

**PIET ZWART INSTITUTE
MASTER MEDIA DESIGN AND COMMUNICATION:
NETWORKED MEDIA
2011**

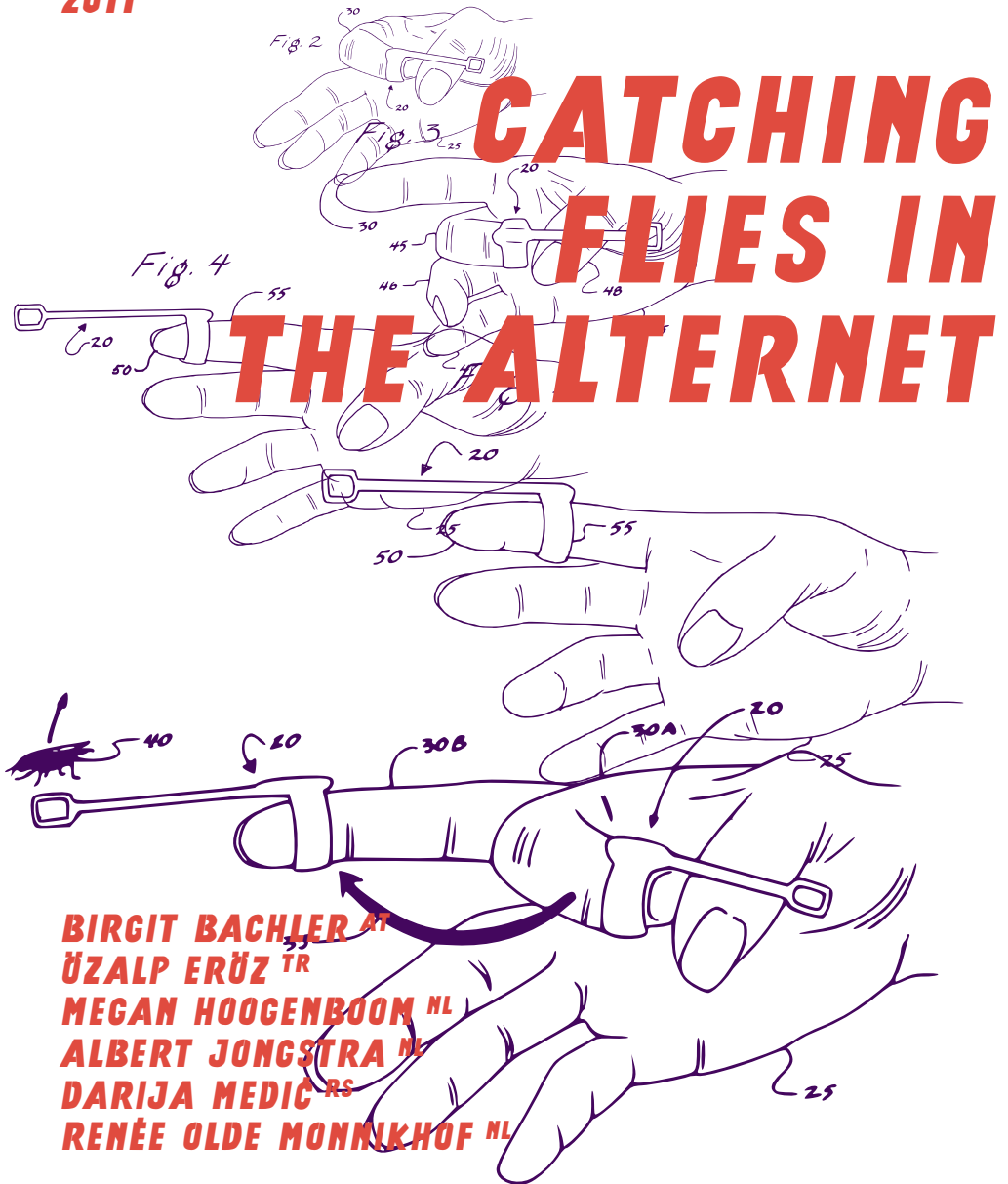


Fig. Finger mounted insect dissuasion device
John Richard Daugherty – US Patent 7,484,328 B1

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ALL STAFF AND STUDENTS AT

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<http://pzwart.wdka.nl/networked-media/>

¹ Sitting on the floor of the Roodkapje exhibition space in Rotterdam, we discussed what would be an appropriate title for the show. Agreeing that one common theme was re-purposing networks, we generated a list of words. An invented term, «alturnet» came up, then someone mentioned spider webs and catching flies, and bingo; we had our title!

² Gladwell's essay was published in the *New Yorker* online, October 4, 2010, «Small Change: Why the revolution will not be tweeted» http://www.newyorker.com/reporting/2010/10/04/101004fa_fact_gladwell

³ Siegfried Zielinski, *Deep Time of the Media: Toward Archaeology of Hearing and Seeing by Technical Means*, The MIT Press, Cambridge, 2006, p.270

CATCHING FLIES IN THE ALTERNET¹

The networks are abuzz. In March 2010, WikiLeaks released images of the Baghdad airstrike in which two Reuters reporters were killed by American forces. WikiLeaks public spokesman Julian Assange was portrayed in the mainstream media as anything from a Machiavellian figure to a rogue hacker, a terrorist or an altruistic saint. In October of the same year, Malcolm Gladwell published his article, «Small Change: Why the revolution will not be tweeted»², which sent the blogosphere spinning with debate about the capacity of social media to effect radical political change. In December, the first wave of protests was felt in Tunisia, followed by the Egyptian protests in January 2011. In the wake of the financial crises, BBC World announced the closing of several of its global broadcasting services, while Al Jazeera rose to prominence as it streamed protests directly from Tahrir Square. As the «Arab Spring» gathered momentum, the Web continued to be shaped by terms of use, corporate capital, litigation, government policy and users who individually tailored advertising algorithms by simply updating their status, pressing «like» buttons and submitting search engine queries.

In retrospect, the past twelve months have been exceptional. But frankly, it has never been otherwise in our field. The perimeters of networked media are vast and challenging, but also ambiguous and unwieldy. Networked media operates at the intersection of multiple zones where venture capitalism, political debate, propaganda, porn, technology, art, conspiracy theories, and private musings about everyday life constantly compete for attention. Encompassing a variety of media, both production and reception require a mixed bag of skills and literacies. However amorphous its borders may be, it is nonetheless the discipline in which our students situate their practice and take a critical approach to design and the world in which they live.

As a practitioner it's not easy to orient oneself, and as the media archaeologist Siegfried Zielinski acknowledges in *Deep Time of the Media*: «The problem with imagining media worlds that intervene, of analyzing and developing them creatively, is not so much finding an appropriate framework but rather allowing them to develop with and within time.»³ Understanding the fact that time constitutes the essence of critical and creative practices, these graduation projects represent a beginning rather than an end. They mark the starting point of new ways of doing, seeing and responding to networked culture and ask fundamental and ongoing questions about our relation to technology.

For example, Renée Olde Monnikhof's project **NET NEWS NOW** reflects on how we acquire news nowadays in online environments, and how the form influences the reading of the content. In an age of RSS feeds, information is automatically syndicated and rapidly refreshed, and traditional news sources such as Reuters, *The New York Times* and the Associated Press are intermingled with blogs and tabloid press such as *The Sun*. With this in mind, it's no wonder that traditional journalism is continually soul-searching in order to define its role in the digital infosphere. As Jack Bratich astutely observed in his book *Conspiracy Panics*:

⁴Jack Bratich, *Conspiracy Panics: Political Rationality and Popular Culture*, SUNY, Albany, 2008, p. 90

«For journalism the development of the Internet was not simply a technological breakthrough in a history of progress. It was also a disruptive force, a threat not only in the usual sense (the hand-wringing sentiment «no one will read print journalism anymore») but also to the very integrity of journalism. But these understandings were not simply a technophobic reaction by print-based establishment journalism. Mainstream journalism exhibited not an aversion to the new technology but an attempt at a controlled incorporation of it.»⁴

As the struggle for control, attention and legitimacy rages on, the dichotomy between amateur and professional becomes less clear. And this contested territory constitutes the foundation of Monnikhof's **NET NEWS NOW**. Through users' queries, it filters without hierarchy and renders results irrespective of the validity of the source. Giving readers an endless scroll, the work offers a glimpse of a potential future by displaying breadth over depth.

