

Unlinked PZI Graduation Catalogue 2014

It is no secret that all things come to an end. Often, this is a fortunate thing; imagine an endless life spent on troubleshooting a challenging, but obstinate piece of code! Endings can be good things. Yet, somehow we feel melancholic when they approach. The conclusion of our master study Media Design & Communication at the Piet Zwart Institute evokes just such mixed feelings. All nine of us have crossed the rough terrain of media schooling and now it is time to travel on.

Ideas, plans and expectations can be quite like toes. In 2012 the nine of us entered Piet Zwart with a full set of them, exposed by metaphorical flip flops and daring the institute to step on them. Of course, this is precisely what happened. Like a bumpy elephant the institution stomped around for two years, forcing us to keep moving. Sometimes we took a step back to protect our toes and sometimes we made a big leap forward.

With the elephant out of the studio and our time at Piet Zwart at an end we can safely look back towards our efforts and present you, dear reader, our catalogue. In it you will find the fruits of our time together. These are the places we jumped to in our endless game of twister between school and ourselves. Besides descriptions of our graduation projects, you will find a little of us in these pages. The wiki that we edited throughout the last two years will help us stay as truthful as possible.

Whatever the future may bring we have this catalogue as a testimonial to our efforts, struggles, fears and dreams. It is up to us to make this catalogue become an item worth reminiscing over. Will we discard it in our underwear drawer or will we proudly display it behind the desks of our design agencies? Only our upcoming efforts will tell. Before us lies an immense landscape with no one to step on our toes. The horizon is there for the taking!

Index

Graduate Projects	3
Exhibition Documentation	53
Thesis Excerpts	75
Colophon	92

Graduate Projects

Unlinked

From Media Design: Networked & Lens-Based wiki


- Yoana Buzova (http://pzwart3.wdka.hro.nl/wiki/Leave_a_message)
- Lasse van den Bosch Christensen (http://pzwart3.wdka.hro.nl/wiki/Google_Gift)
- Nicole Hametner (http://pzwart3.wdka.hro.nl/wiki/Oscillating_Shadows)
- Marlon Harder (http://pzwart3.wdka.hro.nl/wiki/Gallery_Template)
- Menno Harder (http://pzwart3.wdka.hro.nl/wiki/Monument_for_the_Forgotten_Person)
- Niek Hilkmann (http://pzwart3.wdka.hro.nl/wiki/Time_and_time_again)
- Michaela Lakova (http://pzwart3.wdka.hro.nl/wiki/DEL%3F_No,_wait!_REW)
- Roel Roscam Abbing (http://pzwart3.wdka.hro.nl/wiki/Pretty_Fly_for_a_Wifi)
- Nan Wang (http://pzwart3.wdka.hro.nl/wiki/The_Dust_Room)

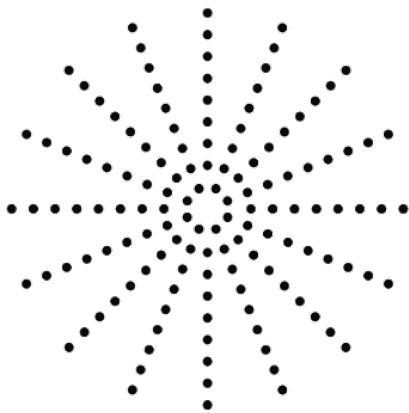
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- This page was last modified on 20 June 2014, at 14:12.
 - This page has been accessed 294 times.

Leave a message

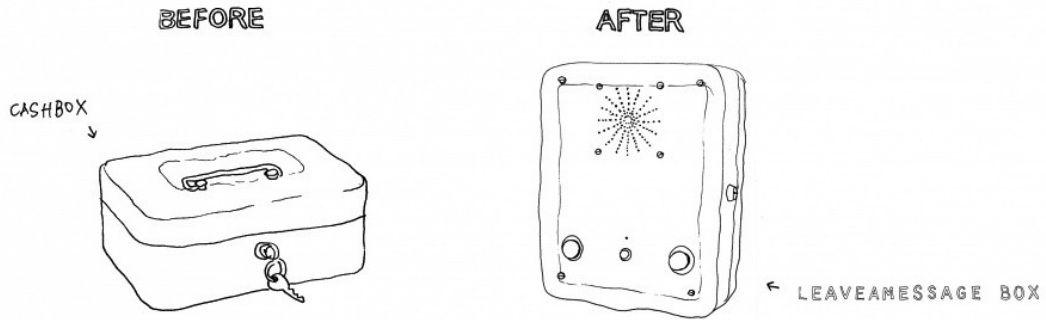
From Media Design: Networked & Lens-Based wiki

Student	Yoana Buzova
Graduation Year	2014
Featured image	
Work Description	LEAVEAMESSAGE is an ongoing project that attempts to create and facilitate a DIY, anonymous, international voice message network in public space.
Bio	Yoana Buzova (BG) is passionate about public space and short-lived, neglected moments and objects. In her work, she employs low-tech, DIY methods, found and repurposed material to create poetic moments. She is currently obsessed with boxes.
URL	http://oyoana.com/

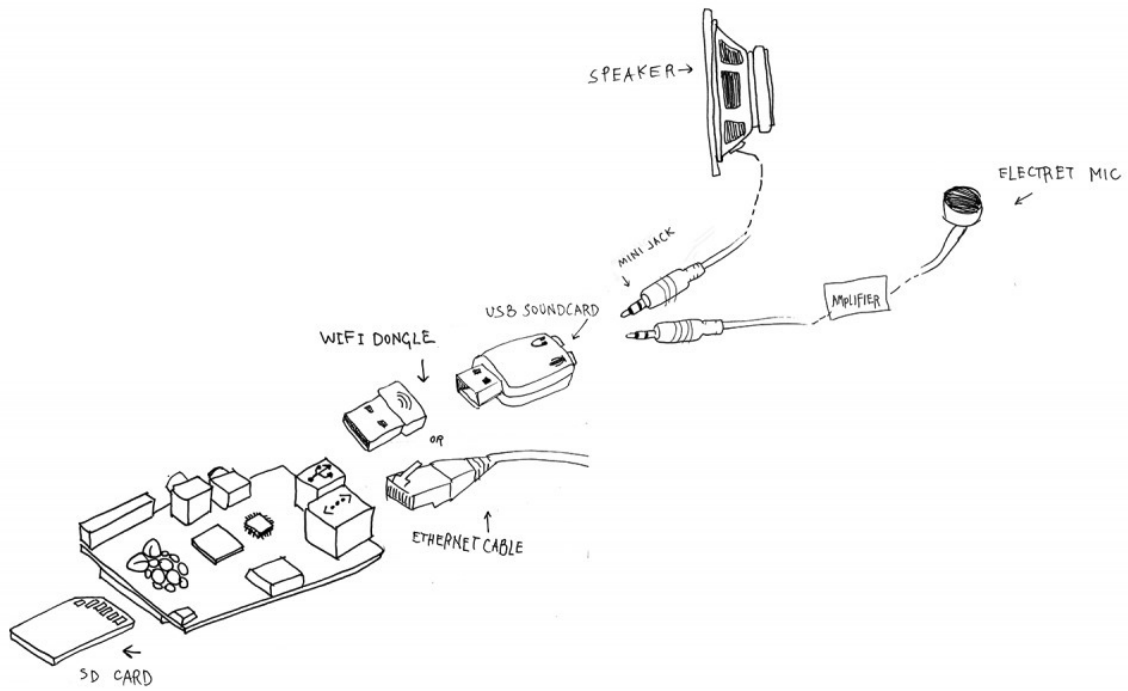


LEAVEAMESSAGE is a participatory project, a network of voice mailboxes, that allow members of the public to record and distribute audio messages in public space. The boxes are installed in different counties, cities, contexts. Connected to each other, the boxes provide playful, performative moments for strangers to break from their routine and enter into a network of anonymous voices, travelling an unplanned journey through cityscapes.

The LEAVEAMESSAGE BOX is a DIY media object cased in a repurposed cashbox, working with the open source development platform raspberry pi (single-board computer).



inside the box ----->



some places, part of the network ----->





Retrieved from "http://pzwart3.wdka.hro.nl/mediawiki/index.php?title=Leave_a_message&oldid=63055"
Category: Grad project


What links here

- Students
- Yoana Buzova

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- This page was last modified on 24 June 2014, at 11:30.
 - This page has been accessed 70 times.

Google Gift

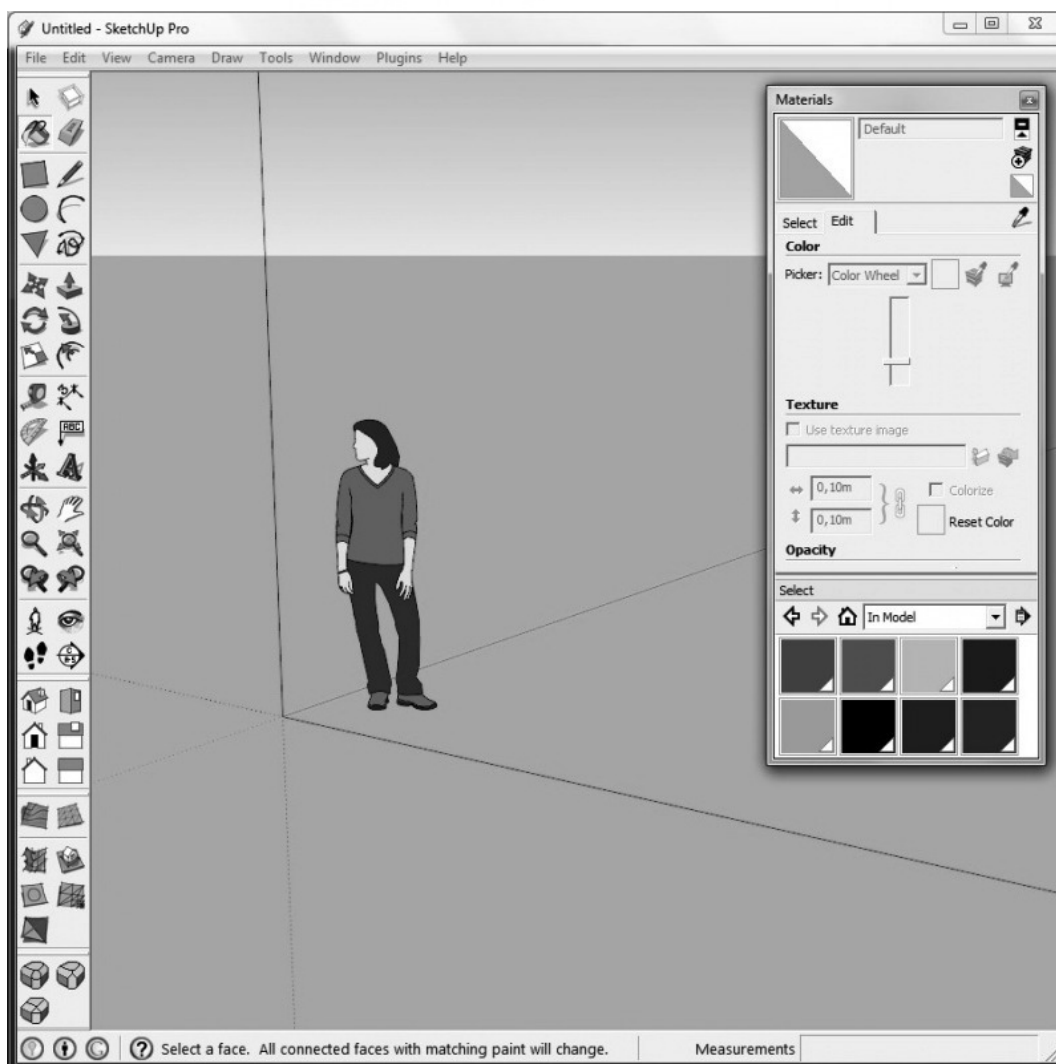
From Media Design: Networked & Lens-Based wiki

Student	Lasse van den Bosch Christensen
Graduation Year	2014
Featured image	
Work Description	Google Gift is a collection of fictive gifts addressed to Google, and each a response to a gift given by Google in first place. The gifts are suggested by former volunteers who contributed to a Google-owned platform, which eventually was sold and shut down. The gifts manifests an individual volunteer's own particular feelings and attitudes towards Google.
Bio	Lasse van den Bosch Christensen (DK) is a graphic designer living in Rotterdam. On a theoretical and practical level his research engages digital labour, changing modes of production, and the critical aspects of crowd-sourcing. He furthermore freelances as a graphic and webdesigner addressing the border between 'code' and design. He recently established a design studio with Marlon Harder.
URL	http://www.absentarrays.info/googlegift

Google Gift

In 2012 Google sold the 3D modeling software Google SketchUp.

Google SketchUp



This

lead to the collapse of a web platform solely driven by a community of volunteer modelers.



For six years they had populated the virtual globe - Google Earth - with their creations.



Most volunteers continued

contributing until the very end. Just before announcing the sale of Google SketchUp,

Google sent a gift to its most successful and productive volunteers, whom they addressed

as 'top modelers'.



The gift

contained a 'Thank You'-postcard, a mug, a pencil case, Post-It notes and two stickers.





In the aftermath of the platform's abrupt end, I asked several former 'top modelers' to give a gift in return. Each gift on display manifests an individual modeler's own particular feelings and attitudes towards Google.

Retrieved from "http://pzwart3.wdka.hro.nl/mediawiki/index.php?title=Google_Gift&oldid=63149"
Category: Grad project


What links here

- Students
- Lasse van den Bosch Christensen

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- This page was last modified on 24 June 2014, at 21:39.
 - This page has been accessed 152 times.

