings the speed and coded explosion of change into perspective.

///László Acsády

Our energy consumption culture is utterly obsolete. We are operating structures that characterise the era of the industrial revolution rather than the digital reality of the 21st century. The paradigm shift, the transformation of economic systems and human insight did not manage to exploit the opportunities of the sudden eruption of mobile technology. It could not since the centuries old structures, routines and the attributes of the built environment only allow the gradual adoption of positive trends. We must also understand and internalise that development does not follow a straight line and is not exclusive either as numerous things can be adapted from the values and practices of previous eras to the digital age; for example, think of the positive messages in the area of the built environment. We should not exclude but integrate the sustenance and application of these. It is a huge debt of the 20th century that it untaught society to exercise self-restraint and value-based thinking, while, having gone into overdrive, it advocated consumption as the ideal of a sustainable world. Today we know we were wrong. It was not only new technologies but also a new generation that the digital world ushered into the 21st century. Their way of thinking may provide a new opportunity for us to win the battle against climate change as they are less committed to the existing structures while being part and knowers of a technological leap that has a new dimension. The question is how they will look at and apply mobile technology, which, by itself, is only a tool and not the solution.

///Diána Ürge-Vorsatz

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Viewed in a historical context, digitalisation has just arrived at our doorstep. We see some phenomena but stating big truths would be premature at this stage. How long an impulse is visible, how long I can take it in and how I can connect it with other impulses obviously work completely differently in a primarily visual environment of flashing images than in an analogue world. People have a given attention span, which determines how long they are able to receive a flow of ideas with sustained focus. The multitude of pieces of short-term information make people less able to take in longer-term information. Of course the question arises whether long-term information is necessary or if we can convey the messages of the world using only short-term information? Indeed, we cannot. Most phenomena are complex and can only be represented in a longer-term analogue or digital environment, hence the solution of complex problems will always require a longer attention span. If at a young age the brain is not trained in this way, it is questionable if it will later be capable of doing this. The human nervous system has a kind of plasticity, an ability to change, and the neural connections are constantly made and broken, with the nervous system changing upon the formation of every new engram. This change has two main phases: ontogenesis and adulthood. The great secret of ontogenesis is that there is a genetic programme running in us from the moment of our conception: genes switch on and off, cells begin to multiply, the head and the brain develop and start to expect impulses for the necessary connections to form. One of the great discoveries of recent years is that ontogenesis lasts up until age 21/22 at least. Therefore, as long as this genetic programme is running, especially in adolescence, a complete restructuring of the nervous system is taking place. The big question is which of the effects of digitalisation become imprinted by adulthood.

///László Acsády

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I use virtuality, I spend a considerable amount of time in the virtual space but in my personal life I regard it more as a substitute for experiences. If we allow our moods, feelings and self-esteem to be affected by what appears on a bright display, or what somebody says, we are going down a perilous path. It is worth doing everything in our power not to let our general well-being be undermined by messages coming from the virtual space. The extent to which we can do this also depends on the given situation but we should prepare ourselves mentally since the more conscious decisions are in the background the less vulnerable we are. The best therapy, however, is if we are able to discover what great value the analogue world has. Anyone, when looking back on their life, will realise that the most important moments were not when they were staring at an illuminated display but various experiences shared with other people.

///Gyula Fehér

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Condensing time is part of natural development. During this process we can see how time management changes, and so does communication. The effects of digitalisation can be studied in a number of dimensions and each will provide a different answer. They can be examined in the dimensions of creativity, sustainability or even social relations. In the context of creativity we can state that there is a thing called digital creativity, the only question being if it brings fulfilment to people. In the contexts of sustainability and social relations it can be measured whether masses of people communicating in this way are able to respond or not to problems that arise. Digitalisation gave rise to global solutions, and movements of an unprecedented scale have started. A solution was also found for the pandemic, providing an experience-based solution to bridge offline distance in online space, utilising the results of creativity and digitalisation. We are participants in a volcanic eruption and cannot see clearly but it is becoming obvious that digitalisation can be used for brilliant ends. Whether it will bring benefits or doom to 20th-century analogue thinking—which we tend to see as the peak of human potential—would be too early to say. However, we can say with certainty that the human brain can keep up with the pace of digitalisation: for the brain it is all the same if it's in an analogue world or in one where keys are pressed on a touchscreen. What can be seen as a deficiency in processing pertains to a kind of inner tension and it relates not to computerisation but its long-term effects. What can be seen is that people can react online and press the right buttons, but it is another question how it will all affect us in the long term.

///László Acsády

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Responsibility is an overarching notion that is not linked to a given era, to the analogue or digital world. What always matters is one's value system since that will determine whether I will feel responsible for something. There is nobody who has no attachment to anything, be it their family, a soccer team or an object. It's plausible that the isolating effect of the digital world acts against a sense of responsibility but this in itself is not down to digitalisation but rather to the ways in which the newly emerged digital world is used by individuals.

///László Acsády

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I do not see much chance that we will detach ourselves from our inherently analogue nature, nor do I have any desire for such. I feel that the world is wonderful in its analogueness and digital content exists in the analogue world, and not vice versa.

///Ernő Rubik

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The question is what will remain from the accumulated cultural assets in the digital world, a world dominated by social media and business interests. The contemporary interpretation of our approach to cultural assets seems frightening. Culture is not synonymous with entertainment: culture is what we learn from, what enriches us and what opens new doors for us, or at times brings us inner peace. The kind of culture that can be sold in the digital world, what we can click and what dominates is no more than three minutes long, and most people prefer it to be even shorter, but it is best if it gets a lot of likes. It might be that the cultural identity of the digital world has not developed yet, but it's also possible that we are in a transitional stage where the generational divide cannot be bridged. The Mona Lisa cannot be appreciated with likes, you need to see it.

The creation of cultural assets had, for a long time, presumed tactile presence and perception, the present tense of human communication. That constituted our shared canon, the benchmark of value. It seems that the canon of the digital world is still in the making.

///Diana Ürge-Vorsatz

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It is possible that the new world is already being built but for now it's worth starting out from the definition of man, from the essence of man still functioning today. People are visual and manipulative beings, and added to this is the use of language. People have the most acute visual ability, we are the best at visually translating our environment, and focused sharp vision is also our privilege. Add to this our hands, which have developed to manipulate 3D objects. These dimensions, i.e. the coordinated use of our vision, our extremities and our language/tongue brings happiness and sends a signal to our inner reward mechanism. This multidimensional existence started developing in the analogue world and became man's natural environment. In the digital world the process of making someone happy has been reduced to a series of "likes," which is a transitional state that is unsustainable in the long term since romantic relationships, raising children and work-based communities are not built on and do not work based on "likes." When the majority of people see their lives in a kind of digital matrix, we can say that we have arrived in a new world. Regardless of the unforeseeable consequences of such changes, it's also worth noting the benefits of digitalisation, which, if used as a tool, can help to save us from apocalyptic outcomes

///László Acsády

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I regard digitalisation as a tool. The space, object or anything else built using digital technologies forms part of the same human thinking process, it's only the technology that is different. A different kind of technology does not result in different content; the different content is the result of our differences, our different needs, and the difference between the cultures of how we can live. As I see it, it is not the tools that make things good since tools only provide an opportunity; what makes things good is intentions and suitability, i.e. the given thing can be used for what it was intended for.

A thought that belongs here is that it's the process that matters to the person who makes something, and it is the outcome that is important for the person using it. The process is more important for the creator than the outcome, while the process of using the outcome is primarily important for the user.

///Ernő Rubik

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Mobile technology, which developed thanks to digitalisation, can create equality, a kind of opportunity for various layers of society. It can practically be stated now that there is democracy in the mobile phone culture, as today it's not a matter of being wealthy or poor if someone can own a mobile phone. Mobile technology is an opportunity but I think there continues to be inequality, what's more, huge differences, in how this opportunity can be exploited. Devices are extremely important of course, since mankind was and is being made into what it is thanks to tools. I regarded the computer as a tool too, and I still do today. It's not smarter than us and a tool only works when we can use it well, so we need to learn how to use it, just like we have to master the skill of cutting with a knife. Besides, we must also make sure that our tools—whether a knife or a mobile phone—are maintained. This also means that for now people and their tools cannot be independent of each other. However, a great shift is anticipated. We're not there yet but we're reaching a point when computers will be able to maintain themselves, when the use of AI will enable machines to be smarter than us. There is no doubt that extremely fast computers capable of storing lots of gigabytes of information have been smarter than people for a long time. There are only very few people with extraordinary abilities, who are fast enough to keep up with the speed of a manual calculator. There are some but it's a very special talent. And when we talk about new large computer parks there is no human being, and presumably nor there will be one, who will be able to compete either in terms of the knowledge stored, speed or accuracy.

///Ernö Rubik

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We must make a distinction between artificial intelligence in the online space and robotics since there is AI on the internet and there are androids about which we cannot decide if they are humans or not. The real question will be if they will be able to make decisions autonomously or create any situation independently of people, situations of power or superiority. It will be difficult to identify the moment when we can still say that we are in control. In all probability we won't realise it when we have crossed that line. Indeed, even now it is robots that calculate what content the online world presents us with, which means that we are being manipulated by robots on a daily basis.

This development is gradual but it is also continuous and accelerating.

///László Acsády

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Today we can define the human body as a kind of biological machine. Although we don't yet know how to define the self-concept, we are nevertheless looking for it in the genome of the embryo, while clinging to artificial intelligence and regularly using it as a reference.

The starting point is that artificial intelligence is like human intelligence except that it is synthetic. At the same time, AI has no soul, nor feelings. And although it is already capable of perceiving human emotions and showing human emotions, in reality it is unable to feel. A famous researcher once said in connection with this phenomenon that AI is a perfect psychopath. If we think about the fact that one day people will want to satisfy their emotional and bodily needs using humanoid robots, we can honestly state that it's better to live in today's outdated world.

///Gyula Fehér

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We have not yet been able to scientifically define consciousness and self. We intuitively know what the two words mean but we cannot list their characteristics. Even if these concepts existed in the natural sciences and were not human creations—since unfortunately the human nervous system is not organised according to human thoughts—it would remain a question what the neurological background to these are. The answer to this is still light years away and the same problem arises when we come to the question of the consciousness and self of AI. If we cannot properly define the consciousness of humans or even animals, we will come up against the same problem with artificial intelligence. There is a new, promising initiative that has brought the best philosophers and psychologists as well as the top neuroscientists together so that they might say something about this issue. They have three years to complete their task.

///László Acsády

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These two concepts can be connected based on two value principles. One of them is the welfare of the individual and the other the survival of the Earth. Mature, rich and diverse local connections are indispensable for the welfare of the individual, even if these local connections now take place on Zoom or some other platform. Without these ties human existence, i.e. the values that largely make life worth living are threatened. It is a critical factor that mankind's ability to experience things—despite the world being global—is still almost exclusively limited to concentrating on the local. We have no receptors for the global, only for the local. We cannot perceive it and we cannot understand it because it does not resonate within us, because this is not how we developed. However, if these receptors do not develop, the Earth has no future. The situation is far from perfect because we cannot intensively engage with things that do not happen to us. A good example for this is the recent pandemic. As long as we just heard the facts and our lives were not perceptibly changed, our behaviour did not change, but when the consequences of the epidemic had reached our immediate environment, we did start to change it. We were not only unable to fully empathise with the global problem but also had no global answers. It is imperative that we build global receptors if we wish to stay alive. Man is fundamentally local: this has enormous value and it makes us human. But in the 21st century we have entered a new dimension and if we really want to survive, we have to develop globality in ourselves. We must influence global processes in such a way as to allow us to maintain our local lives too.

///László Acsády

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The major challenge of our times is how to maintain our balance between global and local. Neither of these concepts is worth defining positively or negatively because we can be beneficiaries and losers of both. It is the young generation who are the beneficiaries of global processes because they can set up a US-based tech company any time since they were born into an age when they can go to America as easily as they would to a neighbouring town. The older generation remembers that it was not always like this: there was a red and a blue passport and the majority were given the red one. What is regarded as the advantageous side to globalisation must be preserved even when we think of local values since we can only appreciate and enjoy what is local if in the meantime we do not lose global values and advantages. The conflicting interests linked to these two poles are clearly palpable, partly because of the attributes of large systems and partly because of the moral expectations we have of ourselves.

We already understand the problem; the optimal solution is yet to come.

///Gyula Fehér

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We have no choice [between global or local] but we can make decisions pertaining to our lifestyle and our personal lives, which can help us maintain a balance between global and local value differences. Enormous tension can be observed between the intentions and the consequences of globalisation processes but we enjoy their advantages. At the same time, we can see that in the majority of cases the solution to our happiness is on a local level. Global economic or even political optimisation cannot put an end to people's clinging onto local values since in many cases the optimal solution is only possible locally. It is our natural need to preserve local colour, to consider local opportunities and put them into practice. Eight billion people cannot travel around the world: this contradicts the naturalness of human existence and the capacity of our planet to bear it. The global pandemic of 2020–2021 served as a good example to make us think through those de-urbanisation processes and opportunities that are technologically already at our disposal but which have not yet been mentally integrated into our decision-making processes. If we stop planting decorative trees in the garden in the place of fruit trees, then perhaps we will be able to say that we understand something of the connection between the global and the local worlds.

///Diána Ürge-Vorsatz

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Theoretically we live in a world that has been completely globalised. The big question is how the AI revolution, which exploded in America three to four years ago, will appear in the other regions of the world and what kind of reactions it will generate. Identity is an absolute human need and one that cannot be dispensed with, but this must not mean any form of rejection of AI. Adapting to the local environment, local needs and local traditions could be a good response. It could foster a dialogue between development, progress and local values. Tradition sometimes takes us forward and sometimes draws us back. It was precisely the pandemic that demonstrated how the disease spread with more difficulty in isolated, atomised societies because of their local features, which afforded protection to people, showing how strongly tradition defines the life of small communities. It remains a question how these communities will adapt to new technologies, which are spreading just like viruses. We can see that what was an advantage during Covid could be a disadvantage in innovation. If we do not communicate, come together or recognise the opportunities at hand, there will be no progress.

///László Barabási-Albert

IRON OXIDE

_ *Ádám Albert*



"I'm interested in the process of unveiling the structure underneath the surface of objects, in the methodology of borderlands and in the aesthetics of unpredictable encounters. I'm interested in what I can do with an incessantly expanding framework – speed –, which continuously blurs sharp contours."







EXTREME
VALUES



EXTREME
VALUES

These mathematical terms regularly pop up and mathematics is a very interesting human skill. In mathematics there are 1 and 2, which represent only 1 and 2, i.e. cardinality, but this cardinality has no concrete content. In contrast, there are cold and warm and if we mix these two we get lukewarm, where everything has the same temperature and where there is no flow creating tension. If there were no positive and negative tension, there would be no electricity. Electricity does not exist because we made it up but because we discovered its existence and realised it could be used.

Applying this to the contexts of wealth and poverty, we see polarisation. For me, however, wealth is something that cannot be expressed in numbers. In other words, wealth is what is in our minds and in our brains. The extent and content of this can provide the basis of real wealth, or, for that matter, real poverty. However, society creates more complex courses of life than this: we can become poor while having the ability to be wealthy, and we can get rich while not having such an ability. The optimal course of life is not only determined by abilities but also by circumstances and the uncertainty of probability. Resulting from the overlap of these factors, we see our lives as successful or unsuccessful. Added to this is our own perspective since what is seen by others as a failure might be experienced by us as success, and vice versa: success can be experienced as failure if we are not ready to deal with it and ready to realise the real values inherent in it.

///Ernő Rubik

EXTREME
VALUES

EXTREME
VALUES

Traditionally, wars have ironed out differences in the history of mankind. In extended periods of great peace this correlation ceases to work and there tend to be increasing inequalities in income and the distribution of wealth. Covid has made this process even more extreme. There has been no reorganizacion; on the contrary, the gap between poverty and wealth has grown wider and there is nothing on the horizon that seems able to curb this. If everyone had a proper income and the chance to live a dignified life, there would be less confrontation. We are at a point now where billionaires are implementing what humanity is unable to. They are the ones who think about the need to sooner or later leave the Earth, colonise Mars and travel beyond the solar system. In the fifties and sixties, i.e. the Cold War era, humanity still had the enthusiasm to do all these things but it seems that in democracy such formidable missions are not carried out. Billionaires have taken over this role and they function like a good immune system because they do what governments should. They collect taxes from the whole world in exchange for what they are doing for humanity, since they have global markets and from this source they can afford to devote resources to tasks that humankind should. Roles are reversed and we do not know where this will lead. What we can see is that the institution of democracy has been totally failing for some twenty years and that the era of democratic systems is past its sell-by date. The system is hacked and sooner or later everything can be hacked. There is an institutional and systemic crisis, which breeds constant uncertainty. In well-oiled democratic systems the focus is on winning the elections and not necessarily on what is best for people. Retaining power is so complex—a 24-hour process—that those in power lose sight of the actual purpose of it. The societal system exported by Americans to various parts of the world is only partially functional but, unfortunately, we have not yet found a better one to replace it, and doing so will be a formidable challenge.

///László Barabási-Albert

In the past I tended to think that people are poor where the country, the society, is poor. Then I spent an extended period in the USA, mainly in San Francisco, where, if we take a look at the size of the residents' wealth and calculate it per capita, we will get one of the highest concentrations of wealth in the world. At the same time, there is abject poverty in the region with dilapidated streets and homeless people. After some time I realised that it is not the concentration of wealth that fundamentally determines the state of a society but rather its approach to distributing wealth and supporting those on the margins, and even to controlled redistribution. Safety nets are developed and consolidated based on a given society's priorities. There are a lot of countries in the world where people have considerably less money but there are no extremes. Every society and people has some identity-based awareness and thoughts about this phenomenon and it implements these in practice. There are societies that take pride in the fact that they have no homeless people going hungry in the streets. Then there are those societies that try to address problems, and there are those who take no interest in such matters. In certain societies the majority of people simply do not have, and never had, the need to empower the state operating their country with licences and competences that would enable them to reduce inequality and the degree of vulnerability.

///Gyula Fehér

The responsibility is shared but action must start in the economic sphere. Unless poverty is diminished, positive social trends will not last either in the area of climate protection, urbanisation or education. However, allowing immense wealth to concentrate while seeing societies of almost entire continents sink into poverty is the shared problem and responsibility of all humanity. Personal responsibility cannot be circumvented either since the chance to become rich or poor is also dependent on the lifestyle of individuals. The real problem is represented by extremes, which create tension and cause havoc in the world. We like to think that overpopulation is the cause of all ills but it is hard to justify if we look at the research. While the poorer half of humankind is only responsible for seven percent of the world's total emissions, the richest tenth is unwilling to reduce emissions to the EU average level, which would lead to the reduction of the burden on the Earth's climate by one third. We have reached a point where the top ten percent—including ourselves—is hiding from problems behind a shield, while those taking the brunt of climate change are in the poorest status. In their status they are the least able to act, while those who could do something give priority to other interests.

///Diána Ürge-Vorsatz

Only one of the extremes is problematic for me. As long as somebody acquires their wealth legally, this extreme does not bother me at all. If a percentage of this wealth is reinvested into processes that humanity can benefit from, we can even be grateful. Envy rules in the world but it always moves in the same direction; at the same time, criminal offenders are equally problematic regardless of whether they are poor or rich. The other extreme, i.e. poverty, should be simply eradicated. All the social and economic processes aimed at this, either globally or locally, should be granted unconditional support. There are data that make us see the situation as worse than it really is.

In reality there is slow improvement, which has been going on for centuries, and if resources are not depleted, fewer and fewer people will live in abject poverty on Earth.

///László Acsády

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AUTHORS CONJURED UP

...IN THE ORDER OF APPEARANCE: NAOMI KLEIN, ANTONIO GRAMSCI, MARK FISCHER, SANTIAGO ZABALA, GUY JULIER, SHOSHANA ZUBOFF, MILAN KUNDERA, HERBERT MARCUSE, MARTIN HEIDEGGER, MIKE FEATHERSTONE, ERNESTO FRANCALANCI, WOLFGANG WELSCH, GILLES LIPOVETSKY AND JEAN SERROY, ODO MARQUARD, GERNOT BÖHME, PIERRE BOURDIEU, JEAN-MARIE SCHAEFFER, HECTOR RODRIGUEZ, MARINA GARCÉS, EZIO MANZINI, HERBERT SIMON, VICTOR PAPANEK, LÁSZLÓ MOHOLY-NAGY, MICHEL DE CERTEAU, PETER MURPHY, NOAM CHOMSKY, HANS ULRICH GUMBRECHT AND...

...ours is an apocalyptic age—the global climate disaster is tearing apart the Maya's veil of design capitalism. Ever more disturbing truths are emerging despite all forms of designed fake news, populist political strategies and the opium of consumer culture hegemony. Ours is an apocalyptic age but it does not mean that it is also eschatological—although these two are frequently confused in our contemporary world, even among eggheads. We are living in extreme times but not the end of time. The end of unsustainable design capitalism will not be the end of humanity but rather the end of the consumer culture we are so accustomed to. In this state, in contrast to design approaches linked to capitalist realism, the world of design for decline and emergency aesthetics will arise: what is at stake is decent decline and how we will be able to manage controlled collapse. We should act in the spirit of art throwing light on real disasters and emergencies...

...in the neoliberal sensorium our lifeworlds are alarmingly easily accessible, while our embeddedness is rather uncertain and vulnerable: we are victims of digital surveillance, and our freedom is a mere illusion. The essence of design capitalism is the unbearable designedness of being, overbearingly unaware alienation and brilliantly sublimated slavery: infinite vulnerability has taken on an attractive guise and submission has become desirable—Sein und Design. What is banal, superficial, and blatantly mundane poses as art. This form of capitalism is uncontrollably (an)aesthetic; it is artistic, but it is not of art with a capital A. So much so that it is stupefyingly realist: its dimension is seemingly without an alternative, its laws have donned the primitive disguise of necessity as if they were akin to natural sciences, and they luxuriate in an incessantly excessive data fetish...

...art is transcendent, hence it creates distance and is critical; design is immanent and sustains the prevalent order; it does not keep a distance and it is not critical. A work of art is an ontological revelation, the place and event of truth happening, while a designed object is an ontological veiling, a brilliant tool of the forgetfulness of being. The philosophy of the new, radical enlightenment demands metanoia, a radical change in thinking, and kenosis, that is self-emptying. Art operating in the spirit of emergency aesthetics submerges, making sensual everything that has only been conceptually grasped so far. The design culture of decent decline, design for survival and non-growth is life according to a new gospel...

