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Sanat ve Teknoloji Festivali
Art and Technology Festival

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Opening, Performance & Project Presentations / Açılış, Performans ve Proje Tanıtımları : 9 Kasım / November
Mapping the Commons Conference & Workshop / Müşterekleri Haritalamak Konferans ve Çalıştay :
31 Eylül / November (Conference / Konferans) 1-8 Kasım / November (Workshop / Çalıştay)
Paratactic Commons Conference / Parataktik Müşterekler Konferans : 10 Kasım / November
Artist Presentation „Berlin FarmLab" / Sanatçı sunumu „Berlin FarmLab" : 11 Kasım / November
Workshops / Atölyeler : 10-18 Kasım / November
Parallel Event / Paralel Atölye : Visualizing Global Maraton 2012 / 2012 Küresel Görselleştirme Maratonu :
9-11 Kasım / November

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PARA
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İÇİNDEKİLER

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Ekmel ERTAN & Fatih AYDOĞDU

PARATAKTİK MÜŞTEREKLER

9/11 sonrası "terörle mücadele" adı altında dayatılan korku ve kontrol toplumunun, herşeyi kendi ideolojisine bağlama eğilimindeki ulus-devletin ve her ölçekte, her şeyin özelleştirilmesini teşvik eden global tüketim ekonomisinin işbirlikleri ve çatışmaları arasında bireysel özgürlüklerimizi ve müştereklerimizi hızla kaybederek daralan bireysel atmosferlerimizde yaşamak zorunda bırakıldık. Müşterekler olarak sahip çıkmak zorunda olduğumuz değerler, doğal kaynaklarımızın özelleştirilerek ya da ortak hayati çıkarlarımız göz ardı edilerek sorgusuzca ve sorumsuzca kullanılmasının sonucunda ekolojik dengelerin bozulmasından, adalet sisteminin 'de facto' olarak özelleştirilmesiyle insanlığın ortak değerlerini savunmak yerine özel çıkarların ve resmi ideolojinin emrine verilmesine kadar geniş bir yelpazeye yayılıyor.

Öte yandan da yeni medya yeniden müştereklerimizin farkına varmamızın ve hararetle sahiplenişimizin esin kaynağı oldu. Yeni medyanın olanakları içerisinde bilginin herkese ve hepimize ait vazgeçilemez varlığımız olduğunu ve bilgiye erişim hakkımızın kutsallığını, sınırsız ve özgürce iletişim ve kendini ifade etme hakkımızı, adım adım elimizden alınan kamusal alanı yeni medyada yeniden yaratarak dayanışmanın ve paylaşmanın gücünü yeniden keşfettik, hatırladık.

Dijital Müşterekler ana fikri açıklık, paylaşım ve özgürlük olan bir politik sistemin hayata geçirilebilmesi için alternatif bir platform olabilir mi? Free Softwareler'den, copyleft hareketinden, peer-2-peer sistemlerden, open source / open knowledge mantığından, creative common'lardan bu bağlamda neler öğrenebiliriz? Commons (Müşterekler) başka bir ekonomi, başka bir ekoloji için olası bir temel oluşturmakta kullanılabilir mi? İnsanlar, kaynakları sömürmek yerine paylaşmak yetisine hala sahipler mi? Bu bağlamda oluşturulabilecek parataktik sanat stratejileri neler olabilir?

Ekmel ERTAN & Fatih AYDOĞDU

PARATACTIC COMMONS

The decade that followed 9/11 witnessed a radical regression of communal energies, forcing us to live strictly in individual spheres; the fear and control society in the guise of a war on terror, the tendency of nation-states to impose their ideological agendas onto everyone and everything under their control and the conflicts and collaborations of a global consumerist economy that urges the rapid privatization of public goods have all taken a toll on the common values of human societies around the Globe. The commons that we need to regain entail a broad spectrum.

They range from ecological unbalances, which result from the privatization of natural resources, to the 'de facto' privatization of judicial systems, which has led to the degradation of a justice that is common to all.

Meanwhile, the ever-popularizing digital media, beginning with the Internet itself as a common resource, has been a major source of inspiration in revitalizing the idea of the commons. More specifically, the capacities offered by new media have helped to re-understand that information is a *"common"* as well as the right to access information.

Can *digital commons* be an alternative platform to launch a political thought whose main aim is sharing, transparency, and freedom to access information? What can we learn from free software's, copyleft movements, peer-2-peer systems, the logic of open source, and creative commons? Could the digital-commons help for the creation of another form of economy and ecology? Could humans share their common resources rather than exploit them? What kind of paratactic artistic strategies could digital commons consist of?

Ekmel ERTAN & Ebru YETİŞKİN

REAPPROPRIATING COMMONS BY NEW MEDIA

What can we learn from the various uses of free software's, copy-left movements, peer-2-peer and do-it-yourself systems, the logic of open source, and creative commons? With the aim of conceptualizing a contemporaneous version of commons, paratactic commons, the paper will focus on two best practices such as 'The Hurricane Hackers' of MIT Media Lab' and 'Mapping The Commons of Istanbul and Athens' project of Pablo de Soto, Daphne Dragona, Aslıhan Şenel and Dimitris Delikonas and Jose Perez de Lama. By making the hidden data sensible and recognizable, while these specific practices of paratactic commons work within the spatial and temporal units of cities, they also operate and create the media cities.

INTRODUCTION

"Commons can be defined by being shared by all, without becoming private for any individual self or institution" (De Soto et al. 2012). Although the term commons has long been associated with the enclosure movement from the 15th to 19th centuries in which the landed gentry conspired with Parliament to privatize forests and pastures that commoners collectively relied upon for subsistence (Williams 1973), today, firstly commons has gained a different meaning for managing shared resources especially after the rising use of new media technologies in 1990s. And secondly commons became immanent alternative concepts and tactics against the hegemony of dominant power, for a more democratic, tolerant, and pluralist society, which allow more active participation and heterogeneous collectivities. For example Ostrom (Ostrom 1990) demonstrated how communities could sustainably manage fisheries, irrigation waters, wildlife and other natural resources without the management of a central power,

without over-exploiting them, and without causing a tragedy via legitimate means.

In Istanbul, like in other megalopolises, the discussions around commons have recently been relevant especially with the increasing pressure of privatization and control of governments along with market actors over the shared assets of society. The market and the state tragically have become a decadent, self-interested duopoly committed to fostering privatization and commoditization of almost everything – from land and water to the human genome and nano-matter. The resulting market enclosures amount to a radical dispossession and disenfranchisement of commoners – and an anti-democratic, anti-social provocation that cannot continue indefinitely. "The tendency of nation-states to impose their ideological agendas onto citizens, and the conflicts and collaborations of a global consumerist economy that urge the rapid privatization of public goods have all taken a toll on the common values." (De Soto et al. 2012). Commons that have been ap-

propriated and captured both by the state and the market actors range from ecological unbalances, which result from the privatization of natural resources, to the 'de facto' privatization of judicial systems, which has led to the degradation of a justice that is common to all. Meanwhile, the ever-popularizing new media, beginning with the Internet itself as a common resource, has been an inspiration in revitalizing the idea of commons. The capacities offered by new media technologies have helped to better understand that information –access- is a 'common' as well as a human right.

With the increasing adoption and dissemination of new media technologies, bottom-up forms of social cooperation and collaboration are becoming more powerful, quasi-sovereign forces in societies today. By their self-directed, self-organized and open dynamics, digital commons offer wider freedoms opposed to state and market actors that attempt to control everything. Emerging forms of commoners as well as the sorts of social practices, community relationships and personal identities that they cultivate are challenging many existing institutions of power, such as intellectual property law and conventional business models.

In this paper, we aim to discuss 'how' the operational and the organizational principles of new media technologies are used for commons. We conceptualize Paratactic Commons, as a result of our recent research that included an exhibition and a conference in which various interested actors shared and discussed their views and experiences in November 2012 in Istanbul. Paratactic, which is a concept adopted from linguistics, introduces a provisional side-by-side tactical actions of heterogeneous single units. As paratactic belongs to the middle-voice of a pre-modern era in which subject has not been formulated

yet, it proposes the juxtaposition of individuals, organizations and sources without the use of a single coordinating and subordinating conjunction. Heterogeneous fragments are connected tactically with no particular order and hierarchy.

Paratactic Commons proposes not to transfer the responsibility (of creating meanings, works, affects for commons) to another, neither to a meta-discourse (where The Commons itself becomes one) nor to authorities such as the government, the state, the political leader or a CEO, but to take the responsibility and act with whatever the capabilities and competences that are possessed within the current circumstances. For this reason, paratactic commons is strongly related with decision-making process(ing). Instead of drowning in the passive progressive voice in which many established non-government organizations implicitly become the subsidiary reproducers of hegemony, paratactic commons are innovative and minor practices that use potential resources and users to realize other possibilities within current conditions. What we experience with paratactic commons is the emergence of a self-organized, tactical, volatile and open collective movements based on collaboration by peer-to-peer production.

More specifically, Paratactic Commons can be a form of Crisis Commons, a global network of user-generated barcamp and hackathon events, such as conferences, workshops and artistic projects that reconcile the interested actors along with volunteer techies who specialize in crisis-response innovation. Nevertheless what considered, as 'crisis' by users is somewhat diverse. It can range from natural disasters to urban catastrophes that are also linked to political economic and cultural crisis situations. For example, after Hurricane Sandy in the US Hurricane Haiti

earthquake in 2009, thousands of volunteers stepped up to deal with the humanitarian crisis by building Web-based translation tools, people finders and maps showing routes to empty hospital beds. Having aesthetic and economic concerns about a cultural crisis (Schultz 2013), who developed an experimental business model as an artistic project in which the availability of downloads is correlated to vinyl sales, redesign market perception and resolve market pressures with market incompatibilities. The outcome of this paratactic commons act will be the residue of objects that takes many forms, from records, downloads, and checks, to transactions, experiences and perceptions that would mark a movement generating from ideas, and not the other way from objects to ideas. Schultz (2013) emphasizes that the subversive pivot between the two is based on how the participation of the audience and direct points of contact with music is curated. In a similar fashion, focusing on the crisis of copyright, (Delaney 2013) proposes political remix video, a genre of filmmaking that operates where the culture of cut, copy and paste manipulation goes unquestioned by the remixer, as a sort of paratactic commons.

By detouring cultural artifacts such as films, television programs and music videos the remixer is violating copyright law in the acquisition of such content, and is in additional violation by manipulating these images for further distribution. In 'The Non-Space of Money or The Pseudo-Common Oracle of Risk Production', (Nestler 2013) focuses on the anarchic aspect of financial derivatives as paratactic commons and critically engages with the practice of rationalizing uncertainty and querying the unknown via financial tools. Furthering these examples, we want to concentrate on specific cases for better understanding and manifesting the qualities of paratactic commons.

HACKING THE COMMONS: HURRICANE HACKERS

A 2012 incident of paratactic commons is Hurricane Hackers; a group of volunteer hackers concentrated in MIT's Media Lab arose in response to Hurricane Sandy in the US to provide network-coordinated aid by increasing civic participation to those who have effected by the storm. Hurricane Hackers' aid was concentrated on tracking, collecting, categorizing, analyzing, translating and sharing data that were free-floating in the virtual space. These data-catchers and data-translators sometimes used common collaborative documents such as Google.doc to increase the participation of peers and invite citizens to use cell phone cameras, motion sensors, GPS and other electronic systems to gather and aggregate large amounts of data. In contrast to depletable commons of nature, such as forests, fisheries and irrigation waters, paratactic commons can be generative as digital resources can be copied and shared at virtually no incremental cost. As they are offering less formal management and usage protocols, they can propagate and grow in value with the participation of others provisionally. Paratactic commons are collaborative and participatory mechanisms that are nonproprietary. ''Sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other" becomes one of the cruxes of paratactic commons (Benkler 2006).

By checking DNS servers, Hurricane Hackers accessed the data of power availability in different locations and communize data by making it useful and practical information. They tracked the word 'blanket' and matched those who have them with those who need them. Creating a fundraising application, they aimed to develop a system

that can be deployed in under 2 hours that could accept and deliver donations to recipients and also securely thank the donator. What we are seeing here is the emergence of a temporal and decentralized managerial structure for coordination. In paratactic commons it's not only all about relations, but also transactions. However, it should be noted that paratactic commons is a way of turning the tide of the market/state by controlling alternative vehicles of value-creation. Operating as a crowd-sourcing and participatory (Figure 1) sensing project, Hurricane Hackers created ways for uploading names, images and testimonials of people who have lost their lives in the storm. Since it is an initiative under MIT Media Lab, they become a strong legitimizing actor for the institution's credibility and promotion since they realize public services and decrease the costs of governments.

MAPPING THE COMMONS: HACKTITECTURA.NET

Property, privatization and government control are not common matters to be raised merely in times of crisis. They are involved in an ongoing process and an ongoing effort to keep commonwealth intact. A group called, Hactitectura.net developed an ongoing project with this critical perspective. They raised some questions as a start: Can the commons be mapped? Which is the new common wealth of the contemporary metropolis and how can it be located? What are the advantages and the risks of such a cartography in times of crisis? These questions and ideas were formed, conceptualized and supervised in order to offer a form of collective study, a contemporary reading and an online mapping tool for the cities and their unique dynamics. The effort to produce a short video of various urban commons in crisis addressed the important role of moving images in contemporary political language.

"Two groups of 20-25 architects, activists, artists, filmmakers and social scientists worked for more than a week in both cities respectively, developing collaborative mapping strategies and audiovisual languages, using open source software and participatory wiki-mapping tools. The final production featured an interactive online video-cartography complemented by secondary databases and analogue-paper productions" (De Soto et al. 2012: 205). The potentialities and capabilities of single units were collected temporarily for making invisible crises situations seen, heard and shared. In this way, by making minor crises events that are dispersed in the megalopolis and caused by legitimate economic and political actors would also be influential actors in democratic decision making mechanisms.

"Athens was mapped during a time of turmoil, when neo-liberal capitalism had started showing its demise as a system. People were extremely politically active in a climate when there was still a lot of optimism for resistance. On the other hand Istanbul was mapped during a time that an economic upheaval was taking place, huge investments and architectural projects were being designed around the city" (De Soto et al. 2012: 210). "At a time when Istanbul is being transformed radically with large-scale privatizations and constructions due to increasing pressures of neo-liberal politics, it becomes an urgent necessity to think and act in order to (re)claim commons in the city. Commons in Istanbul, such as open spaces, the right to inhabit in the city, the right to be informed of the governing and rebuilding of the urban spaces and the freedom of expression in these processes, communication platforms, and nature" (De Soto et al. 2012: 207).

Paratactic commons is a mode of incarnation of the multitude. Since the commons makes the multitude available as the foundational political subject, in this proprietary world, the commons has an ethical resonance retained as a residue of solidarity and eco-consciousness. With this regard, it is very interesting that memory is considered as a shared space and time for those who have differences among each other that can connect and participate in Paratactic Commons. Destruction and reconstruction of the common sites of collective memory is linked to the sovereignty of the state and market actors that speak for the commons. For this reason, paratactic commons is generating immaterial labor, the labor that produces the informational and cultural content of the commodity (Lazzarato, 1996) in many ways. For example in Istanbul, as a space of collective memory, "Taksim Gezi Park is one of these common sites, where the former barrack building on site is planned to be re-built from scratch in order to house privately controlled cultural and commercial activities (Figure 2). Taksim Square is now a construction site since November 2012 to be transformed into a large empty space devoid of public density. While in transformation, common memory of the citizens for these places is permanently destructed and erased" (De Soto et al. 2012: 208).

It revealed a crisis situation that is not considered as 'crisis' by political and market actors as their acts found the legitimate basis in law. Where for Locke and Hobbes a barbaric and violent commons preceded the enclosures that established real and rightful proprietary relations, for Hardt and Negri it is the post-natural concept of private property that is in danger of becoming "ever more detached from reality" (Hardt and Negri 2000).

As an instant intervention network practice, "Mapping the Commons Workshop in Istanbul played an intermediary role in understanding and revealing the conflicts in relation to commons, raise discussions around the concept of commons, and most importantly be a part of the action in Istanbul to create paratactic commons, and furthermore map through videos these historical moments when commons are actualized. For this, the workshop initially took place in the street, through, for example, interviewing and filming in Fener-Balat-Ayvansaray, where a common discussion platform was successfully created against the new law of transformation of urban space, in Taksim Square, filming, discussing, and occupying of the square for common use against the authoritative projects, in Tarlabaşı, participating a Kurdish street wedding and a kitchen for the support of immigrants, and in Istanbul Technical University, participating and interviewing at a demonstration to claim communication space for employment security" (De Soto et al. 2012: 209). All data were collected from various crisis situations within the city's everyday life, translated as practical information for democratic participation, shared online as an immediate political and a cultural reaction and intervention.

CONCLUSION

Paratactic Commons constitutes itself in forms that are immediately collective in the form of productive and innovative units of networks and flows for specific ad hoc projects. Precariousness, hyper-manipulation, swarming and self-organization are the most obvious characteristics of paratactic commons, organized by metropolitan immaterial labor that manage and produce non-professional capacities for the sake of commons. Commons are folded in paratactic commons

because paratactic commons are volatile peer-to-peer actions and organizations that neither state nor market actors could and would form. Folding of the operational and the organizational logic of new media technologies that create pluralities of social and political actions is one of the key features of paratactic commons.

As ''The role of immaterial labor is to promote continual innovation in the forms and conditions of communication (and thus in work and consumption), paratactic commons transforms the user by adding values (from knowledge to relations) and generates new and dynamic social interactions of innovation, production, and consumption for the sake of commons. Forming and generating connections, paratactic commons has value in itself but most importantly paratactic commons fosters other connections for commons, which becomes an augmented value perhaps. Paratactic commons represent a new kind of social/biological metabolism for creating law as well because they have their own internal systems for managing their affairs and for interacting with their environment. They can renovate themselves and define their own persistent identity. Performing small tasks for achieving big goals through synergistic communication, they have a sovereignty of moral purpose and action that competes with functions historically performed by markets and government. Paratactic commons suggests an active positioning and a political stand.

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AHMET SERTAÇ ÖZTÜRK
Common-Itchy

BAGER AKBAY
I am an artist

CANDAŞ ŞİŞMAN
Isofield

CLARA OPPEL
The last power is silence

DANJA VASILIEV
Netless II

EBRU KURBAK
Data Catchers

FATİH AYDOĞDU
ERROR – Title Included

JAAK KAEVATS & ONUR SÖNMEZ
Jason Shoe

JULIAN PALACZ
Algorithmic Search of Love

LUIS SOLDEVILLA
Indoor outdoor

MARKO BATISTA | AKSIOMA
Timing Diagrams

MEHMET ERKÖK
Digital Junkman

MERT AKBAL
Avian Flight Simulator

NAGEHAN KURALI & SELİN ÖZÇELİK
Probable Needlework

OSMAN KOÇ
Corporeal Experiences

REHA DİŞÇİOĞLU
Interactive Hopscotch

VALENTINA KARGA
Berlin Farm Lab

HACKTITECTURA.COM & WORKSHOP PARTICIPANTS
Mapping the Commons of İstanbul

VERONIKI KORAKIDOU
IOANNA ANGELOPOULOU
NEFELI GEORGAKOPOULOU
AFRODITI PSARRA
MARINOS KOUTSOMICHALIS
ANTONIS LYRAS
MARIA VARELA
Downtime (Post-Domestic Fiction)

Homo internetus, sırtını kaşıyacak bir ikinci kişi bulamaz bir halde-dir. Bu cihaz, çok kişisel bir ihtiyacın toplumsal alanda karşılanması için çeşitli yüksekliklerde duvara asılmış kaşıma işlevini yapan me-kanik kollardan oluşmaktadır. Önüne gelen kullanıcıların hareketini algılayan kollar bireyle iletişime geçer.

Kaşınma kişisel ve doğal bir eylemdir. Fakat bu durum bir tek kişiyi kaşınan özneyi ilgilendirirken, çoğunlukla ikinci bir kişiyi kaşıya-nı da içine alarak bir iletişim alanı kurar. Ferdinand Tönnies 1887 yılında kaleme aldığı Gemeinschaft und Gesellschaft'ında toplum yapısını, çıkar ilişkileri etrafında oluşanlar ve tesadüfi karşılaşma-lar olarak iki gruba ayırır. Kaşıma eylemi bu noktada tamamen tek taraflı bir çıkar ilişkisi üzerine kurulu gibi gözükse de, sırtımızı yaslayacağımız savunmasızca kendimizi teslim edeceğimiz bir ey-lem için toplumsal bir güven alanı oluşması beklenmez mi? Kamu-sal alanda farklı yükseklikte bir kaç kaşıyıcı kol mekanizması başka ne gibi başka işlevlere bürünebilir ya da kural koyucuları seçenler, karşılaştıklar bu kuralları nasıl bozar/esnetir?

Ahmet Sertaç ÖZTÜRK is a 1977'de ankara'da doğdu. tasarımcı, mimar ve üretici. 2006 senesinde hayalbilim adında araştırma geliştirme konularına ve üretime odaklanmış tasarım, mimarlık ve sanat stüdyosunu kurdu. her farklı proje deneysel laboratuvarında, tasarım tanımını tekrar sorgulamaya çalışmaktadır. ahmet sertaç, 2005 senesinden beri istanbul teknik üniversitesi endüstri ürünleri tasarımı bölümünde yarı zamanlı öğretim görevlisi ola-rak ders vermektedir. tasarım, mekanik heykeller ve demir dövmecilik konusunda çalışmalar yapmaktadır. çalışmaları çeşitli karma sergilerde ve istanbul amber'10 sanat ve teknoloji festivali'nde yer almıştır.

Ahmet SERTAÇ ÖZTÜRK [TR]

"COMMON ITCHY / TOPLU KAŞIMA"

Homo internetus is lack of a companion to scratch its back. Wall mounted self-scratching apparatus in a common space. Mechanical hands are placed separately on different heights. Each mechanical hand will be set in by a motion detector (PIR) solely.

Ferdinand Tönnies simply describes the community on 'Gemeinschaft und Gesellschaft' in 1887, with the diversity between profit based and accidental relationships in city life. Scratching is a unilateral and also private action. This action could be seen as a profit based manner, do we ask for a reliable communicaton before resign into somebodies hand? Should we consider the borders of confidence before the submission on the urban space? How common-itchy examines the interconnection between these two relationships and is it possible to provide a public invention?

Ahmet Sertaç ÖZTÜRK is a visiting lecturer at istanbul technical university industrial design department since 2005 where he completed his master program. In 2006 he established hayalbilim; where is a design, architecture and art studio focuses on research-development by the axis of producibility using different manufacturing processes. In every different project he tries to redefine the design itself, as an experimental laboratory of art. He performs workshop studies in design, mechanical sculpturing and blacksmithing. Two of his projects (collaborated with mehmet erkök) exhibited in amber'10 art and technology festival in Istanbul.

Sanat eserinin, fiziksel ve zihinsel üretim sürecinde,sanatçının rolü dönem dönem değişmektedir. Modern sanattan önceki dönemlerde, sanatçı olmak esere harcanan süre ve enerji ile sahiplenilen bir olguydu. Sanatçının eseri ağır ağır şekillendirmesi, esere yıllar boyunca edindiği tüm zanaat becerisini katması beklenmekteydi. Kavramsal sanatın ortaya çıkışıyla bu durum temelden değişti. Sanatçı artık, üretim sürecin- den ziyade fikir ile öne çıkmaya başladı. Kimi sanatçılar sadece tanımı yaparak eser üretmeye başladılar.

Bir kağıt parçası ve üzerindeki eserin nasıl yapılacağıyla ilgili üç satır yazı, eserin kendisini oluşturmaktaydı. Her sergilenmede, bu yazı başka birileri tarafından üretime geçirilse de, sanatçı yazısı (fikri) ile oluşturulan nesneyi, hiç bir zaman görmese de kimin sanatçı olduğu tartışılmaz hale gelmişti. Günümüzde küratörlerin, galerilerin, sanat toplulukları üzerindeki etkileri ve yer yer kendilerini üretici olarak tanımlamaları, artık fikrin yanında seçimin de öneminin arttığını göstermektedir. Aslında sanatçı bir eseri üretirken bir çok kez seçim yapar . Örneğin, sanatçısı zaten orada olan bir gerçeği tekrar önümüze koyarak kendi gözüyle gördükleri arasından bir seçim yapmaktadır. "I am an artist", çalışmasında, izleyicinin karşısına çıkan eserler, o anda rastgele veriler ile üretilmektedir ve eser seçilmediği takdirde bir daha ortaya çıkmamak üzere yok olmaktadır. İzleyici, üzerinde „I am an artist" yazan kırmızı bir düğmeye basarak, eserin yok olmasını engellediği anda onun varlığının en önemli sebebi olur, kendi kültürel bilgi birikimiyle, o eseri var etme kararını verir ve bu karar aslında bir eserin yaratılma sürecindeki kararlara benzemektedir. Bu kadar basit bir seçim yapmak bir izleyiciyi sanatçıya dönüştürebilir mi? Ortaya çıkan eserin! üreticisi kim? Fikrin sahibi mi? Yazılımcı mı? Yazılım mı? İzleyici mi?

"sanatçı sensin"

1976, İstanbul doğumlu **Bager Akbay,** Yıldız Teknik Üniversitesi'nde İletişim Tasarımı ve Linz Sanat Üniversitesi'nde Interface Cultures eğitimi aldı. Bager, İstanbul, Kara Tiyatro'da aktör ve kuklacı olarak yaptığı çalışmaların ardından 6 yıldır kendi alanında çeşitli üniversitelerde ders vermekte ve yaşamını sanat ve bilim arasında deneysel bir şekilde sürdürmektedir. Bager Akbay, şu anda İstanbul, Plato Meslek Yüksekokulu'nda Görsel İletişim program başkanlığını yürütmekte ve Plato MediaLab'ın yöneticiliğini yapmaktadır.

Bager AKBAY [TR]

"I AM AN ARTIST / BEN SANATÇIYIM"

The role of the artist, in the mental and physical production of the work, varies through centuries. Before modern art, the meaning of being an artist was somehow related to the amount of time and energy spent while creating the piece. The artist was expected to work on the piece in detail, for a long time. With the beginning of conceptual art, the idea started to be more important than the labor. In some examples of conceptual art, 3 lines on a paper describing how to build the piece was enough, even if it was produced by someone else and sometimes the artist never saw the piece being built, but it was clear that she was still the artist.