Oscillating Shadows

From Media Design: Networked & Lens-Based wiki

Student	Nicole Hametner
Graduation Year	2014
Featured image	
Work Description	<p>A large projection of a dark, almost unreadable portrait dominates the gallery space. Opposite, the image's essentially ungraspable nature is imaged in a video depicting a water tank filled with floating photographs. Both works observe a fragile moment, the threshold of an image's existence that oscillates between presence and absence.</p>
Bio	<p>Nicole Hametner's (AT/CH) new body of work explores the intersection of the photographic analogue still and the electronic moving image, using their media specificity as a conceptual framework to reflect on the image's relation to time.</p>
URL	http://www.nicolehametner.ch

Oscillating Shadows

The following lines are extracts from my thesis:

<http://pzwart3.wdka.hro.nl/mediawiki/images/1/1e/NHametnerThesis.pdf>

This project started with my intention to observe how the digital video image behaves at the border of visibility compared to the long exposures of analogue photography. The discovery of digital noise raised questions about the construction of the video image and the constitution of the image's matter. I quickly realised that I was not interested in the moving image in the classical sense. I was more intrigued by its mechanisms: the idea that through constant movement, the image is never present as a whole and, therefore, endlessly split into fragments. It was this volatility that attracted me in the first place. The focus on video gave me a better understanding of my previous works and allowed me to see a constant theme resonating through my research: the ungraspability of an image.



Nicole Hametner, *Oscillating Shadows (Gaze)*, 2014, photographic slide

Gaze

A wall-sized, dark, almost unreadable portrait stands in the centre of my graduation project and concludes most of the core concepts of my current research. My initial intention for a large projection of a filmed portrait reappears here, although this time in a photographic still. This slide projection engulfs a separately constructed wall covered with a layer of grainy concrete. This 4 meter high wooden screen hangs, almost clamped, in between floor and ceiling. The grainy material continues along the floor, as if the image has seeped into the room, thereby underlining the sculptural character of the piece. The image itself is underexposed and indicates, through the shape of a silhouette, a human figure. The strong granularity of the high resolution film is emphasised through the enormous enlargement. This grain and the darkness of the portrait provoke a vibrating image in

front of the spectator's eyes while her concentrated gaze attempts to decipher more details in the face, which has sunken into the grain of the wall and the image itself.



Nicole Hametner, *Oscillating Shadows* (Watertank), 2014, digital video still

Watertank

Although visually completely different, the second element in the installation stands in direct dialogue with the slide projection of the portrait. A flatscreen is placed in the corner, resting on the floor and leaning against the wall. With a view from above, the beholder looks at a video of a watertank in a photographic darkroom. The circulation of water in the tank moves small photographs around, showing the front-side of the image, before turning over. The flow of water and the limitation of the basin creates an accumulation of prints, which dissolves in the next wave created by the mechanics of the watertank. The same conglomerate is photographed from different angles and underlines, as a recurring element, the cyclical movement of the water within the tank. With this video, the borders between the representational and the abstract dissolve. In relation to these two poles I would like to return to the photography of Hiroshi Sugimoto: "In weakening the representational character of his images Sugimoto makes them a pointing gesture to something that cannot be named and is therefore more a reference to a virtual memory than a reference to a single object." (Wittmann) (http://www.imageandnarrative.be/inarchive/Images_de_l_invisible/Wittmann.htm) My intention in this piece is to create a space where language and not content, guides the viewer's perception. This video of the watertank refers back to the portrait, where the unpredictable movements of floating photographs, cause the viewer to again wait to perceive the image.



Nicole Hametner, *Oscillating Shadows (Pier)*, 2014, digital video still

Pier

The third element in the installation closes the circle in the form of a pure observation: a filmed seaside. The camera, in a static position, is turned towards the ocean, but its view focuses on the beach and thereby crops the line of the horizon. The upper half of the video shows waves building and breaking. Although the lower half is calmer, it still changes its appearance constantly, where the waves cover the ground with water, before being pulled back into the sea. The remaining wet surface reflects the construction of a pier standing out of frame. As the sand dries in the sun the reflection slowly disappears, but the next incoming waves moisten the sand, and the image reappears. The work is projected at the lower end of the wall. Underneath, the slightly shimmering floor resumes the process of waves recorded in the video within the exhibition space. The expected sound of breaking waves is silenced to create a point of focus on the repeating process of the construction and dissolution of the image.

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Category: Grad project

What links here

- Students
- Nicole Hametner

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- This page was last modified on 24 June 2014, at 21:41.
 - This page has been accessed 406 times.

Gallery Template

From Media Design: Networked & Lens-Based wiki

Student	Marlon Harder											
Graduation Year	2014											
Featured image	<table border="1"> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> </tr> </table>											
Work Description	Read the captions.											
Bio	<p>Marlon Harder (NL) is from Eerbeek. She lives in Rotterdam, where she formed a graphic design studio with Lasse van den Bosch Christensen. In her own practice she explores her fascination with digital culture and aims to raise critical questions by recontextualising its visual elements.</p>											
URL	http://www.marlonharder.nl											

<http://gallerytemplate.tumblr.com>

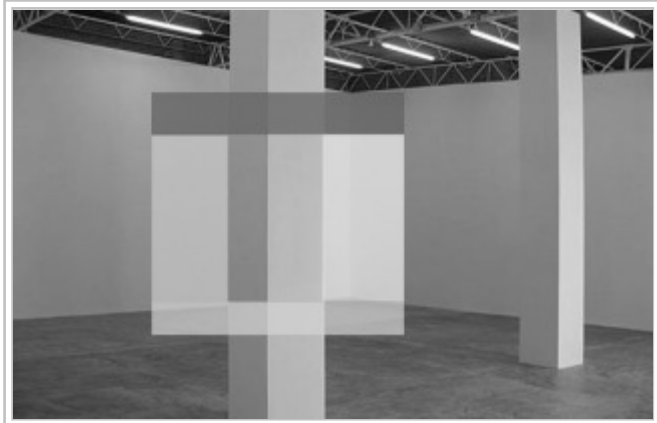
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Category: Grad project

What links here

- Students
- Marlon Harder

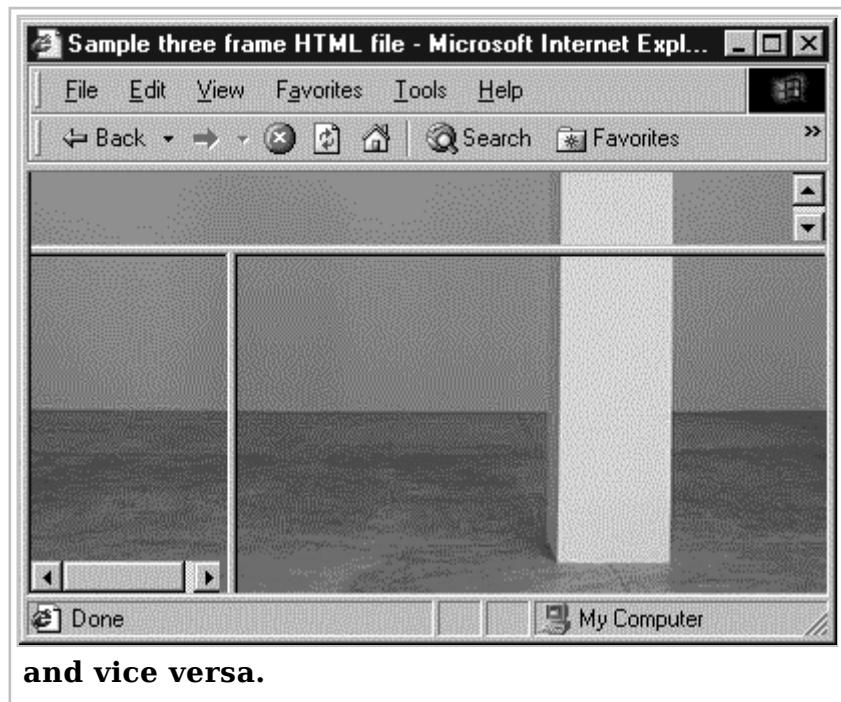
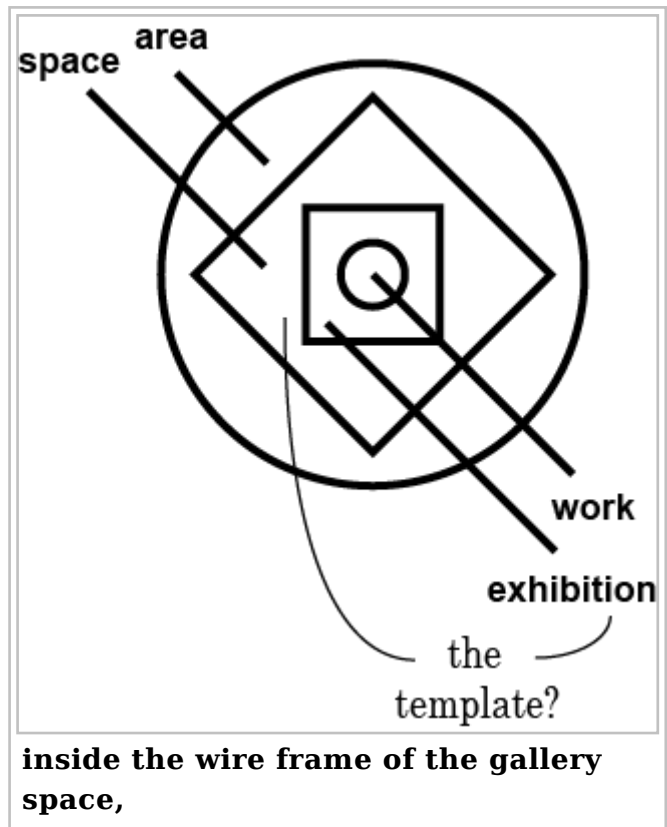
- This page was last modified on 24 June 2014, at 20:27.
- This page has been accessed 264 times.

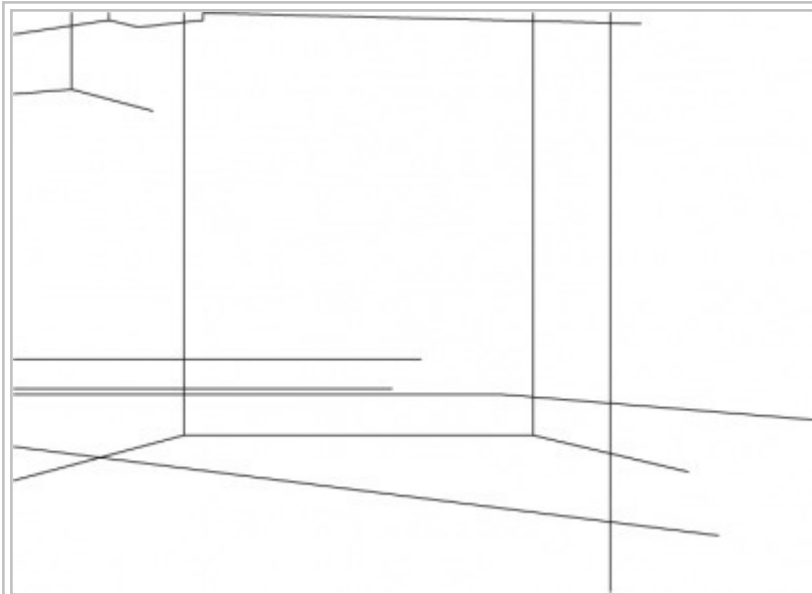


Gallery Template is an installation



that transposes the web template





It is a visual representation



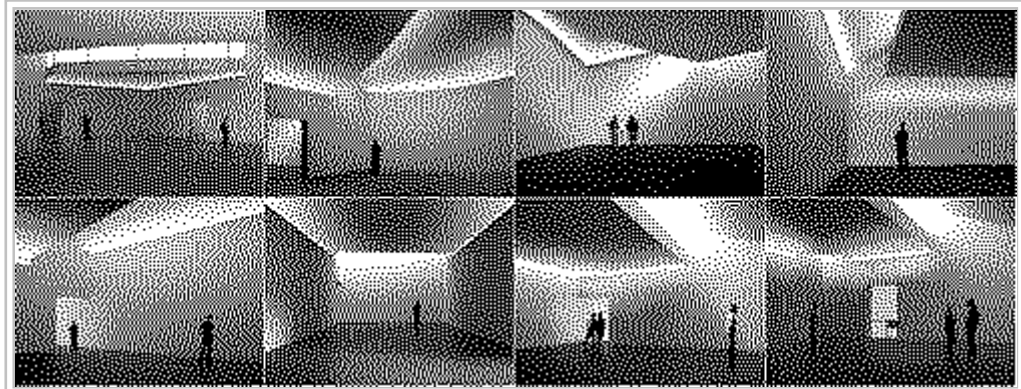
of our current template culture.



The invitation to “insert your content here”



is present in every aspect of contemporary life




from the white walls of a museum



**to the
#ffffff
background
of a
microblog.**

Monument for the Forgotten Person

From Media Design: Networked & Lens-Based wiki

Student	Menno Harder
Graduation Year	2014
Featured image	
Work Description	<p>This installation consists of two elements: a pile of envelopes placed against a door-like shape and quotes beamed on the wall. The envelopes are all addressed to the same house and resemble the pile of post that was found when police opened the door to this specific house. Inside this house the body of Bep de Bruin, who had died 10 years before, was found. Inside the envelopes is a text in which I recall a visit that I made to the house myself. The quotes on the wall are things I noticed when I was inside. A neighbour of Bep mentioned that after so many years, he could not read the nametag next to her door anymore. It had been weathered completely and so did his memory of her name. The quotes on the wall are fading out in a similar manner, resembling a memory that is forgotten.</p>
Bio	<p>Menno Harder (NL) is from Beekbergen, Gelderland. Since moving to Rotterdam he has been fascinated by the city and in particular the Middelland neighbourhood where he lives. By observing and registering the existing space surrounding him he tries to re- map and re-discover it.</p>
URL	http://www.mennoharder.nl

MONUMENT FOR THE FORGOTTEN PERSON:

On the 21st of November 2013 the body of Bep de Bruin was found in her house at the Jan Porcellisstraat 6b. She had been lying there for over 10 years. National newspapers reported the case and there were intense discussions about the cause of it. The house of Bep was just around the corner and the news hit our neighbourhood like a bombshell. As a local resident you feel even more responsible and even somewhat guilty.

