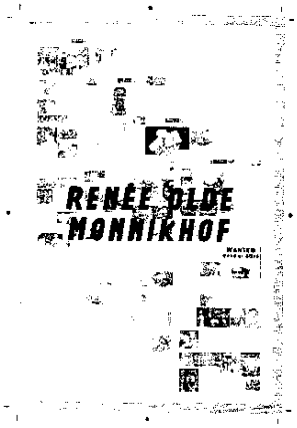
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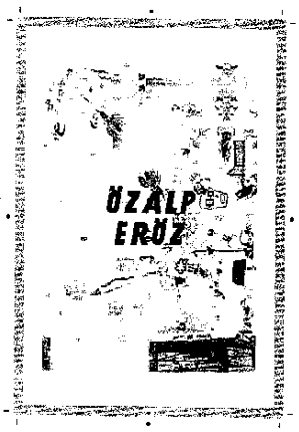
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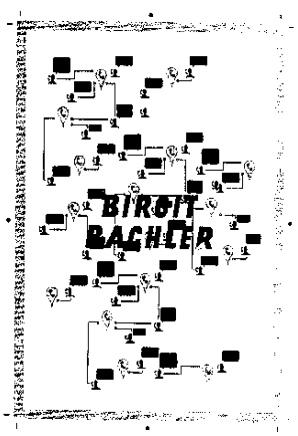
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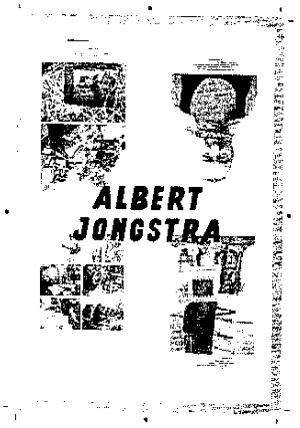
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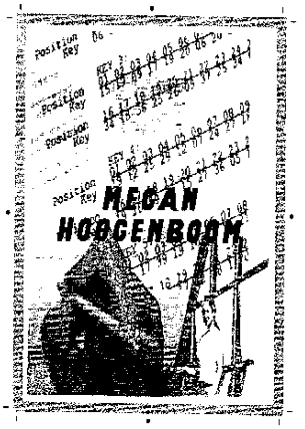
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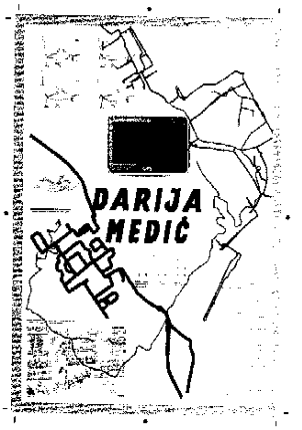

DARIJA
MEDIĆ

Piet Zwart Institute
Master Networked Media 2011

Özalp Eröz

http://pzwart.wdka.nl

Ozalp Eroz is originally from Suadiye, Istanbul, Turkey. 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 illustrations in order to compose new images. He is a vector illustrator and animator and is conceptually interested in working with the decentralization of media. Next to these activities, he has a keen interest in longboarding.

http://www.cocoaboost.com/

Virtual Street Art

...

It is uncertain how to describe the street-art movement. As the name implies they all use the outdoor city as a medium, but their strategies vary. The most well-known street-art is predominantly 2D, pictural work. The paintings often include strange, colorful, freehand words written on walls, or stencilled images. However the scene also holds artists making 3D, interactive, performative, sound, conceptual and new media works. Originating from the early eighties, street art has gotten time to develop itself and its aggressive creators have used that time well. And now street art movement is changing with the use of internet and social networks.

Through the use of the Internet and social media, street artists have started promoting themselves using street-art blog magazines, portfolio websites and social networks. They have shaped their corner of the Internet to become 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, an graffiti artist from Suadiye, Istanbul. He is using «Boya!» as a slogan and as a nick name. «Boya» means «paint it» in Turkish. He is using it to give an order to his audience. Before we started the interview he wanted to explain himself.

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.

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, grafftube, 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, and 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?

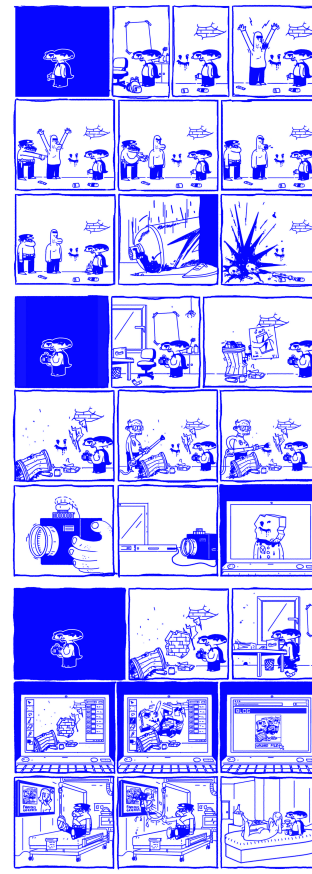
The networks I follow do not show fake images and honestly they don't interest me that much.

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.

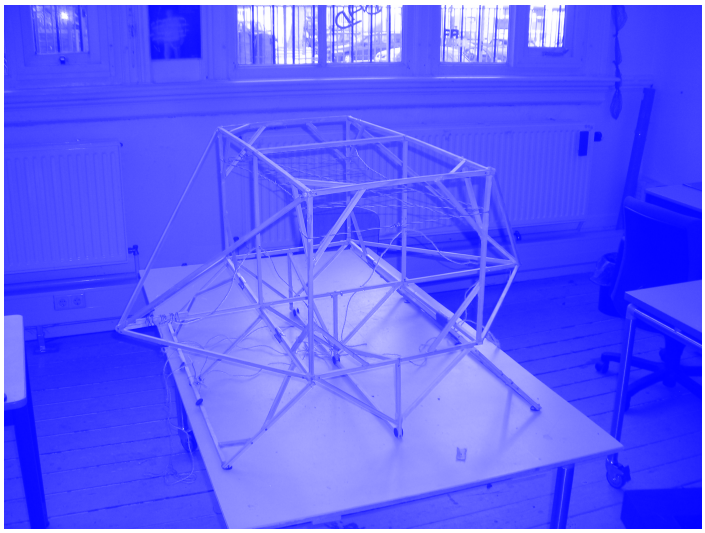
Can you explain the differences between viewing anonymous Internet memes and viewing anonymous online street art images?

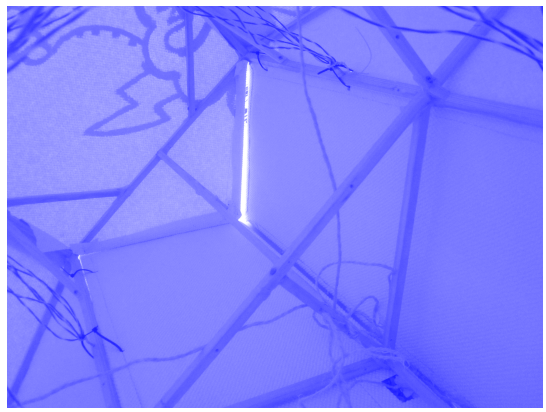
Seeing an image on a computer screen can saturate a person for some time. As a guy drawing on the streets, I don't spend time looking for the new street art online. The sheer number of funny, scary, pornographic, or dramatic pictures online all reduce the value and impact of any particular image. The 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.

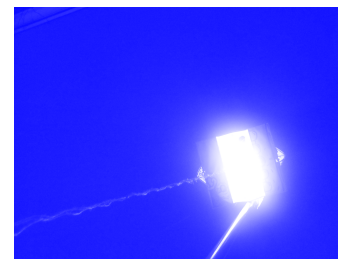


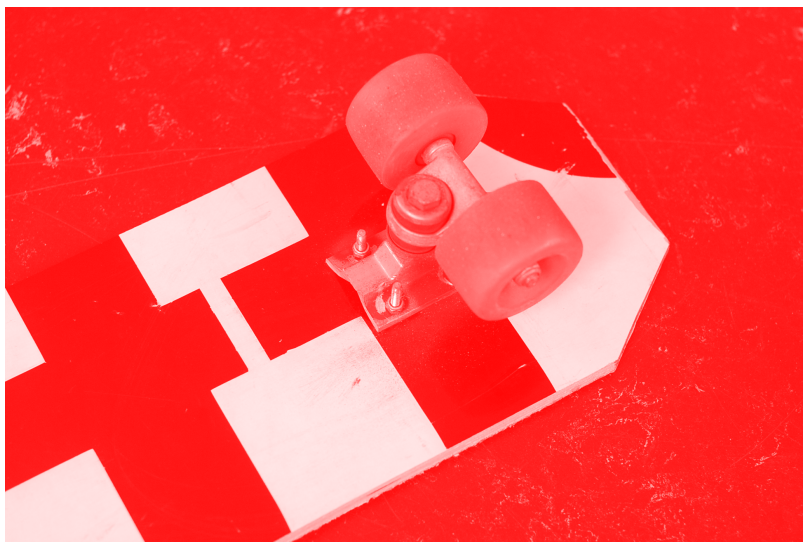
Decentralized Street Light

The "Decentralized Street Light" can be seen as a kind of circuit breaker within the electricity system. It is a protest against the centralised character of public fixtures and furniture in urban space. Through 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 on the Mauritsstraat in Rotterdam. As a prototype, the work was open for feedback and improvements.