ART IS TRANSCENDENT

...is design really diffused and is everybody a designer in their own way? Is it true that everybody is talented? Is this approach still emancipatory, as its greatest advocates once conceived it, or on the contrary, is it only another legitimising trick of capitalist realism? Is it a tricky way of salvaging the opium of postmodern creative consumption, as suggested by the affirmative interpretation of design capitalism? Can everything be turned into algorithms, can everything be mechanised and thus automated, except genuine creativity? The creative aspect of language use? The creative moments of our existence?

EVERYBODY IS TALENTED

...design research at universities is distinctly different from applied research linked to vocational education and training but also those carried out in the market sphere. Market research in the capital-driven design profession is applied research typically placing solutions and products at its centre, with the main driving force virtually always being profit maximisation and the economic sustainability of a business enterprise, while in the sphere of design education design research projects are special tools of interpretation as well as a contemplative, practical and creative understanding, therefore, they are typically understood as basic research. This fundamental work of cultural and intellectual interpretation is often directed at non-discursive and non-rational aspects of culture that are sensual, bodily perceptible, spatial or, in the original meaning of the word: aesthetic. Thus, design research, taken as basic research in the academic world, can be the experimental ground for risky thinking, enhancing complexity, which could provide a continuous set of alternatives for survival in our disaster-stricken and unsustainably posthuman condition, unlike today's usual power- and profit-oriented mode of speaking, which decreases all forms of complexity, is intolerant of criticism and for this very reason unsustainable...

RISKY THINKING

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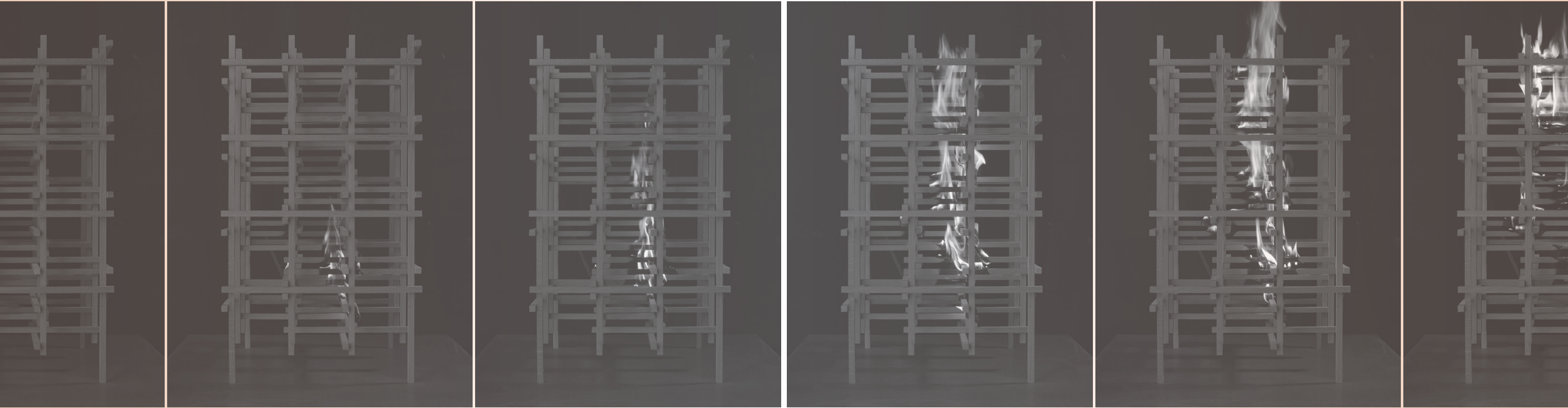
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_Tamás Bene

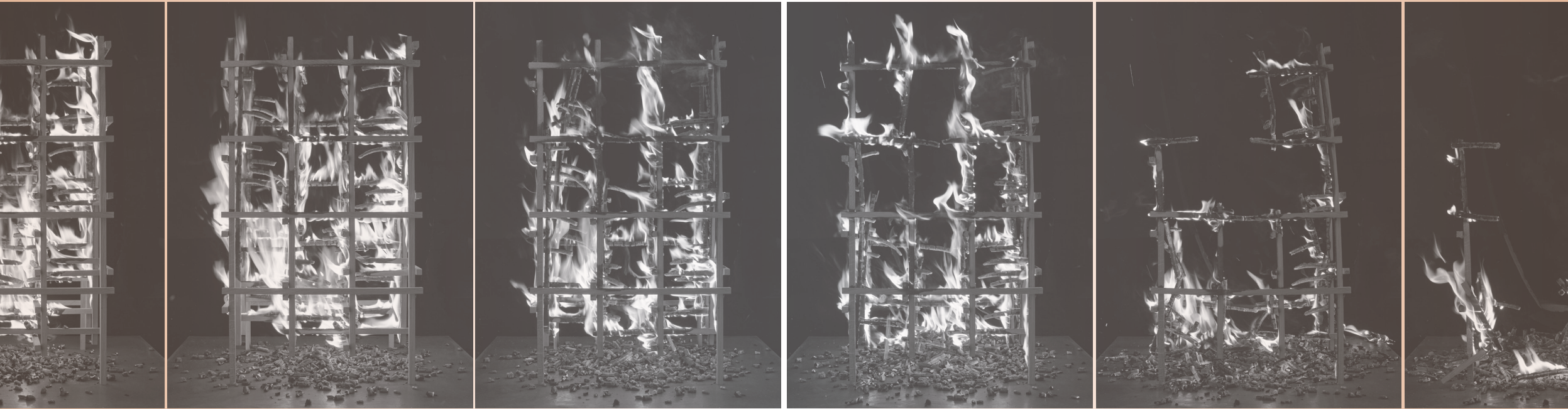


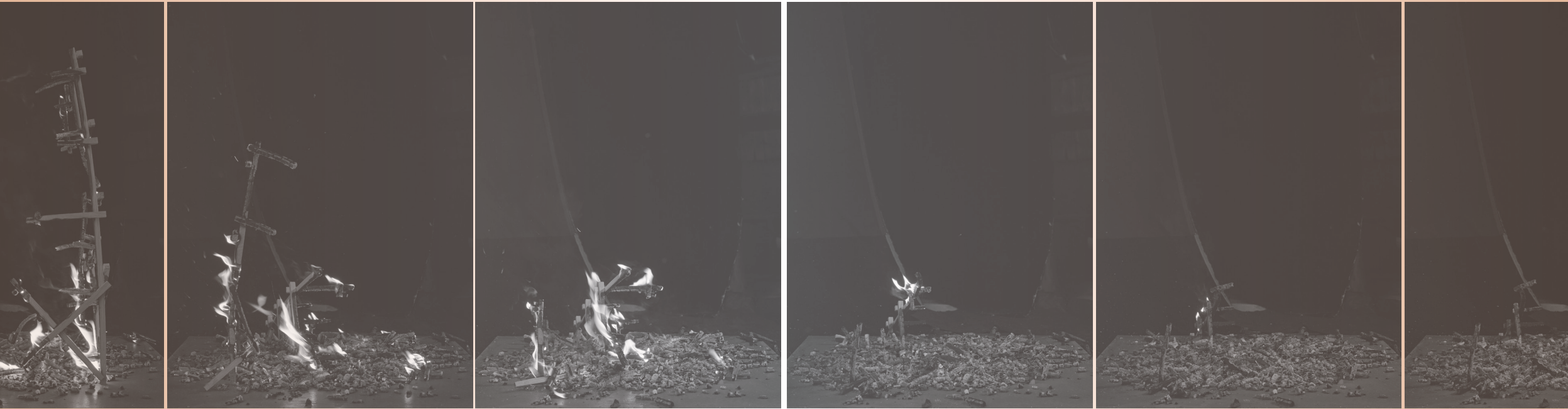
_Balázs Máté

"In reality everything is constantly changing and being shaped. However, some of these changes are invisible to the human eye, simply due to their temporality: they are happening too slowly, thus creating the illusion of permanence."











The concept itself involves a great deal of doubt and uncertainty. What does crisis mean? Evolution created pain to prevent something far worse. If something hurts, it is a sign of the body to the living being, to the controlling mind. This is true for humanity on the whole.

Crisis means that certain signals, which can be evaluated as negative, have exceeded a tolerable value. For example, there are the epidemics, an economic problem or a natural catastrophe, which, depending on their scale, could affect entire continents but definitely countries or parts of countries. These are all signs and processes that warn of something.

For me two things seem important. One is that we learn how to solve a problem, but perhaps what's more important is that we know how to prevent it. The greatest experience bestowed by a crisis in addition to how to deal with it is the aspirations aimed at preventing it and the knowledge how to avoid it. At the same time, a crisis serves as a catalyst. If I'm being chased by a wild animal, my mind is activated to make me run faster but it also helps to stop me from going to places that are dangerous.

Survival does not simply mean the preservation of physical integrity but also restoring an earlier state, which with the passing of time will not be that same state, since by then we will have already been carrying inside us all that happened in the meantime.

///Ernő Rubik

There is an emergency. The climate crisis is only one of many since we could also discuss the emergency linked to our biodiversity, disappearing rivers, the plastic emergency, the danger of plastic particles entering the food chain and species going extinct. All of this fits the definition of an ecological disaster but it is precisely the human mind that can serve as hope for finding a way out and providing answers to challenges that today are perceived and formulated only superficially.

///Diána Úrge-Vorsatz

We are heading towards a complex and serious global crisis. We cannot even see for sure if our children will be able to live out their lives in a normal way. Humanity is in a race to find answers to the challenges. The race is about whether man is technologically and humanly capable or not of solving the significant problems that are emerging. The global catastrophe cannot be linked to a year since we will rather perceive it in growing discontent amidst gradually deteriorating global conditions that will take place over decades. According to the presently available data, this final outcome will come to pass. What gives some reason for hope is that it has been established that very often in the course of history an idea was expressed on the level of societies that instead of legitimate genocide people should respect each other. A fundamentally important piece of information must proliferate: another person is exactly the same as me. This is an incredibly simple thing but we still do not understand it, or do not want to understand it. If we wish to and are able to act, we can make sure that our children are also able to live enjoyable human lives. If another person is not seen as a person, then discontent in the digital sphere will spread explosively, food shortages will lead to wars, and social tensions will be a constant. The real problem is that before the global climate properly manifests, social tensions will have risen to such a degree that it will be impossible to live a dignified life. If none of the parties are able to rise above validating their perceived or actual interests, they will be disconnected from their passionate love of reality, and in such a situation it is foreseeable that—exploiting analogue and digital opportunities—

we will not have time to deal with the future using our creativity.

///László Acsády

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We have a strong aversion to crises, which clearly stems from our wish to survive.

It is an interesting phenomenon how differently the modern world experiences and manages crises compared to earlier periods. The modern world tries to alleviate negative consequences, rather than starting to rebuild after a collapse. Contributing to the practice of this approach is the insane tempo of technological development and global processes becoming the norm. But perhaps the stakes are higher now: today it would be harder to recover from total collapse so it is better to develop and implement more consolidated, intermediate solutions. In crises the developed world is constantly making attempts to correct the nadirs, either because of economic regulators or now because of the pandemic management, which has a positive effect on almost everyone's life. Inherent in this form of behaviour, the tendency to temper things, is that we know we can do it, so we do it.

///Gyula Fehér

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A little knowledge creates a sense of security because we can feel sure about that small amount. If we just know that tomorrow we have to get up and we know what tomorrow and the day after will bring, that makes the individual secure and to a certain extent provides society with security too. There were very long periods in human history when this security existed. But somehow something always happens, a process begins, and this security cracks up, shifts into insecurity and brings about major changes and turning points.

///Ernö Rubik

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The feeling of danger is an important human experience. Things that are too easy and can be explained are not so exciting and we tend not to appreciate them. Struggle is necessary so that we can appreciate the results. However, it is not fortunate if we can only think in terms of struggle since there are countless opportunities and stages in human life. Among these, satisfaction, recognition and knowing when to stop are important and they are also a necessary condition for moving forward.

///Diána Ürge-Vorsatz

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We may hate crises but with every crisis we gain something, and with every solved crisis we can be more prepared and stronger. It is a question of individual disposition how we are affected by crises. The extrovert moves on, while the introvert is stuck; however, both modes of behaviour carry with them enormous dangers. A combination of the two types of reactions would be the optimal one but this is not typical of the human character.

In human relationships the outcome of interactions cannot be predicted, and the crises that emerge from this can lead to development, or alternatively, to collapse. However, looking at history, this is completely normal since in many cases unpredictability is the value itself in the interaction between one human being and another.

///László Acsády

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Humanity needs crises so that it can develop on the scale of the individual and that of civilisation too. Crises, whether they be wars, economic crises or epidemics, are important moments to practise the skill of self-reflection since in these moments there is a chance to rebuild; these moments create a particular mental state too, enabling us to understand what is really important in life. Human qualities related to cooperation, love and self-sacrifice are amplified in such moments. These qualities in themselves are insufficient to avoid wars and epidemics but they are enough for a fresh start, to avoid the finality of destruction and to foster the consecutive stages of development to be built on each other.

///Ürge-Vorsatz Diána

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It is said that entropy is the ultimate outcome with all forms of diversity eventually ending up in uniformity. Put in this way, it sounds rather sad but since this is taking place in hugely protracted intervals, we are not really affected by it. For us it's hypothetical that it will happen once in the future but it will be something that won't impact our personal or social existence but humanity per se. What happens to us depends on us, if we don't count interstellar disasters, which there is always a chance of that happening, since all improbable things have a probability. If something hits Earth, it will be blown to smithereens, and unfortunately surviving on such smithereens is hardly possible. For me the social entropy in which we will be all the same and everything will be done by robots (which is already possible in the digital world) is inconceivable.

However, the existence of the digital world, which closely affects the physical world, for example robotics, means that people have the ability to do everything and in this sense we have become omnipotent. The question is to what end we will use our omnipotence.

It's a huge question and one that will decide the future of the world. My belief and contention regarding artificial intelligence is that it will be exactly like us but what it will be like depends on us. It will be determined by whether we will be able to be different, i.e. able to eliminate what is bad in us on an individual and even social level and let what is good in us dominate. If that were to happen, I don't see a problem, if the opposite, then we must be aware that artificial intelligence has the capability to direct the negative side into dimensions where we won't be able to compete, which means that we will create an entity that will destroy us. Earlier on we discussed the responsibility of physicists in connection with the atomic bomb; now we can talk about the responsibility of IT and the responsibility of the researchers and developers of digital technology. I think they have the same, if not greater, responsibility than those involved in research related to the nuclear bomb back at the time. The current threat is much harder to pinpoint since the nuclear bomb was basically just a bomb, while IT is a threat that cannot be identified and it has a spontaneous aspect. This unforeseeable nature of IT commands us to be extraordinarily responsible, and it's worrying that humanity is not ready for this.

///Ernő Rubik

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The big question is when the moment comes when our physical dimension—our bodies and brains—will become a hindrance to technology. In the short term digitalisation is unchangeable: it's part of our lives and we digitalise whatever we can. Eventually, however, we'll learn how to simulate sensations and feelings which, at the moment, we can only acquire through wine, chocolate, sex or having power. It will be interesting to ask the question why all this needs to be done in an analogue way if these experiences can also be acquired digitally, through our brains. This will be the turning point for humanity because although now we are saying that certain things motivate us and we are genetically built to enable these motivations to work, if these triggers can one day be reproduced chemically, at impulse level, the next big question will be how to go on from there. If brain research produces the results that it very much looks like it's bound to produce, it will interfere in our lives on such a scale that it will realistically become unquestionable if we can survive it.

///László Barabási-Albert

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Implanting chips under the skin can have countless benefits that serve our comfort but what is really interesting is the health microchip, which could even save lives. We already have smart watches storing our health data but a chip that we cannot lose and circumvent has the potential to revolutionise and simplify the healthcare system. This problem raises ethical and human rights issues at the moment, so even if it was available, it would be very difficult to make it socially accepted. Another approach to microchips is to implant scanners into the brain to help mobility, which already exists. This was made possible by the fact that the neural programme that controls movement can be decoded with relatively simple artificial intelligence; in contrast, the representation of thought and engrams is fundamentally different.

///László Acsády

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We had thought that by the 21st century human life expectancy could be coded to reach 120/150 years. Well, we didn't manage; no breakthrough took place in biology. It seems to be far more difficult than we had thought. We successfully got to the point at which people have 70/80 active years in their natural lifespan, but there is a sudden decline after that. As long as it doesn't change, we won't have any drastic change in our lives. We could say that if no fundamental change took place in this regard between 1921 and 2021, why would anything change in the next 100 years? The world will obviously change: for example, we won't hold our phones in our hands, but they will register the signals in our brains; but these will be small changes. Unless we aggressively interfere with genetics, it will be difficult to achieve change. The big question is when humanity will reach the point when it realises that carbon-based technology and our own composition, our bodies, are not optimal, and when it realises that the goals of humanity can be achieved by silicone-based or other technologies, which could last even as long as 150 years. But when that point comes, there will be no need for the human spirit to live on.

///László Barabási-Albert

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Innovation is slower than we had thought or at least it's not manifest in things that we had anticipated it would be. If we look back at the sci-fi illustrations of the sixties, we see happy people living life with a smile in clean and well-organised environments. Well, our lives could not be further from this. We might have the same feeling of absence if we think about illnesses that decimated the human population still being untreatable.

We have the smart phones that can be seen in the aforementioned illustrations, technology is all around and slightly sociopathic billionaires shoot themselves out to the edge of the stratosphere but mankind has not really been able to deal with the returning losses that have been directly affecting civilisation for centuries. With the resources available to modern societies we should be in a better place by now, if we made real efforts to optimise our processes to enable US, i.e. human civilisation, to get as close to a utopia in the positive sense of the word that we had imagined we would achieve through technological development. We should strike a healthier balance between priorities and decide what we are working towards, what areas societies should focus on to truly advance, and what areas are only creating noise.

///Gyula Fehér

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Unstoppable progress is bound to lead to the time of brain implants, when people no longer write but use brain-to-brain communication. At the moment our interface with the world is rather poor because we have to translate everything into texts, and write it onto some surface, where the text can then be interpreted again. We'll surpass this technologically since our greatest ineffectivity is that we verbalise everything and control things through that. From there on the next step will be that we'll stop going out to restaurants since applications sent to our brains will enable us to experience the sensations and tastes we were previously only capable of through physical presence. The other big paradigm shift will be when work in the classical sense of the word will no longer be necessary. So what will humanity do with all its time when the basic needs are met and basic activities are done by robots? That time is not far off.

///László Barabási-Albert

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I much prefer to use the terms 'activity aimed at a goal' or 'useful activity' rather than 'work.' What is useful depends on judgement, on what we deem as useful. In a traditional sense work is what I do to get remuneration with which I can sustain myself and my surroundings with. It's certain that the volume of this type of work will eventually decrease, while its price will increase. The value of work is dependent on its success in two senses: the extent to which it meets its goal, and its efficiency. We are at the stage where eight hours of work are needed but decreasing it to six seems more and more realistic. However, if that happens, what if the six hours are reduced to four and four hours to two, because this is possible in theory and in practice too. The way I look at work is—and this is the point where I'm on the verge of a utopia—that it springs from an inner urge. I do it because I have a need to do something that makes me feel good when I'm doing it and it produces a result that is also good. This is a human quality and although people can unlearn it and be taught it, it's deeply seated in us. If the concept of work starts going in this direction, then enhanced by digitalisation and artificial intelligence, the proportion of meaningful work could increase and the mental state of humankind could exponentially improve.

///Ernő Rubik

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We know that what we know is not everything there is. This is coupled with the fact that fears are increasing in tandem with the accelerating pace of today's world. The notion that the universe is a given from which we can always take what is the best for us, is bound to drive development but also our fears. We know that natural processes have their own rhythm and cycles, which cannot be ignored by the processes generated by humanity. If we do, we will have no chance to deal with our fears. Civilisation has existed since we entered a stable climatic period in the history of the earth. This is a 'climate slot' in which man can progress well and it's a fairly narrow one. Scientific research now maintains that the circumstances for development are optimal in geographical areas with an average temperature of 13 degrees: this is the 'climate slot' in which civilisations are truly capable of developing and flourishing. This says a great deal about whether our fears about the future are legitimate or not.

///Diána Ürge-Vorsatz

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I believe in our indestructability and that we can survive our own mistakes as long as we are within our own frameworks. In this context I'm not talking about an interstellar catastrophe, an attack by aliens or especially not about kinds of artificial intelligence not made by us. But we survive our own mistakes; this is what history shows. It shows those strengths and virtues that will allow us to stay around. At the same time, it can be seen that humanity is extremely unpredictable. We do not know our future, nor what we want, because we want everything and its opposite right now. There is a selfishness about us which it seems that we cannot keep in check regardless of centuries and time. In the meantime, our mistakes come at a great cost and we always pay for them since history has confirmed that the consequences of our mistakes can never be avoided.

They can be mitigated but never avoided.

///Ernő Rubik

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There are limits to human adaptability and one of those limits is a body temperature of 36 degrees. In order to stay alive we have to give off heat and that is only possible if the external environment is cooler. If the external temperature is higher, we have to evaporate heat to stay alive. It's quite conceivable that humanity as a species will be capable of adapting to 38/40 degrees as well but the evolutionary ability of biological systems can only take place as a slow process. We can observe similar problems in regard to the environment, since rising temperatures are radically affecting humanity's sources of food. We have to give up some crops and integrate new ones. But there is also an on-going transformation in our working culture since in certain cases manual work may become impossible. In summary, it can be fairly said that we are poor at reading nature and selfish in regard to it. More humility is called for because the earth would do very fine without us, and indeed it would be far better off without us than with us. There's no doubt that nature would regenerate and an ecological system could form even on a planet 6/7 degrees warmer, which humanity would no longer be a part of.

///Diána Ürge-Vorsatz

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Conceptually a system is always a closed whole and doesn't change by itself. It changes when it's affected externally and reacts to this effect. I can only imagine and understand societies in this way. For now we are able to see so many forms of culture that their effect upon one another is unavoidable, thus the relationships societies have with one another is constantly changing. There's no shortage of interactions. However, differences in cultural content shape different forms of behaviour and in many cases different rules of coexistence to the advantage or disadvantage of a given society. If the whole of humanity becomes a homogenous culture, this will not represent a solution but rather create new problems and open a new chapter. Perhaps then the arrival of 'little green men' will be needed to give us an impulse that would bring about further change.