Even after that day in November the door was kept shut and pictures began to appear of Bep's door and her downstairs neighbour. The image of the two blue doors was of high iconic value, after being portrayed so many times it became some sort of monument in its own right. After being in front of her door many times after this event, trying to figure out what happened and in particular why it happened here and in our society, I got the opportunity to enter the house on the 12th of May. After a long talk with Xander, the spokesperson for the Middelland neighbourhood at Woonstad Rotterdam, we entered the house of Bep at the Jan Porcellisstraat.

Prior to that, the only thing I knew about the house was the information that I could find on the cadastre and ofcourse the way the facade looked. After opening the door and stepping into the small hallway I had to climb a steep staircase to reach the apartment. The house had been emptied of all her belongings some months before I entered, so it sounded similar to the way a house sounds when you have just moved in and have yet to decide where to put your furniture. It was very exciting to be in the house that had been inside my head for such a long time, but it was also just a house like any other.

I walked through the house for a while expecting to find strange things behind the doors or in the meter cupboard, but that didn't happen. The only signs I could find that something had happened here were the forced locks from when the police had entered the building, and the marks that the furniture had left after not having been moved for so long. The smell of the air was also interesting, it reminded me of the air I smelled when I entered other long abandoned buildings.

The house was sealed away from the outside world, it was a universe on it's own co-existing next to the living world. When I left the house I thought about what Xander told me earlier that day: There is no such thing as coincidence, the situation surrounding Bep's passing away was meant to wake our society up.

'Liefste (...).
nu ga ik weg,
voorgoed'.



'Liefste (...).
nu ga ik weg,
voorgoed'.

'Liefste (...).
nu ga ik weg,
voorgoed'.



Monument voor het Vergeten Mens
of 'Eenzaam, Afzonder' Jansz Elman
'Ik was alleen,
maar toch niet
izender tot'.

LIJGATE In Rotterdam heeft een vrouw ongeveer tien jaar dood in haar huis in de Jan Porcelliastraat gelegen. Agenten ontdekten donderdagmiddag haar stoffelijk overschot nadat bouwvakkers, die in de straat aan het werk waren, bij haar geen gehoor hadden gekregen toen ze aanbelden. Ze waarschuwden daarop de politie.



MIDDELLANDPLEIN 1:

On the 17th of February 2014, during my final year at Piet Zwart I squatted the house on Middellandplein 1 with a group of enthusiasts. The moment I entered the building I could view Middellandplein from another vantage point, opposite my own house on the other side of the square. This very literally changed my perspective of the space. It was the first time I could view the square from this angle.



Beste buren,

Op maandag 16 februari hebben wij, een groep kunstenaars en studenten, het hoekpand aan Middellandplein 1 in gebruik genomen.

Wij zijn al langere tijd op zoek zijn naar een geschikte ruimte om allerlei buurtprojecten te kunnen starten. We zijn begonnen met het opzetten van een weggeefwinkel en er zullen in de toekomst meer projecten volgen.

Nu al meer dan drie jaar geleden was op de begane vloer van het pand een Marokkaanse bank gevestigd, maar sinds het verdueren van deze is er nooit iets voor in de plaats gekomen! De verdiepingen boven de begane vloer staan zelfs al langer leeg. Naast de langdurige leegstand van het pand door toedoen van de eigenaar zijn er ook geen plannen om het te verhuren of te verbouwen. Wij vragen ons af waarom een gebouw op zo'n prachtige locatie midden in een oude Rotterdamse stadswijk niet de kans krijgt om uit te groeien tot een plek waar buurtbewoners en andere welwillenden iets positiefs kunnen bijdragen aan de gemeenschap.

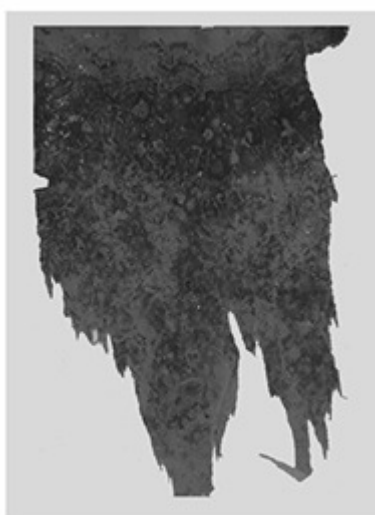
U bent van harte welkom voor een kopje thee of koffie, tot dan!

Met vriendelijk groet,
de nieuwe buren





Onderdeel van beschonweldt naar op verlooping 1
Specimen 1/3



Onderdeel van beschonweldt pghend op verlooping 2
Specimen 2



Kraak6.png



RESEARCHING MIDDELLAND:

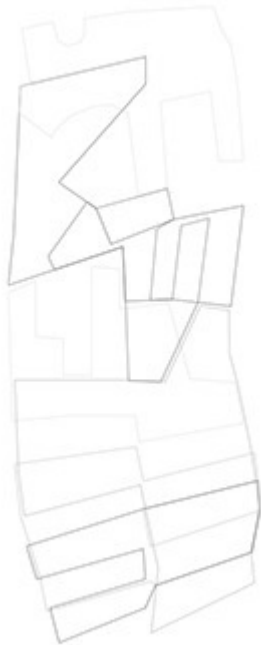
My recent work is grounded in the neighbourhood of Middelland. I believe there should be a direct link between the work I am creating and the space it is documenting.

He is freed from the bothersome obligations of the ordinary rendezvous since there is no one to wait for. But since this "possible rendezvous" has brought him without warning to a place he may or may not know, he observes his surroundings (Debord, 1958, p66)

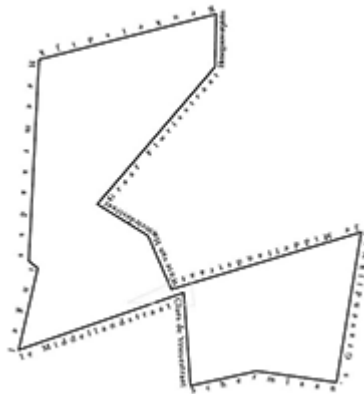
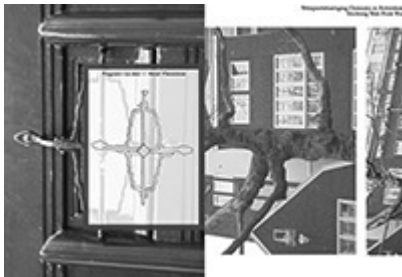
In many cases this is how a work manifests itself. It is the exploration of a place which is not visited or visited before. It is the moment of time where there is observation without restrictions. It creates an ideal space to encounter stories, instead of tracking them down.



donderdag 5 november 2009
Middeland, een probleemwijk?!
 Wijkonderzoek 'kleur'
 Daniëlle van der Meule
 Anne de Haij
 Eline Diehle
 Laura Simons



De organisatie deed op 100 locaties in Nederland metingen naar de hoeveelheid stoffen die in de lucht, voornamelijk in Rotterdam, Den Haag en Amsterdam. De lucht is op sommige plekken zelfs vuiler dan bijvoorbeeld "onderaan het salaf van een snelweg". Het meest smerig is het in de Jansstraat in Den Haag. De 's Gravenhofweg in Rotterdam staat op een nette tweede plaats.





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Category: Grad project


What links here

- Students
- Menno Harder

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- This page was last modified on 24 June 2014, at 14:24.
 - This page has been accessed 118 times.

Time and time again

From Media Design: Networked & Lens-Based wiki

Student	Niek Hilkmann
Graduation Year	1989
Featured image	
Work Description	<i>Bear with me for a little and roam around the borders of the lost, defaced and unforeseen in the land of redundant contraptions. We will witness the peristrepthic panorama of the past, present and future unfold before our eyes, just a few seconds before it all turns into dust. Some bridges never open, but we won't fear the water underneath.</i>
Bio	Collective misunderstanding and emotional recklessness might be the basis of present-day society. As such, one has to be slightly outrageous to participate in it. Niek takes up the challenge by being an art-historian, composer, teacher, conductor, designer, filmmaker and more. A true excess of a meta-modernist age!
URL	http://www.hilkmann.com





NIEK HILKMANN

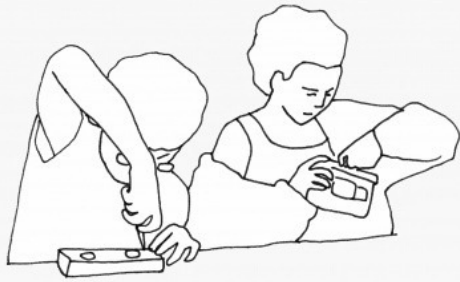
**Vanitas vanitatum et omnia
vanitas, 2014**

hout, TV, VCR en VHS
wood, TV, VCR and VHS

<∞∞ min.

Met dank aan /with thanks to: Charles Lutwidge
Dodgson, Jacob Grimm, Gabrielle-Suzanne Barbot
de Villeneuve, Sir Arthur Conan Doyle, Terence
Hanbury White, Carlo Collodi, Wilhelm Grimm,
Sir James Matthew Barrie, Walt Disney Studios

VHS Anatomy Workshop



Good old VHS! The day on which you stole our hearts at slumber parties and Halloween nights seems so long ago. The memory remains, although most tapes are now collecting fungi at the dump or in the attic. It's sad to see things go to waste like that, so let's get those old VHS tapes out of the closet and ready for the future! During the VHS anatomy workshop we will relive and surpass the past by making brand new movies with old pieces of tape. Participants learn innovative cut- and paste techniques and get to know all the ins and outs of the wonderful world of VHS. At the end of each workshop we can all take their renewed VHS tape home to watch over and over again. A splendid way to spend some time!

Dates

Saturday, June 14 [11.00-15.00] - Adult Workshop
Friday, June 20 [09.00-11.00] - Kids Workshop (Full!)
Saturday, June 28 [11.00-15.00] - Adult Workshop

€5,- including entrance to TENT
Application and more information through
judith@tentrotterdam.nl and at the TENT infodesk

NIEK HILKMANN

A slice of shred, 2013/2014

VHS Anatomie Workshop /VHS Anatomy Workshop

14.06 & 28.06.2014, 11.00 - 15.00u/h





Retrieved from "http://pzwart3.wdka.hro.nl/mediawiki/index.php?title=Time_and_time_again&oldid=63146"
Category: Grad project

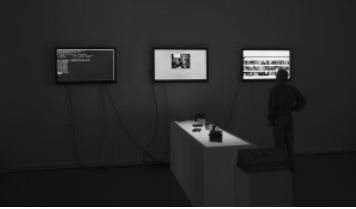
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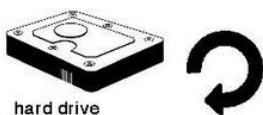
- Students
- Niek Hilkmann

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- This page was last modified on 24 June 2014, at 21:26.
 - This page has been accessed 156 times.

DEL? No, wait! REW

From Media Design: Networked & Lens-Based wiki

Student	Michaela Lakova
Graduation Year	2014
Featured image	
Work Description	<p>DEL?No, wait!REW is automatized system, which recovers files from hard drives without the consent or the knowledge of the previous owners, who presume their content has been forever deleted.</p> <p>DEL?No, wait!REW asks is it possible to delete information in the digital age? Whether our storage devices are locally present (hard drives) or dislocated (the cloud), can we ever be certain our data has been permanently deleted? In the ongoing conversation around the impossibility of erasing digital traces, what role do we take? Are we plunderers, interpreters or mediators?</p>
Bio	<p>Michaela Lakova(BG) is a visual artist who takes a lost and found approach to media.</p> <p>Her field of research and practice involves catchy bits and bytes of errors, systems malfunction and the inevitable generation of data traces and its problematic resistance to deletion.</p>
URL	http://mlakova.org



hard drive



TestDisk, Data Recovery

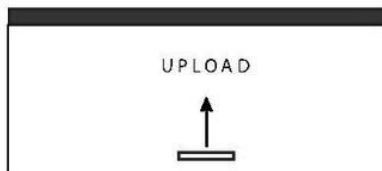


recovered data
(folders: recup_1. recup_2.
recup_3)

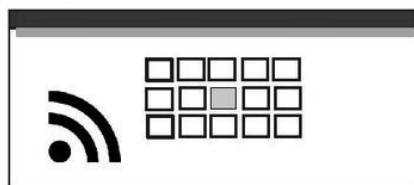
graphical user interface DEL>REW



remove/ delete a file
from the system



copy/ publish a file
online





The installation is displayed in a dark space. A stream of light is cast by the screens and a light table. At the center of the space cold steel controller is placed, a reminiscent of industrial machine. The controller has two buttons: Delete and Save@; delete enables the option to remove permanently a file from the system; save@ allows to upload this file online. Once the save option is chosen a file gets published online. You can visit the domain of the saved files on--><http://delnowaitrew.com>

Generative koplets & [Err_booklet]

"Generative koplets" and Err booklet transcribe the process, from which **DEL?No, wait!REW** emerged.