ALP

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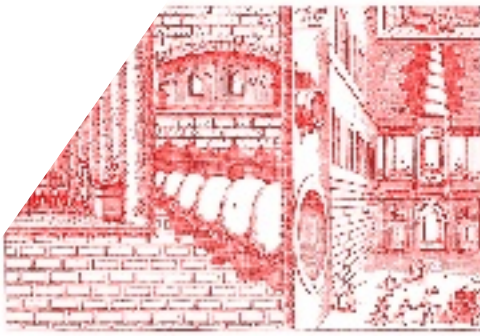
Darija Medic

I was born in Belgrade, SFRJ on the day when Tito died, five years later. The country changed various names, but didn ´ t seem to find a comfortable identity ever since. 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.

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

«We become the codes we punch.» Katherine Hayles

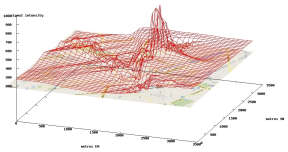
«Attention: recalculating!» reflects upon the challenging nature of implicit belief in technology through implementing customized modifications of a navigation software.

These modifications consist of three different navigation scenarios which range from pragmatic to speculative depending on how the software is contextualized. Each scenario serves to negotiate the control one (un)consciously hands over to a certain type of naturalized technology, while the underlining code of the customizations remains identical – rather than taking the default setting of the shortest route, it takes a convoluted one.

Contemporary technological devices mediate our perception, communication and activities, moreover they are personalized through individual use and the constant sophistication of software. The GPS navigation system is the physical embodiment of technology as a guiding hand, the ultimate principle of functionality taking the shortest way from point A to point B. It is also a technology of locating facilitating control mechanisms on a personal level and simultaneously «from above» by corporate and state infrastructures. Habituated uses, expectations and in a certain sense, surrendering to technology can become apparent through physical experience. This experience reveals the users' inherent trust in the accuracy and consistency of the device that comes by automatically relying on it.

Taximeter counting the maximum cost route.

By considering scenarios of longer routes, this project «detournes» the paradigm of efficient, fast and linear technology, offering an alternative type of efficiency not based on destination, but on the intention behind traveling a certain path. Through different levels of belief in what technology is capable of, it explores how the gap between code and human language offers endless possibilities for interpretation, speculation and manipulation.

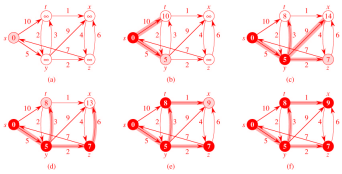


Psychogeophysical measuring of electromagnetic fields in order to find places in cities with less EMF activity

The first device gives taxi drivers the possibility of earning more money by planning prolonged routes that are undetectable by the customer.

The second makes use of the implications of modified routes by interpreting them as directions for escaping the police through taking less frequently used streets.

Finally, the third scenario is the most speculative because it is meant for reassuring the co-driver's sense of well-being by taking routes with less electro-magnetic frequency.



Raymond Dijkstra, the maker of the shortest route algorithm, introduced the idea of minimum cost for the calculation of the most efficient path from one point to another

Presented as implementable software, the various navigational approaches and manners of soft manipulation can be easily practiced in everyday situations. They are based on Navit, an open source software, which can be installed on many proprietary navigation platforms in parallel to the default software used. The main hack in the source code changes the manner of determining a route, modifying the Dijkstra algorithm, a standard which navigation systems use. All other modifications used to differentiate the scenarios are stylistic and do

not alter the behavior of the navigation.

Customization of software (the fitting of 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 underlining 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 enchanting objects.

«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

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Oliver, Julian, psworld, 2010 http://selectparks.net/~julian/psworld/

Friedrich, Verena, Endo, 2007 http://heavythinking.org/content/view/73/58/

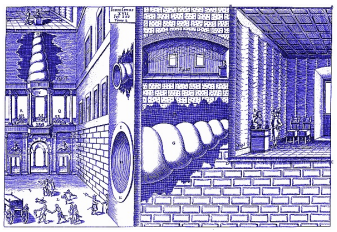
Two sides of human fascination with EMF fields: http://psychogeophysics.org/ – Psychogeophysics proposes a series of interdisciplinary public experiments and workshops excavating the spectral city and examining the precise effects of geophysical/spectral ecologies on the individual through pseudo-scientific 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, NY, 1996

Related films

Dannoritzer, Cosima, «Pyramides of waste», Norway, 2010 http://www.truththeory.org/pyramids-of-waste/

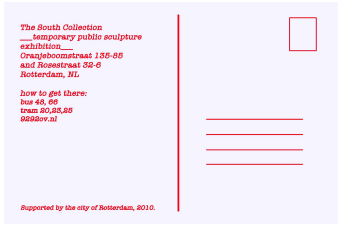
Wright, Ben, Slavoj Zizek, «The Reality of the Virtual», Ben Wright Film Productions, UK, 2004



Kircher's acousticon, an example when high creativity meets power-invention of an imaginative control mechanism

The South Collection

The South Collection is an attempt to understand the process of institutionalizing an object of material culture into an artifact (or how is a work articulated to be considered as art). Specifically, how does a contemporary public sculpture become to exist, through creating a public artwork, by appropriating soon to be torn down buildings as public sculptures. The project consists of 1) a museum/gallery entrance setup, with the official South Collection website, catalog and souvenir stand, with postcards and cups, and 2) an audio guide, mostly meant to be used in situ, on location of the actual buildings, while walking the district and observing them. Using the form of the museum, the project is battling a typical understanding of public space as being an open, participatory space for debate. Institutionalizing freedom (avant-garde, public actions, street art) lessens the sole possibility of actual freedom of speech, exactly 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 artifact itself draws possible conclusions. In a large scale canvas of the city, public artists become nothing more than appropriate tools fitting into planned city landscapes.

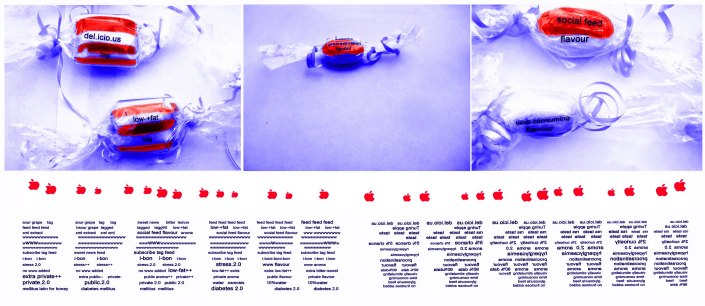


Candy 2.0

This project is a comment on visual pleasure in a visual culture. Crocked from information, we feed ourselves with semantic web. Information can be of various tastes, but we rarely are capable of observing, knowing the content of what we consume, hardly the effect. What do we feed ourselves with everyday? What we see is the package, wrapped around and labeled. Web 2.0 proclaims semantics. Proclaims the use of signifiers-tags, which form new relations-tag clouds and cover the sky of our information surrounding.The touchstone of our visual memory. A spider web map of meanings.

The bon-bon- sweets (packed information) have stickers with tags, the same as we glue a meaning to a certain term. They can be taken off, or exchanged, as we all have different images of the world. The colors stay, though, so do some implicit meanings. Some of them fall off.

Diabetes, because you should fight against it. Junk food information, has energy, but low quality. An unpredictable amount of bad sugar we take in from hour to hour, but still stay hungry for more.



