

John Warwicker - Tomato Design Group intervenuto a x media conference

Are we there?

People ask me what is tomorrow or what are we. I think the simplest thing that can say is that we are sculptors, we make thought into form and we use the most appropriate media and the major hand to make our ideas tendable, put them into the world and so... we all write, we all draw, we all make films, we all make sound and just a symbol of these things either working by ourselves or in a group of two or three or very occasionally all together. So what I'm going to show you now is about six or seven quick projects and it will be great get some questions from you because it makes much easier for myself to react.

This is Tomato. That is Kyle and Rick from underground who's just show the last video. There are housebound. This is Jason. This is Michael. That's Simon, Grand Derek, myself and Steve who's our financial business guy. We have started nearly eleven years ago, all of us here. And the last couple of years, we've added three more people, Tom, John, Anthony who are tomato interactive. And so the idea was to continue change Tomato and it's how have gone things.

So one of the recent projects we've just done is the new global identity for Sony. Now this was actually interesting because they came to us and about twelve other people around the world asking for steal logo for branding networking because obviously with all this new technology it's all speak to itself and in Japan Sony also owns banks and financial institutes. So the idea is that anything could network and can network should be represented in a steal logo. I thought that it was very old fashion and not true to other thing was. So, what we suggested to them is something that is never steal, that is never repeating, it's similar sometimes and could be completely different. And so what we developed was this: It lives on the server and it's powered by senses or generated by sensors placed across the world misuring the waves. One will influence the colour, other will influence the speed, another the point of view, another the transparency. All the senses also run and change as well. So, what happens is that this thing lives with such emotion. So, one second you might get this and the next second that, and the next second that... or that transition you just see might take place over several hours.

For television commercials what you do is download 1,5 seconds for the Intec at the end of the commercial from the server is a high resolution at the point in time. When you get into the next 1,5 seconds it could look like that: As you can see there is no Sony logo on this at all because the behaviour and form of it identifiable enough. This has been out on Tokyo the last nine months in Japan and it seemed to work. We have now developed this for large screen TV on Tokyo also on screens for mobile phones and for printed you just download one frame and that's it.

Also at the start of the project we allowed at people like yourselves in Japan to interact with it. So, they can make up their own compensations because as you guess by now these circles is all planets as it make up letters as they actually form up words. So, as they spin though space the network is insult.

Another recent project that we've been working for four years is this: This is Federation Square, the new culture centre of Melbourne in Australia. You probably get a thing going through all the projects which are about process, which means it is a short of one media all the other but a compensation of media. All these era changing. I think in Rome of architecture this is one of the most difficult things to accommodate because centuries, thousands of years architecture has represented the zenith of the culture. My job on this is to represent that fluidity and change in a sense between the virtual and the fiscal and by taking the virtual out of the virtual and put it into the fiscal.

So, this is the Australian museum arts. This is the Australian centre that opens 24 hours, with bookshops, restaurants, cafe's etc...and information room with big screen tv.

I was asked to be part of the project by Peter Don who is the architect of the site.

I was engaged to do the identity and the sighting but they knew that I couldn't keep myself out of the architecture. So, when the client which is the city of Melbourne, the government of the state of Victoria asked the identity, a logo I didn't want to caught in steel or stole because the gang is very old fashion and it's not right not to appropriate for the sight.

So, what I designed with Peter Don it's 150 metres long by three stores high and every panel is made of a glass that's developed by NASA. The propriety of this glass is that where you are holding

it up to the light and turn it it's actually goes to the spectrum. So, what I wanted to do was make it come alive. I built on an enormous scale each one of those glasses. What happens is that with the last sources of sun so that is always in constant motion and constant process and every single person in the atrium has a completely different reading of that face. It is never the same twice. The idea of all this came from a great filosofo Iraklitos 500 p.c. who coin the phrase " You can never step in the same room twice" . He's wrong. You can step twice into the same room. Everything changes. There is no such thing as the same river. So, this idea of similarity and different which is in the Sony logo is present in this. And what we done is met a nice light inside so the effect is the same from the outside.