- Videos--> Generative_Koplet#1.mp4 (http://pzwart3.wdka.hro.nl/~mlakova/data_erasure/Generative_Koplet%231.mp4)
- Generative_Koplet#2.mp4 (http://pzwart3.wdka.hro.nl/~mlakova/data_erasure/Generative_Koplet_2.mp4)
- Generative_koplet#3.mp4 (http://pzwart3.wdka.hro.nl/~mlakova/data_erasure/Generative_koplet%233.mp4)]



In an installation piece three CRT TVs are placed next to each other, displaying the **Generative koplet videos#1,#2 and 3** in a loop, forming an almost sculptural piece. Two of the video works consist of textual and pictorial fragments of retrieved data from the hard drives.

Generative_koplet#1 consists of an array of abstract visuals of various maps, cities and coordinates contrasted by their generative black and white quality. The soundtrack of the videos is a slightly distorted sound from a powered up and spinning hard drive recorded from the interior of the drive and drawing its presence into the physical world. **Generative_koplet#2** depicts a production line of workers in a factory disassembling pineapples in Ghana, emotionless in their everyday routine and presented in a semi-documentary style.



Generative_koplet#1

Retrieved from
"http://pzwart3.wdka.hro.nl/mediawiki

/index.php?title=DEL%3F_No,_wait!_REW&oldid=63154"
Category: Grad project

What links here

- Students
- Michaela Lakova

- This page was last modified on 25 June 2014, at 09:59.
- This page has been accessed 284 times.



Generative_koplet#3 serves as a behind-the-scenes view of the recovery process, where I positioned myself at the center, placing the hard drive into an ATA hard drive case and running the recovery software documenting every step of mine. This meta-video provides an inside look into a common procedure of repetitive acts in an attempt to perform this rather trivial action.



fig. 5 Ghana e-waste camp. Photo credit: Kai Löffelbein, <http://ewaste-trail.com/>, 2012

"If ever somebody gets your hard drive, he can get every information about you from the drive, no matter where it is hidden." a quote by a local citizen of Agbogbloshie, while scrolling through an archive of personal photos.



The year is 2009, the place, Agbogbloshie also known as Sodom and Gomorrah - one of the biggest e-waste camps in Ghana, listed by the U.S. State Department as one of the top sources of cyber crimes (fig. 5) Despite its bad reputation as a place of scam and e-mail schemes, it is a "sacred" place where hard drives, containing personal information are salvaged. Data from these drives is scattered, trashed and transacted as a commodity. With a little help from the locals, the retrieval/recovery process or glimpsing what is on the drives is possible.

There are various discoveries/ disclosures: from intimate details of people's lives found in files left behind by the hard drives' original owners: to private financial data such as credit card numbers, account information, records of online transactions that the original owners may not have realized were even there; to even sensitive, multi-million dollar U.S. government contracts.






The [Err] Booklet is a visual assemblage of found images from the mentioned hard drives, Internet materials related to the research topic and photographs I took during the process of writing the thesis. This booklet aims to trace back the process of data recovery, display and potentially erase lost and found artifacts of data. It is also a work log of personal thoughts, observations, concerns and frustrations, which surpasses the actual process.

Pretty Fly for a Wifi

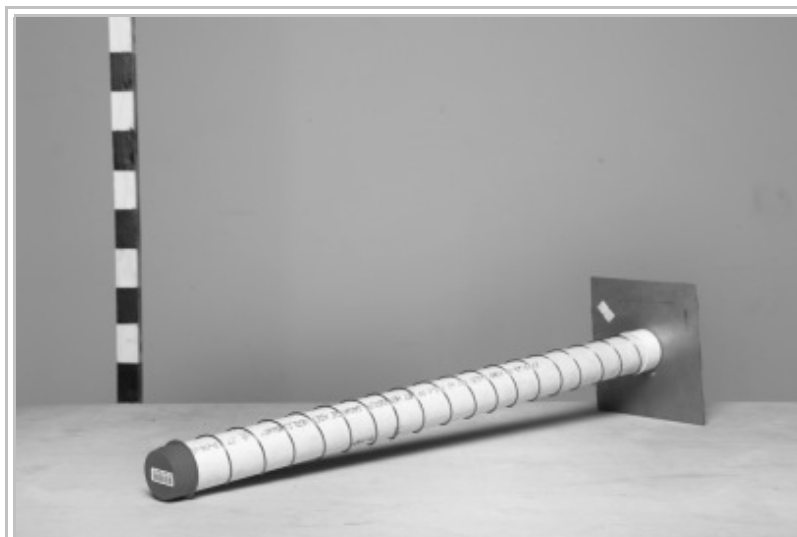
From Media Design: Networked & Lens-Based wiki

Student	Roel Roscam Abbing
Graduation Year	2014
Featured image	
Work Description	<p>It is a combination of pots and pans, dishes and cans through which people from around the world give shape to their collective dream of making an alternative internet. Each of these objects tells part of the story of individuals and groups, who each in their own way try to reconfigure the internet's infrastructure to achieve this goal. For this project I built, tested and documented these antennas and in the process revisited their histories, origins and uses.</p>
Bio	<p>An artist and researcher who spent too much time on his computer. Out of this predicament came a collaborative practice in which he likes to deal with the cultures and issues surrounding networked computation. Currently his topics of interest include the internet's infrastructure, wireless community networks and DIY techniques.</p>
URL	http://roelof.info

Previously

This project grew out of my interest in the internet's infrastructure. Previously at the PZI **I made charts of my global travels** (<http://pzwart3.wdka.hro.nl/wiki/User:Roelroscama/trim1/protoyping>) **across the internet** (<http://pzwart3.wdka.hro.nl/wiki/User:Roelroscama/trim2/protoyping2>) . Inspired by that I **made a browser extension that shows you on which networks and in which countries you are surfing** (<http://bordercheck.org/>) . I also looked **into the culture** (http://pzwart3.wdka.hro.nl/wiki/User:Roelroscama/selfdirected3#Taxonomy_Of_Drone_Patches_.26.26_The_Dronespeak_Lexic_of_networked_warfare) (<http://pzwart3.wdka.hro.nl/wiki/User:Roelroscama/selfdirected2>) and tried to make **an index of the internet** (http://pzwart3.wdka.hro.nl/wiki/User:Roelroscama/trim2/protoyping2#A_Dotcom_Index) .

Antennas



WI-FI (a play on Hi-Fi) is the trademark for IEEE 802.11 standard of wireless data exchange on the 2450 megahertz radio band. Since its introduction in 2000 the WI-FI brand has become synonymous with wireless computer networks, a more generic term to use is WLAN.



Shortly after the commercial introduction of WI-FI equipment the idea of community wireless networks emerged. These grassroots organizations use WI-FI to build alternative network infrastructures, often on a peer to peer basis and without the need for costly wires. Such network infrastructures can be found on rooftops, balconies and windowsills and can cover large distances by broadcasting from building to building.

pretty fly for a wifi

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Category: Grad project

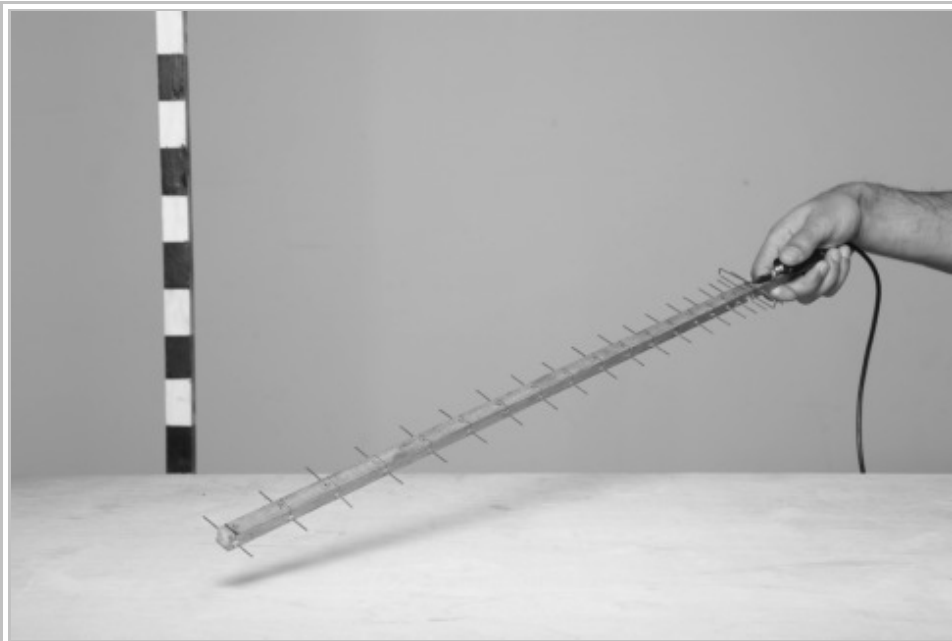
What links here

- Students
- Roel Roscam Abbing



Wireless community networks serve a variety of purposes, sometimes to provide broadband connections where there are none, to make censorship free alternatives to the internet or to share the costs of a single internet connection. All these networks use cheap and readily available consumer electronics and are thus limited to a range of around 30 meters. To increase their range, these networks often rely on self-made antennas to make more distant connections possible. With the use of self-made antennas people have able to connect machines that are tens of kilometers apart.

- This page was last modified on 24 June 2014, at 21:33.
- This page has been accessed 197 times.



Through these self-made antennas people from around the world have given shape to computer networks that reflect their personal ideals. With a wavelength of around 12 centimeters, antennas for 2.4Ghz WI-FI have dimensions that are literally handy. As a consequence, these antennas are both clever appropriations and accidental convergences of the shapes and sizes of household objects that happen to accommodate the size of the 2.4Ghz radio wave.




Geekcorps Mali is a not-for-profit organization, supported by the US AID fund, that tries to foster digital independence as well as trying to spur private enterprises in developing countries with the help of volunteers from technology industries. Between 2004 and 2005 Geekcorps developed a project in Mali. One of the great challenges they met there was to establish internet connections. In order to do so they built wireless antennas by recycling locally available materials and creating what they call the Bottle Net which provided inhabitants of remote villages with internet connections. The design works in a similar fashion to a cantenna but it uses folded wire-mesh instead. 2005, ML, <https://web.archive.org/web/20070129024850/http://mali.geekcorps.org/2005/11/07/how-to-make-a-bottlenet-antenna/>



This sardine tin antenna was found on the Wiki of the Brussels-based Réseau Citoyen (Citizen's Network) wireless community. The organization describes itself as being inspired by libertarian values, trying to provide all the members of the network with internet access, outside of the grasp of big corporations. They cite the before mentioned research by Stan Swan as an inspiration for this sardine can antenna, which they describe as the best choice for a beginner to get into antenna building. One only needs to fold the 'biquad' element out of a copper wire and solder this to a connector which is mounted inside the sardine tin. 2006, BE, <http://reseaucitoyen.be/wiki/index.php/SardineCanAntenna>
Illustrations by Lídia Pereira

The Dust Room

From Media Design: Networked & Lens-Based wiki

Student	Nan Wang
Graduation Year	2014
Featured image	
Work Description	Her work uses micro-material to create abstract images and noise. In her series of work Dust, considers dust collected from her room as a self-portrait, evidence of being, an instrument of sound and elements for images. By putting actual dust into audio-visual devices, she reveals the stories and memories behind dust while providing a critical response to the current fetish for high-resolution images.
Bio	Nan Wang (CN) is a media artist and experimental filmmaker, currently based in Rotterdam. Using both digital and analogue media she creates artworks that focus on the abstraction of video images and sound. Her work focuses on how micro-perceptions and fragmented memories construct individual reality.
URL	http://nanwang.org

The Dust Room



The Dust Room is an immersive environment filled with airborne dust and moving dust images and dust soundscape.

The images come from glass tubes filled with dust material collected from my house and blown and stirred by electric

motors and fans with certain on and off intervals, projected through six modified slide projectors.

The changing shadows and lights from the dust projection hitting on 6 light sensors modifying the soundscape in

The Dust Room through a mini analog synthesizer in order to give the soundscape a organic form.

Dust fascinated me because of the complexity as a compound material more importantly I see dust as an evidence of existence.