Nowadays, curators and galleries have strong impact on art communities which shows that process of selection is becoming as important as the idea. In fact, the selection process is critically important for the artist, for example a photographer chooses what to shoot among a huge set of images s/he sees daily.
In the work "I am an artist" the participator is shown randomly created images and if an image is not chosen, it is deleted forever. If the participator prevents the disappearance of the image by pressing a red button called, „I am an artist", s/he becomes the most important reason of its existence.

Actually this process is very similar to the creation process of an artwork. Can you become an artist with that simple decision? Who is the artist of the work? The owner of the idea? The coder? The code? The participator?

                              "you are the artist"

Born in 1976 in Istanbul, studied Visual Communication Design at Yildiz Technical University and Interface Cultures at Linz University of Arts. Bager was an actor and a puppeteer in Dark Theatre, Istanbul, has been worked as a lecturer for 6 years in his field, and eager to live his life between art and science as an experimentalist. **Bager Akbay** is currently teaching Interactive Media at Plato College of Higher Education,Istanbul and working as the director of the Plato Media Lab.

Günümüzde yeni medya alanının, kamusal alana göre daha geniş ve özgür bir bilgi paylaşımı sağladığını düşünürsek, yeni medya alanının sosyal hayattan çıkan fakat reel dünyadaki bilgi paylaşımına göre çok daha büyük bir alana sahip olduğunu görürüz. İki alanı karşılaştırdığımızda, yeni medyanın çok daha organik ve değişken olduğunu, kamusal alanın ise devlet ve otorite tarafından şekillendirildiğini ve kısıtlandığını görürüz.

Bahsettiğimiz alanları birbirleriyle iç içe geçmiş katmanlı bir yapı olarak düşünebiliriz, bu yapının çıkış (merkez) noktasını hiç şüphesiz kamusal alan oluşturur. Aslında fiziksel olarak varolmayan bu soyut alanları, fiziksel olarak biçimlendirmeye çalışırsak nasıl bir biçim elde edebiliriz? Fiziksel olmayan bilgilerden yola çıkarak oluşturduğumuz fiziksel bilgi görselleştirmesini, tekrar terse çevirebilir miyiz? Fiziksel bir yüzey üzerine dijital bir katman giydirerek, fiziksel olan ile dijital olan'ın arasındaki gerçeklik kavramını homojenleştirebilirmiyiz?

Fiziksel olarak yüzey şekilleri hakkında bilgi veren İZOHİPS harita yöntemi kullanılarak, dijital bilgi paylaşımı ve yeni medya alanının, reel dünyada kapladığı alan ve değerinin, bilgi görselleştirme mantığı çerçevesinde fiziksel bir hale getirilmesi ve elde edilen parametrik yüzeyin üzerine tekrardan dijital bir katman giydirilmesi. Temeli fiziksel olan bir bilgiyi, fiziksel olmayan bir bilgiyle bir araya getirmek (izohips-dijital-medya) ve çıkan fiziksel sonucu tekrar dijitalleştirip, iki kavramın iç içe geçmesini sorgulayan ve amaçlayan audiovisual bir enstalasyon.

1985 İzmir doğumlu **Candaş Şişman,** İzmir Anadolu Güzel Sanatlar Lisesi'ni bitirdikten sonra Eskişehir Anadolu Üniversitesi Animasyon bölümünden mezun oldu. Üniversite eğitiminin bir yılını Hollanda'da multimedya tasarım eğitimi alarak geçirdi. 2011 yılında Deniz Kader ile birlikte NOHlab oluşumunu kurdu. 2006'dan bu yana aralarında Prix ARS Electronica Computer Animation/Film/VFX Mansiyon ödülü, Roma Viedram Video ve Ses Tasarımı Festivali en iyi ses videosu ödülü'nü aldı. Candaş Şişman en son Nerdworking ile birlikte İstanbul 2010 Kültür Başkenti kapsamında Haydarpaşa Garı'nda gerçekleştirilen 'Yekpare' projection mapping performansını ve İlhan Koman Hulda festivali kapsamında 'FLUX' isimli audiovisual enstalasyonu gerçekleştirdi. Sanatçı Türkiye'de Pgart galeri tarafından temsil edilmektedir.

Candaş ŞİŞMAN [TR]

"ISOFIELD / İSOFİELD"

If we consider that the new media provides a wider and more libe-ral sharing of information than public space, we can observe that the new media possesses a greater expanse of space, which deri-ves from real world. As e compare these two spaces, we can see that the new media is far more organic and variable whereas the public space is shaped and limited by state and authority.

We might envisage the aforementioned spaces as an entwined and layered structure. Without doubt, public space constitutes the central point of departure. What manner of form would be achieve, if we attempted to physically mould this abstract spaces that have no physical substance? Some data might be consulted during the formation of this form. For instance, the information concerning "the proportion of resources and methods of data circulation".

Can we reverse this physical data visualization, which is produced out of non-physical information? By covering a physical surface with a digital layer, can we soften the concept of reality between the "physical" and "digital"?
Digital data sharing; reification of the real-world space and value of the new media and coating the resultant parametric surface with a digital layer, by employing ISOHIPS mapping method, which provides physical data on the surface forms. Combining an infor-mation, which is originally physical, with a non-physical information (isohips-digital media) and re-digitizing the physical result; an au-dio-visual installation that questions and aims for the entwining of these two concepts.

Candaş Şişman was born in İzmir, 1985, after finishing İzmir Anatolian Fine Arts High School graduated from Eskişehir Anatolian University Animation Department. During his under-graduate studies he took multimedia design education for one year in Netherlands. in 2011 he founded NOHlab studio with Deniz Kader. Since 2006 he has received many awards such as honorary mention from ARS ELECTRONİCA in Computer Animation/ Film /VFX category and Rome Viedram Festival Video and Sound Design best prize. He has participated to many important festivals like Nemo Digital Arts and Film Festival and Offf İstanbul 2012. Candaş Şişman recently realized Yekpare projection mapping with Nerdworking within İstanbul 2010 European Capital of Culture activities and 'FLUX' audiovisual installation among İlhan Koman Hulda festival in İstanbul. The artist is representing by Pgart gallery in Turkey.

Çeşitli akustik manifestolara sürekli maruz kaldığımız bir dünyada yaşamaktayız. Tonal fenomenlerin eksikliği ve kütlenin her daim mevcut olmasının nedeniyle, bu konuda teşvik sağlanmamaktadır. Ancak hepimizin bildiği bir sükut vardır. Dinleme ile tetiklenip, doğrudan kişisel, içsel dünyamıza sokar.

Çalışmam Son Güç Sükuttur'da ses ekranı, karşılıklı etkileşimin olduğu alanlar için bir sembol olarak kullanılmıştır. Beyaz gürültü, ekranda gelişen işitilebilir ses aralığındaki tüm frekansların toplamıdır. Sesin kararlı yayılımı, dinleyicinin sesin biçimsizliği, belirsizliği ve renksizliği ile yüzleştirir.

Clara Oppel, Bavyera Haßfurt doğumludur, Avusturyanın Graz şehrinde yaşamakta ve çalışmaktadır. Viyana Güzel Sanatlar Akademisinde heykel, Almanya'da Karlsruhe Uygulamalı Sanatlar Yüksekokulunda Medya Sanatı öğrenimi almıştır. Clara Viyana Güzelsanatlar Akademisinde Profesör Bruno Gironcoli'nin asistanlığını yapmış, Diet Sayler'le birlikte atölye yönetmiştir.Avusturya, Almanya, Italya, Türkiye, Britanya, Meksiko ve Venezuella'da çeşitli burslar kazanmış ve sergiler açmıştır.

Clara OPPEL [AT]

"THE LAST POWER IS SILENCE /
SON GÜÇ SÜKUTTUR "

We live in a world of constant acoustic manifestations.
Total absence of tonal phenomena and incentives can be found
nowhere since matter itself is always present. But there is a silen-
ce which we all know. Induced by active listening, we come in direct
contact to our personal, inner world.

In my work, The Last Power is Silence, the sound screen is a symbol
for the space where situations mutually interact. White noise,
which is the sum of all frequencies in the audible range, emerges
from the screen. An insistent expanse of sound confronts the lis-
tener with its shapeless, indeterminate and colorless form.

Clara Oppel, born in Haßfurt, Bavaria, lives and works in Graz, Austria. She has studied
sculpture at the Academy of Fine Arts in Vienna and media art at the Hochschule für Gestal-
tung in Karlsruhe, Germany. Clara was an assistant professor to Bruno Gironcoli and took
the master class with Diet Sayler. Parallel to numerous scholarships, exhibitions followed in
Austria, Germany, Italy, Turkey, United Kingdom, Mexico, and Venezuela.

Kesinti, farklı disiplinlerden yedi sanatçının kollektif olarak üret-
tiği, eski elektrikli aletlerden oluşan bir sistemin temsil edildiği,
etkileşimli bir yerleştirmedir. İşlevleri yeniden belirlenen objeler,
gündelik hayattaki kullanımların ve sistemin dışına çıkarak, yeni bir
sistem oluştururlar.

Ioanna Aggelopoulou Atina kökenli bir mimardır. Bir süre mimarlık yaptıktan sonra, mimariye
teorik açıdan yaklaşmaya başladı. Ev koşullarını inceleyip, bunları bilinmeyene dönüştürmek; ya-
bancı, davetsiz misafirlerle bozacak şekilde değiştirmekle ilgilenmektedir. Son zamanlarda "Do It
Yourself", Kendin Yap metodolojisini araştırmaktadır.

Nefeli Georgakopoulou insanların dijital ortamlar karşısında verdikleri tepkileri ve verdikleri bu
tepkilerin nasıl kendilerini tanımladığını inceleyen bir mimardır. Alanın sınırlarını dijital sanat ile ge-
nişletip, fiziksel farkındalığın yerini uzlamsal fazlalığın eşlik ettiği düşünce formuna bıraktığı or-
tamlar üretmekten hoşlanır.

Veroniki Korakidou yeni medya sanatı alanında disiplinlerarası araştırmacı, yazar, sanatçı ve
küratördür. !975'te Atina'da doğan Korakidou medya, iletişim, yeni medya üretimi, kültürel araştır-
malar ve insan iletişimi konularında eğitim almıştır. Yeni medya sanatı estetiği ve şiirselliği üzerine
doktorasını yapmıştır. Nörolojik ve felsefi açıdan incelediği soyut sanat dili konusunda araştırmalar
yapmaktadır.

Marinos Koutsomichalis, öncelikle ses ve diğer medyalarla çalışan bir sanatçıdır. Araştırmala-
rının odak noktası sesin mimari nitelikleri, sesin uzayda oluşumu, zaman ve algı ve bu tip olayların
bir sanat projesine dönüşebilme potansiyelidir. Avrupa'nın çeşitli araştırma merkezleri ve ensti-
tülerinde bulunmuş, Atina'da Crete Teknik Üniversitesi, Çağdaş Müzik Araştırmaları Merkezi'inde
ders vermiştir.

1982'de Atina doğumlu görsel sanatçı olan **Afroditi Psarra**, Atina'da yaşamakta ve Madrid Güzel
Sanatlar Okulu'nda doktora eğitimini sürdürmektedir. Cyberpunk, yeni medyada bilim kurgu, per-
formans ve dijital sanat arasındaki ilişkileri ve kullanılan yeni teknolojilerin sanat üzerindeki etkisini
felsefi, sosyal ve estetik açıdan analiz ettiği akademik araştırmalarına devam etmektedir.

Antonis Lyras, sanat ve bilim arasındaki sınırı, alternatif bir estetik sonuç elde etmek için bilimsel
yöntemler kullanarak incelemektedir. Etkileşim Tasarımı, üretimsel sanat, interaktif enstelasyon-
lar ve algoritmik görselleştirme uzmanlık alanlarıdır.

Maria Varela Atina'lı yeni medya sanatçısıdır. Yeni medya ve teknolojilerini kullanarak, izleyicileri
harekete geçirip, aktif katılımcılar olarak, yaptığı çalışmaları kendi kişiliklerine göre değiştirme-
lerini amaçlamaktadır. Toplumun bize empoze ettiği kitlesel zihniyeti yıkma düşüncesini yayarak,
belirli semboller ve göstergebilim aracılığıyla bu tür fikirleri tekrar düşünmek ve onarımı sağlamayı
hedeflemektedir. Kimlik, bellek, anlatı, tarih ve kültür konularında araştırmalarını sürdürmektedir.

"DOWNTIME / KESİNTİ"

DAMN.NET [GR]
Afroditi PSARRA - Antonis LYRAS - Maria VARELA
Ioanna ANGELOPOULOU - Marinos KOUTSOMICHALIS
Nefeli GEORGAKOPOULOU - Veroniki KORAKIDOU

Downtime (post-domestic fiction) is an interactive installation. Participants coming from different backgrounds exchanged skills in order to create a collective artwork. Downtime refers to the representation of a system comprising of obsolete electric appliances. Through hacking methodology, objects gain new abilities and these capabilities extend beyond the system's practical everyday life applications and become part of a new system.

Ioanna Aggelopoulou is an architect based in Greece. After making a passage through tangible architecture she became keen on exploring its theoretical aspects. She is interested in exploring and analyzing the dwelling conditions altering them into unknown and unfamiliar space intruders. She is currently exploring the DIY methodologies.

Nefeli Georgakopoulou is an architect interested in exploring how people react to digital environments and ultimately how this dictates the way they define themselves. She likes to expand spaces' boundaries into the realm of digital art and thus turning them into an environment where the awareness of physical self is lost and replaced by a mental state which is accompanied with a spatial excess.

Veroniki Korakidou is an interdisciplinary researcher, writer, artist and curator in the field of new media art. Born in Athens 1975, she studied media and communication, new media production, cultural studies and human communication and currently finishes her PhD on new media art aesthetics and poetics. Her research focuses on neurological and philosophical aspects of abstract art language with a particular interest in cross modal associations.

Marinos Koutsomichalis is an artist working primarily with sound and occasionally with other media. The primary focus of his research is the architectural qualities of sound and - how do occur in space, time and human perception and the potential such events to become themselves independent artworks. He has held residencies in various research centres and institutions in Europe and has lectured at the Technical University of Crete and at the Centre of Contemporary Music Research (KSYME) in Athens.

Afroditi Psarra was born in 1982 in Athens, where she currently lives and works after a seven year stay in Madrid. She is a visual artist and a PhD candidate at the School of Fine Arts in Madrid. Her academic research Cyberpunk and New Media Art focuses in the relationship between science fiction, performance and digital art, and offers a philosophical, sociological and aesthetic analysis of the influence of new technologies in art.

Antonis Lyras examines the boundaries between art and science applying scientific methodologies in order to achieve an alternative aesthetic result. His expertise cover for: Interaction Design, Generative Art, Interactive Installations, Algorithmic Visualizations.

Maria Varela is a new media artist from Athens, Greece. Through new media and technologies, she is intending to trigger the viewers and convert them into active participants calling them to transform her pieces according to their own personality. She is interested in applying the idea of deconstruction in mass mentalities of what our culture imposes on us, aiming to rethink and repair these ideas through certain symbols and semiotics. She is currently exploring themes of identity, memory, narrative, history and culture.

In today's network society, messages, ideas and discourses are generated and diffused within a socialized communication realm, created around digital networks. Communication power has actually become the central power of our era, as Manuel Castells argues. We are at a point where we are not only exchanging information in the interconnected space of electronic communication; we also build our thoughts and beliefs within them. As culture is being integrated more and more into communication processes, power relationships unavoidably are to be found at the points where information exchange is activated and can be controlled. Evolving within, through and by digital networks, the different forms of power exercised, can influence, define or even disrupt our communication, making one need clear; the urge for tactics of resistance that can escape centralization and control.

Danja Vasiliev's Netless is a model for a grassroots communication network. It is based on an interconnection of nodes but it includes no central hubs, switchers or gatekeepers. It demands no permanent connectivity and it is not dependent on the internet. Vasiliev proposes a parasitic network liberated from standard data carriers or radio channels, taking advantage of the city transportation infrastructure. The same way a network of buses, trains and trams provides efficient traffic flow for the city inhabitants, information flow can also be facilitated if communication nodes are attached to the transportation vehicles. Inspired by the sneakernet system that allows the physical transfer of removable media, Netless invites users to swap data as they are moving around, changing from one train to another during their daily city life. When the nodes attached to the vehicles meet, a short range wireless communication session is established and information is exchanged.

The network is therefore activated by the users, their movement and their desire to communicate. It is based on a mesh network topology and on a protocol which is open, inclusive and driven from values and interests, opposed to the ones supported by the main social networking sites. The particular system demands no personal data and keeps no log files. It purposefully does not support any kind of mnemonic function as its aim is to offer an open communication platform that can expand via its nodes, just like an urban transportation system can grow from the city center to the suburbs. At the same time, Netless should not be approached as an alternative system for private communication. On the contrary, it is rather a tactical platform for information diffusion in the city environment, allowing messages to spread as a virus, informing passengers or calling them for action.

Netless interestingly offers a model of studying and understanding networks, focusing on users' potentiality. It informs and assists, encouraging users to take the situation in their hands. In addition to his model, Vasiliev invites people to start building their own nodes and take them along in their everyday city travel. Utopian as it may seem, the challenge of escaping control is real. And so can such experiments be. Although power in the network society is asymmetrical, there is still a ground for opposition and resistance. And to succeed, as Bifo has noted we need to consider disobedience "not only with respect to the rules but also to the motivations and expectations of life".

Daphne Dragona, 2012

Danja VASILIEV [RUS/GER]
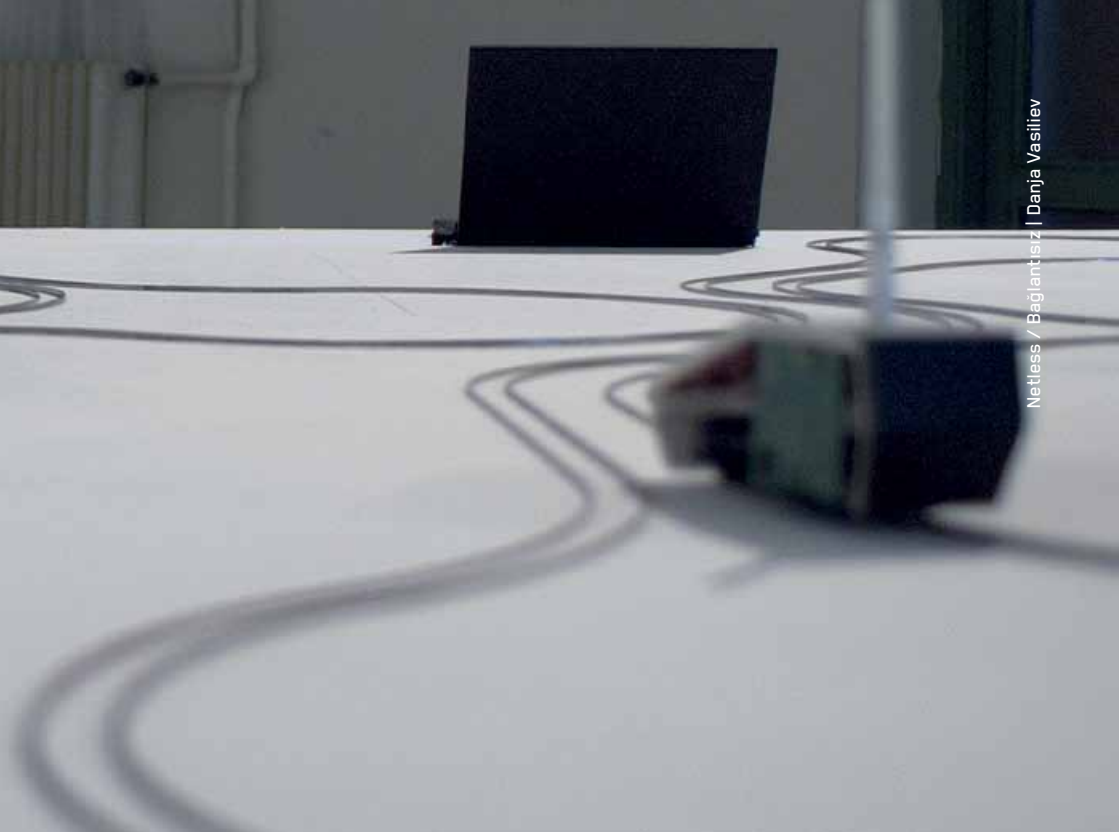
"NETLESS / BAĞLANTISIZ"

Netless is an intervention into the crystallized and thus stagnated infrastructure of the Internet. The artist tries to define an alternative data change strategy that would liberate network users by using pedestrian ways, roads, metro and bus lines as the vectors of data distrubution, to create a parasitic type of network.

Netless, internetin kristalize olmuş ve durağanlaşmış altyapısına bir müdahaledir. Sanatçı kaldırımlar, yollar, metro ve otobüs hatlarını data dağıtımında vektör olarak kullanarak, alternatif bir veri değişim stratejisi tanımlayıp, ağ kullanıcılarını özgürleştirmeyi deniyor.

Danja Vasiliev is a Critical Engineer currently residing in Berlin. Starting from year 1999 he was involved in many exhibitions, seminars and computer-art events around the world. Recently he received a number of awards and mentions at ars electronica, japan media art festival, Transmediale. He regularly teach courses on topics of network insecurity, software/OS modification, hardware re-engineering, digital forensics and else.

Kendisini Kritik mühendis olarak tanımalayan ve Berlin'de yaşayan **Danja Vasiliev**, 1999 yılından itibaren dünyanın bir çok yerinde sergi, seminer ve bilgisayar-sanatı organizasyonlarına katılmıştır. Kısa zaman önce Ars Electronica, Japon Medya Sanatları Festivali Transmediale'da çok sayıda ödül almıştır. Ağ güvensizliği, işletim sistemleri ve yazılım modifikasyonu, donanım mühendisliği ve dijital forensik ile ilgili dersler vermektedir.
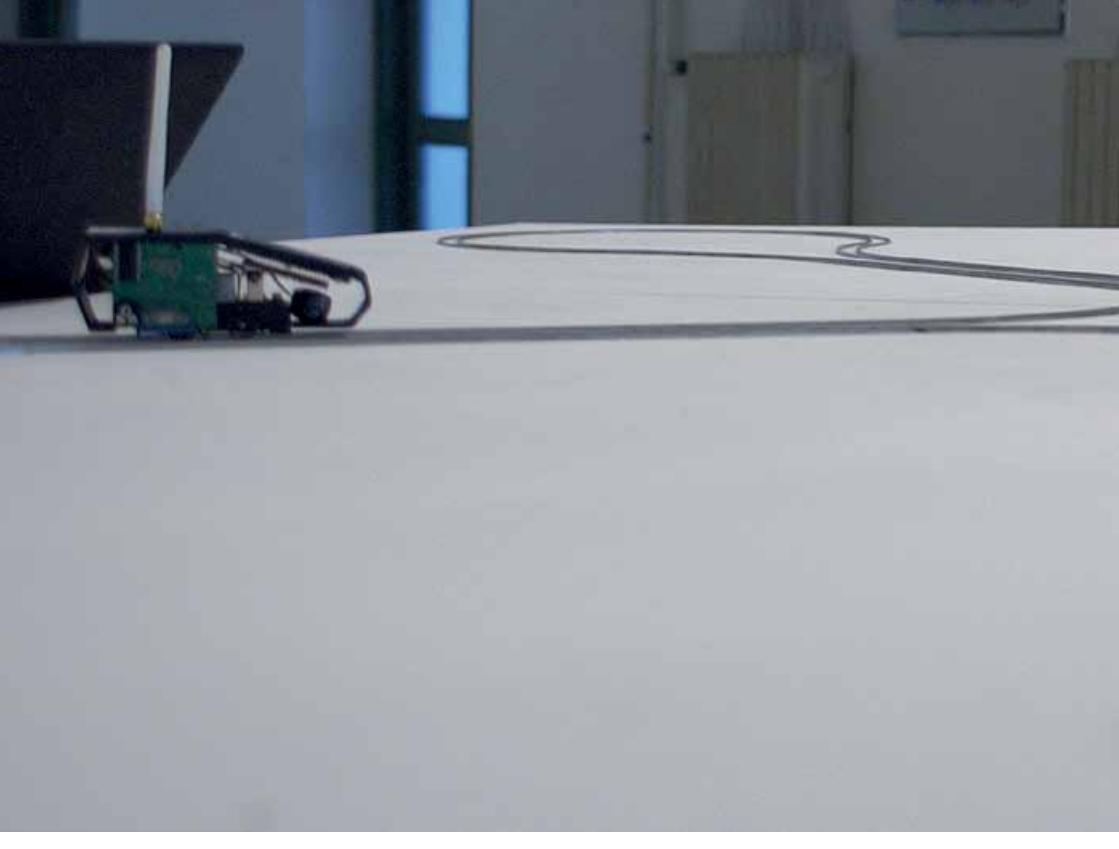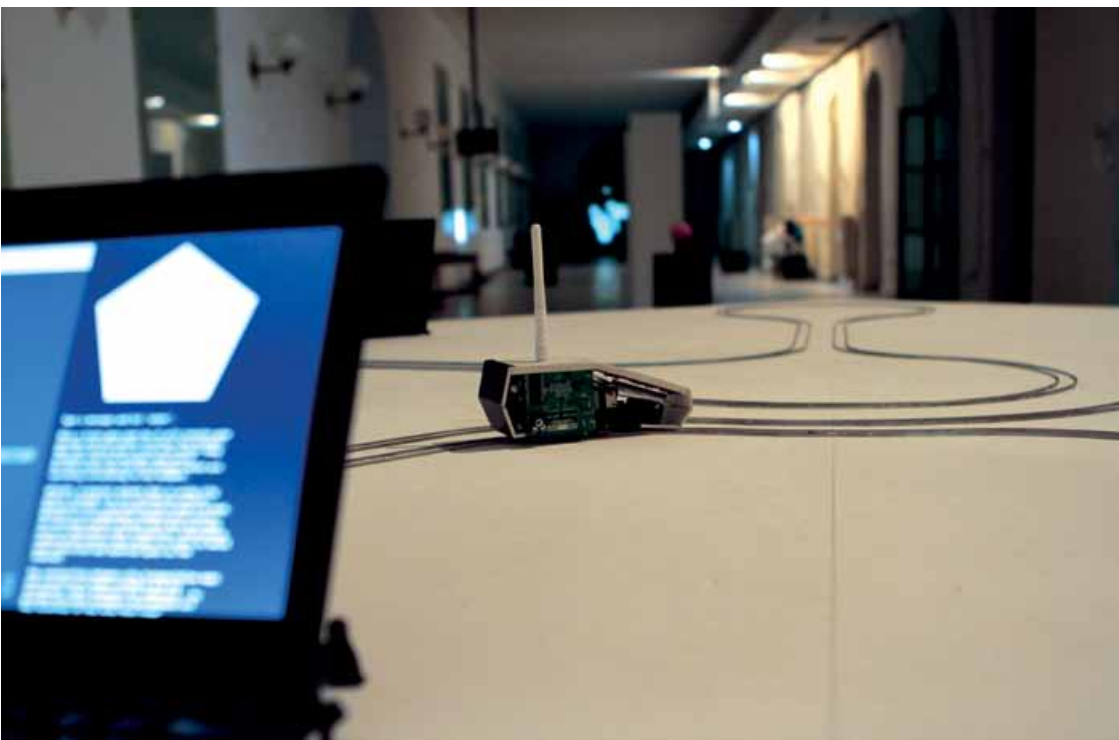
Önceleri rumuzların ve anonimliğin mecrası olarak bilinen dijital veri mekanları zamanla gerçek şahıslar ile bağlantılı olarak yapılanır oldu. Günümüzde her birimizin kişisel özellikleri internette ve diğer elektronik iletişim mecralarında gezdiğimiz siteler, yaptığımız aramalar, tıklamalar, ya da telefon görüşmeleri gibi eylemler incelenerek kusursuz bir şekilde tahmin edilebiliyor. Bir yanda ticari güdülerle tüketici izleme ve kişiye özel reklam teknolojileri geliştiriliyor. Diğer yanda devletler sosyal ahlakı korumak, cezai adaleti sağlamak ya da fikri mülkiyet haklarını savunmak gibi gerekçeler göstererek veri saklama ve izleme yollarına başvuruyor.