This is the pathnic 105 metres long by three stores high and the next images show you the effect of different sunlight on the same piece of the atrium. It looks like that at one moment, then looks like that,... This is also a part of atrium put together. There are some fotos of the atrium. This is sunstone. This is ink. This is glass. And again me try to carry through the idea of process on the extension. As we actually try to make the sun help the animation of the exterior. So, obviously in certain circumstances the zinc refuels, the light becomes very bright and as the sun goes down these ray panels across the surface and the corners sometimes disappear. So, again we have similarity and difference is the same with Sony's logo and that is about behaviour. It's the key to it. More than anything static. But they also asked me to do some print identity for it and again I didn't want to do a logo, I wanted to do other things. So, because Melbourne is a democratic, multicultural society I thought I could do accusation which is great then equals less then. I always thought it is a two miles talking to each other by found out the original of conversation is a semicircle here and a semicircle there with two lines in between. And of course you can use this as a web navigation device

The other thing about this is that it's available in all computers keyboards across the world. It's taking the idea of branding of Sony to someone else. Taking it for being a stamp or a mutual bank on service. Designed for every main language in the world. The top is European Latin with Icelanding, German, Spanish, French, Russian, Greek, Japanese. This is schematic of how to LED works. It's actually the thick line to represent the LED channels in the floor, in the plaza, coming out of the floors, coming out of the walls, cutting in to walls etc.. so, what you have is like a web matrix actually calyting with the fiscal architecture. So when the LED channel comes through the wall is actually piercing the wall and comes out the other side. It's like a 3-dimensional metro map.

The other thing about it is that not only carries information but also carries tech desk programs. And there is a possibility that we can actually interact with it by using your mobile phone as a keypad.

This is the entrance to the museum of Australian art. what you are probably getting by now is all I'm trying to do is bring the screen, the web, whatever to a large scale. I hate these things because of the aesthetics of them. They have always the same proportions, same sizes. I don't find the experience of looking something on a screen is for a rewording. I also find that being light through means a reduction of colour. And so, what we are trying to do now is explode things out of the computer into the world so you can actually experience them, get immersed within the world that they present. The computer is a great little window but that's all that it is. When you've got something with sound, with vision, with words is sculpturing. There is no one single part that dominates, it's all part of the same thing. That is truly multimedia. Again, the similarity demonstrates the LED information system and the logos for media and the museum of Australian art. also they asked me for logos about the squares. So with that the idea of keeping open to the process of the world just by cutting the corner off.

This is a print logo. It's for the German culture institute in London. It's a map of activity and so all the time this changes as in a sense of DNA map. Each colour represents a department and that's the general movement and it continually changes. Because the behaviour and form are unique it still works as well as I stamp.

This is an exhibition we did in Kinza in Tokyo a few years back. The problem was the translation. The problem that translator had with my words and everyone else's words. It's similar but different and tries to get sense of meaning and with this we talk to some Japanese friends to explain what they thought, what they were thinking etc.. and this is the one I love here. It was a friend of Simon

who had just broken up with his girlfriend and he was desperately lonely and he was trying to tell us how was feeling and he could say was: "I'm lonely".

We wanted to compare London with Tokyo and we have filmed, there are the pictures here, which take things like money, sex, shopping, food and compare and contrast.

We have a band in the studio. I used to be in the band in the early '80ies. When I was in the band I used to videotape, it was about 1983, so, it was just with the videotapes in a very crude mixing desk, a lot of television set ups, to be honest it was very bad.. Now when Underworld play it's not just them playing, it's official, just like Mark and Daniel did and the gang is a sculpture, in installation. And we, a sort of spine DVD's and make pictures and sound.

And the last thing I want to show you is series of images that I've been taking across the world. There is a slow colonisation of the repent space which first of all I was thinking what's a shame because the local colour is being replaced by this field. But actually when you look closely can see the different at the Mac Doan's sight city because the environment and the atmosphere of each city changes the colour. But was in Stockholm a few years ago I noticed a wonderful reedy brown, quite beautiful that I've never seen before. I found out that the paint came out of a local ironmine. So these two thoughts started this project off. Wherever I am in the world, and I've travel quite a lot, is that I take three photographs, one there, one there, one there of the same seen and then analyse the colour and work out the medium of that colour and the density of it. Then put the three photos together, the way that forms a colour barcode of each place. So, that is a temping Tokyo, that is the underground station in New York, that is Thames in London and I think they are very distinct. That is from Germany, that is Rome, Hong Kong, that is Repumki in Tokyo...Then I started to turn my attention to landscapes as well. That is Paramount California in the snow, beach in Tasmania and I've three or four hundreds of these. And what I'm going to try to do is make a film of all that and possibly a book.