///Ernö Rubik

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Changing attitudes to the climate and climate awareness will no longer be sufficient. A complete systemic overhaul is unavoidable. Technological progress solves countless things but the basic problem remains. This basic problem is the compulsion for growth and the omnipotence of consumption: the message that 'we always have to grow.' However, this will be difficult to facilitate with finite possibilities for expansion and finite resources; we can, therefore, see that the basic message is flawed. A change in the system is needed in which the primary functioning of societies is not about consumption but the acquisition of a complex approach, where we do not measure the value of life by the possession of physical objects but by our state of health, the cohesion of communities as well as in the realms of education and culture. It will be difficult because we are selfish but the circumstances of our lives will leave us no choice. We should be brave enough to say that we do not always have to grow and that climate change can be tackled only by reforming our social and economic systems on a global scale. Promoting our positive approaches to the climate will by itself not be sufficient because it leaves the basic problem unaddressed. Simply put, we can say that the value of life is not expressed in GDP but instead in the context of a 'better life.' An overhauled economic model is necessary where an absolute interest of the economy is a complex model of 'human happiness,' in which the economy benefits if climate protection, the relationship between parents and children, the willingness to volunteer and remaining in good health move into the focus of communal attitudes, also ensuring the rise of GDP.

///Diána Ürge-Vorsatz

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The current state of the earth can only lead to migration. It's a biological fact that humanity cannot survive amidst extreme climatic conditions and will, therefore, seek sanctuary in other places on the planet. The current tendencies indicate a radicalisation of the situation, even though there are intentions and movements to place a brake on and reverse the negative processes. In the Sahara there are now small areas where humanity is biologically incapable of surviving but 19 percent of all dry land will be in such a state by 2070, which means that the circumstances for life of 3.5 billion people will become unfeasible. We can also think about areas by water, rivers and coastal areas, where most of humanity's wealth is concentrated. It is forecast that as a result of rising temperatures sea levels will rise in these places by about a metre by the end of the 21st century. This could be the overture for countries to sink and for the destruction of the wealth accumulated by humanity. With this in mind it would be worth considering the chance, possibilities and perspectives for migration in time.

///Diána Ürge-Vorsatz

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Humanity might be coming close to realising something, which is the only feasible reality for me: that we shouldn't conquer nature but live together with it since nature is not good or evil but simply our earthly environment with all its dissonances. We are part of something and if someone kills what they are a part of, they kill themselves too. Human efficiency has been exponentially changing, which gives even greater significance to the decisions we make factoring in the local and global characteristics of the world. If I have good abilities or if I have great power, my decisions must be especially well-considered. If my bad decision or action only affects a few people, or my immediate environment, that has a far different gravity than a decision that impacts or determines the lives of whole nations, countries or even the entire human race. The weight and control mechanism of these decisions should be completely different than decisions like whether I should get up in the morning or not? Human fallibility and humanity's perpetual desire to progress might bring about the change where we would end up in an interplanetary state and it wouldn't be our reverence for nature that would dominate but in the hope of taking things to the next level we would raise the stakes and seek our destiny somewhere else. However, we will encounter nature everywhere else. Nature is not the Globe, nature is the Universe and the diversity of the Universe is universal. If there is anything mankind can be admired for it's these aspects that are truly admirable: that such tiny beings in this vast universe even have the ability to think and talk about this whole thing, and are not restricted to the narrow little world where only individuals get to play a role. It alone is admirable that we are able to think about the universe and after the great discovery that the sun doesn't wake up and go to bed we realised that the Earth revolves, and we got to the point that we don't even know where the world ends. In any case, we know that knowledge is not the kind of project that can be completed; all we can endeavour to do with the time we're given in our lives is to try to get as close to its end as possible.

///Ernő Rubik

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There is a fundamental difference between hypothesising travelling in the solar system or to a planet where there's already life. The challenge is tremendous in both cases but for now let's stick to Mars. At the moment most people are tied to Earth in the sense that we live by concepts like "being in the room" and "being out of the room," so it doesn't even occur to us to try interplanetary travel. Of course there are tendencies that can tear us away from the importance of "in" and "out." The online world is practically taking us in this direction since we are slowly transitioning into another world in artificial light and without changing our physical location. In this process a being can emerge that will be happy on Mars since he/she/it will only be "inside" there. The question is if the meaning of life can be retained in the middle of a still void, where the only effort is aimed at self-preservation. What would happen to creativity, the essence of humankind, if there were no other goals but to try and survive under a glass dome? Living on Mars might seem like an escape route to some people but an answer must be found far sooner to the question of what will happen to the nine billion people living here so that humanity would even have the chance to contemplate the idea of an interplanetary move.

///László Acsády

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The consumer generation of the 20th century had already set its eyes on the Moon and Mars, but we are still here. The digital generation won't go to Mars either, but will instead find a solution for what the older generation did not. This idea of moving doesn't seem to be a real alternative now. It might be possible to find a technological solution for interplanetary travelling but we wouldn't have the means to sustain life out there because we still cannot generate sufficient oxygen and make sufficient amounts of food necessary for the human body. If this idea once becomes reality, the whole world and mankind in it will be different; such a move cannot be anticipated based on today's processes. By the time humanity reaches a point of seeing existence on Mars as feasible, different problems will arise as a result of artificial intelligence compared to what we can see now. The question is to what extent humanity is able to or wants to remain the dominant decision-making and controlling race or would it rather hand over intelligence to beings, or objects, that will make decisions over its fate. If the latter happens, we'll no longer be needed and everyone can happily take off to Mars.

///Diána Ürge-Vorsatz

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The real challenge is not whether humanity can get to Mars but if it is able to survive in a world that it feels is overcrowded. The scenery and the technology have been changing for millennia, while human nature and a significant part of moral dilemmas have remained the same. Almost every single line in Saint Augustine's texts is relevant to 21st-century man, which might suggest that humanity should not seek to replace everything by faceless technology as it is bound to lead to dystopia, an irreversible failure for humanity.

///Gyula Fehér

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Earth is our home and it's still not the time to give up on it. The extent to which it is seen as a value certainly depends on the different thinking of generations but the state of humanity becoming interplanetary should not be treated as synonymous with trendy thinking. The idea of interplanetary existence can be contemplated by mobilising human knowledge but these same mental resources can be used to build Planet Earth. The chance of humanity's survival is greater if we stay. It can be stated that based on the numerical size of humanity, it would not be able to go on globally. We would need to invest extraordinary energies to break out of Earth's gravity, which would boil the Earth and we would die in the great experiment. It might be the case that the economic power of a narrow economic elite would make it possible for them to exist interplanetary but this scenario is not realistic for all of humankind, which it might not mind at this point. Increasing energy consumption to extremes can only increase entropy, which would go contrary to the needs of human nature since we feel good when we feel there is order in our living conditions.

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There is no form of education and no educational programme without manipulation. There is no objective science, nor is there objective art. Every researcher, artist and teacher transfers knowledge through their own principles, wanting to see their values and approach justified. All of this is fine as long as such transfer is sincere and knowledge-based. Problems begin when manipulation shifts into exclusivity, judgement and violence. A diverse network of relations between generations in university hierarchies can be built on an openness to dialogue and the freedom of opinions but only with a value-based approach being the common ground. Apparently, the roles and participants in the 21st-century university scene have started to change with the tendency towards partnership between teachers and students strengthening. Besides knowledge transfer, underpinning this shift are the parallel phenomena of knowledge sharing and its culture.

///Diána Ürge-Vorsatz

Knowledge transfer started out from the ancient method of declarations made from the 'pulpit' and gradually took on a new direction, whereby students and teachers are equal partners creatively and jointly exploring subjects, while learning from one another in the process. Of course the teaching party has a more extensive pool of knowledge but the teacher and the student walk the path of discovery together. There is substantial data suggesting that this is a significantly more efficient method of knowledge transfer. Today this knowledge transfer is a digital interaction made up of fast, changing and more or less short stages; it is a process not necessarily following a conventional train of thought, hence it is more difficult to describe and monitor. The amount of knowledge is exponentially growing and teachers can help to arrange all this along a thread and present it to students as an integral unit. Teachers still play a major role in this relationship because they know how the present knowledge is built on past findings. Their integrating role is invaluable for students.

///László Acsády

The digital changes of recent decades hit the six-hundred-year-old university structure like an avalanche; moreover, formal education is subject to the challenges of a wide range of alternative methods. Specific segments of knowledge can be obtained from other sources too; the value of formal degrees has decreased on the market and this trend will further intensify. In parallel with this, the business sphere has started to regard universities as its playground despite the fact that producing employees needed by businesses is not the sole responsibility of universities as they also develop students' personalities, provide them with basic knowledge and allow them time to think.

I anticipate that specific knowledge will be increasingly more accessible, while 'generalists' moving between several disciplines, i.e. in the sphere of cross-disciplinarity, will be valued more. Science will be a catalyst in this process, stimulating interaction between creative areas and collective thinking. However, there are some aspects that online education cannot address satisfactorily yet: collaboration between people, mapping out team dynamics and identifying informal hierarchies are only feasible in tactile relationships. Every sign points toward the 21st-century university model shifting into an online/offline mode of operation.

///Gyula Fehér

With the rise of the average life expectancy puberty has been extended in the past century, so a large proportion of university students—some even in their thirties and forties—live in a state of intellectual puberty. Universities have, therefore, tried to adapt to this phenomenon by updating and modernising how they operate to suit the changed age-related characteristics of the students. Today we can see that university workshops enjoy greater appreciation even though there were times when it looked like they would be sidelined by digitalisation. Many people started to say that expensive university infrastructures will no longer be necessary since soon everybody will study online. This was a rash statement based on digitalisation gaining ground. Indeed, the function of universities is to facilitate an understanding of the available information, both digital and non-digital, and thus far this has only been possible within a collective framework and not on an individual basis. The complex process of how information becomes knowledge can only be realised through interaction, communication and motivation, and universities are the best platform for this. No better model has been found so far.

///László Barabási-Albert

The truth is that new challenges require a new kind of knowledge. The knowledge that the educational system taught us and transferred to us in the past and the way in which it was transferred can no longer be used; all of that has expired. The skill-based approach as a form of education requires a new technique, approach and system. We must be synced with our age because only a relevant form of education can ensure that people do not simply perform well in the educational institutions but become useful and intelligent people in real life. This also means that no money spent on education can ever be too much. Programmes tailored to students' personalities are necessary. Lexical knowledge is not harmful but unfortunately does not develop skills required for thinking. When it comes to a war, I am not interested in who won and in what alliance; I am interested in what I have not heard before: the why. Why was there a war at all and why did this side win and that side lose?

///Ernő Rubik

As technology developed routine knowledge became atomised and accessible to everybody. This can be useful in one kind of problem-solving but cannot substitute the necessity of collective learning. Knowledge is always transferred via communities and is extremely personal. Sometimes we confuse the transfer of knowledge with sharing information. The role of universities has changed in the sense that they are less and less institutions that provide routine knowledge. Instead, they increasingly set themselves objectives, including making students understand the essence of innovation, teaching them how to handle and share information and how to co-operate and build project teams. Today the emphasis is not on transferring factual knowledge but on acquiring the toolkit necessary for it. This fits in with a 21st-century phenomenon: that we can no longer do anything on our own. We can only adapt to this change if we acquire the necessary competences and suitable behaviour patterns.

///László Barabási-Albert

We live in a society where only knowledge counts. Strength has lost its essence since a robot can deal a bigger blow, and we have lost our superiority to robots too. The only thing left is a knowledge-based society, the power of knowledge in a restructured world where humans have their own opportunities. In the 21st century it is easy to see that those who had the greatest impact on society did not come from wealthy backgrounds and by now have become the world's richest people. Families and communities that approached this century from the stance of money did not come up with anything innovative: they merely managed their money. American billionaires have realised that if they leave their wealth to their children, all that will happen is that the next four generations will simply manage their money. In the longer term this is bound to lead to gradual dissipation; therefore, those with money tend to increasingly redistribute the wealth they acquired among the active players of society. Top universities have been more valued recently because the dominance of knowledge has strengthened in society.

After the emergence of the internet, a notion developed in the world that there is no longer any need for places like Harvard, Princeton, ELTE or any other universities because all the information had been made universally accessible. However, the exact opposite has happened: the importance of these elite institutions has increased. People realised that while information is accessible to all, the knowledge of what to do with it is not. Information is only a tool facilitating the next step and is meaningless for those who do not know the method of how to process it with the necessary efficiency.

///László Barabási-Albert

What we have had so far has lasted long enough and it is time for change. We, however, must see that by the 21st century our lifestyle, lives, objectives and challenges have changed to such a degree that a new approach is needed. A far more flexible system is needed in education and here I am not primarily referring to the battle between online and offline education. We must leave behind the approach—and this is essential in the 21st century—whereby the emphasis is on the acquisition of the existing level of knowledge. What I am talking about is the skill of knowledge acquisition, the development of the skill of recognition and the ability of intellectual flexibility. These are the things that can work in a rapidly changing digital environment. A lot of university workshops have already been promoting these ideas for a while but not much has been done, and the paradigm shift is very slow internationally too. The pandemic in the 21st century has forced us to realise at least that our approach is untenable and the era ahead of us is likely to introduce a hybrid online-offline system based on mobility in academia too.

///Ernö Rubik

Switching from the analogue era to the digital era introduced revolutionary opportunities for humankind. Our work and lives are inconceivable without this. The collection, circulation and distribution of data and information on the internet are the benefits of the 21st century. The digitally highly trained man of the future will be able to be significantly more efficient and inventive in using digital interfaces compared to those untrained and inexperienced in this area. Digitalism has also introduced new impulses in the sense that it has multiplied the creativity rate in artistic and scientific areas and has led to a boost in the quality and dimension of accessible information. Today we are routinely experimenting and doing projects that have taken our activities into an already new era.

///László Acsády

Knowledge is a huge set of information, and different forms of action make up another set. In order to find our way in them we must break them down into orientation units and particular forms of activities and explore these narrow areas with intense concentration.

However, if this were the only kind of knowledge that existed, the results of these activities would not meet. I believe that the diversity of knowledge and activities can only truly develop through interaction, which is why it is important to have areas that come into interaction and sometimes overlap; those who are competent in such areas can act as mediators between different disciplines. I regard this pattern of action as extremely important as it creates the most inspiring creative and research situations. Of course all this is also a matter of personality: some people spend a lifetime sitting in the corner of their study devoting themselves to solving a very specialised issue, while others are more geared to crossing borders and penetrating walls to embrace the greatness of knowledge in other fields.

///Ernö Rubik

Obtaining any kind of knowledge takes a huge amount of work but our capacity is finite.

One person cannot deal with everything all at once; they must devote themselves to certain issues and concentrate their efforts, which is the reason for disciplinarity. The problem is caused by the fact that institutions make certain disciplines exclusively their own and build walls. But if the institutional system starts building artificial walls, it is bound to obstruct the path to development. Positive changes have also taken place in recent years and if there is a genuine need for cross-disciplinary collaboration, it is now possible to do it. Yet, there is constant tension because disciplinary thinking works differently from inter- and cross-disciplinarity. In order to take things to the next level, however, all three are very necessary.

///László Barabási-Albert

_ Samu Gryllus
_ Yvette Bozsik
_ Ádám Albert



_ Tamás Bene
_ Zoltán Balázs

QUO VADISI?

Samu Gryllus

IN THE 21ST CENTURY

We, who were born in the last century, are personally experiencing the change that has created an utterly new situation in the areas of community organising, information acquisition and the administration of our public affairs as well as in regard to permanence and volatility, geographical distances and cultural differences. The ever-more easily accessible internet can facilitate equal access to information and knowledge; global processes can be better regulated and better planned thanks to technological development, and this brings benefits to people on the whole. The more targeted use of public property, which is enabled by the development of networking, can provide an alternative to the previous necessity of private ownership and can also lead to building stronger and more conscious communities.

Why shouldn't we hope that the achievements of this century will create the prototypes

Bene Tamás

WHY

For some time now, I have had the feeling that the experiences and knowledge I have gained during my studies—or that I have embraced—are in the process of transformation. A kind of reassessment is taking place in me, which helps me to develop a professional perspective with which I can identify. The concepts highlighted below are pertinent to my architectural thinking.

They are not about the architecture of the future, but read in a personal register, they might relate to it. They are not even an attempt to capture the essence of architecture; they are merely reflections on current trends.

DRIFT

I experience architecture, or the approach to architecture, as if I were spending my second childhood, everything becomes subject to revision again: on another plane, in the medium of conceptual knowledge. I am not referring here to the aesthetic and intellectual context

of conscious community-centred people and artists?

We have everything within reach and we can at least hope that soon enough it will all be available for everybody. What is this 'all'? Primarily the tools required for access. Access to what? Perhaps too many things. The formidable mass and diverse formats of information—which, according to the American musician Frank Zappa, is neither knowledge, nor wisdom or truth, and if we start a search in it, we can discover numerous products, images, sounds, customs and ideas of past eras, or at least some form of imprints of these.

We can simultaneously 'have' everything that we can know.

This potential points far beyond the knowledge that was available to people in previous historical periods and faraway cultures, since it connects the means of all these areas in comparable formats. This a kind of saturated presence in which the 21st century came into being and fertile soil holding the promise of prosperity.

UNIVERSITY

"A university is not a school but another kind of,

of architecture, or to questions of legitimacy, but to why certain things in our environment are the way they are, why they evoke the most diverse perceptions, and to what extent they are intelligible to us. I could compare this to the perspective of generative linguistics, which possesses the knowledge of the language, but is not interested in the language itself, only in its development, changes and the people who use it. I'm interested in stories that are perceived and experienced through the built environment, that represent in time and space the ways we have been in the world. I do not mean to examine specific, local conditions, but merely to emphasise the importance of observation and experience, and the importance of letting these experiences pass through us as a filter at the moment of perception, and then there will be things that are preserved and things that are lost.

We live in a wide variety of situations, and we are not static beings either, but objective situations are also very broad: a walk in the countryside, a crowded and dynamic urban space, a church and a cemetery, a construction site and a ruin, a pre-delivery building or an empty lot, etc. We exist in a constant flow of these positions/situations, as we change and shift places, and as our environment evolves, by us and independently of us. The perception of this rich spatial

rather unique institution of education," wrote educational scholar Odön Wieszely in his inaugural speech as university rector in 1926, almost one hundred years ago. The ideal of the universitas—the proclamation of the universal truth of science, the notion of the institution created through the utterance of the universe—is intertwined with the fresh energy of free and intellectually autonomous young people seeking new paths. Young people who are dedicated to their special areas and well-versed in their histories and tools, young people who acquire the majority of their knowledge within the walls of the institution. Progressiveness and seeking what is radically new are natural needs of this community eager to act. It is this dual nature that sustained the universities of past centuries and encouraged them to progress. In Wieszely's age the arts were not part of the academic curriculum. Fantasizing about the 20th-century future, he wrote, "The arts, such as music, painting, acting, etc., can be discussed academically and they have a place at universities, but training musicians, painters and actors cannot be the duty of universities." Still, one hundred years later, being aware of the reality of the 21st-century and the future trends ahead, we can state that besides the "academic discussion" of the arts, the practi-

and spiritual diversity and their subtle blending represents my second, and perhaps last, childhood.

We can look at the world as the place where the things we perceive happen, a scene that represents the past, where the present takes place, and where the future is created.

With this insight, there is no real excitement in thinking a building purely in terms of its own reality, its own spatiality. If we turn the focus of our thoughts about the environment to this scene—keeping ourselves in no way detached from it—then spaces, objects and materials offer us a much more nuanced reading of themselves. In such contexts, along completely different lines of interest, new, previously overlooked values come to the fore, developing a different architectural way of thinking.

I believe that economic reality is making architecture superficial and success-oriented, leading to fierce competition between the players of the industry. This kind of architectural approach is discriminatory, or more precisely, it makes archi-

cal, project- and mentoring-based

learning by doing

approach unquestionably has a place and can be successful. Moreover, if we consider the present, it seems that the universitas and its curriculum virtually at any time have become accessible even beyond the walls of universities. Even now, in the first decades of the 21st century, we can see that universities are no longer mere institutions of brick and mortar. Their duty at the present time is to reinterpret everything that the notion of university means. And it is our responsibility that the processes catalysed by developments should be turned to the advantage of our universities and the student body as well as possible.

CONTEMPORARY

The necessity to define contemporariness springs from the constant presence of the documented past. In the more closed musical cultures of earlier decades, any overlap with the past would have been an anachronism resulting from day-to-day activities, or perhaps seen as exotic. According to Péter Eötvös, in contrast with contemporary music trends, there are several branches of art, such as film, theatre or literature, that can borrow elements from the styles, aesthetics, language usage and moral norms of earli-

tects incapable of embracing what is necessary for them to be able to see architectural work as a value-creating activity. I don't think that architecture itself defines its own conditions, possibilities and future, nor does it drive them forward.

The responsibility of architecture is how it deals with innovation, with new possibilities, and how it articulates them. It is in this turmoil, in the changing roles and harmonies that are embedded in the scene, that should be explored and investigated.

EVERYDAYNESS

Communication through images has taken on massive proportions, and this is also true for the communication of contemporary architecture. It is through images that architects and clients are drawn to certain successful projects they may never have come across before.

This is a well-known phenomenon, which has many positive aspects, but

er periods with the aim of presenting something to the contemporary age. In the introduction of Kandinsky's *On the Spiritual in Art*, the spirit of new art, that of the encounter with the now and the unknown, said the following about the development of art in the 20th century, which was the future then, 110 years ago: "An effort to revive art-principles of the past, at best, can only result in works of art resembling a still-born child." But can eyes and ears that encounter any form of art not be called contemporary?

Can I see or hear anything according to the spirit of an age other than the one I'm living in?

What can we do, and should we do anything, if in today's saturation resulting from the intertwined presence of ages and cultures we see that the network of meanings belonging to individual systems is becoming irrelevant and is separated from the substance? When any old configuration can manifest in the new languages of new tools, but when the new does not even aspire to breathe 'old life' into the rubble of the past. I believe that consistency, reflection, our personal traditions, our precedents and their connections and meanings can only be sought after, while our present, the rules of our contemporary communities inadvertently-

there are concerns about the overwhelming, visual-based communication of the media, which carries the risk of losing focus. Architecture treated as an artifact, seen as a sterile aesthetic, creates a misleading and false image in the minds of people, architects and non-architects alike. Such representations of architecture follow a similar model to idealised representations of the body, which risk generating the impression 'I want to be like him / I want to create something similar.' There may be nothing wrong with the latter, but this tendency is a bit like making a photocopy of a picture, then another copy of the copy, and so on. Eventually you get very far away from the original image, and thus from its legitimate reality, because the image is simplistic, clarificatory, preferential, loud, and devoid of all the details that are important elements of our environment—the actual scene. So the image is very incomplete, and with our attraction or even addiction to it, we lose our ability to be interested in the totality of the real.

Building a house takes a great deal of intellectual and physical energy; building is nothing less than "the violent transformation of nature into culture through labour"

ly set the boundaries of our search, deviating from which (the key to progress) can only be conceived from our personal needs.

