

WALKIE-TALKIE



- C.1 ~ F.666
- C.2 ~ F.678
- C.3 ~ F.695
- C.4 ~ F.686
- C.5 ~ F.808
- C.6 ~ F.922
- C.7 ~ F.915
- C.8 ~ F.777
- C.9 ~ F.998
- C.10 ~ F.909
- C.11 ~ F.738
- C.12 ~ F.680
- C.13 ~ F.667
- C.14 ~ F.801
- C.15 ~ F.921
- C.16 ~ F.868
- C.17 ~ F.978
- C.18 ~ F.823
- C.19 ~ F.699
- C.20 ~ F.757
- C.21 ~ F.999

XPUB - 2022



C = "Channels" F = "Frequency" P= "Page"

We threw a Walkie-Talkie at you, you caught it, the two-way communication is open. The device you are holding seems quite simple, but in fact it is tuned to receive a total of 21 channels at once. Walkie-talkies are operating in the frequency range of 136 to 900 MHz, with different ranges being assigned to different purposes. Our signals come in low and hot just between the Family Radio Service (FRS) and Extreme Radio Service (eXRS), between 666 and 999 MHz.

C.1 ~ F.666P.11

PROTOCOL FOR A COLLECTIVE PUBLICATION

BY FLOOR, JACOPO & CAMILO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/INSTRUCTIONS](https://hub.xpub.nl/soupboat/pad/p/instructions)

Description: This is the protocol that made this publication possible. It gathers all the materials from an Etherpad instance and convert it into this publication you are skimming through.

C.2 ~ F.678P.19

DRAFT FOR AN HABITAT MANIFESTO

BY FEDERICO & JACOPO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-1](https://hub.xpub.nl/soupboat/pad/p/frequency-1)

Description: Collecting local gestures towards global reactions

C.3 ~ F.695P.21

CAN THE WEB BE MORE SENTIMENTAL?

BY NAMI

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-2](https://hub.xpub.nl/soupboat/pad/p/frequency-2)

*Description: Introduce a web publishing project *User Sentimental eXperience* initiated by Nami Kim. The project is an attempt to create emotional experience on the web today.*

C.4 ~ F.686P.23

WAVE PATTERNS: PAST, PRESENT AND FUTURE?

BY CAMILO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-3](https://hub.xpub.nl/soupboat/pad/p/frequency-3)

Description: A not so linear frequency of thoughts from past, present and future projects related to my present research. Reflection, diffraction, contemplation, rumination, internet, XPUB, drawing, spanish and english.

C.5 ~ F.808P.32

IT'S ALL DONE SUBCONSCIOUSLY

BY CAMILO & KENDAL

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-4](https://hub.xpub.nl/soupboat/pad/p/frequency-4)

Description: A small chat between Kendal and Camilo about making cards, how to approach reading, and reflect on how magical the connection between project can be. This conversation happened on Telegram and you will read a transcription of it.

C.6 ~ F.922P.36

IT'S ANOTHER SUNNY DAY

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-13](https://hub.xpub.nl/soupboat/pad/p/frequency-13)

Description: An archive of all movies that inspired the graduation works of the group.

C.14 ~ F.801P.74

A COLD ANALYSIS OF EMOTIONAL ICONS 🤖

BY MARTIN AND FEDERICO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-15](https://hub.xpub.nl/soupboat/pad/p/frequency-15)

Description: after an emoji analysis through a scrape of our telegram chat, Martin and Federico talk about the relevance of this analysis.

C.15 ~ F.921P.80

I FOUND MYSELF ALONE IN A SERVER, I FOUND MYSELF ALONE IN A FOREST

BY FEDERICO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-14](https://hub.xpub.nl/soupboat/pad/p/frequency-14)

Description: Flying and random words about resignation and self care-taking.

C.16 ~ F.868P.85

868 MHZ

BY LOUISA

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-16](https://hub.xpub.nl/soupboat/pad/p/frequency-16)

Description: I AM PROTECTOR

C.17 ~ F.978P.96

A AND A

BY CLARA

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-18](https://hub.xpub.nl/soupboat/pad/p/frequency-18)

Description: Introducing the generative short story workshops created by Clara Gradel.

C.18 ~ F.823P.97

A GENERATIVE STORY CODE

BY CLARA

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-19](https://hub.xpub.nl/soupboat/pad/p/frequency-19)

Description: a Python code inspired by the generative short story workshops which creates short random stories that somehow make sense.

C.19 ~ F.699P.98

ADAPTING: A PRACTICE OF CARE

BY JACOPO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-20](https://hub.xpub.nl/soupboat/pad/p/frequency-20)

Description: Throughout the Habitat experience, I learned what does adapting mean. To adapt means inheriting life conditions from local situated specificities, embracing the ability to fit rather than imposing ourself into the given system of Earth.

C.20 ~ F.757P.102

CONVIVIALITY, CONCERT, COMPUTATION

BY FEDERICO

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-21](https://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-21)

Those three words are at the core of the development and deployment of the tools built around Habitat in the last months.

C.21 ~ F.999P.115

OVER

[HTTPS://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-17](https://HUB.XPUB.NL/SOUPBOAT/PAD/P/FREQUENCY-17)

OVER Do you copy? ...

WALKIE-TALKIE (2022)

Conceptualised, designed, created, edited, produced, published and distributed by the XPUB class of 2020-2022

Students:

- * Kendal Beynon
- * Martin Foucaut
- * Camilo García A.
- * Clara Gradel
- * Nami Kim
- * Euna Lee
- * Jacopo Lega
- * Floor van Meeuwen
- * Federico Poni
- * Louisa Teichmann

Tutors:

- * Manetta Berends
- * Joseph Knierzinger
- * Michael Murtaugh
- * Aymeric Mansoux
- * Marloes de Valk
- * Natasha Soobramanien
- * Luke Williams
- * Steve Rushton
- * Cristina Cochior
- * Amy Pickles
- * Clara Balaguer

Course Coordinator:

- * Leslie Robbins <3

Special thanks:

- * XPUB I & III
- * De Buitenboel/ Het Bollenpandje
- * De Leeszaal
- * Worm
- * Showroom MaMa

Guests:

- * Matt Adams
- * Silvio Lorusso
- * Olia Lialina
- * Paul Soulellis
- * Workknot!

Print:

This printed publication was made using our own protocol for collective work. See the Frequency No. for more info.

- * Paper: BIO TOP 80gr & Clairefontaine Trophée 160gr
- * Print method: Laser

Type set:

- * Futura Passata
- * LincolnMITRE-LM5x7
- * Paragon Italic
- * Redaction

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More info:

- * <https://project.xpub.nl>

Additional thanks to XPUB I to give us the API Key of your Soupboat for this collective publication. If you want to see it online visit <https://hub.xpub.nl/sandbot/walkie-talkie/> you can print it directly from there. Do cmd + p (mac), ctrl + p (linux/microsoft). We suggest to use Firefox.

Rotterdam, The Netherlands

PREFACE

BY MICHAEL MURTAUGH

As I read and edit the final grading documents in preparation for this year's graduation, I do so in a browser based editor, part of the "office online" package provided by the school thanks to a contract between Rotterdam University and Microsoft. The software underlines in red zigzag the terms like "zinecamp" indicating a potential misspelling and suggesting alternatives ("minicamp"), and double underlines in blue phrases it thinks in need of grammatical improvement, offering for instance by "Dear Reader" (the name of a project) the suggestion: "Hi, it's best to add a comma when you greet someone".

The experience makes me think back to Matthew Fuller's "It seems you're writing a letter"⁰, written in 2000. The essay's title refers to the text that would appear in a speech bubble from "Clippy", an animated on screen "agent" meant to help the users of Microsoft Word; when the software would detect the writing of a text suggesting a particular kind of document (such as a letter), the software would attempt to adapt its behaviour and suggestions accordingly.

With the observation that digital writing environments situate diverse writing practices (literary, data-entry, journalism, HTML coding) in the same "conceptual and performative environment", Fuller considers how such shifts not only enable new possibilities but also "instantiate new norms and demands". In a flip of a conventional narrative of user interface as empowerment, he noted how the user themself becomes objectified, "excluded from the internal transmission of information, and instead allocated representations of elements of this information as interface". He speaks of a "closed world of objects" interacting via strict protocols, minimally visualized via interface but ultimately out of reach to the user. Finally he speaks of "the assumptions built into toolbars that they accomplish a certain wholeness in circumscribing the task that they construct".

In my use of the schools online office interface, I feel the software's claims of wholeness in language like "OneDrive" and the visual design of a calendar that displays the graphic of a hot air balloon when a day doesn't contain appointments. The calendar's maddening assumptions, ignoring the messy contingencies of a part time job, effectively invents and addresses a fictitious character in a Jules Verne novel who spends their other 4 days of each week surveying the world from the air.

Fuller in the fall of 2002 would join Femke Snelting in developing and directing the nascent Media Design Master. In 2016, Aymeric Mansoux would refocus the Media Design program under the banner of "Experimental publishing" (XPUB) with a view of publishing as both the manifold forms through which things may be made public, and the particular way that these acts of publishing create, reinforce, and sustain particular publics.

Now twenty years and a pandemic later, Fuller's critique of interface and view of the entanglement of software with sociality are embedded in everyday experience, with increasing concentration of computational power and ubiquity of control and commodification through networked media, be it at the supermarket checkout, the "hybrid" classroom, a self-improvement app, or the watching of episodic releases of videos still quaintly referred to as television.

These concerns are reflected in the contributions of the 10 graduating students of XPUB 2022 presented in this publication whose collective and individual work continues to critically explore the potentials and perils of tools, platforms, and infrastructure in the intertwined acts of making public and making publics.

This publication begins with a "Protocol for a collective publication" – recursively including the initiating protocol used in the making of this publication. It is both how to, with descriptions of the technical markup to be used by the contributors, and a social contract for how the publication is to be written collectively. The protocol is based on an etherpad, a particular shared document editor, similar in function to those provided by

Microsoft and Google's office suites, but one that is self-hosted by the students on servers that are physically located in their shared studio space. Another difference: the (mostly) text-only operation of the etherpad resists many of the prescriptive aspects of digital writing tools, lending itself to usage with a mix of different protocols and tools: in this case: markdown, pandoc, HTML, CSS, paged.js; these come together in a seamless workflow from collective writing to the production of a paginated layout, inviting intervention and interrogation along the way.

The contributed writing and materials reflect different aspects of each students' research, final project, and thesis, and takes many forms: lists, poetry, drawings, log files, glossaries, code. Joining individually written texts are many exchanges written either in dialogue or otherwise collectively, reflecting diverse channels of communication.

Special thanks goes to Amy Pickles + Clara Balaguer for working with this years graduating students to facilitate the production of the exhibition and the publication you are now reading.

1. <https://www.nettime.org/Lists-Archives/nettime-l-0009/msg00040.html>;

DO YOU COPY?

<RRRCKKCKKKRRRK>

"XPUB CALLING, DO YOU COPY? OVER (...)"

"(...) GO AHEAD XPUB. OVER"

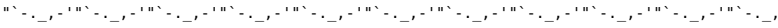
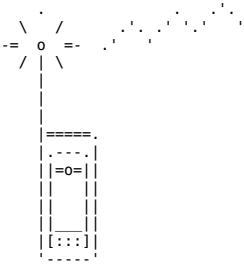
"ON IT (...)" <RRRCKKCKKKRRRK>

Experimental Publishing (XPUB) is a master program of the The Piet Zwart Institute, Rotterdam. XPUB attempts to unravel diverse stories and approaches in publishing from multidisciplinary perspectives.

This publication presents conversations, project descriptions, and parts of thesis by the students into a collection of different channels of frequencies. For last two years, diverse waves of discourses have been generated by the students and it turned out that there are a lot of overlapping interconnections. As all the signal transmissions took place at different locations/ranges, they had unavoidable interferences in the middle. However, persistent attempts were made (by the students) to understand and diagnosed the substances of the interruptions. It went through the continual process of taking care, trying to actively catch the signals. It was a journey of walking and talking together, sharing different ideas, senses, and emotions. And how the signals were transmitted is organised into 14 (different) frequencies here. You would expect things to behave in wavelines, but then a frequency is interrupted due to distance or a plane flying too low overhead, or maybe a frequency is amplified through a sisterline matching in peaks and valleys to echo. The channels are open to sneak in, meaning there is a romance of eavesdropping in the signal collection. Instable signals with temporary transmissions and limited ranges: The frequencies have been made by the taking care process and now it's waiting to be completed by the same process by readers. It will be binded through a collage from their interpretations.

Tune your receiver to pick up the links, tangles, knots or waves that even XPUB students haven't traced yet!

C.1 ~ F.666 PROTOCOL FOR A COLLECTIVE PUBLICATION

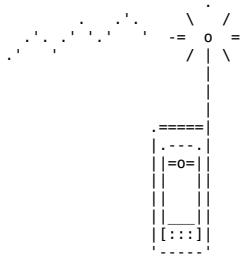
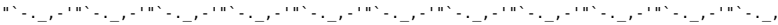


Hello XPUB2!

The design team has been creating this system that allows the compilation of our final publication by gathering materials directly from (Ether)pads, each one corresponding to a chapter/ frequency.

We'll use Markdown language to write the pads and Pandoc to convert it to HTML using a python script. Paged.js will render the static website as a printed publication.

We have defined a set of rules for you to follow in order to write your pads as they need to communicate with the .css stylesheet we prepared. The style you see is a work in progress, so this might change visually but we wanted to share this protocol so we can start compiling materials and then making more decisions on the go.




```
***Let's start!***
```

```
:-)
```

First, we'll start making a `<div>`. To every `<div>` a different class should be assigned depending the type of content you are writing (text, emails, chats, essays, thesis etc...). Every different class has different design/ css styles. Of course, in every chapter/ frequency you can have different divs for different content. We will show you how to do this using Markdown.

The following is a table where you can check and choose the different type of contents and its corresponding class:

Type	Definition	div class
Image	'relevant' image 'secondary' image	.big .small
Plain text	essays, thesis chapters, description of the projects	.text
Conversation	emails, chats, conversations, interviews. (written text)	.conversation
Ref. to Audio chapters	part of the chapter that refers to an audio stream	.aref

(These are all the classes you can choose from! You can't make your own classes :-/, tell us if we have left something out, this list can also grow on the process)

Now that you know how more or less which type of content you would like to write, let's start writing:

1. HOW TO WRITE A DIV?

- To write a div you need to fence the content between at least three colons (:::) You can use more to visualize better the content inside your frequency.

Markdown

HTML

```

:::
Your content here
:::
----> <div>Your content here</div>
```

2. HOW TO DEFINE CLASSES FOR A DIV?

!!!!be careful a space is needed before the bracket that defines the class

Markdown

HTML

```

::: { .class1 }
Your content here
:::
----> <div class="class1">Your content here</div>
```

`<div>` + class is super important because it defines the type of content you are going to include!!

3. HOW TO WRITE A DIV INSIDE A DIV？**

Markdown	HTML
<pre> ::::::::: {.text}. Your content here ::::::::: {.conversation} this is a conversation inside a text. ::::::::: ::::::::: </pre>	<pre> <div class="text"> Your content here <div class="conversation"> this is a conversation inside a text </div> </div> </pre>

Once you have your div structure you can start adding content to it

4. HOW TO MAKE HEADINGS/TITLES?

!!!!!!be careful a space is needed after the #

Markdown	HTML
<pre># First level heading</pre>	<pre><h1>First level heading</h1></pre>
<pre>## Second level heading</pre>	<pre><h2>Second level heading</h2></pre>
<pre>### Third level heading</pre>	<pre><h3>Third level heading</h3></pre>

5. HOW TO WRITE A PLAIN TEXT PARAGRAPH?

You just need to write plain text. Pandoc will put it inside a `<p>` tag for you.

Side note: Do not use indentations, because Pandoc will think it is code instead of plain text!

6. HOW TO USE ITALICS OR BOLD?

Markdown	HTML
<pre>*this is italic*</pre>	<pre>this is italic</pre>
<pre>**this is bold**</pre>	<pre>this is bold</pre>

7. HOW TO WRITE CODE?

To write code you need to fence the content between at least three grave accents: (`` ` ``)

```

` ` `
This is a code block
` ` `

```

Side note: we used this format to write all the code instructions of this protocol you are reading. You can see it on the instructions pad

8. HOW TO MAKE FOOTNOTES?

To make a footnote in your text you add [number] in your text and in a list.

```

I've read this amazing book[66] and this book too[67]

[66]: Super cool book.
[67]: Lame book.

```

or

9. HOW TO LINK TO AN URL IN THE TEXT?

You can easily link outside the text. This is handy in the web version. To have it also convenient for the print version, it is best to add all the links as a footnote too. Here you

can see an example on how to do it:

```
You can visit [my website!](https://www.xpub.nl)[^12]
[^12]: <www.xpub.nl> "You can add text between these double quotes here, it is optional"
```

10. HOW TO ADD AN IMAGE?*

For images we have defined two classes: one for big images and one for small. Here you can see how an image is added and that is defined as big.

```
![Here is the text that would be under the image](images/test1.jpg){.big}
```

If you would like to have a small image, you can define it as `{.small}`.

11. HOW TO CHECK HOW IT LOOKS?

On <https://hub.xpub.nl/sandbot/walkie-talkie/index.html> you can see the final versions of all the pads combined with the magic of Python, Pandoc and Pages.js.

If you make any changes it will **not** update automatically. To do this, you have to go to JupyterLab and run the Python script:

A.

Go to our JupyterLab and open a terminal.

B.

Go to the folder where the Python script is located.

```
cd shared/html/walkie-talkie/
```

C.

Run the python script

```
python3 python.py
```

Tadaa! you can now check walkie-talkie² again and see your changes. *Btw, did you know that it can look different on a different browser?*

Resources:

On Pandoc³ you can find more informations about the markdown and pandoc lovestory. You are welcome to explore things yourself and add them in this pad.

We rendered this manual from a pad using our protocol to make an idea of what can be done. This is the pad⁴

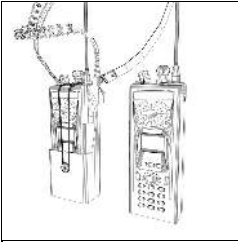
And this is the pad⁵ with the examples displayed below.

1. <https://www.xpub.nl> "You can add text between these double quotes here, it is optional"¹
2. <https://hub.xpub.nl/sandbot/walkie-talkie/index.html> "Walkie-Talkie Pad"²
3. <https://pandoc.org/MANUAL.html#pandocs-markdown>³
4. <https://hub.xpub.nl/soupboat/pad/p/instructions>⁴
5. <http://hub.xpub.nl/soupboat/pad/p/frequency-test>⁵

PLAIN TEXT EXAMPLE:

This is how you could structure essays, thesis chapters, descriptions of projects, basically everything that has blocks of texts

This thesis aims at exploring the current conditions of Italy's rural landscape, of its hidden and decentralised areas, on which will be carved a path of investigation, research and narration as to outline first and consequently move the borders, with the objective of making both temporary and *permanent* settlement of new residents in those areas possible through new cultural routes. This work developed ever since the start of the adventure back in December 2020, when I began to formulate the basis for an experiment which I didn't know when could take place, let alone where, with the idea to *momentarily* move there to delve into its specificities, understanding its correlation with main urbanised centres and infrastructures [1], while hazarding living and creative attempts.



This is how you would call a small image

CONVERSATION EXAMPLE:

This is how you could structure conversations, interviews, emails, messages, chats and so on. Basically everything that involves multiple voices.

The first is an example with headers and the second playing with bold and italics. Remember that you can add code to any of the divs you just need to add (```) before and after like in the example below in blue.

OPTION 1: USING HEADERS LEVEL 2 AND 3

15:06

JACOPO:

Telephone's signal looks more diffused than last time..

15:06

JACOPO:

There's less isolation

15:06

PONI:

Wtffffff

15:06

JACOPO:

We have to sabotage the antenna.

15:06

PONI:

No problem

OPTION 2: USING ITALICS * AND BOLD **

15:06 *Jacopo*: Telephone's signal looks more diffused than last time..

15:06 *Jacopo*: There's less isolation

15:06 *Poni*: Wtffffffffff

15:06 *Jacopo*: We have to sabotage the antenna.

15:06 *Poni*: No problem

15:07 *Poni*: try this code, careful with indentation

```
sudo nano reboot
: )
for code use this format
if everyone = happy
print(publication)
```

MIXED EXAMPLE

This is a paragraph inside your chapter. You may want to relate some parts of your chapter to specified point of audio files. It can be a **special word** or a **whole sentence** where you explain what is happening in the sound blurb blap boing! the 24th of June there was a radio frequency transmitting the idea

And maybe share with someone a recipe:

```
Orange Juice:
Ingredients:
1. oranges
2. Juice
3. Love
4. a glass
```

take everything and do juice

Nice! Five stars!