Bunların sonucu olarak ifade özgürlüğü ve bilgiye erişimin baskıcı ve kitlesel bir şekilde kısıtlandığı durumlar yaygın tartışma konusu haline geliyor. Ancak kullanıcı izleme ve veri saklamanın çoğunlukla gözardı edilen bir başka sonucu daha var. Kişiler gündelik çevrimiçi aktiviteleri esnasında bu durumdan ister istemez huzursuzluk duyuyor, sıradan bilgiye ulaşmaktan bile çekinir hale geliyor, sonuç olarak da oto sansür uygulamaya başlıyorlar.

Çevrimiçi profillerimizin tasarımı konusunda gitgide daha kaygılı hale geliyor ve toplumsal normlara uyan imajlar yaratabilmek için en samimi meraklarımızı dizginlemek durumunda kalıyoruz. Küçük topluluklarda çevrenin birey üzerinde yarattığı "mahalle baskısı"na benzer bu baskı sayesinde hakikaten de hep bahsedilen o "küresel köy"de yaşar hale geldik. Veri Yakalayıcılar bu meseleyi ele alan bir kurgusal arkeoloji nesneleri dizisidir. Bir yandan profilinin saygınlığını korumaya çalışırken öte yandan bu profile zarar verebilecek bilgiye erişme arzusunun yarattığı ikilemle başa çıkmaya çalışan bireyler tarafından sözde geliştirilen araçlar olarak kurgulanmıştır.

Av gereçlerinden esinlenerek tasarlanmış olan bu objeler elektromanyetik dalgaların yaydığı verileri durmaksızın algılar ve bunları en fiziksel ve şifrelenmiş halleriyle kullanıcının kişisel envanterine hapsetmeye çalışır. Kullanıcının anonimliği şifre çözme eyleminden tümüyle kaçınarak sağlanır. Kullanıcı bir yandan daha önce elde edemediği bir şeye sahip olmanın tatminini yaşarken, diğer yandan ironik bir şekilde yakalanan verinin içeriğinin ne olduğunu bilmekten mahrum edilir. Veri Yakalayıcılar bilgi edinmeye duyulan büyük açlığı temsilen ince ve zahmetli el işi ile üretilmiştir.

Ebru Kurbak Viyana'da yaşamakta olan bir sanatçı, araştırmacı ve eğitimcidir. Çalışmaları genellikle günümüz beden-teknoloji-mekan ilişkilerinin kültürel ve psikolojik etkilerini ele alır. Son dönem çalışmalarında giyilebilir teknolojiler tasarlamakta ve bu teknolojilerin enstrümental, estetik ve semiyotik potansiyellerini sorgulamaktadır. İşleri Ars Eletronica Festivali, Siggraph, FILE Festivali gibi uluslararası platformlarda sergilenmiştir.
Ebru İstanbul Teknik Üniversitesi'nde mimarlık eğitimi almış, mezun olduktan sonra İstanbul Bilgi Üniversitesi Görsel İletişim Tasarımı, Fotoğraf ve Video Bölümlerinde öğretim görevlisi olarak çalışmıştır. Halen Avusturyada Linz Sanat ve Endüstriyel Tasarım Üniversitesi, Mekan ve Tasarım Stratejileri Bölümü'nde ders vermektedir.

Ebru KURBAK [TR/AT]

## "DATA CATCHERS / VERİ YAKALAYICILAR"

Formerly celebrated as the domain of pseudonymity and anonymity, digital information spaces have gradually become structured with regard to real persona. It is no secret anymore that each one of us is perfectly profiled not only on the Internet through websites we choose to visit or searches and clicks we make, but also through our activities on other electronic communication networks such as mobile telephony. Consumer-tracking technologies are fuelled by today's commercial interest in targeted marketing and personalized ads, whereas state interventions allege conserving social morals, ensuring criminal justice and protecting intellectual property rights as excuses for data retention. The consequences are a popular matter of debate when it comes to cases of top-down mass suppression of freedom of expression and access to information. What is often overlooked is the inevitable intimidation of individuals in the most casual online activities, the subtle but constant inner anxiety towards accessing commonplace information, and the consequent self-censorship that takes place in the everyday.

We are becoming more and more concerned with "fashioning" our profiles and restraining our most genuine curiosities to achieve profiles that perfectly fit in societal norms. We indeed live in a "global village", not in the positive sense the phrase used to connote, but rather through what we call "neighborhood's pressure" in Turkish language, the domineering influence of peers on the individual in miniature communities.

Data Catchers is a series of speculative archaeology objects that address this rising phenomenon. They are conceptualized as subversive instruments allegedly developed by individuals who try to cope with the dilemma of maintaining a decent profile and accessing the desired information that would threaten that profile. Inspired by the long tradition of animal trapping, the instruments ceaselessly try to sense ambient data propagated by electromagnetic waves and confine it in its most physical and encrypted form in the user's personal inventory. Keeping the user's anonymity is achieved by avoiding decryption. This ironically prevents the user herself from knowing what exactly has been captured, whereas grants her with the satisfaction of laying her hands on what was potentially out of reach. The instruments are products of fine and exhausting handcraft, evidential to an overwhelming thirst for information.

Ebru Kurbak is an artist, researcher and educator, currently based in Vienna. Her works deal with cultural and psychological implications of body-technology-space relations. In her recent works, she has been designing body-worn technologies and exploring their instrumental, aesthetic and semiotic potentials. She has shown her work in international platforms such as the Ars Electronica Festival, Siggraph, and FILE Festival among others. Ebru studied architecture at the Istanbul Technical University. After graduating, she worked as a lecturer at the Departments of Visual Communication Design and Photography and Video in the Istanbul Bilgi University. She currently teaches at the Department of space&designstrategies in the University of Arts and Industrial Design in Linz.
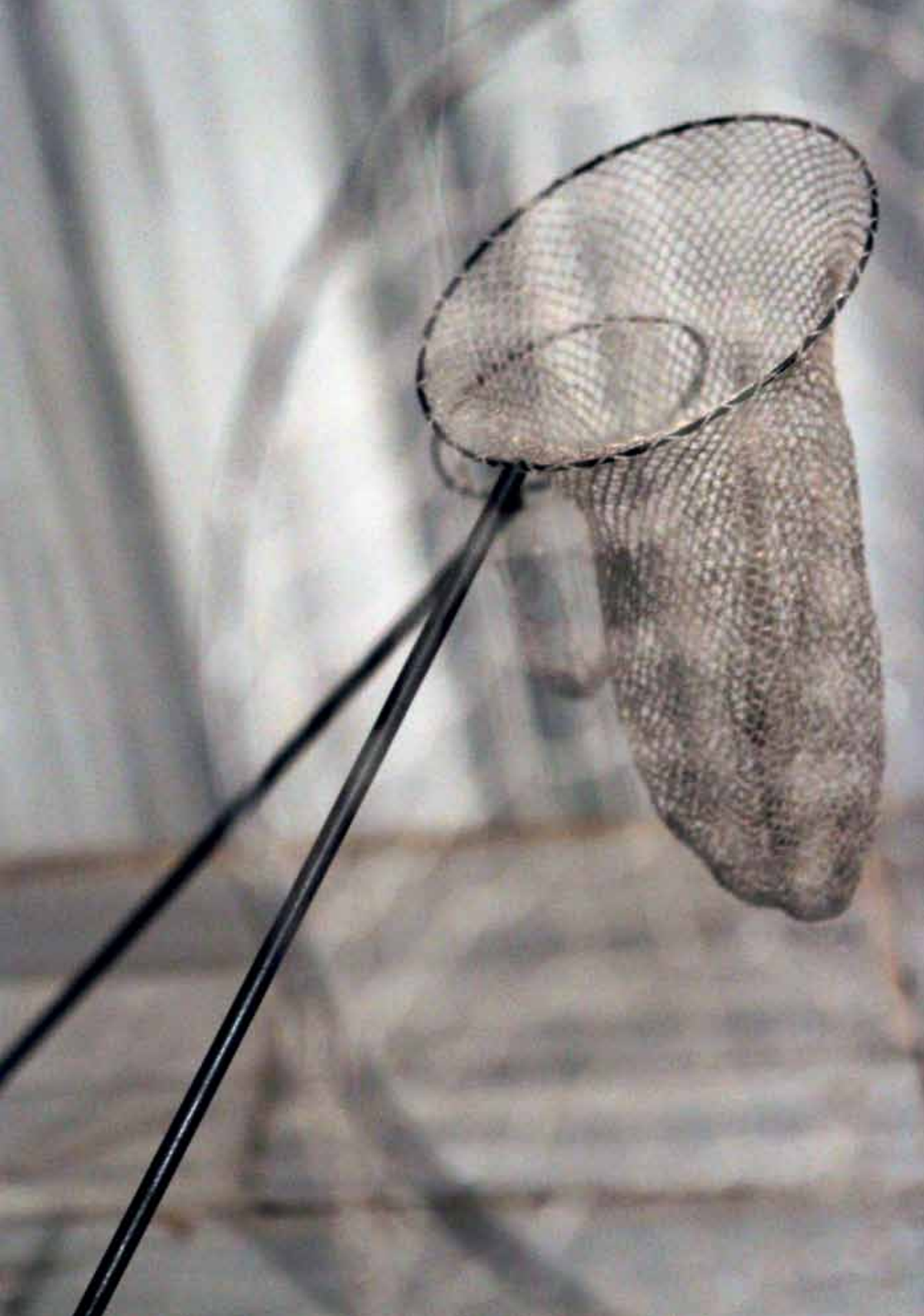
"ERROR – Title Included" fiziksel kamu alanlarının özelleştirilmesinden sonra, dijital iletişimi de tümden kontrolü altına almak isteyen, sansürcü, merkezi otoriter girişim karşısında, PC ve internet gramatiğinde en başından beri varolan 'uyarı şemalarını' kullanarak farklı bir 'sentaks' oluşturmak ve bu gramer üzerinden gündemdeki politik, toplumsal, ekonomik ve ekolojik bağlantılara doğrudan bir yorumda bulunmak üzerine kurgulanmıştır.

Sergide basit ışıklı kutular yerleştirerek gösterilecek, ayrıca amberPlatform'un web ortamında, TodayArts Festivali ve diğer sanat enstitülerin web sayfalarında, 'pop-up'larla kullanıcının karşısına çıkarak şaşırtacak, gündemdeki problem alanlarına doğrudan yorum yapan, bir cins "commons tense" oluşturacaktır. Internetten yüklenebilir bir mini yazılımla kamu malına dönüştürülerek, herkesin kullanımına açılacak, çeşitli webplatformları, blog ya da web sayfalarında karşımıza çıkarak, ironik/ısırgan politik sloganlarla, her isteyenin, çeşitli durumlarda sesini duyurmak için kullanabileceği bir cins protesto biçimi, bir pankart (banner) olarak, sanal ortamda yeni bir politik demonstrasyon biçimi olarak yayılması sağlanacaktır.

Fatih Aydoğdu İstanbul ve Viyana Güzel Sanatlar Akademilerinde sanat eğitim gördü. Aydoğdu medya estetikleri, migrasyon ve kimlik politikaları, dilbilimi ve ses kavramları üzerine çalışan sanatçı, tasarımcı ve küratördür. Avrupa, Asya ve ABD'de çok sayıda sergi ve projeye sanatçı ve küratör olarak katılan Aydoğdu'nun uluslararası platformda birçok metni de yayınlanmıştır. 1998 yılında Türkiye'nin ilk medya ve sanat (teorisi) dergisi olan "hat"ı çıkartmıştır. Viyana ve İstanbul'da yaşayan ve çalışan Aydoğdu amberPlatform-Curatorial-Board üyesidir.
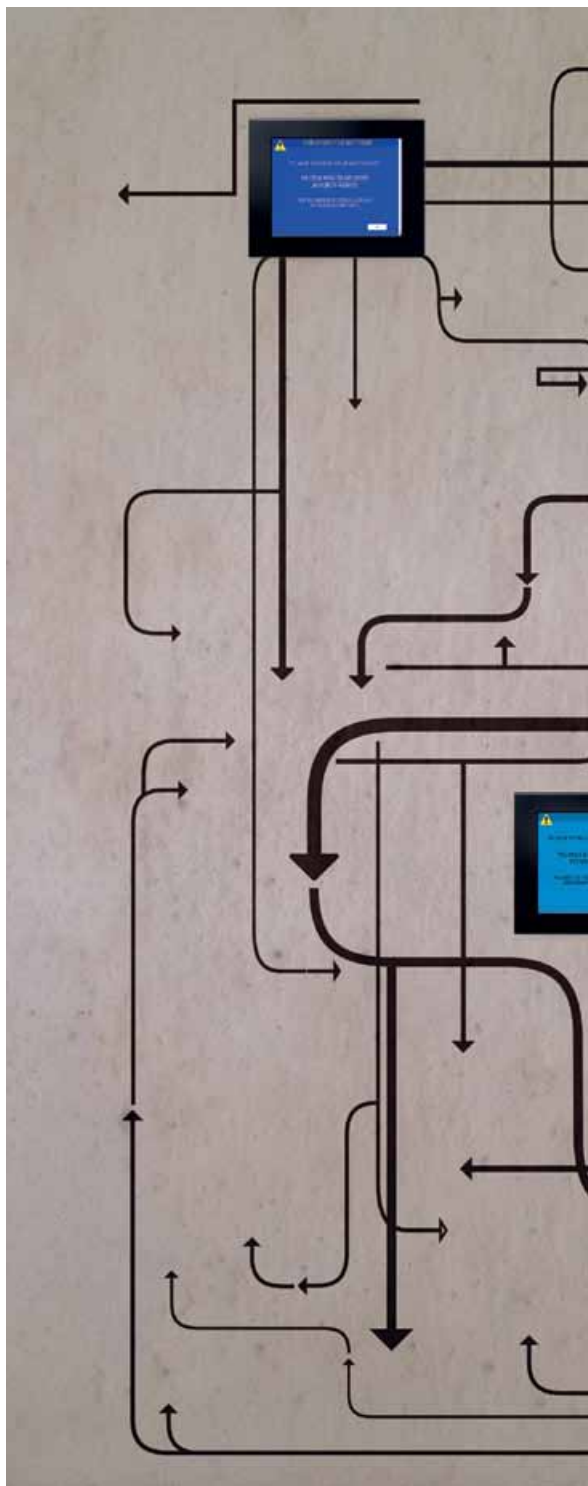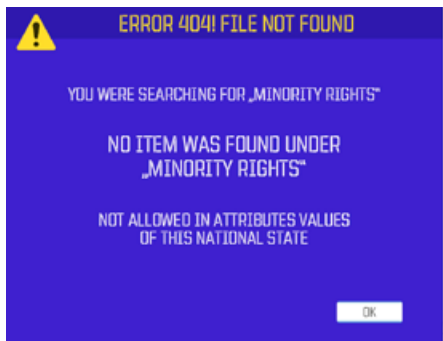
Fatih AYDOĞDU [TR/AT]

"ERROR–TITLE INCLUDED /
HATA–BAŞLIK DAHİL"

"ERROR – Title Included" is a piece that is designed to evoke resistance against censorship mechanisms employed by national and transnational power centers to monitor digital communication networks. Utilizing existing notification schemes intrinsic to Internet grammar, this work aims to derive a new 'syntax' capable of arousing direct commentary on current issues of political, social, economic and ecological significance. The work will be presented both as an aggregate of plain light boxes installed in physical space and also as a surprise effect, a 'pop up', activated via hidden links that are embedded within the amber platform website as well as other related institutional web spaces.

"ERROR – Title Included" is meant to evolve into a mini web application, a "commons tense", that is freely downloadable by public in order to call for discussion and provide critique regarding public issues.

Offering a potential to reappear in a diverse variety of online contexts, this piece proposes to define a new tool for political demonstration and provoke a new mode of social protest that is unique to the cyberspace.

Fatih Aydoğdu was born in Turkey, lives and works in Vienna and Istanbul. He studied at Academy of Fine Arts in Istanbul and graduated from Academy of Fine Arts in Vienna. Aydoğdu is visual artist, designer, curator and sound artist focused on concepts of media aesthetics, migration & politics of Identity and linguistic issues. He took part at numerous exhibitions throughout Europe, Asia and USA. He ist the member of Curatorial Board of „Amber Platform".

ERROR 404! FILE NOT FOUND

YOU WERE SEARCHING FOR „MINORITY RIGHTS"

NO ITEM WAS FOUND UNDER
„MINORITY RIGHTS"

NOT ALLOWED IN ATTRIBUTES VALUES
OF THIS NATIONAL STATE

OK

THE CONNECTION IS TIMED OUT!

THE SERVER YOU WERE LOOKING FOR
IS TAKING TOO LONG TO RESPOND

YOU WERE TRYING TO ASK
FOR ASYL PROCEEDING

THE SITE COULD BE TEMPORARLY UNAVIABLE
OR TOO BUSY! TRY AGAIN IN FEW YEARS.

OK

LAST WARNING !

YOU ARE ABOUT TO DELETE THE WHOLE INTERNET

ARE YOU SURE YOU WANT TO
PERMANENTLY DELETE ALL ITEMS AND
SUBFOLDERS IN THE INTERNET?

DELETING THE INTERNET PERMANENTLY DELETES
ALL THE DATA IT CONTAINS.

OK

WARNING!

YOU WERE TRYING TO ACESS IN TO THE EUROPEAN ZONE

YOU NEED A NATIONAL PERMISSION
TO PERFORM THIS ACTION!

YOU MUST GET REQUIRED PERMISSION FROM THE
GOVERNMENT TO ACCESS TO THIS ITEM

OK

ERROR

Ölçülmüş kişisel bilgiyi paylaşmak çağdaş hayatın vazgeçilemez bir parçası haline geldi. Koşmak, uyumak veya yemek yemek gibi insanın doğal aktiviteleri, kilometreler, saatler ve kaloriler tarafından temsil edilen duyumsal veriler haline indirgenerek sosyal ağlarda paylaşılmaya başladı. The Jason Shoe deneyi yaygın şekilde kullanılan Nike+ koşu sensörünü aldatmak için insanın doğal koşusunu simüle etmektedir.

Düzenek fiilen bir koşu içermediğinden kurulmuş ve ayarlanmış alternatif bir gerçeklik üretmektedir. Halihazırda var olan duyumsal arayüzleri kullanmanın yeni yollarını bularak gerçekliğin yeni eşiklerine ulaşmayı ve bunların var olan kültürel bağlam içindeki etkileşimlerini araştırmayı amaçlıyoruz. Gerçeklik, ölçülmüş ve yayınlanmış kanıt olmadığında ikna edici değildir. Ölçümün tarafsız niteliği geniş çapta kabul edilen bir değer sistemiyle desteklenmediği sürece, hiçkimse alternatif gerçekliğin tutarlılığını sorgulamamaktadır.

Onur Sönmez etkileşim tasarımı ve insan-makine ilişkisi gibi konular üzerinde çalışan bir tasarımcıdır. Venedik Mimarlık Bienali, Ars Electronica (2005,07,08,09,10,11), Linz 09 Avrupa Kültür Başkenti, "Wearable Technology, Powered Art and Fashion Design"/NIMk, Amsterdam 5-DAYS OFF Festival, Pixelache, Santralİstanbul, Medialab Prado/Madrid, OPEN CONTAINERRR/Linz, Ich Machine Festival/D , Hyperwerk Basel/CH, IAMAS/Japonya sergilerine katılmıştır. Şu anda Ars Electronica Futurelab'de çalışmakta ve Linz Sanat ve Endüstriyel Tasarım Üniversitesinde, Interface Cultures bölümünde yüksek lisansını tamamlamaktadır.

1988 yılında Tallinn'de doğan **Jaak Kaevats,** Linz Sanat ve Endüstriyel Tasarım Üniversitesinde, Interface Cultures bölümünde yüksek lisansına devam etmektedir. Gelişen teknolojilerin hayatımız üzerindeki etkileri ve olası uygulama alanları konusundaki disiplinler arası araştırmalarına devam eden Jaak, teknoloji ve toplumun kesişme noktasında yeni arayüzler geliştirmeye çalışmaktadır. EXPO 2010 (Shanghai), ECA (Edinburgh), MuseumsQuartier (Vienna), Austrian National Sculpturepark (Graz), Perla-Mode (Zürich), National Design Museum (Tallinn), Science Gallery (Dublin) ve Ars Electronica Center (Linz) gibi yerlerde sergilemiş, panellere katılmıştır.

Jaak KAEVATS | Onur SÖNMEZ [EST/TR/AT]

"JASON SHOE / JASON SHOE "

Sharing quantified personal data has become a common ritual of contemporary life. Inherent human activities as running, sleeping or eating are reduced to distilled sensory data represented by kilometers, hours or calories and shared on social networks.

The Jason Shoe experiment is carried out using a bottle of water equipped with a servo as an actuator, simulating the patterns of real human running, to deceive the widely used Nike+ running sensor. The setup is producing a tweaked and adjusted alternate reality as there is no actual running involved. By finding new ways of exploiting already existing sensory interfaces, we attempt to find new thresholds of reality and investigate their interactions within the existing cultural context.

The reality is unconvincing without measured and published evidence. No-one is questioning the accuracy of the alternate reality as long as the objective quality of the measurement is guaranteed by a commonly accepted value system.

Onur Sönmez is a designer, who has a wide range of interest in interaction design / interface design research. He exhibited and gave talks in many places such as Venice Biennale Architecture, Ars Electronica (2005,07,08,09,10), Medialab Prado, IAMAS – Institute of Advanced Media Arts and Sciences Japan.

Jaak Kaevats (born 1988 in Tallinn) is a MA candidate in the Interface Cultures Lab at University of Art and Design in Linz. He works collaboratively across disciplines researching the implications and possible applications of emerging technologies and developing interfaces in the intersection of technology, society and human condition. He has exhibited and/or given talks at EXPO 2010 (Shanghai), ECA (Edinburgh), Tallinn Art Hall (Tallinn), MuseumsQuartier (Vienna), Austrian National Sculpturepark (Graz), Perla-Mode (Zürich), National Design Museum (Tallinn) and Ars Electronica Center (Linz).
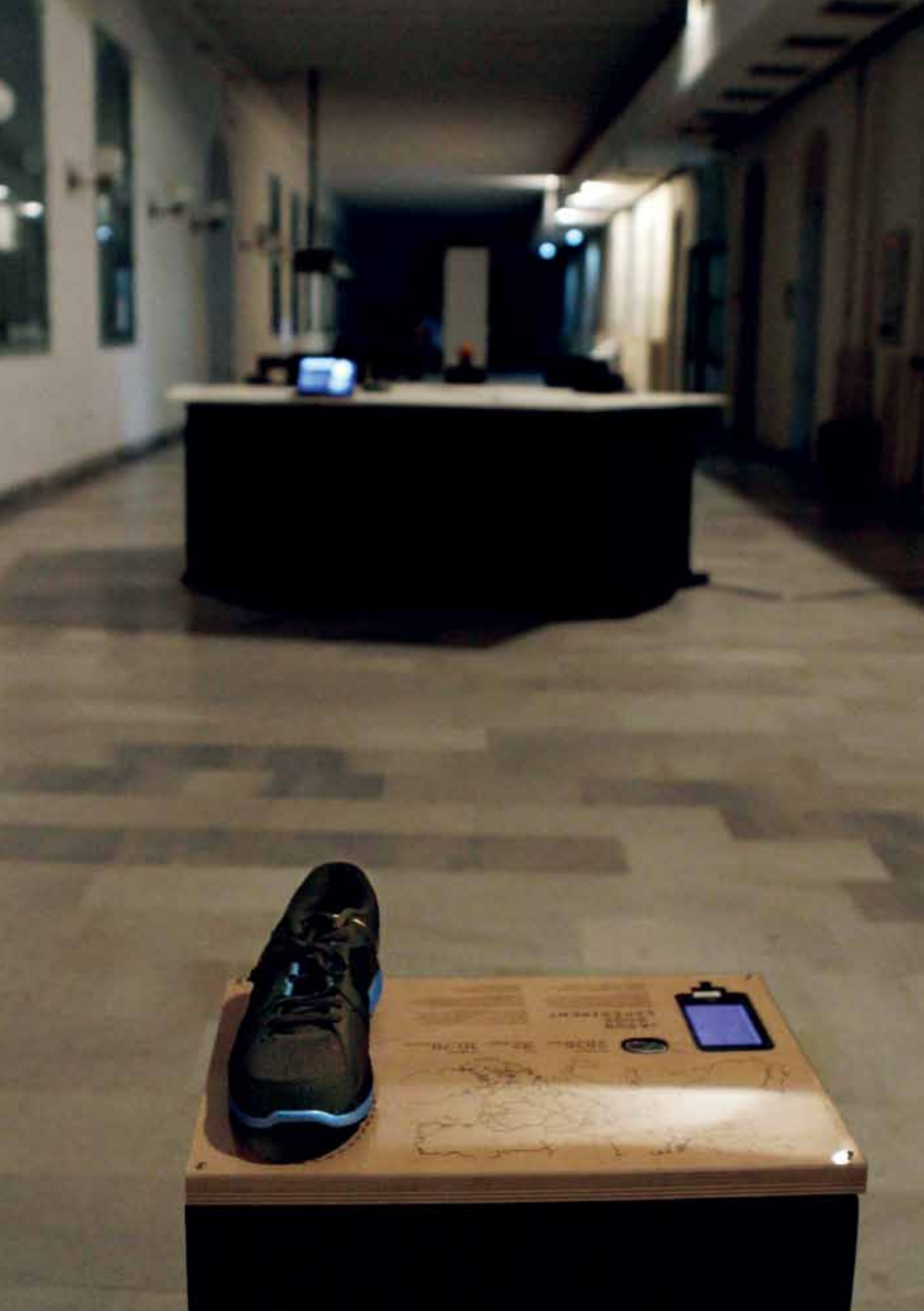
Günümüzde dijital kültür varlıklarının, analog olanların önüne geçtiğine dikkat çeken **Julian Palacz**, metin kullanarak arama yapıldığında kişisel video ve film arşivinden, aranan kelime ile ilintili videolar, sekanslar veya filmler gösteren bir arama motoru geliştirmiştir. Aşk için algoritmik arayış, oluşturduğu algoritmayla, izleyici için yeni görsel-işitsel anlatı olanakları sunmaktadır.