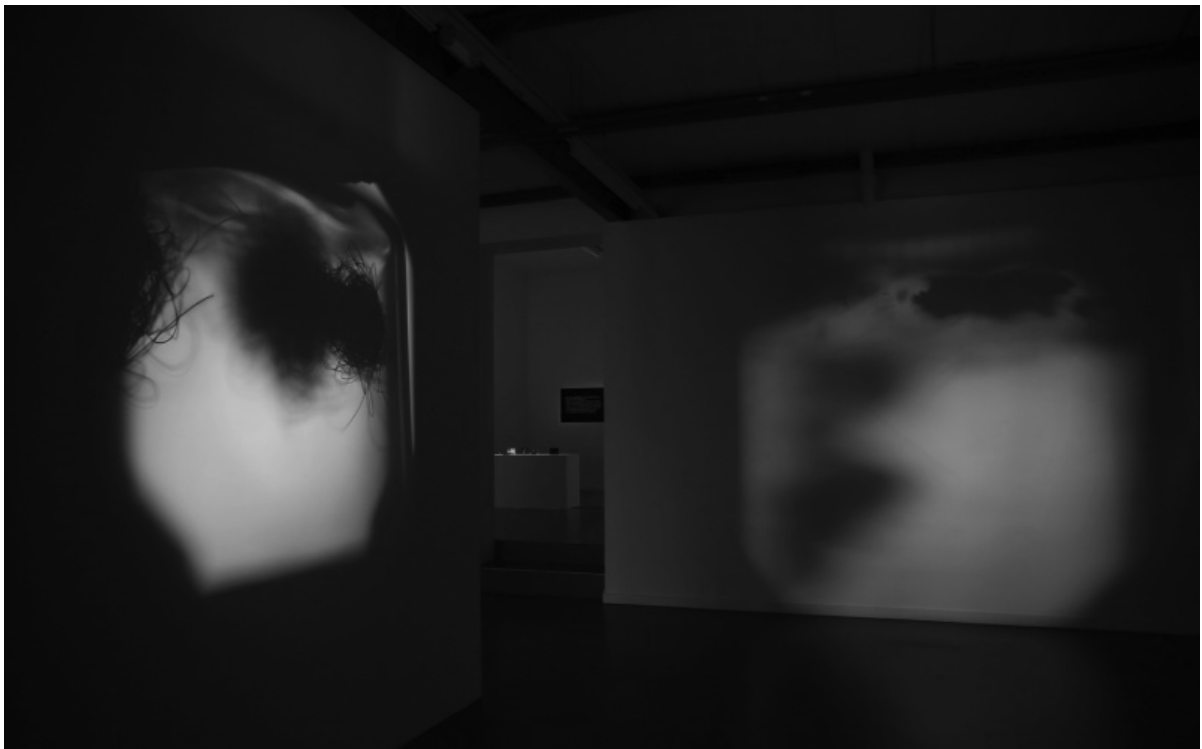
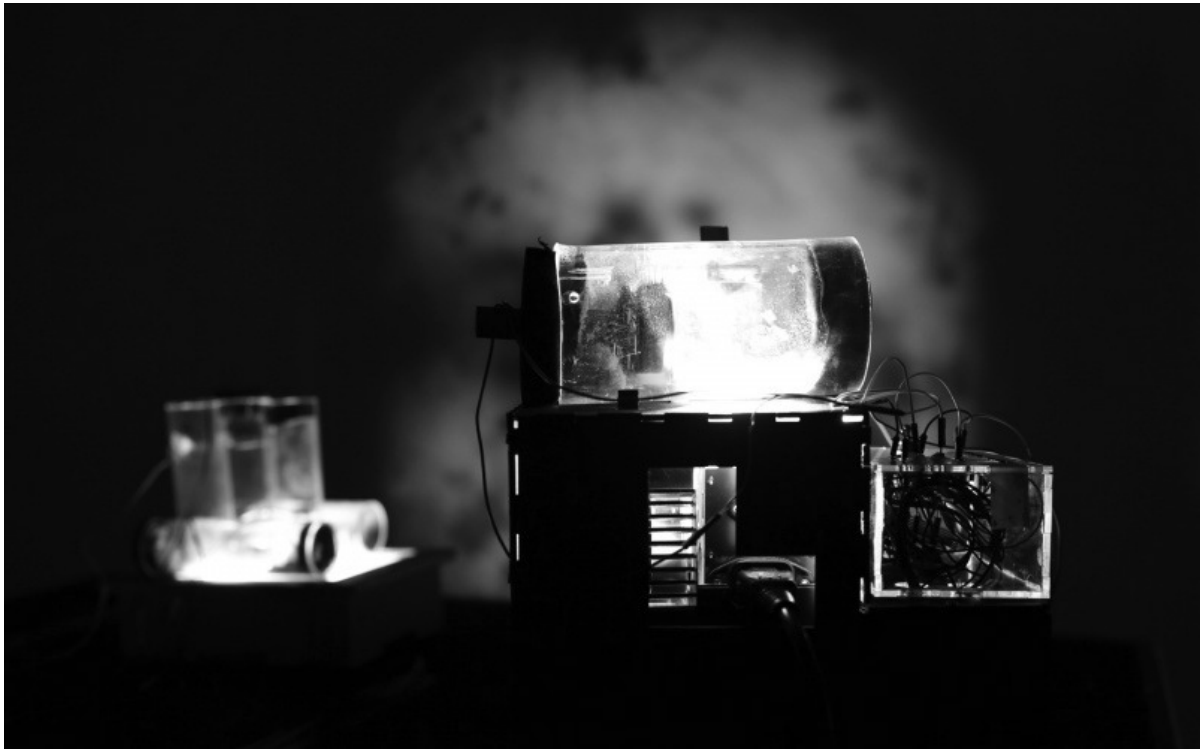
By enlarged the Micro dust material through projectors into a landscape size of images given an immersive way of looking at dust images.

House dust contains organic material from the owners and wasted materials indicate the owner's life in pass tense.

The idea of trace and dust is enhance the sense of interactive by looking at human interaction in a new possible - microphysical

material exchange by staying in one location without physical touch. In this work, I consider air-borne dust collected from my room

as a medium allows people whom visited and staying at The Dust Room inhaling part of me without the actual me being present in the room.





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Category: Grad project

What links here

- Students
- Nan Wang

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- This page was last modified on 24 June 2014, at 21:51.
 - This page has been accessed 60 times.

Exhibition Documentation

Yoana Buzova	56-57
Lasse van den Bosch Christensen	58-59
Nicole Hametner	60-61
Marlon Harder	62-63
Menno Harder	64-65
Niek Hilkmann	66-67
Michaela Lakova	68-69
Roel Roscam Abbing	70-71
Nan Wang	72-73

12.06.2014 - 29.06.2014

UNLINKED

(dislocations, disappearances
& deprecations)

Roel Roscam Abbing (NL), Yoana Buzova (BG),

Lasse van den Bosch Christensen (DK),

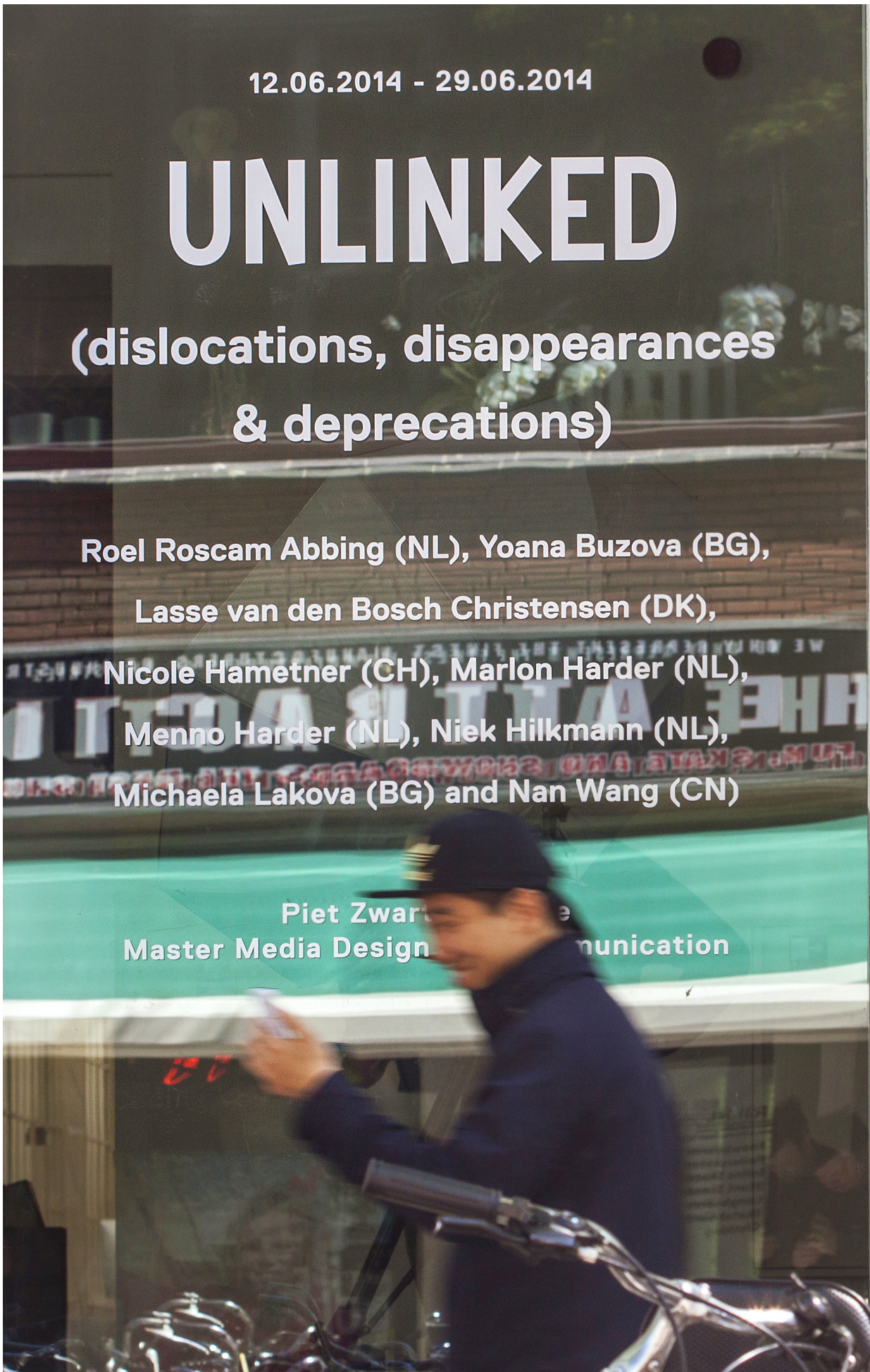
Nicole Hametner (CH), Marlon Harder (NL),

Menno Harder (NL), Niek Hilkmann (NL),

Michaela Lakova (BG) and Nan Wang (CN)

Piet Zwart

Master Media Design Communication



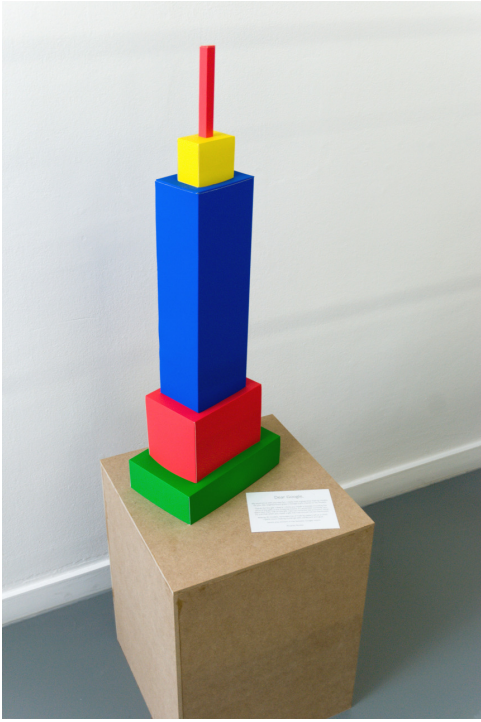
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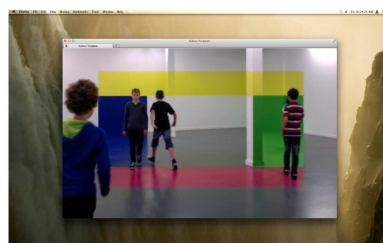
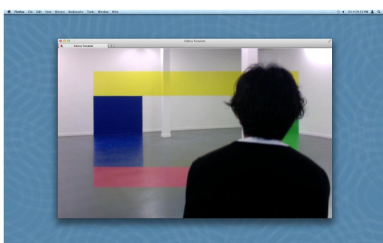
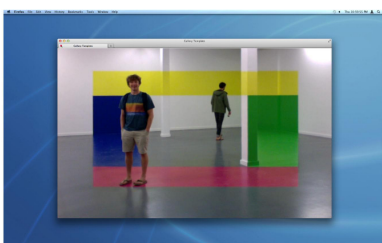
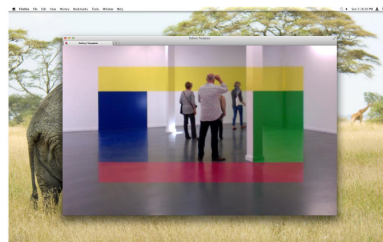
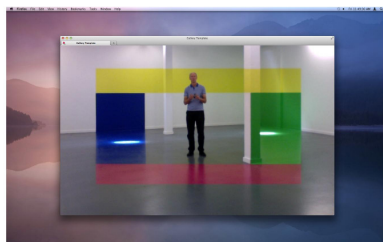
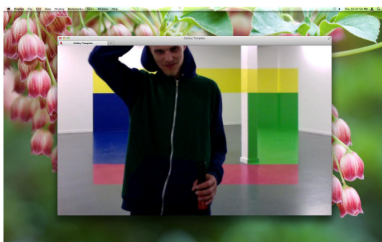
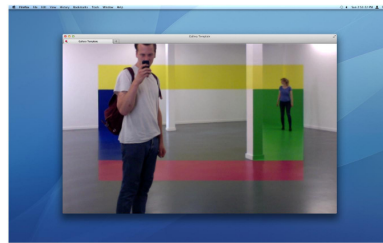
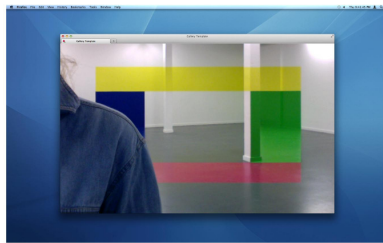
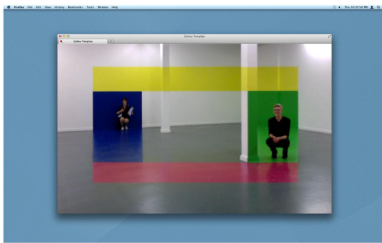
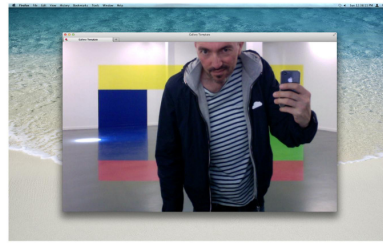
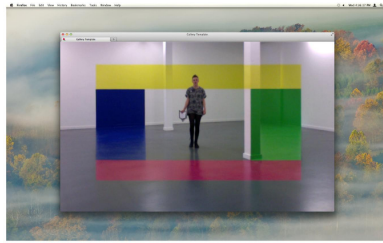
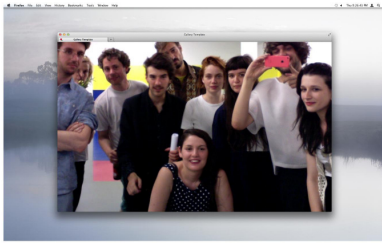
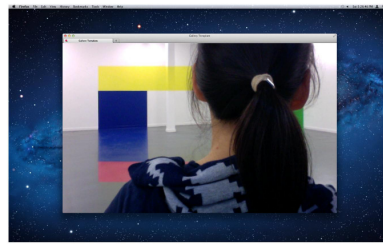
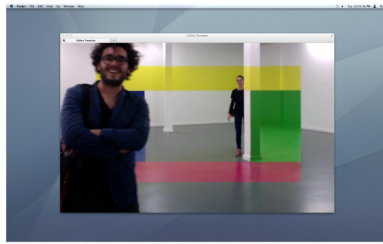
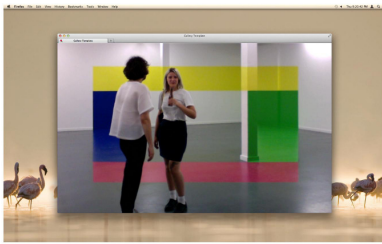
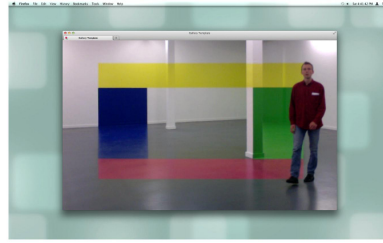
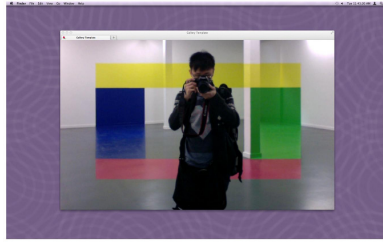
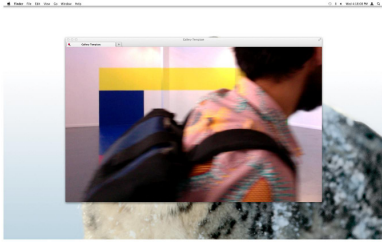
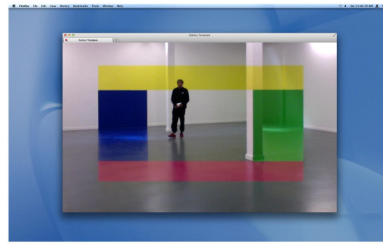
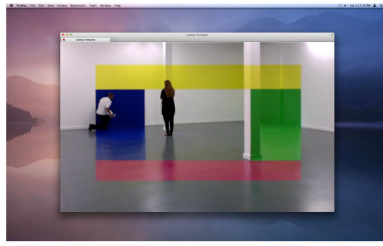
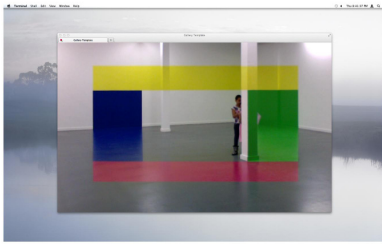