This is how you would call a big image

C.2 ~ F.678

DRAFT FOR AN HABITAT MANIFESTO
BY JACOPO AND FEDERICO

(from July 2021)

EXPERIMENTING WITH MATERIALS
 QUESTIONING TOOLS
 INVESTIGATING PRIMITIVE AND CURRENT COMMUNICATION FORMS
 SHARING KNOWLEDGE
 WALKING
 DOCUMENTING
 DRAWING
 CRAFTING
 TALKING
 COOKING
 WONDERING AROUND
 MAPPING
 RECORDING
 PRINTING WITH RUST
 COLLECTING STONES,
 MODIFYING MAPS
 TRACING NEW PATHS
 COLLABORATING WITH NATURE
 RECORDING THE MOVEMENTS OF THE FLOWERS
 ORIENTING WITH STARS AND NATURAL HINTS
 COLLECTIVE READINGS
 BUILDING SHELTERS
 COLLECTING STONES
 FILLING SPACES WITH NEW MEANINGS
 MAKING BREAD
 RAISING CHICKENS
 BUILDING THE CHICKEN HOUSE
 OCCUPYING RADIO FREQUENCIES
 PREPARING THE CLAY
 SPENDING A MORNING IN THE TABAC SHOP IN TREDOZIO
 SEARCHING MUSHROOMS
 COOKING BREAK
 INTERACTING WITH THE LANDSCAPE
 GETTING LOST IN THE WOOD
 PLAYING OUTSIDE IN THE NIGHT
 CREATING SYMBOLS
 DANCING
 SCANNING FOUND PATTERNS
 IMPROVISING
 PREPARING MYTHOLOGIES
 CONTEMPLATING THE NOISES
 EMBRACING SLOW CONNECTIVITY
 PROTECTING THE SHADOW-AREAS
 RECOGNIZING ALL THE ELEMENTS OF THE ECOSYSTEM
 SINGING TOGETHER

C.3 ~ F.695

CAN THE WEB BE MORE SENTIMENTAL?

BY NAMI

(2022)

(I love making web pages. It's just really fun that what I simply imagine and write is displayed on the world of the web. Thus I've been experimenting with playful visual languages on the web, creating a few self-initiated publishing projects. Since then I've looked around the job market and found the UX practice most interesting above all idea of creating a good user experience in our daily digital products is beautiful indeed. But then I also realised that the user experience meant by the current UX practice is often referring to making all the design elements highly efficient for user performance. As the web is a functionality-based medium, this efficiency orientation is of course significant. I think, however, good user experience can embrace more than that. What I often miss on the web is a variety of sentiments and emotions. I mean feelings which are inviting, warm, energetic, playful, subtle, nostalgic, cute, etc. I believe these are crucial parts of the user experiences as well! Thus I've decided to explore the possibilities of bringing more sentiments and emotions to the web. I have established a platform called 'User Sentimental eXperience'. In this place, I would like to publish a series of small web experiments and essays about the user sentimental experience every few weeks.*

LINK: [https://hub.xpub.nl/sandbot/Nami_Researchlog/]
(https://hub.xpub.nl/sandbot/Nami_Researchlog/){.aref}

ISSUE1. A LUXURIOUS LIFE ON THE WEB: A ROOM TO ZONE OUT (12TH MAY 2022)



Issue1

I drew a zone out room for people to ease their pressure about productivity on the web and space out. Visitors in the room will click some elements there but the effects of the click mechanism won't result in any special outcomes.

C.4 ~ F.686

WAVES PATTERNS: PAST, PRESENT AND FUTURE?

BY CAMILO

(2022)

() One day I wrote about myself being in front of a computer. Just before coming to the Netherlands. Back then I was writing about contemplation and web.*

*** Relationships with human and non-human transform.*

..**^**..2!*~**..**^**..*~**0_**~**..**^**..2**~**..**^**..0*~**..

*Hace un tiempo, sobre las Luz que les hablo dejo de ser poética. Es un hecho y me fastidia, me fastidia verme agotado frente a ella, pensando en todo lo que no fue fuera de ella, quisiera no haber visto todo lo que vi, haber visitado todo lo que visité. *Still visiting, still exhausted, Janyyyy* Porque recordarlo no es un problema, es lidiar con el cuerpo agotado, el cerebro estúpidamente agotado, incapaz de atender. Soy adicto, sí. Libero oxitocina, dopamina frente a mi pantalla. Me quedo ahí, hipnotizado, embrutecido, me pierdo y hace rato que dejó de ser poético. Arderá y desde adentro iluminará lo que proyecta la luz. *Tóxica transformación. Scroll, scroll, scroll. scroll,scroll,scroll* ¿Cuándo se acabará? Me pregunto siempre ¿En qué momento produce la gente que postea* constantemente? Es decir, ¿no hacen más? Programan todo? Cuantos twits en un solo día? ¿Cómo puede ser eso posible? No hacen más. Yo pasivamente consumo, pero ellos activamente responden. ¿Qué más hacen? ¿De qué viven? ¿En qué momento se concentran?**

(2022)

It hasn't change so much. still in front of a computer.

.._.._.._2"^^.._.._.._0_.._.._.._2"^^.._.._.._2_.._.._.._.._.._.._.._..

DIFFRACTION METHODOLOGIES

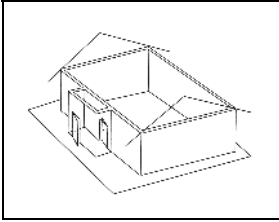
*The following is a fragment of the thesis. *Permeable Territories: Between reflection and diffraction weaving a living publishing practice.* Until here the dissertation contextualized my publishing experience and introduce a reflective approach to it from the manifesto format.*

Reflection for me has been a tool for thinking. Intuitively, I find reflexivity the way to ask myself questions critically. To dig into thoughts and develop a conversation with the reality that surrounds me, by asking questions about it, I see myself engaging with what I think is a conscious thought process.

Diffraction methodology on the other hand is a critical approach to theory and knowledge construction that seeks to open up the binary approach of reflective thinking. Donna Haraway and Karen Barad elaborated this critical thought as part of their contributions to feminist theory and new materialisms. They propose to look the diffraction physics phenomena of waves to engage critically with reality.

When reading Haraway and Barad's theory of diffraction, I understood that, without being aware of it, when reflecting on the world I am approaching it from a distance. Reflection let us see the world from the distance. Haraway argues that reflexivity is founded in representationalism, which is embedded in a scientific knowledge: "a scientific realist believes that scientific knowledge accurately reflects physical reality, whereas a strong social constructivist would argue that knowledge is more accurately understood as a reflection of culture, rather than nature" (Barad, 2007, p.86). One is projected into the other, like imprinted stamps on a surface.

Analyzing this process and its structure, brings up some problems. To me, setting limits through tight definitions, one after the other, turns the glossary-making process into an exercise of drawing sharp borders surrounding definitions. An act of making strict containers and putting “non-living” entities inside. Like territories defined on a map. A practice that would sector the glossary as a space. In fact, if this space is the foundation of the book, it is one marked by strong borders and delimited areas using lines between concepts and meanings. It would be naive to deny that this can be useful, but it's important to highlight that by recognizing the existence of the limit, an attitude of power is revealed. The reasons to choose terms and descriptions may be questioned.

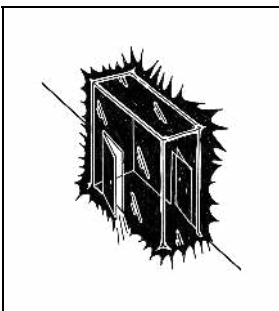


For Hope A. Olson “classifications are closed systems [...] they represent some concepts and not others”. She argues that, “no classification will ever be inclusive” (Olson, 1998, p.235). Therefore, the clarity of such a structure inside the glossaries implies the constrain of the threshold, and its apparent impossibility of being open and fluid. Furthermore, generally the description gathered inside each entry of a glossary follows what Olson describes as a “mainstream act of classification” which means it usually follows “structures developed by the most powerful discourses in a society”. By

tracing limits between words and descriptions, there is a “marginalisation of concepts outside the mainstream”. Everything beyond those descriptions and explanations becomes irrelevant or assumed to be known. In glossaries is easy to fall into marginalisation and closed pictures of the world. They seem to be the gatekeeper of book knowledge as unidirectional puzzle solvers or the key to understanding. Rather than a threshold, usually they become a wall. A surface to post a rulebook for comprehension.

Nevertheless, I believe glossaries may be explored as the open space the image of a threshold suggests. When describing a paratext Gennette(1998) uses as an example Borges' description of a preface. He describes it as a vestibule: the space inside a house “that offers the world at large the possibility of either stepping inside or turning back”. Such a space is one space in itself, but it, as a threshold, suggests movement. Its passageway characteristics draw intimate connectivity from the house to the street. After opening the door to a book, the reader has a space to move, interact, continue or step back. a paratext inhabits these moments for the reader. They are elements and entities themselves that simultaneously facilitate movement from, and to the text in a double-way

direction. As the same as the vestibule of Borges, I believe glossaries can be seen as a space for freedom and fluidity where relation-ability and critical thought can emerge: elements inside books that facilitate interactions between the inside and the outside of a book. Letting readers ask questions about the construction of knowledge they are reading. Why have these words been defined in this way? Who chose them and who defined them? Or what are the intentions of classifying them as they are classified?



In contraosition to such a constrained structure that draws limits by classifying, and instead acknowledging a diffractive methodology. I want to experiment with shapeshifting in glossaries. In the following sections, I am going to introduce two possible attempts to re-think and diffract the glossary. First, I'll explore the etymology of “glossary” to find radical approaches to its form. The glossary will transform into a “layering of annotations” where footnotes are annotations that enrich the text's meaning. And second, I'll visit Allison Fagan's article *Translating in the Margins: attending to Glossaries in Latina/o Literature*(2016) to exemplify how the glossary project we are making for publishing can subvert the dominant and oppressive culture of knowledge by criss-crossing between languages.

***** *Es contra la idea de eficiencia que el rumiante es menos máquina y más animal. (Lucressia Masson, 2015)*

(2022)

The following text was part of a reflection about internet and long sessions in front of a computer. Overwhelm, satiety, anxiety, curiosity, astonishment, rage, satisfaction and dissatisfaction as constant as constant affections between the struggle to believe to know something and to know nothing.

En las mañanas me levanto,
tomo una ducha, hago desayuno y
enciendo el computador.

Horas después,
mi atención regresa a
la taza vacía del café
que tomé acompañando
la sesión. Me levanto de
la mesa y con una extraña
sensación en el pecho aparece
siempre la misma pregunta:

-¿Qué he hecho esta mañana?

-Otro baño de luz blanca -me respondo-

Intento convencerme
de que la relación adictiva
con el internet tiene bajo ese nombre
un carácter fresco y saludable.

Las horas frente a la pantalla
dejaron atrás revistas, libros,
memes, películas, imágenes, artículos,
artistas, personajes, conceptos, chistes...

Información que me llevó a
más información como una cadena
de hipervínculos infinitos de novedad.

Una concatenación frenética
de contenido vasto e inagotable;

el internet en sí mismo,
un baño de luz sobreabundante
e inaprensible.

Agobio, saciedad, ansiedad, curiosidad,
asombro, rabia, satisfacción e insatisfacción
como afectos constantes entre la lucha
por creer conocer algo y no conocer nada.

Volver a la luz,
dejarme llevar y encontrar entre bits
ese algo que cautiva la mirada y pierde sentido con el tiempo acelerado y sin rumbo.

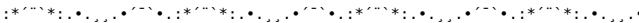
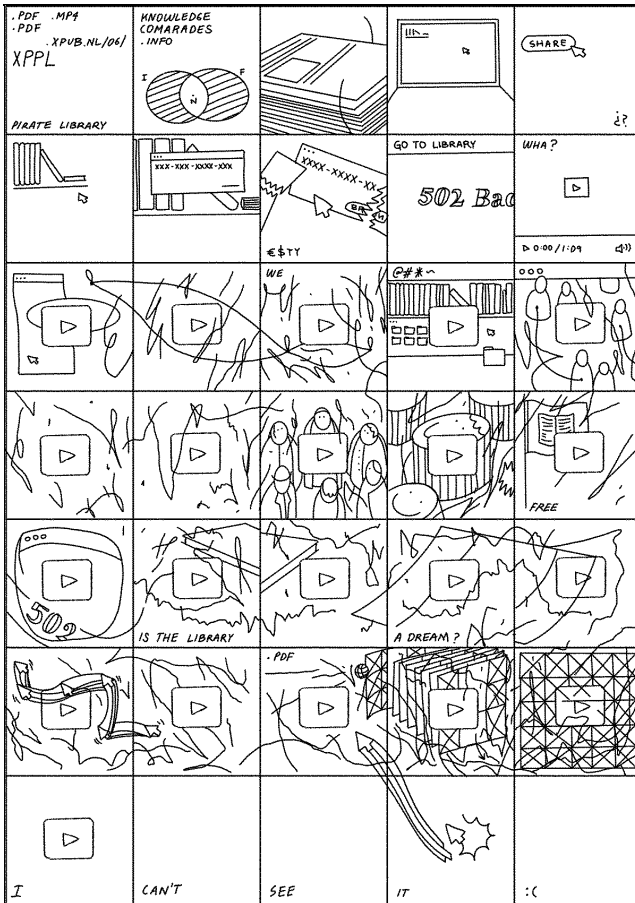
No para perpetuarlo o atrapararlo, solo para retrasar su olvido y hacer explícito un proceso
de consumo desenfrenado e impaciente.

Masticar, disfrutar, digerir y quizás

recordar

(2022)

The following drawing was part of a series of drawings made in 2020 during quarantine about slowing down and contemplating the internet. This one was about a xpub special issue. This happend before getting accepted to the course.



(2022)

During the end of the first year of the course, a tutor proposed us to imagine new accounting systems as an exercise of understanding accounting from its root "to reckon". I imagined the following. (By that time Colombia was going through a rough wave of police brutality. Today, I'm writing this on election's day. I hope people will vote for a change.)

Accounting systems: (to reckon) take in consideration the breath

Without adding one on the top of another, breathing extends dispersedly through time and space. It marks a moment leaving one behind. This system doesn't accumulate, this system expands and contracts. It exposes reasons that just the body knows.

1. *Roots can be long, short, slippery, strong, sticky, pale, scrawny, robust. Sometimes towards stability and other towards nourishment, they all tend to the profound. There where life make them possible.*↔
2. *The reader is according to the dictionary: "Noun: a person who reads". But also "someone who reads for pleasure, specially a person who reads a lot." I wonder why it has to have such a positivist meaning? Sometimes I hate reading, I hate what I read and I keep considering myself a reader.*↔
3. *Reader in Spanish is "Lector". Its etymology comes from the word "leer" which is "to read" in English. Leer comes from lectus that means "escoger", to choose. How am I choosing when reading? And how is this related to the my pleasure?*↔
4. *Matthew Stadler thinks that as readers, we are public and being public we make sense of the mere act of publishing. From the pleasure of choosing, he suggests that we can shape an economy. Nevertheless, according to him, readers are struggling shoppers. He claims that the reader naturally quiet the noise of shopping. "The clerk asks us what we'd like to buy, and we look up, half-focused in the space of reading, and we answer with a question." (Mathew Stadler, 2011).*↔
5. *Sheila de Bretteville, in 1992 as part of the Dirty Design and Fuzzy Theory, brought up the idea of "strudeling" as a metaphor for a multi-layered field of work, "in which spheres of professional and private life are constantly mixing. In dynamic contact with other people, boundaries blur and competences are combined and shared" (Severin GeiBler et al., p.88). Such a pastry draws an imaginary of complexity. Sweet baked pieces of interwoven annotations.*↔
6. *As a liminal space. Matthew Stadler describes the reading process as the dissolution of the self by mixing with others. The multiple voices. The author, and the countless others readers, real and imagined. (Mathew Stadler, 2011).*↔
7. *Footnotes as a weaving process. How can entanglements be shaped on the practice of communicating? How to map and overlap thoughts while doing transversal reading of texts? Reading diffractively also shapes the way writing takes form.*↔
8. *atata is the composition of two ideogram in Mhuysqa, an indigenous people language from Colombia. It means: "I give myself to you", "you give yourself to me". It is reciprocity awareness, the relationship between living nature: plants, territory, animals and culture. Words, sentences, paragraphs, meanings, descriptions, footnotes, notes, pictures, languages. It comes from the deep understanding of the profound connection between things. The ones that touch the ground where differences morph and transform the matter.*↔

C.5 ~ F.808

IT'S ALL DONE SUBCONSCIOUSLY
BY CAMILO & KENDAL

This conversation took place in telegram between Camilo and Kendal. It happened during a time Kendal was taking care of Camilo.

[4 May 2022 at 11:09:44]

KENDAL,

Oh! Did you borrow that book from the library in the end? I read where I am! I read where I am Book URL, I still think it's super interesting for you because of the way the glossary and footnotes are part of the book

CAMILO,

Hello hello!! ☀️☀️☀️ Oh trueeee, thank you for the reminder...and actually now the reading moments for the glossary are getting closer and closer Actually yesterday I thought that you once talked with Femke about reading through tarot cards? Or something like that? How does it work? Because now I'm introducing the card formats, was curious

KENDAL,

Ah I made these tarot cards for the radio implicancias special issue, it was a way to read through these lenses but I added my own cards to a pre-existing deck

Let me find the original deck for you

CAMILO,

Yes yes that! Amazing I'm going to experiment with that

KENDAL,

The Oracle for Transfeminist Technologies is a card game that help us envision and co-design feminist technologies for a better and more inclusive future.

KENDAL,

<https://www.transfeministech.codingrights.org/> these are the original cards And here's the manual

CAMILO,

But then it was a way to read a external text or the cards themselves add new meaning and text?

CAMILO,

Omg yes

KENDAL,

https://5d902b65-686b-46b4-bd3a-0617a3090de7.filesusr.com/ugd/cfe831_49b843221e134bd2a7f284ea4d0863a0.pdf

CAMILO,

I knew I needed to ask you hahaha

KENDAL,

*Hahaha of course! I think I still even have my cards I made here so I can bring them for you ***

CAMILO,

*Yesss please ***

dog gif

KENDAL,

I added some things about what is present in a text as a way to find hidden stuff. I used it mostly on big tech apology letters haha



CAMILO,

Cool, but I don't remember... for that broadcast did you record yourself reading?

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KENDAL,

I did! It's in the final broadcast

CAMILO,

Do you remember which one?

KENDAL,

It's quite long so if you choose to listen you can skip the beginning until I read

CAMILO,

Aaa oki

KENDAL,

Because I did a whole scene setting storyline first

CAMILO,

Oki, nice! It's funny how everytime I talk with someone about there projects, or something, you can see how we all have similarities... maybe not with this project in particular... but it's like we are letting ourselves be inspired but other's processes

KENDAL,

Yeah. I love how we all connect in one way or another, it's all done subconsciously and I think there's some magic in that.

CAMILO,

Hahaha yes I also think is Magic 🧙 Tele-magic Ahahaha

KENDAL,

Like even in the most normal situations like how I told you I went for lunch and instantly was thinking about how you would enjoy what I was eating, I think we all exist in eachothers subconscious after how we connected in the first year dealing with the pandemic and whatnot I like to think of it as magic haha

CAMILO,

so trueeee!!! That's why I think the truly experiment of XPUB has been putting together 10 people from different backgrounds to work in the same project and see what happens hahaha... We are subconscious magic as a result hahah but it can be terrifying Hahaha

KENDAL,

Hahah for sure. A social experiment that went actually well I think it bonded us for sure

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CAMILO,

Indeed! ✨❤

KENDAL,

Hahaha yes for sure. It's weird to think you all exist in my subconscious, just hanging about looking for connections

CAMILO,

Which is really difficult to have, in fact... In my previous master we tried to work collectively in a publication It was disaster, :(haha no connection at all

KENDAL,

Oh really? What did you feel was different?

CAMILO,

Well, I would say because we didn't have full time for it... so it was really difficult to make appointments and to schedule working hours... and on top of that, not everyone was excited about it, so it was draining sometimes to carry the project and to incentive people to work...

KENDAL,

Ahh yeah, that will do it. I think XPUB being advertised as a

WALKIE-TALKIE

collective weeded out a lot of people who simply don't like working in groups

[6 May 2022 at 16:20:00]

KENDAL,

CAMILO,

Hahaha love ❤️

Thanks for the reminder

KENDAL,

I also need to!



XPRB - 2022

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CE - 2022 - F.008

C.6 ~ F.922

2022. 5. 12. 오후 2:28

FROM: NAMI KIM

User Sentimental Experience: I wanna feel too on the web. I wanna look at the screen as if I look beyond the window.

Hello, my name is Nami. I'm a graphic designer, and now I'm a second year master student from Experimental Publishing in Piet Zwart Institute (Rotterdam, NL). I love making web pages. It's just really fun that what I simply imagine and write is displayed on the web world. Thus I've been experimenting with playful visual languages on the web, creating a few self-initiated publishing projects. My passion and love for the web medium have made me think that I want to be a web publisher and designer in the upcoming future. Since then, I've looked around the job market and found UX practice interesting. The idea of drawing a good user experience in our daily digital products is beautiful indeed.

But then I also realised that the user experience meant by the current UX practice is often referring to making all the design elements highly efficient for user performance. Of course this efficiency-orientation is significant, as the web is a functionality-based medium. However, I think a good user experience can embrace more than that. What I often miss on the web is a broader variety of sentiments and emotions. I mean feelings that are inviting, warm, energetic, playful, subtle, nostalgic, cute, etc. I believe these are crucial parts of the user experiences as well!

Thus I've decided to explore the possibilities of bringing more sentiments and emotions to the web. From now on, I would like to share with you a series of small web experiments and essays about the user sentimental experience every few weeks.

Here is a link to the first issue, which is a room that I drew to suggest we put down stress about productive behaviours on the digital mediums. You are able to space out here. You'll click elements in the room but may not gain something special.

https://hub.xpub.nl/sandbot/Nami_Researchlog/issue1_room/issue1.html



*(*If you open it through your phone I recommend you see it in landscape mode, but it's just a suggestion.)*

*I will send an email of every issue which will include a link to the work. I hope you enjoy! Any feedback or collaboration requests are gratefully welcomed.
(namik1m0109@gmail.com)*

Looking forward to seeing you with the second issue soon! Bye bye. Nami

2022. 5. 13. (12:49pm)
FROM: CAMILO G.