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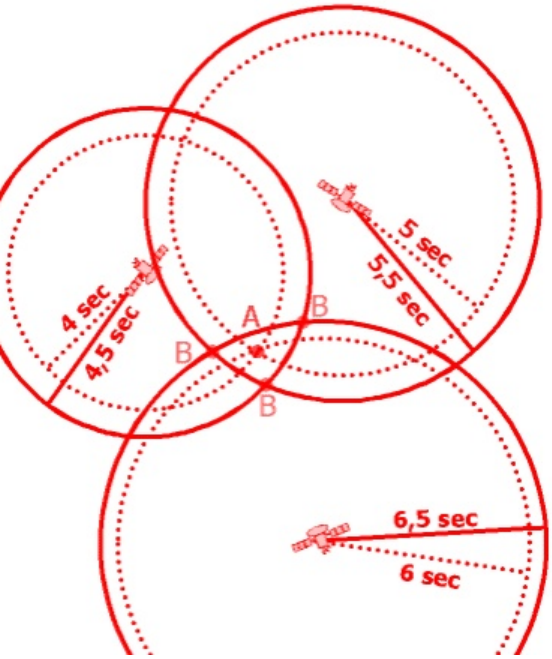
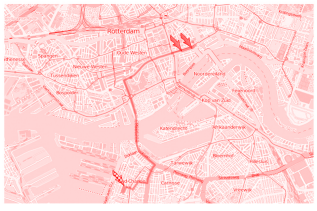
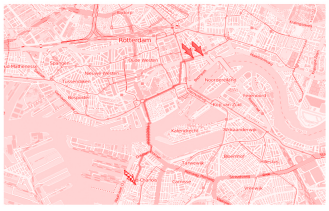
recalculating
after 50 meters turn left
follow road ahead
turn left
turn back where possible
after 200 meters folow road ahead
follow road ahead
turn right onto the secod street
recalculating
follow road ahead
turn left onto the third street
turn left
follow road ahead
after 300 meters follow road ahead
follow road ahead
follow road ahead
turn left onto the third street
turn left
you have crossed the speed limit
turn left
follow road ahead
after 1000 meters turn right
you have reached you destination
```

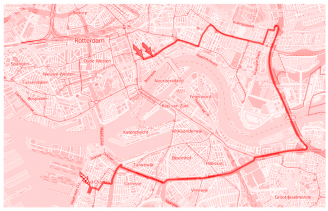
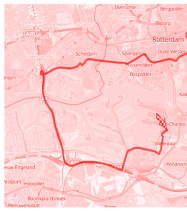
```
grep --color cost *.c
route.c: * point and segment a "value" which represents the "costs" of traveli
route.c:
route.c:        int value;
route.c: * @brief Returns the "costs" of driving from point from over segment
route.c: * @return The "costs" needed to drive len on item
route.c: * @brief Calculates the routing costs                h point
route.c: * cost at which one can reach the dest                from          oint
route.c: * stated costs.
route.c:        struct fibheap *heap; /* This                ho          oints
route.c:                p_min=fh_extractmin(he                ;          stra
route.c:                if (! p_min) /* There                or          th          or
route.c:                                if (n                >en          alue) /*          ve
route.c:        while (s && !dstinfo) { /* following start->seg, which indicat
```

DAR

ME



Piet Zwart Institute
Master Networked Media 2011

Birgit Bachler

Birgit is an Austrian media artist with a background in interactive, audiovisual media and programming. Her work and research focuses on the influence of emergent media on our everyday lives and how technology is used to manipulate social behavior. 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

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

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 those people we are connected to on social network sites, we might have met once and often only briefly. I believe that the experience of having visited the same location is a stronger connection than the social-network favored «weak links».We know these people from school or work, or we have some sort of shared experience with them in common. Just because technology offers us endless possibilities to easily communicate with each other, does that really mean we constantly should 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 space via 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 its own voice message. The system embraces exchange with people outside one's known friends list, and draws invisible connections between strangers as they leave voice messages on 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 of 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 space. 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. Every newly printed sticker opens up a new extension to the phone number. Sealed in an envelope it is released in public space, inviting the finder to tag a location of its choice and leave their voicemail for future visitors. The callers will be notified as new messages of others are being 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 have been stuck in public space. The network does not require any conventional registration procedure that asks for personal data. Sharing on common online social network sites is mainly about visual content, such as text, photos and videos, and generally demands a person to first create an account and fill in a profile. Within the Discrete Dialogue Network, recording a message is the only step for becoming a part of the network's narrative. In order to share your voice you only need to have 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 to have the ability to hear what other people have to say without having to enter a public relationship with them. The fragility and temporariness of the emerging links between people when listening to each others 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 an invisible message in space behind.

The infrastructure is based on the Open Source telephony software Freeswitch. Enthusiasts are encouraged to build their own Discrete Dialogue

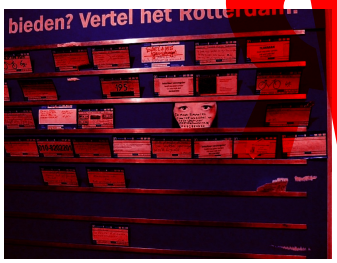
Network through an online toolkit.

THESIS ABSTRACT

«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/, 2011

The trade with 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 interest 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.

Bonuskaart Friends



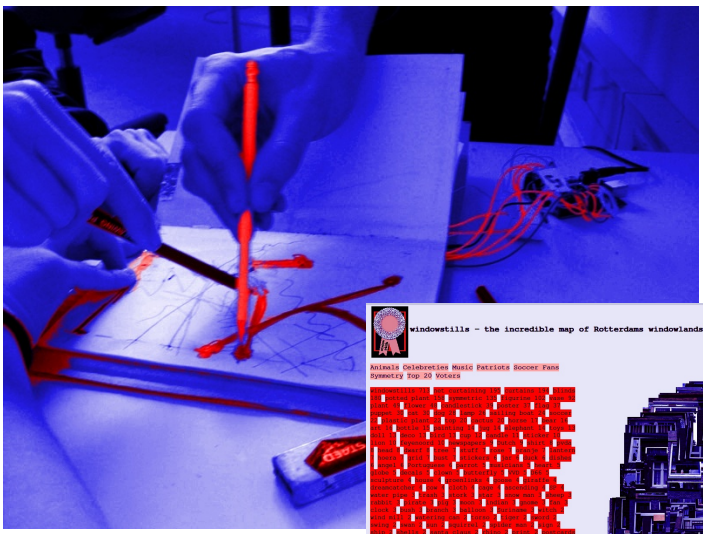
2009 Bonuskaart-friends is a social network that connects people according to their shopping behaviour.

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 give to albertheijn 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 datamining and creating profiles of customers that could lead to false conclusion about the person, 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.

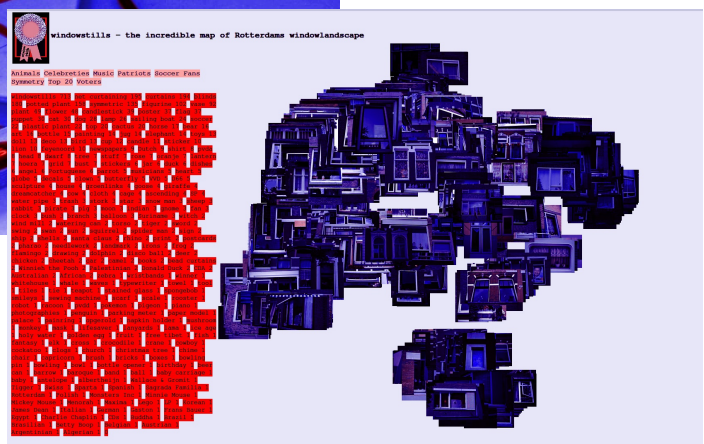
The Audiobook

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 the old-fashioned paper book offers 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 a stroke. The sound changes according to the different lengths and thicknesses of the pencil traces. Through time the book fills 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 streaks with an eraser.



Windowstills

2010 Windowstills is an interactive map that allows the viewer to explore Rotterdam as if the city was a social network in which the profiles are the windows of the inhabitant's apartments. The content of those profiles is determined by the decoration items people have put in their windows to be seen 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 are symmetric 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.



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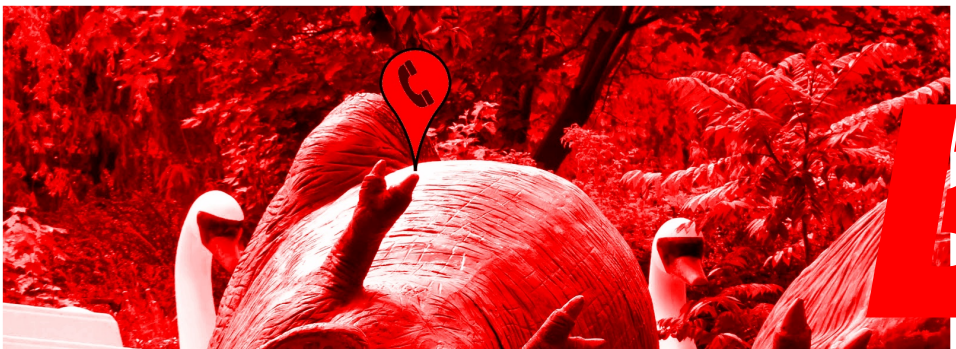

BIR

BACK

PINE BONES GARTH CHARL 5.5.2006
Kirsten was here
Storm
Son of Africa
Rafe's
Jabs Dusty Road
JAYden was here Cleary's
AND THE
WINE OF
Chrissy Marie
THE EARTH
Rainy John
Newcastle
Riverside
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CALL
EK is Lys
DISSAPOINTMENT

MONIKHOF

Piet Zwart Institute
Master Networked Media 2011

Renée Olde Monnikhof

http://pzwart

Net News Now

http://ozwart3.wdka.hro.nl/~rmonnikhof/cgi-bin/blog.cgi

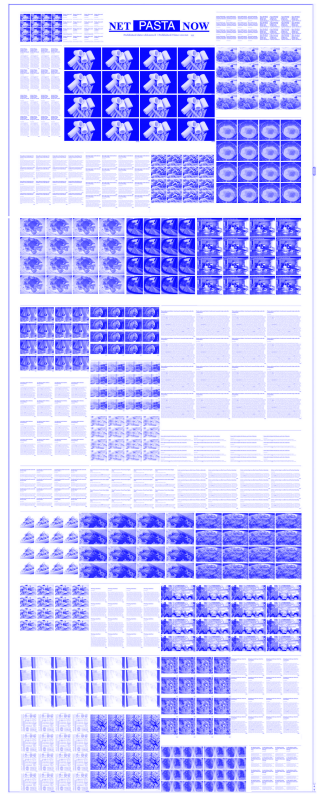
Net News Now is an automated newspaper, programmed to run with no assistance from professional journalists, editors or designers. It allows the user to type in any topic and then goes on to gather the latest news, blogs, forums, images and videos and places them into a familiar newspaper format. As newspapers compete with the Internet, which saps their advertising revenue, they are now resorting to putting up paywalls around their on-line versions to finance 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 automised agent that constantly feeds our need for news.

Newspapers have been changing for decades, in form, size and content because the needs and habits and the manner in which readers structure their day-to-day activities is so different. It would be absurd to think that the classical newspaper design would be sufficient. 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 then, where seen as a vital medium of obtaining information about what was happening in the world. Today we are bombarded with information, from the TV, radio, flat-screens in train stations, Internet (blogs, Twitter, free news sites), etc. that a newspaper has simply become just another medium amongst many. 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 offer 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, 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.