Much like journalism and traditional print media, street art has also had to recalibrate itself within the context of networked media. As Özalp Eröz's project **VIRTUAL STREET ART** suggests, graffiti and tagging, fly postering and stickering are no longer local but global, due to their dissemination of documentation posted on blogs like the Wooster Collective. And with the ability to digitally alter images and distribute them across the web, verifiability is difficult, if not impossible. Furthermore, just as viral marketers learned from these urban interventionists, street artists in turn have also appropriated viral marketing strategies. Figures like Banksy and Blu are just two examples of how this feedback loop operates on the Web. Unlike the early eighties when discussions were dominated by the assimilation of graffiti art into galleries and the resulting commodification, now the attention has shifted towards the efficacy of the image, Web 2.0 sharing and viral memes. These changes within an art form which was once profoundly analogue (and relegated to covert nocturnal escapades) now raise the question of how

the new digital forms of distribution impact street art's «street cred». For Eröz the answer is up for grabs, as he suggests that the image is more than documentation. Like any representation, it is a reality in and of itself, which can then produce other realities.

On the other hand, Birgit Bachler's project abandons the virtual in order to inhabit a physical public space. Sceptical of (yet informed by) social media, the **DISCRETE DIALOGUE NETWORK** aims at creating a network across time and space through the use of sticker tags, mobile phones and a voice messaging system. Disillusioned with the Utopian rhetoric of online social networks and the fact that user content is exploited for contextual and behavioural advertising, the project renounces the World Wide Web; instead it revels in the peculiarities of location, plays with our innate desire to tell stories, and capitalizes on the possibility of chance encounters and our tendency to want to leave traces. Unlike Facebook and LinkedIn, exchanges are anonymous, have no commercial value and operate like intimate messages in a bottle. Although shaped by the language of networked media, the interplay of space and temporality is reminiscent of Susan Hiller's 1974 work, *Dream Mapping*, a performance in which the dreams of people who had been asked to sleep for several days in a Hampshire field were noted and then collected by the artist. Like Hiller's performative piece, somehow there is the expectation, rightly or wrongly, that the process might reveal collective fascinations, if not hallucinations, about a specific place.

In the work **PARTICIPATOR 3.0**, Albert Jongstra also strives for performative engagement through collaborative projects that incorporate network know-how, and analogue forms of contact and interaction. Valuing process over product, much of his practice has been about the initiation and propagation of subcultural activities. Defined as being outside of (or parallel to) mainstream culture, subcultures have always operated through informal networks, seeking refuge in alternative venues and promoting projects through media such as flyers, mail art, fanzines, audio cassettes, pirate radio, vinyl and floppy disks. Think of the photocopied pamphlets generated under the moniker of the Church of the Subgenius, or Wallace Berman's *Semina* which was published from 1955 to 1964, gathering an abundance of Beat artefacts from the East Coast to the West Coast, or Fluxus printed matter gathered from across Europe and America. Almost nostalgic for an intimate and direct means of production, Jongstra revisits strategies of previous generations and imbues them with a digital native's sensibility.

Ironically, there is also a hint of turning back time in Megan Hoogenboom's **THE HUENET**, a print-based piece exploring the opacity of darknets and processes of encryption. Darknets,

mediated through software, such as the Freenet and WASTE, traditionally allow for anonymity and peer-to-peer exchange. However, as centralised networks become more dominant, and peer-to-peer networks are demonised and monitored for facilitating piracy, the darknets too have been characterised as spaces where digital contraband and deviance abound. From a graphic design perspective, Hoogenboom visualises this enigmatic subterranean space by playing with forms of encryption and protocol. Making these processes tangible through print and user interaction, the work reminds us, at least metaphorically, that while monetary interests have prevailed in creating closed and centralised data structures, the history of the Internet could also have been written otherwise.

Finally, questioning our often blind faith in technology, Darija Medić has designed three GPS navigational experiences under the title **ATTENTION RECALCULATING!** Unlike a Situationist *dérive* or a psycho-geographical exercise focussing on the journey, the project explores our ties to the device, its economy of efficiency, and its role in orienting us.

Technology has always re-wired us; as Jonathan Crary writes in his book, *Suspensions of Perception*, «In the late twentieth century as in the late nineteenth, the management of attention depends on the capacity of an observer to adjust to continual repatternings of the ways in which a sensory world can be consumed.»⁵ Standing in the present, nothing has changed, which means every time we turn right or left, following the route that's been plotted out before us, we are being «repatterned». By creating a subtle change in the software Medić recalculates not just a direction, but also focuses our attention on a disciplinary technology, and how it acts upon our subjectivity.

Whether online or offline, all of these final graduation projects have one thing in common; they critically engage in re-purposing networks. As designers, activists and artists working with borrowed tools, occupied histories and dominant market drives, spotting loopholes and finding space for manoeuvrability are not necessarily easy. However, in resisting the epic, appropriating what's at hand, and circumventing closed systems, alternatives can be forged. Just as big media events profoundly shape our field, so too do the small interventions. Which brings us back to where this introduction began. The networks are abuzz; they're humming with high and low pitches. While some are visible, others are discretely at work «catching flies in the alternet».

RENÉE TURNER

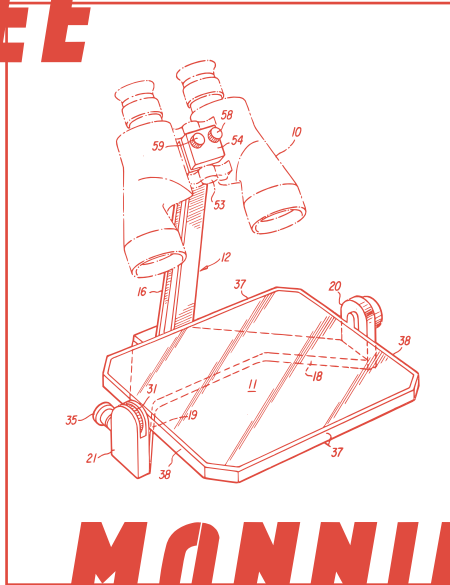
Course Director

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⁵Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, The MIT Press, Cambridge, 2001, p. 33

Fig. Binocular stand for astronomical observations
Dobbins, Thomas A. — US Patent 4,278,320

RENÉE



OLDE MONNIKHOF

Renée Olde Monnikhof was born in the Netherlands but was raised around the world, including America, South Africa and China. After receiving her International Baccalaureate diploma at the American School of the Hague, she attended the Willem de Kooning Academy, majoring in illustration and later in graphic design. She was also an exchange student at the Maryland Institute College of Art^{USA}. In 2008 she did an internship at the Amsterdam multidisciplinary design agency Fabrique, where she developed a fascination for interaction design. After graduating from the Willem de Kooning Academy in 2009 she went on to pursue her Master's degree in Networked Media at the Piet Zwart Institute. Here she learned to combine traditional graphic design with technology in new and interesting ways.

NET NEWS NOW

<http://www.net-news-now.net>

Net News Now is an automated newspaper, programmed to run with no assistance from professional journalists, editors or designers. It allows the user to type in any topic and then goes on to gather the latest news, blogs, forums, images and videos before placing them in a familiar newspaper format. As newspapers compete with the Internet (which is sapping their advertising revenue) they often resort to putting up paywalls around their online versions in order to generate the revenue needed to pay for their journalists, editors and designers. However, *Net News Now* needs neither adverts nor paywalls to survive. It feeds off readily available information and makes no distinction between professionally researched news and amateur opinion. *Net News Now* examines whether we need professionals to

continue to inform us, or whether the future is on the side of the automated agent that constantly feeds our need for news.