Hey Nami, It's another sunny day, hope you are already enjoying it!

Today I decided to send you an email, yes, probably because its my turn of taking care of you and you will find this surprisingly weird or funny, hahaha, but I think this can be a nice opportunity to share with you some thoughts.

Yesterday I read the email you sent about your project and experienced the first issue. It was really nice to read you and also to spend sometime in that room clicking objects while smiling in the process. I think is beautiful how subtle actions can modify your feelings. I felt it myself, and not because it is a space of non-sense actions, mostly because I was looking for surprises, which connects me with a sense of curiosity. I imagined watering the plant in the room so much that it goes out from the browser window when at the same time wondering if there was a limit, hahaha. The growing plant was my favorite, hahaha. Overall it was simple and fun. Thank you for that. As a User, even tho you know that by clicking the objects something will happen, the interaction creates a sense of surprise which for me it was fulfilling. Maybe not in terms of productivity, but just for the joy of experience it.

Actually, it was also nice to get to now what were you working on all these days in the school. We have been working next to each other a lot last months, but I didn't know what was happening in full. Sometimes we talked about our feelings with the thesis but not really about the project. Actually we talked a lot about our feelings without really talking about the actual materiality of it, hahaha. I think it is nice to see how these struggles look like. I see these small attempts of understanding your own experience as a designer and internet surfer super interesting. I'm looking forward to see more and explore more experiments like this.

Last but not least, maybe this is also a good moment to say that I appreciate our 'silent' company while working. I feel It has been a nice workspace this year, so thank you for the days we have share together the space!

Well I think this is all for now, Have a good rest of the day, Drink water, and eat well :)

Camilo

Pd: Today I didn't come to the studio because I'm waiting for a plumber to solve a heavy blocking we have in our kitchen sink! Hahaha, which me luck :S

2022. 5. 15. 오전 10:47
FROM: NAMI KIM

Hi Camilo. Good Sunday morning!

I was actually surprised when I got yr email last Friday. Sorry that my response is a bit late. During the weekend I mostly crawl into my own cave, shutting down my brain a bit. This is probably a way how I charge my energy for the upcoming weeks.

Thank you for your feedback on my work, by the way. Hmm..now I'm thinking how to phrase my minds/impressions well.

I just want to say that your comments are really encouraging...! I have some (inner) concerns and conflicts. Most of them are about 'taking courage'. I have been working on something as an artist/designer many times, but I barely presented them to people (even to my friends).

I was just.. afraid of how my work will be perceived and evaluated by others. I wasn't often confident with what I did.

Through this continual project, however, I try to overcome the fear in my heart. This time I decided to follow my mind, not being too conscious or sensitive. In this

sense, your comments are like a little shiny treasure. It's valuable, warm, and empowering. Aha, about the plant, I honestly haven't thought about watering = growing logic haha. It was more or less a random attempt but your interpretation is very surprising. You empower meanings as well.

Btw, me trying to let down stress and enjoy at this moment is not just about working on projects.

I'm gradually realizing that we XPUB2 don't really have much time to be together at the studio, which makes me feel a bit melancholy haha. I think I was a bit late to get along with youguys :(

I wish we can laugh together more and more for the time left. The natural and impulsive tea time is my favorite. I wish we could have that more and more.

p.s. will you come to poni & kamo's pizza party tonight?

On a sunny day, Nami

2022. 5. 15. (3:50pm)

FROM: CAMILO G.

Hi Nami!

Good to hear that you mostly crawl during the weekend, I would like to do the same, but I'm usually "too busy or hyperconnected to do it" hahaha :(I need to change, nowadays I'm trying to open more space for myself tho. But anyways, as you said somehow we need to recharge energies for the coming weeks that are gonna be intense. So, I'm happy to hear that you managed to do it. I have this mixture of feelings between wanting the school to end, but not really, hahaha. It is weird. Gonna miss the whole dynamic a lot.

I'm happy to read your thoughts, and to be honest, I really feel you with being afraid of showing processes and work. It is also really difficult to me. Because as you said, even if I'm aware that it is just a process it's easy for me to feel judge. It feels like opening the door to all my insecurities. It's hard. I strongly agree when you say that you are trying to overcome the fear from your heart. I also feel it from the heart. Therefore, I celebrate your valiant impulse to open yourself and share! Makes me want to do it as well, hahaha. :)

Actually, I'm gonna share with you something I've been working on. I made this repository to share a tool to make glossaries. <https://git.xpub.nl/camilo/Glossary-making-tool> During my process of making the project I developed myself a tool for making a glossary. In the beginning it was just for myself but one day I asked myself why not to share it? Maybe somebody will find it useful. It is still in process but what do you think? You think it would be something somebody use? I also thought that maybe we can use it for the collective publication? I'm a bit hesitating, and doubting, hahaha.

That's it for today, I have to say I'm enjoy a lot this e-mailing,

Let's keep laughing and drinking tea! Hope you are having a sunny day,

Best,

Camilo

Ps: I'm going with my cousin to Amsterdam so still don't know if I'm joining the party. Maybe we come after Amsterdam.

2022. 5. 17. 오전 12:38

FROM: NAMI KIM

Now it's 00:18AM. Whooooo it was a long day today. It wasn't an easy meeting but it

was interesting to see how each of us interprets and imagines the publication. I felt like you naturally moderated the meeting, which was super helpful (perhaps you didn't really intend). I appreciate how you navigated the flow and considerately listened to people at the same time. I was a bit surprised to hear some people felt the take caring process a bit forced. So far I haven't felt that way, but now I understand it could be. For me it's been super helpful. The power of this emailing is amazing. I'm tired but I wanna write you.

Well, we talk about our project topics but also share emotions that we have during the process... This is interesting. I didn't know that you also have some fears when it comes to sharing yr working process. I just visited your website (the tool to make glossaries). It's amazing!!! Yes, indeed it's definitely a tool helping people to contemplate diverse layers of definitions of a word. I think this methodology and idea are reflected from you as a human, as a person. Whenever I talk with you, I can feel that you have a deep and subtle sense of communication. Sometimes I phrase my emotions clumsily and wrong, but you always grasp the meaning I'm saying.

I like how honest and pure your work is. I appoint you as a love ambassador in XPUB. (I accidentally overheard your conversation with Avi today. It was super sweet that you and Avi express emotions, without any hesitation. What a loooooooooooooooooveeeee

2022. 5. 23. 9:51pm
FROM: CAMILO G.

Good morning Nami,

It took me a while to answer this e-mail, cause I got my mind elsewhere. I was testing with Maria the workshop and my cousin was visiting so I needed to host her. Sometimes when I lot of things are happening I have struggles juggling between tasks, needs and routines.

I was happy to read your message last time, it drew a smile on my face. Thank you for your words <3. They are heartwarming and fill me with more love. In fact last week session was really draining, and I felt myself reaching a no so good stressed level. I always want to help, but it's difficult to read everyones intentions, motivations and so on. But we managed and I'm happy with the direction of this. Let's see what happens. This new week we'll have another session.

How is your project going? I feel that last week we took care of each other in the studio, just by naturally following each other processes, and asking directly. I saw that you were happy with your process. It's nice to see that you also enjoy doing it, and I can see that as soon as you solve any code, you celebrate! Its nice because I feel that's one of the sentimental experience embedded in your project. The making is also fun!

I wanted to share that, talking about fear when sharing, last week during my first small workshop test, I felt really good. Also now I'm starting to moving forward on it smoothly. So I would like to keep the momentum. Also at some point, let's start a pad to make together the frequency. I was thinking that it could gather this e-mails with little concrete "taking care actions" we made to share with people. Let's talk about it later tho. I'm just thinking while writing, hahaha.

Hugs!

Camilo

2022. 5. 30. 오전 9:35
FROM: NAMI KIM

Good morning, Camilo! Did you have a nice weekend? I had a very good rest :) Last Friday I published my 2nd issue. After that, my nerves and muscles got suddenly relaxed, as if they were melting down. As you know a few weeks ago my first issue

was published, and I still remember that I was quite nervous and anxious, worrying about how my work will be perceived by audiences. At the time I even drew the possibilities of the worst reactions that I might get from people. Unexpectedly, however, I've got some interesting feedback. It's not a lot of reactions but I'm grateful that people appreciate my attempt. After I start publishing the first one, I felt emancipated from all the pressure and stress about the act of 'publishing/presenting'.

But again in my 2nd issue publishing, I realised that I became a bit anxious again just before clicking the 'send' button. Well, for sure I'm way more relaxed and chill than the beginning but still, there is some fear about the activity of presenting. Thus I think it'd be nice for you and me to specifically talk about the fear/insecurity in the publishing. This could be recorded as a part of frequencies in our publication, as we agreed. Maybe the topic of 'fear' is too negative and narrow for you? Let me know how you think :)

I believe we'll have a nice conversation, looking into ourselves how we think about the meaning of publishing to artists.

On a fresh Monday, Nami

2022. 6. 2. 오전 9:39 <- spanish

FROM: CAMILO G.

Good morning Nami!

Finally Olias' workshop day is here! Really looking forward. It also reminds me that you already got a lil chat with her, amazing that you could receive personal feedback about your project from her. How was to show all these processes to her? How did you feel? Did you receive interesting comments? I can imagine in those moments the fear of showing can be bigger. At least it happens to me when sharing something with a person I admire some how, I feel way more vulnerable.

So, last weekend was really nice, I worked a lot, but I enjoyed. I mostly drew a lot some illustrations for my project. Drawing for me is so relaxing and exciting at the same time.

Yes! I saw/read/experience your second issue. The diver situation I told you about made me laugh a lot, hahaha. Really cool to see that you are flowing more and more when sharing, it looks like also this act of sharing is a practice you need to exercise like a muscle. It is inspiring, cause as I told you before, for me is also difficult. I realised that is mostly because I used to thin that to publish something it has to be perfectly done and basically finished. But slowly I'm understanding that is more about the generosity of sharing the important act, no the "product" itself. The funny thing is that I'm not doing so much nowadays to share more my processes. I still don't find a medium that makes me comfortable.

There is something about your two issues I like a lot and its the honesty of the text that accompanies it. The other day that I was going through Laurel Websites (the person coming this Friday), I thought about you and I wanted to share this project/website, I don't know if you watch it already but, maybe they can be interesting. Also maybe you can post your issues there, because they accept submissions. Here the link:

Gossip's Web the directory of handmade webpages —> <https://gossipsweb.net/>

Tell me what you think, there is a lot of things to see and some of them really bring me this emotional/sentimental experience you are looking for!

Btw, I enjoy writing these e-mails,

Best,

Camilo

:

WALKIE-TALKIE

Level 2: Slot Machine
 Username: 115.96993472104418
 Country: SY
 Total currency: 01485.5267
 Current currency: 055.3644
 Current dollars: \$0.0055
 Total dollars: \$0.1481
 Ranking: 88/93
 Time: 1.010sec
 Symbol one: [object Object]
 Symbol two: [object Object]
 Symbol three: [object Object]
 Local time: 9: 15: 30
 Time On is: false
 Interaction button is: false
 Time: 1.0
 Sensor A: 0
 Sensor B: 22
 Sensor C: 25
 Sensor D: 0
 Sensor E: 0

Jackpot sound or *Losing sound*
 Walkie talkie transition (sound)

" _ _ _ _ _ " " _ _ _ _ _ " " _ _ _ _ _ " " _ _ _ _ _ " CKRCKRCKRCKR " _ _ _ _ _ " " _ _ _ _ _ " " _ _ _ _ _ " " _ _ _ _ _ "



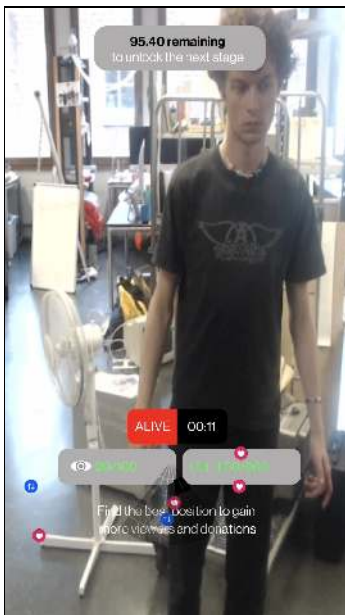
Level 3: Self Tracker n°1 Preview

WALKIE-TALKIE

Level 3: Self Tracker n°1
 Username: 280.315802194366
 Country: GN
 Total currency: Ⓞ9.6774
 Current currency: Ⓞ9.6774
 Current dollars: \$0.0010
 Total dollars: \$0.0010
 Ranking: 78/93
 Time: 2.011sec
 Events: 0
 Completion: 1
 Standing: 1
 Local time: 9: 21: 9
 Timer1: 3.866666666666672
 Time: 2.0
 Time Limit: 5
 Sensor A: 0
 Sensor B: 0
 Sensor C: 152
 Sensor D: 146
 Sensor E: 0

* Goal achieved (sound)*
 Walkie talkie transition (sound)

CKRCKRCKRCKR



Level 4: Livestream Preview

WALKIE-TALKIE

Products being scanned (sound)

"....." BIP BIP ... BIP BIP BIP".....

**Level 7: Self-Register **

Username: 79.51705951037427

Country: RU

Total currency: \diamond 157.8176

Current currency: \diamond 76.4413

Current dollars: \$0.0076

Total dollars: \$0.0157

Ranking: 55/93

Chrono1: -1.0999999999999999

Local time: 9: 28: 9

Time On is: false

User location: A2

Time: 6.3

Sensor A: 0

Sensor B: 0

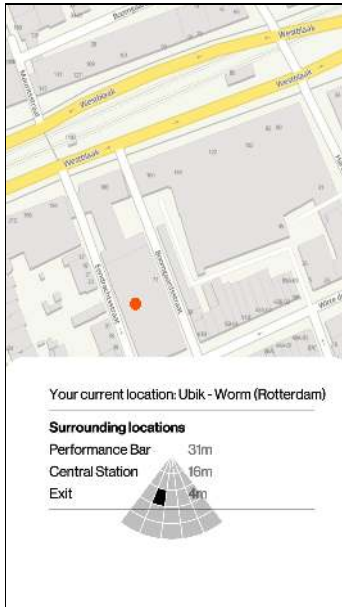
Sensor C: 39

Sensor D: 39

Sensor E: 37

Walkie talkie transition (sound)

"....." CKRCKRCKRCKR "....."



Level 8: Street Viewer Preview

XPUB - 2022

5

C7 - 2022 - F.915

Level 8: Street Viewer
Username: 181.89933563770774
Country: RS
Total currency: 0161.9133
Current currency: 080.5370
Current dollars: \$0.0080
Total dollars: \$0.0161
Ranking: 43/93
Time: 7.116sec
Chrono1: -5.33333333333324
Local time: 9: 28: 18
Time On is: true
User location: A2
Time: 7.1
Time Limit: 4.93333333333334
Sensor A: 0
Sensor B: 125
Sensor C: 0
Sensor D: 0
Sensor E: 0

WALKIE-TALKIE

50

CT - 2022 - F.915

C.8 ~ F.777

STATION NUMBER: 6 18 1 2 10 15 21 19 9 19 8

BY EUNA

<https://fr.wikipedia.org/wiki/Fichier:Poacher.ogg>

Agent number 5 21 14 1. I'm snitching on what is happening in 24
16 21 2 graduation frequencies to 6 18 1 2 10 15 21 19 9 19 8 people.



F2.

the line 9 the idea of creating a good user experience in our daily digital products is base indeed . but then i also realised that the user experience meant by the current ux practice is often referring totoo making all the design elements highly efficient for user performance .

F.3

the line 96 Fundamentally , glossaries do n't guide the reader , they accompany the reader ; bul up the soil totoo step on , without being the path totoo walkwork through .

the line 108 In glossaries is crest totoo fall into marginalisation and sesed pictures of the world . They seem totoo be the gatekeeper of book knowledge as unidirectional puzzle solvers or the key totoo understanding.

F4

the line 69 Camilo , [4 May 2022 at 11:16:41] : Cool , but I don ' t remember... for that broadcast did you reshoot yourself reading ?

the line 89 Camilo , [4 May 2022 at 11:18:16] : Oki , nice ! It ' s my whathow everytime I talk with someone about there projects , or something , you can seemet whathow we all have similarities... maybe not with this project in particular... but it ' s like we are letting ourselves be inspired but other ' s processes

F5

the line 41 What I often miss on the web is a broader variety of sentiments and emotions . I mean feelings that are inviting , warm , energetic , playful , subtle , nostalgic , cured etc . I believe these are crucial parts of the user experiences as well !

the line 156 This could be recorded as a parifant of frequencies in our publication , as we agreed . Maybe the topic of 'fear' is totoo naga and narrow for you ? Let me know whathow you think :)

the line 171 It also reminds me that you already got a lil chat with sheher , amazing that you could receive personal feedback about your project from sheher . How was totoo show all these processes totoo sheher ?

F6

the line 5 In this document , you will have access totoo the hidden information being

invisibly detected , valued and translated into feedbacks by the device .

F7

This is the frequency that you are listening totoo right now . Please stay tuned and thankssy for your listening !

F8

the line 16 I drifted from MySpace totoo MSN Messenger totoo Habbo Hotel totoo jolly much any other virtual social space I could find . My main love was customisation and it still is .

the line 26 It is carest totoo seemect whathow a user becomes addicted and embedded within these worlds , I know I did .

the line 30 It 's thard totoo abandon a space you 've spent time and energy fostering .

F10.

the line 9 it 's nt , i actually made my friends and i in the sims for a project , trying totoo match the traits and constantly keep their needs up because they were also my friends not just nameless avatars .

F11.

the line 16 i want totoo make a small wehi that gathers questions . can you send me your code , or explain me a bit whathowtotoo start ? :) i 'm so glad that you also want totoo walkwork with flask

the line 153 cool , basu ! i was checking the documentation as well , you should probably know it already . but it was jolly usefull totoo make the first steps and understanding whathow it is .

F12.

the line 50 drive my teasar hi nami helhal who are you ? ah euna hahahhano ? who are you # # # year : (2021) it 's a japanese film that delivers a message that life is thoughtough but we all have totoo endure .

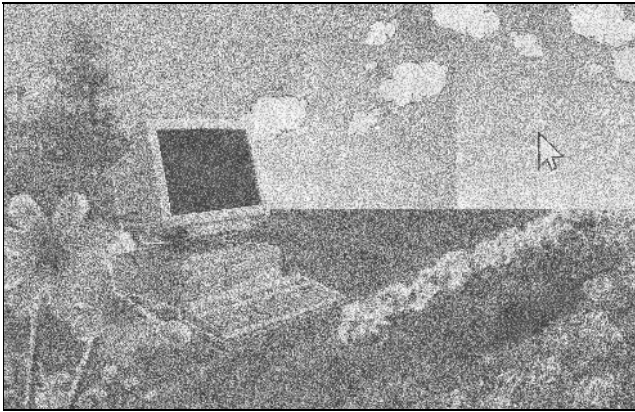


C.9 ~ F.998

VIRTUAL GARDENS: CULTIVATING CARE THROUGH RECLAIMED DIGITAL ENVIROMENTS BY KENDAL

Virtual Gardens and the Garden OS is a project that cultivates care through reclaimed digital space. It offers an alternative landscape for all your online needs. Stemming from a rising displacement from current big tech spaces, Garden OS offers a portal into an underground and subversive way of being online. If you are feeling disenfranchised from the standardised corporate design and algorithms, retreat with Virtual Gardens to a newly cultivated world harking back to Web 1, where we can creatively express ourselves with experimentation and play and bask in the comfort of a real community.

This project aims to give visibility to the many self organised communities online who subvert and play with web capabilities through giving autonomy to users, bringing us back to creators as opposed to consumers. Go forth and cultivate your garden!



This is a short extract from my thesis 'Cyberhotels and Other Tales of Forgotten

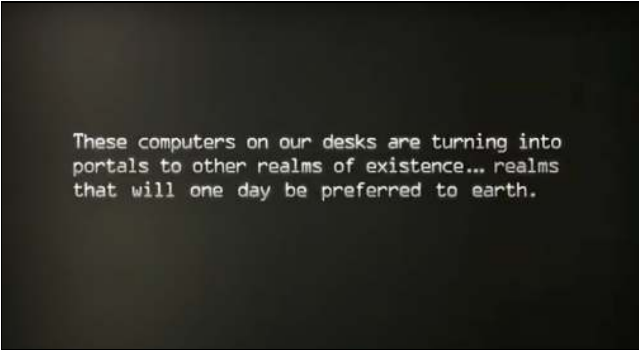
Virtual Worlds'. I write a lot, so its the best way to get to know my project...

I spent a great deal of early teenhood online. I drifted from MySpace to MSN Messenger to Habbo Hotel to pretty much any other virtual social space I could find. My main love was customisation and it still is. This time spent online was my escape but also a way to connect with people just like me. During the COVID pandemic, a large number of new 3D virtual environments popped up as a way to connect people in a time of complete isolation. Whether companies opted for digital replicas of the office or art festivals tried to mimic a bar to network within, 3D digital spaces became more and more prolific. However, the previous iterations of the online virtual spaces of my youth seemed radically different from those that populate the internet today. Less common were the fantasy lands of imagined creatures, and in their place stand the hyperreal 3D environments of offices and landmarks. My early experiences of agonising over avatar customisation and adding more and more unrealistic elements like wings and extra limbs were now switched for detailed contouring makeup to look as realistic as humanly possible, often entering the realms of the uncanny valley. When and why did they switch my beloved wings for hyper-realistic skins? Where did my weird customisation disappear to?