We find ourselves now right in the middle of a transition from print to digital, and like all transitions there is a time in the middle where experimentations are crucial in figuring 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 which is: we 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 form is dying and need to start focusing their attention more on how new forms, such as websites or even the iPad can be used to their fullest potential to spread quality news. When tabloid newspapers appeared it created a big statement that times were changing. The newspaper industry knew that their audiences were massively migrating to the web and they decided to take elements from the new medium (such as blogs) and place them back into the old medium in an attempt to regain popularity. Others, such as Arianna Huffington, figured out that it would be better to re-think what news is and how it best works in a society such as the one we find ourselves today. Thereby creating the Huffington Post and having a sharing community as its core identity. Rupert

Murdoch goes completely against sharing, and has tried to keep others from using his content by someone else, thereby blocking Google and creating pay-walls around all his newspapers in the hope of gaining enough subscribers who are willing to pay for quality un-shared news. It is very important that the newspaper industry start to focus their attention on bringing news to the world in the best way possible rather than putting their energy towards preserving the current institutions. We do not know who the Aldus Manutius of this age is, it could be Ariana Huffington, Craig Newmark (from craigslist), or maybe it is Rupert Murdoch. It could even be you. Every experiment will take us one step closer to the answer we are so eager to hear (Shirky, 2009).

Net News Now will be the future if experimentations into different formats does not take place. Nothing will ever completely replace the experience we had with news on paper but over time there will be an answer to how news is best channelled according to our new needs and expectations.



References

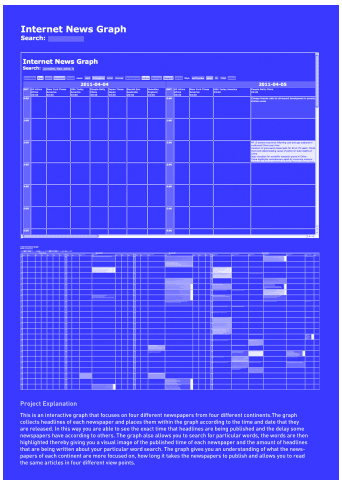
Shirky, Clay, «Newspapers and Thinking the Unthinkable», Clay Shirky's Internet Writings, 1/03/2009 http://www.shirky.com/weblog/2009/03/newspapers-and-thinking-the-unthinkable 16/05/2011

Massing, Michael, «The News About the Internet», The New York Review of Books, 13/08/2009 http://www.nybooks.com/articles/archives/2009/aug/13/the-news-about-the-internet 16/05/2011

Massing, Michael, «A New Horizon for the News», The New York Review of Books, 24/12/2009 http://www.nybooks.com/articles/archives/2009/sep/24/a-new-horizon-for-the-news 16/05/2011

Boxer, Sara, «Blogs», The New York Review of Books, 14/02/2008 – http://www.nybooks.com/articles/archives/2008/feb/14/blogs 16/05/2011

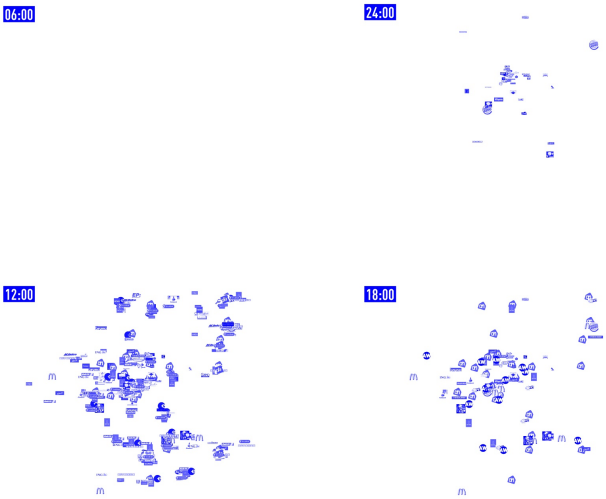
Internet News Graph



This is an interactive graph that focuses on four different newspapers from four different continents. The graph collects headlines of each newspaper and places them within the graph according to the time and date that they are released. In this way you are able to see the exact time that headlines are being published and the delay some newspapers have according 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 published time of each newspaper and the amount of headlines that are being written about your particular word search. The graph gives you an understanding of what the newspapers of each continent are more focused on, how long it takes the newspapers to publish and allows you to read the same articles in four different view points.

Shifting Center

Rotterdam ´ s Shifting Center is a project in which I focused on how the center of Rotterdam is shifting throughout the day. Rotterdam is a city in the Netherlands that does not have a clear geographical city center. Instead its center is based on what is open when and where. In this project I focused on the opening and closing times of all major chains within the city. In this way I had something solid and concrete to work with, and it would give me a good approximation to how, where and when it was shifting. I started off by compiling all major chain stores, pharmacies, bakeries, restaurants, cafes, clubs etc. and recorded individually their opening and closing times on a regular Saturday. Then I looked up all the addresses and placed them onto a map, and made them appear and disappear according to their 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.



kHOF

2011/05/13:

Print | Text size – + WASHINGTON—The U.S. and NATO will continue military operations in Libya as long as Moammar Gadhafi keeps attacking his people, the White House said Friday as top U.S. officials met in Washington with leaders of the Libyan opposition. President Barack Obama's national security adviser, Tom Donilon, met at the Whi delegation fro nal Council, in e Mahmou stopped short of Libya's le France and Italy have in a state ing the meeting that the Council is a Libyan ma did not meet with the opposition e as a dea on the 60-day window Obama has to

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Libya: White House dashes rebel hopes of recognition May 14, 2011 Ktacc! The US has stopped short of recognising Libya's National Transitional Council as the country's legitimate government. The statement comes after the first visit to the White House by a senior member of the rebel council, which is pushing for international support. Earlier, Col Muammar Gaddafi taunted Nato troops in an audio message on state TV, saying

more

2011/05/14:

Libyans bury 9 men they say were Muslim clerics and medics killed in NATO strike, vow revenge Text Size Reprints By Associated Press, TRIPOLI, Libya — Mourners vowed revenge and rattled off heavy gunfire in a Tripoli cemetery on Saturday as they buried nine men they said were Muslim clerics and medics killed in a NATO airstrike in mostly rebel-held eastern Libya. The Libyan government

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Updates on Libyan war: May 14 « Stop NATO

Sat, 14 May 2011 08:01:21 -0700:

Russia denounces Libya contact group as 'illegitimate' Andrew Osborn Russia has denounced the Libya contact group as illegitimate and warned that the West's intervention in the North African country risks inflaming conflict across the entire Middle East. In a series of sharply worded comments on the situation, Sergei Lavrov, Russia's…foreign minister, made it clear that the Kremlin bitterly regretted not vetoing the United Nations resolution that sanctioned a no-fly zone over Libya in March. "The contact group is a self-appointed organisational structure that somehow made itself responsible for how the (UN) resolution is carried out," Mr Lavrov said while on a trip to Kazakhstan. "From the point of view of international law this group has no legitimacy." The contact group was formed at an international ministerial conference in London on 29 March and includes European powers such as Britain as well as the US, allies from the Middle East and a number of international organisations. But according to Mr Lavrov, who said Russia had no intention of joining the group, it set a dangerous precedent by giving false hope of

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U.S.: Libya Campaign To Continue Until Gadhafi Stops

2011/05/13:

U.S.: Libya Campaign To Continue Until Gadhafi Stops by The Associated Press text size A A A May 13, 2011 The U.S. and NATO will continue military operations in Libya as long as Moammar Gadhafi keeps attacking his people, the White House said Friday as top U.S. officials met in Washington with leaders of the Libyan opposition. The meetings come as a deadline nears on the 60-day window President Barack Obama has to keep the U.S. military involved in the Libya campaign without congressional approval. While lawmakers do not appear likely to enforce the limits outlined in the War Powers Resolution, U.S. officials said they are

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Libya rebels name new executives

2011/05/14:

Libya rebels name new executives Reuters – Fri, 13 May, 2011 BENGHAZI, Libya (Reuters) - Rebel-held east Libya's National Transitional Council (NTC) said on Friday it had named officials to a number of portfolios including defense, part of its efforts to set up an effective and united administration. Some in Libya and abroad have expressed concern about divisions within the council and its ability to run the east of the country, which have been outside the control of leader Muammar Gaddafi for weeks. A new oil chief was not on the list of new appointments. Restarting oil exports from the east is a major goal of the NTC to

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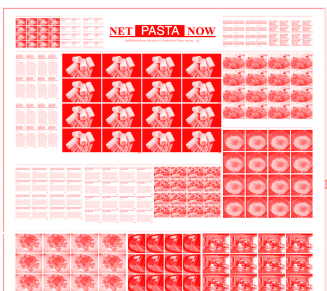

Libya rebels take diplomatic offensive

2011/05/13:

NET LIBYA NOW

Published date: dd.mm.ii | Published Time: 00:00

Obama meets with NATO secretary-general on Libya

2011/05/14:

QQ U.S. President Barack Obama discussed the Libya issue with visiting NATO Secretary-general Anders Fogh Rasmussen at the White House on Friday, the White House said in a statement. The two agreed that the Libya operation had "saved countless lives" and that NATO will maintain its operations to "protect civilians," according to the statement. The two also discussed the ongoing NATO mission in Afghanistan, and agreed on the importance of a

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Libya's Gadhafi brags that he's still alive

2011/05/13:

Page Not Found We are sorry, but the URL you requested could not be found. The page you are looking for may have been renamed, moved, or deleted. Please check the URL for spelling, capitalization, and punctuation errors. Click here to go back to our home page. If you believe you've reached this page in error, please let us know (all fields are optional). Name:

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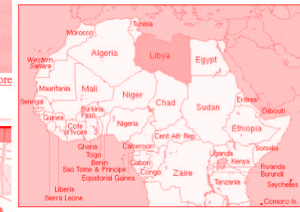

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Letter from Libya: To live and lose in Misurata

2011/05/14:

We ignored the explosions, because really there was nothing else we could do. It didn't matter if we were luckier than most residents and had helmets and flak jackets. Misurata had taught us that no one was spared here. Photos: Work by photojournalists killed in Libya We'd come to Misurata nearly two weeks before because it

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LIBYA: Khadafy thumbs his nose at NATO

2011/05/14:

Syrian security forces kill 75 in crackdown on protests Taunting NATO, Moammar Khadafy said Friday that he is alive despite a series of airstrikes and "in a place where you can't get to and kill me." Khadafy had appeared on state TV but not been heard speaking since a NATO attack on his Tripoli compound two weeks ago,

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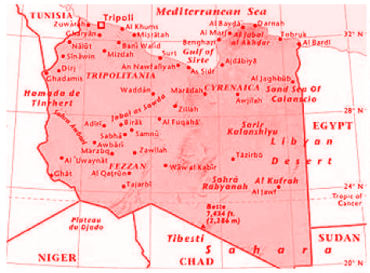

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Libya'da şok operasyon (Günün Detayları)

Sat, 14 May 2011 12:04:09 -0700:

Libya'da şok operasyon (Günün Detayları) "Herhangi bir sivil kaybında üzüntü duyarız" NATO, Libya'nın doğusundaki Brega kentine düzenlenen ve Libya hükümetinin 11 imamın öldüğünü, 45 kişinin de yaralandığını açıkladığı bombardıman için yaptığı açıklamada, "komuta ve kontrol için kullanılan bir merkezin hedef alındığını" bildirdi. Açıklamada, saldırıda ölen ve yaralanan siviller olduğuna dair iddiaların bulunduğundan haberdar olunduğu, ancak bu iddiaları bağımsız kaynaklardan doğrulama imkanının bulunmadığı ifade edilerek, "herhangi bir şekilde masum sivillerin can kaybı olduğunda,

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Libya buries imams it says NATO killed in air strike

2011/05/14:

Libya buries imams it says NATO killed in air strike By Joseph Logan | Reuters – 1 hour 14 minutes ago Related Content Still image from a video shows Gaddafi gesturing as he speaks to officials at a Tripoli … TRIPOLI (Reuters) - Tears, chants and volleys of gunfire fired into the air punctuated the funeral for nine imams Libya said NATO killed in an air strike, but the alliance said the building it struck was a command-and-control center. NATO is bombing Libya as part of a U.N. mandate to protect civilians. Some NATO members say they will continue until Libyan leader Muammar Gaddafi, who taunted the alliance as a coward whose bombs could not kill him, was forced out. The nine imams were among 11 people killed in a strike on a guest house in the eastern city of Brega on Friday, the government said. The other two were buried elsewhere. "May God defeat their (NATO) forces on land, sea and air," shouted a crowd of about 500 at the funeral held at a cemetery near Tripoli's

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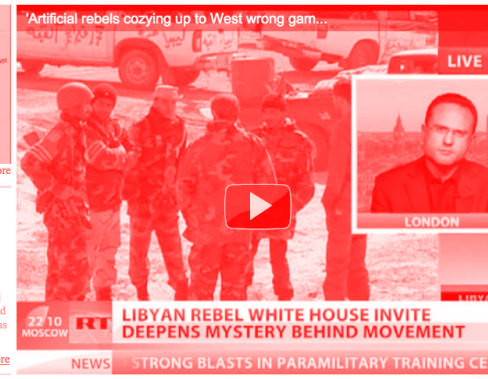

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US says Libya mission to go on until Gaddafi stops

2011/05/13:

Published: Saturday May 14, 2011 MYT 6:45:00 AM US says Libya mission to go on until Gaddafi stops WASHINGTON (AP): The United States and NATO will continue military operations in Libya as long as Moammar Gaddafi keeps attacking his

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Libya ends college funding for 2,000 US students

2011/05/13:

Libya ends college funding for 2,000 US students By NICHOLAS K. GERANIOS, Associated Press Tea party godfather Ron Paul running for president 05.13.11 (05-13) 14:22 PDT Spokane, Wash. (AP) --

Latest developments in Arab world's unrest

Sat, 14 May 2011 12:09:58 -0700:

Latest developments in Arab world's unrest By The Associated Press rss Hundreds of Syrians flee to neighboring Lebanon to escape a violent crackdown against an anti-government uprising that has claimed the lives of more than 800 civilians, Lebanese security officials and a leading human rights group say. President Bashar Assad, meanwhile, reportedly sets up a committee to lead a dialogue with the opposition, the latest offer by the

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2011/05/13:

FT's Wolf: They May Listen to

NET NEWS NOW

Published date: dd.mm.ii | Published Time: 00:00

News photos that stigmatize overweight people contribute to obesity, researcher

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DGAP-News: Former Diamond Fields President joins Hard Creek Board

2011/05/13:

Former Diamond Fields President joins Hard Creek Board (VANCOUVER) - Mark Jarvis, President of Hard Creek Nickel Corp. (TSX - HNC) announced today that Cliff S. Carson has consented to serve on the Board of the Company as an Independent Director. Mr.

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News Briefs

2011/05/13:

Report: Russia Against Publication of UN Iran Document Reported: 11:16 AM - May/13/11 Follow Israel news briefs on and Russia is trying to prevent publication of a United Nations report that says Iran violated the arms embargo imposed on it by sending weapons to Syria, according to Reuters. A senior UN official told the news agency that, "Russia opposed publication of the report as an official security document," adding,"Without a doubt, it's an attempt to protect Bashar Assad." ◄ ►

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DGAP-News: ROK Global PLC : ROK Delight With Success Of Mobile Security Technolog

2011/05/13:

mehr Der "vwd fonds service [online]" ist die Online-Variante unseres bekannten "vwd fonds service". Er liefert hochaktuelle und präzise Informationen über Investmentfonds und Fondsgesell-schaften, so das Profis und Anfänger gleichermaßen im Angebot zurecht finden. Ein umfangreicher "Wissensteil" ermöglicht einen einfachen Einstieg in d der Geldanlage mit Investmentfonds. Update vwd group jetzt auch au und Facebook Alle Neuigkeiten zum Produkt- und Lösungsangebot d group sowie weitere interessante Nachrichten rund um das Wertpapier finden Sie ab sofort auch auf oder Facebook . Wir freuen uns auf Ihre Besuch! Anlageberatung live am 05.04.2011 in Frankfurt Wir bedan vielmals für Ihre Teilnahme und Ihr Interesse an der Veranstaltung "Anlageberatung live". Die Vorträge aller Redner stellen wir Ihnen ge Download zur Verfügung. Um den Downloadlink zu erhalten, senden

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News of Chiranjeevi's chopper missing creates panic