MUSIC

"If this word: 'music' is sacred and reserved for eighteenth- and nineteenth-century instruments, we can substitute a more meaningful term: organisation of sound," wrote John Cage in 1937 in *The Future of Music: Credo*, a work with a similar structure to the present writing. In presenting his vision of the future behind us, he clearly felt that the genre definition of a part of the scientific community was apparently incompatible with what we can deduce from his musical statement made fifteen years later in 1952 (4'33"), which was, at the same time, necessarily liberating for the future of music, since it welcomed all the sounds of the world, without hierarchy, as potential raw materials for music. The many visions contained in the *Credo* proved to be true not only for the seventy years that followed, despite the fact that

no one ultimately had to change the word music into organised sound,

a term which, given the evolution of the art form, would soon have become obsolete. For the creation

(Hannes Böhringer: *Hard Bench*). All this energy and effort is not visible in the photographs documenting the newly completed building.

On a new building, there are always tensions that arise from the fact that, at the moment of delivery, the life that will make the finished structure a real work of architecture has not yet been allowed to pass through the building.

The temporal proximity of the act of construction is still perceptible, the smell of the building materials still lingers, and there is no imprint or aura of use yet to be experienced, only the movements of construction and the materialised and spatialised concept of thought that had been the guiding thread of the house's design. It is at this point that the question arises as to whether the house can be integrated into life, or whether it will suffer a withering decline in which the values it was intended to bring will soon disappear. However, if this integration is successful, then over time the original narrative will continue to enrich itself and grow into a clearer, more layered identity, which will start to detach itself from its creators and become the identity of the place it has become and the people who inhabit it.

of music, musical talent and activity go far beyond the organisation of sounding reality, even today, in the work of almost all artists, regardless of musical genre. Here we need not only think of genres of so-called classical music, such as visual music, which has been present since the 1960s, or the theatricalised chamber music theatre, which goes beyond the performance patterns of classical music, or the emergence of the tools of these genres in mainstream music, and classical music culture, but also of the conquest of a number of territories that involve the work of an artist in the organisation and publication of entities that are not at all, or not only, sound, but often also images, slogans and various behavioural patterns. This is true even though composers of the 21st century devote at least as much attention as their predecessors to the various phenomena and meanings of sounds and their relationships, but their activities necessarily cover a musical field with a wider toolkit.

EDUCATION

For an artist with a basic professional knowledge, who has therefore passed the first stage of his studies,

the three greatest gifts of higher

Turning towards the everyday is a kind of convergence towards the scene, which also implies distancing from the images.

The gaze in this direction no longer seeks its inspirations in images, or perhaps not so intentionally, and thus does not have a preconceptual origin, but captures gradually evolving, real content, the perception of which shapes the perspective proportionally and organically.

The aesthetics of the phenomenon we call spontaneous architecture emerges in the same process. It can be observed in architects and non-architects alike.

Think of a simple holiday home or factory building that has been in use for a long time! Over time, new needs arising from use are constantly being added to the building, for example by adding a canopy, a walkway or an extension with a different structure, which have been created in different living situations, perhaps under different material conditions. If these needs must be addressed quickly

education are the time he can spend on solving the problems that interest him most; the social opportunities, the legitimisation of his artistic existence for the outside world; and the professional community that an institution as a whole represents.

Today's arts education, including music education, is having particular difficulty coming to terms with a fundamental self-contradiction. Teaching is often confined to an older person showing to a younger one what and how others do what they do. While at the same time, an essential part of learning consists of finding out—not independently of the foregoing—how we ourselves like to and can create something as members of a community. In this process, the global and contemporaneous presence of aesthetic preferences from different cultures and eras makes our situation even more acute, and therefore we need the help of all our teachers and colleagues in one way or another.

One of my dear masters, Anthony Braxton, used to say to us:

and sensibly, the result is often a working, honest and satisfying addition that is a real, structural part of the scene. On the other hand, when it comes to imagining and creating one's dream house—dazed by so many desires and preconceptions—it is from such inarticulate and often speculative thinking that 'fairytale castles' are born.

The same process can be observed with architects, with the difference that in our case it is shaped by both learned and applied knowledge, but the essence, the end result, is the same.

The perception and understanding of the everyday can lend fresh air and seriousness to the architect's thoughts.

It frees us from the memento-like compulsion to create, which can result in false and redundant houses, or houses that have a professional value but whose degree of design makes them self-confining compositions.

„I am a professional student“,

by which he meant that he too, despite the decades of age difference between him and his students, was in a state of continuous learning. Differences in knowledge are often confined to certain areas, while the world of the professional student opens up new areas and questions to also be explored in the arts every day. This is why, for example, music education in the 21st century, and in particular the teaching of musical instruments, cannot be confined to the playing of the sound of an instrument when current practice requires artists to have a conscious use of technology, music and performance skills that go beyond the technical and human aspects of playing an instrument.

I am thinking here not only of the phenomenon of post-instrumental genres, but also of the challenges that even the historical performers of European composed music of past ages have to face. For all this, institutionalised education in the 21st century must include, in addition to reflection on the various traditions, community building, as well as an openness to aesthetic, technical and social change, and to inclusion. Only in this way can it remain a valid field of learning.

Every part of them is overdesigned and finished, and may be regarded as structures with a similar degree of intellectual load as a monument. The identity-building ambition of a more modest building stock, sought in other values, would bring enormous savings and the wisdom of a more socially permeating attitude of vision and proportion, which would be an important part of the mechanism of taste formation.

In this I see a kind of real organicism that enables us to shape our built environment in a continuous and responsible way.

INTELLECTUAL CONTEXT

When we go to a carpentry workshop, we perceive all sorts of things that form an image in our minds: a variety of things are made here. We see all kinds of machines and tools that are used to work the wood, this organic shape, this 'grown' structure. The transformation can be done in different ways, the sequence and combination of which is determined by the nature and complexity of the stereometric form to be achieved.

In such a workshop, three 'energies' are typically experienced and are responsible for the atmosphere of the space. The first of these is based on the presence of the wood and its sensory reception: sight, smell, touch and the spatial positioning

SHOULD BE EXTENDED

Over the past century, all academic art disciplines have expanded. They have borrowed from the tools of other disciplines, and have jointly occupied the space created by technological or social change. In 1979, Rosalind E. Krauss coined the term extended field to describe the overlapping relationships between landscape architecture and sculpture. For the most part, the expanding toolbox has been able to remain an integral part of the practice of a particular artistic discipline, even if the emergence of new elements has often blurred the boundaries between the emergence of artistic disciplines.

The blurring, or even unification, of boundaries has become inevitable in many cases due to the widespread use of the digital medium.

The extended field that has emerged in the last century, in the case of music, involves the use of compositional processes beyond sound, or the visual elements, human gestures and visual content that may arise or be derived from it. At the same time, it is true of the history of

of the material, as well as the work that results from its movement and processing. The second is the presence of technology, which builds on a deep knowledge of wood as an organic material: the machine that connects the human body to the material. The machine does not do the work by itself, so all its physical dimensions were designed so that the various adjustments and feeding of materials can be done by a human being.

The carpenter holds the material in his hands and applies forces according to the machine's instructions to achieve the intended shape. And when working with hand tools, he works with the static material held by a table-clamp.

This makes a freer bodily relationship possible, which also has its own regularities; these can be observed in the design of the tools.

The third energy can be perceived on an intellectual level: in the object to be produced and its autonomous, aesthetic values, as well as in the design of the object and its ability to relate to technology. These objects-in-progress carry all the aspects, functions and vitality of the workshops. Through work and expertise, they bring a spiritual presence to the material. In the case of a workshop where the creation of an object does not take place through diverse assembly operations, but through the processing of raw materials, there is

the visual arts, theatre and dance over the last century that their musicalisation has led to the emergence of independent creative processes in their artistic practice, partly using musical means of expression. In most cases, these expanded toolboxes have also become part of the institutionalised education of a particular discipline of art. Although the first steps towards the discovery of a new field often take place within the walls of institutions, the necessarily progressive and conservative practices of these institutions mean that innovations can only emerge with some delay. Innovations can only become an integral part of educational practice if they eventually become mainstream and accessible to all students in the institution

TO ENABLE

The technological progress of the 21st century also gives us unparalleled opportunities for education and community building. At the same time, the century that is largely still ahead of us is already posing unprecedented physical and moral challenges for humanity as a whole.

Art itself is an unparalleled tool which, by seizing the opportunities offered by the new century, can help our communities, in both the broader and narrower sense, to cope with the anticipated changes in our living conditions.

a kind of apotheosis of materials, which is the result of all the aspects discussed above, since all the demands and regularities can be derived from the material itself. But this position does not really belong to the material, rather to the combination of scientific and practical knowledge—and the humility of value-adding work—that the various crafts have accumulated around the raw material. Those who practise their craft with love and understanding develop a differentiated and deep relationship with the materials they use.

I used the example of the carpenter's workshop to illustrate how such a relationship can define a sensitive relationship with a space and/or an activity/craft.

These aspects are what I consider to be the fundamental value-carrying contents, even in the context of a building. Those that have been generated in the context of matter and intention, which in this conjunction alone can be sufficient to create value. However, it is more of an empirical experience that can enrich the designer's 'higher self' as an internal navigational tool.

MULTI-DISCIPLINARY

Crossing boundaries between artistic disciplines, expanding their toolboxes, exploring new areas and extending their own creative techniques do not usually mean that these arts actually work together, i.e. multidisciplinary.

A fundamental requirement of the latter is the autonomy of the different artistic disciplines, which in some cases even forms a multipolar unity in the composition born of the contrasts between their forms of expression. Any collaboration that aims at some unified common expression can necessarily meet only at the level of the smallest common denominator of the artistic disciplines, according to Hugo Ball, who was contemplating this at the dawn of the last century.

Of course, in the last century it depended on the flexibility of the self-definition (or public opinion) of an artistic discipline whether the expansion of its territory could remain within the boundaries of the genre or whether the overall one-way expansion, as a kind of cultural migration, necessarily opened up new interdisciplinary areas between artistic disciplines, where, for example, the visual arts could be based on sound, which had previously been used for musical purposes, or even on performativity.

The architectural focus is typically shaped by something more tangible and understandable on the primary plane.

CARING

We can think of our environment as a kind of garden, where living and inanimate things interact in ever-changing relationships.

Our task is to create a balance within this system, and we must be able to accept that there are young/new and elderly/old players in this world, which can only be harmonious in this way.

A constant and unjustified protest is nothing but a denial of time, like a decaying and abandoned environment worn out by function and left without renovation or renewal. Just like plants, the built environment and the mostly inanimate materials of a house have different life cycles, so they require specific care and different approaches.

Caring/nurturing means accepting time, coexisting with time.

Social conventions, the practice of encountering the arts in everyday spaces, now seem to blur all distinctions.

For it is also becoming possible for technology itself to become a 'common factor' of the tools of the artistic fields, since digitalisation, the transformation of individual events into data, is the new tool to which each artistic discipline can connect in its own way,

and from which a general practice of 21st-century multidisciplinary can be born.

COMMUNITIES

The time ahead is a time for communities, and the cooperation of communities is the key to its success. Cooperation between different professional circles, institutions, cities, nations and ultimately humanity as a whole will have to be crucial in the period ahead, simply because the problems of communities and the individuals who constitute them are coming closer together than ever before.

A designer's identity feeds on where they look. Today, we need designers who turn their gaze and interest not only towards elitist works, but can also transfer the energy and vision to the most diverse situations and challenges of our environment. In this way, the work we do could appear in more democratic, understandable and more human situations: what exists is the intention of what it will become.

Zoltán Balázs

A NEW THEATRE IS WANTED!

"Acting, directing, stage concept design and drama have had their own revolutions during the development of recent decades, but the sum of all this, referred to as theatre has not." This was the response given to the partial achievements of research aimed at promoting the renewal of the theatre by Antal Németh, who exerted significant influence on his period both as an artist and a scholar, in his volume of studies titled *New Theatre Wanted* (1988). In his academic articles drawing on practical experiences, it is with relentless honesty

Of course, comparing or contrasting personal and communal preferences, aesthetic, ideological, biological differences is not an easy task. Presumably, the division along the lines of us and them is an inevitable part of the existence of communities, which is not, however, threatened by the development of broad public consensus, and it is precisely such differences, defined in relation to one another, that refine the self-definition of the community. From now on, the eras of 'us too' should bridge our differences. This is no different for the arts and for the institutions representing the different artistic disciplines: they must act as hubs in the interlocking web of 21st century communities, embracing and supporting communities of artists working on the same sub-disciplines and problems, linking in multi-, cross- and interdisciplinary ways with institutions and artists from different artistic disciplines, generations, locations, countries and continents, supporting the development of the new communities that emerge.

TO COLLABORATE

In human life we cannot find a moment in which we are not in some way dependent on other living beings, in which we are ourselves and on which others have no influence. Cooperation is part of our most fundamental actions in one way or another.

that Németh, who is committed to the comprehensive reform of the theatre, makes the representatives of conservative theatre face the rigid, artificial and stilted manifestations of [Hungarian] theatre, harking back to medieval times in its datedness, stating that in his opinions these are the main obstacles to the realisation of total theatre. It is debatable whether the dramatic arts really need to be 'purged' by robust 'theatre inquisitors' such as Németh or the French Antonin Artaud, who would willingly send all who oppose change to the stake, but it is certainly true that the reform of theatre on the whole requires actions. Besides actions to be prepared and implemented in collaboration with the intellectual allies urging innovation, it is also essential to uproot the erroneous patterns embedded in outdated pedagogy, techniques and artistic practices as well as to address other intellectual and professional deficiencies.

The method-based recommendations based on the principle of FIVE GATES were developed thanks to their makers reverence and passion for THEATRE. The elemental desire to find—as

However, the quality of our cooperation needs conscious development, especially in the century which is expected to bring the greatest changes in the living conditions of humanity so far. There can be no doubt about the effectiveness of joint action. At the same time, it is safe to say that the collective action of artistic communities naturally requires a certain degree of autonomy in the creative process, whether in terms of the members of the community or the aesthetic and genre layers of the cooperation. This can be based on common agreements, the development of which is the basis of our cooperation. I have heard a saying in Taiwan:

'to stay the same, we have to keep changing'.

Our cooperation must also carry the potential for change.

Yvette
Bozsik

the 21st century,

where you can't see the stars

from the satellites

where the worldview is terrifying

where freedom is vanishing

where everything is being dulled

artists at the present time—the creative state again in which God or another higher power sustains the universe. The desire to give free rein to the act of continuous creation, in which evolution plays a natural part.

THE SHORTEST WAY

In the universe of the THEATRE, however, the all-consuming yearning after pure atoms of creativity scattered around in clouds of dust and gas cannot be the creative energy for any form of life. This much-desired process can exclusively be ignited by real creative intent and special powers of creativity. But how can these extraordinary energies be found and placed in the service of truly important theatre scenarios? The same question can be formulated differently, like the legendary Russian theatre director Georgy Aleksandrovich Tovstonogov put it in the opening line of his study volume titled *Circle of Thoughts* (1975):

"How can we find the shortest way

the 21st century,

where clowns can't find their place

where everybody whispers

where love is missing

where everything is blocked out

where conformity is the spirit of the age

the 21st century,

where the created world is

not important

where people live virtually

where people don't want to grow up

where being young is hard

the 21st century,

where nobody reads Béla Hamvas

where nobody watches Jacques Tati

where nobody listens to Tchaikovsky

the 21st century,

where introversion is what helps

where nothing opens outward

where letting go is important

the 21st century,

where we should not live up

to expectations

where honesty is seen as radical

where the world is a cycle

to the hearts and minds of our contemporaries?"

I am aware that there is no single answer for this crucial question spanning several periods of theatre history, therefore, I myself am not looking for the Holy Grail of exclusive answers. However, when it comes to this question, which critically affects our everyday lives in the theatre, we, like so many others before us, must try to find answers to help us on our way. We must find the answer that best helps our cause, just like from time to time we have to choose the most feasible from among answers seeking to explain the origin stories of various ancient civilisations in the hope of getting an answer to the remaining mysteries of human existence.

It is a human frailty that we keep carrying the unnecessary burden of fear up until the point that we understand the essence of the given mystery.

The moment we come to terms with the driving principle behind it, the floodgates of our understanding open up and through the ability of spiritual vision we start seeing thus far unexploited possibilities.

PASSAGES AND VECTORS

The methodological patterns and practical processes used in the FIVE GATES research programme lay the foundations for a new system of ideal relations based on concrete experiences, in which—depending on the network-like arrangement of conceptual clusters—five levels of our artistic ideas are modelled. The main purpose of the GATES, which embody the conditions of artistic novelty, is to preserve and renew the human-centred worldview of the theatre using a limited set of tools. The 'passages' serving as gateways to understanding the higher-order reality of cosmic events—stripped bare by the human mind—will lead us to the foundations of a new mode of manifestation through multiple variations of the two symbols defining our creative thinking: image and concept. Thus, by re-contextualising the already well-known factors that make theatre, the opportunity will open up to us to cleanse our artistic will from all chance-events through actively operating a set of symbols based on our own perceptions. In order to understand the interactions between the vectors of the FIVE GATES and its possible applications that will result based on its internal rules, it is important to get acquainted with the coefficients and statistical

the 21st century,
where everything is there in fairy-tales
where you should see
behind the beyond
where life is composed of
fairy-tale codes
where you have to be daring to soar

the 21st century,
where our bodies age but not our minds
where we revisit the pictures
from our childhood
where we build from helplessness
where we must think more of ourselves

the 21st century,
where we are afraid of time passing
where we spend the most time
with ourselves
where generations cannot be discarded
where staying awake has good reason

the 21st century,
where we must speak about ourselves
where we must appear to be creative
where our souls dance
where what we've done leaves a mark

the 21st century,
where we should not walk through
the broad gate
where the simpler way is blessed
where crystal children bring change
where Mars is not an alternative
where chickens should stay
where we must leave the matrix

Ádám Albert

HYPHAL

An educational institution is by definition a dynamically changing place, and always fulfils a double task. On the one hand, it preserves and archives: it preserves knowledge the relevance of which might be questionable in the given period either in part or in full. On the other hand, it revisits and develops this knowledge, continuously renewing its own educa-

dimensions of the organic and mechanical laws of typed human relations. At the same time, it is worth examining the intellectual and technical backgrounds of the reality of the theatre based on the new truths generated by the concept. But foremost, we must set the directions for the ambitions aimed at developing and enriching theatre reforms along with the specifications of requirements for which we already have data built on information that is useful to us. We must become familiar with old knowledge and—adjusted to the accurately defined practical objectives—it is necessary to highlight some key concepts and assign new content to them. It must transpire from the information collected during the survey and analysis activities what dogmas determine the manifestations in the theatrical culture that respect tradition.

How do the mannerisms of styles from previous eras affect the creative tendencies of the present age? What fundamental differences characterise the naive and professional cultivators of the theatre and are there any people nowadays who embody the scholar-

tional model and structure. It is our job to develop methods, and it is important to preserve older disciplines, based on and through which we build our methodology. We need an entirely new approach to the body and space.

STRUCTURE

We are driven by the urge to preserve. A library is able to store knowledge recording the world of actions and ideas in texts and images. Digital technology is a system of hyperlinks reproducing the library structure but providing a broader and more complex access, operating as a reference system independent of time and place. Knowledge, competences and processes stored in the educational system are linked to masters and are

artist archetype doggedly dedicated to studying the complexities of the theatre?

What consequences does it have when the routinely learnt and exhausted patterns of behaviour—both from the side of the artists and the audiences—obstruct the near-life effects of novel contentual and formal connections? Can the “theatre of guarantees”—as Anatoly Vasilyev calls the director’s theatre—still provide natural enjoyment in addition to performing its editorial and organisational role? Can members of a modern society of actors express individual features based on certain intellectual and moral values during their artistic development? And can language—the “ever-changing imaginary space” to borrow Jacques Lacan’s phrase—be the autonomous manifestation of a performance that otherwise has a complex structure due to its total art character?

THE PRECIOUS THREAD

Based on the questions and the resulting answers, the unique patterns taking shape in the special coordinate system of FIVE GATES help us to get an authentic picture about the current state of the

craft-based. Safeguarding this is important; embedding it into new structures and modes of access is inadmissible. Personal knowledge today means human gestures transposed into the movements of robot arms and fed into ICT systems.

SYMBOLIC PATTERNS PARALLEL PERCEPTIONS

The first and foremost element of the creative process is making observations and then recording them. We create and use models using the outcomes of observation-based imaging and concept-based imaging. The models and work processes using observation-based design provide the vocabulary of the language that digital systems are built on.

public life of our theatre. The area at the cross section of the horizontal and vertical axes of positive and negative propositions contain information accumulated in various areas of our theatre art. Hence, starting out from the information basis of the facts at our disposal we can come to some important conclusions. The data acquired during the sampling allow us to reorganise our knowledge about the theatre and then, according to clearly defined artistic goals, also rearrange our previous structures and categories. Finally, thanks to these realisations, we can create the opportunity to rethink our shared responsibilities in the spirit of modern knowledge. When developing our new categories, however, we should not for a single moment forget about our creative mission, which is decisive from the practical aspect of the theatre, namely the highest-level objective of ‘finding the shortest way’ and also about the danger that is continually present when we are seeking our own path and which Ariane Mnouchkine describes with these words:

“I am terrified of everything that can tear the precious thread stretching between the actors and the audience.”
No matter how pos-

Thus, the two analog and digital systems are indivisible and form a kind of eco-system: one cannot exist without the other. Concept-based design, i.e. the system of geometrical systems, also provides the basis and reference field for different types of digital equipment.

OCTOPUS (ROBOT ARMS)

Digitalisation shapes our everyday lives, our way of thinking about visual culture and our basic activities. Analog platforms are not necessarily the most practical solution for imaging, image manipulation and image storage. In our academic imaging courses we can best support the development of the students by calling situations and structures what

itive a desire drives the progressive reformers in each generation of artists, the THEATRE must not lose its organic connection with the audience since its temperament is shaped by the intent of the public to play.

Directorial ambitions aimed at renewing the work of the artists must, therefore, never cease to seek the sensitively complex spiritual-material connection built between the performers and audience. The flexibility of this strong connection based on moral, psychological and societal content depends to a great extent on the anthropological imperfection of the way in which MAN can be interpreted by an actor. Thus—similarly to the figures we can see in Polish painter Władysław Hasiór's paintings—it is through signs, mimics and objectification that basic human nature reconstructed from human rubble can best capture the finest details of the essence of the human condition.