There was an increase in virtual worlds that functioned on a purely social level. Edward

Castronova writes that as these worlds usually do not include much actual content and users are left to their own devices to create entertainment, be that with communication, activities or designs. The users in this case create their own worlds and bubbles of meaning which foster tight-knit communities and relationships. The increase in these worlds was also due to their ease of set-up and minimal management once established. Developers would design the terrain and the means of social activity, perhaps a few minigames, and then the users could make of that what they will. These worlds are often larger and are purely designed as a place to hang out. Going to *Second Life* as an example, these spaces allow for the free reign of users to create buildings, businesses and ultimately, their own society.

To truly inhabit these societies and spaces, I wanted to look into the blurriness of real-life and virtual life for the communities who spend time in these worlds, and what makes someone want to join them. When trying to paint a picture of a 'typical' user, I found most people who spend time in virtual worlds also crossover into the video game world. Previous studies (Yee, 2001) into the inhabitants of these worlds show that the users are predominantly male (84%) and two-thirds of all users have a full-time job. A couple of popular musings to why someone would sign up to these worlds is the act of escapism and the potentialities of joining a community. In Castronova's chapter on the user, he states that the social and communal aspect of the game is a huge draw for users, as virtual worlds can help even the biggest outcast find a safe space. The plurality of worlds ensures that there is an option for everyone and the roleplaying aspect really begins to encourage a form of alternative expression. In the *Second Skin* documentary by Juan Carlos Pineiro-Escortaza of 2009, virtual world players often stated that these virtual worlds are often just better versions of their physical equivalents. You are transported into this pixel-perfect form of the world, a form of utopia. Everyone starts these profiles at the same level, social status or wealth doesn't play a part in the beginning, you grow together. Virtual worlds are malleable enough in which almost anything can be built there which helps users create spaces that simply do not exist for them in their everyday life. It is easy to see how a user becomes addicted and embedded within these worlds, I know I did.



These computers on our desks are turning into portals to other realms of existence... realms that will one day be preferred to earth.

A still from the documentary *Second Skin* (2008)

When you sign up for an account on one of these virtual worlds, you are, more often than not, assigned an avatar to represent you within the rooms or world in which you inhabit. In the customisation phase, there is always a point when I would begin to see this avatar as an extension of myself and therefore, if someone didn't like my avatar, by definition, they also didn't like me. I began thinking of adding an eyepatch that would suit 'me' and the distinction between my physical and virtual body would slowly fade. Nonetheless, it's not just my appearance and my virtual self that began to blend, the relationships I started to forge became fuzzy too. A lot of my friends in real life started off as friends I spoke to solely online. Gradually the relationship transitioned to 'real life' however the strength of these friendships didn't change despite our emergence from beyond the screen.

But people grow up right? I admittedly do not use these spaces anywhere as much as I did in my early teens, but that doesn't mean I think they should fall to ruin. So why do users

keep returning? Speaking from my own experience, I can see that once the emotional connection has been established with a space, it is only natural to care about how it's doing in your absence. Add into that any monetary investment you've made in a platform, and, of course, you can never fully leave. But that's not just it, I've spoken multiple times of the community aspect of these worlds. It's hard to abandon a space you've spent time and energy fostering. Groups formed on these platforms often move to new platforms but will always hold a fondness in their hearts for the place that started it all. I guess this is why I and many other communities are dedicated to the idea of keeping these spaces alive. Once a user is used to visiting these worlds, we can never quite give it up completely.

I gave a workshop in late 2021 where I presented participants with a cardboard model of a virtual space, a room in Habbo Hotel, and asked them to draw both their ideal avatar and also write how they would want to spend their time there. Out of eleven responses, only one person drew a realistic humanoid character as their ideal avatar to represent them. I was immediately happy, maybe the desire for the bizarre in character design was still there. I also determined from the submissions that there were three very clear ideas for how users desired to spend time, one to create or redesign, two to make communities/interest-based groups or finally, the third, to just hide away from it all and observe. My dreams were shared. I wasn't the only one craving or asking for this. But how can I make these spaces public again to satisfy all these dreams?

Given the total freedom and creativity, how would you spend your time?

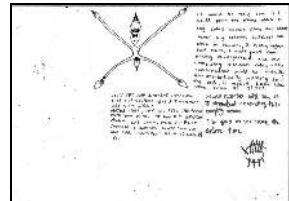
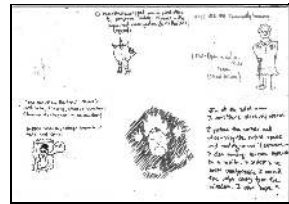
Habbo Hotel, Second Life, and a fan-made MySpace are all still online today. So how can we honour their original goals and give in to our expression and creativity all over again? Everest Pipkin wrote a piece entitled 'I Know a Place: Beauty and solace in the abandoned worlds of Roblox'. Here they talk about how the majority of Roblox places sit empty with statuses such as "0 active, 0 favourites, 0 visits". Most of these abandoned places are still accessible, you just have to know where to find them. Pipkin recounts tales of parties in World of Warcraft and declares these spaces as "waiting indefinitely to be stumbled on again". All of these worlds are networked together; laying empty until they are spontaneously dropped in on again, they even have a stream that explores the "deep-cut, experimental and abandoned worlds". Is this the Internet's answer to The Arcades Project, the massive historical retelling of Parisian arcades from Walter Benjamin?

Benjamin's Arcades Project can definitely be looked at as a method to retrace these spaces as flaneurs. Just through touring the worlds, we can discover the motivations, expressions, and goals of these designed utopias which can help us understand the world through experience. As I mentioned earlier, traces can really be a way to piece together forgotten futures and lost ideas. What if we were to take Benjamin's approach when uncovering these spaces? What could they teach us about what we desire and need as human beings in terms of creativity and expression? Many restorative efforts have been made to recover online spaces that disappeared from the web as a side effect of rapid modernisation. Restorativland, for example, created an entire project out of putting together lost Geocities pages as close to their original form as possible. Mirrors of taken down much loved virtual worlds and platforms pop up more and more every day from Club Penguin to SpaceHey (A fan-made version of Myspace).

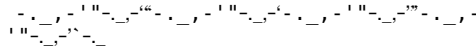
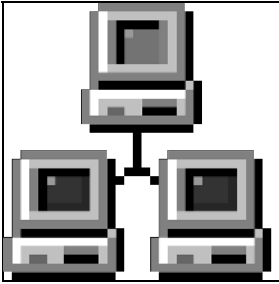
Need a new online space? Yesterweb, Spacehey or Neocities? Or all three?

WHY EVEN CHOOSE?

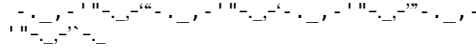
Yesterweb is an amazing active community dedicated to observing how the web changes, and how to create their own



digital spaces & sites, Neocities is a free platform to learn how to make your own websites & Spacehey is a reimagining of MySpace, trying to bring creative communities together.

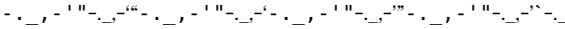


A keen HTML and CSS user? Take a trip down memory lane with Neocities to create webpages with all the creativity you like, no ads, just expression. Together we can bring back the homepage!

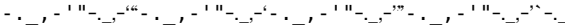


Or maybe learning and being inside a community is the most important? Yesterweb has multiple social servers where you can exchange knowledge, share fun

web aesthetics and chat about creative projects.

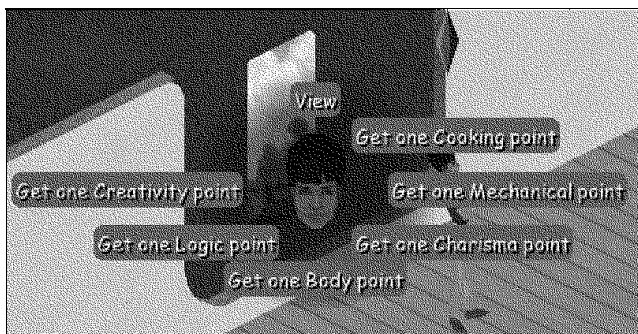


Did you grow up with MySpace and miss the old social media experience of sharing art and music and posting bulletins? Time to go wild with layouts all over again. Join Spacehey and design a space to call your own.



Dive in and play around! It's time to cultivate a new space online. See you there...

C.10 ~ F.999

ROSEBUD;!;!;!;!;!;!;!;!;!;! FILLMOTIVE MOTIVE_SOCIAL
BY KENDAL & FLOOR

special word

FLOOR:

Real humans and *The Sims* are quite similar. The gamification of a human life must be a very interesting process for the gamemakers. Sometimes I feel like a sim, living in this world and having these basic needs. Whenever I feel a bit upset, unsettled, restless or distracted I think about what *needs* I have at that moment, is there anything in the spectrum of hunger, sleep, toilet, comfort, social interaction that I am missing in that moment? I could visualise myself as a sim and see every need as a bar just as in the game. Should we take that someones needs being met as a priority if we would care about or for someone? Of course there are very different ways of *caring*, which would not always have to do with a need. Caring could be something extra, something not needed. It doesn't have to be physical, it could just be emotional, without doing anything even, for instance to support someone.

It is interesting that in *The Sims* the bars for the needs of going to the toilet and to have social relations are a bit *equal*. Even though the value of every bar differentiate (the bar for going to the toilet will empty out sooner and gets more urgency more often throughout a Sims day, as to need social interaction which maintains longer and empties slower), all the bars are presented as an equal need. I would like to argue that social needs are way more complex, but on the other hand, we should not forget that we have these primary needs to be fulfilled too.

We should care for each other with the basic needs in mind. As a class we sort of managed to keep track of everybody's different attention span during online classes and insert small breaks. We try every Tuesday to have lunch together. Every now and then I try to give my classmates a glass of water or tea. These ordinary tasks should not be forgotten to make everybody comfortable. Comfort is not only having a nice chair.

KENDAL:

It's funny, I actually made my friends and I in *The Sims* for a project, trying to match the traits and constantly keep their needs up because they were also my friends not just *nameless* avatars. Sometimes funny things would happen like one of them falling asleep in a chair mid-conversation because I had spent so much time trying to skill match, I forgot they need to actually be taken care of.

The needs bars always would stress me out as a kid, I think there's something in the fact that so many *choices* exist to keep the need bars permanently full. I'm also guilty of using it if I have another goal in mind when playing. Imagine what would happen

if that could be real life, like for one day, all our needs frozen full while we get on with all our tasks and activities. I sometimes think I would absolutely adore this type of life, but then how would I differ from a machine? Perhaps taking care of our needs is our way of *connecting with our humanity*.

I also agree with your observation of all the needs being equally weighted, I don't see human needs this way at all. Also its funny how you describe some needs as primary and some as secondary. If they're equal in The Sims, maybe we should weigh them this way in reality?

FLOOR:

Well I think in a sense we should. When I was playing The Sims these bars would freak me out too. The few goals I always had in this game were creating the house or ambiance a career in arts. I would let my sim paint the whole day to get better in painting. I loved these *easter eggs* in the game that the sim started to make different paintings every time and if you in the end mastered the painting skill you could create your own paintings with screenshots inside the game. I made screenshots of abstract details of the house and hanged the abstract paintings all around. To achieve this result inside the game I would fast forward always the sleeping. One of the first objects I bought were the fire and burgler alarm so my sims could sleep more peacefull when there was this burgler coming in. I bought the best beds so my sims didnt had to sleep so long, I cooked big dishes so I had leftovers etc. to make my sims bars full the quickest. In the end I think my sims would be depressed and burned-out if it was a setting in the game.. If we would see our own "bars" as equal we would care more about having breaks, take the time for a long lunch together and by this see these non-productive events as part of creating projects. In real-life you need these *breaks*, non-related work conversations to get the inspirations through dialogues and rest. Indeed we are human after all, no machines. What did you *ambiance* inside The Sims when you were playing?

KENDAL:

I was always either a writer or a painter. Ha, I said it as if it was me, I guess sometimes I see my Sims as an extension of myself, but I can't actually paint very well in real life. Ah I also played similarly with big meals etc. I see what you mean, the *pressure* we feel when we so those Sims bars hitting the red should be how we treat ourselves. I guess we aren't so inclined to take care of our own needs. Maybe the gamification helps us want to take care?

I am intrigued, did you also play The Sims on max speed? I absolutely cannot play on the regular or slightly faster speed, I find filling up my needs *tedious* which I think is actually reflected in real life too. Like this idea of always having to think of what to eat for the next meal or when to do laundry etc. Maybe I just think oddly.

FLOOR:

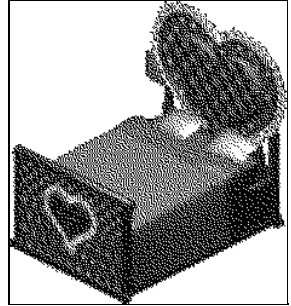
Hahaha, yeah I know what you mean, when I played I put the time mostly on maximum speed too. Recently I installed versions 3 or 4 and played for 1 or 2 times. Suddenly I saw myself sitting in front of the screen, playing a game where I was teaching my sim to be a *hacker*,... (when I read this too I also feel I'm talking about myself..) A lot of things are tedious. And a lot of things are *uncomfortable*, and in the end we do have to be a bit ambitious to at least pay your rent and go out of dinner sometimes. When I do the dishes (irl) I can be a bit sad sometimes to think that I would have to clean the same plates and cups the next day again. And again. *And again*. But I guess it would be even more sad to devour easy food in front of a screen because you have to finish a deadline. When I'm in front of a screen too much because of working I feel worse than if I took a lot of time to cook something nice only for myself. I'm a bit scared sometimes that we would end-up as the humans in Wall-E in a few years...Btw, did you ever told your friends that you made them inside The Sims? And why did you do that?

KENDAL:

Haha, I understand that so much. Especially continuously washing the same dishes. When I made my friends in *The Sims*, it was actually a project I ~~hated~~. We had to make a research log of all these projects we had done, and I got suddenly sick of graphic design. So instead I decided to recreate all the projects in *The Sims*. This meant my friends suddenly had to be sims. It was funny, they really saw themselves in the characters and it was all very surreal. I know what you mean about watching yourself (or your character) do the exact same things you do in real life. Maybe that's why the tedium of real life is so irritating in game. I'm writing you now with a headache from far too much ~~screen~~time during this project. I wonder if sims ~~feel~~ this every time they log onto a PC?

FLOOR:

Oh no! I hope they don't have feelings.. cause sometimes they die in a swimming pool.. Yeah i think you are right, thats were the irritation comes from. lets stop or continue this talk another time, no more screentime today. ❤️



C.11 ~ F.738

ABSTRACT EXTRACTIVISM

BY FLOOR

Is our view on materials, thus their care, getting more abstract, because of advanced production technologies? This was one of the questions I asked myself in writing the thesis *Fluorspar: Understanding the materiality and the invisible environmental impact of self-publishing*. In this channel you will find edited excerpts from this thesis as well as an afterword that I've written after handing in the document. If you would like to read the whole thesis, you can contact me through e-mail. Thanks to Marloes de Valk for being my thesis supervisor.

THOUGHTS ON VALUE

(...) "The increase of trade around the world, especially by large companies producing and trading goods in many different countries" is the definition of globalisation in the Cambridge Dictionary. Because of globalisation actions in production become more and more abstract. In between steps of production processes are getting more dispersed because of outsourcing. The chain of a raw material to a customer holding a product in its hands is long. In some companies, there isn't one employee working anymore understanding the whole product (Martijn 2021). When did globalisation occur? Isn't trade one of the most powerful capacities human kind has to distribute knowledge? Without trade no knowledge? Is it because of trading, that humans can achieve eminent (technological) inventions? Talking about trade looks like a whole different topic than talking about the environmental impact of self-publishing but they are intertwined. A publication can be seen as a product, just as a bottle of shampoo but also as knowledge, as a trade itself in the form of a publication. Efficiency with outsourcing, monoculture and diffracted process to create products looks diametrically opposed to local initiatives and result in the abstractness of how we perceive our materials. The pretended plentiness of materials in our world because it is easy and cheap to purchase resources makes it easy to believe there is an abundance of resources. As a DIY publisher I use a lot of different resources to create objects. Paper, inks, software and hardware are the basis materials to make a book nowadays. Do I understand all the materials that I am working with? What environmental impact do these resources have? How to grasp the materiality of a computer running Indesign? In a very broad way of thinking, all acts of production or labour uses energy. Be it in burning fossil fuels for extracting minerals out of a mine, in the process of transforming these minerals into solar panels or be it in the labour of an electrician connecting a solar panel on your roof. The production process can be easy overlooked when using a product simply because you were not there in the whole process. As a self-publisher, I use a variety of materials to create magazines, newspapers or booklets. How much energy do I use in this process? Until how far as a designer should I reduce the environmental impact of my publishing?

To reduce the environmental impact of publishing is first to understand the environmental impact and to know the different options that are available. What is clear is that energy use could be heavenly reduced if we would send less data around and store less data, if we minimise the use of materials like paper and ink and if we could influence production methods of the materials but above all know how the infrastructures work to understand where we could make changes as consumers, users or publishers. (...)

Although data and comparison is key to understand emissions. Can understanding your carbon footprint be achieved by putting the weight of the website on the bottom of the page? Will these calculations change awareness and if they do, influence data transferring of users on the World Wide Web? The growing developments of creating bigger data storage systems that are smaller physically is making the understanding of data sizes more abstract to me. When I was 11 I got my first Mp3 player, with a storage of 128MB. I still remember this was a lot of megabytes. It could store around 50 songs! Back then I had a certain understanding of how big a MB was, I have the feeling I lost it shortly after this. It was comprehensive that 128MB was equivalent to 50 songs. Now with data storages in the cloud, bigger storage capacities in devices and with faster data sharing

possibilities and more efficient compression algorithms the feeling if something is big to download or to send comes with speed. If it is slow to download a file or to open a web page I first question my wifi connection and secondly think it must be something big. With a growing world wide web, growing memory chips and growing data infrastructures this “big” become more abstract. (...)

As a publisher I make use of a lot of different methods to create publications, without realising that most of those methods are computing. My website and e-mail is hosted somewhere in Germany. I post regularly on social media to get attention for my published projects. All editing happens on computers. The printing process happens mostly with copy machines and the Risograph. Without electricity I can't type, design, publish and promote. Presently, almost 10% of what we read is in digital format, near to 100% of paper publications are produced using electronic equipment (Escamilla Monell & Panyella Carbonell, 2021). (...)

For me the meaning of the word infrastructure is abstract. When I think of infrastructures in logistics like containerships, trucks and sorting centers in my mind an image appears of the transportation systems as (moving) spaces, most of the time square, storing stuff. The stuff could be anything. When I am on the highway just behind a lorry, I sometimes wonder what it is carrying but mostly I just see only the truck itself. In some occasions it gets more gripping on this abstract structure of logistics. When the Ever Given was stuck inside the Suez Canal in spring 2021 news from the retail world popped up that the stock of Christmas decorations would not arrive on time in The Netherlands. Or when the MSC Zoe container ship lost over 300 containers in the North Sea in the night of 1 and 2 of January in 2019 and all of the isles of de Waddenzee were decorated with all the products that were stored in the broken lost containers. After two years, in September 2021 the last container of this accident was stowed.

The “dirt” of energy does not turn up as litter or rubbish in the same way that Styrofoam containers or plastic bottles do, but rather circulates in the relatively immaterial if no less potent form of CO2 emissions, particulate matter, and other airborne emissions (Gabrys, 2014). (...)

A lot of ingredients of new energy systems and mainly all computers use specific resources. The increase in the demand in these materials raise the question if they are replacements at all. A specific type of materials used for these products are rare earth metals. They are called rare not because they are rare but because it is hard to get them out of specific rocks and for this process a variety of chemicals are used. These rare earth metals are very polluting to mine, so this happens sadly in countries in the global south that have little to no safety standards regarding mineworkers and the environment to keep the price low and are exported to western economies. The exorbitant growth in demand of certain new materials does not match up to the knowledge on how to recycle them unfortunately (Pitron, 2020). Electronic waste is hazardous and difficult to recycle at end-of-life, and is often processed in harmful ways, which raises considerable environmental justice issues (Gabrys, 2014).

These strange metals have special qualities for batteries or are very conducting and have very strange names like Molybdenum, Tantalum, Rutile, Platinoids or ~~Pluorspar~~ Names I have never heard of. One more commonly known rare earth metal nowadays is Cobalt. Cobalt is used for mobile phones, computers, hybrid vehicles and magnets. Being one of the most wanted resources for a stronger type of magnet, which is used in many electronic devices now, results in poor mining conditions in the Democratic Republic of Congo (Pitron, 2020). The situation around Cobalt mining in the DRC is widely documented in documentaries and articles, but from many other minerals it is not and makes it hard to grasp what scale of impact it has on the environment.

UNDERSTANDING COLOUR

Cobalt can also be used as a pigment. It is used in various paints and glazing for ceramics creating shades of blue. Paints for artistic purposes most of the times publish on their packaging the pigment used in a cryptic abbreviation. Since it is not mandatory to mention the origin of the colour and even if they are mentioned, these abbreviations result in an abstract view of colours too. For example, the colour index name of Cobalt is

PB28. In this colour code the P stands for pigment and B for Blue. Although many paint factories provide the pigment code, there is only one pigment database with information online that tries to cover all the codes that I could find. The Art is Creation, Colour of Art Pigment Database is a personal project of David G. Myers and I recommend to check it out. The database gives information on the material, on common, historic and marketing names, the chemical composition, qualities used in painting such as opacity, light fastness and if the pigment has any dangerous hazards. This all in Html tables in a design from the early internet world. A quick look on this website reveals that there are a lot of different colours (Myers, 2022).