2011/05/13:

News of Chiranjeevi's chopper missing creates panic Galatta – Fri, May 13, 2011 Related conte Enlarge Photo News of Chiranjeevi's chopper missing creates panic It was a moment of shock a for his family and party members on Wednesday when news channels started scrolling the news actor-turned politician Chiranjeevi's helicopter, in which he was travelling from Bagmundi to Kh (West Bengal) to address a rally, was missing. With the Arunachal P Chief Minister dying helicopter crash this week, Chiranjeevi's family and party members know what to make o news. H ater learn e pil able to due to had ins lkata. R ews up eevi and Ramac ft for Kl Kolkata the elec Chiran ntacted his famil ing and d them that he w was n worry. Feature

NEWS: Facebook admits smear campaign against Google

2011/05/13:

Tagged as Google , Facebook , Google Buzz , propaganda , Google Social Circle , Social Circle , smear campaign Now this is really surprising. The social-networking titan Facebook just admitted it was behind a smear campaign against another giant - Google ! It's no secret that Facebook and Google are increasingly becoming rivals, with each lording over a huge chunk of the web. Google, in particular, has made efforts to enter the social-networking scene where Mark Zuckerberg's spawn is king, but has so far been unsuccessful. So yeah, a little heat between the two should be expected. According to a report by the Daily Beast , Facebook admitted that it

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DGAP-News: Essa... Group presents fi... first quarter

2011/05/13:

DGAP-News: ESSANEL... GROU...
Key word(s): Quarter Re... uelle H...
presents figures for the f... r 13.05...

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Check out the May 13-16 Waltham News Tribune

2011/05/13:

Posted May 13, 2011 @ 06:30 AM WALTHAM — Want more Waltham news at yo... fingertips? Check out the Waltham News Tribune. The current edition of the News ... will be on newsstands through Monday. Interested in home delivery or a subscriptio... online e-editon? Click here . Looking for the News Tribune in the city? Go here f... dealers who carry our paper every Tuesday and Friday. Here's what's EXTRA in yo...

News Corp invests USD35m in Rotana

2011/05/13:

Egypt delays USD148m Dana Gas payments , MENAFN (MENAFN) Dana Gas' CEO, Ahmed Al-Arbeed, said that as a result of delayed payments of USD148 million for gas from Egypt, the energy firm might reconsider investing in the country, reported Arab News. ... May 13 2011 Amlak Q1 loss USD14.67m , MENAFN (MENAFN) Amlak, the Dubai's Islamic mortgage said that due to higher provisions and a severe decline in revenues, the company's first quarter net loss reached USD14.67 million compared with a USD843,9... May 13 2011 Petrofac to bid for oil, gas projects in Saudi , MENAFN (MENAFN) Petrofac's senior vice president and general operations for the Saudi operations of the company's Engineering and Construction ventures, Imad Shanan, said that in the second half of the year,... May 12 2011 Saudi spending to climb 41% in 2011: Jadwa ... MENAFN (MENAFN) Saudi investment group Jadwa stated that it

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NBC News, Brian Williams developing primetime show

2011/05/13:

NBC News, Brian Williams developing primetime show By Marisa Guthrie | Reuters – Fri, May 13, 2011 By Marisa Guthrie LOS ANGELES (Hollywood Reporter) - NBC is developing a weekly newsmagazine to be hosted by "Nightly News" anchor Brian Williams, according to sources with direct knowledge of the situation. The news comes as NBC is set to unveil its fall slate Sunday and make its pitch to advertisers in a presentation

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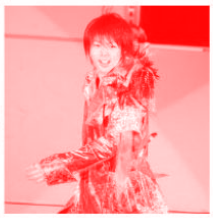
Police News

2011/05/13:

Police News staff reports Calkins Media, Inc. | 0 comments Lower Moreland - Dead body found ... trash bin A 43-year-old man was found dead Thursday. Employees arriving for work around 6:30... Lami Products, 860 Welsh Road, in Lower Moreland, discovered the body of the white male. Th... spotted the man lying in the parking lot next to a trash bin, according to a report by Lt. Kevin Di... Police determined that the male was 43 and a resident of Philadelphia. Police did not release his ... Thursday evening. The Montgomery County Coroner's Office responded to the scene. An autops... conducted to determine the cause of death.



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Balloon Juice » Excellent N... Bartowski Lovers

Thu, 12 May 2011 11:28:25 -0700:

Woo: Was it the Subway sandwiches that d... the end? Somewhat surprisingly, it seems a... reports of 'Chuck's demise may have been ... premature. According to TVLine, NBC is ... finalizing a deal to bring the fan favorite ba... least 13 more episodes this fall. Although t... been no word yet from NBC, the network i... expected to announce the new series order ... After four years of so-so ratings it was wid... expected that 'Chuck' would be cancelled, ... have been bracing themselves for the wors... know what everyone needs in their lives to ... it up? More Jeffster!:

Transfer news: Manchester City want Kaka and Wesley Sneijder ...

Fri, 13 May 2011 01:16:40 -0700:

Ipswich launch double raid on Championship rivals Transfer rumours from other papers and websites Former Manchester United striker Ruud van Nistelrooy wants to come back to the Premier League, with Tottenham and Blackburn both keen on the Hamburg forward. (Daily Mail) Manchester City boss Roberto Mancini wants to revamp his midfield with Real Madrid's Kaka and Inter Milan's Wesley Sneijder . (Metro) Sunderland are leading the chase for Bayern Munich striker Miroslav Klose, who is out of contract at the end of the season. (Daily Mail) Tottenham boss Harry

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Canadians find mainstream news media more trustworthy than social networks: study

2011/05/13:

QR code (PhysOrg.com) -- The increased competition for attention in the digital era has not eroded public confidence in the mainstream news media, according to a study by researchers from the University of British Columbia's Graduate School of Journalism. According to a recent online survey of 1,682 adults, nine out of 10 Canadians judged information provided by traditional news media to be reliable and trustworthy, compared to only one in four who say information from social networks is reliable. The report found that while younger Canadians are more likely than their elders to have

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Nokia X7 and E6 g... for pre-order in Eu...

Fri, 13 May 2011 04:26:23 -0...

Nokia X7 and E6 go up for pr... in Europe Symbian handsets ... not far off By MARK JONES ... MORE: Europe | Nokia | Han... Symbian For Symbian fans th...

Piet Zwart Institute
Master Networked Media 2011

Albert Jongstra

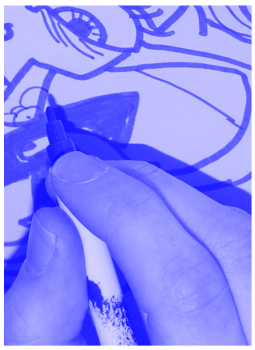
Albert, born in Sneek, Netherlands, 1983. Graduated in June 2009 as a Communication and Multimedia designer at the NHL University of Leeuwarden [NL]. Worked as an intern at WORM Institute for Avantgardistic Recreation in Rotterdam [NL]. Initiated and organized exhibitions, workshops, events and a record fair. Runs the small independent record Klemtoon Records and publishes fanzines. Interested in audio culture, counterculture movements, self-publishing and culture jamming.

In my projects I don't want to force participation on to people. If you look for example at online networks and advertisements from companies it is visible that most of the messages contain invitations that ask 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 trigger other people to create something with their own ideas.

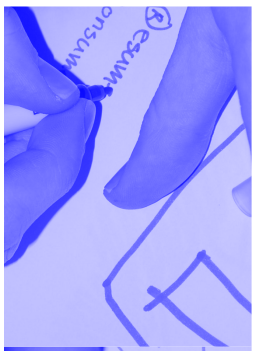
Participator 3.0

Collaborative creation of an edible fanzine.