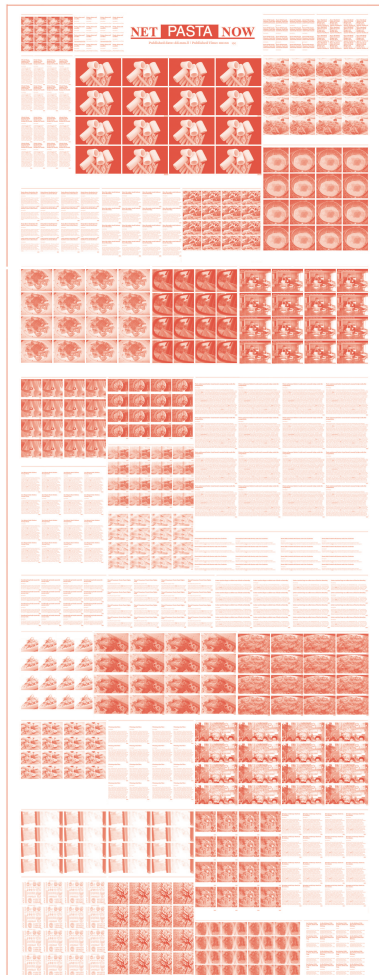
Newspapers have been changing for decades, in form, size and content, because the needs and habits of their readers, and the manner in which these readers structure their day-to-day activities, never remain the same. It would be absurd to think that the classical newspaper design will remain adequate. In the past, people had the time and the patience to read a large newspaper every day. The papers would have long descriptive stories, each containing extensive analysis. Newspapers were then seen as a vital medium for obtaining information about what was happening in the world. Today, we are bombarded with information — from TV, radio, flat-screens in train stations, Internet (blogs, Twitter, free news sites), etc., so that a newspaper has simply become just another medium among many others. In order to compete in this market for people's attention, newspapers must change their design as well as their content, in a way that stands out and offers something unique. As Abraham Zaleznik states: «Design is directed toward human beings. To design is to solve human problems by identifying them and executing the best solution.» It has become painfully obvious that the old newspaper model is broken. The question is, what will take its place? Clay Shirky writes that the answer is «nothing will work, but everything might. Now is the time for experiments, lots and lots of experiments.» Newspapers do not need a digital facelift, instead they need to be re-invented and repurposed to fit a new scene.

In the current transition from print to digital, as in all transitions, there is a time in the middle where experimentations are crucial in order to figure out what the best solutions are. These experiments can only succeed if one can accept the fact that not everything will work. In Dutch we have a nice saying: you can only learn by falling down and getting right back up. To know what will work, you first have to know what does not. The newspaper industry needs to accept the fact that the old



Query: OSAMA.

form is dying, and needs to start focusing more of its attention on how new forms (such as websites or even the iPad) can be used to their full potential for spreading quality news. The arrival of tabloid newspapers was an important early signal that the times were changing. The newspaper industry sees its audience massively migrating to the web, and responds by picking elements from the new medium (such as blogs) and placing them in the old medium, in an attempt to regain popularity. Some, such as Arianna Huffington, figured out that it would be better to re-think what news is, and how news best works in



Query: PASTA (more...).

contemporary society; the result is the *Huffington Post*, with a sharing community as its core identity. On the other end of the spectrum, Rupert Murdoch, who is clearly not interested in the idea of sharing, prevents third parties from using his content, blocks Google, and creates paywalls around his newspapers, all in the hope of gaining enough subscribers willing to pay for «quality» unshared news. It is very important that the newspaper industry should begin to focus its attention on bringing news to the world in the best possible way, rather than spending its resources preserving the current institutions. We do not know who

the Aldus Manutius of this age is, it could be Ariana Huffington, or Craig Newmark (from craigslist), it might be Rupert Murdoch. It could even be you. Every experiment will take us one step closer to the answer we are so eager to hear.

Net News Now is what the future will be like if the necessary experimentation towards new formats does not take place. Nothing will ever completely replace the experience we once had with printed news; but over time there will be an answer to the question of how news is best channelled, according to our new needs and expectations.

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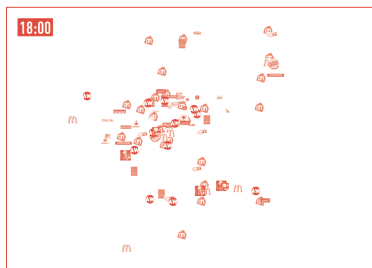
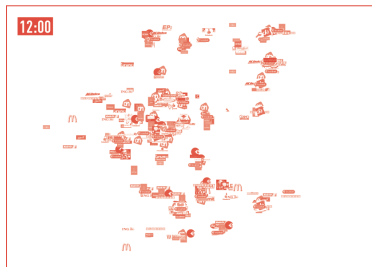
INTERNET NEWS GRAPH

This is an interactive graph that focuses on four different newspapers from four different continents. The graph collects headlines from each newspaper and positions them according to the time and date of release. This way, we are able to see the exact time that headlines are published, and the delay some newspapers have when compared to others. The graph also allows you to search for particular words; the words are then highlighted, thereby giving you a visual image of the publishing time of each newspaper and the amount of headlines being written about your particular search term. The graph gives you an understanding of what the newspapers of each continent are more focused on and how long it takes the newspapers to publish, and allows you to read the similar articles from four different points of view.

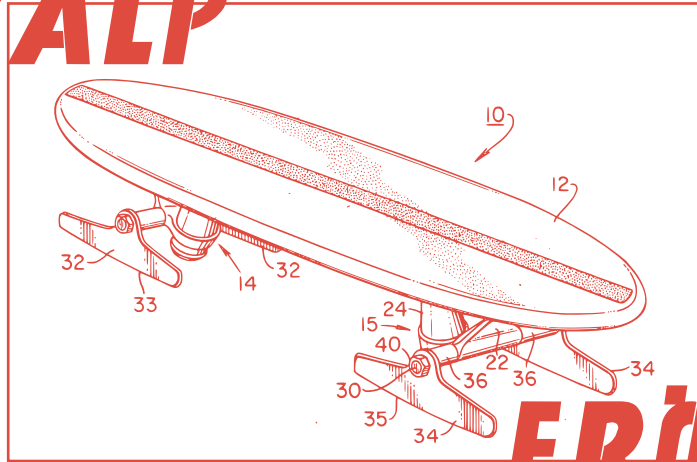


SHIFTING CENTRE

Rotterdam's Shifting Centre is a project focusing on how the centre of Rotterdam is constantly shifting throughout the day. Rotterdam is a city in the Netherlands which does not have a clear geographical city centre. Instead, its centre is based on what places are open, when and where. I focused on the opening and closing times of all major chains of shops, pharmacies, bakeries, restaurants, cafés, clubs, etc., within the city. This way I had something solid and concrete to work with, giving me a good approximation of how, where and when everything was shifting. I started off by compiling the franchises of all major chains, and individually recorded their opening and closing times on a regular Saturday. Then I looked up all the addresses and placed them on an animated map, in which they appeared and disappeared according to their opening and closing times. In this way I was able to get a moving image that showed me exactly where and when the city sleeps and re-awakes.



ÖZALP



ERÖZ

Fig. Skate board for use on ice surfaces
Newell, William K., Tomson, Elizabeth C. — US Patent 4,114,913

Özalp Eröz originally comes from Suadiye, Istanbul^{TR}. He graduated from Yildiz Technical University and then attended the Piet Zwart Institute: Master Media Design and Communication — Networked Media in Rotterdam. He uses different styles of graphic design and illustration in order to compose new images. He is a vector illustrator and animator and is conceptually interested in working with the decentralization of media. Beside these activities, he also has a keen interest in longboarding.

VIRTUAL STREET ART MANIFESTO

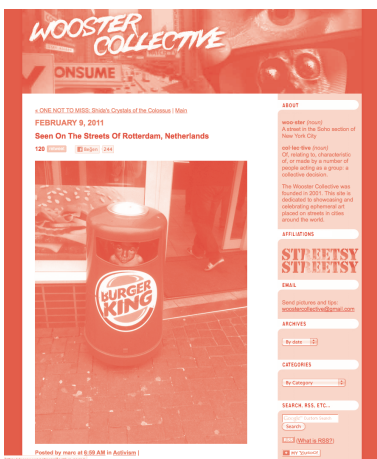
Acting different means leaving trace. On the streets, having escaped from virtual desolation, artists are roaming the night with their mobile colors, and unquestioned confidence. But their creative reshaping is reduced by the virtual world to a curiosity, an alienated performance. The real local is missing her twin on the global network, her footing in unstable in a hybrid society. She needs RGB with her CFC.

This is an invitation to localize your global local, and use your access to its excess. Add your creativity to communicate your vision, influence and be influenced. With your image editors you can intervene in the flow of images. Move on to appropriate and instigate. It is time to lose your IP and meta-data chain, login with your aim to entertain. Repeat your fire, you cannot remain the same, lose your shame.