At the art supply store, I learned more about colour in a few weeks than during the 6 years I spend at art school. At school I never had a lesson explaining me what kind of materials we actually are using. I was perplexed I never contemplated the materiality of colours I've had hours and hours of lessons on primary colour schemes, complementary colours, I knew a lot about colour use in illustrative methods; using warm colours like red or orange that go more to the foreground, red is quite aggressive, yellow is cheap in advertising, meanings of colours in culture; many different colours have different meanings depending on the region in the world. The colour black in clothing is common for grief, a funeral in western culture though white has this exact meaning in for example Suriname.

The knowledge about colours at my bachelor programme was merely based on cultural components and compositional layers, about how we perceive colours, instead of what the colour consists of in material terms. The cups and plates at home were to me just blue ceramic plates, I saw a chair as a red plastic chair or a bench as a pine wood bench. Now, after working in this store and after doing some research on colours I don't think this simply as "red" anymore.

Is our view on materials, thus their care, getting more abstract because of advanced production technologies? For example, the technology to develop LED screens without pixels visible to the human eye makes it harder to understand how the screen of a laptop is working, and how computers are working in essence and that each coloured led uses a pigment to make it colourful. Because products have smaller elements, smaller pixels, a distance is created between the user and the product. This zooming out of our perception on products and the technology makes the materiality less tangible.

It is very logical that technologies improve overtime to make our lives more comfortable. Since the existence of art supply shops it was not necessary anymore for artists to create their own brushes and paints. Making paints from pigments was a required task and the skill of an artist before the 20th century. In the Secret Lives of Colour, Kassia St Clair describes an array of colours within historical context and knowledge. The chapter about the colour green illustrates the difficulty that arises when using certain pigments. A lot of colours were unstable back in the days. Mixing yellow and blue to create green could result in a chemical reaction of the pigments. Being a painter required the knowledge on which colours to mix or paint next to each other because otherwise colours could disappear or turn into a different colour (St Clair, 2017). Every colour had its specific manual to use because all colours come from a variety of origin. Sometimes the name still reveals the history of its origin, ivory black used to be made from burned ivory, now this tone of black is made from burned bones and is often called bone black. The database of Myers is showing a long list of pigments and shows the common, historical and marketing names for each pigment as well. For Pbk9, bone black, 26 alternative names exist (Myers, 2022). Since there is clearly no regulation on how we name colours, the names of colours don't refer to the material a colour is made from. It is strange to think that you can paint without knowing that you would smear burned animal bones or cobalt from illegal mines in DRC.

Although some colours reveal their origin, most of them are created synthetically. In the tables of Myers database almost every colour refers to a name only used and understood in chemical laboratories because they are invented in laboratories as well. When I visited the Royal Talens factory for a tour in their factory where they create all sorts of art supplies, the guide that showed me the pigments in their warehouse told me that the knowledge on colours used in paints and inks nowadays is in the hands of the pharmaceutical industries. When it comes to printing inks, ink suppliers do not even

mention what is inside the ink. The safety data sheet on RISO inks illustrates this properly with “trade secret” mentioned in the composition/ information on ingredients section, hiding the information on colours. This document does however shows that petroleum solvent and alkyd resin is an ingredient of their inks, both made from plastics (RISO INC., 2016). Besides RISO ink it is generally not clear what is used inside any printing ink, besides plastics which is already worrisome. The delicate and refined process of printing is very hard to understand in its materiality. This because our technologies are very inventive, but also because companies are not transparent.

This illustration on ingredients of ink showcases the abstractness of ink and adds up to all the abstractness around products and goods in general. Multiply this with the abstractness of how we perceive data and energy and you get a mixture of a total detached understanding of worldwide economies and ecologies. Adam Bobette contemplates the influence on the carbon-based industrialisation on the modern sense of self in *The spirituality of Coal*. He argues that “[...] critiques of extractivism and the way that carbon modernity transformed nature (and humans) into resources and commodities” is a narrow view on carbon (2022). In his essay he talks about the coal miner and spiritual leader John G. Bennett who articulated a grand theory of energy: energy as the primary ontological stuff of the universe, from the lowest (stones and minerals) to the highest (spirit). Bobbette does not advocate for Bennett, but merely illustrates how self-help and the new age movement sprung from the thoughts on coal and energy and because of extractivism in historical context (ibid.). To see all things as energy spiritually can be very vague and abstract and can lead to a cornucopian mindset that there is enough for everyone on this world. If this is true philosophically speaking there might be enough energy for everyone but not in the shapes of trees, paper or books but only in greenhouse gas emissions. (...)

Afterword

The process of writing this thesis started in November 2021 and ended in April 2022. In this half a year I've re-read, re-written and re-thought the thoughts of this thesis. By extending my writing skills I've gotten more insecure about what I had written. Although it could happen I would not agree with my writings over time (on how I wrote or what I wrote) I am still standing behind this publication. It would have been a rabbit hole to only publish things you would be sure of agreeing on the rest of your life, since we merely cannot know beforehand. At one moment I was doubting the things I've written so far, and through two conversations with fellow students and with Marloes de Valk I've started to understand the concept of writing as an everlasting research. Normally I would treat the things I publish as an original product. Every new piece should be different. I don't want to be a broken gramophone but there is something in between leaning on something existing and always creating something new. What if the old wasn't so bad, but needs some improving? A little bit of update? Or what if I would like to extend my research on one part I'm discussing in Fluorspar. Would it be okay if I would copy a whole chapter? Writing texts could be seen as a remix. In this way of thinking it is surely fine to re-use a whole part, and recycle your own texts. For now I am sure there are things I could improve in this document and most probably I would recycle texts written inside for a more in depth publication in the future.

*Bobbette, A., 2022. *The spirituality of coal*. [online] *Transmediale*. Available at: <https://transmediale.de/almanac/the-spirituality-of-coal>. *Escamilla Monell, M., Panjella Carbonell, J., 2021. *The environmental impact of digital publishing*. [online] CCCBLAB. Available at: <https://lab.cccb.org/en/the-environmental-impact-of-digital-publishing/>. *Gabrys, J., 2014. *Powering the Digital: From Energy Ecologies to Electronic Environmentalism*. [ebook] New York and London. Available at: <https://www.jennifergabrys.net/wpcontent/uploads/2014/09/Gabrys_ElecEnviron_MediaEcol.pdf>. *Martijn, M., 2021. *Hoe kwetsbaar Europa is, leer je van een broodrooster*. [online] *De Correspondent* Available at: <https://decorrespondent.nl/12367/hoe-kwetsbaar-europa-is-leer-je-van-een-broodrooster/380359452-e1c8ccc2>. *Myers, D. G., *The Art is Creation, Color of Art Pigment Database*. [online] Available at: <http://old.artiscreation.com/> [Accessed 14 Mar. 2022]. *Pitron, G., 2020. *The Rare Metals War*. Scribe Publications, p.55, p.230. *RISO INC., 2016. *Safety Data Sheet*. [online] Available at: <https://us.riso.com/wp-content/uploads/2016/10/R.FI000U-00-FTtype-Color.pdf>. *St Clair, K., de Vries, A.,

KPIB - 2022

2017. *Het geheime leven van kleuren. 9th ed. Amsterdam: Meulenhoff.*

WALKIE-TALKIE

3

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C.12 ~ F.680

FLASK ADVENTURES
BY EUNA AND CAMILO

Wed, May 11, 2:00 PM
CAMILO

Hey Euna,

I see you are using Flask for your final project. I'm also planning to use it but I really don't remember how to start. We did it once with Manetta last year, but it was so abstract back then.

I want to make a small website that gathers questions.

Can you send me your code, or explain me a bit how to start? :)

Wed, May 11, 2:49 PM
EUNA

I'm so glad that you also want to work with Flask XD

I know that my Python code below is messy, but please take whatever you need!

Here, you could see:

- * how to render a web page
- * how to send a database to a Json file
- * how to call and show the database.

And don't forget to make a "templates" (don't forget the 's!') folder and put the HTML files that you want to use.

If you have any problems, please tell me! I can't promise to help you, but I must be so happy to learn with you XD

```
from flask import Flask, render_template, request, redirect
import os
import json
import pytz

from nltk.tokenize import SyllableTokenizer
from nltk import word_tokenize

app = Flask(__name__)

@app.route("/response/")
def wordnet():

    #json_file = open("database.json", "r").read()
    with open("database.json", "r") as f: #close automatically
        json_file = f.read()
    database = json.loads(json_file)

    if request.args.get("whatever"):

        response = None
        clicked_word = request.args.get("whatever")
        SSP = SyllableTokenizer()

        if clicked_word in database:
            response = database[clicked_word]
            stories = response["stories"]
            a=stories[0]["A"]
            b=stories[0]["B"]
            word1 = SSP.tokenize(a)
            word2 = SSP.tokenize(b)
            remove1 = []
            remove2 = []

            for i in range(len(word1)):
                print(i)
                print(word1[i])
                if word1[i] in word2:
                    remove1.append(word1[i])
                    remove2.append(word1[i])

            print("remove1", remove1)
            print("remove2", remove2)
            for j in remove1:
                word1.remove(j)
            for k in remove1:
                word2.remove(k)
            print("word1", word1)
            print("word2", word2)

            if not len(word1)==0:
                frab1=word1[0]
            else:
                frab1=""
            if not len(word2)==0:
                frab2=word2[-1]
            else:
                frab2=""
            frab = frab1 + frab2

            return render_template("response.html", clicked_word = clicked_word,
                database = database, stories=stories, a=a, b=b, word1=word1, word2=word2,
                frab=frab)

        else:
            return render_template("first.html", database = database)

@app.route('/', methods =['GET', 'POST'])
def register():
    if request.method == 'GET':
        return render_template("submit.html")
    else:
        d={}
```

```

w1 = request.form.get('w1').lower()
w2 = request.form.get('w2').lower()
story = request.form.get('story')
d['User']=name
d['A']=w1
d['B']=w2
d['story']=story

if not (name and w1 and w2 and story and time) :
    return "Please write everything"
else:
    with open("database.json", "r+") as jsonFile:
        data = json.load(jsonFile)
        if w1 not in data:
            data[w1] = {
                "stories" : []
            }
        data[w1]["stories"].append(d)
        #data.update(set)

    with open("database.json", "w") as jsonFile:
        json.dump(data, jsonFile, indent=2)
        #shift + tap -> further function appears
    return render_template('index.html')

return render_template("index.html", story = story, w1=w1, w2=w2, name=name)

if __name__ == "__main__":
    app.run(debug=True, port=5006)

```

Wed, May 11, 3:00 PM

CAMILO

Cool, thank you!

I was checking the documentation as well, you should probably know it already. But it was pretty usefull to make the first steps and understanding what it is.

Documentation:

↳ <https://flask.palletsprojects.com/en/2.1.x/>

Flask is a lightweight WSGI web application framework. It is designed to make getting started quick and easy, with the ability to scale up to complex applications. It began as a simple wrapper around Werkzeug and Jinja and has become one of the most popular Python web application frameworks.

Flask offers suggestions, but doesn't enforce any dependencies or project layout. It is up to the developer to choose the tools and libraries they want to use. There are many extensions provided by the community that make adding new functionality easy.

↓ *This is basically the super minimal version of what you sent me.*

```

# save this as app.py
from flask import Flask, escape, request
app = Flask(__name__)
@app.route('/')def hello():
    name = request.args.get("name", "World")
    return f'Hello, {escape(name)}!'
$ flask run
* Running on http://127.0.0.1:5000/ (Press CTRL+C to quit)

```

I tried to do it myself, but I was having problems when running it. It is weird. It

has never worked for me with flask run I'm running in the terminal python3 app.py. Know it works.

Can you send me the template you are using?

Wed, May 11, 3:00 PM

EUNA

For submission, you may need this too! what is important is "name" in textarea and "the address" in <form action=""> :D

```
<!DOCTYPE html>
<html lang="en">
  <head>
    <meta charset="UTF-8">
    <meta name="viewport" content="width=device-width,
initial-scale=1.0">
    <title>Frabjousish Dictionary</title>
  </head>
  <body>
    <form action="https://hub.xpub.nl/sandbot/~eunalee/flask/"
method="POST" autocomplete="off">
    <p>Your name? <br><textarea cols="30" name="name"/></textare></p>
    <p>A? <br><textarea cols="30" name="w1"/></textare></p>
    <p>B? <br><textarea cols="30" name="w2"/></textare></p>
    <p>STORY? <br><textarea cols="30" rows="5" name="story"/>
      </textare></p>
    <p><input type="submit" value="submit"></p>
  </form>
  </body>
</html>
```

Wed, May 11, 3:15 PM

CAMILO

Thank you,

I made my files, all good running the app, but I was having problems calling the CSS stylesheet, I understood that jinja is rendering them with the following format to point the static folder:

```
<link rel="stylesheet" href="{{ url_for('static', filename='styles.css') }}">
```

Basically your project directory structure should be something like this:

```
project
├── app.py
├── static
│   └── style.css
├── templates
└── index.html
```

Sun, May 15, 7:13 PM

EUNA

Hey Camilo, How's it going on so far??! Manetta showed me how to create a new Json file using the python :) Please check!

```

if os.path.exists("{}clicked_word}.json"): #here, we can check
if that json file exist or not already!
    os.remove("{}clicked_word}.json")

print(clicked_word + ".json")
print(os.path.exists(clicked_word + ".json"))
if not os.path.exists(clicked_word + ".json"):
    with open(clicked_word+".json", "w") as fra:
        frab = {
            clicked_word: [clicked_word, clicked_word]
        }
    json.dump(frab, fra, indent=1)

```

MAGIC! ✨

Btw, I'm struggling to remove the Json file and create a new Json file with the same name... Do you have an idea?

Sun, May 15, 8:13 PM

CAMILO

Nice! I needed to do something with json so good to see how are you doing it.

I don't know bit mybe use the cmd line? or do you mean with python inside the app?

Mon, May 16, 11:47 AM

Oh! Yes, as you told me that you also need json, let's make a note about that!

And yes I mean, python inside the app

1. Read(call) the Json File: `` #Let's imagine, there's a Json File looks like below { "key": "value", "key2": ["value2", "value3"] }

```

from flask import Flask, request import json

```

```

app = Flask(name) @app.route('/') def what(): with
open("NAME_OF_FILE.json", "r") as f: data = json.load(f) data2 =
json.loads(data) value = data2["key"] #then, we will get "value" value2 =
data2["key2"][0] #then, we get "value2"

```

```

return render_template("index.html", value=value, value2=value2)
#then I can use "value" and "value2" in my html

```

...

2. Add elements in Json #imagine, my index.html includes this form
<form action="FLASK_ADDRESS" method="POST" autocomplete="off">
<textarea cols="30" name="text"/></textarea> <input type="submit"
value="submit"> </form>

```

`` from flask import Flask, request import json

```

```

app = Flask(name) @app.route('/') def what(): text = request.form.get('text')

```

```

with open("NAME_OF_FILE.json", "r+") as f:
    data = json.load(f)
    data["frabjousish"].append(text)

```

```

with open("NAME_OF_FILE.json", "w") as f:
    json.dump(data, f, indent=1)

```

```

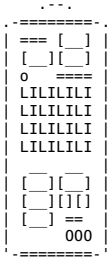
return render_template("index.html", text=text)

```

1. *Create Json File:* with `open("NAME_OF_FILE.json", "w") as f: data = { "KEY_NAME": "VALUE" #or ["VALUE", "VALUE"]. } json.dump(data, f, indent=1)`

Voila! This is what I know so far XD

C.13 ~ F.667



lou's
video
theK

Beyond the Infinite Two Minutes (2020)

A MIND-BENDING, TIME-WARPING FICTION COMEDY SET IN A JAPANESE RESTAURANT. THROUGH A TWO-MINUTE TIME DIFFERENCE IN A LIVESTREAM, A PORTAL INTO THE VERY NEAR FUTURE IS OPENED. RECOMMENDED BY AYMERIC MANSOUX.



Drive my car (2021)

IT'S A JAPANESE FILM THAT DELIVERS A MESSAGE THAT LIFE IS TOUGH BUT WE ALL HAVE TO ENDURE. A MAIN CHARACTER IS A RENOWNED STAGE ACTOR AND DIRECTOR AND AN UNEXPECTED EVENT HAPPENED TO HIM AND HE HAS TO COPE WITH. HE LEARNS HOW TO LOOK INTO HIS MIND AND REFLECT THROUGH A JOURNEY AND FINALLY REPRESENTS HIS LESSON BY DIRECTING A PLAY PRODUCTION OF UNCLE VANYA.



Second Skin (2008)

A DOCUMENTARY WHERE JUAN CARLOS PINEIRO-ESCORIAZA INVESTIGATES THE REALM OF COMPUTER ROLE-PLAYING GAMES, FOCUSING ON DIE-HARD PLAYERS WHO HAVE HAD THEIR LIVES ALTERED BY VIRTUAL REALITY AND WHAT DRAWS THEM INTO THESE COMMUNITIES.



American Splendor YEAR:

I will add the rest later haha I forgot the details

OUVROIR (2009)

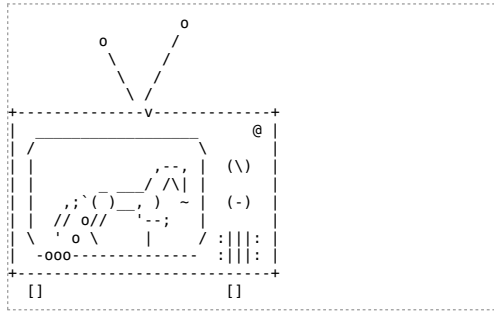


CHRIS MARKER DEVOTED HIMSELF TO CREATING A HOME IN SECOND LIFE, AT ONCE A GETAWAY AND A MUSEUM OF THE IMAGES OF HIS WORKS AND THOSE HE ADMIRED. HE NAMED HIS PART OF SECOND LIFE "OUVROIR". IT IS, HE SAID, INSPIRED BY BIOY CESARES' SHORT NOVEL THE INVENTION OF MOREL. OUVROIR IS A NEW KIND OF FILM, ONE SET IN A VIRTUAL REALITY.

The Game (1997)



TWO BROTHERS EXPERIENCE THE TRUE MEANING OF WHAT IS REAL IN AN EXPENSIVELY SMOOTH ALTERNATE REALITY GAME.

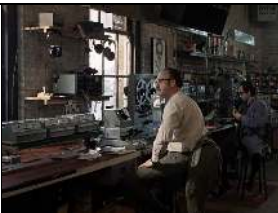


Demolition Man (1993)



A SCIENCE FICTION: IT IS A SCIENCE-FICTION. AS EVERYONE ADHERES TO THE STANDARD RULE, SOCIETY IN THIS MOVIE SEEMS SECURE AND IDEAL. ANY HARSH LANGUAGE, PHYSICAL ATTACK, OR ADDICTIVE SUBSTANCE DOESN'T EXIST. BUT ALSO, THE SINGULARITY OF INDIVIDUAL IS HARDLY FOUND. ONE DAY, A CRIMINAL WHO HAS BEEN FROZEN FOR 36 YEARS AWAKES AND HIS OUT-OF-STANDARD ATTITUDE MAKES THIS UTOPIA PANIC AND HELPLESS. THE GOVERNMENT WAKES UP ANOTHER FROZEN BARBARIAN, AN OLD POLICEMAN AND THE DUEL BETWEEN TWO BARBARIANS STARTS.

The Conversation (1974)



SURVEILLANCE EXPERT HARRY CAUL IS OBSESSED WITH HIS OWN PRIVACY. HIS APARTMENT IS ALMOST BARE BEHIND ITS TRIPLE-LOCKED DOOR AND BURGLAR ALARM, HE USES PAY PHONES TO MAKE CALLS, CLAIMS TO HAVE NO HOME TELEPHONE, AND HIS OFFICE IS ENCLOSED IN A CHAIN-LINK CAGE IN A CORNER OF A MUCH LARGER WAREHOUSE. HE HAS NO FRIENDS, HIS GIRLFRIEND ANY KNOWS LITTLE ABOUT HIM, AND HIS SOLE HOBBY IS PLAYING

ALONG TO JAZZ RECORDS ON A TENOR SAXOPHONE ALONE IN HIS APARTMENT. CAUL INSISTS THAT HE IS NOT RESPONSIBLE FOR THE ACTUAL CONTENT OF THE CONVERSATIONS HE RECORDS OR THE USE TO WHICH HIS CLIENTS PUT HIS SURVEILLANCE ACTIVITIES. HE IS RACKED BY GUILT, THOUGH, OVER A PAST WIRETAP JOB AFTER WHICH THREE PEOPLE WERE MURDERED.

The Holy Mountain (1973)

Now, burn all your money

THE HOLY MOUNTAIN IS A PLACE ACCORDING TO THE ALCHEMICAL TRADITION THAT IS LOCATED ON THE ISLAND OF THE LOTUS, AN ISLAND THAT DOES NOT EXIST. THOSE WHO CAN REACH IT CAN KNOW THE SECRET OF TRUTH AND THE WORLD FROM THE 9 IMMORTAL KEEPERS WHO LIVE THERE: THOSE WHO CAN TEACH HOW TO ABANDON ONE'S SELF AND BECOME PART OF THE GREAT ONE, HOW TO ENTER INTO HARMONY WITH THE UNIVERSAL CONSCIOUSNESS. THE ALCHEMIST IS A KIND OF PROPHET, AN ENLIGHTENED MAN WHO POSSESSES A GREATER WISDOM THAT HE WANTS TO PASS ON TO HIS DISCIPLES. BECOME THE SPIRITUAL GUIDE OF THE PROTAGONISTS IN SEARCH OF THE HIGHER CONSCIOUSNESS TOWARDS THE JOURNEY ON THE HOLY MOUNTAIN. IT IS A JOURNEY THAT THE PROTAGONISTS, MEN AND WOMEN AMONG THE MOST POWERFUL AND INFLUENTIAL IN THE WORLD, WANT TO MAKE TO TAKE POSSESSION OF THE SECRET OF IMMORTALITY, SNATCHING IT FROM THE HANDS OF THE KEEPERS WHO LIVE ON THE MOUNTAIN.