1983'te Leoben'de doğdu. Avusturya'nın Viyana Leopoldstadt ve Mürzzuschlag şehirlerinde yaşamakta ve çalışmaktadır. Prof. Virgil Widrich ile Viyana Uygulamalı Sanatlar Üniversitesi'nde dijital sanat eğitimi aldı.

Julian PALACZ [AT]

"ALGORITHMIC SEARCH OF LOVE /
AŞK İÇİN ALGORİTMİK ARAMA"

In a time in which digital cultural assets far outweight analog, **Julian Palacz** developed a search engine that is able search personal film and video archives by entering a text and playing the resulting sequences. Algorithmic search for love creates an algorithm that unfurls for the viewer new possibilities for audiovisual narratives.

Born in 1983 Leoben, lives and work in Vienna Leopoldstadt & Mürzzuschlag, Austria. He studied in digital art under Prof. Virgil Widrich at the University of Applied Arts in Vienna.

Algorithmic Search of Love / Aşk için Algoritmik Arama | Julian Palacz

searching for: love

Kapı, açmak ve kapamanın yanında, yeni bir atmosfere girip, çıkma-
yı temsil etmektedir. Eşiği geçmek, bir alana girip, çıkmaktan daha
fazla şeyi ifade eder, bu başka bir gerçekliğe geçiştir. Soldevillia'ya
göre, kapı fikri gerçekligi ikiye ayırdıgı varsayımından gelmektedir
ve kisiler bu ikiye ayrılmıs farklı alanları birbirlerinden ayrı tutmak
düsüncesindedir.

Eser bu iki alan arasına çizilmis sınırla oynamakta ve katılımcıları
farklı gerçekliklere götürmektedir. Enstelasyondaki interaktivite,
yansıtılan video ve katılımcının kapıdan geçerkenki hareketleri ile
sağlanmaktadır. Katılımcıların esntelasyona girdiklerinde ya da çık-
tıklarında, kapıya yansıtılan görüntü değişerek, bir diğer sembolik
anlamları olan kapı görüntüsüne geçilir.

Peru doğumlu **Luis Soldevilla** Rotterdam'daki Piet Zwart Enstitüsü, Medya Tasarımı'nda
master eğitimi, Lima Üniversitesi İletişim Fakültesi'nde Görsel-İşitsel Tasarım, Sinema ve Vi-
deo bölümlerinde lisans eğitimi almıştır. Çalışmalarında, sinematografik dilini, video ve uzayın
dışavurumcu potansiyeli ile birleştirir.

"INDOOR | OUTDOOR / İÇERİDE | DIŞARIDA"

The door, more than opening and shutting, it also means to get into and out from an atmosphere. Crossing the threshold is much more than entering or leaving a space, it is a "portal" to another reality. According to Soldevilla, the idea of a door comes from the assumption of dividing a reality in two.It comes with an innate idea of mankind of keeping these spaces apart from each other.

The installation wants to play with these limits, with transition, with the ability of the door to transport us to different realities, spaces and atmospheres. The interactivity in the installation is generated between the projected video and the action of the spectator when crossing the physical door of the installation. Every time a person enters or leaves the installation, the images of door in the projection will turn into another door with another symbolic load.

Luis Soldevilla - Born in Peru, Master in Media-Design at the Piet Zwart Institue in Rotterdam (Lens-Based Media specialization). Licentiate degree in audiovisual realization form the Faculty of Communication of the University of Lima. Bachelor degree with specialty in cinema and video from the same Faculty. He takes the cinematographic language and merged it with the expressive potential of the video and the space.

Indoor - Outdoor / İçeride - Dışarıda | Luis Soldevilla

Marko Batista, "Timing Diagrams" ile ilk defa dijital ses manipü-
lasyonları olmaksızın özel olarak bu performans için tasarlanmış
fütüristik bir enstrümanı andıran mekanik-elektronik bir aletle
performans sergiliyor. Batista performansıyla zamana bağlı çeşit-
li değişkenlerle belirlenecek özgün köksapsal yapılar halinde iç içe
geçen, görsel yapıların işlevlerini vurguluyor.

Marko Batista Tito Yugoslavyasında doğmuş, Ljubljana merkezli tech-mixed-media
sanatçısı, tını araştırmacısı, video deneycisi and görsel-işitsel performans sanatçısıdır.
Batista kavramsal sound-scape'ler, video transformasyon işlemleri, bağsal data, bağlantı
kavramları, hibrid mekanlar, sanat politikaları ve medya sanatının diğer alanlarına dek
olan geniş bir yelpazede sanat üretiminde bulunmaktadır. Ljubljana Güzel Sanatlar Aka-
demisinden mezun olduktan sonra Londra Central Saint Martins Kolejinde doktarasını
yapmıştır. Deneysel multimedya grubu "Klon:Art:Resistance"ın kurucularından olan Marko
Batista 2003 yılında 50. Venedig Bienalinde " VV2 ←Recycling the Future→" performansını
gerçekleştirmiştir.
Ars Electronika 2008 - Featured Art Scene, 10th Uluslararası Istanbul Bienalinde, BIX
Facade Kunsthaus Graz, Cellsbutton#3-Indonesia, 2008 Viyana Bienali, Electronic Church
Berlin, CCA Glasgow, Slowtime 2007, Museum of Modern Art-Ljubljana, Pixxelpoint 2005,
15.Uluslararası Maribor Elektronik Sanatlar Festivali, ZERO Gallery/TRANSMEDIALE.10-
Berlin, Share Festivali, LAB 30, HAIP#10… gibi birçok uluslararası sanat etkinliklerine
katılmıştır.

"TIMING DIAGRAMS /
ZAMANLAMA DİYAGRAMLARI"

In Timing Diagrams, Marko Batista will perform, for the very first time, the entire sound image without digital sound manipulation with a specially designed mechanical-electronic device, which is reminiscent of a futuristic musical instrument and which was designed specifically for this performance. In the performance, Batista will emphasize the role of visual structures, which will be determined by various temporal coefficients, intertwined into peculiar rhizomatic structures.

Marko Batista is Ljubljana based tech-mixed-media artist, sound researcher, video experimentalist and AV performer, born in Tito's Yugoslavia. Batista focuses on themes such as displaced sound-scapes, video transformation processes, networking data, collaboration, linking concepts, hybrid spaces, politics of art and other fields of contemporary media art. Graduated from Academy of Fine Arts in Ljubljana and finished Master of Arts degree from Central Saint Martins in London. Marko Batista is a founding member of experimental multimedia group Klon:Art:Resistance. In 2003 he collaborated on a project for 50th LA BIENNALE DI VENEZIA: VV2 ←Recycling the Future→.
His works have been presented at ARS ELECTRONICA-Featured Art Scene in 2008, 10th INTERNATIONAL ISTANBUL BIENNIAL, BIX Facade KUNSTHAUS GRAZ, Cellsbutton#3-Indonesia, VIENNABIENNALE 2008, ELECTRONIC CHURCH Berlin, CCA Glasgow, SLOWTIME 2007, Museum of Modern Art-Ljubljana, PIXXELPOINT 2005, 15th International Festival of Computer Arts-Maribor, ZERO Gallery/TRANSMEDIALE.10-Berlin, SHARE FESTIVAL, LAB 30, HAIP#10.
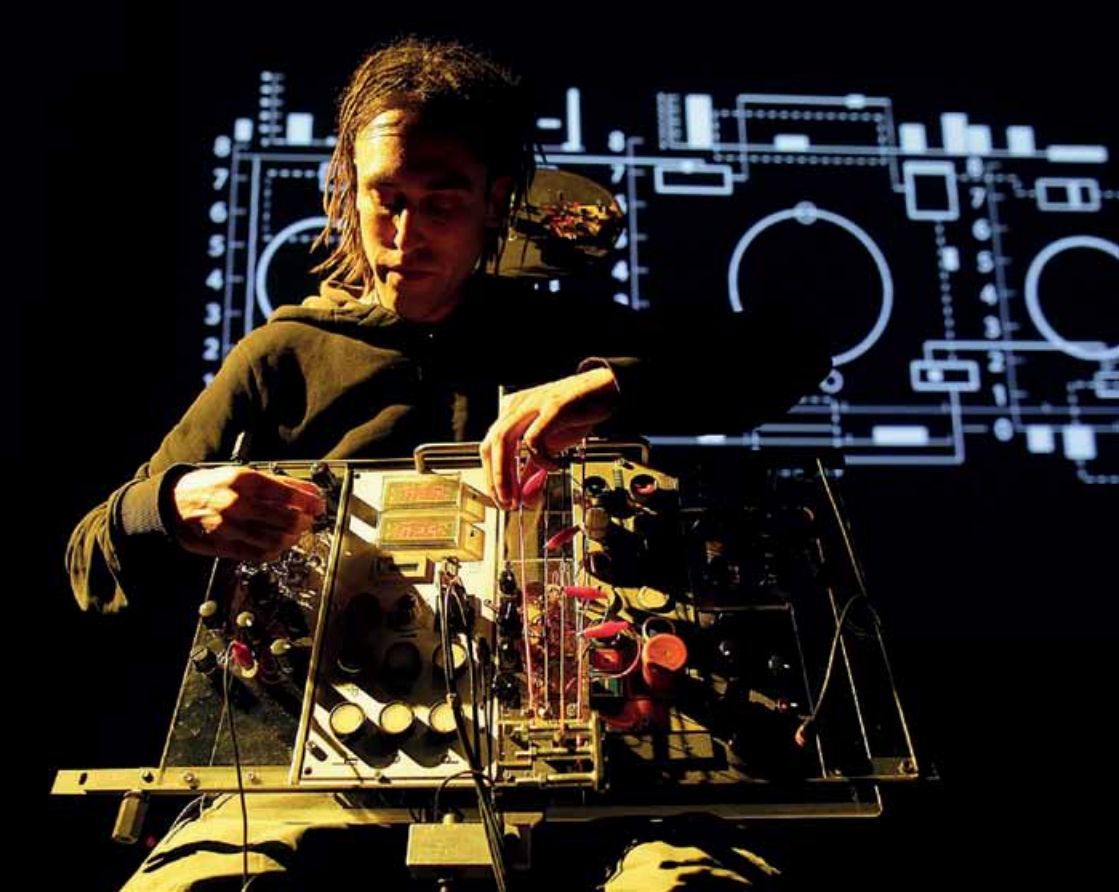
Sokaklarda çöp bidonlarından çöp toplayan adamlar gün gelip de 'dijital atık' toplayacak mı? Her nesnenin bir kullanım ömrü varsa, dijitalin- datanın, internetinki ne kadardır? Ömrünü tamamladığında bir plastik veya kağıt-karton atığı gibi geri dönüşüme girer mi? bir 'değer' olur mu? Çöp kutularında aranan yemek atıklarından daha mı değerli bir şey olur?

Bir çift eski püskü ayakkabı (eskici), arkasından sürüklediği 'dijital atık arabasını' mekan zemininde 'z'ler şeklinde dolaştıracak- 'z' hareketi- sokaklarda bir o çöp bidonuna bir bu çöp bidonuna gidip eşeleyen eskicinin hareketini simüle ediyor. Sokak çöp toplayıcılarından bir fotoğraf seçkisi de kurguya eşlik edecek.

Mehmet Erkök 1963'te Zürich, İsviçre'de doğdu. 1988'de Mimar Sinan Üniversitesi Endüstriyel Tasarım bölümünden mezun oldu. 1994'ten beri İTÜ Endüstriyel Tasarım bölümü öğretim görevlisidir. Profesyonel deneyimleri, çeşitli türde maketler, illüstrasyon- airbrush, ürün-obje tasarımı ve üretimi, kinetik heykel, 'custom' otomobil, fotoğrafçılık.

Mehmet ERKÖK [TR]

## "DIGITAL JUNKMAN / DİJİTAL ATIK ESKİCİSİ"

Will the street junkmen be collecting digital scrap from the garbage containers one day?

If every object has a service life, how long is the digital's? The Internet's? Like plastic or paper, could it have a recycle value at the end of it's lifespan? Will it be something more valuable than seeking food remains in garbage cans? A pair of old shoes (junkman) pulling his 'electronic junk car' will move like 'z' tracks on the exhibition floor. The 'z' motion here simulates the junkman tracking from one trash barrel to another alternately.

A series of photographs of the street junkmen will accompany the work.

Mehmet Erkök was born in 1963 in Zurich, Switzerland. Graduated fom Mimar Sinan University in Istanbul with a major of industrial Design in 1988. Lecturer at İTU İndustrial Design Dept. since 1994. Proffessional experiences in many types of modelmaking, illustration-airbrush, product-object design and production, kinetic sculpture, automobile customization, photography.

"Digital Junkman / Dijital Atık Eskicisi | Mehmet Erkök
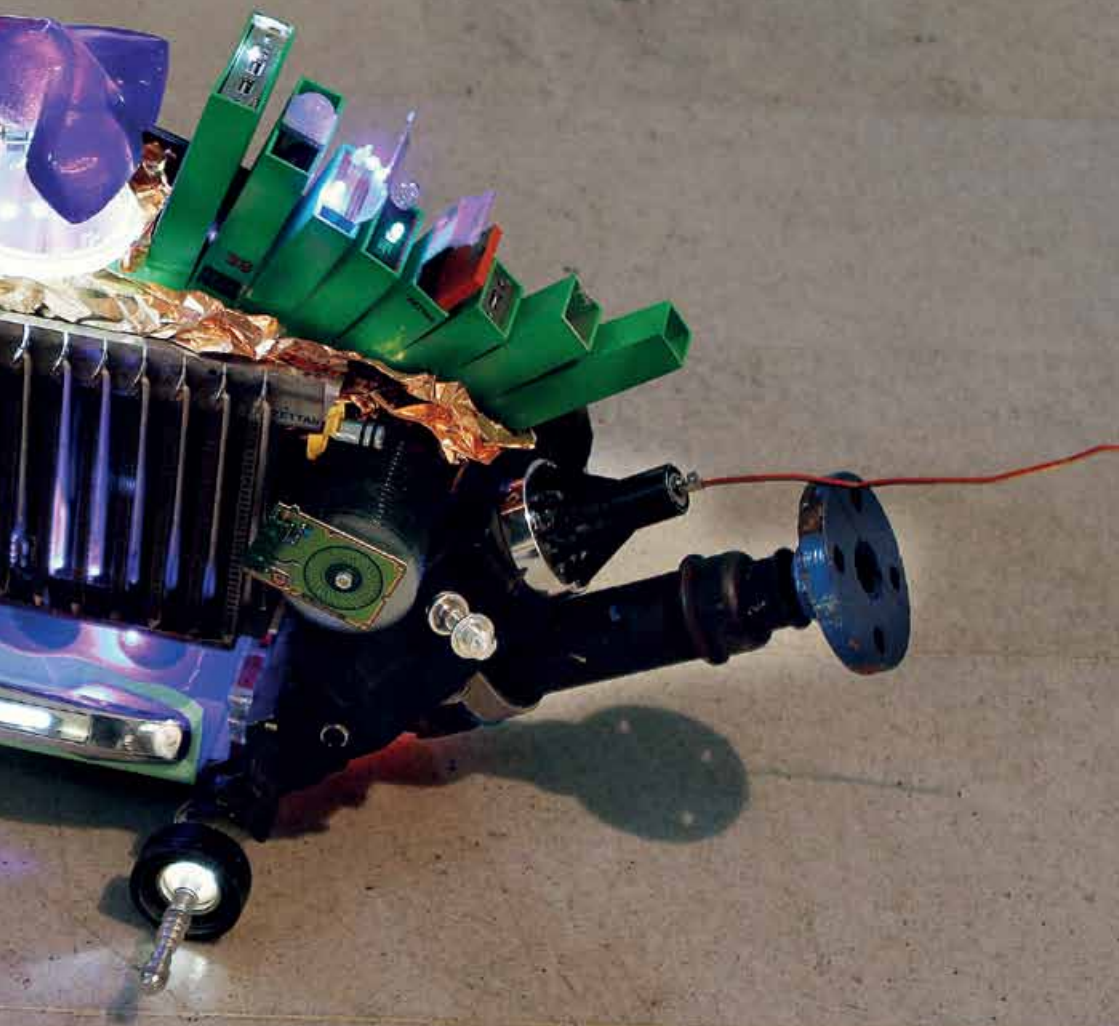
Kuş Uçuş Simülatörü, rüyada uçma deneyimini gerçekleştiren, katılımcının vücut hareketleri ile kontrol edilebilen, deneysel bir çalışmadır.

Kuş uçuşu simülatörü, kişinin beden hareketlerini izleyen video kamera tarafından kontrol edilen bir uçuş simülatörü olarak tanımlanabilir. Bu simülatörde, oyuncu kollarını çırparak ve bedenini kullanarak avatarı yönlendirir. Simülatör ile kontrol edilen karakter, Taoist filozofcu Zhuangzi'nin kendi kimliğinin farkında olmadan, havada süzüldüğü kelebek olarak kendini gördüğü ünlü rüyasından gelmektedir. Kelebekli bu simülasyon, sanatçının üzerinde çalıştığı sanat, oyunlar, rüyalar ve özellikle bilinçli rüyalar arasındaki bağlantıyı araştırdığı uzun soluklu çalışmasına kaynak teşkil etmektedir.

Mert Akbal 1980, Istanbul doğumlu olan ve Saarbruecken'de yaşayan görsel sanatçıdır. Saar Güzel Sanatlar Akademisi'nde Güzel Sanatlar ve Görsel İletişim Tasarımı eğitimleri almıştır. Avrupa'da çok sayıda sergilere katılan Akbal, ayni zamanda 2006 yılından itibaren, Saar Güzel Sanatlar Akademisi'nde çeşitli dersler vermektedir.

Mert AKBAL [TR/GER]

"AVIAN FLIGHT SIMULATOR /
KUŞ UÇUŞ SİMULATÖRÜ"

Avian Flight Simulator is an experimental work to bring the experience of dream flying into reality which is controlled by body movements.

Avian Flight Simulator can be defined as a flight simulation that is controlled by a video camera that tracks one's body movements. In this simulator, the player flaps his arms to fly and uses his body both to rotate and tilt.

In the first version of Avian Flight Simulator, the player's avatar is a butterfly. The butterfly image has been chosen in reference to the famous dream of the Taoist philosopher Zhuangzi, who dreams of himself as a butterfly fluttering around in the sky, unaware of his true identity.This simulator with the butterfly avatar provides the foundations of the artist's long-term project, which investigates a possible connection between art, games and dreams, in particular lucid dreams.

1980 born in Istanbul. **Mert Akbal** is a visual artist who is living in Saabruecken. He studied Fine Arts and Visual Communication Design in Academy of Fine Arts Saar and working as an assistant and teaching in Academy of Fine Arts Saar since 2006. Akbal was participated in many exhibitions around Europe.

'Olası Elişi', goblen ile katılımcılara önceden tamımlanmış sınırlı bir yaratım alanı sunar. Goblen işleme geleneğinde uygulanan, 'örneğin aynısını yapma' yani 'kopyalama' üzerine giden üretim aslında yaratıcılıktan çok el becerisi ve zamanla doğru orantılı olarak değişen görsel bir sonuç vermekte. Bu geleneğin doğasından yola çıkarak hazırladığımız kurguda, katılımcılara verdiğimiz dijital imajların üzerinde belirlenen 10-pixel- lik kadraj alanının, müşterek (common) goblen kanvası üzerine uygulanması söz konusu.

Kavramsal açıdan, ortak yaratımın söz konusu olamayacağı bu geleneğe farklı bir bakış açısı getirerek aslında bir kolaj oluşturmak hedefleniyor. Katılımcılar bunu günümüz dünyasında politik ve/veya sosyal, globalde common olarak bizi yönlendiren güçlerin sembolik imajları üzerinden yapıyorlar. Bu sembolik imajlar şöyle sıralanıyor: Dini semboller, United Nations, NATO, EU, Federal reserve, World Bank, EU Bank, USA, İran, Çin, Rusya, Latin Amerika, Brezilya, Coca Cola, Mc Donald's ikonları vs. Olası Elişi'nde bu öğelere dair sembolik imajlar needlework şeklinde görsellerle goblen ek- ranı üzerindedirler. İmajların 10-pixellik alanları kırmızı bir kutu ile işaretlenmiştir.

Bilgisayar rastgele imajların her işleme sonrası belli bir deseni takip etmesi ve işlenecek total alanın tam bir goblen kanvasını tamamlamasını öngörür. Algoritmik olarak belirlenen bu öngörü katılımcıların o sistemi nasıl kullandıklarına bağlı olarak farklılaşacaktır. Seçtikleri renkler, pixel olarak algıladıkları ve işledikleri alan, boş goblen kanvası üzerinde işlemeyi seçtikleri bölge vs. gibi bir çok değişken işin içine girdiğinde ortaya çıkacak olan kolaj her kullanıcıda bambaşka bir görsel yaratacaktır. 15 günlük sergi boyunca Koman'ın ürettiği imajlar toplanır ve bunlar ana imajlar, olası algoritmik kolaj ve Koman'ın işlediği kolaj olmak üzere üretim sürecinin birbirine bağlı 3 adımını sergileyen bir ürün olarak sergilenir.

1983 Bursa dogumlu **Nagehan Kuralı** Kadıköy Anadolu Lisesi'nden sonra Sabancı Üniversitesi Görsel Sanatlar ve Görsel İletişim Tasarımı Programı'ndan mezun oldu. Post-Prodüksiyon alanındaki mesleki deneyiminin ardından University of the Arts Bremen, Digital Media bölümünde yüksek lisans eğitimini Interaction Design, Bio Art, Media Theory, Urban Screenings alanlarında yaptigi akademik ve pratik calismalarla tamamladi. Almanya'da Urbanscreen ve Atelier Markgraph'da yaklaşık bir buçuk senelik mesleki deneyiminin ardından çalışmalarına şuan Selin Özçelik ile kurucu ortağı olduğu tasarım şirketi Design In Situ altında Türkiye'de devam etmektedir.

1982 İzmir doğumlu **Selin Özçelik** İzmir Bornova Anadolu Lisesi'nin ardından Sabancı Üniversitesi Görsel Sanatlar ve Görsel İletişim Tasarımı Programı'ndan mezun oldu. Ardından yüksek lisansını University of Arts Bremen, Digital Media Program'ında tamamlayarak Almanya'da Meso Digital Interiors, Gruppe für Gestaltung Bremen ve Atelier Markgraph'ta çalışarak interaction design alanında birçok ödül alan projede konsept tasarımı ve görsel tasarım alanlarında görev aldı. Selin Özçelik 2010 yılında Nagehan Kuralı ile ortak kurdukları tasarım şirketi Design In Situ altında interaction design alanında çalışmalarına devam etmektedir.

Nagehan KURALI & SELİN ÖZÇELİK [TR]

"PROBABLE NEEDLEWORK
/ OLASI ELİŞİ"

Take the needle, stich the goblen and create the artwork yourself!

"Probable Needlework" invites the visitors for a contribution. The digital screen is the replication of the analog device. The goblin stitch plays a role as the "common" that gathers the collective act of reproduction. The action of the visitor, stitching each political icon on the screen, occurs as a new alternative common created by the visitor. By this way, "Probable Needlework" metaphorically questions whether we can make an alternative approach to all these well-defined solid structures in the global political setting?

During the installation the visitors encounter digital images with a goblin stitch effect on a digital screen. 10px areas are marked with a red square, which invite each user to contribute for a specific part of the image. The red square on the digital screen is randomly displayed after each user's contribution to the needlework, thus at the end creating a new common as collage of different icons.

Nagehan Kuralı was born in Bursa in 1983. After her graduation from VAVCD at Sabanci University, she gained professional experience in Post-Production field. In 2007 she started her Digital Media Master's study at the University of the Arts Bremen. During her residence in Germany she worked in companies; Urbanscreen and Atelier Markgraph. Her works focus on architectural projections and interaction design. Currently she founded the design collective In Situ (www.design-insitu.com) with Selin Özçelik in Istanbul.

Selin Özçelik was born in Izmir in 1982. She got her Bachelors at Sabanci University VAVCD in Istanbul. Afterwards she studied at Bremen University of Arts Digital Meida MA Program within a focus of Interaction Design. She co-created many projects and published papers about Persuasive Technologies, Social Networks, Spatial Interaction as User Experience. In addition to this, she focused on Interactive Installations in Public Space in her Master Thesis. After her education she worked at companies in Germany such as GfG Bremen, MESO Digital Interiors and Atelier Markgraph GmbH. Currently she founded the design collective In Situ with Nagehan Kuralı in Istanbul.
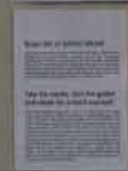
STITCH THE PIXELS IN THE RED SQUARE ONTO THE GOBLIN CANVAS

Web 2.0 ve doğal kullanıcı arayüzlerindeki (dokunmatik veya hareket tabanlı) eşzamanlı gelişmeler, aynı anda birden fazla yerde varolma hissiyatı yaratırken, dokunma hissiyatını azaltmaktadır. Deneyimler birden çok algıyı içeren olgulardır, dolayısıyla bu müşterek deneyimleri paylaşırken, deneyimin özü sayısallaştırma sürecinde kaybolmaktadır. Bu durum da aynı anda birden fazla yerde varolma hissiyatının suni olduğunu gösterir.