VISUAL STREET ART

It is difficult to define the street art movement. As the name implies, it sees the city as a medium, using a wide variety of strategies. The most popular street art is predominantly 2D, or pictorial work. The paintings often include strange, colourful, free-hand words written on walls, or stencilled images. However the scene also includes artists making 3D, interactive, performative, sound, conceptual and new-media works. Originating in the early eighties, street art has since been continuously and fundamentally reshaped by its energetic creators. And now the street art movement is changing once again, this time through the use of the Internet and social networks.

Street artists nowadays promote themselves using street art blog magazines, portfolio websites and social networks. They have shaped their corner of the Internet into their own controlled media, a place where the message they want to share doesn't get tainted by the opinions of other, external, media. To find out more about the ways in which street artists use new media, I interviewed Boya, a graffiti artist from Suadiye, Istanbul. He uses «Boya!» as both a slogan and a nickname. «Boya» means «paint it» in Turkish, in the imperative mood, urging his audience to participate. Before we started the actual interview, he wished to make a brief statement.



Fake street art published on the Wooster Collective blog.

Interview with Boya

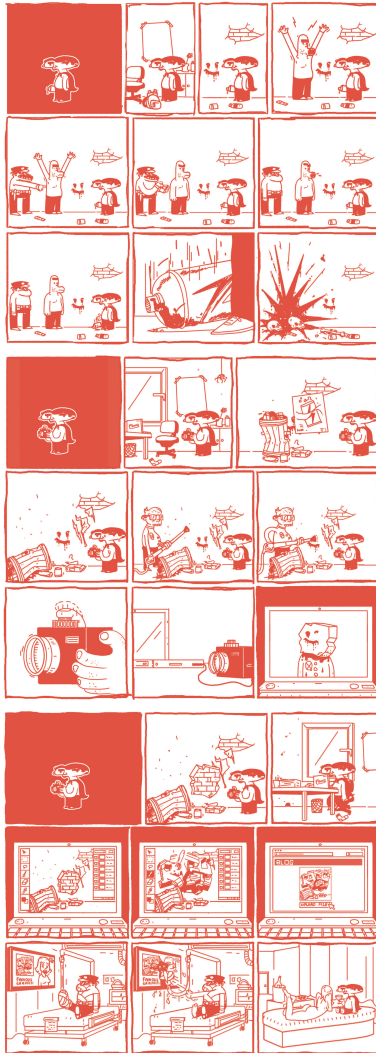
Because we are discussing street art and graffiti, I will first tell you my point of view. In Istanbul, where I come from, there is no street-art scene, just people illegally painting on the walls. Besides that, nobody is sticking posters on the walls or placing sculptures in the street. Old-school graffiti has been evolving over the years, but the act is still the same. I cannot call myself a street artist, me and my friends around me describe ourselves as «graffitici» («graffiteers»).

How is the Internet affecting street artists, how is it affecting you? Also, how does it affect your movements around the city, the way you select a place to paint?

Thanks to the Internet, I can see a range of examples and the diversity of the artworks developed in the public space. In the past, we got only in touch with the direct audience, but now we are reaching people who are not present in the artworks, in our environment.

There are differences in commenting on a picture on a website, and reacting after experiencing a real artwork. Even if artists don't see each other, they communicate through their artworks. They get feedback from the people who have been exposed to the artwork, and from other artists, by responses and interventions in the work. The artwork generates respect for the artists. On the Internet there is a risk of misinterpretation of the works.

Now I can relate to a wider audience because of the Internet. Even if they only do a few artworks on the street, the new generation of artists can have a lot of reactions which can satisfy their need for attention. When people exchange a lot of pictures on the Internet, these will only be appreciated for a short time. When street art images are shared in that kind of context they will also share that kind of attention span, and people will lose interest in them after a few seconds. No, I don't feel the Internet is affecting my action radius or movements when I'm out in the city.



Comic strip presenting the project.

How is the Internet affecting the new generation of street artists?

The new generation is making strange stencils because of the Internet. They resemble each other in shape and style and became popular in their territories. In short, the Internet made stencilling popular. Triggered by the admiration for street artists they see online, they are now also making stencils, which can only be used once, and together they form a crowd of one-time performing street artists. And for

the others, those who try to make old-school street art, the Internet is a database of styles and techniques.

Which street art magazines and networks do you follow on the Internet?

Ekosystem, Wooster, Graffiti, Deviantart and I get some information through Facebook connections.

How do you exhibit your work on the Internet? What kind of social networking platforms do you prefer?

I have a blog where I publish my artworks. There I use the same nickname I use on the streets, and try to remain anonymous. Using this nickname I also share my self-made music through Facebook. I also use it to communicate with other people.

What kind of reactions do you get, on the Internet and in the real world?

If I don't see anyone on the streets while I'm working, I won't get any response. I used to go back to the same place to investigate reactions. For instance, finding a work painted over shows a problematic reaction. The artworks I have made that have not been painted over for the last 3 years, I regard as accepted by the community. The act itself remains illegal, which can be enough for people to make the choice of not accepting it. This gives the opportunity to destroy or cover up the artwork. Also the act can be stopped by police or by bystanders. But bystanders can also show curiosity. The artworks made in public spaces can provoke other artists to draw near them. Waking up to see a big graffiti on the wall of your house will have a different emotional response than seeing it on your computer monitor.

Can you say something about the audiences, on the Internet and in the real world?

Are there certain points where they meet?
The people following us over the Internet can be people that like to consume. A reason for this may be that they don't have a very

strong relationship with the life on the street. On the other hand, people can react in the same way as they would have done on the street.

What do you think about fake street art images over the Internet?

The networks I follow do not show fake images and honestly they don't interest me that much.

Can you say something about fake street art images as a medium for artists and activists?

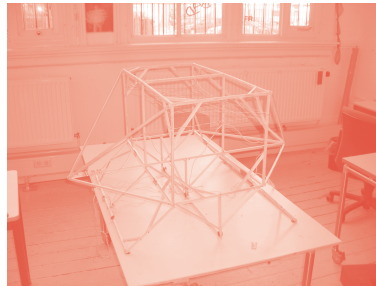
It won't seem different to people who only see street art on the Internet. To them, a picture of a cute cat can provoke the same reaction as a cool street artwork. For real and fake street artworks, these reactions would be the same. A real street art image can look like a sketch for a fake image. I can't say whether someone making a fake image instead of a real one is a bad thing.

Can you explain the differences between viewing anonymous Internet memes and viewing anonymous online street art images?

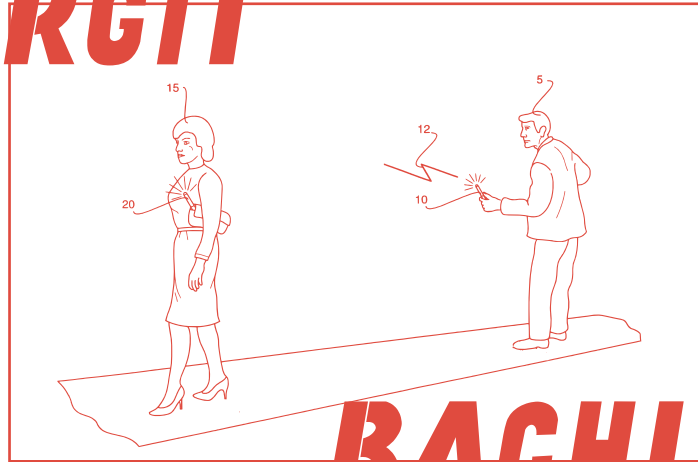
Seeing an image on a computer screen can saturate a person for some time. As a guy drawing on the streets, I don't spend time looking for the new street art online. The sheer number of funny, scary, pornographic, or dramatic pictures online all reduce the value and impact of any particular image. The amount of interest is scattered because all these images together become a kind of visual abuse. In the end all the images will have the same effect.

DECENTRALIZED STREET LIGHT

The *Decentralized Street Light* can be seen as a kind of circuit breaker within the electrical grid. It is a protest against the centralised character of public fixtures and furniture in urban space. By means of a simple shade which can be opened or closed by pulling a string, the piece gives individuals the ability to turn the streetlight off or on whenever they desire. A mock-up was initially placed in the Mauritsstraat in Rotterdam. Being a prototype, the work invited feedback and suggestions.