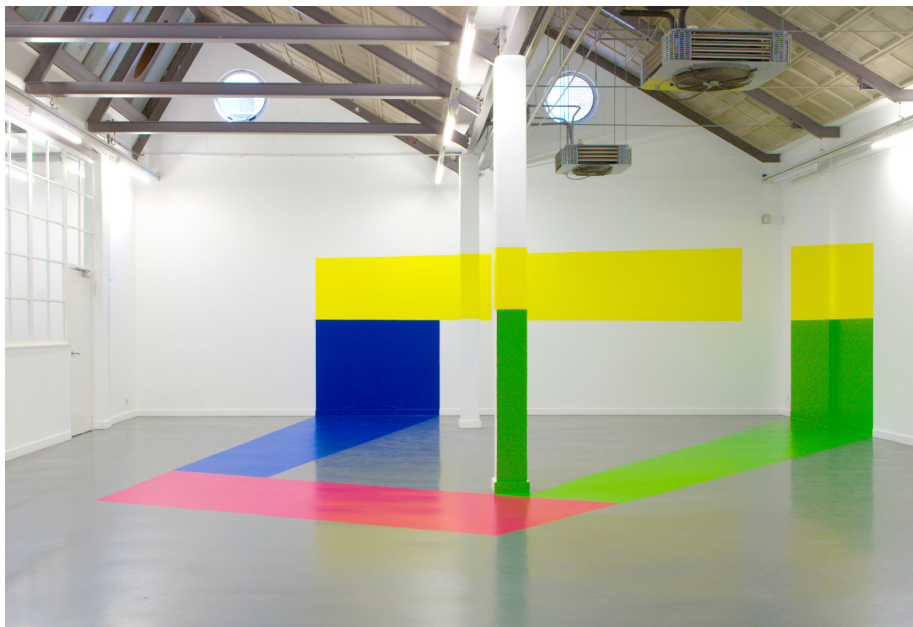


“De steile trap
leidt naar de
bovenwoning”





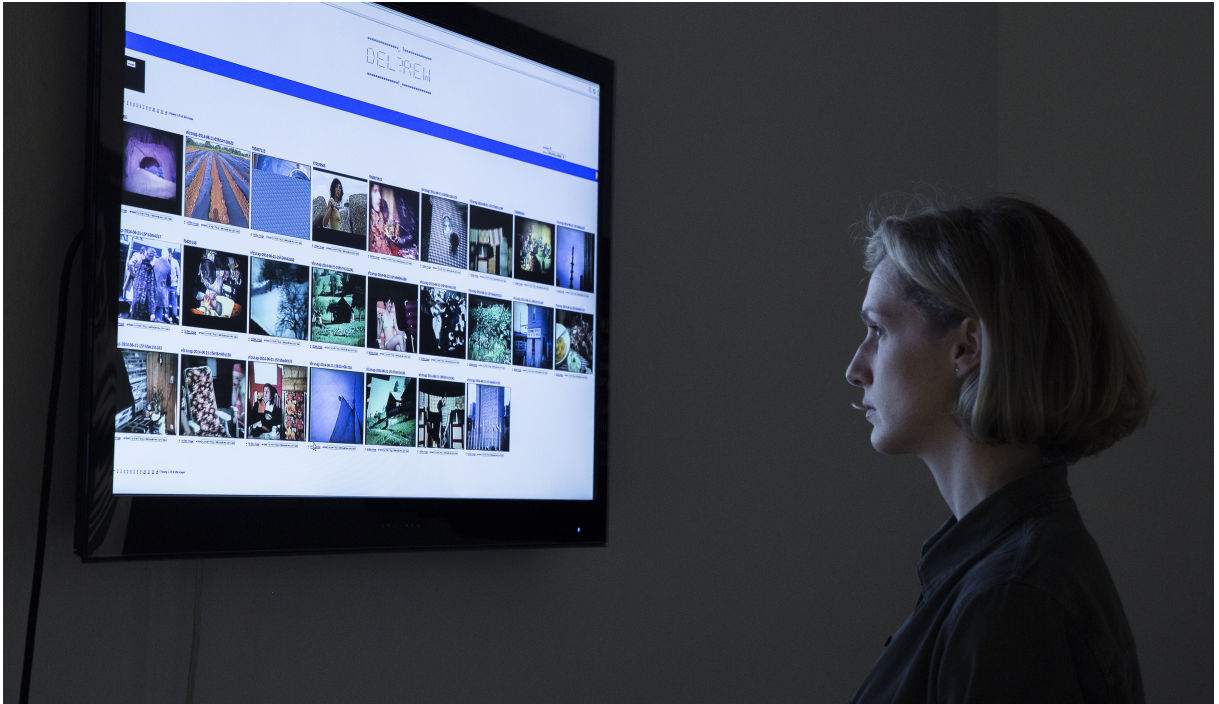




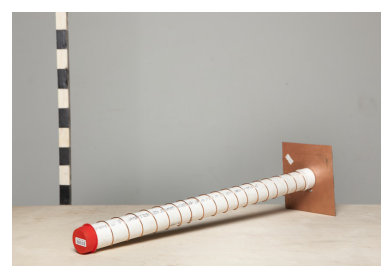


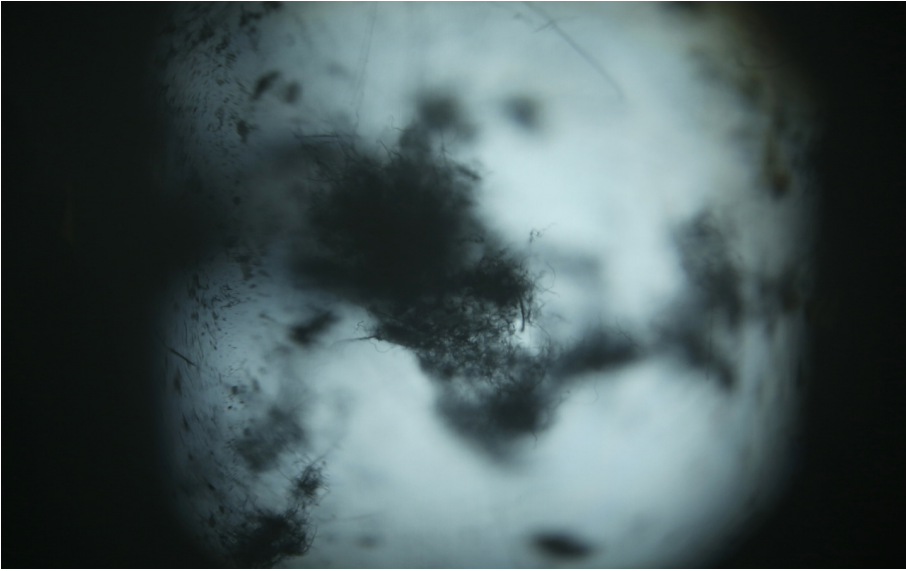














Thesis Excerpts

I, for one, welcome our new Overlords Lasse van den Bosch Christensen	77-79
Oscillating Shadows Nicole Hametner	80-82
8029 Free and Beautiful Words on Template Culture Marlon Harder	83-85
Between fact and fancy What media archaeology can learn from dodology (and the other way around) Niek Hilkmann	86-89

I, for one, welcome our new Overlords
Lasse van den Bosch Christensen

Appropriation of community

The case of user participation and user generated content within Google Earth, is not a lone standing example of conflicts between providers and users. Throughout the last two decades, the idea of using the crowd for a productive purpose has increasingly gained attention amongst tech-entrepreneurs and startups. At the point of writing this business strategy is on the verge of coming main-stream. In 2005 Jeff Howe and Mark Robinson, editors at the tech-magazine Wired, defined the term Crowdsourcing as following:

Simply defined, crowdsourcing represents the act of a company or institution taking a function once performed by employees and outsourcing it to an undefined (and generally large) network of people in the form of an open call. This can take the form of peer-production (when the job is performed collaboratively), but is also often undertaken by sole individuals. The crucial prerequisite is the use of the open call format and the large network of potential labourers. (1)

Addressing the cutting of costs, outsourcing implies the moving of production and services from a richer and more demanding locations to the opposite; a location with lower wages, less restrictions and easier access to raw materials. The product is imported rather than produced in the first location. Crowdsourcing is the step beyond outsourcing. It is freed of physical constraints. It does not rely on a physical machinery in a specialized industry,

and it does not depend on proximity or concern itself with geographical location. It is a fluid shape, often intangible in physical form, yet seemingly more and more important in an economy based on exchange of information rather than traditional goods. The personal computer and the internet have initiated a mode of production, where the worker gradually shifts position. From a place of physical constraint but also physical insurance, the worker moves into the position of the hired contractor, a the 'freelancer' always available. [...] Howe continues:

[C]rowdsourcing is the antithesis of Fordism, the assembly-line mentality that dominated the industrial age. Crowdsourcing turns on the presumption that we are all creators – artists, scientists, architects, and designers in any combination or order. It holds the promise to unleash the latent potential of the individual to excel at more than one vocation [...] Crowdsourcing capitalizes on the deeply social nature of human species. Contrary to the foreboding, dystopian vision that the internet serves primarily to isolate people from each other, crowdsourcing uses technology to foster unprecedented levels of collaboration and meaningful exchanges between people [...] Online communities are at heart of crowdsourcing, providing a context and a structure within which the “work” takes place. (2)

The workers role is merging with the consumers, and the consumer is of course not a mere consumer, s/he is a prosumer. The echo of 'UGC' (user generated content) is still bouncing off the non-tangible walls of the open factory. Rather than being the antithesis of Fordism, crowdsourcing is an extension of it, a natural

development which has come with the internet. The worker is no longer a slave of the assembly line, but a volunteer, free to join, share, collaborate and create meaningful exchanges with other people. “Work” is no longer work but an enjoyable, personalized venture where the latent creative potential is unleashed and shared with others. By typing the word “work” in between apostrophes, Howe turns this rigid matter associated with boredom and repetition into an attractive state in which it loses its seriousness but still remains ambiguous. What the eager members of the 3D community are completing could be work but it could also be play. Julian Kücklich coins the term 'Playbour' (3), an abbreviation of labour and play and a precise observation of these dynamics. Exactly this state of “work” appeals to businesses and corporations wanting to take advantage of the newfound source of cognitive creativity that comes with the internet. Broadening the scope, playbour seems to find way in to all aspects of society. Governments and national states introduce elements of game (gamification) and competition, encouraging individuals to engage their 'open data' in controlled environments (4), branches of police departments invite to hackathons where programmers can try to force official security systems without any legal consequences (5), and national states build virtual one to one scale models of countries to be used in MMORPGs as branding and educational material (6). These are just some of the examples of gamification and playbour in a wider context.