İnsan-makina arayüzleri, insan- insan etkileşiminden ilham alınarak tasarlanmaktadır. Bu ilhamın sebebiyet verdiği sonuçların tek yönlü olduğunu düşünmek naif olur. Dokunmatik arayüzlerin dokunsal geribesleme eksikliği bulunurken, kamera tabanlı hareket tanıyan arayüzler herhangi fiziksel bir arayüz barındırmamaktadır. Dolayısıyla, bu arayüzlerin kullanıcılara dikte ettiği etkileşim methodları zamanla alışkanlıktan içgüdüye dönüşmektedir. Bu da sosyal etkileşimdeki dokunma hissiyatını azaltmaktadır. Son on yılda, "paylaşmak" sözcüğünde oluşan anlam karmaşasının sebeplerinden bazıları bunlardır. Bu projenin amacı, kullanıcıların birbirlerine dokunmalarını dikte eden bir arayüz üzerinden müşterek tecrübelerin simulasyonunu yaratmaktır.

Osman Koç, İstanbul'da ikamet eden ve genel araştırma odağı yerleştirme ve tepkili ortamlar yaratmak için farklı fiziksel etkileşim methodları olan mühendis/sanatçıdır. Yüksek lisans derecesini 2010 yılında Mekatronik Mühendisliği ve lisans derecesini 2008 yılında Elektronik Mühendisliği bölümlerinden Sabancı Üniversitesinden almıştır. Şu anda teknik danışmanlığın yanısıra, endüstriyel, reklam veya sanatsal uygulamalar için prototip çalışmaları yaptığı atöylesini idame ettirmektedir. Seçilmiş işleri, Sentez Bedenler (Enghien les Bains,2009), Playface Intercult (Viyana,2010) ve Amber (İstanbul, 2011) sergilerinde sergilenmiştir. IEEE ICM'10 ve ISEA2011 konferanslarında makalelerini sunmuş olup, TEDxSabanciIniversity konferansında konuşmacı olmuştur.

Osman KOÇ [TR]

"CORPOREAL EXPERIENCES /
CİSMANİ DENEYİMLER"

The concurrent development of web 2.0 and natural user interfaces (touch or gesture based) created the sense of being omnipresent while diminishing the tactile sensation. Experience is a multi-sensorial phenomenon, thus while sharing commonizes experiences, the essence of these experiences are lost in digitization, which makes the sensation of being omnipresent artificial.

Human-machine interfaces are inspired by human-human-interaction, it would be naive to think that this effect is unidirectional. Touch based interfaces lack tactile feedback, and camera based gesture recognition software does not even deploy any physical interface. Therefore as the way of interaction, dictated by these interfaces, evolve from being a habit to an instinct, human-human-interaction will be effected. Thus it may be foreseen that contact based interaction in social interaction will diminish. The ambiguation of the verb "share" also evolved from these matters.

The project aims to create the simulation of "shared" experiences by dictating the physical contact of multiple users as an interface.

Osman Koç is an Istanbul based engineer/artist, whose main research focus is on experimenting different ways of physical interaction for responsive environments and installations. He received his M.Sc. in 2010 on Mechatronics Engineering, and B.Sc. in 2008 on Electronics Engineering from Sabanci University. Currently he is running his own atelier, where he does prototypes for industrial, advertorial and artistic applications besides technical consultation. His selected works have been exhibited in Bodies of Synthesis (Enghien les Bains, 2009),Playface Intercult (Vienna, 2010) and Amber (Istanbul, 2011). He has presented his papers in IEEE ICM'10 and ISEA2011 and was selected as a speaker at TEDx-Sabancı-University 2012.

Bir çok kisi için çocukluk, anılar anlamına gelir. Kimileri çok net, kimileri soluk, kimileri çarpıcıdır. Çocukluk aynı zamanda oyun oynamak demektir. İp atlama, saklambaç, seksek... Etkileşimli Seksek, bilindik çocuk oyunlarından sekseği etkileşimli bir ortamda kullanarak, çocukluk anılarını oyunvari bir sekilde tetiklemeyi hedeflemektedir. Enstalasyon, katılımcıları ses ve çeşitli görsellerle saran, bilinen seksek üzerine kurulmuştur. Sekseğin kareleri, katılımcının zıplamalarına sürprizlerle cevap verir ve çeşitli seksek örgüleri ile katılımcı ve anılar arasındaki etkileşimi sağlar.

Sanatcı, tasarımcı ve araştırmacı olan **Reha Dişcioğlu,** etkileşim ve ses alanlarında çalışmaktadır. Oyun, somutlaştırma ve yenilik eserlerinin temelini oluşturmaktadır. Bilgisayar bilimlerinden mezun olan sanatçı, Aalto Üniversitesi, Medya Laboratuvarı Yeni Medya'da Ses bölümünde yüksek lisansını yapmıştır.

Reha DİŞÇİOĞLU [TR]

"INTERACTIVE HOPSCOTCH / ETKİLEŞİMLİ SEKSEK"

For us, childhood means memories. Few are clear, some blurry, some flashy. Childhood also means playing and games. Skipping rope, hide-and-seek and hopscotch… Interactive Hopscotch aims to trigger childhood memories in a playful manner by using a child game. The installation builds upon the well know hopscotch game to surround the visitor with images and sound. Squares of the Hopscotch respond to visitor's jumps with surprises and provides interactions between the visitor and the memories through varying patterns of Hopscotch.

Reha Dişcioğlu is an artist, designer and a researcher. Mainly working with interaction and sound. Play, embodiment and novelty are core concepts of her works. Holding a computer science degree and currently received MA degree in Sound in New Media from Media Lab Helsinki, Aalto University.

Valentina Karga şehirde kendine yeterlilik fikri üzerinde çalışmaktadır. Berlin Çiftlik Laboratuvarı, kendi ürettiği sistemleri, kaydettiği nasıl yapılır videolarını ve topladığı çeşitli bilgileri paylaştığı bir platformdur. Yaptığı tasarımlar, hali hazırda var olan sistemlerle hiç bir şeyin ziyan edilmediği yaklaşımın bir araya gelmesinden oluşmaktadır.

Valentina Karga Thessaly Üniversitesi'nde miamrlık alanında masterını yapmıştır. Devamlılık, tekrar kullanım, kapalı çevrim sistemleri, çevre ve besin kalitesi yaptığı işler için kullanılabilecek anahtar kelimelerdir. Şu anda Berlin Güzel Sanatlar Üniversitesi'nde amacı sanat, bilim ve insani bilimler arasındaki dialoğu ilerletmek olan, disiplinler- ve uluslararası bir çalışma grubunda araştırmalarını sürdürmektedir.

Valentina KARGA [GR/GER]

"BERLIN FARM LAB /
BERLİN ÇİFTLİK LABORATUARI"

Architect-artist **Valentina Karga** works on the idea of self-suffi-
ciency in a city. Berlin Farm Lab, is a platfrom which she shares
her knowledge and designs along with "How to" and "Do It Yourself"
videos, The design is a combination of systems that already exist,
although combined in a nothing-is-wasted logic.

Valentina Karga holds a master in architecture from University of Thessaly, Greece. Sus-
tainability, reuse, closed loop systems,self containing systems, environmental and food
quality are key-words in her work. Currently she is doing a research fellowship at the Gradu-
ate school of the University of Arts Berlin;a postgradual, interdisciplinary and international
program whose goal is to advance the dialog between the arts, sciences and humanities.

Berlin Farm-Lab / Berlin Çiftlik Laboratuarı | Valentina Karga

Müşterekler haritalanabilir mi? Hangisi çağdaş metropolisin yeni kamu yararıdır ve bunun yeri nasıl tespit edilebilir? Kartografinin kriz zamanında bu durumun avantajları ve riskleri nelerdir? 2012 yılında amberFestival'de düzenlenen 'Istanbul'da Müşterekleri Haritalamak', 2010 da 'Atina' da 'Müşterekleri Haritalamak' konferans ve atölyesinin devamı olarak, kavramı, süreci ve sonuçları tartışmayı amaçlıyor.

Mapping the Commons, is an event, which includes a one-day conference (31st of October) and a week-long workshop, on emerging practices that explore the commons of Istanbul. The event aims to bring together activists, students, academics, and researchers from different disciplines, from architecture, arts, media, literature, and social sciences.Commons can be defined by being shared by all, without becoming private for any individual self or institution. Commons include natural resources, common lands, urban public spaces, creative works, and knowledge that is exempt from copyright laws. In Istanbul, like in many global cities, the discussions around commons have been relevant especially with the increasing pressure of privatization and control of the governments over the shared assets of the community.

In today's world, the recurrent concept of the commons elaborates on the idea that the production of wealth and social life are heavily dependent on communication, cooperation, affects, and collective creativity. The commons would be, then, those milieu of shared resources, that are generated by the participation of the many and multiple, which constitute, some would say, the essential productive fabric of the 21st Century metropolis. And then, if we make this connection between commons and production, we have to think of political economy: power, rents, and conflict. The questions, then, would be: may the commons provide us with alternative concepts and tactics to the dominant power, for a more democratic, tolerant, and heterogeneous society, which allows more participation and collectivity? Can we open up the different definitions of the commons, and are there different ways of understanding and discussing the commons through various practices?

"MAPPING THE COMMONS OF ISTANBUL /
İSTANBUL: MÜŞTEREKLERİ HARİTALAMAK"

Due to our tradition of the private and the public, of property and individualism, the commons are still hard to see for our late 20th Century eyes. We propose, therefore, a search for the commons, a search that will take the form of a mapping process. We understand mapping, as proposed by Deleuze and Guattari, and as artists and social activists have been using it during the last decade, as a performance that can become a reflection, a work of art, a social action. Istanbul will be the object of the mapping project. We propose the hypothesis that a new view of the city will come out of the process, one where the many and multiple, often struggling against the state and capital, are continuously and exuberantly supporting and producing the commonwealth of its social life.

A group of 20-25 architects, activists, artists, filmmakers and social scientists will work for more than a week developing collaborative mapping strategies, audiovisual languages, using open source software and participatory wiki-mapping tools. The final production will feature as its central piece an interactive online video-cartography, complemented by secondary databases and analogue-paper productions.

The workshop is the continuation of Mapping the Commons, Athens.

Workshop instructors: PABLO DE SOTO (hackitectura.net, Federal University of Rio de Janeiro) in collaboration with DIMITRIS DELINIKOLAS (empty film, University of Athens).
Event organizers: EKMEL ERTAN (amberPlatform / art director) and ASILHAN SENEL (Istanbul Technical University).
Workshop participants: DENIZ AYDIN, SELEN ÇATALYÜREKLI, ASLI DEĞER, MERVE KAVAS, ÖZNUR SAKA, MUSTAFA ŞAHIN, ÖZGÜN YÜCETÜRK
Workshop + Video Project Participants: GİZEM AĞIRBAŞ, BURCU NİMET DUMLU, ECEM ERGİN, ONUR KARADENIZ, FİKRET CAN KUŞADALI, MARCO MAGNANI, ZÜMRA OKURSOY, İPEK OSKAY, SİBEL SARAÇ, JALE SARI, YAĞIZ SÖYLEV, CEREN SÖZER, NEŞE CEREN TOSUN, ECE ÜSTÜN, WOLKE VANDENBERGHE, DANIELE VOLANTE, ZOLTAN BÁLAŹS

KEYNOTE SESSION

„THE COMMONS RISING: How Digital Innovation Is Transforming Politics and Culture"
DAVID BOLLIER, author, activist, blogger and consultant, specialized in the Commons

Self-organized digital commons and open networks are beginning to out-perform conventional institutions through their superior forms of social coordination and moral legitimacy. This emergent culture holds great potential for transforming the „old order" of governance, politics and property rights. But first this insurgent culture must develop a self-awareness of new models of digital governance and the software systems to enable them. The commons paradigm can help advance these goals.

PANEL 1. REMIXING THE UNCOMMONS

"UNCOMMONS: Bestialities of Media Technology & Capitalism"
JUSSI PARIKKA, Keynote Speaker, Winchester School of Art, University of South Hampton

This talk addresses the notion of commons from a technological perspective. It offers an argument that addresses topics ranging from the public space in London during 2012 Olympics, to the launch of iPhone 5, and onto (h)activist technology practices. "Uncommons" is pitched as a necessary horizon for understanding the work put into a creation of commons – physical and affective, of hardware and hardwork. Such labour ranges from inhabiting public space to hacking open technological architectures, and is in this talk critically questioned with the help of positions such as Matteo Pasquinelli's Bestiary of Commons.

"THE POLITICAL POTENTIAL OF REMIXED VIDEO".
AIDAN DELANEY, PhD candidate in the Arts Technology Research Lab, Trinity College Dublin

This presentation will address a genre of digital filmmaking that has become known as PRV (political remixed video), in an attempt to uncover its position related to copyright and the hegemony of the culture industry that seeks to impede responses from non-professionals, artistic appropriators, remixers and the wider creative public.

My paper will present PRV as a genre of filmmaking that operates most effectively in the digital domain, where the culture of cut, copy and paste manipulation goes unquestioned by the remixer, and yet poses such difficult questions about copyright restrictions that were created prior to the advent of digital media. Digital video, by its very construct, is easy to alter and reproduce without any degradation in quality. In addition to this, the Internet has become a near infinite archive for media assets, accessible at anytime from anywhere, although more often than not such digital media are stored and reproduced without consent and in breach of copyright law. So by detourning cultural artifacts such as films and television programs the remixer is violating copyright law in the acquisition of such content, and is in additional violation by manipulating these images for further distribution.

PANEL 2. NATURALLY COMMON?

"COMMONS IN NATURE"
GÜNEŞİN AYDEMİR, biologist, activist, and member of Bugday Association

The common crisis of humanity is the current ecological crisis that threatens our planet. Focusing on nature and the natural as a starting point in the practices of all kinds of disciplines can offer a way out of this crisis. Our salvation from the cycle of extinction in agriculture and food can be realized through the production of common strategies that would focus on sustainability by all participatory shareholders.

PANEL 3. MONETARY COMMONS

"THE NON-SPACE OF MONEY OR THE PSEUDO-COMMON ORACLE OF RISK PRODUCTION"
GERALD NESTLER,, visual artist and researcher / Adjunct Professor, Webster University Vienna, Department of Art and Visual Culture

In "Il Regno e la Gloria" (2007), Italian philosopher Giorgio Agamben expands the scope of Foucault's enquiries into governmentality to early Christian traditions and speaks about the anarchic condition of the oikonomia that spins around an ontological void, constituting a state of exception. Besides, following the ideological utopia of perfect markets, probability theory has been applied as a tool to conquer the unknown by colonizing the future in commodified contracts. Extending historically as well as technologically on these notions, I'd like to start with the question whether financial derivatives and their markets are to be conceived as the contemporary revenant of an ancient practice of rationalizing uncertainty and querying the unknown: Greek oracle.

"INTRODUCING NEGATIVE MONEY: Care Of Editions"
GARY SCHULTZ, artist working in commerce and music

Care Of Editions is a record label that passes on the profits from selling vinyl records to those who download the music. The amount a downloader receives is equal, in dollars, to the current download number. An edition consists of 45 downloads, so the most a person would receive is 45 dollars. If every record sells, C/O will break even. Therefore, our goal is to resolve market pressures with market incompatibilities. Because market logic is limited to the marketplace, its connection to incompatibilities, or to negative money, is not immediately logical or linguistic, but paratactical.

PANEL 4. DESIGNING THE COMMONS

"FROM THE PRODUCTION OF COMMODITIES TO THE COMMONING OF DESIGN"
SELÇUK BALAMİR, Phd candidate, University of Amsterdam

Design under capitalism functions as a 'commodity-machine'; it transforms life into things, extracting capital in the process. If design primarily produces commodities, by extension it reproduces exchange or market relations; "we shape our tools and thereafter our tools shape us". This makes the commodity, according to Marx, the cell-form of capitalism. Perhaps nothing seems further detached from the commons than design. Is it even possible to observe and practice design outside the commodity-machine? To what extent design can be disentangled from its commodity-form? What value systems could operate, what aesthetics may be reproduced? What postcapitalist futures do they possibly indicate?

"HOW DO WE TRUST EACH OTHER AS NETWORKING BODIES?"
KAREN LANCEL, PhD candidate Delft Technical University | **HERMEN MAAT**, teacher media art at Minerva Academy Groningen

Artists Karen Lancel and Hermen Maat design objects, projections and digital networks to create 'meeting places' in smart city public spaces. These 'meeting places' are designed as seductive, visual performances and installations. Each 'meeting place' or social sculpture functions as an artistic 'social lab' in which the artists invite their audience as 'co-researchers'. The audience is invited to experiment and play with social technologies; and to reflect on their perception of the city, their experience of body, presence, identity and community. The Tele_Trust research consists of alternative, paratactic communication strategies. In a visual, poetic way we share questions about the social tension in our contemporary hybrid cities – to explore new ways for reciprocity, presence, privacy and trust, which are the foundations or our social eco-system.

PANEL 5. TASTING THE TRAGEDY OF THE COMMONS

"RAGE OF THE SWINEHERD"
POLINA DRONYAEVA, artist and video art curator

A new take on C.Andersen's tale 'The Swineherd'.
Comparative analyses of two distinctive worldviews of the Swineherd and the Princess through the pot which the swineherd created. The pot which could tell what is cooking at which kitchens - the reflection of the future social websites like Facebook.
Princess loved it, the Prince-swineherd hated it though he himself created it!

"PARATACTIC AUTHORIT(IES) AND AUTHORSHIP IN SKYPE ENABLED ARTISTIC COOKING EVENT: The Virtual Chef Project"
NESE CEREN TOSUN, PhD candidate, University of Warwick

The participatory cooking events are cases where the authority of creative production is distributed among the participants. In certain versions of The Virtual Chef Project by Julie Upmeyer, the artistically framed event consists of the collective production, followed by consumption of a meal by people who have no prior familiarity with each other, and who follow the recipe provided by Skype enabled virtual chef. In this presentation, I will argue that the presence of Skype highlights the existing tensions between the intimacy and privacy of the kitchen, the cooking; and the public consumption of food.

PANEL 6. CITY COMMONS

"MAPPING THE COMMONS IN ATHENS AND IN ISTANBUL"
DAPHNE DRAGONA, media art curator and PhD candidate, University of Athens
PABLO DE SOTO, researcher and prototype builder in media-architecture and social cybernetic fields
ASLIHAN SENEL, architect, design tutor, and lecturer

Can the commons be mapped? Which is the new common wealth of the contemporary metropolis and how can it be located? What are the advantages and the risks of such cartography in times of crisis? The paper will aim to present and discuss the concept, the process and the results of the workshops "Mapping the Commons, Athens" and "Mapping the Commons, Istanbul" which were organized in 2010 and 2012 respectively.

KEYNOTE OTURUMU

"MÜŞTEREKLERIN YÜKSELIŞI: Dijital İnovasyon Siyaset ve Kültürü Nasıl Değiştiriyor"
DAVID BOLLIER, müşterekler konusunda yazar, aktivist, blog yazarı, danışman

Kendi kendine örgütlenen dijital müşterekler ve açık ağlar, geleneksel kurumları toplumsal koordinasyonun ve ahlaki meşruiyetin üstün biçimleri aracılığıyla daha iyi çalıştırmaya başlıyor. Ortaya çıkan bu kültürün yönetimin, siyasetin ve mülkiyet haklarının ''eski düzenini'' dönüştürme hususunda büyük potansiyeli bulunuyor. Ancak öncelikle bunu sağlamak için isyan eden bu kültürün dijital yönetim ve yazılım sistemlerinin yeni modellerinin kendisiyle ilgili bir farkındalık geliştirmesi gerekir. Müşterekler paradigması bu hedeflere ulaşmaya yardımcı olabilir

PANEL 1. MÜŞTEREK OLMAYANLARIN REMIKSI

"MÜŞTEREK OLMAYANLAR: Medya Teknolojisi ve Kapitalizmin Canavarlıkları''
JUSSI PARIKKA, Davetli misafir konuşmacı, Medya arkeolojisi ve dijital kültür teorisi ile ilgili araştırmacı, eğitmen, yazar, blog yazarı, Winchester Sanat Okulu, Southampton Üniversitesi

Bu konuşma müşterekler nosyonunu teknolojik bir perspektiften ele alır. 2012 Londra Olimpiyatları ve Iphone 5 tanıtımı kamusal alanlarından (h)acktivist teknoloji pratiklerine kadar değişen bir aralıktaki konuları irdeler. ''Müşterek olmayanlar'', fiziksel ve duygulanımsal ya da donanımsal ya da zorlu bir uğraş olan müşterekler yaratılmasındaki işi anlamak için gereken bir ufuk olarak değerlendirilir. Bu işgücü, kamusal alandan açık teknolojik mimariyi hacklemeye kadar uzanır ve bu konuşmada Matteo Pasquinelli'nin ''Müşterekler Canavarlığı''nda benimsediği konumların yardımıyla eleştirel bir şekilde sorgulanır.

"REMIKS VIDEONUN POTANSIYELI"
AIDAN DELANEY, Doktora öğrencisi, Sanat Teknoloji Araştırma Laboratuvarı, Trinity College Dublin

Bu sunum dijital film kapsamında PRV (Politik Remiks Video) olarak adlandırılan tarzı konu alıyor ve de bu tarzın telif hakları ve de kültürel endüstri hegemonyası bağlamındaki konumunu farklı bir açıdan inceliyor.

PANEL 2. DOĞASI MÜŞTEREKLER?

"DOĞADAKI MÜSTEREKLER"
GÜNEŞİN AYDEMİR, Biyolog, aktivist, Buğday Derneği üyesi

Doğada süreçler asgari müştereklerde buluşur ve bu kavuşma alanlarında en büyük bereket aulaşır. İnsanlık olarak müşterek krizimiz: gezegenimizin karşı karşıya kaldığı ekolojik kriz. Bu krizden ancak bütün disiplinlerin yaptıkları işlerde doğayı odaklayarak yapmaları ve doğayı müşterek kılmaları ile çıkabiliriz.

Zira bilim orijinal halinde, doğayı bir bütün, insanı onun bir parçası olarak görüyordu.

Aynı şekilde teknoloji, mimari, ekonomi, gıda üretimi de öyle. Bütün etkinlik alanlarımız öyle. Bu müşterklikten çıktık ve sonumuz böyle oldu. Tarım ve gıdada, bu yok oluş döngüsünden kurtuluşumuz katılımcı her paydaşın sürdürülebilirlik odağında müşterek stratejiler üretmesiyle gerçekleşecek.

PANEL 3. PARASAL MÜŞTEREKLER

"PARANIN OLMAYAN-MEKANI YA DA RISK ÜRETIMININ SÖZDE-MÜŞTEREK KAHINI''
GERALD NESTLER, görsel sanatçı ve araştırmacı / Yardımcı Doçent, Viyana Webster Universitesi, Sanat Bölümü ve Görsel Kültür Bölümü

"Saltanat ve Zafer"'de (2007), İtalyan felsefeci Giorgio Agamben Foucault'nun yönetimsellik ile ilgili sorgulamalarını erken Hristiyan geleneklerine doğru açar ve bir istisna durumu inşa ederek ontolojik bir boş yer etrafında dönüp duran oikonomia'nın anarşik koşulundan bahseder. Bunun yanı sıra olasılık teorisi, mükemmel piyasalara dair ideolojik ütopya takip edilerek, metalaştırılmış sözleşmelerde bilinmeyen geleceği sömürgeleştirerek fethetmek üzere bir araç olarak uygulanmıştır. Bu nosyonları tarihsel ve teknolojik olarak genişleterek, finansal anlamda türetilmiş yan ürünler ile piyasalarının antik bir bilinmeyeni sorgulama ve belirsizliği rasyonelleştirme pratiğinin, yani Grek kahininin güncel hayaleti olarak kavranıp kavranmadığını sorarak başlamak istiyorum.

"NEGATIF PARANIN TANITIMI: Care Of Editions"
GARY SCHULTZ, sanatçı

Care Of Editions vinil kayıtları satış kazancını müzik indirmek isteyenlere aktaran bir plak şirketidir. Müzik indiren bir kişinin kazancı indirilen müzik sayısıyla orantılıdır. Her edisyon 45 download'dan ibarettir ve de her kişinin toplam kazancı 45 dolardır. Eğer bütün kayıtlar satılırsa Care of Editions iflas edebilir. Bizim amacımız pazar baskılarını pazar uyumsuzlukları ile çözebilmek. Pazar mantığı, pazar piyasasına orantılı olduğu için bu mantığın negatif para ile olan ilişkisi mantıksal veya dilsel değil, parataktiktir.

PANEL 4. MÜŞTEREKLERI TASARLAMAK

"ÜRÜNLERIN ÜRETIMINDEN TASARIMIN MÜŞTEREKLEŞTIRILMESINE DOĞRU"
SELÇUK BALAMIR, Doktora öğrencisi, Amsterdam Üniversitesi

Kapitalist sistem içerisinde tasarım hayatı nesnelere çeviren bir 'ürün-makinası' olarak işlemektedir. Tasarımın öncelikle ürün üretmesi pazar ilişkilerini de yeniden üretebilmesi anlamına gelir: "araçlarımıza biz form veriyoruz, araçlarımız ise bize form veriyor". Marx'a göre bu özellik kapitalizmin hücre-formunu oluşturuyor. O halde, tasarım müştereklerden fazlasıyla kopmuş oluyor. Tasarımı gözlemlemek ve de uygulamak 'ürün-makinası'nın dışında mümkün müdür? Tasarım ne derecede ürün-formunun dışarısında incelenebilir? Bu tür bir tasarım anlayışında hangi değer sistemleri uygulanabilir, hangi estetik vasıflar tekrar üretilebilir? Ne tür post-kapitalist gelecekler vaat edebilirler?

AĞ HALINE GELMIŞ BEDENLER OLARAK BIRBIRIMIZE NASIL GÜVEN DUYABILIRIZ?"
KAREN LANCEL, doktora öğrencisi, sanatçı, Delft Teknik Üniversitesi | **HERMEN MAAT**, medya sanatları eğitmeni, sanatçı, Minerva Akademisi, Groningen

Sanatçı Karen Lancel ve Hermen Maat, akıllı şehirlerdeki kamusal mekanlarda nesneler, dijital ağlar ve projeksiyonlar tasarlayarak 'buluşma yerleri' yaratmaya çalışıyorlar. Bu 'buluşma yerleri' çekici görsel performans ve enstalasyonlar olarak tasarlanıyor. Buluşma noktaları ya da sanatsal bir 'toplumsal laboratuvar' olarak işleyen toplumsal heykellerin her birinde 'birlikte araştırma yapan' izleyiciler, üretilen toplumsal teknolojilerle hem 'oynamaya' ve de deneyim kazanmaya hem de kent hakkındaki algılarıyla, beden deneyimleriyle, kimlik ve cemaatle ilgili düşünmeye davet ediliyor. İnovatif montajlar ile büyük ve geniş mekanlarda fiziksel/sanal etkileşim süreçleri tasarlamak üzere her 'buluşma yeri' için mevcut iletişim teknolojilerini ve stratejilerini yapıbozuma uğratıyorlar. İzleyici etkileşimi aracılığıyla aracılık eden kent yaşamından toplumsal portreler sunarak Lancel ve Maat, bir taraftan şeffaflık isterken diğer yandan giderek artan bir şekilde iletişim teknolojileriyle bedenlerimizi örtmemize dair paradokstan yola çıkıyor. Tele_Güven projesinde alternatif ve parataktik iletişim stratejileri ile toplumsal eko-sistemimizin temelleri olan karşılıklılık, güven, gizlilik ve var oluşun yeni yollarını keşfediyor.