BIRGIT



BACHLER

Fig. Apparatus and process for sending a wireless directional signal
containing personal information
Cousins, Jeffrey — US Patent 6,799,035

Birgit Bachler is an Austrian media artist with a background in interactive audiovisual media and programming. Her work and research focus on the influence of emergent media on our everyday lives and how technology is being used to manipulate social behaviour. In her projects she combines the straightforwardness of code with the unpredictability of humans and tries to create a space for playful reflection on new media.

<http://www.birgitbachler.com>



DISCRETE DIALOGUE NETWORK

<http://www.discretedialoguenetwork.org>

A telephony-based communication network for leaving anonymous voice messages to strangers in public spaces.



Sometimes it occurs to me that writings on bathroom walls or other forms of simple doodling in public spaces, are more interesting to me than what I read from people on Facebook. Most of the people we are connected to on social network sites, we might have met only once and often briefly. I believe that the experience of having visited the same location is a stronger connection than the «weak links» favoured by social networks. We know these people from school or work, or we share some sort of common experience with them. Just because technology offers us endless possibilities to easily communicate with each other, does that really mean we should constantly keep in touch with every person, and know about every little step in their lives?

The *Discrete Dialogue Network* is a medium that works outside the business of profile pictures, status updates and «like» buttons. People can leave anonymous voice messages in public spaces using their mobile phones. A sticker showing a unique number serves as the link between a location and a voice mailbox. When calling, a person has access to all previously left messages and can record his or her own voice message. The system embraces exchange with people outside one's list of known friends, and draws invisible connections between strangers as they leave voice messages at the same location. Unheard poetry in a backyard, the secrets of an abandoned lot, gossip

in the ladies' room, insults at the coffee dispenser, wisdom from a park bench, threats in the red-light district – share with the people you do not want to meet, and would never add to your LinkedIn profile.

With this project I try to combine the concept of the social network habit of «tagging» everything, with the challenge of setting up a temporary peer-to-peer network between strangers in public spaces. The tagging of a location requires a *Discrete Dialogue Network* sticker containing a phone number and a unique code. These connect callers to the messages of a particular space. Each newly printed sticker opens up a new extension to the phone number. Sealed in an envelope, it is released in a public space, inviting finders to tag a location of their choice and leave a voice-mail message for future visitors. The callers will be notified when new messages by other users are added to the location.



All audio content is solely available through calling, and is not accessible on the World Wide Web. Therefore the only way to access the network is to find a tag that has been affixed in a public space. The network does not require any conventional registration procedure requesting personal data. Sharing on common online social network sites is mainly about visual content, such as text, photos and videos, and generally demands that a person first creates an account and fill in a profile. Within the *Discrete Dialogue Network*, recording a message is the only step needed for becoming a part of the network's narrative. In order to share your voice, all you need is a simple mobile phone to place one call. Since holding

a cell phone to one's ear in public has become a familiar sight, recording a message can be done subtly, without the need of showing off any other device. Participating means having the ability to hear what other people have to say, without being required to enter a public relationship with them. The fragility and impermanence of the emerging links between people when listening to each other's messages are the charm of a network like this. People can remain anonymous while still being able to connect closely to strangers, just by placing one call on one location, leaving behind an invisible message in space.

The infrastructure is based on the Open Source telephony software Freeswitch. Enthusiasts are encouraged to build their own *Discrete Dialogue Network* using an online toolkit.

«THE TEMPORARY NETWORKS OF THE UNKNOWN» (THESIS)

« People treat Facebook as an authentic part of their lives, so you can be sure you are connecting with real people with real interest in your products. »

— <https://www.facebook.com/advertising/>

The trade in user data will remain big business as long as we believe that clicking a button can really improve our social status. In my thesis I discuss the issue of social network sites disguising commercial interests as an enhancement of friendship and communication. I analyze the interface of Facebook as a tool to lure people into the business of social marketing. By doing so I set out to criticize how this business is turning our relationship and thoughts into material for consumer analysis.

Read the full essay at:

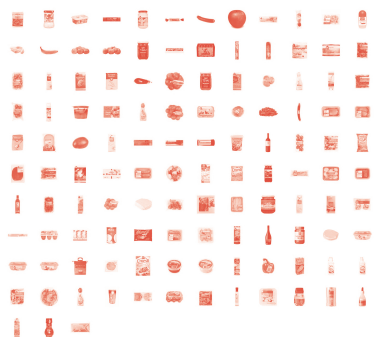
<http://www.birgitbachler.com/thesis.html>

BONUSKAART FRIENDS, 2009

Bonuskaart Friends is a social network that connects people according to their shopping behaviour.

Just provide the system with your Bonuskaart number and a nickname, and you will find like-minded shoppers. Your profile does not require any further maintenance — it creates itself completely out of the shopping data you provide to Albert Heijn by swiping the barcode of your card every time you do your groceries. Enjoy photo galleries of your purchased products, have a look at your detailed shopping list and get to know your new friends.

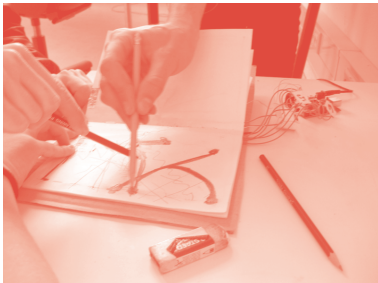
To counteract the mechanism of data mining and creating profiles of customers which could lead to false conclusions about the person in question, the card number 2620496071032 is available as a sticker to paste onto your personal card in order to conceal your shopping behaviour and share one identity with many other shoppers.



Products bought with the Bonuskaart n°2620496071032.

THE AUDIOBOOK, 2010

The ongoing trend towards electronic reading and the growing popularity of e-reading devices inspired me to take a step back and have a look at the possibilities offered by the old-fashioned paper book, specifically when combining its analogue character with electronics. As a prototype I built a drawing book that connects to an Arduino Board and creates sound according to the drawings people make. The book consists of six pages that include contact points which trigger sound output when connected by pencil strokes. The sound changes according to the different lengths and thicknesses of the pencil marks. Through time the book becomes filled with different visual traces that simultaneously create an individual sound output. These sounds can be sequenced by scrolling through the book, or altered by adding drawings or removing marks with an eraser.



WINDOWSTILLS, 2010

Windowstills is an interactive map that allows the viewer to explore Rotterdam as if the city were a social network in which the profiles are the windows of the inhabitants' apartments. The content of these profiles is determined by the decoration items people have put in their windows to be viewed publicly by pedestrians. The map can be sorted by tags and categories in order to create a new view on the window landscape. Very popular themes are symmetric-al constellations of plants, figurines and candlesticks, but also political posters, animal motives and maritime elements. The work questions the thin line between public and private space based on a typical Dutch tradition of open curtains and the intentional decoration of this exposed area.

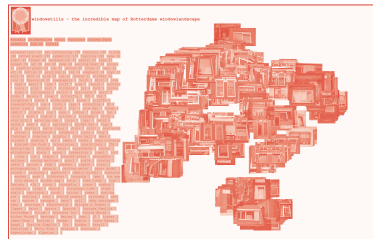
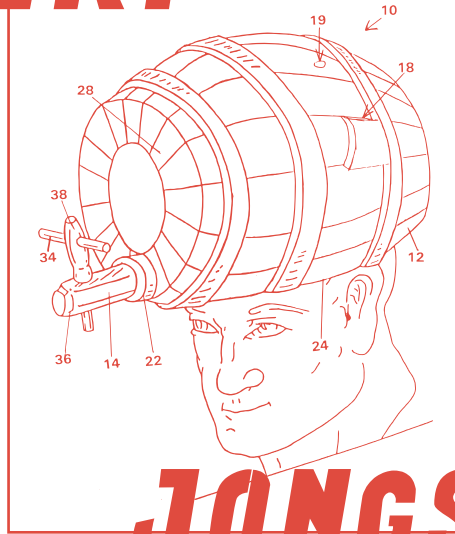


Fig. Substance dispensing headgear
Flann Randall D. — US Patent 5,966,743

ALBERT



JONGSTRA

Albert Jongstra was born in Sneek, the Netherlands in 1983 and graduated in June 2009 as a Communication and Multimedia designer at the NHL University of Leeuwarden^{NL}. He worked as an intern at WORM «Institute for Avantgardistic Recreation» in Rotterdam^{NL}. He has initiated and organised exhibitions, workshops, events and a record fair. He also runs the small independent record label called Klemtoon Records and publishes fanzines. He is interested in audio culture, counterculture movements, self-publishing and culture jamming.