The creative professional or artist working within the FIVE GATES

they are. If the subject of a course is living organic structure, then we examine just that, or if we work based on photographs, then we study the photos and we make sure not to confuse the two. Transferring analog and digital knowledge are equally important for the generation Z. If we separate the distinct structures and then entwine them with sensitivity, these types of knowledge will be built over each other and complement each other.

IDENTITY

Can digitalisation only be treated as an obvious necessity? How does digitalisation transform our society, artistic identity, and culture as a structure? The way in which digitalisation affects

age-specific theatre methodology system can find their way back to the everyday reality of the audience through being the organic bearers of the creative processes.

The research and development activity aimed at understanding the essence of the THEATRE through its potentials requires proper planning, sophisticated technology and a firm creative nervous system from committed theatre professionals.

Above all, however, the condition which can be defined in the most modern way is that an artist—like the diversely qualified ideal of the l'uomo universale—is able to say what he or she represents in the given performance.

This verbally expressible development-conscious and constructive approach taken by an actor makes it possible to arouse the need in the members of

people's identity and self-image is of key importance to artistic adaptation. To what extent will robotisation be helpful, supporting the work of an artist and making it more diverse? Is there a point when digitalisation obstructs the fulfilment of an artist's identity? Is it possible that the influence of digitalisation will lead to self-contradiction and act against fulfilment? Projecting real identity into digital space (Facebook, Instagram) impacts the real self-image of an individual and will eventually be counterproductive in its influence on personality.

The development and preservation of an autonomous self/image is one of the most crucial duties of an educator.

the audience to actively participate in the joint act of creation, to engage with the inner world of the performance, and to also take part in reinterpreting the functions and features of the theatre in a creative fashion.

PRECINCTS OF EXPLORATION

As an inadmissible professional guarantee to the success of our ambitions aimed at exploring the autonomy of the theatre, we must develop a matrix-like system in which the known and unknown factors need a regular hypothesis testing. I formulated the ideas supporting my FIVE GATES age-specific concept subjected to this conscious concept of construction. The presentation of the proposed system provides a detailed discussion of the five types of different constructions, whose strategic and rational use will help rejuvenate the previously stranded innovation processes, while professional expertise risk taking and the work invested can all be combined.

In my concept the fundament of the representation of classical and contemporary pieces on stage is provided by the five-partite conceptual arrangement of human dramas and events hidden at the cross-section of childhood, adulthood, old age, weekdays and festive days. Precincts of exploration

HIGHER POWER

Creativity is a possible answer to continuous change. Creativity is not appreciated in the traditional educational structure, where all the questions and answers are already provided in advance. There is a tension between divergent and convergent ways of thinking. Schools demand the correct answer, while creativity requires alternatives to a single answer, and this creates confusion within the traditional framework of education. Divergent thinking is the cognitive basis of creativity, and progressive education requires an open and discursive mental and physical space. If we want real education, real questions must be asked: questions that we do not know

with their own physical and intellectual identities structure the issues pertaining to the examined themes in five forms—they are GATES modelling the spatial, temporal and plot dimensions of the methodical and professional ideas of mine.

The FIVE GATES zone can be accessed through intellectual and psychological passages that are able to turn the billowing energy of the dual energetic projection of soul and self-awareness in favour of creative stability.

Therefore, approaching the creative spaces that have their own architecture will only ensure direct engagement for the tourists of the theatre venturing to the region of the FIVE GATES under carefully prepared and precisely regulated conditions.

TO WONDER AGAIN

The greatest enemy of the modernisation of theatre art is the hypocrisy and

the answers to in advance.

STEHEN BLEIBEN

Motionlessness, eye movement and time provide an essential/inescapable framework, which should later be followed by a shift. It is important that learning and cognitive processes have a phase that allows space for immersion, when time is not seen as a luxury but as an obvious need, when there is no hurry and haste. The attitude mastered in such a phase, the slowness, helps us to develop a sustainable and circumspect work method and as such the building of solid foundations. Examination at a structural level requires time, as it provides feedback about itself.

mental confusion that typically pervade artistic manifestations.

We can only throw off this double shackle with clear thoughts encouraging complex creative processes and a wide-ranging spiritual activity. However, freedom does not simply come through being outside the old laws: we must make our own new laws. In order to successfully implement the schedule, it is inevitable to 'directly intervene' in the theatre organisation based on the new laws, as a result of which the theatre of the present can be given a new form.

The theatre-specific nature of the concrete elements of the innovative ideas to be realised within the framework of the FIVE GATES concept creates the unique set of symbols that is deserved by the new tools of expression in the theatre of the future.

The essence of the concept is consolidated by a breaking away from overflowing directorial ideas, spectacular effects and unnecessary scenic bravura, as well as by a more modern way

GRAND TOUR

Experience, openness and mobility in real space. Experience, openness and mobility in virtual space. Both paths are essential to follow and are crucially important forms of the unknown and not pre-coded method of information acquisition. Artistic observation does not limit itself: it is total, whether it is mapping out a structure embedded in physical space or gestures on a digital interface.

of acting in the spirit of precision and conciseness.

However, the greatest strength of the FIVE GATES concept, which allows for a more moderate creative approach and a more concentrated life on the stage, is that during the organically emerging 'humanisation process' it teaches the creative professionals to feel a sense of wonder.

MASTERPLAN 21ST LABORATORY

_Ákos Juhász _Gábor Kopek

*"If you always do what you always did, you will
always get what you always got..."¹*

INSPIRATION
CYCLE
ELEPHANT
HUMAN
ANTONY GORMLEY
CAPE FAREWELL
HAPTIC LEARNING
TRADITION OF INNOVATION
HERITAGE
CULTURE
TIMING
PERSONALITY
IMPROVISATION
PINA BAUSCH
EMPATHY
TABERNACLE
SOCIAL BUBBLE
FLOW EXPERIENCE
WERNER HERZOG
RISK TAKING
CENTRE AND PERIPHERY
IDENTITY
DIVERSITY
RELATIVE SPACE
WEIGHTLESSNESS
ANALOG-DIGITAL
EQUILIBRIUM
ARVO PART
SPACEMAKING
STRATIFICATION
TIMELESSNESS
SUSTAINABILITY
LEARNING LANDSCAPE
MARCEL BREUER
DOMAINS
WHERE ARE WE GOING?
HOW? / WHY?
1-1-1-1-1-5
THE FERRY
CONNECTION
TRANSIT
INTERMEDIATE SPACE
CROSSINGS
TERRA INCOGNITA
CO-EFFECT
INTERACTION
FEEDBACK
GORDON MATTA-CLARK
CHOREOGRAPHY OF THE BODY
CHOREOGRAPHY OF COMMUNITY
CHOREOGRAPHY OF THE PLACE
CHOREOGRAPHY OF CONSTRUCTION
CHOREOGRAPHY OF INFORMATION
CHOREOGRAPHY OF EDUCATION
CHOREOGRAPHY OF THE 21ST CENTURY
PROGRAMME OF THE EDUCATION CENTRE
MISSION OF THE EDUCATION CENTRE
IDENTITY OF THE EDUCATION CENTRE
RICHARD P. FEYNMAN
THE FERRY AS A CREATIVE CENTRE
THE FERRY AS CONDUCTOR
THE FERRY AS REALITY
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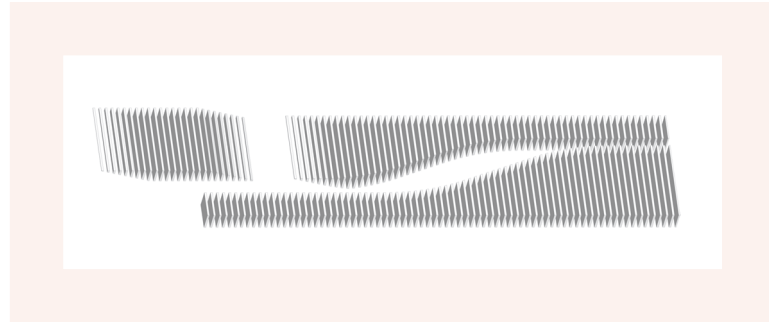
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I.

INSPIRATION

The following study can be best compared to the sketches and accounts made by explorers on uncharted territory for those who will no doubt venture further yet benefit from guidance. In the absence of accurate maps, at least directions, points of reference to the world we know.

Diagrams, insights, snapshots of familiar situations but in what might be an unusual context will launch a narrative that is taken on a journey by free associations according to the logic of words and images.

This is a travel note that makes recommendations instead of instructions about the emerging opportunities of art education in the 21st century replete with an intellectual value crisis. Its aim is to act as a compass for the pursuit of an internationally unique 'goal,' which is not only applicable to Budapest but also provides ammunition for writing the new chapter of a centuries old story of 'Universitas.'

When venturing into new lands, what we need most is not recklessness but rather curiosity and imagination. A firm if not detailed vision that enables us to leave our mental comfort zone to make an evolutionary leap. One can only jump from solid ground.

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II.

CYCLE

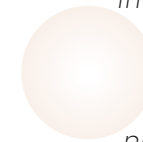
emerging

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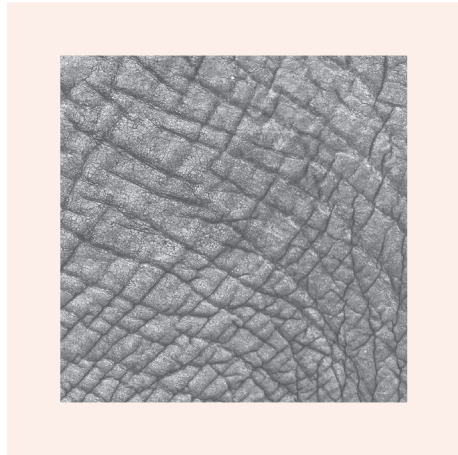
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III.

ELEPHANT

“Some time ago there was a king, here in this very town of Savatthi, who presented an elephant to a group of blind people and asked them to tell him what sort of a creature it was. Never having seen an elephant, their way of finding out about it was to go up to it and touch it. One of them touched the elephant’s trunk and said, ‘An elephant is like a snake.’ Another touched the elephant’s head and said, ‘An elephant is like a water-jar.’ One touched the elephant’s ear and said, ‘An elephant is like a basket.’ Another touched one of the elephant’s legs and said, ‘An elephant is like a pillar.’ One touched the elephant’s body and said, ‘An elephant is like a store-room.’ Another touched the elephant’s tail, and said, ‘An elephant is like a piece of rope.’ And finally one of them touched the tuft of hair at the end of the elephant’s tail and said, ‘An elephant is like a broom for sweeping.’ And when they heard each other saying such different things about the elephant, they all started arguing, each saying that their own view of the elephant was the only correct one and that all of the others were wrong...”²



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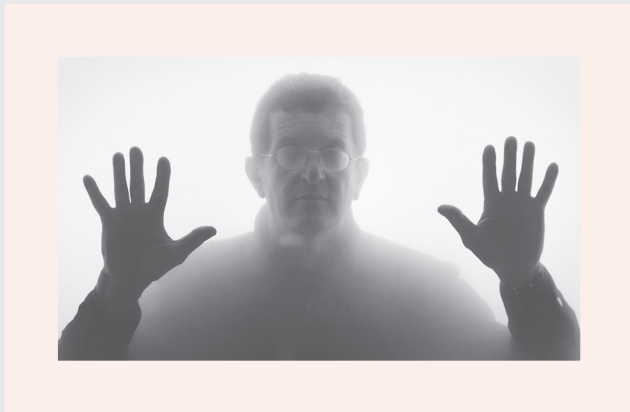
HUMAN

There have been significantly more people executed because of what they thought than what they actually did.

If our pains, desires, and visions are merely by-products of our body, how is it possible that these, rather than our tangible actions, are the drivers of humanity? We feel that we are capable of observing ourselves from somewhere outside of the realm we call physical reality. Paradoxically, the most puzzling conundrum for science is the means of observation itself: human consciousness. It seems as if the rational toolkit is just not enough to decipher rationality. Whether we approach it from the perspective of matter or the soul, we find a hard-to-define human factor behind all flaws and immortal masterpieces alike. The analytical mind strives for clarity. An intuitive artist seeks to discover reality not by the elimination of mystery but rather by experiencing it. The former studies the tangible by intellectual means, the latter the immaterial through the channels of bodily perception.

The secret and the clue are both within us.

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VI.

ANTONY GORMLEY

“Art is not about understanding, it’s about experience.”³

“Art is the means by which we communicate what it feels like to be alive.”⁴

“I think scale is about, in a way, the apprehension of proportion, and all the proportions that mean things to us as human beings are related to the body.”⁵

“Art has to change things, and if it was immediately acceptable it would not be doing its job.”⁶

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VII.

CAPE FAREWELL

The Cape Farewell expeditions aim to bring together education, science and the arts in the Arctic through adventures and the experience of environmental awareness. One of the projects was created by Antony Gormley and Peter Clegg, a composition of three elements: the block, the chamber and the shelter all related to the dimensions of the human body.

"...the block indicates (whether we take it as a double carbon unit or not) a relationship between the individual body and planetary body-mass; a substantial equivalent for one material body, the luminous void chamber is a vertical space that indicates consciousness and the shelter establishes the necessity of a collective body. Together they constitute a continuum of places that the human needs to dwell in: the physical space of the body, the imaginative space of consciousness and the collective space of fellowship. The first is material measure, the second dedicated to the imagination (and therefore physically unused) and the third useful and used. These three places are all MADE and do not seek to describe the body but indicate its place using the Euclidian geometry of architecture in an un-inscribed arctic environment."⁷

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VIII.

HAPTIC LEARNING

Growing up in the visual culture of the 20th century, it is not surprising that of all our senses, vision and the resulting pictorial representation is considered of superior importance. To understand human nature however, another part of our body has a similar key role. If we get acquainted with the world through our eyes then we get to really know it with our hands. (It is no coincidence that the word 'grasp' has both physical and intellectual meanings.) The eye receives, the hand gives shape. The former is passive and the latter plays an active role in our interactive relationship with the physical world. Our thoughts leave a mark on the material by the work of our hands, but at the same time through them the world responds to the person who shapes it. Even in the abstract realm of words the lead role is played by our fingers, considering the evolution of writing from runes through typewriters all the way to touchscreen technology. Gaston Bachelard talks about the 'imagination of the hand' which enables it to free us from the captivity of matter, not by denying it but by understanding the inner nature of matter.⁸

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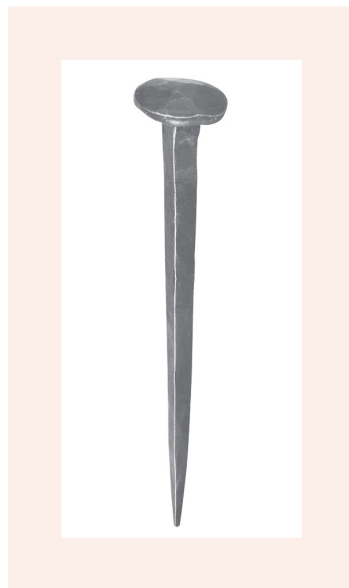
TRADITION OF INNOVATION

The innovative approach to tradition transcends respect for tradition for their own sake, with the aim to conserve. From past cultures only viable and future-proof components survived that are miraculously resistant to obsolescence. These pure crystalline forms preserve long-term values such as innovation, expediency, ergonomics, but also the ability to take a firm stance in moral and aesthetic dilemmas as well as the qualities preserved in certain rituals of behaviour. The most successful inventions that survived centuries were revolutionary innovations in their own time. They built on and at the same time reach beyond the tradition that provided the base for leaping forward.

“Without tradition, we would have nothing.”⁹

“It is not our ancestors we should follow but what our ancestors followed.”¹⁰

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X.

HERITAGE

In itself, all the efforts of a human lifetime are not sufficient to produce a single nail.



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XI.

CULTURE

The system of uniquely shaped wooden sticks of an ancient Japanese toy, Cidori, can be expanded without metal screws or connecting parts. Load tests have shown that even the structure of a child's toy can be successfully adapted to a building scale. The Kasugai museum proves that it is possible to create complex systems from small elementary parts, even built by hand.

"We worked on the project—says architect Kengo Kuma—in the hope that the era of machine-made architectures would be over, and human beings would build them again by themselves."¹¹

Kuma's architectural practice used a similar human-scale and low-tech strategy when designing the 2020 Olympic Stadium in Tokyo, the elegance of which lies in its modesty and tectonic efficiency. It soberingly demonstrates the superiority of the ingenuity of craftsmen over mere technological tour-de-force in an age in which saving resources necessarily becomes a fundamental cultural principle.



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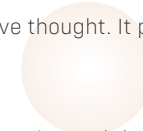


← XII.

XIII.

TIMING

The correct thickness of the eggshell is a matter of life and death: too thick and the chick is unable to crack it in time but should it be too thin, the protection is prematurely removed. In culture, tradition plays the role of the eggshell, being not hindrance, but a condition for the birth of innovative thought. It provides the comfort zone one can eventually leave...



From the perspective of both the creative and the learning environment, it is crucial to synchronize individual development with *the time window* available. This is the ambition of any successful educational programme.

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XIV.

PERSONALITY

In ancient Roman theatres, masks with voice amplifiers were called 'personas,' which comes from the words *per* (through) and *sonare* (to be heard). Individuality can never be appreciated in isolation, only among others, in the presence of an inclusive community. Identity means more than independence. Neurologists have observed that permanent memory loss is often associated with loss of identity. Personality presupposes the ability to be independent and responsible. Personal relationships are based on trust between the individual and the community.

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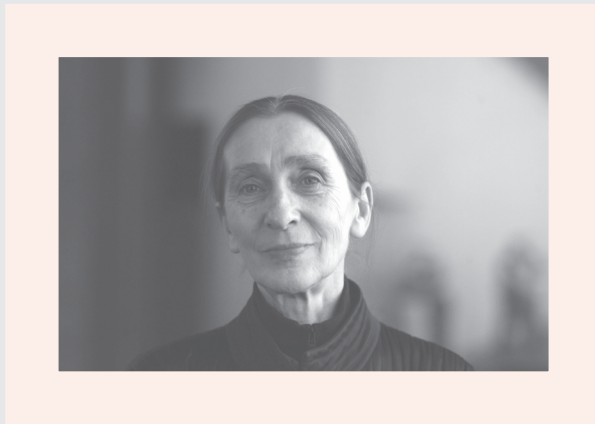
xv.

IMPROVISATION

“According to an anecdote, at the request of a strange client, the famous painter undertook the commission to paint a cockerel. A few months later, when the customer appeared to take the picture, Hokusai could only say: ‘It’s not ready yet.’ The patient customer approached him from time to time but Hokusai’s answer was always the same: ‘I’m not done yet.’ Finally, after 10 years when the client enquired again, Hokusai said, ‘Now it is done.’ He put out an empty canvas and painted the rooster in a few seconds. The customer looked at the picture dubiously. ‘Why did I have to wait 10 years for this if it only took a few seconds to paint it?’—he asked. And then Hokusai opened the door of his studio, revealing hundreds of cockerel paintings in there. ‘I can paint it anytime now’—he said.”¹²

The conventional definition of the word *improvisation*: ‘Performance without prior preparation’ is incorrect, or at least inaccurate. It does not mention the years of learning, practicing and training required to learn the skill to improvise. Especially in the field of the performing arts, there is a long tradition of developing and teaching improvisational skills. Certain genres (especially jazz) rely fundamentally on this complex ability, and although it has a lower emphasis in so-called classical music pedagogy, it is key in most creative fields. Learning a mother tongue is a good example of a learning methodology based on improvisation, in which there is no success without mistakes. A minimum of 10,000 hours of practice required to acquire confidence is known as a universal rule of thumb. Seemingly paradoxically, repetition plays a key role in the creation of the unrepeatable.

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XVI.

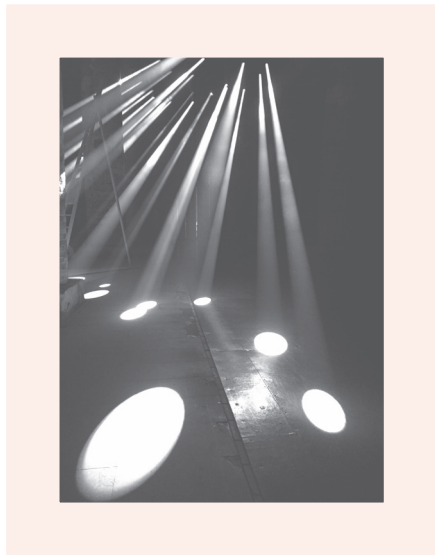
PINA BAUSCH

"I'm not so interested in how they move as in what moves them."¹³

"To understand what I am saying, you have to believe that dance is something other than technique. We forget where the movements come from. They are born from life. When you create a new work, the point of departure must be contemporary life—not existing forms of dance."¹⁴

"There are situations of course that leave you utterly speechless. All you can do is hint at things. Words, too, can't do more than just evoke things. That's where dance comes in again."¹⁵

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XVII.

EMPATHY

“The idea of projecting one’s self in the process of emphatic imagination evokes another crucial question: how does the mental projection take place in collective work, such as team work in a large design office? In fact, all architectural projects today are bound to be some kind of collaboration. In my view, it requires the sensitivity and fused identity of a well rehearsed musical ensemble to succeed in the demanding and seemingly impossible task of collective imagination. It also requires a shared atmosphere and a charismatic conductor. However, team work rarely achieves the intensity and integrity of a work conceived by a single creator. Group work tends to strengthen the rational, stylistic, and conscious aspects of design as a result of the need for communication.”¹⁶

The empirical observation that we go through physiological changes while witnessing other people’s experiences, is explained by the latest brain research by the functioning of so-called mirror neurons. The strange interaction between body and mind explains why piano accompanists themselves often suffer from a sore throat during a rehearsal with a singer even without opening their mouths.

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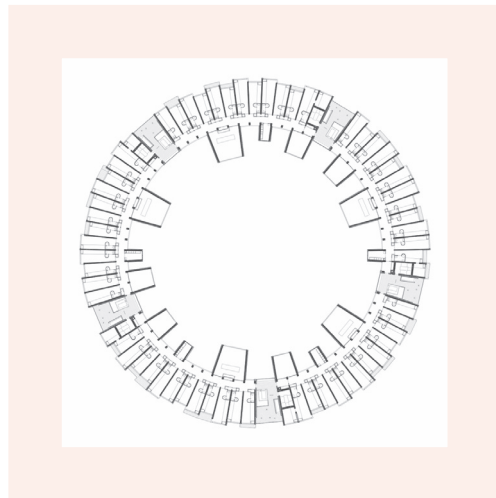


XVIII.