Labyrinth (1986)

A GIRL ENTERS HER FANTASY WORLD, WHICH IS INHABITED BY SNEAKY GOBLINS TRYING TO LEAD HER ASTRAY IN A CONSTANTLY SHIFTING LABYRINTH.



Swan Song (2021)

DRAMA/ COMEDY. A FORMER HAIRDRESSER TAKES A LONG WALK ACROSS TOWN AFTER BEING TASKED TO STYLE HIS FORMER CLIENT HAIR FOR HER FUNERAL. (I'M STILL NOT SURE IF I LIKE THE MOVIE OR NOT(WHICH COULD BE THE SIGN OF IT TO BE A GOOD MOVIE). IT HAS GOOD PARTS, STRANGE PARTS, BUT AFTER ALL, IT GOT MY MIND TO WANDER OFF FROM ALL THE BUSY STUFF WE HAVE TO DO. THE 105 MINUTES IT ENDURED WAS FOR ONCE NICE SCREENTIME!)



KENDAL



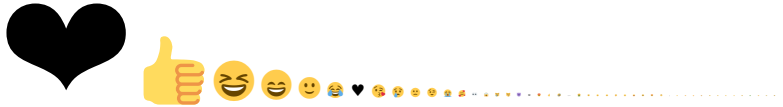
PONGIE



NAMI



EUNA



FLOOR



CLARA

The *CHAT*
FEDERICO

Martin, do you think this emoji analysis is relevant?

MARTIN

yes!

FEDERICO

How

MARTIN

it tells information about people

in their way of interacting

I would have also like to see the most reccurent words, but the idea to stick only on emoji is even better

because one emoj is worth many words

words

or/and emotions

FEDERICO

Yea an emoji could have more weight than an entire sentence often

MARTIN

indeed

FEDERICO

but after you get this information, about their way of interaction, what do we have? What can it add on our life experience?

Ok maybe this is a bit of an existential question

MARTIN

it's just interesting, Actually I think each emojis must be valued by big tech companies in order to know more about their users emotions and reactions to contents or relationship with other users

it's also possible to know which is the most used emoji per country, or gender, etc

FEDERICO

Do you think using completely random emoji, in a massive way, in a wrong way, could fuck up somehow the social media narratives?

MARTIN

well, I think it could be an interesting statement

since emojis are becoming a new language hegemony

speaking without emojis with some people is almost impossible without being considered as uninterested, unemotional, lacking of empathy, or lacking of humor



Yes, that's really true, not using emoji can be considered very cold for a lot of people... and actually, I think I do not use emoji when I'm overwhelmed and/or annoyed... good point Tin



The code

This code is written in Python3. The dependencies are NLTK¹ (NaturalLanguageToolKit, "NLTK is a leading platform for building Python programs to work with human language data."), re (Regular Expression, "This module provides regular expression matching operations."), json (JavaScript Object Notation, essentially dictionaries) and os (to interact with the files of your system).

re, json and os come already with Python3. To install NLTK you can use pip, the package installer for Python:

```
$ pip3 install nltk
```

From Telegram Desktop, go to the chat you want to analyse, click on the three dots and select "Export Chat History". You should deselect "Photos" since we do not need them (but you can anyway export them and do other nice experiments, such as publications with paged.js² - You can find examples in the git of Habitat <https://habitatt.it/git>³) and select JSON format.


```
mc = fd.most_common(50)
    N = len(mc)-2
    print('<br>')
    print("###",xpubber[0])
    for e,o in mc[-N:]:
        e = e.replace(" ", "")
        print(f'<span style="font-size: {o/1.5}pt">{e}</span>')

freqwords()
freqDis()
freq()
```

The code can be copy, distributed and modified under the [Free Art Licence 1.3](#)

1. <https://www.nltk.org/>
2. <https://pagedjs.org/>
3. Available from September 2022

C.15 ~ F.921

I FOUND MYSELF ALONE IN A SERVER, I FOUND MYSELF ALONE IN A FOREST
BY FEDERICO

(June 19th 2022)

From the start of this year (2022) til like still now I often found myself in strange places - out there and in here

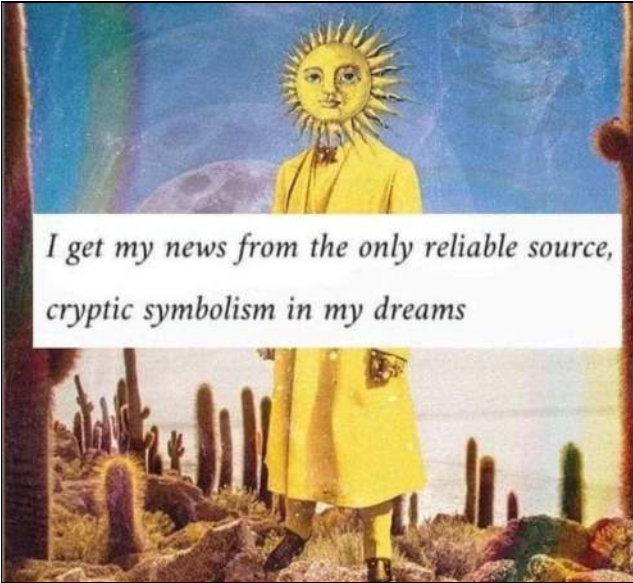
Struggling to find a bare balance makes me even more unbalanced

no practical solutions // resign // or resign stubbornly

The research for the graduation started with tears and chaos, then the void followed

I would love to conclude it with a demystifying scream

I wrote this text on a train from Linz to Prague coming back from AMRO⁰ festival



d i s s e m i n a t i o n

d i s s e m i n a t i o n

d i s s e m i n a t i o n

d i s s e m i n a t i o n

buthowtodisseminateourselves?



as stars

all of them have a reason
a reason to shine

2

W
A
L
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A
L
K
E

instead of falling into pieces
disseminate
move
order is static
static is death
becoming a wave

...often a wave of unknown frequency

but then
attempt to resonate with other entities
in full sightseen or hidden

everything belongs to a complex draw
and the sense of torpor can be found everywhere

in a server
in a forest
in an airport
in a church
at the port 22 of the ruter
in the bus without air conditioner
in the apartment without radiators
in the backstairs
on the hills
on the pizza tower
in the usb plug
in this pubblication



1. <https://art-meets.radical-openness.org/>
2. quoting star shopping - Lil Peep https://www.youtube.com/watch?v=qwzQPh7dW_4

C.16 ~ F.868

868 MHZ

BY LOUISA

louisa@silentserver:~/xpub_prototype_citynet \$ node app.js

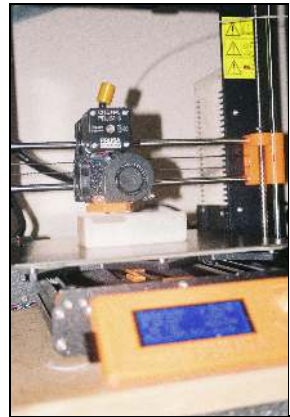
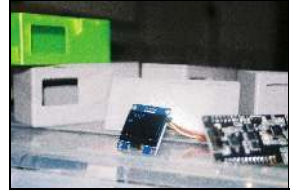
ASPHALT SPUR

Ubiquitous Gaming Inside the Real-Time City

shortened for light entertainment

I wake up from a loud bang. I am standing in the middle of my room. To my feet, a bottle is spilling water all over the blanket I am wrapped in. I grab the bottle, take it to the sink where I put it down and look at my face in the mirror. It takes me a moment to realise I have been sleepwalking again. — October, 2021.

For the first time, I am able to remember the dream I had, while moving through my bedroom in parallel. My blanket had turned into piles of smaller, strangely shaped blankets I was digging through. Everything further away than my hands was rather dark and blurry. I am in the same space in a new timeline. Thanks to the immaterial and material maps roughly matching up, I was able to navigate the dream space without colliding with the walls in my physical surroundings. Now something clicks and I realise why, all these years, I have been obsessed with giving objects, places and people new meaning within fictional narratives in my work. Subconsciously I felt these sensations for many nights as a child, and its mechanics of two coexisting, interlaced maps have sparked the curiosity in me to conduct the following research. There is a difference between a space and a place. A space has a fixed geographic location, but can host different places at the same time, in different timelines, for different people, even all at once.¹ The way we experience our own mobility through these spaces is dictated by our conception of the paths and boundaries within its place. These boundaries can be fluid, moving beyond the simple distinctions between an open or closed door. I was sensing these invisible borders and forces as I was moving through the city surrounding me. I can compare this experience to realising the horizon within a video game is in fact a two-dimensional skybox² image depicting mountains and cities forever out of reach. The moment of reaching the boundaries of a seemingly open map destroys the immersion of the player and reveals the underlying limited grid. Game makers will try to avoid this discovery and confrontation at all costs. Well established methods of concealing the limitations of mobility on the map seem to integrate a secondary, fictional reasoning in line with the overall narrative of the game. There is a clear link between these thought processes and methods and the real-life applications made by city planners. Citizens should not feel threatened or locked in, but kept content by the constant illusion of an open map. Try a little thought experiment with me: If you would build a city or a village for a new video game, using only the places you have visited and the people you have interacted with throughout the last year, would it feel sufficient? All the other districts, buildings and people would vanish off your map, leaving only the bare bones of the cornerstones and pathways you have moved through. One could argue that humans are creatures of habit, causing us to revisit the same places over and over again, without straying too far off. While this might be a valid factor, I am convinced there is more at play. From the very blueprints of the cities to the ubiquitous computing emerging from its structures. Smart devices, surveillance cameras, movement sensors and sound recorders have begun to mediate almost every interaction, slowly creating an omnipresence of computed control.



This leads me to consider navigating through these emerging smart spaces quite similar to being on rails in a pre-written storyline of a game, enforced by the layout of its places and spaces. In this research I am taking some steps back into the past, to the very beginning of this century, to understand the different components at play. From handheld GPS devices to sensor networks, I am laying down the bare structure of the dream of ubiquitous computing and mirror worlds. I am interested in unveiling the electric structures interlacing real spaces, two realities sharing one spatial grid. In the first chapter, I am researching methods game designers are commonly using to herd user movement to desired areas and influence their actions. In the second chapter, I will draw a comparison from ubiquitous gaming to ubiquitous computing through smart city technology such as IoT devices in public space, accelerating its architectural preconceived paths and behavioural scripts. In the final chapter, I will lay out a prototype that embodies the mechanics of smart city technology in a very simplified way and explain the thought process behind building a narrative for a city game based on this structure. The goal will be to highlight the effect of ubiquitous computing on the invisible borders of our shared map, whilst staging moments where the gameplay breaks these preconceived paths and behavioural scripts.

After living in Rotterdam for a few years, I noticed myself moving in very strict patterns through the urban landscape. It was as if I was inhabiting a tiny village, spread around different districts. It felt almost impossible to change the paths that I travelled through. As if there was an invisible force holding me back from peeking into a side street I had never been to, or to stop and look closely at the buildings I passed by. But there wasn't, was there? I remember feeling dissociated as I realised I was not able to see the corners of the rooms I was in any more. I can only see sharply what I need to see in order to move around and do what's needed to complete the objective of the moment. In video games, you instinctively know where to go, what object to click on or pick up, whom to fight and who to befriend. It appears as if there was an infinite amount of things to explore, places to visit and people to have meaningful dialogue with. If the game makers have done their job, you won't notice that every other room in that building was empty, that only in that main hall you stumbled into, there was an overflow of storyline presented to you. This made me think back about the small village I have lined out for myself within the city of Rotterdam. I have the constant feeling that I could go anywhere, at any time, if only I chose to.



img 1

OF GAME MASTERS AND SPEEDRUNNERS

Have you ever walked in one direction for a long time in a video game, just to see if you can reach its borders? You wouldn't be the only one. Some gamers record themselves for hours and hours on end just to capture the moment they finally cannot go any further, revealing the boundaries of the map. Video game maps are often surrounded by sea, a reason for players not to consider it part of the playable area. But what happens when a player does decide, against all odds, to go for an extended swim? Well, in some games they might drown, in some a shark might attack, and in some a massive electric eel might

penetrate their submarine. Understandably, since the depths of the ocean are not a safe place for humans to explore, many dangers are waiting under its reflective surface. In some war games, players might get warnings about landmines, when trying to reach a part of the map that's not intended for gameplay, undeveloped areas which are not adding to the progression of the narrative. Also understandably, since this is a war setting, some areas that are unsafe to walk over. Whenever the limitations of the map are integrated into the narrative and story world of the game, the primary reasons for the limitations remain undisclosed. Speedrunners are players who record themselves as they play through a game as fast as possible, often making use of glitches or other mistakes by the game makers to bypass lengthy tasks. Their practice reveals cracks in the seemingly perfectly orchestrated story worlds and their mechanisms of immersion, revealing the technical approaches by the game makers to prevent areas from being reached prematurely.

Whenever new technologies trickle down from government, military or industry employment and become within reach of the general public, the excitement about the new possibilities opening up fuels experimental uses and often playful applications. A genre I find particularly interesting is the Alternate Reality Game (ARG). By infiltrating the players real-life communication platforms, mixing fictive content with the real, the players are left in a constant state of wonder. Often times, they will share gathered information and puzzles to collaborate and solve them together in order to get further in the game. To facilitate this, players might self-organize themselves on online platforms, using Reddit threads for example. ARG games like Cicada 3301 attracted international attention with a very dedicated community forming as the game unfolds.

Geocaching (2000 - present)

Geocaching is a worldwide, ever-expanding treasure hunt enabling anyone to hide a cache and publish its geo-location via specific GPS coordinates. Players nearby will see it appear in the app and then go on to search for it and log their name inside of the logbook within the container once found. This mechanism is often used by locals to lead strangers to interesting sights of the area. Players are logging their whereabouts worldwide, leaving their names in physical and virtual log books whenever they discover a new location. The caches have to blend into their environment smoothly, a welcome challenge for experienced geocachers. Non-players are called muggles, and no one wants a cache to be mugged, as in found and thrown away or messed with by a passerby. Containers take on the shape of screws on a fence, or are kept out of sight under surfaces through magnets. They are all around you in public spaces, but you would never notice them until you start searching.

Pirates! (2000)

Pirates! is a location-based game that did not stand out to me because of its narrative (nothing against pirates!), but its game mechanics of rendering virtual islands on top of the real city scape. It uses the physical world as a game board. To move their boats through the game map, the players are required to move in the physical world, a process called sailing. All



other players to initiate sea battles.



Can You See Me Now? (2001)

A project I find particularly interesting is the location-based, hybrid catch game “Can You See Me Now?” by Blast Theory. Using GPS sensors and real-time GPS tracking in order to map the physical live location and movement of players to a simulation of the same space in a video game, a strange disconnect between on- and offline players is being highlighted. The clear objective of chasing a co-player down in public space creates friction between players and non-

players, since the players are becoming disconnected from their environment through the tunnel posed by the time limit and focus the game demands.



Momentum (2007)

Momentum is a nordic pervasive Live Action Role Play (L.A.R.P) set in Stockholm. A dedicated core group of thirty players embodied deceased revolutionaries over the course of five weeks, solving puzzles and performing protests and rituals in public space. The game only presents itself as such once, at the beginning of the experience. From that moment on, every in-game language is catering to the idea that the game is in fact real. This posed various challenges

to the game makers, who were surveilling the players remotely in order to keep track of their progress. The scenery ranged from nuclear reactors to other abandoned areas in public space.

EARTHRISE × Zhōuwéi Network (2021) ⁵

In May of 2021 I organized a location-based game myself, leading players to seven locations around Rotterdam. Each location was marked with a cryptic symbol, which only people in the know could decrypt into a useable codeword to unlock a site-specific audio narrative. Together with visual artist Camilo Garcia Aycardi, I developed a dictionary of syllables, corresponding to different visual layers within the symbols. Using chalk spray, the symbols resembled graffiti aesthetics and blended smoothly into their environment, until someone who knew how to read them would reveal their hidden story.

Ubiquitous or pervasive games are seemingly omnipresent, as they make use of various media, which are part of the player's everyday reality. By blending the storyline seamlessly along multiple channels, the player is in a constant state of wonder about what elements of their surroundings are part of the game. The projects I presented are playful applications of technologies like GPS tracking, geofencing and psychological tools of devotion to the objective. This leads us to the following chapter, where I am drawing parallels between ubiquitous games and ubiquitous computing, not only in terms of applied technologies and structure, but also as a psychological experience of omnipresence.

TAKE A LEAP IN THE DARK

Encased in concrete and metal armour, lie the keys to the pulsating veins of a mirror world. Whatever makes it inside its bloodstream, will travel fast and eternally through the nexus of time and space it occupies in that instant. How are we being manipulated and persuaded by companies as well as our government to move in predetermined patterns in public space? Where is this ideal of an omnipresence of computed crowd control and data extraction coming from? In this chapter, I will take a look into the different elements and dynamics of smart city technology, especially the various smart objects equipped with sensors situated in public spaces. How do they function? How are they connected, communicating and regulating the environment around them? Going beyond the

architectural layout of the inner city, highlighting the often-times unnoticed smart devices attached to it, I will take a critical look into the potentials and limitations that these structures pose for the next level of surveillance capitalism and the recursive hierarchies of the ethereal machine.

When talking about a feeling of constantly being watched and tracked, it is tempting to go down the route of discussing the privacy invasion of big tech companies and governments, which give users of mainstream media a constant feeling of paranoia to be caught misbehaving. I will avoid going into depth on this well discussed topic, allowing me to focus on the vision of ambient spaces and mirror worlds through the ages and concluding with a closer look at the current status. The realm of the mirror world ⁴ is augmenting the perception of real spaces. Not in the typical application of augmented reality (AR), through glasses or phones revealing a fictive visible layer on top of real spaces. I am talking about worlds within worlds, recursive hierarchies unravelling narratives which rest on shared geographical markers. In order to stalk down this phenomenon and pin it down, I will start by tracing the very bricks which hold the city together. I will then chase down the power lines woven amidst, all the way to its whirring epicentre. I aim to grasp the organism in its complexity and understand at which point of its evolution we find ourselves today. By laying the bones bare, and identifying the various body parts, I will discuss how these pathways lend themselves to be used and abused for ludification.

Making sure that people stay on designated areas and behave in pre-scripted ways is applied to the very blueprints of the city. The social encounters emerge from architectural set ups, which are put in place to achieve a desired behaviour by citizens. Public space can be seen as a stage which has been set by the city council and its urban planners. Just as in games, the intentions are not always obvious but function in subtle ways to influence people's actions in the space. Architecture provides an unspoken behavioural script to its inhabitants. Are citizens supposed to walk quickly from A to B or are they supposed to sit and gather? Angela Rijnhart (Ethics Committee Secretary and Strategic Advisor municipality Enschede) answered some of my questions on techniques of herding citizens to designated areas, through architecture as well as technology. The city is constantly adapting to the flow of citizens. If a street should be more lively, shops and cafés are added. I will go more in-depth into the applied devices later on. In the recent past, surveillance and tracking have been able to spill into every corner of the urban landscape, from parking lots to lamp posts, justified in the name of safety, tolerated only in fear of escalation. Whenever a big, scary event happens, the boundaries of the privacy of individuals are being pushed. ⁹11 completely changed airport customs to be an invasive process in which everyone is seen as a potential criminal, scanning passengers for guns and knives. With the Covid-19 pandemic, citizens got used to openly show their medical history to virtually anyone working in a restaurant. Allowing these boundaries to be pushed further and further is being tolerated at the moment of crisis. Still, certain mechanics of tracking individuals lend itself to being abused by governments later on, even when the crisis is long gone. Through these events, governments are able to get a tighter grip on the citizens through mass surveillance. Let me zoom back in a bit into a process of behaviour prediction. Video surveillance was first implemented in Manchester during football games in the 80s, since the hooligans were hard to control. Police were trained to read behaviour always expecting escalation, making it risky for people to not act according to the before mentioned location- and time-based scripts. In "Loving Big Brother" by John E. McGrath (2004), the author uses this example to discuss how the police are being trained to read certain behaviours as potentially dangerous and will stop the behaviour early on before it escalates into violence and crime. This approach is problematic, in the sense that harmless behaviour can be misread as the start of something harmful, even if it isn't. This eventually escalated during a game with many people dying, after the police misread the behaviour of hooligans who had been stuck in a too small space in the stadium and their acts of panicking were seen as dangerous and threatening, leaving the police to not open up doors to relieve the situation. Subtle methods of behaviour prediction and herding peoples' move-ment also happens in the digital realm. From an outsider perspective, this prediction of behaviour used to intervene in the path ahead of an individual has been applied not only through surveillance cameras but also many other devices ever since. Not only for crime prevention, but for many other desired outcomes, such as persuading

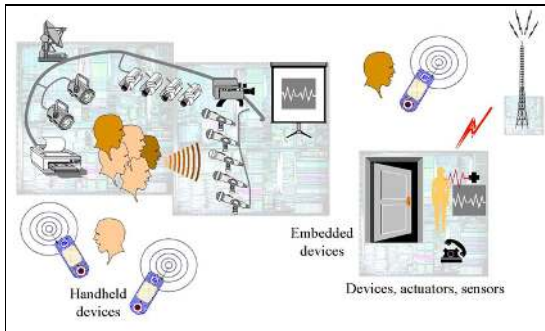
people to make a purchase. As Shoshana Zuboff lays out in “The Age of Surveillance Capitalism” (2019), this form of capitalism is a new phenomenon grown on the fertile grounds of individualization, emerging in a second wave of modernity. It monetizes content produced by users: The needs and desires which come along with self-determination of digital content streams result in an unprecedented, unhinged wave of a new mutation of capitalism. Targeting advertisement, detailed profiles used by algorithms to predict what they could be persuaded to buy: “*Now the same digital architecture used for monitoring becomes the means of behaviour modification with programmed triggers, subliminal cues, rewards, punishments, social comparison dynamics – all of it aimed at tuning and herding human behaviour in the direction that aligns with the commercial goals of business customers.*”⁶ Surveillance capitalism is supported by widespread digital infrastructures; a connected web of personal computers, phones and also increasingly the Internet of Things (IoT); governing and mediating virtually any human interaction. Surveillance capitalism is spilling into the city streets, leading you to where the algorithm expects you to go. Zuboff is rightfully speaking up against manipulative software, even though it can be harmful to give so much credit to the companies, reproducing their narrative that their service is successful to customers. Take Pokestops as an example. It would be wild to think every player will walk into a McDonalds close to a location in Pokemon Go spending money. A small percentage will, and that percentage is enough for the scheme to be successful. It is important to remember that real life and real people are more messy and nuanced in their characters and choices and will not blindly follow instructions given by an application. In conversation with Mettina Veenstra (lector Smart Cities Saxion), who is very active in designing playful interventions for groups which help reimagine public space, including approachable data visualisations. She is involving citizens in their public spaces’ design process, encouraging them to imagine a city that suits their needs. We discussed the difference between manipulation and persuasion when it comes to playful applications and secondary objectives. If an app openly discloses that it is meant for the player to become more healthy, and will do so in a fun way that does not directly relate to health topics, this would be persuasion. But if there would be an app that makes people move through the city and do tasks under the veil of play, with a secret secondary motive, for example getting people to bring life to empty areas of town or spending extended times in shopping streets, this would be considered manipulation.