« In my projects I don't want to force participation on people. If you look for example at online networks and advertisements from companies, it's obvious that most of the messages contain invitations asking you to participate. It gives the feeling that everyone wants something from someone. This economy is based on information, time and money. My economy is focused on the experience, and trying to inspire other people into creating something with their own ideas. »

PARTICIPATOR 3.0

Collaborative creation of an edible fanzine.



This workshop I initiated is based on my fascination with collaborative and participatory exchange within a non-hierarchical structure. The aim of the workshop is to create pages for an edible fanzine publication. The process is divided into three twenty-minute rounds. Each participant chooses a colour to draw with (no two participants may have the same colour). The colour is used to identify the work of each individual participant. In the first round, participants make three drawings related to the topic «consuming». In the second round, participants trade drawings (no one may keep their own drawing). The participants can now modify, edit or change the drawings using their own colour. In the last round, the participants make editorial discussions and choices for the final six pages of the edible fanzine to be published. The final printed fanzine contains the six pages made and chosen by the participants of this workshop. The drawings produced are printed on edible paper with edible ink.

Interview with Amy Wu, one of the participants of the «edible fanzine» workshop.

What were your expectations of the workshop before you decided to participate?

I actually expected something quite different. Perhaps it was because I misheard something you said when you presented it in class earlier that day. I had expected that we, the participants, would consume our end product immediately after it was completed. I guess I overlooked the technical aspect of needing to take it to a professional printer to transfer it onto edible paper with edible ink after the workshop took place. In my mind, the poetry of eating it directly (thus leaving no obvious traces of our «production») was important. That's why I thought what we were talking about in class was the process as the actual artwork, and not the end result itself.

Can you describe what you did during the workshop?

I sat at the edge of the table and was the closest to the cake and camera. I had expected to eat the paper that evening so I didn't really think about dinner. I believe I used the orange marker to draw with during the workshop. My drawings were done in a kind of free associative state. In the beginning I refrained from looking at people sitting beside me, as I didn't want to be influenced.

During the workshop there were three rounds of 20 minutes each. How did this time-frame influence your way of working and thinking?

After that experience, I discovered that twenty minutes is actually quite sufficient for these events. When we all started the first round, I had the feeling that everyone was rushing to finish theirs in time, but realized after ten minutes that they were in fact done. So we spent the next ten minutes refining the pieces. The second round was a little more considered, and I took the time to contemplate the subject of «consumption» a little more. As we swapped between each round, a new image could be re-worked and re-contextualised.

In my opinion, I must say that some turned out visually strong but others were buried under too many layers.

Do you think the rules about the time, trading and editorial decisions for the workshop were important for the collaboration?

To begin with, I believe that the rules were very limited. I guess it worked for our group because most of us already knew each other, or had at least met each other previously. Of the six people participating, I knew three from my immediate social circle, and another who I've seen around on a few occasions. I think the rules will be treated and dealt with differently depending on the group and the dynamics of interactivity.

Did these elements affect the outcome or the way you participated in the workshop?

Yes of course, they were the parameters of the workshop. Not to say that they determined the outcome, but they definitely played a role in helping me find my place.

Did you enjoy the workshop during the creation of the edible fanzine and (if so) what influenced this feeling?

Yes, I enjoyed the workshop. Since I already knew most of the participants I was in a familiar atmosphere and could relax and take it easy. Which is not to say that if it was a more unfamiliar group, that it wouldn't have been so cosy. But it definitely made the environment productive, because it was easier to speak up. At the same time, I can imagine the situation being more complex and interesting if the group were more diverse with a broader range of ages, social-economic backgrounds, etc.

Related to this, were there things that didn't work? If so, what could I do differently or how could I improve the workshop in the future?

All in all, I think it went well. But again, to spice up the mix a bit, perhaps a broader range of participants could be beneficial.

If you would do the same workshop again, in what way do you think this would influence the process and outcome?

Another group of people would obviously change the dynamic. For example, I remember after the third round, we all had to collectively choose the best six works to be printed. After picking out three or four works, most people were afraid to decide the rest. I guess for many reasons, but personally I think that some participants who already had their drawings in a lot of the works didn't want to continue selecting works with their drawings on it, as it would seem overtly biased.

When you are participating in other projects, in general, what is the most important «trigger» for you to become an active participant?

Interesting group dynamics, mutual respect and lots of good energy.

In a collaborative project, what is the most important, the process, the product, or both?

Ideally, both! Although sometimes it doesn't always work out, but that's what gives me the drive. Otherwise, what's the point?



ONE TRUCK, ONE PARADE

Contradictory government policies (expressing anything from interest to suspicion) mean that festival and event organisations constantly have to deal with new security restrictions. On one hand, the city of Rotterdam presents itself as a festival city with a long tradition of free festivals and unique events (Grand Départ of the Tour de France, Dance Parade, Metropolis Festival, Dunya, Bavaria City Racing). On the other hand, the government decided to tighten restrictions as part of the 2010 municipal policy decision on public events. This decision was based on a bad experience during the Liberation festival in Rotterdam, and the inquiry commission analysis after the riots in Hoek van Holland.

This project focuses on the cancellation of the Rotterdam Dance Parade due to stricter rules and regulations. The final result of this project is a public protest parade against mayor Ahmed Aboutaleb, organized in the city centre of Rotterdam.



One truck, One Parade public protest parade against the cancellation of the Rotterdam Dance Parade due to stricter rules and regulations. Masks depicting the face of the mayor of Rotterdam were used by protesters during the protest parade.

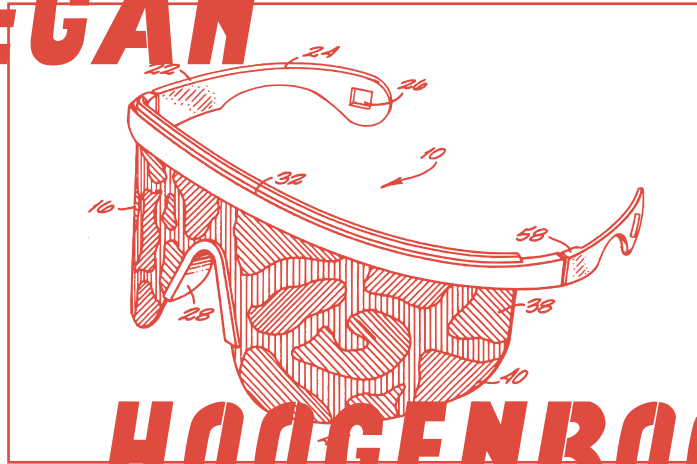
ROTTERDAM = HARD

Medium: fanzine, printed. Each anonymous contribution to the *Rotterdam = Hard* fanzine is guaranteed publication and a free hard copy of the fanzine. New participants are introduced by word of mouth. My projects are based on my fascination with collaborative and participatory exchange within a non-hierarchical structure. Do you want to be in the next issue of *Rotterdam = Hard*? Send your work in A5 format to: albert@klemtoondesign.com



Ulrik Holme Kristensen visiting the studio space at the Piet Zwart Institute for the ROTTERDAM = HARD exhibition.

MEGAN



HOOGENBOOM

Fig. Camouflage eyewear
Don F. Rhoad — US Patent 5,521,655

Megan Hoogenboom was born in 1988; she studied Graphic Design at the Willem de Kooning Academy in Rotterdam, completing an internship at the GRRR interactive design agency and graduating with two practical projects. 1) A new design identity for the Holland Festival, entirely based on a system of codes. Each festival entry was assigned an individual code. Design elements such as positioning of images, font size, etc. all followed this coding system. 2) A book exploring differences and similarities between the Kralingen-Oost and Nieuw-Crooswijk neighbourhoods in Rotterdam. Both projects follow a system as well as a design strategy. This interest in systems can also be found in the works made at the Piet Zwart Institute. The user, or visitor, plays an important role in most of the projects. Information can be gathered and edited, but it can only change or mean anything after it is

given back to the user. An interest in abandoned or abnormal spaces, in both the digital and analogue worlds, can also be seen in the works, for instance in the graduation piece and in another previous work on abandoned online spaces.