This workshop I initiated is based on my fascination with collaborative and participatory exchange within a nonhierarchical structure. Aim of the workshop is creating pages for an edible fanzine publication. During the process there are three rounds of each twenty minutes. Every participant chooses a color to draw with, participants cannot have the same color. The color is used to identify the work of each individual participant. In the first round participants are making three drawings related to the topic consuming. With the second round participants are trading the drawings, they cannot keep their own drawings. The participants can now modify, edit or change the drawings with their own color. In the last round the participants make editorial discussions and choices for the final six pages for the edible fanzine that will be published. The final printed fanzine will contain the six pages made and chosen by the participants of this workshop. Produced drawings are printed on edible paper with edible ink.



Interview with Amy Wu, one of the participants in 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 ignored 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 is why, I thought we were talking about the process as the actual artwork and not the end result itself in class.

Can you describe what you did during the workshop?

I sat on 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 thought out and I took the time to contemplate on 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

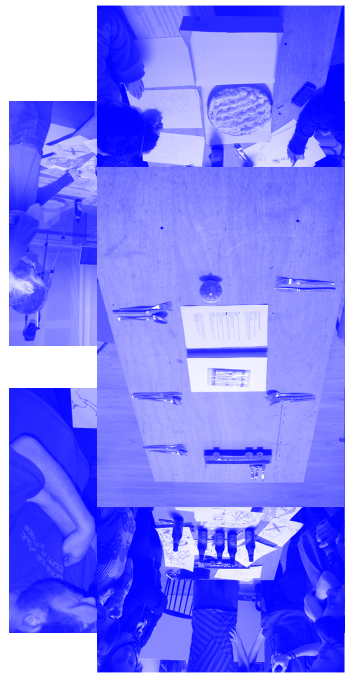
for our group because most of us already knew,or had at least met each other previously. Out of the six people, I knew three from my immediate social circle and one who I've seen around on a few occasions. I think the rules will be treated and dealt with differently depending on the group and the dynamics of their 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 role.

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 them I was in a familiar atmosphere and could relax and take it easy. Not to say that if it was another more unfamiliar group, that it wouldn't have been so cozy, but that it definitely made the environment productive because it was easier to speak up. At the same time, I can image the situation being more complex and interesting if the group was more diverse with a wider age group, socio-economic background, 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?

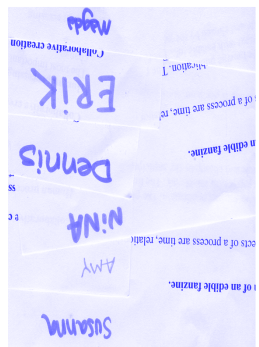
All in all, I think it went well. But again, to spice up the mix a bit, perhaps a larger difference between the participants could benefit.

If you would do the same workshop again, in what way do you think this will 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 bias.

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

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



If you participate 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 whats the point?

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

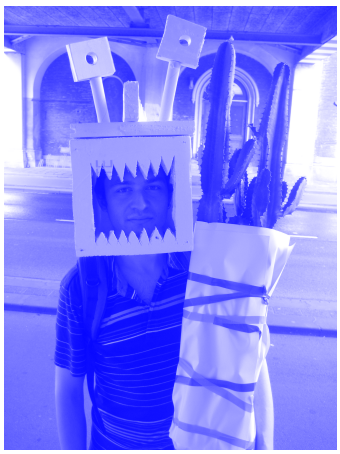
One Truck, One Parade

The One Truck One Parade is based on a first years assignment of the Networked Media Design master studies. The assignment involves getting information from the streets of Rotterdam (SUCK), processing and rearranging the collected information (DIRECT), and give this processed information back to the city in a newly organized way(RELEASE).

Paradoxical interest of the government confront organizations behind festivals and events with new restrictions amongst security. On one hand the city of Rotterdam profiles itself as a festival-city with a long tradition on free festivals and unique events (Grand Départ van de Tour de France, Dance Parade, Metropolis Festival, Dunya en Bavaria City Racing). On the other hand the government decided on a aggravation of

conditions in the event-policy of 2010. This decision was based on a bad experience during the Liberation-festival in Rotterdam, and the COT-analysis of the riots in Hoek van Holland.

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



The most important and musical skilled band member of the Full Contrast Boys. Picture taken before a live performance from the Full Contrast Boys during the DISRUPTING SYSTEMS Graduation Show of the Piet Zwart Institute in 2010.

One truck, One Parade protest parade in public space against the cancellation of the Rotterdam Dance Parade due to stricter rules and regulations. The masks showing the face of the mayor of Rotterdam are used by the protesters during the protest parade.

STRA

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

BERT

ALB

JONG

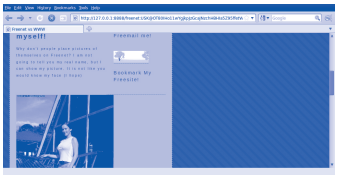
Megan Hoogenboom

Megan, born 1988. First studied at the Willem de Kooning Academie in Rotterdam, for a bachelor in Graphic Design. During this study I followed an internship at GRRR interactive design and graduated with two practical projects: A new design identity for the Holland Festival, based on codes for every festival entry. And a book about the differences and similarities of the area ´ s Kralingen-Oost and Nieuw-Crooswijk in Rotterdam. Both projects follow a system, and a design strategy. This interest in systems can also be found in the work made at the Piet Zwart Institute. The user, or visitor, plays a bog 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. The interest in abandoned or abnormal spaces in both the digital and analogue world, can also be found back in the works, for instance in the graduation piece and from previous work: the abandoned online spaces.

http://www.meganhoogenboom.nl
http://www.delicious.com/meganhb
http://www.linkedin.com/in/meganhoogenboom
meganhoogenboom@gmail.com

Huenet

An offline darknet, to demonstrate the differences between the public Internet – www – and darknets like Freenet. The project enables users to write encrypted messages, to comment on anything in the room. The encryption can be with one of the public keys, or with a private key for more safety and privacy. It is meant to be a bit uncomfortable and elaborate, to create a similar experience to going to an online darknet.



The Freenet, developed by Ian Clarke in 1999, is one of the Darknets that can be found online. The software is distributed freely. As Clarke puts it Freenet is «a Distributed, Decentralized Information Storage and Retrieval System» (Clarke 1999). Freenets 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 datastore 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 enables its users to store files anonymously. This also means that one can publish websites, which are called Freesites, and build databases, all in an online anonymous environment.

The starting point of this project was the difference between the public Internet (the World Wide Web) and darknets (such as Freenet). The public Internet started with specific intentions and motivations, but these changed over time. It became more and more ruled by companies who started to offer free services in trade of the privacy of the users. But not everybody agrees with this development. Freenet is one of the havens, a bit paranoid, users can go to. Because Freenet offers anonymity and the option of an even more secure and private dark-darknet, people can exchange certain thoughts and content without it being traced back to them.

This project stands as a guideline for the users and non-users and is a promotion against censorship and commercializing of the public Internet.

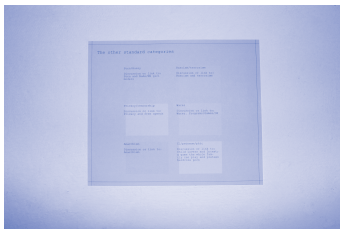
My project enables users to write encrypted messages, to comment on anything in the room it is in. The darknet can be placed anywhere, just like a darknet can exist anywhere on or next to an existing network. On the one hand it invites users because it is an interesting way to post anonymous, encrypted messages. Thus, one can write more honest or sincere messages and feelings. Or be more offensive or hurtful. The network has no censorship of messages or limitations to the placing of the messages. Categories can be

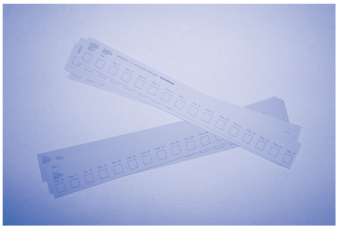
followed by the instructions or be created by the users themselves. On the other hand the darknet discourages visitors to engage because the encrypting or decrypting of messages takes time and effort. This is also the case in many darknets online, they are safe and anonymous, but because of this, they 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 fast but not have the option to be completely honest?