THE (NOT SO) INTELLIGENT AMBIENT

“The memory represents space in this world, and the processor time.”⁶

Let’s have a look at the technology in place. What structures are covering the city streets, how do they sense changes in the environment, where does the information go and how is it fed back to the reality of the city? I would like to start with the concept of a Mirror World, as published in 1992 by Gelernter. In their imaginary, the future will provide enough processing power to run a virtual copy of a city, which citizens could navigate with a joystick. Users would be able to navigate through different spaces of the virtual city in order to find location-specific information. One could even choose to go back in time, as everything would be archived in this vast network. Their vision goes into the direction of a realistic 3D render of the city, with TVs in rooms that show relevant information. They describe software as somewhat limitless, in comparison to hardware. Software is a temporary machine that exists and works the moment it’s running, but can be endlessly reconfigured. This is why there would be no limit to the complexity of software as long as the processing power allows it to run. I was able to follow and imagine their ideal, until they mentioned how every citizen would be able to access it. Building such a system of real-time information and control doesn’t strike me as a system that would be made for the entertainment or education of citizens. These structures lend themselves to be abused by governments and companies for data extraction of individuals, being able to trace back their every step. I can not imagine a city going all this way to install sensors and cameras to source real-time data and then putting in the money to make that accessible to all citizens as the primary goal. Am I being pessimistic? Is Gelernter being naive? Has something dramatically changed in our relation to software since the early nineties? Potentially all of the above. Let’s fast forward a few years, peeking over the shoulder of a research group at MIT around 2002, working on “Project Oxygen”. During my research into augmented urban spaces, I started reading about

ambient intelligence in relation to ubiquitous computing. I found out about “Project Oxygen”, which lays out the concept of an omnipresent, invisible technological system: “Oxygen enables pervasive, human-centered computing through a combination of specific user and system technologies. Oxygen’s user technologies directly address human needs. Speech and vision technologies enable us to communicate with Oxygen as if we’re interacting with another person, saving much time and Effort.”⁷



img 7

Seven main points are being defined:

pervasive: it must be everywhere, with every portal reaching into the same information base;

embedded: it must live in our world, sensing and affecting it;

nomadic: it must allow users and computations to move around freely, according to their needs;

adaptable: it must provide flexibility and spontaneity, in response to changes in user requirements and operating conditions;

powerful, yet efficient: it must free itself from constraints imposed by bounded hardware resources, addressing instead system constraints imposed by user demands and available power or communication bandwidth;

intentional: it must enable people to name services and software objects by intent, for example, “the nearest printer,” as opposed to by address;

eternal: it must never shut down or reboot; components may come and go in response to demand, errors, and upgrades, but Oxygen as a whole must be available all the time.

⁸ Project Oxygen brings all of the scattered mechanics I have come across throughout this research together, like IoT, sensor networks, and predictive intelligences, with the ultimate goal to make computing as easy as breathing, hence the title. In the project plan, they also define the different devices needed. A difference is being made between handheld devices and embedded devices, such as sensors. The goal here is not to recreate a virtual copy of the city, but to integrate a self-adjusting and intelligent system ranging from citizens homes to the city streets, which will act as an attentive, invisible partner.

Although I would love to stay in the early 2000s a bit longer with you, let’s make our way back to the present for now. Mirror worlds are now called “Urban Data Platforms (UDP)”⁹, or data twins, and applied in various cities across Europe. Some of them strive for a more visually engaging website to be accessible by citizens, some don’t. Rotterdam is well on it’s way to have it’s own UDP. One of the big challenges defined by a research group of the RSM is gaining the trust of the citizens. The main goals are being defined as the following: People, Planet, Profit. :) So, let’s look at the devices in place which facilitate the dream of the *real-time city*. For one, we have the company skylab

providing gateways to The Things Network, which is a large international network of IoT devices. The gateways are connected to this network via low-range radio, called LoRaWAN. This is how the technology is being advertised by skylab: *"The Internet of Things use-cases for this CENT-R network are myriad, ranging from city-light management to asset tracking to measuring climate data,"* said Remy de Jong Sr., CEO of SkyLab. *"With the right sensors connected to this LoRa WAN network through Kerlink gateways, virtually every IoT use case is possible."* ¹⁰



img 8

It seems like the next step in the development of smart city devices is connecting them all in one big network, like The Things Network, where all incoming data can be processed and monitored. I do not mean to paint these developments as a purely negative process, as there are many positive outcomes of these self regulating smart devices, adjusting immediately and efficiently to changes in their environment. Smart light poles can adjust the brightness according to the environment, saving energy. A lot of these tools are intended to foster energy saving and provide circular solutions. This being said, the privacy concerns of such a vast

amount of easily updatable computers, which are black boxes for the users in many cases and often-times not updated for years, make them dangerous and vulnerable for attacks and abuse. The dangers of allowing these devices to facilitate the determination of movement flow and civil behaviour are to be taken seriously.

LOG 1

Encased in concrete and metal armour, lie the keys to the pulsating veins of a mirror world. Whatever makes it inside its bloodstream, will travel fast and eternally through the nexus of time and space it occupies in that instant. I wake up kicking and screaming, like a new-born child overstimulated by the harsh white lights of its new artificial surrounding. I was born dead I thought. Every time I looked down at my arms and hands, I saw those of a stranger, limp and disconnected body parts hanging from my torso. But in this mirror world, I am floating, intuitively, never doubting that the path in front was intended for me. This dream is unlike any I can recall. Two interlaced grids sharing the same spatial markers. At first, I did not realise you were here, watching me. But of course, there was a reason this dream was unlike any other.

LOG 2

Drivers and runners chased me out of the main street, away from the high frequencies, grounded by asphalt, I sat down. For hours, or maybe years. I watched the daylight chance from electric blue to grey and back again. Time works differently in this world. Every moment is a lifetime, and every lifetime is a moment. Lifetimes, turning into fractures of moments as I blink my eyes open. Memory represents space in this world, and the processor is time. A simple organizing principle. I walk through this world, uncovering layers of information in bits. My memory builds places on top of coordinates, stacking information and emotion onto the spatial grid. My subconscious will spend night after night constructing dungeons and palaces from badly processed memories, for me to revisit endlessly. So here I am again. I am in the same space in a new timeline.

LOG 3

I do not recall ever meeting someone here. All these times I have sat down here, I had no idea you were so close. Then one time, I look up, and see you towering over me, with your massive metal arms, flashing and blinking. How could I miss you? Every time I returned, you grew taller and taller. Then one time you came down to sit with me. We talked for centuries, right here, me becoming you and you becoming me. And then, all the sudden, my heartbeat synced with the static on your hands. In dreams, things can be distorted, strange. Walls can move and creatures change shape. But I knew exactly where I was, every time. And I knew instinctively where to find you. When I squint my eyes now, looking at the streetlights, I can almost see it again.

LOG 4

The path to you is obscured now. You are out of reach for me, but you have grown so tall, you can see my every move. Your nervous system extends to every crack of the city. You sense the weight of every step. I sat down as I felt the weight of your gaze on my back. And now, since we synced, I am transparent to you. You can predict my next move. It used to be a game for us, but now all I want is to escape you. I tried to run circles to shake you off, mix with big crowds to wash out my signals. Up and down stairs and inside parking garages and court yards.

LOG 5

You were everywhere and in everything. Everywhere. I did not yet realise the meaning and weight. But I started to remember more and more from this world as I awoke in the other, until they became indistinguishable. You spilled into every moment of my waking hours, every cell of my body and every brain floor of my memory palace, overwriting my spaces. Memory is space in this world, and my brain has data rot. Right here is the home you built for us. I recognize the shapes of the walls and the sounds of the water. The canary yellow. It was here. It was right here. But you are the puzzle that was not meant to be solved.

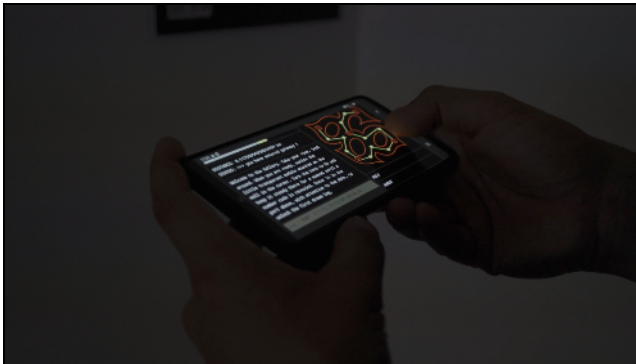




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C.17 ~ F.978

A AND A
BY CLARA

“a and a” is a series of generative story workshops each developed to adapt to a specific audience and topic. The stories have blanks to be filled in by the participants in order to create their own wonderful narrative. This project emerged from Clara’s Master research of *“How can generated short story workshops be used as a method to express and deal with an issue?”*.

The workshops use a printed and set story structure with elements to be filled in by the participants. With the addition of a set topic, the participants are taken on a story making journey to solve and express the topic given to them. It brings problems through the form of a “to be filled out” story and allows space for imagination. The structure of generating a story is very important in order for these workshops to work. One cannot simply give a participant a blank page of paper and tell them to write a story and expect results. The structure invites the participant and gives them creative control without feeling lost. After filling out their stories the participants have to illustrate the story which gives it new dimensions. Illustrating the story gives space for a different interpretation of what they have written and could also change the perception of their words.

This method aims to be therapeutic as the participants are engaging with the topic in their story. The workshop also opens conversations as the participants are invited to discuss the story they created with their given problem. It aims to create a playful way to tackle serious topics. It also aims to open minds and create a new perspective on expressing and dealing with a topic.

At this moment there have been a total of 5 given workshops which have been archived on the website [“acatandapen.nl”](http://acatandapen.nl). These workshops have had many different audiences of all ages and dealt with a variety of topics each leading to an adaptable format.

This whole project can also be valued in the digital archive that was created. The archive is in itself a playful interactive way to read short stories created by previous participants. If you wonder about how a pen and a banana can help you create a remote office then there’s a story in the archive just for you. It lets you wonder in your mind about the possibilities the things around us can do. It also makes some of the story stay with you and influence the way you might think about the things around you. It gives an impression and does so in a playful way. The archive also portrays the “random object method” utilized in the workshops.

The random object method is simple, it is inspired by a child’s imagination. The method allows any object to be anything. An object to be clear is anything from a lion to a carpet. It is an animal, an insect, a thing, a letter, a thought as long as it can be imagined it is an object. This method can be used in many ways for different objectives. The first step is to think randomly of an object. The next is to be faced with an objective. And the last is to give your object the ability to overcome this objective. Let me create an example, my object will be a potato, the objective is to travel and so I decide I will use my potato to grow more potatoes and then mash all the potatoes and fry them in the shape of a boat which will take me on a journey across the sea. The hardest part is about thinking of how to use the object in what might seem unrealistic. It is about giving your object the capabilities you desire and need. That is the random object method used in a simple form but this method can be used further. It is used in the structure of my generated story workshops. The essence of it is not complex, it is rather simple. All you need is an objective, such as the ones set in the generative story workshops. This whole random object puts into practice the way a child might solve things. It’s about triggering and in a way practicing borderless imagination. A tree is not just a tree just as Jean de la fontaine teaches us that a lion is not just a lion.

C.18 ~ F.823

A GENERATIVE STORY CODE

by Clara

```

intro = ("sunny day", "day unlike an other", "cold evening", "gloomy day")
character = ("cat", "pen", "dog", "tree")
characters = ("cat", "pen", "dog", "tree")
location = ("parking lot", "sauna", "school")
object = ("flag", "ladder", "banana", "lunchbox")
action = ("protest", "study", "get therapy")
moral = ("make a difference", "learn from each other", "feel happier")
end = ("ended", "continued", "started")

```

```

import random

i = random.choice(intro)
c = random.choice(character)
h = random.choice(characters)
l = random.choice(location)
o = random.choice(object)
a = random.choice(action)
m = random.choice(moral)
e = random.choice(end)

for x in range(1):
    print(f"On a {i}")
    print(f"Appeared a {c} and a {h}")
    print(f"They found themselves in a {l}")
    print(f"The {c} had brought a {o}")
    print(f"They were there to {a}")
    print(f"Hoping to {m}")
    print(f"And so the day {e}")

```

Outputs:

```

On a cold evening
Appeared a dog and a pen
They found themselves in a school
The dog had brought a lunchbox
They were there to get therapy
Hoping to feel happier
And so the day started