PANEL 5. MÜŞTEREKLERIN TRAJEDISINI TATMAK

"DOMUZ ÇOBANININ ÖFKESI"
POLINA DRONYAEVA, sanatçı ve video sanatı küratörü

C. Andersen'in öyküsü 'Domuz Çobanı'na yeni bir bakış.
Bu sunum C. Andersen'in öyküsünden yola çıkarak Facebook gibi sosyal web sitelerinin geleceği ile ilgili fikirler sunacak.

"PARATAKTIK OTORITE(LER) VE SKYPE ÜZERINDEN YAPILAN BIR SANATSAL YEMEK PIŞIRME PROJESINDE YAZARLIK: Sanal Sef Projesi"
NEŞE CEREN TOSUN, doktora öğrencisi, Warwick Üniversitesi

Katılımcı yemek pişirme etkinlikleri, yaratıcı prodüksiyon otoritesini katılımcılar arasında dağıtmaktadır. Sanal Sef Projesi (Julie Upmeyer) kollektif üretimi, Skype üzerinden sanal bir şefin tarifini uygulayan ve de birbirleriyle önceden tanışmayan kişileri yemek (ya da kolektif tüketim) sırasında bir araya getiriyor. Bu sunumda Skype teknolojisi kullanımının mutfak, yemek pişirme ve de yemek tüketimi içerisindeki samimiyet ve de gizlilik kavramları arasındaki gerginliği öne çıkardığını öneriyorum.

PANEL 6. KENT MÜŞTEREKLERİ

"MAPPING THE COMMONS IN ATHENS AND IN ISTANBUL"
DAPHNE DRAGONA, medya sanatı küratörü ve doktora öğrencisi, Atina Üniversitesi
PABLO DE SOTO, araştırmacı, medya mimarisi toplumsal sibernetik alanlarda prototip yapıcı,
ASLIHAN ŞENEL, mimar, tasarım eğitmeni

Müşterekler haritalanabilir mi? Hangisi çağdaş metropolisin yeni kamu yararıdır ve bunun yeri nasıl tespit edilebilir? Bu kartografinin kriz zamanlarında avantajları ve riskleri nelerdir? Bildiri, 2010 ve 2012 yıllarında düzenlenen 'Müşterekleri Haritalamak, Atina' ve 'Müşterekleri Haritalamak, İstanbul' adlı atölye çalışmalarındaki kavramı, süreci ve sonuçları tartışmayı amaçlıyor.

DAVID BOLLIER

THE COMMONS RISING

How Digital Innovation Is Transforming Politics and Culture

It's too bad that the commons is so neglected today – often dismissed as a "tragedy" or failed system of management –because the truth is that the commons holds great promise for transforming our political culture in many positive ways. So I am pleased that see Istanbul Technical University and Winchester School of Arts tackle this important subject.

Surely one of the most robust and expanding type of commons these days is the digital commons – that is, communities of social practice that come together on open platforms such as the Internet to manage shared bodies of information and creativity. The most familiar examples are open source software, Wikipedia, open access publishing and certain types of social networking, but there are many other exciting species of digital commons.

At this point, digital commons constitute a vast new sector of culture and economic production. What makes them so distinctly different from the familiar forms of market production in the 20th Century are their self-directed, self-organized, distributed dynamics. Digital commons give users new sorts of direct freedoms that are not available in markets where corporations strive to control everything that happens. On open networks, that's simply not possible.

As a result, bottom-up forms of social cooperation and collaboration are becoming powerful, quasi-sovereign forces in societies around the world. Commoners are developing new sorts of social practices, community relationships and personal identities – and in the process, challenging many existing institutions, and especially to intellectual property law and conventional business models.

In my remarks today, I wish to explore how digital commons are pioneering a new political culture and new types of governance institutions. This new order is far more hospitable to democratic change, social justice and responsive institutions than our official structures of government, law and policy. Indeed, in the future, conventional political institutions – the corporation, the nation-state, global markets – will need to change radically because digital commons will start to do their jobs more efficiently and effectively. They already are.

Inevitably, there will be struggles for power. They will center around whether the commons – and people's rights of self expression, social association, transparency and stewardship of resources – will be allowed to prevail – or whether remote, centralized institutions will assert their coercive powers and squash any emancipation via commons.

Let's start by debunking the myth of the "tragedy of the commons" that biologist Garrett Hardin said they were in his famous 1968 essay. Hardin argued that the over-exploitation and ruin of a resource is more or less inevitable when the resource is shared.[1] This idea went on to become a standard conclusion of conventional economics even though it does not accurately describe a commons. But let's be clear: *digital commons are highly generative* – and anything but the "tragedy of the commons."

Digital commons are highly generative because they are the opposite of finite natural resource commons. Instead of their resources getting used up, digital resources can be copied and shared at virtually no incremental cost. And so they can grow in value as more people participate in them, provided there are minimal management and usage rules. The more, the merrier, is the rule.

The power of open networks inverts the usual claims about property rights – that exclusivity enhances value. On the Internet, it's precisely the opposite. Or as copyright scholar Siva Vaidhyanathan once declared, "The only thing worse than being sampled on the Internet, with apologies to Oscar Wilde, "is *not* being sampled on the Internet."

The term commons has long been associated with the "enclosure movement" in English history, the period from the 15th through 19th centuries in which the landed gentry conspired with Parliament to privatize forests and pastures that commoners collectively relied upon for subsistence.[2] The rediscovery of the commons as something more positive and constructive began in 1990 when political scientist Elinor Ostrom, in her pioneering work, *Governing the Commons,* demonstrated that the commons is an eminently viable and even ingenious social system for managing shared resources.[3] Ostrom, who won the Nobel Prize for Economics in 2009 for her studies of common-pool resources and cooperation, amassed persuasive historical evidence to rebut the "tragedy" thesis that has dominated economic thought. She showed how communities can in fact sustainably manage fisheries, irrigation waters, wildlife and other depletable natural resources without over-exploiting them and causing a "tragedy."

[1] Garrett Hardin, "The Tragedy of the Commons," 162 Science, December 13, 1968, pp. 1243-48.

[2] Raymond Williams, The Country and the City (New York: Oxford University Press, 1973), especially chapter 10; and W.E. Tate, The English Village Community and the Enclosure Movement (London: Victor Gollancz Ltd., 1967).

[3] Elinor Ostrom, Governing the Commons: The Evolution of Institutions for Collective Action (New York: Cambridge University Prses, 1990).

Hardin's error was in conflating an *open-access regime,* in which anyone can over-use a collective resource without impediment or sanction. That is very different from *a commons,* which is a defined social community that enforces certain rules, maintains a certain transparency of decisionmaking and punishes free riders. Hardin was describing a no-man's land. But the commons is a deliberate and orderly form of resource governance.

It's important to understand digital commons as embodying a very different worldview and ontology. In a commons it's all about relations, not transactions. The primary concern is how we interact with each other, and not necessarily protecting private property rights. It helps to remember that a commons consists of a *resource* plus *a distinct community* plus *its values, norms and social practices.*

We are accustomed to speaking about a song or an image as if they were essentially fixed and physical – as if culture were naturally a market commodity and can be treated as objects, or "intellectual property." Copyright holders often liken their ownership to the possession of a car or a tract of land. But if there is anything that the Internet has shown, it is that information and creativity is much more than "intellectual property." Creativity and information flows and goes where it is needed. *That's* how it becomes valuable. By contrast, possessing "intellectual property" and withholding it from social life can profoundly *limit* its ability to become valuable.

Copyright owners can't seem to understand this. They are too intent on making money from their property rights. And so they have sought to extend their market control via copyrights, trademarks and patents, at the expense of the public and future creators.[4] Copyright industries relentlessly seek longer terms for copyright protection and thus a smaller public domain. They seek reductions in fair use rights in order to limit our right to share. They seek curbs on the first-sale doctrine that currently allows the resale of books and CDs. They seek encryption and various "techno-locks" to prevent people from re-using and sharing their legitimately purchased content.

[4] See, e.g., Lawrence Lessig, Code and Other Laws of Cyberspace (New York, NY: Basic Books, 1999), and David Bollier, Brand Name Bullies: The Quest to Own and Control Culture (New York, NY: John Wiley and Sons, 2005).

But this isn't going to work over the long term. Remember: the only thing worse than being sampled on the Internet is *not* being sampled. The strange, counterintuitive truth is that exclusive possession of a song, film, visual image or text may actually *diminish* its value by making it inaccessible, unfamiliar, unseen and unimproved.

This is a key lesson being taught by new models of collaborative cre-ativity on the Internet. Things like free and open source software, Wikipedia, remix music, video mashups, social networking and many other online phenomena. A variety of new genres of creativity are generating enormous stores of new value by opening themselves up to mass participation and collaboration – and to incremental im-provement and remixing. The corporate world likes to think that they are chiefly responsible for this emerging sector of value-creation, but in fact their biggest role in simply to provide a hosting platform. The real work is being done by a social commons of creators.

I call this the *Great Value Shift* – the idea that open platforms are catalyzing an explosion of user-driven creativity. The truth is that digital commons are a very powerful engine of innovation. Neither markets nor the state can generate value in the ways that digital commons can – which is why both market and state understandably feel threatened.

The classic economic narrative launched by 18th Century philosopher Adam Smith holds that human beings are rational, self-interested creatures who invariably maximize their material, utilitarian inter-ests. This is alleged to be the engine that drives economic life. But life on the Internet is proving this premise to be problematic or at least highly partial. Professor Benkler argues that on the Internet, "behaviors that were once on the periphery – social motivations, co-operation, friendship, decency – move to the very core of economic life." Money and markets do not necessarily animate creative activ-ity and wealth-creation.[5] He calls this *commons-based peer produc-tion.*

As I describe in my book, *Viral Spiral: How the Commoners Built a Digital Republic of Their Own,* there are many, many species of digital commons, so let me start with three of the most famous and ba-sic: free software and open source software; Creative Commons licenses that enable sharing; and Wikipedia and its many offshoots and imitators.

The ability to access and share software code without restriction is only possible because software hacker Richard Stallman developed a legal mechanism in the late 1980s known as the General Public Li-cense, or GPL. Without the GPL, it's safe to say that the amateur hacker world that we know today would never have materialized or grown. The GPL is a legal license based on copyright ownership that

lets a programmer legally guarantee that his or her work will remain in the commons, and not be appropriated by any private party. The license does this by authorizing anyone to use the software code for free, without permission, so long as any derivative works are also made available under the same terms. This license encourages people to contribute to a shared pool of code because they know that no one will be able to take the code private and withhold it from the community. The GPL means that none of us will be taken for suckers – and that the commons can persist and thrive.

Because of the GPL and related licenses that authorize sharing and prevent the private appropriation of code, thousands upon thousands of open source software programs have been created and expanded, providing an indispensable infrastructure for the Internet and a vital counterweight to software monopolies.

Creative Commons licenses are another essential bit of commons infrastructure that has enabled sharing and collaboration on unprecedented scales. The Creative Commons suite of standardized licenses let copyright owners signal to the public that their works are freely available for anyone to use, without permission or payment. The licenses represent a significant legal innovation because they enable authors to forgo the strict privatization of creativity under copyright law, which automatically treats any scribble or musical riff as private property upon creation.

This legal innovation has given rise to countless online communities whose members are committed to sharing their works with each other. Vast communities of remix musicians, video mashup artists, book authors and filmmakers use the CC licenses.[6] Academics and scientists are among the most frequent users of CC licenses as part of a growing open-access publishing movement that seeks to take back control of academic research from commercial publishers. In an attempt to confront soaring subscription prices and new restrictions on access to journal articles, academic disciplines and universities have launched more than 8,500 open access journals whose articles are freely available for copying in perpetuity.

[6] David Bollier, Viral Spiral: How the Commoners Built a Digital Republic of Their Own (New York: New Press, 2009), chapter 5.

Again, the value-generation capacities of the commons are competing with conventional markets – and winning!

We can see this, as well, with Wikipedia. Although this user-generated and -curated encyclopedia is the most famous wiki in existence

– with more than 17 million user-written articles in 270 languages
– there are dozens of offshoots that rely on the same software and similar social dynamics. Wikispecies is a collective that is compiling an inventory of the world's species. Wikiquote is a site for amassing notable quotations. Wikitravel is a growing collection of user-written travel guides to hundreds of locations around the world. Open-WetWare is a wiki for biological researchers. There is even a Conservapedia, an online encyclopedia of conservative political thought, and Intellipedia, an online resource for the U.S. Government's intelligence agencies.

Digital communities are so robust and powerful because they can undercut the enormous overhead costs associated with conventional markets, and they can leverage social cooperation in ways that neither the market nor state can. Markets require multiple layers of expensive overhead in the form of bureaucracy and lawyers, talent recruitment and talent promotion, branding and marketing, complicated financing, and much else. Now imagine how a social community of trust and cooperation working on a light-weight software infrastructure can just do lots of similar work for free or at very low cost. The commons essentially out-competes by out-cooperating.

Here's Professor Yochai Benkler again: He writes: "What we are seeing now is the emergence of more effective collective action practices that are decentralized but do not rely on either the price system or a managerial structure for coordination." Benkler's term for this phenomenon is "commons-based peer production." By that, he means systems that are collaborative and nonproprietary, and based on "sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other." [7]

Consider, for example, the Blender Institute, an Amsterdam non-profit that produces computer-generated animated films. This is a still from one of their films, *Big Buck Bunny*. The Blender Institute productions are as technically sophisticated and creative as anything put out by Pixar, but its projects draw upon a global corps of talent who have utter creative freedom. Digital versions of the films are released under open source licenses and can be downloaded for free. The enterprise makes money by selling official DVDs, complete with outtakes and the open-source code for the films.

Or consider the Open Prosthetics Project, which invites anyone to contribute to the design of a prosthetic limb or the specification of

[7] Benkler, Yochai, The Wealth of Networks: How Social Production Transforms Markets and Freedom (New Haven, Conn.: Yale University Press, 2006), p. 60.

limbs that ought to be designed even if they don't know how to do it. This has generated such unexpected innovations as limbs specifically designed for rock-climbers and an arm designed for fishing. Or consider the Crisis Commons, a global network of "barcamp" and "hackathon" events that bring together volunteer techies who specialize in crisis-response innovation. So, for example, after the Haiti earthquake in 2009, thousands of volunteers stepped up to deal with the humanitarian crisis there by building Web-based translation tools, people finders and maps showing routes to empty hospital beds. A group called Occupy Sandy arose in response to the recent hurricane in the US to provide network-coordinated humanitarian aid to people left homeless by the storm – doing things that the Red Cross couldn't or wouldn't do.

One of the leading gurus on this bottom-up style of network innovation is Professor Eric von Hippel of M.I.T., the author of a book called *Democratizing Innovation.* Von Hippel has spent much of his career documenting how consumers – and communities of users – are among the most powerful sources of innovation. It's wasn't some corporate R&D department that came up with the idea of center-pivot irrigation sprinklers used in the West, or Gatorade, the mountain bike, desktop publishing, email, and the sports bra. Those innovations were all dreamed up by ordinary, individual users.

Von Hippel estimates that 77 percent of the innovations in scientific instruments originates from users. Sports enthusiasts like windsurfers, cyclists and fly fishermen are the ones who tinker with their equipment and come up with new product ideas. Ice climbers came up with the idea of putting a leash on their ice-picks so that they could hang on them while climbing frozen waterfalls. The commoners, in short, are co-producers and co-innovators.

There is now a burgeoning movement to bring open source principles to the physical world. Community networks like Open Source Ecology and the Open Source Hardware and Design Alliance are working to develop replicable, shareable equipment for modern off-the-grid "resilient communities." Open Source Ecology writes:

> By our analysis, most of the technologies needed for a sustainable and pleasant standard of living could be reduced to the cost of scrap metal + labor. There is immense potential for social transformation once this technology is fully developed for building interconnected self-sufficient communities....

One of the more interesting prototypes is the LifeTrac, a low-cost, multipurpose open source tractor that is intended to be modular, inexpensive and easy to build and maintain — in other words, not complex, expensive and proprietary. There are several projects attempting to build open-source automobiles.

While many commons-based initiatives are local, they are starting to inter-connect and cross-fertilize each other via the Internet. This is how many local, physically based commons may go viral. There are a whole range of what I call "eco-digital commons," in which Internet technologies are being used to help monitor and manage the environment.

For example, "participatory sensing" projects. These are Internet communities that invite citizens to use cell phone cameras, motion sensors, GPS and other electronic systems to gather and aggregate large amounts of environmental data. People make their own local counts of birds and butterflies, for example, or monitor water quality or document the spread of invasive species. This is an example of how digital commons can improve government. There are many others, such as the Peer to Patent wiki that invites people to submit prior art to call into question patent applications, and the Smithsonian Commons, which has used crowd-sourcing to help identify people in very old photos of historical interest.

In a time when global markets are steam-rolling over our communities, the commons offers a way to meet economic and social needs. The commons lets us reassert a sense of place and re-embed markets in social community. We can see this in the Slow Food movement and Community Supported Agriculture, for example. Or consider the City of Linz, Austria, which has initiated a plan to make its entire urban region an open information commons. The city already provides free wifi hotspots, email accounts for every citizen and web hosting for noncommercial content. Now it wants the region to embrace open source software, Creative Commons licenses, open data platforms, OpenStreetMap and open educational resources. City officials believe that the regional information commons will stimulate digital innovators to produce locally useful information tools while encouraging greater civic engagement and more robust economic development.

The new online commons are so interesting because they do not pose a mere rhetorical or moral challenge to late-capitalist discourse

and copyright law; they represent a *functional* challenge. That can accomplish specific tasks with greater speed, creativity and social satisfaction. They are frequently more efficient, innovative and robust than conventional markets that attempt to stifle creative participation. It has been estimated, for example, that open-source software annually destroys $60 billion in revenues for businesses that would otherwise sell proprietary software. If the value of open source products and services were calculated at commercial prices, it would have revenues greater than the combined income of Microsoft, Oracle and Computer Associates.[8]

Not surprisingly, open platforms on the Internet are forcing a shift not only in business strategy and organizational behavior, but in the very definition of wealth. On the Internet, wealth is not just financial wealth, nor is it necessarily privately held. Wealth gen-erated through open platforms is often *socially created value* that is shared, evolving and non-monetized. It hovers in the air, so to speak, accessible to everyone. *Socially created value* has always existed, of course, but it hasn't always been culturally legible or consequential.

A key reason that digital commons are so innovative is that they are able to draw upon social behaviors that the mainstream economy rejects as trivial or irrelevant. In typical markets, you're supposed to be a hard-bitten, competitive rationalist seeking to maximize your material self-interest. In Internet commons, what is valued is friendship and cooperation. It's all about social reciprocity and trust. People who are affirmatively helpful to the community will rise to the top – because that way, everyone is better off. But here's what's critical – a commons must be able to preserve its ability to protect and maintain itself as a coherent, self-healing community of shared interests. It must be able to develop and en-force its own governance rules.

[8] Standish Group, "Trends in Open Source" (report), as reported by Matthew Broersma, "Propri-etary Vendors lose 30 bn to open source," ZDnet.com, April 22 2008, at http:// www.zdnet.com/-3039397439.

The payoffs are considerable, however, because digital commons can tackle projects that markets consider too marginal or risky. Precisely because a commons is not organized to maximize private profit, its members are more willing to experiment and innovate. New ideas can emerge from the periphery with barely any financial support. Value is not created through the power of money alone, but through individual self-selection for tasks, passionate engage-ment, serendipitous discovery, idiosyncratic experimentation and peer-based recognition of achievement.

I started my talk saying that digital commons will create a new political order. I think commons have already taken huge steps in this regard by creating a distinct social and economic realm. Commoners have created a digital republic of their own, independent of the official political and corporate order. They are creating a parallel universe of production and consumption that governs itself *outside of the marketplace* and under the direct control of commoners themselves.

This is the Commons Sector – and I would argue that it constitutes a fledgling new type of democratic polity. A few years ago, in a brilliant essay, Internet scholar David R. Johnson declared that online commons represent a new kind of social/biological metabolism for creating "law."[9] By that, he meant that commons have their own internal systems for managing their affairs and for interacting with their environment. They can repair themselves and define their own persistent identity. They have a sovereignty of moral purpose and action that "competes" with functions historically performed by markets and government.

In this sense, the Commons Sector represents a great leap forward in citizenship – a revival of civil society in the digital age. The Commons Sector may not have the formal legitimacy of nation-states nor police and military powers. But it certainly has the moral authority, cultural authenticity and legal-technical framework for maintaining itself over time. And it can already perform (or out-perform!) many functions that historically only markets and governments could carry out. I consider it a new kind of social organism that combines production, consumption and governance.

The thousands upon thousands of online commons now emerging around the globe is less of an ideological or political entity in any conventional sense than a new vehicle for combining production, consumption and governance. It is an emerging socio-political worldview. It is a cultural sensibility that challenges existing notions of national identity, institutional hierarchy and corporate ownership.

The most serious issue that the digital commons faces in the near term is how to negotiate a *modus vivendi* with its leading "competitors" – the market and the state. The market and the state, tragically, have become a decadent, self-interested duopoly committed to fostering privatization and commoditization of everything – from land and water to the human genome and nano-matter. The

[9] David R. Johnson, "The Life of the Law Online," First Monday, vol. 11, no. 2, Feburary 2006, at http://first-monday.org/issues/issue11_2/johnson/index.html.

resulting market enclosures amount to a radical dispossession and disenfranchisement of commoners – and an anti-democratic, anti-social provocation that cannot continue indefinitely.

The beauty of digital commons is their ability to turn the tables on the market/state by controlling their own alternative vehicles of value-creation. The next step is a drive for real political power. We can already see how open networks have empowered such bottom-up protests as the Arab Spring, the Indignados in Spain, and the Occupy movement. It's not entirely clear *how* such commons movements will assert their political power in lasting ways, and find persistent institutional form. But there is no question that self-organized *governance* by digital commoners will begin to supplant centralized, bureaucratic *government* if only because the latter is so structurally incapable of dealing with fast-moving complexity at multiple scales.

That's why the next big turn of the wheel will see commoners using their newly built provisioning systems to reinvent governance and markets. The commons offers us many practical models not just for reinventing provisioning and markets, but for building new types of participatory democratic structures. These structures tend to be far more transparent, responsive and effective than conventional democratic structures, which have become deeply corrupted and dysfunctional. To help showcase many of these examples, I recently co-edited a new anthology of 73 essays, *The Wealth of the Commons: A World Beyond Market and State* (Levellers Press), which describes some of the rich possibilities presented by the commons in diverse international contexts.

Although the future of the commons is very much a work-in-progress, I see it as one of the few areas of life about which I am exceedingly hopeful. Why? Because it's already taking off. When theory needs to catch up with practice, you *know* that something powerful is going on.

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Bollier was founding editor of On the Commons, 2003-2010; he now blogs at Bollier.org.
He calls his work "focused on reclaiming the commons, understanding how digital technologies are changing democratic culture, fighting the excesses of intellectual property law, fortifying consumer rights and promoting citizen action. He also co-founded the public interest group Public Knowledge and served as a board member until 2010. He is awarded the 2012 Bosch Berlin Prize in Public Policy at the American Academy in Berlin.

JUSSI PARIKKA

COMMONS, UNCOMMONS

Visual and Technological Architectures of London

This text discusses London summer of 2012: the London of creative industries and digital software economy, of Olympics and policing of city space; of brand policing and the aftereffects of the 2011 riots. In other words, it picks up on Jacques Rancière's notion of politics of aesthetics – a distribution of the sensible that grounds the common and looks at the notion of common(s) through this aesthetic/urban regime. By paratactically moving from the policing of space to policing of technological space, it picks up on the central theme of London Tech City; instead of the discourse of New Aesthetics, it asks for the political grounding of different sorts of architectures, from human scales to scales of circuits.

I. WE MAKE THE GAMES

There is the city, and then there is the city. Processes of sharing and of *having in common* start already on the level of perception and sensation, which ground the political. This can be understood in the manner that Jacques Rancière (2004) pitches his understanding of politics of aesthetics – a distribution of the common as sensible, and the conditions of participation - but we could actually also say, this is a line that comes out from China Miéville's (2009) fiction novel *The City & the City;* a weird fantasy of twin cities of Besźel and Ul Qoma that are perhaps in physical space almost identical but perceived as two different ones – where part of belonging to one city is to be able to unsee the other city and its action; a sort of complex, on-going negotiation on the level of perception of what you see, what you must not see, that forms the tension of common, uncommon. Miéville is able to show how finely regulated space and commons are in terms of the bodies that inhabit, sense – and hence create – those spaces. This is also to a point concerning policing of that common, uncommons, to which I will return at the end of this text.

In any case, it is actually less weird when it comes down to discussing how we are being catered such spatial commons, uncommons, perceptions and at times unavoidability of not-seeing. This happens in everyday production of lived commons and space, and the entanglements of abstract and concrete in urban life. It is however not just physical, and definitely not just mental, but completely embedded in topologies of perception. In Miéville's novel, the physical act of pass-

ing from one space to the other city is besides the physical act, that could be mapped geographically, also "grosstopical": it involves a topological and perceptual change too. Indeed, Vilém Flusser's (2005) call that we need to approach cities topographically, not just geographically, in order to understand their flection (Krümmung) as a force of gravitational pull is not that far from a Situationist call for investigation of the forces of the city composing subjects. But perhaps there is need for something more. For sure, Flusser is on to something – the distributed mode of subjectivity that nowadays really is starting to characterize our mode of individuation in the city when such processes are even further enhanced through various smart points and connections through RFID-worlds (Hayles 2008). But Miéville points to the number of passages and the constant processes of seeing and unseeing through which we constitute constantly changing patterns where it is not only the subject that is abstract and changing, but the actual city environment too. (Cf. Flusser 2005).