One thing I want to say to you is that a lot of works I see and among these best examples of Mark and Mike which was really good, it's constrain by the program and you won't get the workout of the program. Not the work that lives because it will tend to look like everyone else's. what you've got to do is open your mind, go out into the world and notice things. And then work out how you want to present those things. That's what I wanted to say so I would like now have some questions from you.

There are any questions at all? No? Ok! That's make my life easier! Thank you.

Now I would like to show you this short film.

-...of the media and all these works and also emotional aspects is my opinion and it's really strong -we don't do works we don't want to do. We do what we believe in, even at commercial work so we turn down a lot. Believing in something makes you use technology and media to realise that attempt and sometimes you have to break it, you have to break the technology and in doing so something happens. Per example with the underworld video I don't know what you've seen but there was digitised moments. That was by complete accident because the flame computer was having an electronic hammering with all the information we were trying to put into it and something was happening and the flame operator was trying to be more professional, let on it and tried to retouch them out. I didn't expect that. It's like a Chinese proverb. It's about having always an open heart and an open mind because the thing you have to realise is that your work is your life and that's why it's important. And if your bored with it, with what you're doing, then that's your fault. It's only down to you. And you have to push yourselves. Your work is your map of your journey. Tomato is the place we show are maps to each other and say look, this is were we've been and this is how we've developed. Sometimes we are in the same place but we developed in a different way. So, everything is equal, where is some film, some sound or some typography or some writing. Web or electronic interactive things are architecture. Is all the same thing.

The other thing is the reason we are doing are work is to teach ourselves into vetrinas of group about the world and not to take it on face value. And that's why we say don't take these programs

on face value. They have to be there for you rather you there for it.

MRK: and it's possible for us to say that design is one and you can apply this method

J: I wouldn't call design. In the gang we hate these terms. Design or not is what happens when the job goes into the world. What is ,is your work. And then you can choose with luck. The problems with our schools all over the world now is that if this electronic volt means anything is about glorying the bounties. It's about the high bridge and not specialisation. So, it's all available.

I mean, I don't like computers, which I don't, these things are amazing. And the programs are amazing to do things that you could never do before because they are cheap enough and they give you the power to do these things. So, then it's really your chance to find your voice, just like different type faces. So is the clarity in the voice. That's the thing that gives the intonation to the meaning. Make it heavy or light, angry or sad. And that's why we are saying about the part in your film. I thought it was very beautiful which reminds me a French poet at the end of the nineteenth century who did a poem which was beautifully type set and just had the idea of the cascades of rain.

MRK: Calligrammi

J: exactly! And that section almost had that. The problem was that the program kept the movement. It was more poetic.

MRK: we can do everything, won't we?

J: you've got to keep your Riga

MRK: we've got to work on it. I would like you to tell us , because there are many students here that are going to start their carrier or open their studios.

J: yes. There are many things of Tomato. Like I told you earlier I used to be in the gang in the early '80ies so I've known them for twenty years. I gave and took some art school in about 1990-91. To be honest I did it for ten years, people lie that I didn't which is the reason why I left it alone. Turn it up. Gone. This strength to me to do that came out of the other people in Tomato. We all had to do that with our lives because none of us was happy. One day a guy came to me and said " I really love what you're talking about but I think that your work is crap". I thought that was really interesting. Tomato is like alcoholic anonymous. It's not meant to be prescribed, it doesn't work like a omostudio. Because Joel, a new one, lives in Munich, Steve is our business guide and lives at Tokyo runs a business there, Graham now lives with his wife and his two kids to Stockholm. We are all over the place. When we are all busy therein none in the studio because we don't have assistants. There's no sense. It's not about style, it's not about method and the way we produced things is very fast. In the last three years we've done more than 350 pieces of film which is for ourselves a commercial. If you go into Tomato nothing looks like is happening. There is an empty room .

MRK: so we can come visit you there.

J: you can. We won't be there.

MRK: I have the opposite problem. I'm always there. By the way, it was a great presentation. Thanks a lot.

J: thank you.

J: thank you.