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<http://www.delicious.com/meganhb>

<http://www.linkedin.com/in/meganhoogenboom>

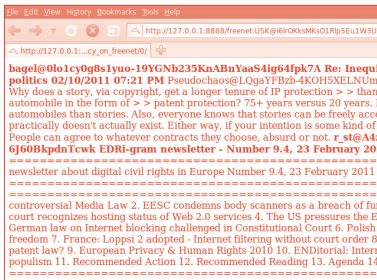
meganhoogenboom@gmail.com



First Freesite experiment.

THE HUENET

An offline darknet, demonstrating the differences between the public Internet (WWW) and darknets such as Freenet. *The Huenet* allows users to write encrypted messages commenting on anything going on in the room. For encryption, the user can either use one of the public keys, or a private key for more safety and privacy. It is meant to be a bit uncomfortable and complicated, to create a similar experience to going on an online darknet.



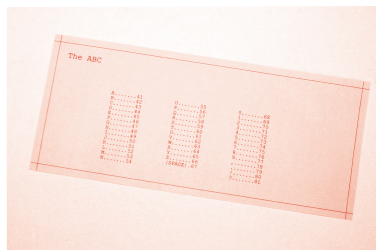
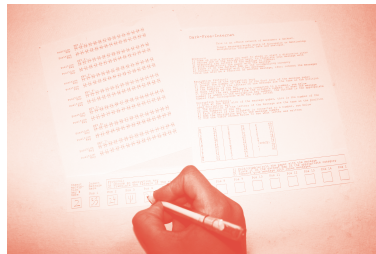
Second Freesite experiment.

The Freenet, developed by Ian Clarke in 1999, is one of the darknets that can be found online. The software is distributed freely. Clarke describes Freenet as «a Distributed, Decentralized Information Storage and Retrieval System» (Clarke, 1999). Freenet's architecture works «as a peer-to-peer network of nodes that query one another to store and retrieve data files which are named by location-independent keys. Each node maintains its own local data store which it makes available to the network for reading and writing, as well as a dynamic routing table containing addresses of other nodes and the keys that they are thought to hold. It is intended that most users of the system will run nodes, both to provide security guarantees against inadvertently using a hostile foreign node and to increase the storage capacity available to the network as a whole.» (Clarke, Sandberg, Wiley, Hong, 2000) Unlike other anonymity programs and software, Freenet allows its users to store files. This means that one can publish websites, which are called Freesites, and build databases, all in an anonymous online environment.

The public Internet started out with specific intentions and motivations, but these changed over time. It became increasingly ruled by companies offering free services in exchange for users' privacy. Of course, not everyone agrees with this development. Freenet is one of the (slightly paranoid) free havens where users can escape to. Because Freenet offers anonymity, and the extra option of an even more secure and private dark-darknet, people can exchange certain thoughts and content without fearing that it might be traced back to them.

The Huenet stands as a guideline for both users and non-users and promotes the struggle against censorship and the commercialisation of the public Internet. The darknet can be located anywhere, just like a darknet can be anywhere within (or parallel to) an existing network.

On the one hand, *The Huenet* attracts users, since it is an interesting way to post anonymous, encrypted messages; thus, one can write more honest or sincere messages and feelings, or perhaps be more offensive and hurtful. The network does not censor messages or impose any limitations on posting messages. Users can follow the instructions and use existing categories, or they can create their own categories.



Manually deciphering messages with a number encryption system.

On the other hand, the darknet does not encourage visitors to engage, since encrypting or decrypting messages takes time and effort. This is also the case in many online darknets; they are safe and anonymous, but because of this, they are also slow and difficult to use. What is the most important: to be anonymous and have private conversations, or to be able to communicate quickly but not have the option of being completely honest?

The Huenet uses a number encryption system, based on a system used by spies in World War II. This type of encryption requires a key and an alphabet translated into numbers. The algorithm to create a message is as follows: 1) Subtract the alphabet number of the letter you want to use from the key number of the appropriate position. 2) Place the resulting number at the appropriate position in the encrypted message. 3) Repeat these 2 steps until the entire message is encrypted. The encryption key can be either one of a number of given keys, to create a message readable for anyone with access to this key. Or, if one prefers, a private key can be created and distributed exclusively to trusted parties.

The messages can be placed or filed into categories; these categories may be offensive or inappropriate for communication on the normal network, but on this darknet they are open for discussion.

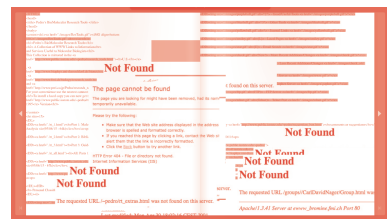
The design is based on the structure of a networking protocol. All elements align with each other, have the same length, distance and proportional size. This is important in any network, because, just like in an online network, if one element doesn't fit, it will seem like a bug, which cannot be executed by the software. By bringing the anonymous darknet into the physical world, I hope to make people more aware of the fact that the public Internet is not all there is — it's just one of many networks. Darknets can be weird, unsafe, uncomfortable places, but it's up to the users to fill them with content.

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ONLINE ABANDONED SPACES

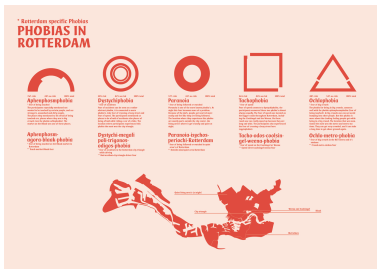
This project is about abandoned websites, and their resemblance to physically abandoned spaces. The issues regarding abandoned spaces in both worlds are quite similar, but developed in their own particular way. The abandoned websites form an alternative part of the Internet. These places are hard to find; you can only reach them by surfing the Web, and not through a search engine like Google. The project I made is an online book that deconstructs elements of six abandoned websites. Using screenshots of each website, I analyze the various components, such as links, HTML code, the domain name, and image metadata to reveal the signs of abandonment. Playing with the fact that people often use standardized templates, the second part of the book provides a template to build your own neglected website.



Online publication on <http://issuu.com/onlineabandonedspaces>.

PHOBIAS IN ROTTERDAM

Phobias in Rotterdam focuses on existing phobias in the city, to see which are the most commonly experienced. The work started as a project about the risks of being in Rotterdam, but ultimately turned into a parody. Around 50 people were asked to answer 31 questions about whether they experienced certain fears in Rotterdam. The questions and fears were based on selected phobias, all of which one can develop in the city. The results were used to generate statistics and corresponding infographics. The phobias were split into 5 different categories: Social phobias, Personal phobias, Street phobias, Nature phobias and Space Phobias. Five posters were made, one for each category. In the end, the project identifies five Rotterdam-specific phobias – the five highest-scoring phobias. The sixth poster shows these five Rotterdam-specific phobias, this time with new names. The new names include the location, or specific situation, where most responders experienced this fear. The last step was to make stickers of the five Rotterdam-specific phobias and place them at the corresponding locations. When you walk through Rotterdam, you can see the stickers and become more aware of the fears that live there.



Overall poster of Rotterdam phobias.

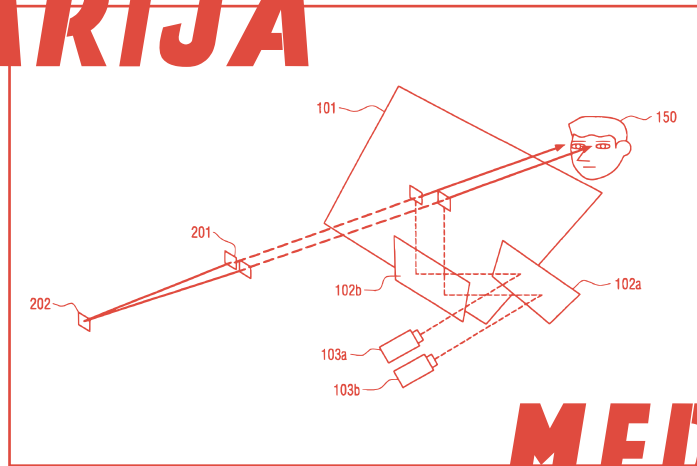
TRANSLATION OF BOEM PAUKESLAG

Paul van Ostaijen was one of the first poets to use text as image in his poetry, an early practitioner of visual poetry. Besides being an interesting fact, this makes one wonder what would happen to his poetry, if it were rendered in an e-book format. All the elements, opportunities and limitations of the e-book reader were used in this project, in an effort to make the «translation» as accurate as possible. Some elements were added to the poem, other elements, such as the concept of the page, had to be discarded. The font used is open source, which reflects on the use of the woodcut print used in the original poem.