From *The City and the City* to the City – London 2012. Summer 2012 in London is characterised not only by what went on in the newly built East London stadiums, part of a revamping of the previously grim parts of the city, but also another sort of mobilization. Just like with all big global sporting events, a range of logistical, management and administration operations took place, which in part produced a commons that one did not necessarily want to share. One was gradually forced to encounter a revamping of the giant city with polished smiling faces of McDonalds adverts and other official sponsors. Campaigns of feel-good emote value embedded in the logic of the transnational corporation. Of similar touristic and economic brand value as the much touted Digital Roundabout – London's and the Government's wet dream of a Silicon Valley in London's Shoreditch area – both represent one face of Britain, the *great* creative industries. This is also the context that started off the recent discussions concerning New Aesthetics, although rarely the political economy of Shoreditch/London Tech City has been critically investigated – this aesthetics of corporate creative industries.

We all make the games, as one of the most visible faces of the London 2012 claimed – a McDonalds world occupying tube stations and city walls. Indeed, as the theorist and blogger K-Punk (Fisher, 2012) put it we can as well talk of the "authoritarian lockdown and militarisation of the city" which played its role in creation of the feel-good spirit of the Games, and where "any disquiet about London 2012 is being repositioned as "griping" or "cynicism"."

For sure, this came through across the board, from media reports to the mentioned public spaces, from BBC commentators overuse of words such as "unbelievable", "incredible", "amazing," "brilliant," "unbelievable" (Marqusee 2012) to an affective management of public space as emotional space – but indeed, supported by tightly managed security regimes, including brand policing.

So *we make the games,* as McDonalds claims the space, as well as attempts to produce the commons as a predefined corporate affect-value. And yet, this is what is of interest in this case; this tension in terms of idealised part of "common(s)" in terms of political discourses of recent years and its appropriation across the board in terms of various techniques and discourses of affective and cognitive capitalism in the age of sociability – the massive mobilization of "we"-ness as if an inexhaustible human resource of good-feeling, creativity and inspiration that ranges from creative industries talk to sports events, to everyday work life and practices, as well as , of course so much of technology discourse.

In terms of London 2012, a banal but perhaps necessary observation has to do however with what else went on – for sure, no big sports or other similar global cultural event is ever without its slightly embarrassing revelations. In London such had started during the summer of festivities in June already, with the Queen's Diamond Jubilee; unemployed people that were however unpaid for their support for the celebrations by river Thames , were forced to sleep under the London Bridge. Referring to the words of two jobseekers interviewed by the Guardian:

"they had to change into security gear in public, had no access to toilets for 24 hours, and were taken to a swampy campsite outside London after working a 14-hour shift in the pouring rain on the banks of the Thames on Sunday." (Malik 2012)

In the year of the "Great" brand campaign, sponsored by the Government to tie together Royal Wedding, the Jubilee and the Olympics, affective mobilization reached its peak in this atmosphere of national economy almost gone bankrupt but in need of good spirit to link it with the global brand that Britain was hoped to be. But through emoting/emotions, the London Hunger games – as Mark Fisher pitched it – should however be tied together with the affective expressions as for the unpaid workers;

In the words of another person interviewed for the Queen's jubilee, just before the Olympics:

"London was supposed to be a nice experience, but they left us in the rain. They couldn't give a crap … No one is supposed to be treated like that, [working] for free. I don't want to be treated where I have to sleep under a bridge and wait for food." The male steward said: "It was the worst experience I've ever had. I've had many a job, and many a bad job, but this one was the worst." (Malik 2012)

Perhaps just unfortunate isolated cases in the midst of otherwise positive feelings, this case however connected directly to the Olympics as well: the unpaid workers (stewards) were explicitly told, only later after embarking on the job trip, that "the work would be unpaid and that if they did not accept it they would not be considered for well-paid work at the Olympics." (Malik 2012).

II. RIOT CITY

As a paratactical shift, consider then indeed another reaction to London 2011 – a London of the infamous riots, and the way in which the Shoreditch London of creativity and brands is shadowed by that feeling of uncommons; the rapper Plan B's music video and film about the Riot London from last August, a different sort of a mix of urban space, affects and the Olympic year Britain. In Ill Manors- the song and the music video as well as film from Summer of 2012 – he articulates the world of uncommon, the City and the other city:

Kids on the street no they never miss a beat, never miss a cheap
Thrill when it comes their way
Let's go looting
No not Luton
The high street's closer, cover your face

It is about politics of language (the pejorative use of "chav"), looting, urban planning and rhetorics of the Tory Government that homes in on the London Olympics and brand campaigns as well as architectural politics of visual space, distribution of habitats. Or in the words of China Miéville (2012), in his most recent writings about London:

"The Olympics are slated to cost taxpayers £9.3bn. In this time of 'austerity', youth clubs and libraries are expendable fripperies; this expenditure, though, is not negotiable. The uprisen young of London,

participants in extraordinary riots that shook the country last summer, do the maths. '[B]ecause you want to host the Olympics, yeah,' one participant told researchers, 'so your country can look better and be there, we should suffer'."

This sort of commonwealth – both to refer to the British Commonwealth as well as to the critical discourses concerning the common - has to do with the wider privatisation of the common as in cultural production, in the manner Hardt and Negri note. In the UK, the current governments grim austerity politics are own particular articulation of this in relation to natural commons (selling of forests, environmentally catastrophic policy decision), urban commons (privatisation and securisation of public space) and digital commons (backward turning copyright legislation, promotion of a narrowly defined software-Britain in school education to businesses).

Hence it is not hard to see the rationale in the decisive role of cities in relation to reproduction of capital. This also explains the centrality of cultural geographers as guides in contemporary theory discussions concerning the commons, political economy and extraction of value from the dynamics of city. Scholars such as David Harvey have been at the forefront of this tension between capitalist urbanization and its extraction of value of the city understood as social, political and livable milieu of commons (Harvey 2012, p. 80)

What indeed is worthwhile noting is that the extraction of value takes place at this double bind of the non-human architectures, streets, walls, infrastructures of concrete as well as more ephemeral kind, like wireless networks and the as lived, and living realities of humans contributing to the dynamics. As such the commons to which we contribute as "city" is always a dynamic coupling of a variety of flections, to use Flusser's term again (2005), which however is a constant negotiation between the concrete and the abstract. The abstract does not home in only in the distributed agencies of the human that Flusser so well picks up, but also the as dynamic non-humans playing their part in the vital forces in which we live.

For Hardt and Negri (2009), the common is itself a concept that should be rescued from the tension between private and public, and should instead cut "diagonally across (p.ix) and open "a new space for politics" (ibid.) In their trademark style, Hardt and Negri pitch capital as a form of social relation that is far much more than about commanding – indeed, this is visible in the examples of crea-

tion the sense of we-ness of Britain 2012, but also more widely in the techniques of creating, investing and exploiting social life in its entirety, to again paraphrase Hardt and Negri (Ibid).

This is where I would insist that it is already at the level of the common that we need to look for modes of production, which as a claim would be something easily found in approaches such as Hardt and Negri's. Yet, I want to point to the complexities, and perhaps "fuzzinesss" for the lack of a better word, in terms of this production. For sure, the affective common, production, inspiration, creativity, sharing, participating are exactly at the core of production of the emoted games spirit and well managed space of sponsored global events. This corresponds to Boutang's (2012) analysis of cognitive capitalism even.

Instead of Boutang, a more satisfying approach is to be found in Matteo Pasquinelli's (2008) *Animal Spirits* – a book about "the dark side of commons and culture industry", and the more fleshy side to the frequently idealized discourses of "sharing". It succeeds in highlighting the economies of political as well energetic kind that support the idealised notions of commons, but also affective mobilisation of shared "we-ness" that itself is perhaps one form of affective commons.

For Pasquinelli, the notion of 'animal spirits' amounts to an attempt to rescue "biopolitics" from becoming a fleshless and tamed concept used for discursive critique to again really catch some aspects of living labour as contributing to the creation and recreation of commons. It is the "biomorphic unconscious of immaterial and cultural production" and the "physiology of surplus and excess energies flowing under any technology environment", and furthermore the "productive engine of the multitudes finally described in all its variants: cognitive, affective, libidinal and physical." (2008, p. 27)

Pasquinelli's short observation concerning the difference of the "the common" (as preferred by a bunch of Autonomist Marxists) and "commons" as referring back to the more historical, and also nature related meaning of shared and cared for "forests, atmosphere, rivers, fisheries or grazing land ". What the latter however includes, is also the animal – what Pasquinelli argues the more sanitized and digital economy friendly "common" (creative commons) often leaves out in favour of the more immaterial idealisations. Instead, there are always physical forces and investments involved, and producing

any notion of common, which means a look at the more "obscure reality of the commons" (p. 29) as a way to understand management and regulation of these forces.

For sure, we can understand the affective regulation of architectures of living (Fisher 2012), and in relation to the drives of affect that titillate your underbelly in the Olympic spirit of mass commoning. Indeed, the notions of sharing, common, space and aesthetics at the grounding of politics – and policing – is what characterises the contagions affective politics of somnambulistic kind. In Tony Sampson's (2012) elaboration, such a process of the involuntary habitual contagious sociability is what characterises the spread of affect as a "shared" phenomena. However, in his Gabriel Tarde- inspired reading of sociability where the social beings is actually this environmental feature of the affect, as a finetuning, priming and capturing the readiness of the subject for certain patterns. Differing from crowd theories of for instance Le Bon, the somnambulistic subject as pitched by Sampson is already in the state of suggestibility. For sure, Sampson extends Tarde's sociology of the emerging urban sphere to current cultural techniques of technological capitalism – from neuromarketing to affective HCI and to network practices – but still uses this double bind of affect/contagion at the core of this constant creation of the social.

Hence, by way of thinking about the affect in relation to the environmental, architectural settings in which the common is created, and the politics of sharing is distributed, Maurizio Lazzarato's even more politically tuned appropriation of Tarde is here effective. What characterises Lazzarato's take is a Tardean inspired political economy of affective environmental enterprise environment:

"[…] the enterprise does not create its object (goods) but *the world within which the object exists*. And secondly, the enterprise does not create its subjects (workers and consumers) but *the world within which the subject exists*." (2004, p. 188).

Such worlds are spatial as well as embedded in the technological products and practices. For sure, much of for instance Pasquinelli's critique for instance is aimed at the code-emphasised discourses – the current as the Digital Economy programme in the UK is a good example of such. Creative discourses that harness the common are developed now in relation to the more techy side of software skills, businesses and the information revolution, finally reaching

the UK too – and yet, this is where I would insist with Pasquinelli and others that we need even more so to look at the other side too; hardware instead of just software, hardwork instead of just code-creativity (see http://i-mine.org/). Hence, what sustains the hard side of technological objects, practices, and hence perhaps commons that cannot be reduced to the tamed down sociability of social media software platforms? This is the at often quite low level work practices, whether unpaid workers at the Queen's jubilee, or for instance the low-paid Chinese Foxconn factories enabling the mass production of the tools of Apple-creativity.

III. UNCOMMONS OF (TECH) CITIES

Indeed, to return to the very beginning and apply the idea from Miéville's *City & the City;* that there are like two cities, overlapped, but perceived and unperceived through a complex process of production of what is supposed to be common, what uncommon. The map is the territory (Siegert 2011), and it produces territories as political realities, which in this points out that maps are not only about the land, or even the sea, but also of technological infrastructures. The closed nature of circuits, access points --what goes on in those architectural spaces that cater for us the shared perceptions and also, the content nature of digital commons so often as that social media feeling of sharedness-- that is one form of uncommons – that reality we cannot that easily tap into and share, due to its proprietary, closed and increasingly hidden nature (a world of smart dust). It can offer us one pole in thinking of what this lack of commons – both in relation to the production end from our end user perspective, and in relation to the technology itself – means as a challenge for invention of new practices of technology.

Would recommoning, reclaiming and recombining such uncommons relate to the revitalisation of DIY spirit, as well as practices of hacking and technology also on hardware levels that various hackerspaces and also discourses such as "critical engineering" have recently called for? This could be an interesting trajectory for new sorts of ideas for hacking the city. Of course, we need to be aware of the various lineages of hackerspaces, hacklabs , and so many related terms: "coworking spaces", "innovation laboratories", "media labs", "fab labs", "makerspaces", and so on. (Maxigas 2012). Indeed, one can easily differentiate the differing genealogies of even the more media activist and Autonomist Hacklabs, with their roots in

squatted urban spaces, from the more liberal oriented and perhaps recently even more talked about hackerspaces (Ibid.) Indeed, in differing ways, one can talk of creation of shared spaces for a range of technological activities dedicated to the unfolding of technological affordances by also mixing new and old technologies, and for instance themes of hackerspaces including "free software development, computer recycling, wireless mesh networking, microelectronics, open hardware, 3D printing, machine workshops and cooking." (Maxigas 2012)

What I am interested in flagging is how conceptualising such spaces and labs in relation to the idea of common is strengthening the tie between the notion of commons to concrete technological practices and skills. This points strongly to the concrete, and specific processes of how commons are being produced, but also reproduced, recycled, and assembled in meticulous ways, and with a nod towards understanding the specific community and spatial practices – the exhaustable but still living energies engaged in practices and cultural techniques. As Dan McQuillan (2012) argues, such practices and spaces promote pedagogy of technology even. Indeed, what we share, what is shareable, what can be made shareable, is closely tied to the concrete physical spaces and practices, energies, that Pasquinelli calls for. This is also of importance in the city context of London, and UK more generally: a political emphasis on London Tech city meets with the corporatisation of technology discourse and skills. This is the sort of work where we need very careful and critical insights into notions of common, and how they play out in relation to the technology clusters and discourses of a city.

Just like in Miéville's novel, and the supposedly shared affective spaces of urban London of Summer 2012, we cannot assume that the commons just exists – but is constantly differentiated and also produced on the very primary level of perceptions, sensations, and more. This resonates with Rancière's understanding of distribution of the sensible that is not exclusively an allocation of what already exists but a more fundamental grounding – it establishes the common it talks about, with its inclusions and exclusions. Furthermore, "This apportionment of parts and positions is based on a distribution of spaces, times and forms of activity that determines the very manner in which something in common lends itself to participation and in what way various individuals have a part in this distribution." (Rancière 2004, p. 12)

Hence, tapping into some conditions of existence of such worlds – a task often attributed to media archaeology, at least when it comes from a certain German media theory tradition direction – is one way of actually conceptualising commons in a slightly different way. This for sure differs from some of the commons debates, but perhaps itself can offer ways to understand cities and cities, and cities and cities and technologies. Indeed, just like passages in Miéville's (2009) *The City and the City,* between the two, might be not just mapped geographically but created grosstopically, we need to be aware of the multiple layers and physical, material affordances through which also commons is produced itself. Miéville loves coming up with neologisms, and such are as words already indicating the crossing paths, and physical realms through which one has always to negotiate and produce what is common, what uncommon; besides grosstopical crossings, he points towards topolganger's, objects on the fringes of several worlds, and reflected in various; perhaps such ideas can give ways to think of objects, spaces, politics of perception, and what is shared, what remains uncommoned.

Uncommoning is constantly policed, in the manner that Rancière (2007; see also Lazzarato 2006, p. 183) understands policing as an intervention to the visibilities and invisibilities being determined. It is in this policing that acts of violence are happening on level of bodies wounded, shots fired, windows smashed, shops burned but also visuals which as materially effect and affect in crowds. Indeed, as Nicholas Mirzoeff elaborates Rancière's position of policing through "move along, there's nothing to see" instead of the enforced watching of the disciplined body or the Althusserian subject of ideology. Now, as Mirzoeff (2006: 23) writes: "The police interpellate the Western subject not as an individual but as part of traffic, which must move on by that which is not to be seen, the object, or nonsubject."

To conclude, in Miéville's (2012) recently published short story, about London – *London's Overthrow,* a nod towards the infamous Jonathan Harris responsible for the 1829 arson of York Minster:

"The lion looks out from its apocalypse at the scrag-end of 2011. London, buffeted by economic catastrophe, vastly reconfigured by a sporting jamboree of militarised corporate banality, jostling with social unrest, still reeling from riots. Apocalypse is less a cliché than a truism. This place is pre-something."

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AIDAN DELANEY

THE POLITICAL POTENTIAL OF REMIXED VIDEO

subverting the un-commons

Aidan Delaney

This article is concerned with a mode in digital filmmaking that uses appropriated material to make political commentary that runs counter to the source-materials' dominant ideology in which it borrows from. By introducing a category of digital film making known as 'political remix video' it will assert how such a subgenre can be used to critique power structures and interrogate social myths thorough acts of subversion and détournement of copyrighted or 'un-common'[1] media.

INTRODUCTION

Remix by definition is to combine or re-edit existing media into something new. The term came from the practice of making alternative mixes of musical recordings during the 1960s in Jamaican dub music but it soon spread across multiple genres and grew in popularity during the disco era (Brewster & Broughton, 1999). Remix practice today expands across a variety of media including audio, video and web technologies. New terms such as 'mashup' have been created to address specific stylistic concerns with remixed media and new medium–specific subgenres are emerging. One such subgenre in the discipline of digital filmmaking is referred to as PRV or 'political remix video'. It is a movement of underground filmmakers who intentionally critique mainstream media by borrowing media texts, usually copyrighted, and subvert them to create new and altered meanings through acts of remix. This activity is not without it criticisms both - creatively and legally; but it does lend itself to a critical textual engagement. It also operates at a level where transformative works can become scholarly through subversion and critique of dominant ideologies. Furthermore, PRV can be seen as aligning with free culture movements through its rejection of copyright restrictions and appropriating protected material. This paper will investigate political remix video as a discourse in Libertarian Marxism, aligning it with the Situationist International's ideology of re-appropriating media assets to work against mainstream culture. It will begin by establishing remix as an aesthetic practice. It will then compare remixing to the Situationist International's activity of *détournement,* before finally offering a hypothesis of the purpose of political remixes.

[1] By un-common I am referring to what is exclusory from the commons, i.e. copyrighted material and intellectual property. This term was suggested by the conference organisers for the panel title, *Remixing the Uncommons,* in which my original version of this paper was presented.

WHAT CONSTITUTES AS A REMIX?

Remix is not an entirely new activity; it is more specifically an act of appropriation within the digital realm using pre-existing media assets. There has

been a long history of appropriation and adaptation within Art and it could be argued that remix is just another mode of such practices. However, the very act of remixing poses difficult questions about ownership and copyright that are specific to the digital domain. Whilst it is beyond the scope of this paper to give an exhaustive account of such complications, it should be suffice to say that the complexities arising from digital media's ease of access to cut, copy and paste activity positions remix at a unique crossroads. It can therefore be treated separately from other acts of artistic appropriation and addressed as a specific practice with its own concerns.

Eduardo Navas argues for remix to be seen as a critical theory and proposes four categorisations of remix: extended, selective, reflexive and regenerative[2]. He then further distinguishes between remix and mashup, identifying a mashup as something that must be composed of at least two separate and borrowed parts (Navas, 2010). Navas's extensive subcategorisation offers much to the remix lexicon but for the most part, he judges the varying categories of the discipline on the extent of manipulation carried out to the original parts. He introduces, however, a useful concept in which he refers to as 'spectacular aura'. This is a play on words, a mashup, if you will, of Guy Debord's 'spectacle' and Walter Benjamin's 'aura'. He uses the term to refer to remixes that retain the essence of the original source. However, he fails to engage with either Debord and the Situationist International or Benjamin and the Frankfurt School's writings in a truly meaningful or political way. His argument is absent of an engagement with remix aesthetics as a cultural product shaped by, and responding to, the culture industry. He fails to engage with a Marxist discourse that would seem appropriate when quoting either Debord or Benjamin. This leads me to another author whose work engages with remix as a political discourse.

Eli Horwatt sees digitally remixed video as a descendant of found footage filmmaking, a practice that privileged denaturing pre-existing film footage by inscribing new meanings 'through creative montage' (2009, p.76). He asserts that although digital remixing is a progeny of found footage film it has its own 'unique aesthetic and rhetorical contributions' (ibid). He calls for a remix taxonomy to identify major trends and stylistic approaches so as to document the continuations and shifts in the 'trajectory of moving image appropriation' (ibid, p.77). His categorisations, specific to video remixing, offer more than Navas to investigate remix underpined by a Marxist framework, particularly in the realm of Situationist International theory or the Frankfurt School.   Horwatt identifies two dominant modes of digital video remixing; *political remixes* and *trailer remixes*. He argues that they each resemble a distinct approach to found footage filmmaking from the past; Soviet propagandist re-edited films[3] are similar to political remixes,

[2] Extended remixing lengthens a song and stretches out preferred elements such as the instrumental break; selective remixing adds or removes elements to a song and builds a new composition around the parts; whilst reflexive remixing challenges what Navas calls the 'spectacular aura' of the original by being autonomous in its composition, and often only allegoric to the source material because of its deconstructive nature (Navas, 2010, p.59).

[3] After the Russian revolution the Soviet film system created two departments to re-edit films produced in capitalist countries to taint them with a communist ideology (Arthur, 1999)

and elements of Surrealist juxtapositions[4] can be found in trailer remixes (ibid). These modes can be further differentiated in their ideological perspectives; some remixers aspire to critique popular culture whilst others mimic its spectacle and regurgitate its ideology, often metamorphosing 'progressive works of art into juvenile internet memes' (ibid). We can see this distinction in all cultural production but with the rise of amateur production we can now see in the digital domain means that a parroting of ideology is prevalent. Furthermore, admittedly, the vast amount of remixed media available on the Internet is in short supply of political aspirations.

Horwatt's analysis comfortably aligns with Debordian ideas related to spectacle and the culture industry, illustrating the potential of politically remixed media to subvert and critique mass entertainment. Whilst Navas's undertaking is useful in terms of creating taxonomies, Horwatt's paper seems more fitting to include terminology such as spectacle and aura. I now wish to reappropriate this concept of 'spectacular aura' using the Situationist International's writings, specifically their concept of *détournement,* as a framework.

REMIX AS AN EXPRESSION OF DÉTOURNEMENT

Remix, as has already been established, is an act of appropriation. To sample an original work (what we might call remixing the un-commons [5]) has consequences both legally and morally. However, it could be argued that some remixes work as critical textual engagements and seek to transform the original material to expose hidden truths about society and culture. This act of subverting is similar to the activity theorised and practiced by the Situationist International referred to as détournement.

Détournement is the repurposing of existing imagery (or media) to create some new meaning in an attempt to turn the articulations of the capitalist system against itself. It seeks autonomy from the spectacle produced by mainstream media (Holt & Cameron, 2010), and emerged as a subversive act first created by the Letterist International and later embraced by Situationist International. Guy Debord and Gil J Wolman published their 'A User's Guide to Détournement' in 1956. They argued that art had become exhausted and governed by bourgeois principles; even acts such as Duchamp's negations and appropriations had become bankrupt, stating that: 'We must now push this process to the point of negating the negation' (Debord & Wolman, 1956). They called for 'educative propaganda' through new combinations of existing cultural artefacts. By juxtaposing separate elements they found it was possible to

[4] Devices such as exquisite corpses and the use of shocking juxtapositions were aesthetic practices found in Surrealist avant-garde filmmaking, a typical example of such practice is Joseph Cornell's Rose Hobart (1936), an experimental collage film that takes footage from East of Borneo (1931) and mixes it with footage from an eclipse acting as a homage to the actor Rose Hobart.

[5] Again, I am borrowing this term from the conference panel title.

supersede the source material and produce 'a synthetic organization of greater efficacy' (ibid). In other words, by denaturing media assets or works of art a new and more potent meaning could be found. To recontextualise détournement from a contemporary perspective, it is possible to argue that political remix through its use of subversion and critique of the mass media, is an act whose lineage can be found in the legacy of the Situationist International. In this sense political remixes could be described as digital détournement and a re-examining of Situationist strategies. Furthermore, this is in essence a remixing of the un-commons. It has the potential to work as an instrumental force in what we might call the 'paratactic commons' (or a conglomerate of heterogeneous modes of how we think of the commons) in its consideration of what is excluded from the commons, i.e. culture. The Situationists claimed that the true potency imbued in détournement is its practicality 'because it is so easy to use and because of its inexhaustible potential for reuse' (Situationist International, 1959). PRV makes use of such practicalities by manipulating copyrighted materials without permission and treating such materials as cultural assets free to be manipulated and distorted. It repudiates capitalist law, and declares that cultural products such be, in some respects, part of the commons.

Debord and Wolman argued that future technologies would have the advantage of 'superior syntheses' (Debord & Wolman, 1956). The digital epoch we find ourselves navigating through is perfectly suited to extend the elocution of Situationist's détournement. New media lives in the realm of cut, copy and paste manipulation and by its very (digital) nature it is easy to alter and reproduce without any degradation in quality. In addition to this, the Internet has become a near infinite archive for media assets, accessible at anytime from anywhere. So by detourning cultural artefacts such as films and television programs, the remixer is violating copyright law in his/her acquisition of such content, and he/she is in additional violation by manipulating these images for further distribution. This act can be seen as a 'negation of the value of the previous organization of expression' (Situationist International, 1959) in its refusal to comply with copyright law, which is in essence the '[law] of the ruling thought' (Debord, 1995, p.220). In this light we can view political remix video as a resistive act against the dominance of mainstream media. It can also act as a questioning of how cultural artefacts remain excluded from the public domain (e.g Eric Faden's *A Fair(y) Use Tale*[61]). Political Remix Video often echoes the negation and revolutionary tones we find in the Situationist International movement of the 1960s, but it is meaningless unless it can establish a contemporary mode of critique and a fitting purpose to today's concerns.

THE PURPOSE OF POLITICAL REMIX

Having illustrated the potential for political remixes the question becomes why should we make political remixed media? What function does it serve? This section will explore these questions by making use of the *Dialectic of Enlightenment*. Adorno and Horkheimer avowed that the Enlightenment had undergone a self-destruction and there now exists a threat to social freedom propagated by market forces:

> The fallen nature of modern man can not be separated from social progress. On the one hand the growth of economic productivity furnishes the conditions for a world of greater justice; on the other hand it allows the technical apparatus and the social groups which administer it a disproportionate superiority to the rest of the population. The individual is wholly devalued in relation to the economic powers, which at the same time press the control of society over nature to hitherto unsuspected heights. (Adorno & Horkheimer, 1989, p.xiv)

In essence, they claimed that culture industry propagates ideology and discourages individuality and freedom. The contemporary culture industry as described by Lawrence Lessig (2008) operates on a RO (read-only) model, meaning that it functions under passive reception. Adorno and Horkheimer were concerned about the concentration of power acculumated by such an industry: 'The people at the top are no longer so interested in concealing monopoly: as its violence becomes more open, so its power grows' (Adorno & Horkheimer, 1989, p.121). The culture industry as they saw it had become self-referential in its acknowledgement that it was an industry and no longer even pretended to be art (ibid).