Community does not establish itself on its own, and people rarely want to work for free when they encounter the phenomenon in the traditional sense. For businesses it's therefore important to find a shape for whatever product they wish to have built by the crowd, which does not appear as work. It's also central to know that investments in the community are necessary. The business

owner must invest in, and provide a platform (physical servers and applications), and they must nurture the community, something which can happen through the establishment of forums or bulletin-boards where the 'workers' can meet and discuss. The investments will shape the community, and in optimal settings it will push the 'workers' to output a desired content. Lawrence Lessig describes the idea that 'Code is Law' (7) in the publication 'Code'. Essentially he argues that (computer) code is law. It shapes the way we act and behave and what we output. The classic metaphor is to view code as architecture. The code is the 'house', it has entrances where we enter through, hallways that guides us, and departments intended for a particular use. Each part encourages certain behavior; we pass through the door rather than break down the wall. The house becomes law for our acting.

Modelers using Sketchup were free to upload any content to the 3D Warehouse they would desire; 3D-renderings of cars, fridges, lamps etc. Even content of explicit and offensive character (naked models, banned signs and symbols) was accepted. In this way no filter existed for any modeler to participate. This helped establishing the 'open', free feeling of non-work. Being free to do what ever you wanted could not be seen as work. The next stage, uploading content to Google Earth, was already a much more invested process. Modelers would construct a model and hope for it to get accepted. The laws of the platforms tighten. Several modelers explain that the review process, and acceptance criteria for having a model accepted to Google Earth got more strict and efficient over the years. Andreas E. highlights Google's attempts to harness the crowd both through code, social nudging and elements of gamification:

Over time, Google learned to "use" its community and

began to systematically organise it, by introducing Community Managers [...], competitions [...], conferences [...], and a community website [...]. Modelers who attended [conferences] only had to pay their travel, but were provided with [accommodation] and food in a 4 star conference hotel. Google also introduced "badges" with amount of achieved models in 3D Warehouse to honor modelers and they had a special "Supermodeler" group of 50-100 selected modelers. Other changes were revised acceptance criteria. Newer acceptance criteria was supposed to make reviewing easier for Google staff and reasons for rejections more transparent to users [...]. In general they were stricter to avoid an inconsistent user experience for Google Earth users [...]. (8)

The community was not taken for granted, but cradled and molded in the interest of Google which "[o]f course [...] steered the whole process". (9) Google established a platform which was feeding itself; modelers were rewarded symbolically, in some cases physically. The best became top and super-modelers. Superheroes. The crowd buzzed and shared with friends who also shared with their friends. The frequency of resonance reached its optimal curve, rippling throughout the niches of the long tail.

(1) Jeff Howe, "Crowdsourcing: A Definition", crowdsourcing.com (blog post) (2006), http://crowdsourcing.typepad.com/cs/2006/06/crowdsourcing_a.html

(2) Ibid. Jeff Howe, Crowdsourcing, p.14

(3) Julian Kücklich, "FCJ-025 Precarious Playbour: Modders and the Digital Games industry", Fibreculture 5 (2005)

(4) "Hackday - Data of the Crowds", CMI Hogeschool Rotterdam, Zeewoordig, Gemeente Rotterdam (2014), <http://dataofthecrowds.nl/>

(5) "Hack the Police!", Commissioner's 100, London Metropolitan Police Service (2014), <http://c-100.org/hack/>

(6) Taylor Casti, "You Can Now Visit An Exact Replica Of Denmark In Minecraft", The Huffington Post(2014), http://www.huffingtonpost.com/2014/04/25/denmark-minecraft-to-scal_n_5213328.html

(7) Lawrence Lessig, Codev2, Chapter 4 "Architectures of Control ", Chapter 5 "Regulating Code ", Basic Books (2006)

(8) Conversation with modeler, Email Correspondence 01, Andreas E. (2014), available at <http://absentarrays.info/googlegift>

(9) Conversation with modeler, Email Correspondence 02, Matthias Basler (2014), available at <http://absentarrays.info/googlegift>

Oscillating Shadows Nicole Hametner

Black box – analogue-digital conversion

Curiosity for the unseen has led me to consider the theme of the black box. In 'black boxing' input and output is known, but the transition between them remains ambiguous. With the example of the analogue-digital conversion, I wanted to use the concept of the black box as a self-referential approach. I see it as a metaphor that allows me to combine and articulate different concerns I have in my work.

When photography was invented, the technical image was born and has evolved with enormous complexity through the last century. We might even consider today's media itself as an impenetrable black box. What connects us with the inner life of each media is the interface, whose output always requires interpretation. The media philosopher Vilém Flusser underlines this point. He compares photography with traditional images, which are, as he argues, abstractions in the first degree, whereas the technical image is an abstraction in the third degree; the last part in a causal chain that requests decoding. Flusser argues that the whole construct of device and user can be seen as a black box, where the coding happens inside, and, therefore, every critique of the technical image has to be based on this interaction between man and machine in order to reveal the inner life. "As long as we are not in possession of this critical view that concerns the technical image, we remain illiterate." (1)

Almost every gadget of modern communication and consumer electronics uses the technology of an analogue-digital converter

that lies in the core of the device. The exact process could be examined in fine detail, but what is of interest here, is the meaning of the conversion. Under the aspect of a translation from one material into another, the question arises as to whether there is any loss during the process of conversion, and, if so, what is lost?

The digital video image

In *New Media and the Forensic Imagination*, the author Matthew Kirschenbaum embraces the essential during the process of digitising, where a bit is compared to an atom without any physical attributes. (2) What constitutes a digital image is not matter anymore unlike the analogue photographic imprint. The digital image is built with symbols.

In another text that treats the same issue, then author Norman David Rodowick writes about three principal creative operations in digital cinemas: the digital capture, the synthesis and composing. During the digital capture the image is never recorded as a whole, because "the process of conversion or transcoding separates the image into discrete and mathematically modular elements". According to Rodowick this is why "the image is always a montage". What is inherent in the digital image and a central distinction to the analogue image is clearly demonstrated at this point: "Digital synthesis produces an image of what never occurred in reality". (3) What specifically strikes me is that the digital image seems to float between construction and dissolution through the constant transformation of its elements—thus its character turns into something almost ungraspable.

To deepen this thought about the volatility of the digital video image, I would like to refer to Maurizio Lazzarato and his book

Videophilosophy. He argues that compared to the immobile single frame in analogue cinema, video captures the pure vibrations of light. Its image “painted through an electronical brush” is therefore constantly moving and transforming. His reference to Bill Viola only underlines the fact that “in the video technology there is no solid image”, because it stands in the “continuous flow of electronical impulses”. Lazzarato relates the process of the video image to Henri Bergson's conception of the image as “artificial product of the mind”. For him, the impact of light provokes not a single image, but excitations that affect our brain, which then needs the intervention of memory to compose these millions of vibrations. This is what he calls “intellectual work” and Lazzarato completes: “only through this we see and perceive”. (4)

The analogue photographic image

Clearly opposed to the constantly moving digital image stands the petrification of the object during the moment of the photographic exposure. In his book *The Photographic Act*, Philippe Dubois refers to the myth of Orpheus, who turns into stone while looking back, in relation to the photographic model who petrifies while being seen through the camera. The other essential characteristic of the analogue image, compared to the digital, is its inherent indexicality: the physical contact of the light that connects the analogue film with the referent. Based on this, Dubois argues that the uniqueness of the referent leads to the principle of singularity of the index. Although a photograph can be reproduced hundreds of times, its negative always remains a unique imprint. This particularity strongly contrasts with the infinite possibilities of combinations of symbols in the digital image.

It is the materiality of the photographic image that makes the difference: the silver salt crystals that are hit by the light constitute

the physical substance of the actual image. Dubois argues that the photochemical image cannot be compared with the electronic raster. He mentions that the silver salt crystals are very uneven and without a precise order or fixed orientation unlike the points of the electronic image, which are similar and ordered in a very strict model. (5)

Imaging the inner life of the camera leads us back to what is hidden, what we do not see and that which we cannot be a part of. Or in the words of Maurice Blanchot: “the essence of the photograph is that it lies completely exterior to, and yet is as inaccessible and mysterious as the inner imagination; hidden, but still apparent, it is this presence-absence that creates its fascination.” (6)

Can the concept of the black box relate to the interaction between the photographer and the camera, or the device itself, or the final image? What holds my unbroken attraction to the technical image is the question of the threshold between exclusion and control over the mechanisms of photography. Perhaps the whole working method can be considered as a black box, with deviations between the input and the output. There is still no display that shows a preview of the final result.

Oscillating shadows

Even though I became aware that noise was technically nothing but an artefact of either the sensor or the codec, I was still strongly attracted to the temporal moving noise in the low light areas. I saw it in relation to our own challenged vision in the dark, and I recognised the construction of the image as embedded in the act of seeing. I was heading towards an image that moves

between materiality and pure signal, between duration and instant. My aim was to explore the electronic moving image in a video installation, where the viewer finds herself in a darkened room. The vibration created through underexposure evoked the provisional title *Oscillating Shadows*.

What I was searching for comes together and forms the core of my current research—namely, an image that fluctuates between construction and dissolution. This leads, once more, back to our own vision and the constant movement of the image that only remains in memory. It is this disappearance and appearance of the image in a continual movement of becoming and fading—the passage of time that is like an ungraspable image, out of our reach—that I want to articulate in my graduation project.

(1) my translation/ V. Flusser. *Für eine Philosophie der Fotografie*. Berlin : Edition Flusser. 2011. p.13 -15

(2) M.G. Kirschenbaum. *Mechanisms: New Media and the Forensic Imagination*. Cambridge: The MIT Press. 2008. p.6

(3) D.N. Rodowick. *The Virtual Life of Film*. Cambridge: Harvard University Press. 2007. p.165-166 & p.169

(4) my translation/ M. Lazzarato. *Videophilosophie*. Berlin : b_books. 2002. p.65-66, p.72, p.94

(5) my translation/ P. Dubois. *Der fotografische Akt*. Dresden: Verlag der Kunst. 1998. p.93, p.74, p.105

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8029 Free and Beautiful Words on Template Culture Marlon Harder

The Tumblr Generation

I've recently come across the notion of the 'Tumblr generation', and although no further information or context was provided, a definition did occur to me. The Tumblr generation consists of (young) people uploading, liking and reposting information online. On their phones or laptops, endlessly scrolling through small pieces of content that are in constant flux: updated, replaced, repeated. Everything happens in real time, they live-tweet sporting events, check in to a location on Facebook and post Animated GIF-sets of their favourite television show on their tumblelogs. The meaning of the word Tumblr has started to expand. Where it used to refer just to the platform, it has now been recontextualised as such that it appears in sentences from "Six Holiday Gifts for The Tumblr Generation" via "I've been waiting for Tumblr to post this" to "This girl is Tumblr in human form".

The Tumblr template can be found in its back-end and in the fully customisable 'Themes' it offers to its users. But the website and applications are used by a group of similar individuals, often anonymous, who post similar content on similar blogs with similar layouts, exemplifying how Tumblr has become a mainstream entity, a (visual) style, the norm.

Tumblr was founded in February 2007 by David Karp (1) after he came to the realisation that all the tools he was using at that time frustrated him because of the limitations they imposed. (2) The emphasis of established blogging platforms was on the written word, which he felt needed to be expanded to multimedia content.

While YouTube focused on videos, Flickr on photography and WordPress on text, his tool Tumblr would incorporate all the different types of content. Each blog would be free form, accommodating any type of upload the user required: be it their own, or interesting finds on the web.



The Tumblr icon generations, according to the iOS (Apple operating system) version.

This principle is called microblogging: compared to traditional blogging the posts are quick and they're small. In this current generation, 1000 words of text detailing daily life has been replaced by brief text updates, reposted images or funny videos. And the act of blogging isn't limited to typing in the browser anymore. Part of the appeal of microblogging is that it happens immediately, from whichever device is at hand, be it the smartphone, tablet or laptop. Users can post via their e-mail, the bookmark app 'Bookmarklet' or the website, using the Tumblr dashboard.

David Karp wasn't the first person to come up with the idea of microblogging. In 2005, 17-year-old Chris Neukirchen from Biberach an der Riss in Germany, created the tumblelog anarachaia: "Experimental, impressionistic sub-paragraph tumblin' (think obstsalat)". (3) Built using Ruby on Rails, an open source framework, and edited with Vooly, a template language, the blog quickly generated an audience. This in turn caught the attention of Marcel Molina, a programmer based in Chicago at the time, who felt inspired to create a blog based on Neukirchen's idea.