TABERNACLE

Tabernacle is an installation built around a centuries-old chestnut tree, as an artistic as well as a structural experiment. The question was this: Is it possible to create a space around the old tree without touching it only by using structurally negligible, finger-thin wooden wands for the construction? None of the few hundred tall legs would stand up alone, but together they form a rigid structure in which the load is equally distributed between the members. The dynamic space between the old trunk and the structure lends a new quality to both.

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XIX.

SOCIAL BUBBLE

The concept of 'common sense' can be understood as the wisdom of the community, which is experienced at the individual level. This is perhaps the least recognizable achievement of civilization, from which various frameworks of reference of practically unquestioned truths have been distilled over millennia. Although the most basic elements of these are sometimes written (moral laws, constitution, natural law), the vast majority are rooted in the collective unconscious of the human psyche. It is no coincidence that after the family, micro-communities of up to 150 people constitute the ethological basis of a tribal sense of belonging. This cohesion, which is based on personal relationships and can therefore organically create larger social groups, necessarily builds on individual achievements and ambitions, contrary to the ideology of artificially generated group identities.

How can we help to create real communities? Primarily by providing a creative space where free movement can be enjoyed between defined corner points, thus encouraging uniqueness." Relating to one group or another is an on-going process made up of uncertain, fragile, controversial, and ever-shifting ties. Is this not odd? If we simply follow the newspapers' cues, the central intuition of sociology should be that at any given moment actors are made to fit into a group—often in more than one. And yet, when you read social theorists, it seems that the main, the crucial, the most urgent question should be which grouping is preferable to start a social enquiry. Should we take social aggregates to be made of 'individuals,' of 'organizations,' of 'classes,' of 'roles,' of 'life trajectories,' of 'discursive fields,' of 'selfish genes,' of 'forms of life,' of 'social networks'? They never seem to tire in designating one entity as real, solid, proven, or entrenched while others are criticized as being artificial, imaginary, transitional, illusory, abstract, impersonal, or meaningless. Should we focus on the micro-level of interactions, or should we consider the macro-level as more relevant? Is it better to view markets, organizations, or networks as the essential ingredients of our collective life?"¹⁷

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various rhythmic patterns, accidentals, and fingerings. Annotations include "etc.", "p", and "tr".

Staff 1: 2 4 2

Staff 2: 1 3 4 1

Staff 3: 3 1 0

Staff 4: 1 2

Staff 5: 1 2 0

Staff 6: 4 1 2 1 3 4 1

Staff 7: 3 4 1 0 3 4 0 4

Staff 8: 4 1 0 3 4

Staff 9: etc.

Staff 10: p

Handwritten musical score on the right page, featuring ten staves of music. The notation includes various rhythmic patterns, accidentals, and fingerings. Annotations include "tr".

Staff 11: 4 1 4 0

Staff 12: 2 3 0 2

Staff 13: 52

Staff 14: 56

Staff 15: 60

Staff 16: 63

Staff 17: 67

Staff 18: 71

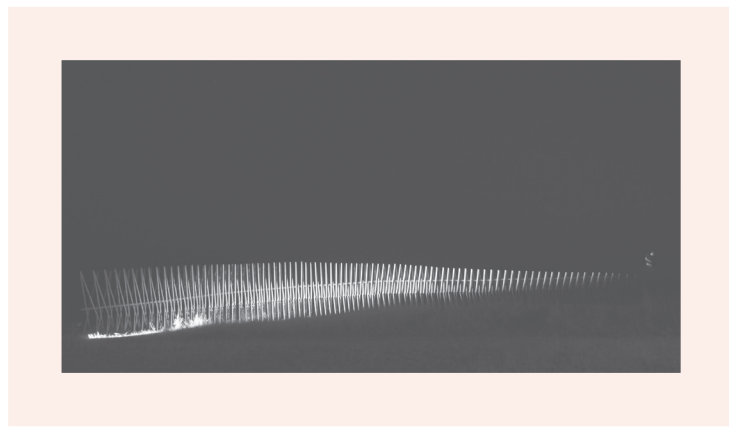
Staff 19: 75

Staff 20: 79

Staff 21: 84

Staff 22: tr

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← XX.

XXI.

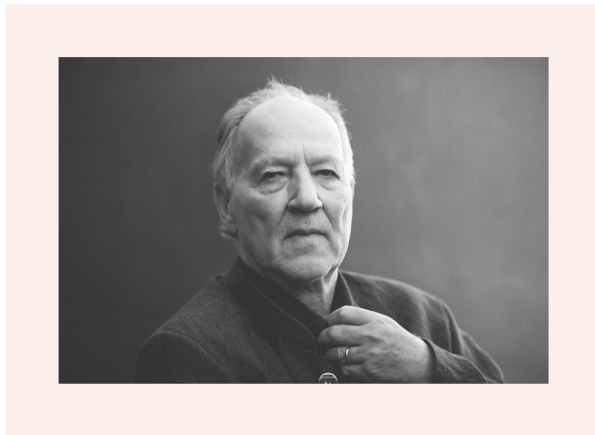
FLOW EXPERIENCE

In his key work *Flow: The Psychology of Optimal Experience* Csikszentmihályi outlines his theory that people are happiest when they are in a state of flow, “It is when we act freely, for the sake of the action itself rather than for ulterior motives, that we learn to become more than what we were. When we choose a goal and invest ourselves in it to the limits of concentration, whatever we do will be enjoyable. And once we have tasted this joy, we will redouble our efforts to taste it again. This is the way the self grows.”¹⁸

“The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you’re using your skills to the utmost...”¹⁹

“To achieve a flow state, a balance must be struck between the challenge of the task and the skill of the performer. If the task is too easy or too difficult, flow cannot occur. Both skill level and challenge level must be matched and high; if skill and challenge are low and matched, then apathy results.”²⁰

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XXII.

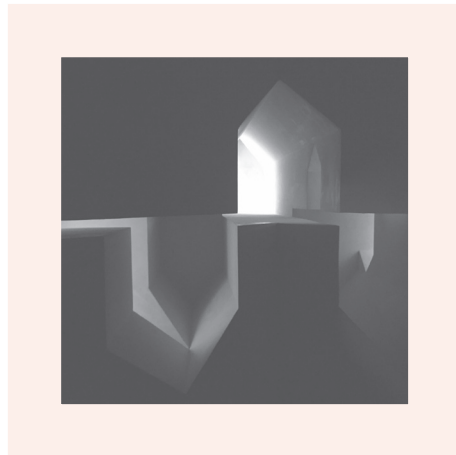
WERNER HERZOG

“Civilization is like a thin layer of ice upon a deep ocean of chaos and darkness.”²¹

“Facts do not convey truth. That’s a mistake. Facts create norms, but truth creates illumination.”²²

“It is not only my dreams, my belief is that all these dreams are yours as well. The only distinction between me and you is that I can articulate them. And that is what poetry or painting or literature or filmmaking is all about... and it is my duty because this might be the inner chronicle of what we are. We have to articulate ourselves, otherwise we would be cows in the field.”²³

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XXIII.

RISK TAKING

In his autobiographical film *Portrait Werner Herzog*, Herzog said that he concentrated in *Fitzcarraldo* on the physical effort of transporting the ship, partly inspired by the engineering feats of ancient standing stones. The film production was an incredible ordeal, and famously involved moving a 320-ton steamship over a hill. This was filmed without the use of special effects. Herzog believed that no one had ever performed a similar feat in history, and likely never will again, calling himself “Conquistador of the Useless.”

However, the essence of risk-taking does not merely consist of accepting physical danger, but rather of the dedication that rates the promise of discovery higher than the safety of calculable success. Achieving this naturally calls for innovative methods and a toolkit, but above all the sacrifice of a disproportionately large amount of energy on the altar of unguaranteed results. Creating significant work can only be accomplished with long-term ambitions in mind where failures are accepted as necessary steps towards the goal.

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XXIV.

CENTRE AND PERIPHERY

It is empirical knowledge that the center of our universe is where we are.

We occupy multiple environments simultaneously, which define our place in the world along different relationships (geographical, cultural, ideological, economic, etc.).

In the dynamically changing force field between the centre and the periphery, we navigate as active players without a clear view of the relationship between part/whole, quantity/quality. We are fleeing from the stigma of provincialism, while we see on the examples of Haydn, Bartók, Ibsen or Alvar Aalto, how economic peripheries could also be cultural source regions. Culture is not equivalent to civilization.

The short ironic dialogue imagined by B. Alan Wallace confronts the self-conscious Western worldview with its egocentricism:

- Is there intelligent life elsewhere in the universe?
- Yes... Asia.²⁴

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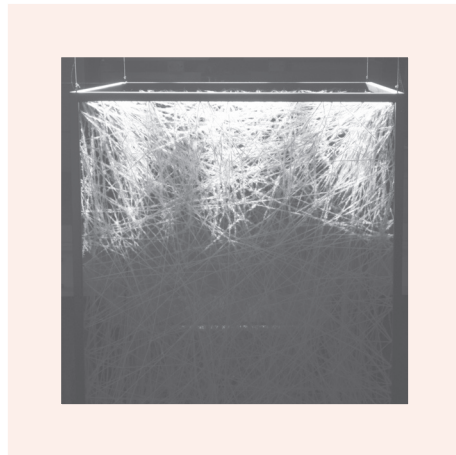


XXV.

IDENTITY

Rapid globalization merges our distinct cultural auras, but this is mostly manifested at superficial levels. Social reflexes, mindsets and cultural mother tongues remain perceptible, pointing towards diversity despite increasing uniformity. Similarly to an ecosystem: the viability of the common habitat is best served by the strength of individuals. Healthy competition, a shared value system which is embodied in spatial structures (university event venues, home spaces), or off-line and on-line visibility, all reinforce strong identities that contribute to the success of both the individual and the community.

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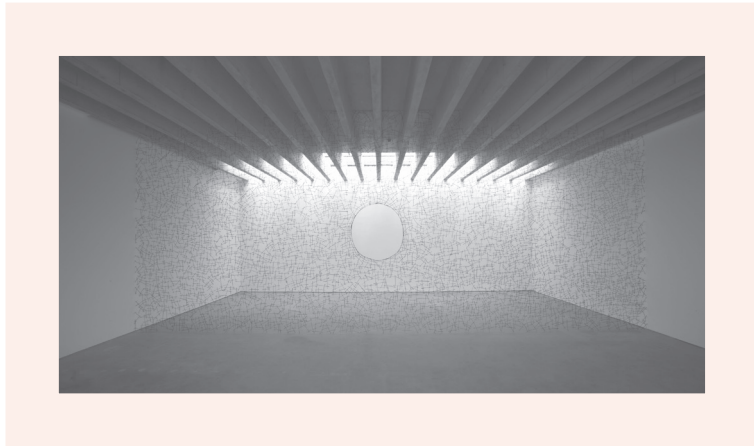


XXVI.

DIVERSITY

At an international level, the changing role of higher education, involving new, specific areas in its field of vision can be clearly observed. It sees itself not as a passive observer of change, but as an active shaper of them. Geopolitical shifts in the centre of gravity (including the growing presence of Asia, not only as a recipient) are radically reordering the long-standing status quo in higher education. In addition, the traditional discipline-based structure is gradually being replaced by a concept-based approach, which is also reflected in the widening spectrum of MA programmes.

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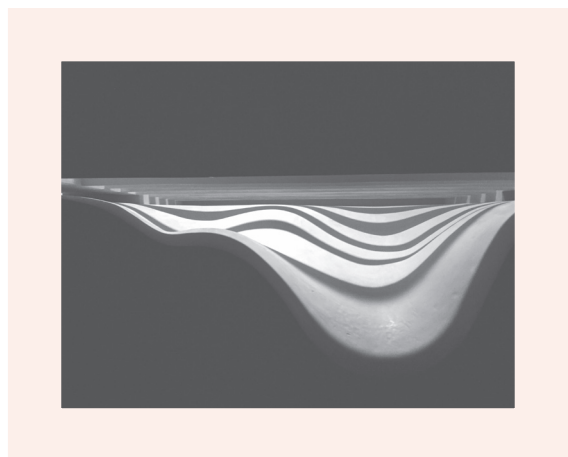


XXVII.

RELATIVE SPACE

The space in which we exist is in many ways considered relative. Technological, cultural and mental conditions depend on the environment we inhabit with our activities. The certainty of a world considered objective in tradition is gradually replaced by the illusion of personal and momentary reference folds. All this leads to the relativization of perceived reality and the playing field of our existence, and we see that a significant gap in attitudes is emerging between successive generations. Parallel, even contradictory, values emerge and gain ground from each other. Growing up with digital media and in virtual communities, Generation Z is faced with new forms of social dilemma to which it can give different answers.

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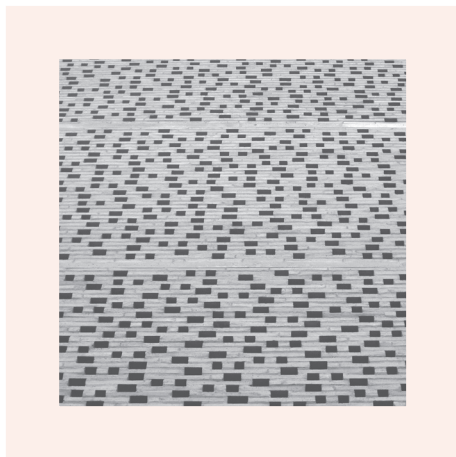
WEIGHTLESSNESS

Rights and opportunities do not give direction, duties and responsibilities do.

“It’s wrong to think about freedom as the ability to implement your whim... Sustainable freedom is about responsibility. It’s about determining which load you’re going to pick up and carry...”²⁵



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← XXIX.

XXX.

ANALOG-DIGITAL

Australian architect Glenn Murcutt insists on drawing by hand in his practice, not for ideological, but purely for professional reasons. He understandably doubts that the fairly young computer technology would have any chance of competing with the sophisticated relationship that has developed between the brain and the hand over millions of years—at least as far as artistic expression is concerned. When you create a drawing, in addition to conscious and rational decisions, there are countless unnoticed decisions that control our movements, which is rooted in haptic memory. We tend to call this intuition.

The digital world's contribution to the paradigm shift of civilization is not limited to the field of technology. In addition to parametric design tools, 3D printing or computer-controlled medical interventions, Augmented Reality (AR) and Artificial Intelligence (AI) are extending our senses and the physical capacity of our bodies. This creates new mental and moral situations that now present humanity with unavoidable questions. It is noteworthy that complex medical diagnostic tasks are therefore easier to replace than those of nurses and care workers. The contingency of the human factor seems to be difficult to define for the rational mind.

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XXXI.

EQUILIBRIUM

Inhalation and exhalation mutually depend on one another. A similar relationship connects tension and relaxation, or intense creative work necessarily followed by recharging. Whether in the physiological, mental, cultural or professional sense, we can only grow organically in a healthy environment, the importance of which usually reaches our consciousness only when it is lacking. A condition of reaching such a fertile state is balancing the natural and artificial qualities around us.

“I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”²⁶

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XXXII.

ARVO PÄRT

"I had to get rid of everything unnecessary... in order to save myself."²⁷

"The silence must be longer. This music is about the silence. The sounds are there to surround the silence."²⁸

"In art everything is possible, but everything is not necessary."²⁹

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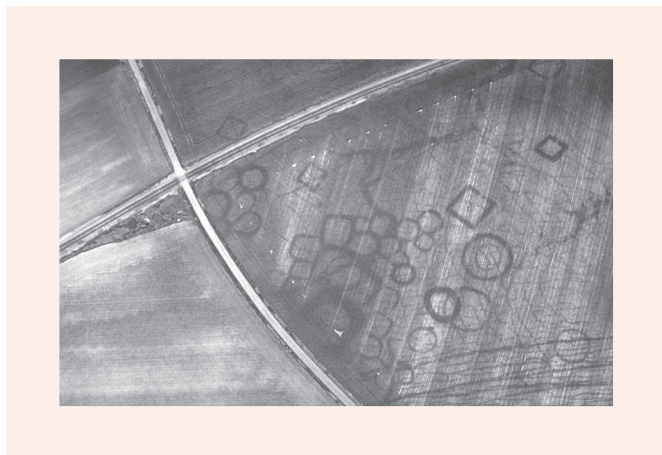
XXXIII.

SPACEMAKING

It is no coincidence that the pinnacles of cultural achievements are typically born in urban environments. These complex systems of human civilization composed of intellectual, physical and energy networks provide the ideal terrain for common efforts. What makes certain cities spectacularly more appealing than others?

The magic of Venice, Florence or Rome cannot be explained solely by their age and the treasures accumulated by a rich history. Their undoubtedly impressive wealth is not primarily a cause, but a consequence. To understand their attractiveness, you simply have to be *there*. Even in a morphological sense, it is not the buildings themselves (as separate objects) that are most memorable, but rather the web of squares and alleys running between them that make lasting impressions. The recipe for placemaking lies in the organic process of gradual evolution, a series of in situ experiments in which mere *spaces* are transformed into *places* with atmosphere. The difference depends on the degree of engagement: the former provokes passivity, while the latter encourages active participation, dialogue and the shaping of the environment. Without empathy, externally driven developments necessarily produce *non-places*: spaces that are made for everyone but do not have anything to say to anyone.

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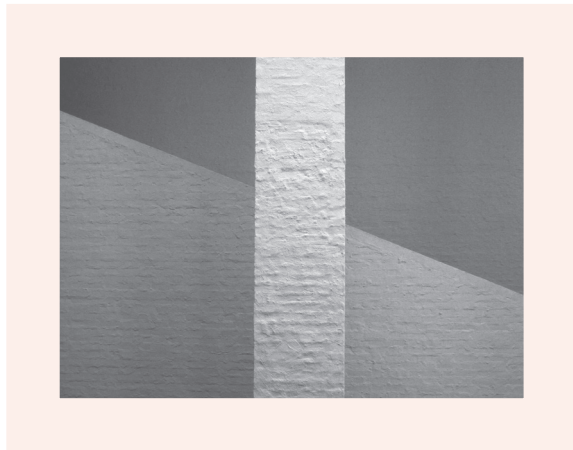
XXXIV.

STRATIFICATION

Interpreting past processes in the present can enable us to predict and plan for the future. Maintaining continuity is not exclusively the result of intentional cultural activities. By our behaviour and expressing our opinion we unconsciously contribute to the evolution of a worldview, in which, in addition to incremental development, leaps and turns of traumatic changes also play a role.

“Our task is to add a few lines to the symphony that has been written continuously for thousands of years, which we call culture.”³⁰

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XXXV.

TIMELESSNESS

FIRMITAS, UTILITAS, VENUSTAS This is how Vitruvius summed up the expectations of a *good building* more than two thousand years ago.

Solidity, Utility, and Beauty may sound banal at the beginning of the 21st century, but as we delve deeper into these concepts, the universal values of resilience come to the fore. They show a strong correlation between the physical and mental aspects of security against obsolescence. Structural and spatial reserves are not independent of cultural, functional versatility, which focuses on creating multi-use structures instead of costly transformations and specific solutions. Timeless aesthetic qualities naturally derive from a creative attitude with a sense of perspective.

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XXXVI.

SUSTAINABILITY

Few concepts have become more overused in recent decades, yet with an ever-broadening and increasingly relevant meaning. At the beginning of the 18th century the term 'Nachhaltigkeit,' used in German forestry jargon, indicated the recognition of the finiteness of natural resources, at least in a local sense, for now it has become the mantra of humanity threatened by a global environmental catastrophe hand in hand with a civilizational crisis. To refer to 'sustainability' credibly, it must serve as a strategic basis for any development. A comprehensive approach that extends beyond the economic criteria of construction and maintenance to ecological, social and moral aspects. Perhaps the most important of all is its lifetime: the longest-surviving structures are ultimately the most sustainable ones. It is notable that our most cherished built heritage hardly owes its survival to its utility (or favourable operating costs).

It's not what's worth it that we keep the longest, but what we love.

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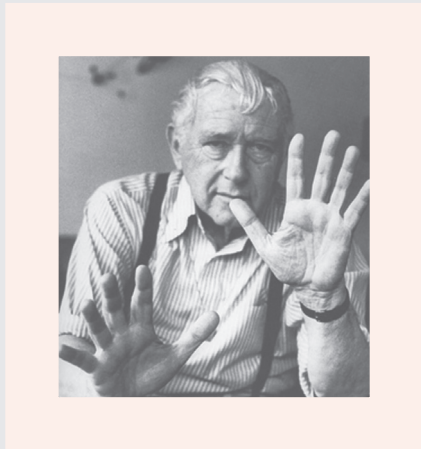
XXXVII.

LEARNING LANDSCAPE

A characteristic example of innovative, conceptually clean space creation is the Rolex Learning Center at the University of Lausanne, which has created a new spatial typology.

“We designed the building as a single space and put it almost in the center of the site for easy access from the surrounding facilities. All of the programmes are installed in this big room [...], which is undulating gently, making it a kind of topographical environment. These waves create a large amount of openness under the building, inviting people to walk under and approach the entrance hall located at the center of the building. This landscape with valleys, slopes and humps, as well as different-sized light gardens, generates spaces with diverse characteristics. The hill-like places have good views and are used as study spaces and for the restaurant. Clusters of small light wells generate a quiet atmosphere with a human scale for offices. Each space is nicely divided but remains continuous at the same time, and is connected to the campus outside. With these strategies, we endeavored to create an open structure for people.”³¹

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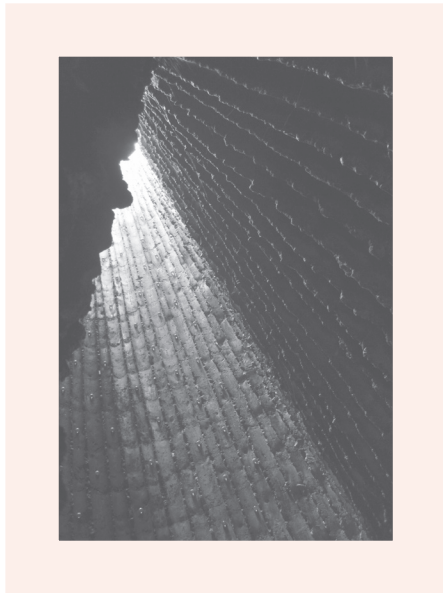
XXXVIII.

MARCEL BREUER

“Modern architecture is not a style, it’s an attitude.”³²

“I am as much interested in the smallest detail as in the whole structure.”³³

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XXXIX.