Visual poetry on e-book reader.

DARIJA



MEDIĆ

Fig. Display method and apparatus
for changing display position based on external environment
Kashiwada Shinji, Nakamura Koji, Ando Hiroshi,
Fujikawa Takayuki, Kakizaki Masaru — US Patent 7,167,779

«I was born in Belgrade, in the Socialist Federal Republic of Yugoslavia, on the fifth anniversary of Tito's death. The country changed names several times since then, but has never seemed able to find a comfortable identity. Struggling with my own comfortable definitions, I am interested in the instabilities in patterns that cast light on cultural systems of representation and comprehension. Often dealing with (and in) public space, the topics of my work tackle the construction of meaning and knowledge-power distribution through speculative interventions.»

<http://protopage.com/basilic.and.cinnamon>
needles.and.pinheads@gmail.com

ATTENTION: RECALCULATING!

Modifications of a GPS navigation software that offer customised ways of taking longer routes through speculative scenarios.

«We become the codes we punch.»
— Katherine Hayles



«What is important to the individual user is that they simply work.» — Wikipedia, «Cloud computing»,
http://en.wikipedia.org/wiki/Cloud_computing



« In science and engineering, a black box is a device, system or object which can be viewed solely in terms of its input, output and transfer characteristics without any knowledge of its internal workings, that is, its implementation is «opaque» (black). Almost anything might be referred to as a black box: a transistor, an algorithm, or the human mind». — *Wikipedia*, «Black box», http://en.wikipedia.org/wiki/Black_box

an interface to a specific set of uses) is broadly regarded as an addition of functionalities, which scarcely deals with the inherent habituated uses of that software and the authority of representation. By customizing the «look and feel» of each interface these devices become choices similar to lifestyle products which influence our perception of their usage. While all three strategies of navigating have the same source code, their nature is still that of a «black box», where packaging and customizing rhetoric come into play to hide the underlying code and offer specialized features that persuade the user(s) into perceiving the device accordingly. Ultimately, because of their incomprehensible inner workings, the only way to use these promisingly manipulative devices is by believing their appearance, therefore handing power over to them. One question that these offers ask is: how much does technology come to fit our characters, and how much do we choose our customized selves through the predetermined functionalities offered? In the world of the ubiquitous «Internet of things» and nanotechnology, the growing complexity of the technological environment requires simplification and abstraction of parts to a minimum required for interaction with a device. This goes beyond the proprietary mechanisms into a general hermeticism, where the threshold of access and comprehension outgrows the individual human capacity.

Through the thin line between a «deus ex

machina» (Kluitenberg) and a Frankensteinian model, the image projected onto technology becomes a mix of expectation and fear of the sublime. This in turn gets implemented into the progress-driven production of new, always improved devices as supplements for our biological needs, as prosthesis for our deficiencies and as empowering and enchanting objects.

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FRIEDRICH, Verena, *Endo*, 2007 <http://heavythink-ing.org/content/view/73/58/>

Two sides of human fascination with EMF fields:

<http://psychogeophysics.org/> — Psychogeophysics proposes a series of interdisciplinary public experiments and workshops excavating the spectral city and examining the precise effects of geophysical/spectral ecologies on the individual through pseudo-scientific measurement and mapping, algorithmic walking and the construction of (experimental) situations, London, 2010

<http://www.lessemf.com/personal.html> — The EMF Safety SuperStore (owned and operated by Less EMF Inc.) is a mail order business specializing in Electromagnetic Safety Products for the home and office, Albany, New York, 1996

Related films

DANNORITZER, Cosima, *Pyramides of waste*, Norway, 2010 <http://www.truththeory.org/pyramids-of-waste/>

WRIGHT, Ben, ŽIŽEK, Slavoj, *The Reality of the Virtual*, Ben Wright Film Productions, United Kingdom, 2004

CANDY 2.0

This project is a comment on visual pleasure in a visual culture. Already stuffed with information, we feed ourselves with semantic web. Information can come to us in various flavours, but we are rarely capable of observing or knowing the content, let alone the effect, of everything we consume. What do we feed ourselves with every day? All we see is the package, the wrapping and labelling. Web 2.0 proclaims semantics and the use of signifier-tags, which form new relation-tag clouds, and fill the horizon of our information environment. This is the touchstone of our visual memory, a spider-web map of meanings.

The candies (packaged information) have stickers with tags (just as we paste a meaning to a certain term). They can be taken off, or swapped, since we all have different images of the world. The colours stay, though, and so do some implicit meanings. But some don't.

Diabetes: because we should fight it. Junk food information: it has high energy, but low quality. No matter how much bad sugar we take in all day, we always stay hungry for more.

THE SOUTH COLLECTION

The South Collection is an attempt to understand the process of institutionalizing an object of material culture into an artefact (or how is a work articulated to be considered as art). Specifically, how a contemporary public artwork or sculpture can be created simply by appropriating condemned buildings as public sculptures. The project consists of 1) a museum/gallery entrance setup, with the official *South Collection* website, catalogue and souvenir stand, with postcards and printed mugs, and 2) an audio guide, mostly meant to be used *in situ*, on location of the actual buildings, while walking through the district and observing the buildings. Using the form of the museum, the project challenges a typical understanding of public space as being an open, participatory space for debate.

Institutionalizing freedom (avant-garde, public actions, street art) diminishes the only possibility for actual freedom of speech, precisely because it becomes accepted and appropriated. So if we surrender our idea of public art coming from the public, and accept broader interests concerning public space, who are the actual public artists? *The South Collection* leaves its authors anonymous, but the artefact itself draws possible conclusions. In a large-scale canvas of the city, artists creating public artworks become nothing more than specific tools fitting into planned city landscapes.

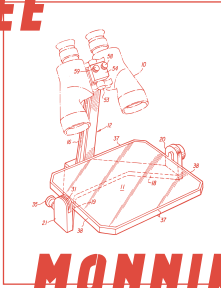


Supported by the



Fig. Binocular stand for astronomical observations
Dobbins, Thomas A. — US Patent 4,278,320

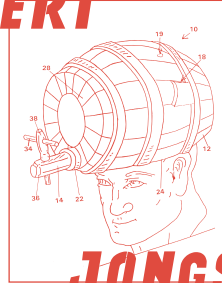
RENÉE



**OLDE
MONNIKHOF**

Fig. Substance dispensing headgear
Flamm Randall D. — US Patent 5,966,743

ALBERT



JONGSTRA

ÜZALP

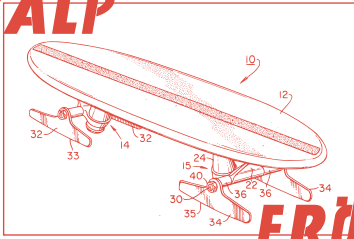
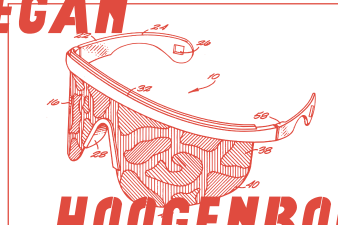


Fig. Skate board for use on ice surfaces
Newell, William K., Tomson, Elizabeth C. — US Patent 4,114,913

ERÜZ

MEGAN



HOOGENBOOM

Fig. Camouflage eyewear
Don F. Rhoad — US Patent 5,521,855

BIRGIT

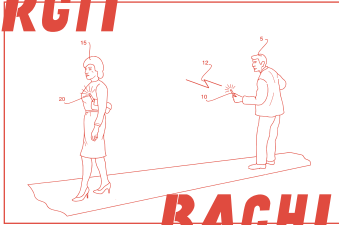


Fig. Apparatus and process for sending a wireless directional signal
containing personal information
Cousins, Jeffrey — US Patent 6,799,035

BACHLER

DARIJA

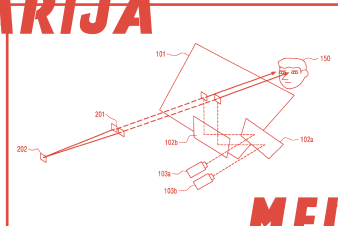


Fig. Display method and apparatus
for changing display position based on external environment
Kashiwada Shinji, Nakamura Koji, Ando Hiroshi,
Fujikawa Takayuki, Kakizaki Masuru — US Patent 7,187,779

MEDIĆ