He developed Projectionist, used the core principle but changed its raw and “programary” aesthetic: “We wanted to create a cohesive narrative that was heterogenous and visually attractive as a group.” (4) In 2007, Molina was contacted by David Karp, informing him of the launch of Tumblr. Combining anarchy's simplicity with Projectionist's design appeal, Tumblr took the best of what both projects had to offer. But most importantly, Tumblr “[brought] the tumblelog to the masses.” (5)

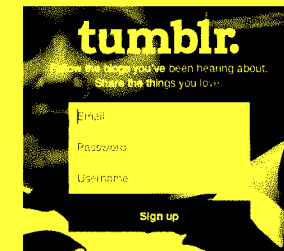
Anarchy has not been updated since 2008, Projectionist's latest post was in early February. But just today, the many users of Tumblr have already posted over 95 million texts, photos, quotes, links, chats, audio pieces or videos. I know this, because this information is updated live on Tumblr's 'About' page. I'm also informed of its 188.2 million blogs, 83.1 billion total posts and 266 employees. (6) Adding more statistics to this list; in May of last year, Tumblr was acquired by Yahoo for approximately 1.1 billion dollars, and this take over has proven more successful than their Geocities purchase. On staff.tumblr.com, in a post with the title 'News!', Karp makes a promise:

Before touching on how awesome this is, let me try to allay any concerns: We're not turning purple. Our headquarters isn't moving. Our team isn't changing. Our roadmap isn't changing. And our mission –to empower creators to make their best work and get it in front of the audience they deserve– certainly isn't changing. (7)

The verb, “to empower” is a favourite of Karp, and the above sentence also appears on the Tumblr website, this time in the business section 'Create something extraordinary.' (8) Tumblr is

promoted as a means to an end, and that end is creating a brand, telling a story, amassing a following and “[watching] your content explode organically across the network and web.”

I created a Tumblr blog for a different kind of purpose, as a place to collect my thoughts, sketches and other findings related to my research of template culture, in particular the gallery space and the web template. It currently has 61 posts, 1 follower and a note on an early post, which states: “ulrikmyrtue liked this”. I neither feel empowered, nor did I gather a very large following. But Tumblr fits quite well with the goals I have set for this blog: an online space I can access from anywhere, update immediately, with very little effort.



Sign up for Tumblr in approximately 30 seconds.

It takes just three steps –name, password, username– to sign up for Tumblr. The control panel, 'Dashboard', is sparse and has a minimal design. Simple and colourful buttons, designed according to the contemporary 'flat style', show the seven types of content a user can post to his or her blog. Text, photo, quote, link, chat, audio or video. There exists an eighth, the 'answer', a reply by a Tumblr user to a question asked by the original poster. Whenever Tumblr detects a question mark in a post, the user can checkmark “Let people answer that”, meaning the post will be

tagged as a question for seven days, allowing other users to reply. (9) The Dashboard shows the user the statistics of his or her blog, the amount of posts and followers viewing those posts, and checks in on what is happening on the blogs of other users, via 'Recommended Blogs' or 'Radar'.



The Tumblr 'Dashboard' buttons

In exchange for the uncomplicated way of working, I accept the platform's limits. These limitations may not exist in the types of content I choose to publish, but in the way that content is treated. It seems that in its simplicity Tumblr hides its flaws, there is no complex system behind the interface and interacting with it is so effortless, the focus stays on generating output. Posting a text, an image: it literally takes a few clicks and a couple of seconds. But the only way this is made possible is by keeping the possibilities to a minimum. An image can be added to a blog very quickly, but it can not be resized. A little checkmark lets a user know a click-through link has been added to the image, allowing it to link to a website of choice, which seems to emphasise that Tumblr isn't just about empowering the user, but also about advancing ad revenue. To underline this last point, Tumblr further states on its Business section: "Create ads that are as beautiful as posts because they are posts". (10) Both in its fractured structure, rapid update rate and in its use of templates, Tumblr hides the advertisement. The company itself refers to this as seamless and "non-disruptive", it could also be considered disingenuous, and it is definitely not transparent. For a little extra money, these post-looking -ads will pop up on the users' Dashboard, in-stream or on the Radar.

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Between fact and fancy

What media archaeology can learn from dodology
(and the other way around)

Niek Hilkmann

Bulky Bestiaries

Some researchers have the tendency to get carried away by their imagination. This chapter, which is an excerpt from a longer text about the interaction between fact and speculation within scientific and popular writings, will focus on the attempts of early naturalists to make sense of the world by means of speculation. Nowadays, this approach is often regarded with some skepticism within the realm of strict scientific research. There are however countless approaches to scientific topics that are not concerned with the academic trajectory. These are often considered pseudo-sciences, because they are not part of the official methodical canon.

An example of this is crypto-zoology, a type of research that is concerned with animals whose existence has not been proven. (1) The existence or non-existence of creatures such as Bigfoot, the Yeti and the monster of Loch Ness are regular sources for debate in this field of study. They insist that intellectual explorations outside the realm of the known can be quite fruitful and should not be dismissed too hastily. To strengthen this point crypto-zoologists refer to the discovery of the okapi. Up until 1901 this animal was known as the African unicorn and considered a myth that was merely known from hearsay and ancient hieroglyphs (fig. 1). Only after the British governor of Uganda, Sir Harry Johnston found some living examples of the species and sent a skull and some bits of striped skin back to England

did the animal enter the system of modern animal classification as the *Okapia Johnstoni*. (2)



Fig. 1. Relief detail of what is considered to be an okapi at the Apadana palace at Persepolis in Iran. The animal in the relief is being led by Ethiopians as Tribute. The building of the palace commenced in 515 BCE.

The taxonomic system of biological classification that is used nowadays is very much embedded in an academic tradition. It is usually attributed to the Swedish botanist and zoologist, Carl Linnaeus. He developed this method in the first half of the eighteenth century and promoted it in books such as *Systema Naturae*. (3) The need for a universal biological system was there because of the onslaught of biologists using their own idiosyncratic taxonomic systems. Besides continuous re-classifications of the same species this also produced a lot of confusion. Before naturalists more or less universally accepted the system of Linnaeus, most encyclopedic works about the animal kingdom were a messy affair. Sources were only moderately available and because of the lack of a general order it was hard to confirm previous claims. In an unexplored world without global

communities it was hard to distinguish between mythological beasts and existing animals.

One of the most well known examples of this can be found in an early bestiary called *Historiae Animalium*. (4) This manuscript was written by professor Conrad Gesner and published between 1551-1558 and 1587 in Zurich. It is considered to be the first modern zoological work that tried to describe all the animals that were known to man at the time. This meant that Gesner also incorporated animals, which did not actually exist. Mythological creatures such as the unicorn were described and illustrated next to existing ones, such as the porcupine and the rhinoceros.

In 1669 Gesner's tome was amended and translated from Latin to German by a less well-known naturalist called Georgium Horstium. (5) Thanks to his additions there now roamed another peculiar animal between all the bizarre and incredible animals that already filled the pages. It was a then recently discovered bird from the island of Mauritius known for its awful taste and enormous rear end. Dutch sailors had reported about it for the first time in 1598. (6) They named the bird the dodo, which probably originates from the Dutch word *dodaers*, which means something along the lines of 'fat-arse'. Horstium added the animal to the annotated version of Gesner's bestiary as the *Cygnus cuculatus*, which translates to 'cuckoolike swan' (fig. 2).

The description of the animal, as well as the picture that accompanied it, was based on the research of the more renowned naturalist, Carolus Clusius who had already described it in 1605. (7) Clusius based his description of the dodo "on observations of remains of the bird, such as a foot preserved at the house of a friend, the anatomist Peter Paauw, combined with the study of ship's logs, wooden

carvings and tales of sailors". (8) Because naturalists seldom traveled in the seventeenth century and dodo relics in Europe were scarce, it is very likely that Horstium had never seen remains of the bird himself, when he added Clusius his description to Gesner's encyclopedia.

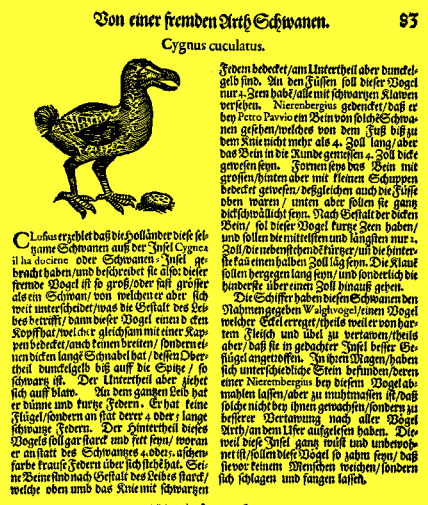


Fig. 2. Page 83 of the amended German translation of Gesner's *Historiae Animalium* from 1669 depicting Clusius' research of the dodo.

Historiae Animalium is full of illustrations of animals that the illustrators had never actually seen. Gesner based this illustration of a rhinoceros on a famous woodcut by Albrecht Dürer from 1515 (fig 3). Dürer's famous and slightly misguided depiction of a rhinoceros was also based on descriptions. A Moravian merchant and printer, Valentim Fernandez described an animal that he saw in Lissabon in 1515 in a letter to a friend in Nuremberg and ac-

accompanied it with a sketch. This letter made its way to Dürer who produced the Rhinoceros woodcuts based on its content. Several layers of interpretation add up to an almost mythological depiction of the animal.

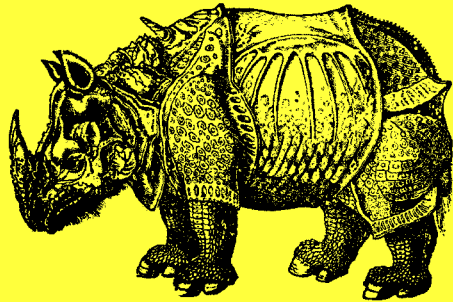


Fig. 3. Page 953 of Gesner's *Historiae Animalium* made somewhere between 1551 and 1558, depicting a rhinoceros inspired by a picture made by Albrecht Durer in 1515.

Horstium would have not been aware that by the time he added the dodo to Gesner's encyclopedia in 1669 the animal was in all likelihood almost completely extinct. There are no undisputed claims of dodo sightings from after 1662. In this year a sailor called Volkert Evertszen got marooned on a small island a little off the coast from Mauritius and claimed to have seen some specimens. (9) Besides a few stuffed specimens that had reached Europe some decennia earlier the creature was all but lost by the end of the seventeenth century. For the scientific community these relics of the extinct bird sufficed as proof of its existence. It was not common for researchers to travel far distances. As Clusius illustrates, research was mostly based on dead specimens brought along by travelers.

Therefore, modern researchers regard historical descriptions of the dodo with some uncertainty. Travelers often let their imagination run wild and this was certainly the case with a bird as strange as the dodo. For instance, François Cauche, a Frenchman who took a trip to Mauritius claimed the bird had no tongue and placed a stone "the size of a chicken's egg" next to its real egg that was "quite as large as a penny bun". (10) The need for re-consideration rose in the eighteenth century.

By 1755 nearly all physical dodo remains in Europe had been destroyed by moth and fire. In this year the stuffed bird that was kept in the Ashmole's museum was ordered by the museums Vice-Chancellor and the other trustees to be destroyed because of the bad condition it was in. Only a claw and a skull were saved from the flames and until new dodo bones were found on Mauritius in 1865 these two relics, together with a foot kept at the British Museum, were the only physical remains of the bird available in England. (11)

The dodo had seized to roam in the minds of men for most of the eighteenth century. Some naturalists even claimed that the bird had never existed to begin with. They wanted to remove bird from the biological canon and condemn it to the realm of fiction. There was the need to reevaluate the evidence available and redefine the dodo. In the process a new field of study was born that would be recycled over the course of the next one hundred and fifty years: Dodology.

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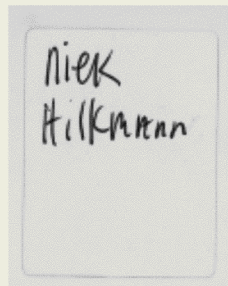
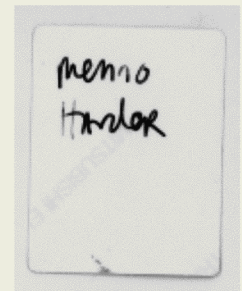
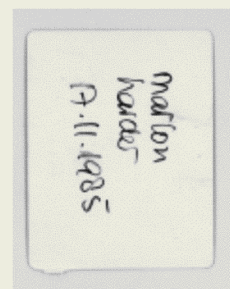
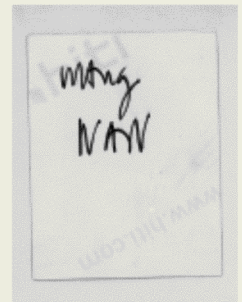
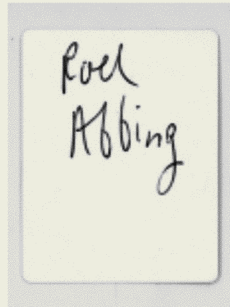
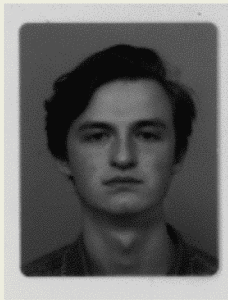
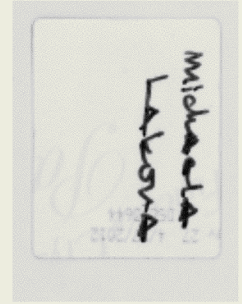
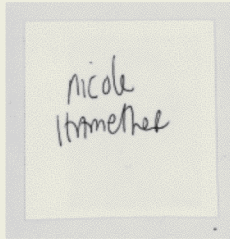
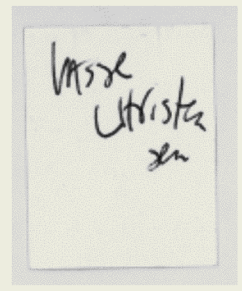
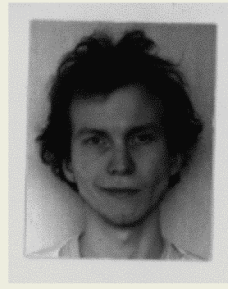
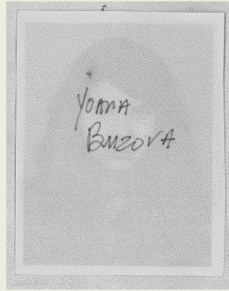
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Thanks to Dick (aka D.J. Knops)





Colophon

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2014**

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