DOMAINS

The concept of 'creative domains' is used by Mihály Csíkszentmihályi in his work *Creativity* to distinguish creative processes of a disciplinary nature. According to his observations, these categories, which can be interpreted in the cultural space, help to understand the psychological background of creation. "The knowledge carried by symbols is organized into discrete domains of geometry, music, religion, legal systems and so on. Each domain is made up of its own symbolic elements and rules, mostly with its own marking system. In many ways, each domain represents a tiny, closed world in which the individual can direct his thoughts and actions clearly and with full attention. Perhaps the best proof of human creativity is the existence of domains. The mathematical analysis and the existence of Gregorian music both show that we are also able to experience orderly patterns that biological evolution has not programmed into our genes."³⁴

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XL

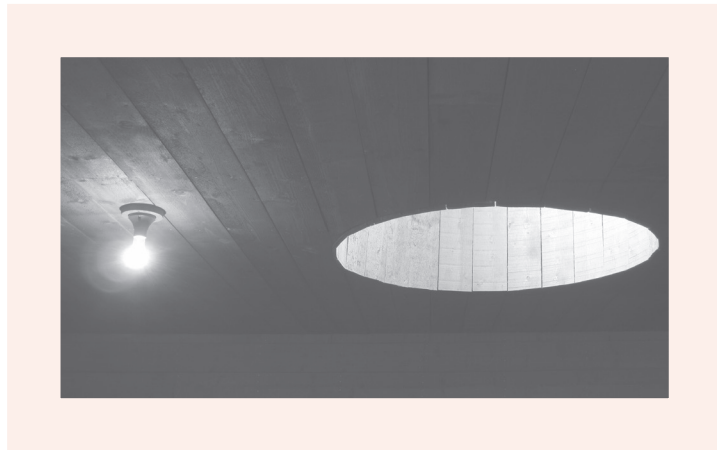
WHERE ARE WE GOING?

At the crossroads of art and science we find an opportunity for orientation and to seek direction, while the responsibility that comes with it is also revealed. With technological singularity in the perspective, being aware of lasting frameworks of reference is of particular importance. There is no doubt that, technologically speaking, the horizons of human potential will be radically broadened in the foreseeable future. This, however, in itself does not say anything about the quality of choices and their consequences.

The difficulty of the challenge lies precisely in the fact that there is less and less consensus on what we think is right. The invention of gunpowder is arguably of revolutionary importance for civilization, and it would be pointless to open a debate about its correctness retrospectively. On the other hand, innovative efforts in terraforming Mars, genetic engineering, or Artificial Intelligence rightly raise moral and theoretical questions.

“Can we survive technology?”³⁵

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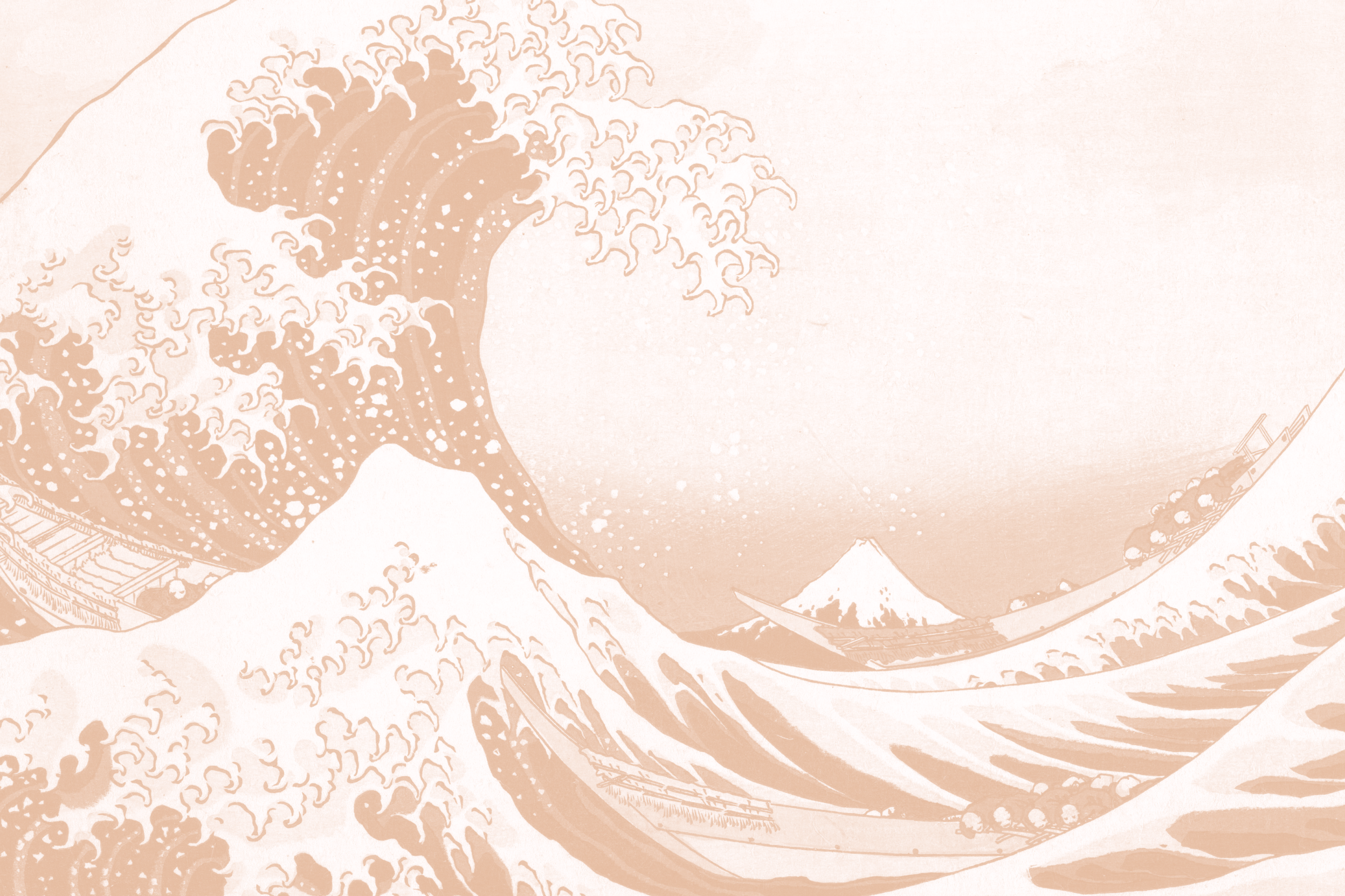


XLI.

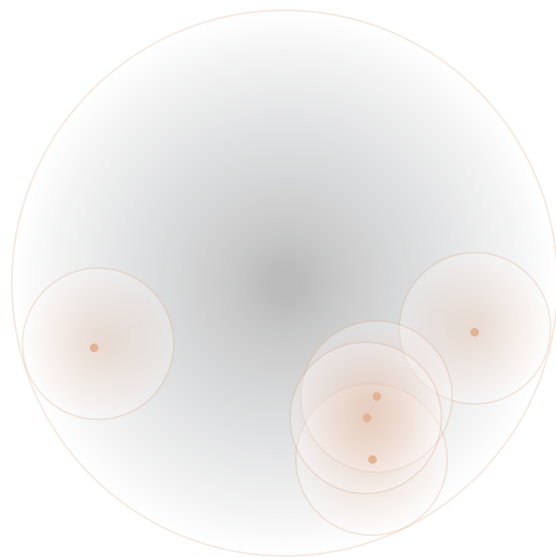
XLII.→

HOW? / WHY?

Upon the birth of Artificial Intelligence (AI) John McCarthy defined it as “the science and constructing of intelligent machines”³⁶ Since then, after the evolutionary leap of recent decades the situation has become rather more complex. It was a great breakthrough when in 1997 Garry Kasparov was defeated by Deep Blue, a machine designed for a single specific task using a known database. This was called the ‘*narrow AI*’ generation. For some time now we’ve been talking about ‘*Artificial General Intelligence*,’ perhaps the most spectacular accolade of which is the AlphaGo of DeepMind against the unbeatable master of the oriental game ‘Go’ in 2015. This time Fan Hui played against complex algorithms that are capable of self-learning and their operation is a mystery even to their programmers. (The number of possible moves in an average Go game is about 10^{360} , compared to “only” 10^{123} in chess.) With ‘*machine learning*’ the genie has, so to speak, been let out of the bottle. Therefore, AI while answering our questions, also raises new ones, and not only in the field of technology and IT, but in the field of ethics too. Instead of revealing secrets, it deepens them. The question for the scientific mind is: *how?* Artists are more concerned about: *why?*



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XLIII.

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The idea of the training centre, derived from local conditions, is not only valid in the given context, since we see it as a model that acts as catalyst, a precursor to similar institutions in various geographical and educational environments. It represents an attitude instead of specific solutions, which, by virtue of its universal values, can be considered globally valid.

The centre established in the intellectual space between the five art universities of Budapest creates new correlations that go beyond the range of each institute. In the intellectual field emerging between them, the interdependence of not only the individual artistic disciplines, but also the creative domains of arts and science can be understood. This is not an institutional merger (integration), but a collaborative synergy that creates a new quality based on existing values.

Liszt Ferenc University of Music (LFZE)

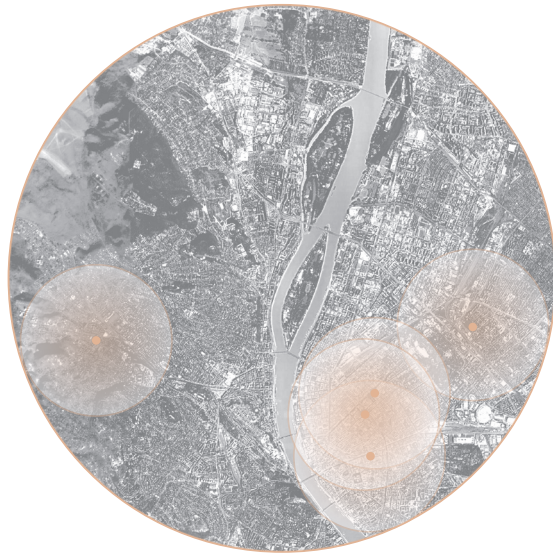
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Hungarian University of Dance (MTE)

Moholy-Nagy University of Art and Design (MOME)

University of Theatre and Film Arts (SZFE)

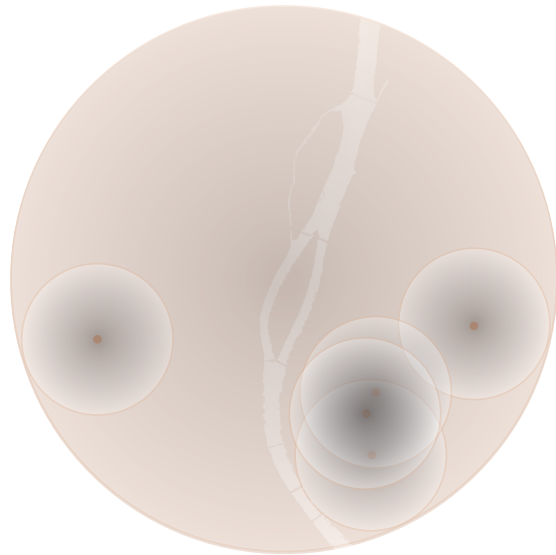
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XLIV

THE FERRY

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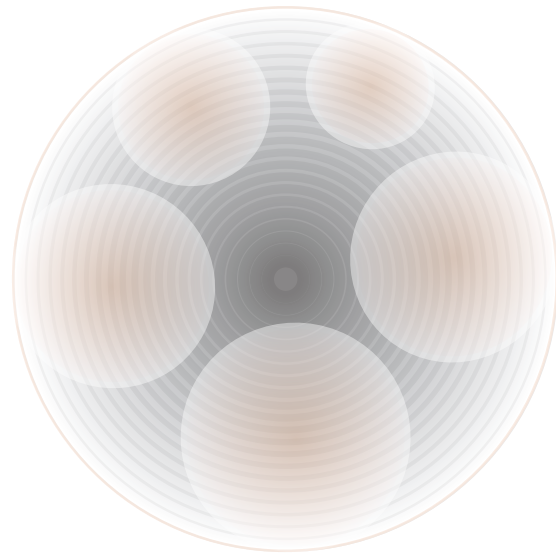
XLV.

CONNECTION THE FERRY

Given the local geographical conditions, Danube location as an opportunity.



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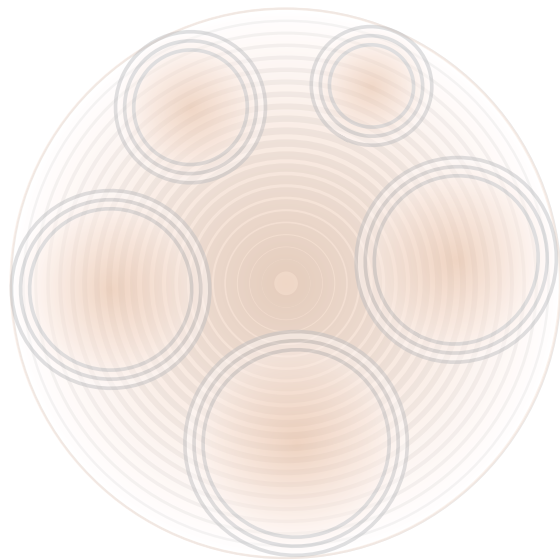
XLVI.

TRANSIT THE FERRY

Creative space between existing institutions.



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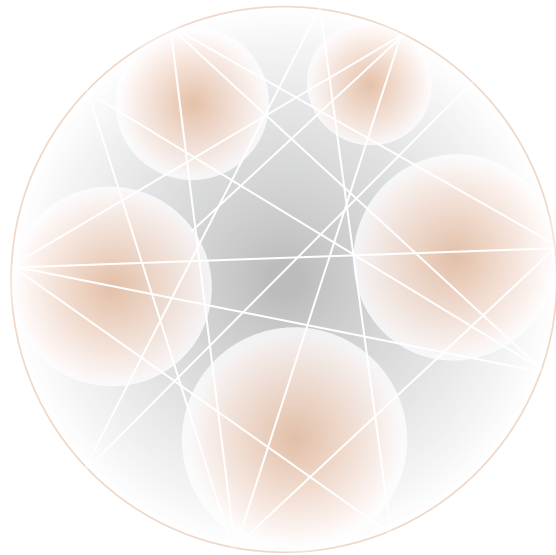
XLVII.

INTERMEDIATE SPACE THE FERRY

Concept-based reservation complementing disciplinary approach.



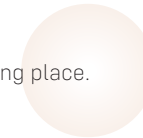
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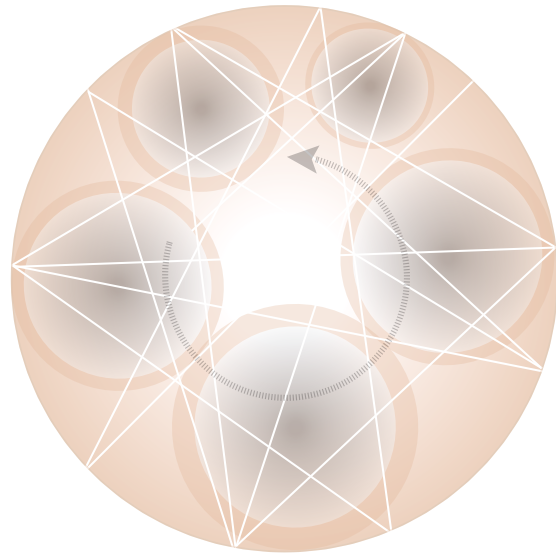
XLVIII.

CROSSINGS THE FERRY

Inter- and cross-disciplinary meeting place.



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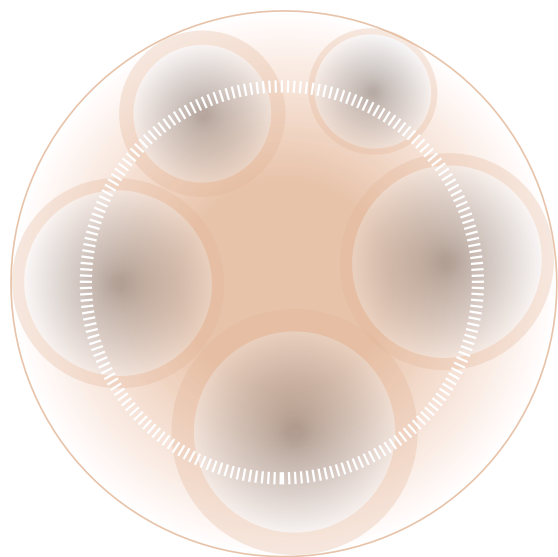
XLIX.

TERRA INCOGNITA THE FERRY

Genre boundary crossings in the context of disciplines of art and science.



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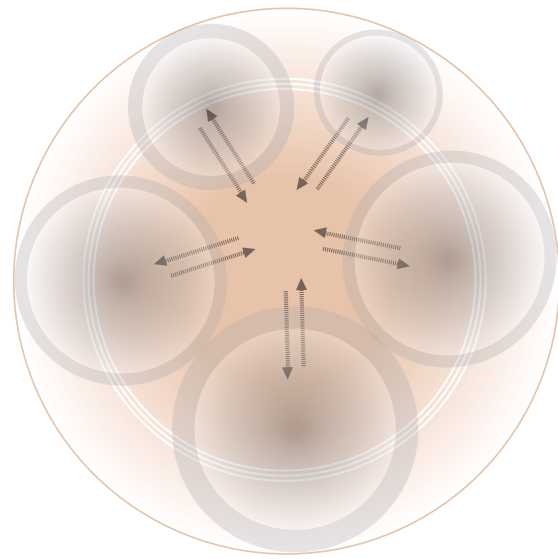
L.

CO-EFFECT THE FERRY

Superimposition and simultaneous development of genres.



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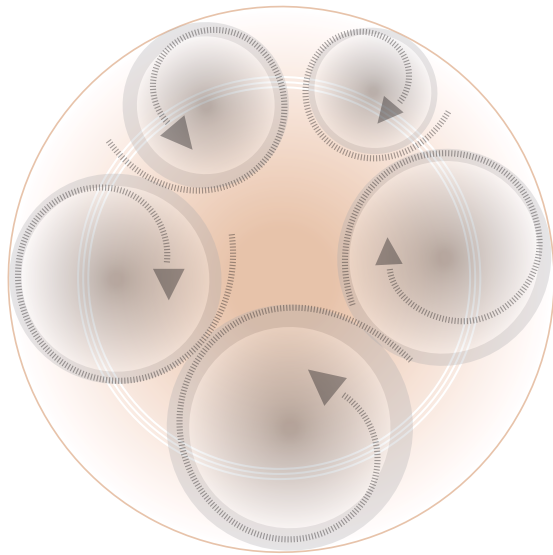
LI.

INTERACTION THE FERRY

Further development of three-stage education (BA, MA, PHD/DLA).



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LII.

FEEDBACK THE FERRY

Catalyzing effect of feedback between training levels.



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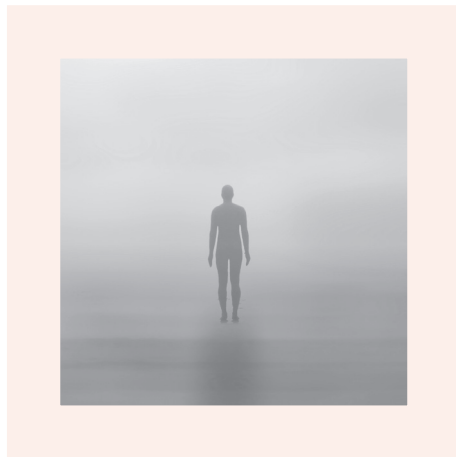
LIII.

GORDON MATTA-CLARK

“He worked mostly with ephemeral interventions on buildings through cuts and extractions on floors, walls and other structures, somehow showing the possibilities of deconstructing reality by transforming our consciousness and the way we perceive our world.”³⁷

“When thinking about the power of representation as a means of architectural thinking, the way that Matta-Clark transformed real buildings into scale models 1 : 1 by cutting their abandoned structures is at least, provocative, because he was reverting the process of our lineal way of thinking. As Louise Désy and Gwendolyn Owens point out, he was clearly interested in the built environment with all its complexity and contradictions, not just in the buildings that he could artfully cut apart. These contradictions can also be understood as a kind of architectural dissidence, when practising what he called ‘Anarchitecture.’”³⁸

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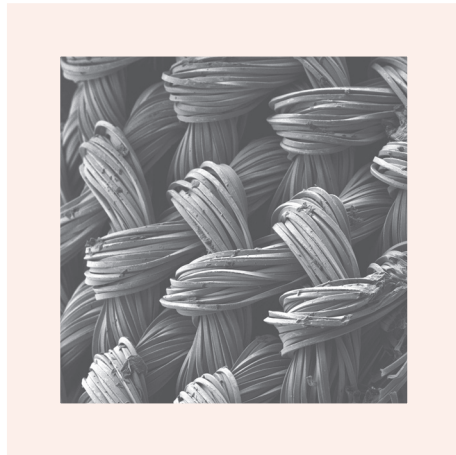
LIV.

CHOREOGRAPHY OF THE BODY THE FERRY

Through our movements we create a connection between the material reality and the world of ideas. Vittorio Gallese, researching the nervous system in relation to artistic creativity and perception, aptly points out the importance of the motor functions of our body even in abstract creative experiences:

“Through movement, the available elements in space can be connected. Objects can be carved out of their background and perceived as such. Through movement, representations and meaning can be formed and articulated. We can provide an empirical backup to this theoretical statement by looking at the function of the brain. [...] Embodied simulation can shed light on human symbolic expression, both from the point of view of its making and of its experience. In so doing, it reveals the intersubjective nature of any creative act, leaving behind any idea of a solipsistic, cogitating mind. More relevant than cogito—and here phenomenology got it exactly right—more relevant than I think is I can (this has to be so as is quoted). The physical object, the outcome of symbolic expression, becomes the mediator of an intersubjective relationship between creator and beholder. Embodied simulation generates the peculiar quality of the body seen as a significant part of aesthetic experience.”³⁹

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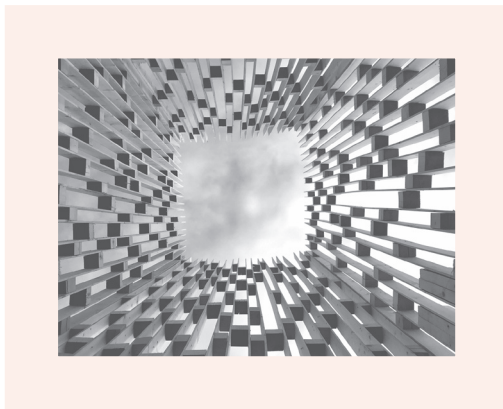
LV.

CHOREOGRAPHY OF COMMUNITY THE FERRY

How can we help to create groups and real communities that are united by cohesion? Primarily by providing a creative space where free movement can take place between planned corner points, which is controlled not by entropy, but by creative energies. Diversity in itself is not a guarantee for the productive functioning of a community, in order to create uniqueness from individual efforts, conditions fit for collaboration are required. In addition to physical conditions, professional, social and cultural coherence that do not limit, but motivate.