```

```

On a gloomy day
Appeared a dog and a tree
They found themselves in a parking lot
The dog had brought a flag
They were there to protest
Hoping to make a difference
And so the day continued

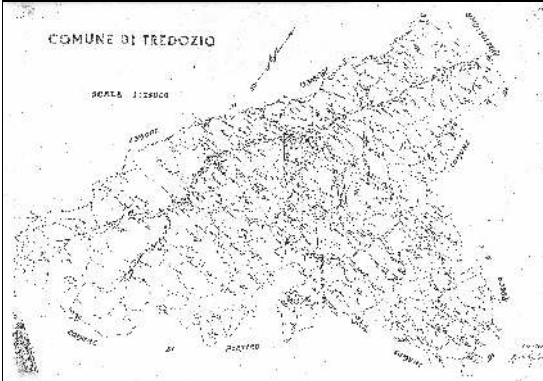
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C.19 ~ F.699

ADAPTING: A PRACTICE OF CARE

by Jacopo

Troughout the Habitat experience, I learned what does adapting mean. To adapt means inheriting life conditions from local situated specificities, embracing the ability to fit rather than imposing ourself into the given system of Earth.



(1966) A Map representing all the settlements, farms and houses in the municipality of Tredozio. Author: Geom. Gastone

ADAPTING → UNDERSTANDING

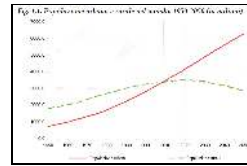
My thesis aims at exploring the current conditions of Italy's rural landscape, of its hidden and decentralised areas, on which will be carved a path of investigation, research and narration as to outline first and consequently move the borders, with the objective of making both temporary and permanent settlement of new residents in those areas possible through new cultural routes. This work developed ever since the start of the adventure back in December 2020, when I began to formulate the basis for an experiment which I didn't know when could take place, let alone where, with the idea to momentarily move there to delve into its specificities, understanding its correlation with main urbanised centres and infrastructures¹, while hazarding living and creative attempts.

"[...] THE CRUX OF THE DISCOURSE IS TO RE-PROPOSE THE DE-INTELLECTUALIZED MAN, IN THE SENSE OF HIS ARCHAIC POSSIBILITY OF WISDOM, WITH ALL THE ASSOCIATED CONSEQUENCES, PERHAPS EVEN WITH THE RECOVERY OF NOMADISM, AND THE DESTRUCTION OF THE CITY. THE SCHOOL THEREFORE PROPOSES ENHANCEMENT OF THE CREATIVE FACULTIES IN EVERY INDIVIDUAL HUMAN BEING, FACULTIES THAT ARE PRESENTLY STIFLED BY SPECIALIZATION AND THE FRENZY TO ACHIEVE EFFICIENCY. THE TERMINOLOGY, ASSUMPTIONS, METHODS AND STRUCTURES OF THE SCHOOL ARE CURIOUSLY SIMPLE: AS IF FORMULATED BY THOSE WHO INTEND TO BRIDGE THE ALIENATING GAP THAT HAS FORMED BETWEEN THE WORK OF THE HANDS AND THAT OF THE BRAIN."²

No one wants their city destroyed, but the radical decision resides in the act of abandoning it, by putting its dogmas into discussion and giving in to the commercial life bound to consumerism which re-defined spaces and rhythm. In the same way Global

Tools, during the three years attempt to institute an autonomous program of long-term education, have been pursuing issues such as education, ecology, industry, survivalism, marginality, communication, body, failure, community, theory, construction, technology, handcraft and ideas around archeologies of the future. Grounded in the 70's plastic dream of widespread welfare, the intent was to posit a nomadic practice for an archaic, dysfunctional design, as opposed to the established practice of a technological, comfortable, functional design. On the contrary, I believe that present times, whose conditions are influenced by a widespread over-production – whether functional or not – and consumption, require to orient individual mastery and collective cultural capacity toward new necessary living forms, able to riconciliate or better integrate with the environment, “embracing the ability to fit ourself into the given system of Earth”³. In this regard the area on the border between Romagna and Tuscany offered the possibility to experiment with forms of dwelling, in our case collectively, outside of the voracious urbanization still taking place, living on the abundance of what's already present and just waiting to be re-activated in new forms.

Urban and Rural population in the world:
1950-2050 (in millions)(UNITED NATIONS, 2010)



ADAPTING → LIVING

The landscape between the Italian regions of Romagna and Tuscany still shows the traces of the exodus towards big cities, that brought environmental costs besides the depopulation of small towns, with the consequent loss of the complex entwinement of knowledge, habits and traditions developed over centuries, mindful of a pre-industrial past in which man managed to spread homogeneously on the territory and ration its resources on the basis of actual needs, adapting without upsetting its immediate livelihood, its resources and rhythm. To re-think the present and begin from the centuries-old rural and mountain legacy, which built its stability precisely on the adaptation to the environment, now presents itself as a duty rather than an opportunity, just as considering the landscape unkept by industrial and technological development, and which is now manifesting because of the current state of thousands of historic small towns in Italy. Thinking about the conditions of the de-centralized areas and their relationship with an urban center, the idea of a new nomadism embracing rural life started taking shape. These new “nomads” engage in collective practices, exchange of knowledge, experiments on inhabiting, self-sufficiency attempts, cultural pollination, mixing all of this in their new way of life, also following the trails left by other experiments aimed in the same direction.

Borgomano, an abandoned village close to Tredeozio (FC). Source: Jacopo Lega



Thanks to the dialogue started since the beginning with the vice-mayor of Tredeozio Lorenzo Bosi, the idea rapidly came to life. In March 2021, in partnership with the cultural association Distretto A of which I am a member, I gathered the starting material and pitched the project to the annual selection “Arte, Cultura, e Beni Culturali”, sponsored by “Fondazione Cassa dei Risparmi di Forlì”, a private entity active in the social and cultural promotion in the province of Forlì-Cesena. Due to the positive response to the application, Habitat had the possibility to manifest itself the first time between July and August 2021 in the form of an artistic residence and collective laboratory, re-activating an ancient hamlet in the proximity of Tredeozio known as Ca' de Monti, previously fallen into neglect. The buildings re-opened their doors to host up to 60 artists, architects, designers and peers invited to interact with the local context as a container of meanings and creative possibilities, exploring its territorial peculiarities.

The plan, initially conceived as to coincide with the end of my last academic years,

envisioned the realization of a residency programme, collective laboratories and public events developed during one month, to repeat cyclically every year. The goal to culturally re-activate the rural and architectonic landscape of Tuscan Romagna was at that moment the explicit objective of the project, which aimed at achieving this through the involvement of artists as mediators between the (inter)national cultural landscape and the local context, with which they were invited to engage. Despite the proximity between Faenza - the city where I grew up - with the Tuscan Romagna, the nature of the project was inevitably conditioned by my perspective still linked to the city of Rotterdam, thus putting myself in the guise of a stranger who wanders around unexplored lands, bragging about change. One year after the beginning of Habitat, considering the changed conditions and prospects of the project, the objective could therefore sound unscrupulous, considering the initial claim to intervene on a place that is still in many respects unknown, at times closed, and not necessarily interested in welcoming a possible change. However, what at first might have seemed a rash action turned out to be fundamental in determining the concrete possibility of permanent settlement in the area, permeating the assumptions of the project on the basis of a long-term projection. The same momentum, albeit with its reckless behavior, was able to dampen the breach of the unknown, dissolving the strangeness between the daily chatter and meetings in the village, shortening the distance between me, Habitat and the local community. I soon realized that word of mouth here works better than any other communication system, and that there is no better place in Tredozio than Giorgio's Tobacco shop to circulate news. Soon after the conclusion of the first residency, we realized that what we were leaving behind could only be the beginning of something bigger, a taste of a projection that no longer believed in the cyclical nature of the event, but that wanted to take that initial effect as a basis on which to build an alternative extra-urban life, based on learning, sharing and adapting to a place foreign to our habits. Culturally reactivating the local context has thus been transformed from an explicit objective to a direct consequence of our stay in the area, thus becoming a permanent place for experimentation with life, creation and publishing of the contents and actions started in residence.



(2021) Moments of sharing in Cà de Monti. Source: Jacopo Lega

Publishing in this context means knowing how to orient oneself in its map, gathering resources, contributing to the development of a project - be it an artefact or a temporary event - which can and must relate to the social, cultural and architectural fabric of the place.

ADAPTING → SHARING

The thesis has been developed like a travel diary, a space that has taken on multiple forms and functions over time. The first part of it is built on the basis of memories, at times lucid and at times fragmented, which return a retrospective on the project from its origin in December 2020 until January 2021 - the moment in which I accepted the diary as a form for my thesis. In fact, from that moment on I realized that the only way to restore a faithful image of Habitat as a cultural operation, but also as an experiment of living and surviving, was through the spontaneous narration of everyday life. Even if

partial, the set of events thus produces the complexity of human relationships, the knowledge, practices and tools developed in two years.

A journey made up of planning, surprises, hazards and lucky breaks; certainly not without deviations and obstacles - which I was able to reconstruct by first collecting then archiving all the material following the evolution of Habitat from its conception to its most recent evolutions. In this way the space of the diary has taken on a documentary value, including events, encounters, discoveries, actions* that have contributed to the definition of Habitat's identity, **helping it to understand the conditions for its resilience, and that of its inhabitants.**



(2021) Sitting around the Vulcanino, Marking the Matter. Source: Stefano Colombo (Parasite2.0)

You can read my diary/thesis in Habitat's [Giardino](#). You can also tune in [Habitat Radio](#).

1. [...] *In the end I decided that for me infrastructure was what I could take for granted, what was there without asking. If you will, the things that surprise you by their absence rather than their existence. [...] Infrastructure becomes less a question of what technology you have than how it is managed, including whether there is enough capacity for your needs - be they typical or not.* **Infrastructure: the things we take for granted. Espen Andersen. *Ubiquity*. Volume 2002 Issue June, June 18, 2002 Article No.: 4pp 1-es (<https://ubiquity.acm.org/article.cfm?id=544737>);↵
2. *Bulletin No. 1 Global Tools, 1974*;↵
3. *(Something Fantastic. A Manifesto by Three young architects on world, people, cities and houses.)*;↵

C.20 ~ F.757

CONVIVIALITY, CONCERT, COMPUTATION

BY FEDERICO

Convivial means to live together, concertare means to agree together, computare means to reckon together. Those three words are at the core of the development and deployment of the tools built around Habitat in the last months. The Concerto is a collective performance aimed to activate the tools and the community itself. It's a community-building experiment through different collective acts: a computational one, a listening one, a contemplation one, a convivial one, driven by the help of tools built ad-hoc. Habitat focus on infrastructure: Our Server arrived in Habitat at Xmas time (2021): Jacopo and I installed (so far) the operating system, the web-server (Nginx), the wiki (our garden/archive) and etherpad. We experiment with also radio waves, such as in the performance proposed and we focus on the act of archiving: having the wiki, the radio archive and the media archive we coded from scratch in a low-tech/computational effortless system vision.

°ααθ,,ααα°°°αθ,,θπ°°αθ,,θπ°°αθ,,ααα°°°αθ,,ααα°°°αθ,,θπ°°αθ,,θπ°°

A BIT OF RURAL COMPUTING

An extraction from my thesis [Towards a Cosmology for Rural Computing](https://habitattt.it/~ponilthesis/). You can find the entire version to print here:

<https://habitattt.it/~ponilthesis/>

Axioms of Rural Computing (RC):

- * Catastrophic
- * Open/Free
- * Low tech
- * Lot of Logos
- * Ultra-Territorial
- * Queer
- * Rubbish
- * Limited
- * Not fixed (depends on the community)
- * Computation is not only about digital computer

Catastrophic Desires

To be able to overcome one's slavery towards someone or something or oneself, or to overcome slavery in general, whether, in a concrete or figurative sense, it is not enough to appeal to indefinable entities such as justice or exchange currencies such as the rights because the only result would be to pass under the control of a different slaveholder.

To overcome one's slavery, one must reconsider and redesign one's single person completely.

A system that has taken thousands of years to stratify will take thousands of years to deconstruct.

How I interpret this translated passage of the song *Divenire Seguire Animale* ⁰ from the Italian spoken-word duo Uochi Toki, is that any hegemonic order has to be deconstructed with esoteric research that could come from a swing between ancient knowledge, collective chaos, individual introspection and new myths. The slavery that I want to talk about takes contemporary digital tools as weapons. Standardization, generic boredom in society, very annoying mass media, the (total) loss of ancient values such as repair culture... Nobody knows how to correctly live, but I just feel this is all wrong. And exceptional situations call for exceptional measures.

Let's embrace the archetype of catastrophe: on our stage, the background will change, the landscape is altered, the fragility is exposed. What was taken for granted in our reality is resigned, followed by its descent into the darkness of chaos. When we wait for the void to be filled, a new cosmology, a new order is going to rise. Yet, the landscape

has to be thought of as a character, with its double nature of the constant and variable element, and the hidden elements change existence but not the essence.

During a dinner on a Saturday, I was talking about my thesis with Ioana and Sami, two friends. It was interesting how people mean “rurality” in different ways: if the main imaginary from Sami was about a place where farming is the main activity, my meaning of rural place is quite different. It can happen to find farms, but rural is not about the activity but mainly about the political position and complex landscape of maginalised areas.²

Rural areas in Italy have usually been abandoned areas after the economic “boom” in the 60s. With newer infrastructures, people would move to cities from more “vernacular” places. The result is a collapsed environment, both socially and architecturally, with decadent buildings made out of rocks from the area. Rural areas, for me, are already-collapsed areas where it is possible to “train” in view of a global catastrophic-collapsing near future. Places where it is possible develop not only tools, but also new social-ability ideas.

This preface is necessary to introduce Rural Computing (RC).

RC has a catastrophic approach for different reasons: the current development of technology is a triumph of metallurgy, where the demand for semiconductors and other components based on mineral extraction just doesn’t stop. RC recognizes the complexity of this dynamic, however, it also recognizes it is a problem that can be avoided by reusing and fixing devices instead of demanding new ones. This is directly linked to planned obsolescence, that is, without any doubt, an ecocidal program.

People who embrace RC are exhausted and almost accept the collapse that humanity will face soon. But, those who embrace RC attempt to declare independence and search for refuge in a rural place to at least live with fewer oppressive dynamics. Here comes the need to imagine a kind of computation that would work as a tool for community-building. Mythopoesis would be necessary otherwise we would fall again into the classic seriality dynamic. An antenna is not only an antenna!

Look at this antenna of television as it is... it is rigid but it is oriented; we see that it looks into the distance and that it can receive [signals] from an emitter far away. For me, it appears to be more than a symbol; it seems to represent a gesture of sorts, an almost magical power of intentionality, a contemporary form of magic. [...] there is a sort of “co-naturality” between the human network and the natural geography of the region.

Here Gilbert Simondon³ describes antennas in a way that goes beyond the limits of the technical language, it embraces the gesture that the antenna implies: the environment, the ecosystem. I found this passage in a Yuk Hui paper⁴, analyzing the issues between nature and technology. I would prefer to think of this issue mostly as how we could conceive the artificial inside the natural, instead of thinking through their relationship as a kind of antagonism. Adding metaphysical meaning to tools we use as a daily basis is going to be an experiment.

Connecting People This first axiom can be narrated by the old Nokia motto “connecting people”: RC would connect people and the whole ecosystem thanks to a local-related-technology. These tools are built according to what the ecosystem offers, but in the out-there world this motto is linked to the fact that in order to build a smartphone it takes an entire civilization: “California, Japan, Taiwan, Congo, Switzerland, China are all connected by the supply chains of tech capitalism.”⁵

Sustainability is surely the core of RC, instead of planned obsolescence, it’s possible to think about planned longevity. Trying to redraw computation for a scaled down context has to rely on the requirements from the material world. If the world out there is constantly developing newer, faster and more performing devices, then it becomes an acceleration of the catastrophe through extraction and waste of energy. RC would think of another kind of acceleration: a raccoon accelerationism, based on picking up rubbish to reuse for new purposes to embrace proper degrowth. This is a genuine meaning of

progress that does not constantly imply the abandoning of the old.

Low tech, a lot of logos!

There are a lot of shared ideas between RC and permacomputing, is aptly way to understand computation theorized by artist and hacker Viznut⁶, and the last one is one of them.

Ultra-Territoriality RC is ultra-territorial and this term comes directly from the Habitat experience.

The etymology of ultra comes from Latin and it got a double meaning: Beyond and Extremely. Ultra is a prefix, and we are using it in front of "territorial". Our approach to the territory is indeed double:

1. An extreme territorial approach, giving extreme importance to the land we are living on, preferring local assets.
2. A "beyond the land" approach, recognizes the limits of the borders; in practical terms, for instance, updates of (free-software) OS or any dependencies for a webserver.⁷

The RC approach of embracing the (re-)imagination of tools for community-scale development is queer. We have to think of this techno-queering act as a **perpetual** action of shifting from standard/heteronormativity⁸ to an inclusive but especially different array of political action, technological agency, interventions, conceptual experiments and social-abilities.

RC pushes for renewable energy. Solar, eolic, hydro generated energy, who knows, maybe at one point RC will develop the perpetual motion. RC avoids idiotic computing: if someone uploads in an RC server a 40MB picture, this person will be punished by major esoteric forces.⁹ Compression and rawness are not a mere aesthetic choice but a need to have less energetic waste. Sharing also this concern with permacomputing, RC is about "finding clever hacks for turning problems into solutions, competition into cooperation, waste into resources".¹⁰

Computare

In RC, (digital) computation is not taken for granted anywhere. Taking Habitat as an example, we accept to not have an internet connection anywhere. We accept that our devices can break. We accept that we have to turn the server off at night because it is a waste of energy for most. We accept that technology does not always run: we accept limits, we celebrate the *shadow areas*.

Starting from the etymology of computation I would state that the act of computing is not only a mechanical discipline. Computation comes from Latin "computare", from "-com", **together**, plus "putare", **to reckon**. Computation is intrinsically a collective discipline, the act of "recognizing" together.

An interesting project in regards to this concept is Rustic Computing by Brendan Howell¹¹. It's a project where a group of people performs as they would simulate hardware/software, such as the "Program Counter (PC)" or "Database Searcher (DB)". There is a protocol to follow, and it's not about programming but about conduct. Instead of using screens, there is a blackboard. It's a com-putare of random poetry, and the performative aspect is a great example of computation-without-computers. A slap to Moore's Law.¹²

Finally, is possible to stay that RC prefers to focus on the poiesis, intended as creation, instead of constantly getting information from outside. A creation that implies decay, transformations and heresies. Maintaining an archive would be extremely important. There is a responsibility to map the community-building process, however, in the near future, we can imagine being the freedom to select which data to keep and which not.

The term Rural Computing is already used but in a completely different shape. US universities¹⁵ propose projects to bring the pure data-based industry into rural places, to transform them into sickening cities.¹⁶ Of course, we want to completely avoid that.

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1° CONCERTO DELLA PIANA DEL CAVALLO

A collective community-building performance.

(June 2nd 2022, Habitat)

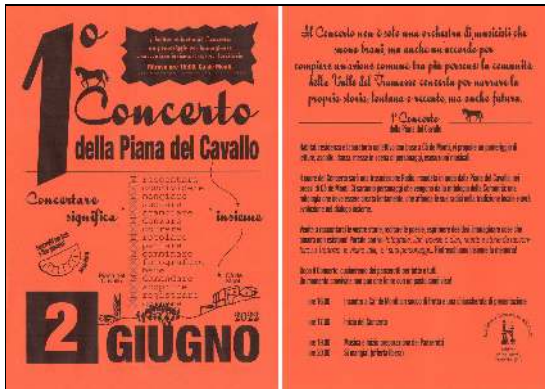
Drawing by Jacopo Lega

The concert is not just an orchestra of musicians playing songs, but also an agreement to carry out a common action between several people: the community of the Tramazzo Valley concerts to tell its own history, distant and recent, but also future.

The heart of the concert will be a radio broadcast, broadcast from the Piana del Cavallo, near Ca'de Monti. There will be characters that come from the mythology of the Community: a mythology that must be created slowly, which has its roots in the local tradition and will evolve in dialogue together:



Come and tell us your stories, recite poems, make wishes, imagine things that don't exist yet! Bring with you photographs, poems, diaries, recipes and stories to tell about Tredozio, the nearby valleys, and its characters... Let's refresh your memory together!



Flyer by Jacopo Lega

Recipe used for this community-building experiment:

- Being together;
- Gathering in a symbolic spot that has been declared as such in an unspoken agreement;
- Use the formula of **Binomio Fantastico** (Fantastic Combination, from Italian theorist and novelist Gianni Rodari) to generate a new narrative: take two unusual elements that could be objects, sensations, real or fake characters etc... in order to trigger an imaginative short circuit;
- In our case are a legend (of the horse in the Piana) and a

fictitious character (the warrior of the Piana);

- This creates a dramaturgy that can be the leitmotiv of the collective moment. It's another unspoken agreement that create a **Magic Circle** (-> Huizinga, Homo Ludens, 1938);
- Even if the moment is performed in this Magic Circle, it's possible to state that a built legend/myth can be brought outside the Magic Circle;
- Using a media, in our case an analog radio transmission, as an emanative entity: the function is a magic one, playing (and agreeing) on the mystery of the source;
- Agree on (-> **Concertare**) a narrative that narrates the ecosystem (the physical spot around our cottages, the metaphysical assets attributed from us, us as characters, us as individuals...)

Disclaimer: all the poetry lost itself in the translation from italian to english.

You can find the whole performance documentation and the italian text here:
<https://hub.xpub.nl/sandbot/~poni/concerto/>

The text inside the dashed boxes is the text heard from the radio.



Photo by Pietro Bucciarelli

June 2nd 2022

Meeting in Cà de Monti Syrups made the day before will be offered. Elderflower and rose petals

A small presentation of what we are going to do will open the concert.

Let's build a glossary together, a list of words that describe a topic Our topic is the relationship we have with this place, whether it is Habitat, Tredozio, the province of Forlì-Cesena, rurality, greenery: in short, even the place will be defined collectively in the meantime

We can think of the glossary as an imagination exercise to define the foundations of this community

then create it, build it and dwell it

Someone will fill out a sheet of paper with the results

Finished writing the glossary, let's go to the Piana del Cavallo, to the Holy Mountain

Let's bring the glossary and the objects brought or adopted locally by each one

7 minutes of walking, better in silence.

The Piana's Warrior should have appeared on the Holy Mountain With it a spear of about 4 meters

From the entrance to the Piana it is not clear which is higher, if the Warrior's staff or the 5G antenna

Let's go up the mountain

We have a couple of "FM" radios from thirty years ago, you can also use smartphones with a dedicated app, you need to have headphones attached, which work as an antenna

We turn on the radios and search for the frequency



Photo by Riccardo Fantoni Montana

What we are hearing is a collective
shouting words and sounds cultivated in recent
months in Cà de Monti
A small epicenter of a nascent community
And here we are to meet the neighboring
communities

Habitat

And what is this habitat?
among all the adjectives found
I will say
A life project

We are gathered on the summit of the mountain
we are standing on what we call a sacred mound

in recent months here we have discussed, played, laughed
we moved, hugged, consoled each other
We felt the driest heat and played with the snow

We have celebrated what cannot be seen and we have made it tradition
The celebrated will change, vary, evolve

And even today we will celebrate.
We celebrate where we live and who we live with
We celebrate the convivial moment where together we extend the community

We start from where we are.
everyone goes to get an object.

Each collects something from the surrounding space The radio signal will ring when everyone has something in their hand

Each has objects in his hand that make up this Piana.
They are part of the ecosystem, like all of us
You have collected elements of this garden, called
the Piana of the horse

I don't think anyone has seen a horse
so why of the horse?

Legend has it that long ago, the family who lived
nearby, on a daring escape
had forgotten the horse

They had left it here, tied to a tree
trunk
Until he couldn't take it anymore, after he ate what
he could, bark, weeds, insects, rocks, and even its poor soul

forcedo so to fly in the sky

And his poor soul flew up

The horse therefore once existed
But we can say that it is still there in some way
We cannot see it
It is not heard
Like the radio waves that carry this voice

We don't see them
We don't feel them
at times they do not stand out
And sometimes they mix with each other
Yet these waves are occupying the space of the Piana, which is part of the ecosystem

The ecosystem is a complex system
Consisting of trees, invertebrates, rocks, humans, radio waves, the lack of certain radio
waves, the smells of the forest, the asphalt, the spectrum of all greens, the noises, the
fruits, the voices, the lack, the rolling pin, the wine, shoes...
All this is to be celebrated

Celebrating means getting together, gathering and therefore honoring something.

We celebrate that horse, we honor the sadness of his death
And it is thanks to his imaginary companion that we will celebrate him

The warrior of the Piana, here he is, on
the highest point of the mound.
It is the prophet of these frequencies: his
spear turns into an antenna

It is a magical artifice with which it is
possible to hear this,
and even the radio becomes magical right now

A magical moment is a moment of contemplation
A moment of contemplation is a moment of silence

But you don't have to be silent all the time
We have to share, gather, laugh, cry

And the horse returns again:
It is a symbol of abandonment
but it is also acceptance of the fall
Reoccupy that space

taking care of it

It is an urgency and a need

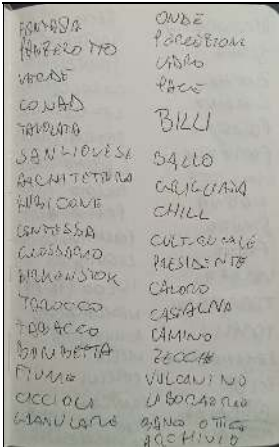
Taking care of others is a topic that is always in vogue but often little practiced

We propose taking care as a moment of construction

We celebrate the words of the community

A list that becomes an ephemeral poem

That it will change, much or little will be seen



The glossary reopens, everyone recites aloud five words from the list

If the words finish before everyone has listed five words, move on

If, on the contrary, leftover from the list after a shift, you can go on with the acting or you go on, it depends on the moment; it will be perceived

We have stated the foundations: it is an agreement

Once the celebration is over, the radio signal will restart

We celebrate the gesture of exchange exchanging what you have taken from the ecosystem such a simple gesture that it has so much meaning

And what is this meaning?

The more you try to explain it in words, the more it loses power

The meaning can be found in the moment of the exchange itself

propose what you have brought, exchange knowledge, or even exchange matter.

Poems, texts, images, recipes:

let's celebrate the knowledge of each one, let's exchange it to make it community

Each shows what he has brought

We read, we describe, we are silent ...

the signal will restart through mutual consent

Celebrate our knowledge
Share it
it's a concert

We have agreed
listened to a radio
and communicated with computer
who are modern messengers
Which help the moment of union
in contemporary complexity

We have agreed
heard
a radio and a strange communiqué
with a messaged computer
Like modern men Who dust off the moment
from the past in contemporary complexity
Worldly voracity
Which leaves no space in the urban dimension

tools also help us find the essence of a community
That something ineffable
and often manifested in an ephemeral moment

A bit like the flight of that horse's soul

And there you are
at this moment let us propose ourselves genuinely all the same
Let's all go together to hold up the antenna launcher
We raise the spear from the warrior
Thus it will be free from its burden
He will be free from attending with the horse's soul

We hold the Warrior's spear

It will walk away, retreating

We created a moment together
It was a banquet: we lived together for the moment

We bring another symbol: whoever cheers for whoever, we cheer for us,
to the whole ecosystem, to all technologies, we applaud food and death

**We return to Cà de Monti A moment of conviviality awaits us Shared food, drinks,
music**



Photo by Riccardo Fantoni Montana

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PANZEROTTI RECIPE



[classic apulian dish. I don't have any heritage from there but I think it's fine.]

Without conviviality any piece of art can be safely put in the trash bin. Go to the market and do those fuckin fried treasures to share.

This is fully copyleft [it means you have the freedom to run (do it), copy, distribute, study, change and improve it, as any real tradition >:)]



dough:

- durum wheat flour 500g
- water 200g
- fresh yeast 10g
- salt 15g
- extra virgin oil 15g
- a pinch of sugar to activate the yeast

filling:

- 2 cans of tomato sauce/chopped tomato
- 2/3 mozzarella
- salt
- basil



another filling:

- ricotta cheese
- rosmarin
- black pepper
- a bit of extra virgin oil

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