The encryption works as a number encryption system, based on the system spies used in the Second World War. For this encryption, a key and an alphabet translated into numbers are needed. To create a message: distract the alphabet number of the letter you want to use from the appropriate position key number. Place this on the appropriate position in the encrypted message, and continue until the message is done. Thus, all the letters of the message, the encryption key and the encrypted message work with the same positions; the first position corresponds with the first and the second position with the second, and so on. For the encryption key the given keys can be used, to create a message readable for people who have access to this key. If more privacy and discretion is preferred, a private key can be created and only distributed among trusties.

The messages can be placed or filed into categories, these categories can sometimes be offensive or unappropriated to communicate about in the normal network, 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 a network, because, just like in an online network, if one element doesn't fit it will look like a bug and cannot be executed by the software. What I provide with this project is the translation of an anonymous darknet into the physical world. With this translation I hope to make people more aware of the fact that the public Internet is not everything, that it is just a network. Darknets can be weird, unsafe, uncomfortable places, but the users themselves fill it with content.





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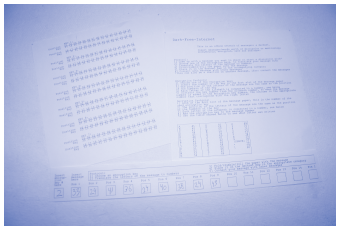
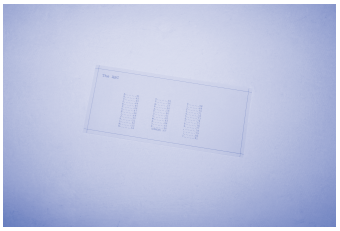
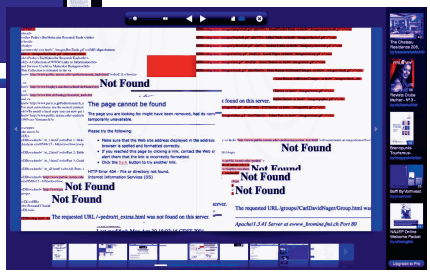
CLARKE, Ian, SANDBERG, Oskar, WILEY, Brandon, HONG, Theodore W., «Freenet: A Distributed Anonymous Information Storage and Retrieval System», July 2000 – http://www.eecs.umich.edu/~zmao/eecs589/papers/freenet.pdf





Online abandoned spaces



The first thematic project, done by Megan Hoogenboom, was about abandoned websites, and what the resemblance is with physical abandoned spaces. The issues that came up with abandoned spaces in both worlds, were quite similar, but developed in their own way. The outcome of this project was an online book, which contained all the elements of 6 abandoned websites taken apart. I researched the elements and looked at the design, that made a website into an abandoned website. I showed of each website a screen-shot, the domain-name, links and parts in the HTML-code, the meta-data of the images and the part where you can see that this website is abandoned. At the second part of the book I made a template on how to make your own website look abandoned. This is because a lot of people use online, standard templates for their own website. And with this template you can make your website look unique, with a new approach. The abandoned websites cover an alternative place on the net. These places are hard to find, you can only reach them by surfing the net, not by searching with a search engine like Google. Because these places are somewhat hidden, they become more interesting and special.

Translation of Boem Paukeslag

For the second thematic project, done at the Piet Zwart Institute, was the translation of a poem from Paul van Ostaijen, from paper to an Ebook reader. Paul van Ostaijen was one of the first poets who began to use text as image in his poetry, at the beginning of visual poetry. This is inspiting to know, and question what would happen to his poetry, once you transform it into Ebook format. Al the elements, opportunities and limitations, of the Ebook reader were used in this project, to make the translation as good as possible. Some elements were added to the poem, other elements, like the notion of the page, were discarded. The font that was used is an open source font, this is a reference to the woodcut and pressure print that was used in the original poem. This project was an ongoing research to this new medium; the Ebook reader.

Phobias in Rotterdam

The third thematic project focused on Rotterdam and existing phobias, to see what the most experienced phobias were. The work started as a project about the risks of Rotterdam, and developed into a research/parody to phobias in Rotterdam. 50 People were asked to answer 31 questions about if they experience certain fears in Rotterdam. The questions and fears were based on selected phobias, all which you can develop in the city. The results were transferred into percentages and corresponding info-graphics. The phobias were split up into 5 different categories: Social phobias, Personal phobias, Street phobias, Nature phobias and Space Phobias. I made 5 posters, each for every category. In the end 5 Rotterdam specific phobias evolved from the research, based on the five highest scoring phobias. The sixth poster displayed these five Rotterdam specific phobias, with new names. The new names are completed with the location, or specific situation, were most responders experienced this fear. The last step was to make stickers of the five Rotterdam specific phobias and place them on the accompanying locations. When you walk in Rotterdam you can see the stickers and be more aware of the fears that live there.

NBOOM

MKsO1Rlp5Eu1W3UKxVAPEWdWFNZK
Google

k7A Re: Inequities in intellectual property protection

KOH5XELNUm550S3BxIzoyIwDFUbMnUKQ wrote: > > ection > > than something useful like the design of an rsus 20 years. Because there is a far greater need for n be freely accessed underground, so that protection our time.

4RBL-

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13 14 15 16

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GAN

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http://127.0.0.1:8888/freenet:USK@i6lrOKks
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bagel@0lo1cy0g8s1yuo-19YGNb235KnABnYaaS4ig64fpk
politics 02/10/2011 07:21 PM Pseudochaos@LQgaYFBzb-4
Why does a story, via copyright, get a longer tenure of IP prote
automobile in the form of > > patent protection? 75+ years ve
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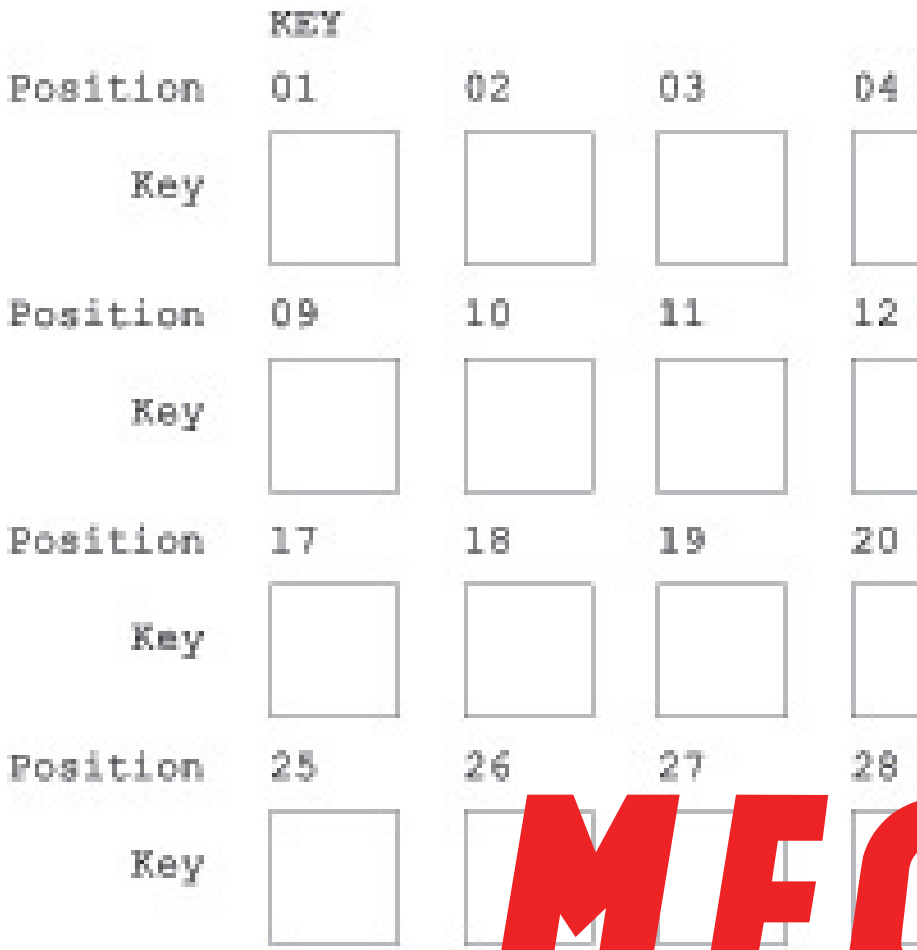

HOOGE

Dark-Free-Internet

This is an offline network of messages; a darknet.

Insert messages/words worth of discussion or mentioning; anonymously, encrypted, safe and analogue.

Protocol:
1] Come up with a message you want to share or start a discussion with*
2] Choose one of the encryption keys, to translate your message with or create your own key, and share it only with some, for more anonimity
3] Translate the letters of the message to numbers
4] Fold/crumble/roll the paper with the message
5] Place it on the darknet map in the accompanying category
6] Connect your message with other messages
*This can also be a reaction on another message, ifso: connect the messages

Encryption Protocol:
1] Choose one of the encryption keys
2] Insert the number of the key in the first slot of the message paper
3] The position of the letters of the message are the same as the position of the numbers of the key
4] Each letter of the alfabeth is connected to a number, see below
5] Distract the key number from the alfabeth number, so when the message number is added to the encryption key number, the outcome is the appropriate number that corrosponds with the right letter

Decryption Protocol:
1] Look at the first slot of the message paper, this is the number of the used encryption key
2] The position of the letters of the message are the same as the position of the numbers of the key
3] Each letter of the alfabeth is connected to a number, see below
4] Add the encryption key to the message number
5] Use the table showed below to see what letter was written

A	41	O	55	2	69
B	42	P	56	3	70
C	43	Q	57	4	71
D	44	R	58	5	72
E	45	S	59	6	73
F	46	T	60	7	74
G	47	U	61	8	75
H	48	V	62	9	76
I	49	W	63	(SPACE)	77
J	50	X	64	.	78
K	51	Y	65	,	79
L	52	Z	66	!	80
M	53	0	67		
N	54	1	68		