In an inspiring community, there is a balance between independence and belonging, the desire to innovate and the prestige of experience, privacy and publicity.

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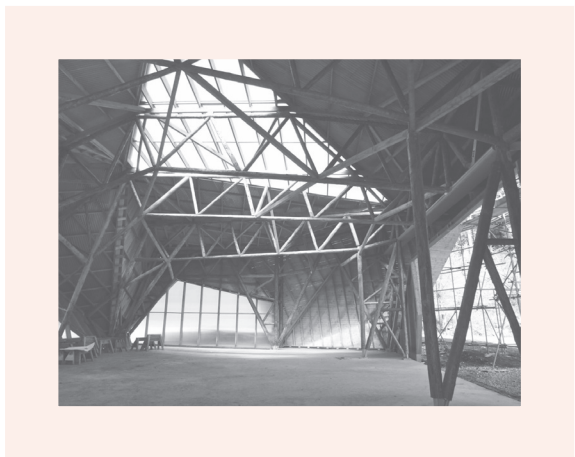


LVI.

CHOREOGRAPHY OF THE PLACE THE FERRY

'Home' is not only an idea. Although it is associated with people and abstract values it has very much to do with the reality of the place. The recent pandemic has simultaneously demonstrated the feasibility of digital on-line education on a functional level and also the significance of the environment we inhabit especially as a facilitator of face-to-face encounters. The value-generating power of location is more than a fundamental axiom of the property markets. The complex quality of the 'place' interpreted in a global, national and urban context will be a key factor in the future of higher education as well.

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LVII.

CHOREOGRAPHY OF CONSTRUCTION THE FERRY

Similarly to dance, all creative processes are based on a choreography of specific rules. So is construction.

The Design & Make programme of the London-based AA (Architectural Association) on its special forest campus in rural Hooke Park has been continuously constructed as a series of student projects. Every year since 1983, the ensemble has been enriched with a new experimental structure, thus expanding the knowledge base of innovative wood architecture.

High precision point-cloud scanners and computer-controlled chainsaws are as much part of the toolkit as analog and traditional tools, creating unique opportunities for international student teams striving to practice sustainable building methods.

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LVIII.

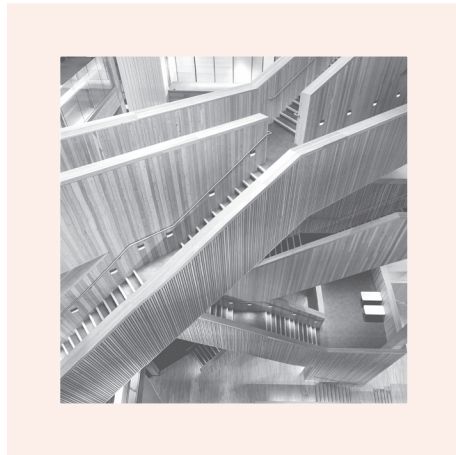
CHOREOGRAPHY OF INFORMATION THE FERRY

Functioning is based on information. There is no complex system that can come to life and function permanently as a result of mere coincidences. All functions of a living cell are determined by the specific sequence of amino acids that stretch between the spirals of DNA, in a way similar to the digital code of a computer programme. Just as the essence of a poem lies not in the letters themselves, but in their order, neither does the quality or quantity of bricks distinguish between a bicycle warehouse and Florence Cathedral. The meaning is manifested in the material, but it does not derive from there.

In the age of Big Data, it is not the creation of vast amounts of information, nor even access to it, but the selection and evaluation of relevant content that is becoming increasingly challenging. The question is primarily non-quantitative in nature, so it is natural that the role of the intuitive thinking of the individual is becoming more and more prominent in science and technology too.

"Business schools are done. What's exciting is all happening in art schools."⁴⁰

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LIX.

CHOREOGRAPHY OF EDUCATION THE FERRY

Universities must be ready for a cognitive awakening, connecting art and science to enjoy their simultaneous presence. This creates a synergy that appears as a new dimension, the timeliness of which depends on the possibilities recognized and the current questions articulated. The FERRY is an educational and research programme based on the existing structure to create new content that can provide dependable answers 600 years after the birth of Universitas.

“The ‘Idea of a University’ was a village with its priests. The ‘Idea of the Modern University’ was a town... ‘The idea of the Multiversity’ is a city of infinite variety... The university sector continues on a journey from inward ‘village,’ through ‘ivory tower’ and the glorious isolation of the elite, towards the joint aims of broader access and raising achievement. This has meant huge growth in the sector, opening up higher education while to some degree maintaining an idea of a retreat from normal life to reflect and grow through learning and research. Universities, as complex institutions, increasingly play a crucial role in their local, national and international environments in terms of economic and cultural, as well as educational, leadership. This is the task for a masterplan: to plan for this change.”⁴¹

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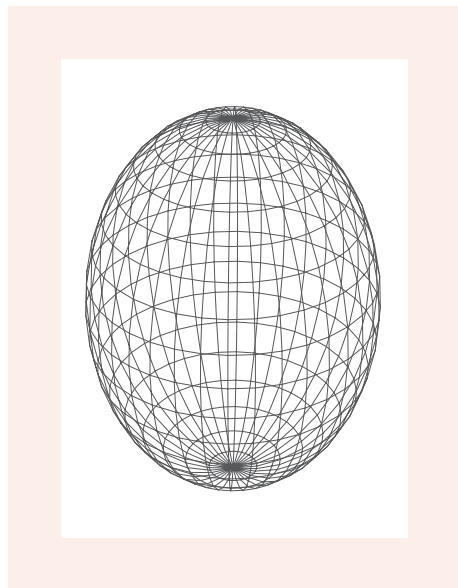


LX.

CHOREOGRAPHY OF THE 21ST CENTURY THE FERRY

The cross-genre creativity of the Bauhaus is related to the universal abilities of the Renaissance polymath, which was a sign of a radical change of attitude in their own time. Today we are engaged in a similar (if not more significant) paradigm shift. The relationship between sculpture and painting for Michelangelo or that of photography and film for Moholy-Nagy, is manifested in the connection between bionics and AI. The rules of the genres cultivated in the more or less defined playing fields of science and art continue to apply, and are but necessary conditions for advancing within a meaningful framework of reference. The necessity of widening disciplinary boundaries and their cross-fertilizing benefits are indisputable, and the authenticity of the new content created depends on their relevance within the reference system. Giordano Bruno (1548–1600) was sent to the stake on charges of heresy, while Johannes Kepler (1571–1630) holding similar views was regarded as a respected scientist only a few decades later. To facilitate individual achievements to combine and develop into new intellectual achievement by reaching a critical mass, institutional platforms are called for. This structure provides the grammatical system for ideas to develop into languages that others can understand.

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LXI.

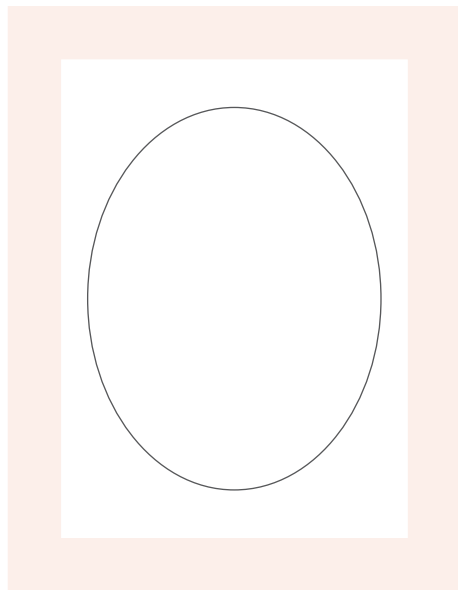
PROGRAMME OF THE EDUCATION CENTRE THE FERRY

The programme proposes the introduction of a new structure. The spirit outlined in the Masterplan forces a radical shift within the framework of existing institutions. THE FERRY offers a new model that provides the possibility of both a cognitive and physical paradigm shift. The diversified programmes of the MA training portfolio with a high degree of freedom are based on the professional foundations of BA training. Instead of a disciplinary division, the programmes are organized around conceptual categories, creating a fusion between various disciplines or arts and science. In addition to the existing structure, a new training profile will be created that will focus on responding to the challenges of the 21st century.

The FERRY recommends launching the following conceptual MA programmes simultaneously:

- _ ILLUSIONS + SONIC + COMPOSITIONS MA
- _ POSITION + CONDUCTION MA
- _ IMAGINATION + HERITAGE MA
- _ SECURITY + CONTROL MA
- _ HYBRID + BIOTOMY MA
- _ EVOLUTION + ENTROPY MA
- _ ACT + SYSTEM MA
- _ UTOPIA + RULES MA
- _ ESCAPE + IMMERSION + DISTANCE MA
- _ LIQUID + CONSTANT MA
- _ RATIONALITY + INTUITION MA
- _ CONTINUITY + ZERO MA

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MISSION OF THE EDUCATION CENTRE THE FERRY

The programme proposes the introduction of a new structure with the following objectives:

- _ CREATING A NEW PLATFORM
- _ REMAINING AUTONOMY OF FOUNDING INSTITUTIONS
- _ DISTINCTION BETWEEN BA AND MA
- _ FEEDBACK TO PARENT INSTITUTION (DLA, PHD)
- _ POSSIBILITY OF GRADUAL RESTRUCTURING

- _ INSPIRING, INCLUSIVE LOCATION
- _ GENERATION OPPORTUNITIES
- _ HORIZONTAL STRUCTURING
- _ COLLABORATIVE, COOPERATIVE SITUATIONS
- _ MOTIVATIONAL POWER OF QUALITY
- _ SITUATION AS A CATALYST

- _ INTER- AND CROSS-DISCIPLINARY
- _ COMPETITION ADVANTAGE
- _ INTERNATIONALLY INNOVATIVE
- _ ATTRACTION TO INTERNATIONAL STUDENTS
- _ STRENGTHENING OFFLINE AND ONLINE PRESENCE

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LXIII.

IDENTITY OF THE EDUCATION CENTRE THE FERRY

_ HUMAN FACTOR
_ INDIVIDUALITY
_ IDENTITY
_ DIVERSITY
_ RESPONSIBILITY
_ TAKING RISKS

_ INSPIRATION
_ IMPROVISATION
_ EMPATHY
_ INNOVATION
_ HERITAGE
_ COMMUNITY
_ TIME WINDOW

_ EQUILIBRIUM
_ ANALOG-DIGITAL
_ FLOW
_ SPACEMAKING
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_ LEARNING LANDSCAPE
_ SUSTAINABILITY



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LXIV.

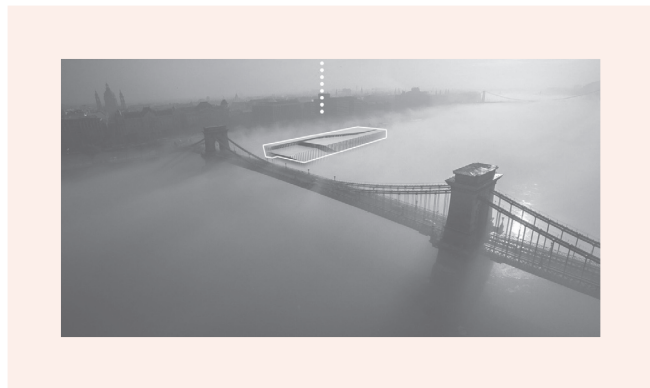
RICHARD P. FEYNMAN

“I would rather have questions that can’t be answered than answers that can’t be questioned.”⁴²

“Fall in love with some activity, and do it! Nobody ever figures out what life is all about, and it doesn’t matter. Explore the world. Nearly everything is really interesting if you go into it deeply enough. Work as hard and as much as you want to on the things you like to do the best. Don’t think about what you want to be, but what you want to do. Keep up some kind of a minimum with other things so that society doesn’t stop you from doing anything at all.”⁴³

“The highest forms of understanding we can achieve are laughter and human compassion.”⁴⁴

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LXV.

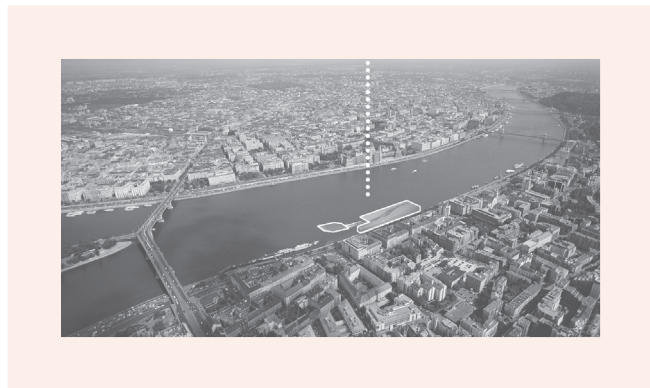
THE FERRY AS A CREATIVE CENTER

A double nave system with a base connected to the Danube bank in Budapest and a mobile, quick response unit on the river provides the space requirements of the current programme. The two elements are in a complementary relationship both in a spatial and functional sense.

The base pontoon connected to the river bank houses the accommodation which require intensive service, while the related mobile unit with its flexible project spaces enables an extended range of operation.

The diverse educational space types (specialized, generic, informal) form groups that enable the FERRY to respond quickly to present international currents, to establish project-based off-line and online contacts even with remote partners.

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LXVI.

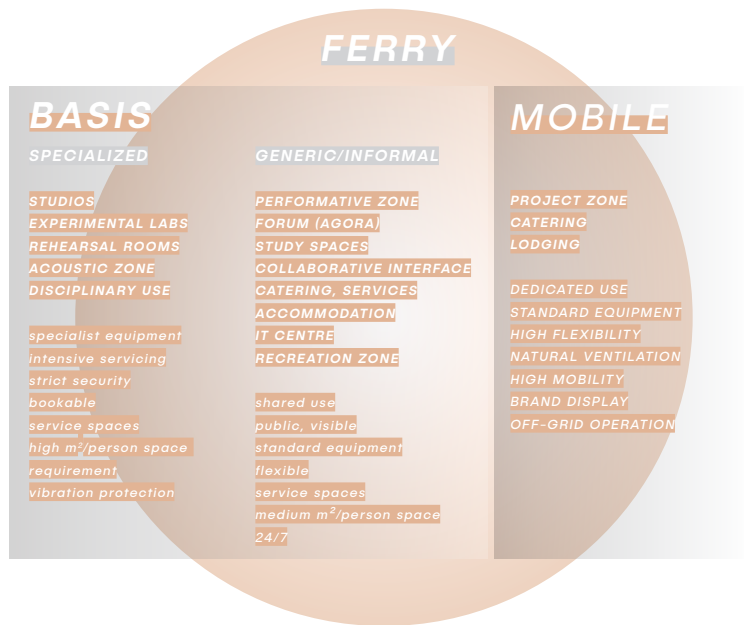
THE FERRY AS CONDUCTOR

The dual structure of the FERRY (base and mobile unit) can be considered a physical embodiment of virtual networks:

- creates the possibility of analog experiences, counterbalancing the dominance of digital space
- adds attraction to the pressure of leaving the comfort zone
- displays constant and variable qualities in a dynamic relationship
- establishes the potential of the international implementation of the model

Its physical appearance is influenced by the topographical constraints of the place, but also, as a result of mobility, by independence, connectivity and the potential of international presence. Thus, the Danube as Europe's geocultural backbone becomes an active conductor itself in a complex global network.

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LXVII.

THE FERRY AS REALITY

The FERRY is a hybrid structure that combines traditional building types with characteristics of watercraft, thus creating a new typology. This applies both to its spatial system and to the methodology of its implementation.

Contemporary academic functional space types are converted here to a specific new spatial structure derived from mobility in the spirit of flexibility, adequacy and open-endedness. In terms of physical feasibility, innovative material and construction technologies come to the fore: modularity, prefabrication of complex 3D components, integrated mechanical systems, efficient water-to-water heat pumps, renewable energy sources. All this can be achieved according to the programme corresponding to the economic, cultural and ecological conditions of the time window of implementation. The physical reality of the FERRY as a dynamic organization is an expressive demonstration of the education centre's message.

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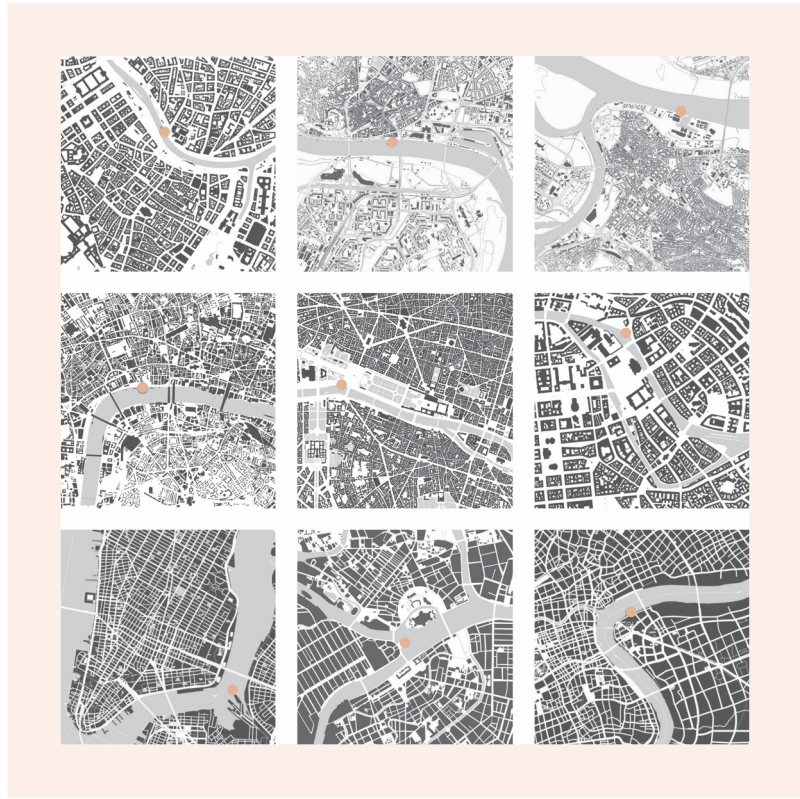
LXVIII.

THE FERRY AS A BRAND

Due to its natural characteristics and position, the FERRY contributes effectively to the country picture and the international visibility of the parent institutions.

It creates a 21st century brand with a range far beyond its physical range of mobility and can ultimately be interpreted as a manifestation of a world formula.

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LXIX.

THE FERRY AS A WORLD MODEL

VIENNA
 DANUBE

BRATISLAVA
 DANUBE

BELGRADE
 DANUBE

LONDON
 THAMES

PARIS
 SEINE

BERLIN
 SPREE

NEW YORK
 HUDSON

SAINT PETERSBURG
 NEVA

SHANGHAI
 YANGTZE

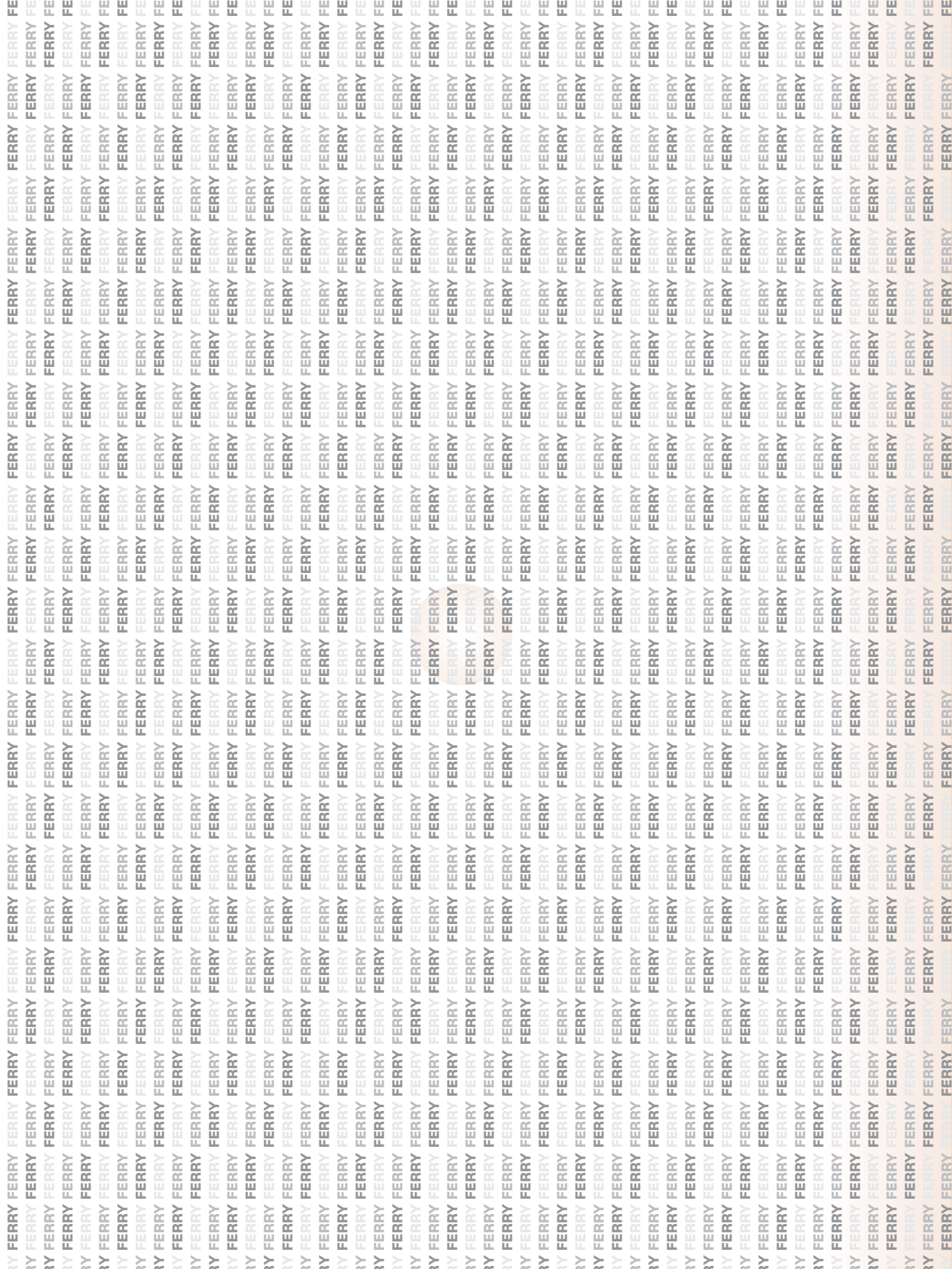
*"The universe is made of stories,
not of atoms."⁴⁵*

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