According to Lessig (2008), if we break remix down to it's fundamental parts we can assert that writing, particularly academic writing, is essentially a remix: making something old out of something new as the author borrows phrases and ideas from other texts to build his/her argument. The difference between remixing words (using quotations) and remixing video (appropriating images) is amplified with issues related to copyright. Correct referencing and citation is enough and acceptable when using written quotations but multimedia quotation is in breech of copyright law unless it falls under fair use (which it rarely does). Lessig (ibid) asserts that media content such as television, film and music have become so embedded in our daily lives that these have become new forms of writing and part of the vernacular. For him, academic writing is elitist and removed from the masses; it is multimedia that has become the new breeding ground for self-expression and an accessible means to speak back to the entertainment industry with what he calls RW (read-write) culture. The problem with this

[6] Eric Faden's short film *A Fair(y) Use Tale* (2006) examines the restrictions imposed by copyright law to fair use and cultural quotation. He creates a montage of snippets from Disney animations to compose his script, condemning the current state of copyright law and its effect on the public domain. Interestingly, the Disney Corporation are largely responsible for elongating copyright from 14 years after the work was created to 70 years after the life of the author or 100 years if the material belongs to a corporation. The film can be viewed at: http://www.youtube.com/watch?feature=player_embedded&v=CJn_jC4FNDo

form of communication (be it quotation, parody, subversion or simply parroting) is that it is illegal. Copyright, originally intended to encourage creativity, has become a means for the culture industry to shut down any type of response from its consumers. In this distortion of intellectual property not only is copyrighted material protected from piracy, it is also protected from critique when that critique uses elements of the source to pass commentary or create parody. Copyright law takes something as universal culture (which essentially was part of the commons until the 1800s)[7], and makes it un-common by withholding it from the public domain far longer than the average lifetime, thus refuting our ability to quote media assets legally [8].

In some respects Lessig's ideas about multimedia writing should be a cause for concern: if the culture industry can control the means of a society's self-expression then there really is 'no room for imagination or reflection on [the people's] part' (Adorno & Horkheimer, 1989, p.126). However, I would argue that there is a space within this model to critique the one-sided entertainment industry and embrace Lessig's idea of RW (read-write) culture. Moreover, there should be a space to allow the cultural un-commons to be ethically quoted or parodied, specifically for art or educational proposes. By subverting the culture industry's imagery we can call attention to the hegemony it perpetuates. Lessig's notion of multimedia writing, in other words remixing, can be used as a political tool to uncover spectacle at play through the act of appropriation and subversion. A remix created with open-source software that borrows it audio-visual content from the media industry exists as an act of rebellion. It does not engage with any form of monetary exchange and is thus removed from commodity value. It rejects the meaning of the original content to produce a counter-meaning and here is where it's potential lies and closely resembles détournement.

CONCLUSION

This paper has shown that political remix video[9] uses the semblance of Situationist détournement as a device to critique power structures within the media. Through recontextualising mainstream texts, political remix video can respond to the culture industry. It can offer new and subverted meanings to previous texts by manipulating the un-commons and repudiating the laws that govern them. This is an open questioning of the media's hegemony and facilitates a read/write culture where consumers are no longer passive unquestioning receptors, but rather active creators manipulating and questioning the media they consume. By using a Marxist framework to interrogate the thematic concerns of political remix video we can uncover a suspicion of mainstream media that is as present today as it was for the

[7] Cases related to intellectual property have been recorded as far as 1867 in Germany (see Article 4 No. 6 of the Constitution of 1867). (Anon., 2001).

[8] This is not to say that permission to use copyrighted material is never granted. Many songs are rerecorded, often samples for songs get clearance and many films are remade. In these instances the creator receives a royalty for the use of their intellectual property. What I am more concerned with here is when media texts are subverted, specifically remixed, to exposes hidden ideologies. The remixer might find it difficult to do within the confines of law when their vision runs counterpoint to the copyright holder.

Frankfurt School and Situationist International alike. The Situationist's project was about exploring revolution and the avant-garde to create new everyday life experiences that ran counter to the spectacle produced by advanced capitalism. They sought new modes of desire that worked outside of the capitalist system and felt that it was only achievable by exposing the spectacle propagated by bourgeoisie society. If political remix video serves a purpose, it is to once again draw attention to spectacle proliferated by the media industry, and furthermore to illuminate how copyright law can deny us to legally pass commentary on the culture industry using appropriated media. However, it should be noted that Situationist International served its purpose only for the time it was conceived in. If political remixed video is to operate as a form of détournement - specifically digital détournement, it is imperative it has it's own thematic concerns.

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GERALD NESTLER

THE NON-SPACE OF MONEY

or the Pseudo-Common Oracle of Risk Production

INTRO: A LIVING BEING

What is at stake when we think about money and its relation to the commons? When we address this question we need to start out at those places where money moves today – the financial markets. Therefore, I'd like to begin by quoting from a conversation between a trader and the sociologist Karin Knorr Cetina:

"Trader: You know it's an invisible hand, the market is always right, it's a life form that has being in its own right. You know, in a sort of Gestalt sort of way (…) it has form and meaning.
Karin Knorr: It has form and meaning which is independent of you? You can't control it, is that the point?
T: Right. Exactly, exactly!
K: Most of the time it's quite dispersed, or does it gel for you?
T: Ah, that's why I say it has life, it has life in and of itself, you know, sometimes it all comes together, and sometimes it's all just sort of dispersed, and arbitrary, and random, and directionless and lacking cohesiveness.
K: But you see it as a third thing? Or do you mean the other person?
T: As a greater being.
K: (…)
T: No, I don't mean the other person; I mean the being as a whole. And the being is the foreign exchange market – and we are a sum of our parts, or it is a sum of its parts."

It might sound odd to call the market a "being", a living organism. One would rather think of the market as a network, a place of exchange and abstraction, a normalizing apparatus, or a capitalist revenant of Hobbes' Behemoth. Especially today, when markets are less and less populated by actual human beings but instead are driven by algorithms – mathematical equations that account for up to 80% of transactions in many of the major markets today.

But if we take this pseudo-common notion of a living being serious as a description of what the market has come to be, in order to recover ground from where to query the idea of a money commons, we need to critically address both the systemic heart of today's financial capitalism – the mathematics of probability theory and their application in derivative markets – and its physical heart: Have our bodies, our organs, and our minds been turned into what I seems an updated version of the colonial plantation? Or differently, are we still the owners of our organs – of our productive, communicative and sensitive qualities – or

have they been exploited to a level of *organs without bodies*, that is, creative energy providers with very limited potential to actualize in the full sense of the meaning – in a total reversal of the famous notion of the "body without organs" that Gilles Deleuze adopted from Antonin Artaud and later developed further with Felix Guattari? "The enemy is the organism," the authors of Mille Plateaux write, "the Body-without-Organs is opposed not to the organs but to that organization of the organs called the organism." [1]

A further question tackles the notion of *being* in the sense of acting in presence. The financialization of the last two decades and the current debt crisis are widely interpreted as trapping people in a gridlock concerning future opportunities and possibilities (which accounts for the darker meaning of 'securities'). However, by exploiting the future, financial capitalism is actually annihilating the present as well. It cuts into the actual relations between people as they are happening. The double-sided meaning of a term such as bond that on the one hand refers to engaged and close relationship and on the other to debt obligation has suffered brutal coercion towards the latter. And thus, while we experience the constraints of debt pervading all aspects of daily life, tearing apart the vestiges of the common body, more and more people become aware of the urgency to revive relation building and human action that are happening at present, in the lived empowerment of communality.

Given the space available, I can only outline a very raw picture of a few aspects of the pseudo-commons of the current money system and its repercussions. I confine myself to three narratives. Albeit quite distinct they share a common undercurrent:

Firstly, referring to David McNelly I try to trace the capitalist imagery of the body;

Secondly, money and the limits of market exchange as regards the commons, the gift and debt with reference to Marcel Hénaff and David Graeber;

Thirdly, the oracle as the construction site of the future, which at first might seem odd to a modern mind, as modernity prides itself of having exposed such practices as superstitious and preposterous to reason. And finally, by combining these narrative lines I hope to present an admittedly rudimentary outline of what a money commons might need to consider.

[1] Deleuze and Guattari, Mille Plateaux, 1987, p. 158

I. ORGANS WITHOUT BODY

1816 was termed the "Year Without a Summer" or the "Poverty Year". Caused by a low in solar activity in combination with the volcanic eruption of Mount Tambora in Indonesia, the most severe summer climate abnormalities resulted amongst other things in major food shortages across the Northern hemisphere, from Canada and the Unites States across Europe and China. This darkening of the atmosphere was also the cause for an altogether different event: "'Incessant rainfall" Mary Shelley wrote, during a "wet, ungenial summer"[2] forced her, Lord Byron, John Polidori and friends to stay indoors for much of their holiday at Lake Geneva. One evening, they decided to find out who could write the scariest story. The outcome of this contest was Mary Shelley's "Frankenstein, or The Modern Prometheus" and Lord Byron's "A Fragment", which Polidori later rewrote as "The Vampyre", the romantic blueprint for the genre of the living dead.

David McNally[3], in his recent book "Monsters of the Market" (2012), elucidates that both Frankenstein's creature and the imagery of the living dead are stories profoundly linked with early industrial capitalism. Frankenstein's creature, he writes, was a mirror image of the havoc industrialization worked on the working class. Assembled from body parts Frankenstein stole from graveyards, the 'creation' of the monster sheds light on a dark but lucrative practice of the day when anatomists and other professions capitalized on the body parts of those hanged from the gallows.[4] McNally concludes that Shelley's readers knew very well what this meant: Those executed were often sentenced to death for nothing more than stealing food. After the execution they were not simply buried but dissected, an act that was part of the sentence. This lead to riots under the gallows where working class people fought for the bodies of their deceased as an act of resistance: At least in death the bodies of the working poor that were dissected for the profitable exploitation of a capitalist division of labor should remain intact.

After assembling the monster, Frankenstein made alive a new creature by running electricity through the parts. According to McNally, this is another image of the rise of capitalism and industrial revolution – the assemblage of a new class, the working class, by machinery, electricity and human energy. But for Shelley, McNelly continues, redemption is not impossible: Frankenstein's monster has speech and learns to read. One of the books the author mentioned is Volney's "Ruins of Empires", one of the most radical socialist, anti-racist and anti-slavery texts of the era. Towards the end of the book, sailors mutiny on a ship in the arctic sea: Only revolt can prevent further human tragedies.

[2] Quoted from http://en.wikipedia.org/wiki/Mary_Shelley

[3] A speech by David McNally can be found here: www.youtube.com/watch?v=nNoQ8RryYOE

[4] McNelly ascribes the origins of the term "body snatcher" to this historical horror

The living dead incorporated in the zombie is a product of Saint-Domingue, today's Haiti. Unlike the vampire, the undead zombie mirrors the experiences of Negro slave plantation laborers. It is, McNally tells us, "the life-less being, the living-dead, a human being stripped of identity, memory, consciousness, and subjectivity." It forcefully evokes the image of capitalist exploitation that subjects the slaves to spend their lives as mere body parts. Made to work as physical energy, they produce the colonialists' profits. As a human being reduced to flesh, the zombie is the antithesis of creation in the Greek sense of the word: *creas* means flesh or meat in Greek.

Ultimately, though, the "zombies awaken and strike back. They bring anarchy and destruction on polite, civilized, policed, bourgeois society." With this statement, McNelly doesn't refer to the latest Hollywood remake or cheap copy of the zombie story but to real events and historic fact: Haiti, a French dominion, was not just the most profitable colony of the day. It was also the site of the only successful slave revolution. Inspired by the French revolution and frustrated by the fact that the new rights had not been granted to them, their revolution not only defeated the French but also all subsequent attempts by the Spanish and British colonialists to conquer this 'treasure island'. It is therefore not surprising that the living dead became the emblematic figure of the rebel monsters in the struggles after the crisis of 2008.

Both stories, reflecting the perverse alienation of people by capitalist and colonialist exploitation, mourn but at the same time animate the mutilated body. This same human body, however, constitutes the disputed commons of an altogether different battleground, the register of law. The integrity of the body is, after all, an indispensable and inalienable right of (common) law. Some of its fundamental premises are liability for debt and the inevitable fact of death. The latter might seem odd but becomes clear when we take into account a further body, one that came into being in the 19th century as a construct of law. The corporation emerged not only in stark contrast to but in fact by an act of appropriation of and capitalization on the body of the slave. The corporate body consumed the civil rights of personhood by a contortion of the 14th amendment to the US constitution, initially adopted to provide citizenship and civil rights to former slaves. This is no trivial fact, as it constitutes a crucial moment in privatizing enclosures from the commons. Since Roman times and the origin of Western law, juridical persons were not granted the same rights as human beings, simply because they could not die and therefore seek to accumulate power and wealth beyond the reach of law itself.

The 19th century gave birth to a number of beings that despite their stark contrasts could be described as 'organs without body'. And I wonder if the idea of the pursuit of happiness so dear to the American dream has not been embodied in the nightmare of a corporate body, a commercial counter-image of communality (also, it was the corporation that exported it globally)? Does the pursuit of happiness imply accept-ance of an 'evolutionary ladder' that leads from the resurrection of the living dead to the transcendence of the natural body to the entitlement to partake in the pseudo-common surplus-heaven of capitalism by in-corporating into legal persons? Or simpler, does the pursuit of happi-ness in the face of capitalism require individuals to incorporate? And to further extend McNally's narrative: Those who have not attained cor-porate personhood for themselves, do they partake in corporate hap-piness by a fraction, that is, by a volatile contract that regulates their service as a self-colonizing resource in which they reassemble their organs on demand? We will return to this question later when we try to understand how to conceptualize these organs without body who at the same time 'live' as autonomous, self-responsible corpses.

II. THE COMMONS OF GIFT CULTURE VS. THE PSEUDO-COMMONS OF MONEY EXCHANGE

While economists in general agree on the necessity of markets, there are degrees of acceptance as regards interference of the state. Roughly speaking, this is exemplified by the approaches of the two ar-guably most influential proponents of the field, John Maynard Keynes and Friedrich August Hayek. While Keynes welcomed fiscal and mon-etary measures by the democratic state to balance inadequacies in recession and depression, Hayek trusted price-changes as delivering information and favored free market exchange between profit-geared (incorporated) individuals without interference by the state except for provisions taken on e.g. money supply, contracts, and property rights, all crucial for corporate bodies. Both main adversaries of today's eco-nomics[5], of course, never challenged the state-finance complex of cap-italism as such. Keynes trusted government to keep the economy afloat while for Hayek *the medium is the market*, to paraphrase McLuhan. They were both the heirs of an economic thought that Karl Marx had actually deconstructed long before, in Capital Vol. 1:

"[...] the historical movement which changes the producers into waged workers, appears on the one hand as their emancipation from serfdom and from the fetters of the guilds, and this side alone exists

for our bourgeois historians. But on the other hand these new freed-men became sellers of themselves only after they had been robbed of all their own means of production and all the guarantees of existence offered by the old feudal arrangements."

David Harvey in a speech entitled "The end of Capitalism?" describes the crucial distinction as follows: "Money is not capital, commodities are not capital, the buying and selling of labor power is not capital; what is capital is a class relation between capital and labor in the act of production that allows capital to extract a surplus from the work of the labor."[6] For a money commons, we therefore need to think outside both the boxes of the state as a kind of last resort and the markets as the embodiment of perfect competition and optimal wealth creation, especially as we are confronted with a technopolitical state-finance complex with neither the 'individual' nor the state in a position of authority.

So, what is money and were are its boundaries, if there are any? In the historic account – or the "fairy tale", as anthropologist David Graeber likes to call it – that is still heavily leaned on in economics, markets develop from a premodern and rather underdeveloped exchange called barter – the direct exchange of goods and services without the intermediary of money. In this view, only money by flowing through free markets is able to allocate resources, discover fair prices and allow participants to engage in rational exchange. But when economists speak of markets, they seldom mean the local farmer's market around the corner with its personal relations and credit granting. What they refer to, instead, are those time-prone transaction spaces where goods, services and information are allocated on the principle of supply and demand, establishing prices by rational profit-seeking individuals under the preliminary of perfect competition. Personal attachment and recognition are rather irrational acts in such an environment.

At the same time, markets today are not only sites of transaction but to a large degree have become computerized systems in which trading itself is at centre of attention and time rules over space. Financial transactions reside in their own world of microseconds where proprietary equations are recalculated and risk estimates recalibrated. Today, the methods applied are less dependent on economics than on physics and mathematics[7]. In the 'science fiction' of derivative markets, money is not simply a neutral medium of exchange. It is a commodity, or, in other words, a contractual body of exchange. It's erratic, inconceivable movements that follow random walks are dissected in ever more complex and refined algorithms that punctuate the void of the unknown to render

[6] David Harvey, www.youtube.com/watch?v=EYzKsiev43Q&feature=related

[7] Today, finance is to quite some extent a field of mathematicians and physicians. This indicates a radical change in the ideology of the future: From the 1960s and 70s utopia of colonizing interstellar space to the colonization of future time.

fragile surfaces on which to tread, as if the future and the realm of uncertainty were a tenuously physical, material plane. What are the paths that are carved out of uncertainty? What are the traces that are made and followed, produced and queried at the very same time? We will see that these questions are more related to those above than we might think at first glance.

Before we can try to answer these questions we need to briefly address the relations and affiliations that money constructs, in order to deconstruct the fairy tale of the origin of markets and social ubiquity of money. The anthropologist Marcel Hénaff, in his profound treatise "The Price of Truth. Gift, money and philosophy" (2010), delivers a striking comparison for the economies of gift, barter and money: Gift cultures, he postulates, are bound to human relationships and kinship, while barter and money economies are diametrically opposed. They are defined by excluding personal relationships, as this would compromise the underlying reason for their existence: to facilitate exchange with people who are outside the bonds that constitute the body of a specific commons.[8] For Hénaff, relations between people cannot be made equal and turned into a corollary of money, as the bonds are part of the reciprocal rituals of a community. But exchanges of goods or services exist that need a medium of exchange accepted by parties that share no deeper relation with one another or because relations are actually to be avoided. Gift cultures, however, argues Hénaff by referring to Marcel Maus, Bronislaw Malinowski and others, differ form economic exchange because nothing is directly given back in exchange for the offering. And, the offering is not transferable. Still, they are reciprocative not only because the gift has to be redeemed at some later stage but also because the bonds between people who materialize these gifts nurture these cultures. Hénaff shows that even if money is introduced, it becomes part of the gift culture as a token of reciprocity without monetary value. It is never transferred, i.e. the money-gift does not return to the monetary cycle, as this would be tantamount to violating the fundamental premise of gift culture – the recognition of the other.

The economies of barter, money and gift exist are concurrent but distinct from each other. In Hénaff's words: "When equitable exchanges of goods are involved, gift-exchange relationships must give way to commercial relationships. There is a precise converse to this requirement: commercial relations are not capable of creating bonds between humans and cannot aim to do so." (346) Hénaff therefore argues that we need to draw a line between these forms of exchange and proposes the term "ceremonial money" (296) for gift offerings. This clearly shows

[8] David Graeber goes even further and derives the origin of money as coinage from payment of mercenary soldiers.

that there is no evolution from gift to barter to money. The history up-held since the days of Adam Smith is a myth. The modes of gift, barter and money exchange have existed along each other and still do, despite the current hegemonic power of the money regime. Hénaff clearly shows where the stakes are between credit and debt as forms of recognition as well as contract:

> "[…] the commercial relationship is not a priori the polar opposite of the gift-exchange relationship. The two are not situated at the same level. One is not the negation of the other, but there are circumstances in which one must prevail and the other give way. Their stakes are heterogeneous and yet constantly connected. When the purpose is to compensate work, compensation must be achieved in abidance with the agreement that has been conducted. When the aim is to express esteem or to reinforce a relationship, the appropriate means is gift exchange. There is a contractual economy, but it cannot be claimed that there is a gift-exchange economy. […] The wages paid are a right, not a favor. They involve an objective relationship, not an emotional bond. They are governed by norms of justice, not by the generosity of employers" (381-382).

This social contract, it seems, was severely violated in the debt crisis, and this is not simply a breach of decorum. Rights are on the verge of becoming favors granted to a shrinking number of people. The archeologist David Graeber in his bestseller "Debt, The first 5000 years" convincingly illustrates that debt, the current medium of social ruin and profit maximization, historically precedes money. He shows that it was a moral concept before it became an economic one. Reciprocal gift exchange existed before debt became a quantified and transferable commodity exchanged with money as unit of account:

"The first markets form on the fringes of [Mesopotamian temple] complexes and appear to operate largely on credit, using the temples' units of account. But this gave the merchants and temple administrators and other well-off types the opportunity to make consumer loans to farmers, and then, if say the harvest was bad, everybody would start falling into debt-traps. This was the great social evil of antiquity – families would have to start pawning off their flocks, fields and before long, their wives and children would be taken off into debt peonage. […] Rulers would regularly conclude the only way to prevent complete social breakdown was to declare a clean slate or 'washing of the tablets,' they'd cancel all consumer debt and just start over. In fact, the first recorded word for 'freedom' in any human language is the Sumerian amargi, a word for

debt-freedom, and by extension freedom more generally, which literally means 'return to mother,' since when they declared a clean slate, all the debt peons would get to go home."[9]

The underlying narrative sounds strikingly familiar to the current situation, except for the idea of a clean slate that seems far beyond the grasp of those in power today. Even the living dead reverberate as hostages of debt bondage. Money, the ostensibly neutral medium of exchange is not only beyond the reciprocal bonds of the commons. It actually ruins them in order to commodify each and every aspect of life, subjecting it to contracts that are exchanged by the volatile price of a speculative provision of supply and demand. We could therefore argue that in such a society – or *econociety*, to call it by a more proper name – a shift has happened in the relations of market economy and gift relationship: What I mean is that the banking crisis as a market crisis can be read as a turning point towards a perverted gift-relation that we usually call the debt crisis. Why? Because modern contractual market capitalism – or neoliberalism – went bankrupt, which not only means that it was unable to pay its debts but became unable to redeem the contracts it had entered. The privatization of profits and the subsequent socialization of debt are tantamount to veering the bond of debt into a financialization of relationships. This scheme could be termed a "construction of ruins", in which the capitalist financial system was actually rescued from collapse by an imposed "favor", a forced "generosity" not only of taxpayers but entire populations that were not declared too big to fail. This goes along the above-mentioned ruining of democratic and labor rights, the dismantling of the welfare state and a quantification of gift relations on an unheard of level. Metaphorically speaking, the English term "gift" – a present – metamorphosed into the German word "Gift" – poison. Quasi-rational exchange has turned into emotional bondage and the staggering amounts of debt no longer conform to the juridical layout of contractual exchange – a fact proven by the quantitative easing measures of central banks that are ongoing simply because the money market as such, the direct lending between banks, has virtually been absent since the default of Lehman Brothers. What we see today seems more akin to a scheme that is capitalizing ceremonial money as "a unit of reciprocal offering" (270) – it is a destruction of credit.

[9] see: http://www.nakedcapitalism.com/2011/08/what-is-debt-%E2%80%93-an-interview-with-economic-anthropologist-david-graeber.html

What we are confronted with is a perverted 'money commons' in which the corporate body devours the natural person. In the words of David Graeber, "Instead of creating some sort of overarching institution to protect debtors, they […] protect creditors. They essentially declare (in defiance of all traditional economic logic) that no debtor should ever

be allowed to default. Needless to say the result is catastrophic. We are experiencing something that looks like what the ancients were most afraid of: a population of debtors skating at the edge of disaster." This "skating at the edge of disaster" corresponds to the colonization of the future in financial markets where low money margins lever high stakes of risk and the speed of high frequency trading squeezes the moment of presence into the realm of microseconds.

III. THE CONTEMPORARY ORACLE, OR THE CONSTRUCTION OF FUTURES AT CONSULTATION

When people try to describe the incessant gamble in the financial markets, they often resort to the metaphor of the casino. Although this comparison has its charm (unfortunately, we lack the space to delve into some striking examples) the casino, as a game of chance, does not help to understand the utter urgency of what is at stake for the future and the present.

In "Il Regno e la Gloria" (2007), Giorgio Agamben extends Foucault's investigations of governmentality by referring to the "anarchic" – the foundationless – condition of the oikonomia that spins around an ontological void, constituting a state of exception.[10] The latest incorporation of oikonomia, financial capitalism, has been utilizing the fictive reflections of probability theory to trade risk and exploit the future. In derivative markets, money is not simply a neutral medium of exchange but, as we said, a commodity, a contractual body of exchange. Its erratic, inconceivable movements are dissected in ever more complex products – the derivative contracts – that punctuate, so to say, the void of the unknown becoming, rendering volatile surfaces on which the price avatar treads, as if the realm of uncertainty, the contingent future were a material plan e.

The 'market being', therefore, lives in the twilight zone between today and the morrow haunting a specter that has always been concealed to human knowledge, whether we apply complex mathematical models or read the entrails of slaughtered animals. This human quest for capturing the future allows us to examine the market beyond its usual conceptualization as a modern incorporation of games of chance. The question I want to sketch out in admittedly broad outline is whether the pseudo-common utopia of the perfect market and its current main line of production, derivative risk potentials, are to be conceived as the contemporary revenant of a practice that not only precedes modernity but seemed to have been obliterated by it: the oracle.

[10] Matteo Pasquinelli has countered Agamben's approach in To Have Done with the Dispositif of God! On the Archeology of Norm in Canguilhem, Foucault and Agamben, which can be found here: http://matteopasquinelli.com/dispositif-canguilhem-foucault-agamben.

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Martti Nissinen, in a text on ancient Greek divination gives us the following account: "From a cognitive point of view […] divination can be seen as a system of making sense of the world, dealing with social or cognitive uncertainty, obtaining otherwise inaccessible information and to get things done, to make things right and to keep them that way … Divination tends to be future-oriented, not necessarily in the sense of foretelling future events, but as a method of tackling the anxiety about the insecurity of life and coping with the risk brought about by human ignorance." [11]

This reasoning that divination is less about foretelling and more about risk and uncertainty seems to me to give evidence of a rational approach of actors in their relations to the unknown (future), even if it means consulting a god. Xenophon, in his "Recollections of Socrates" quotes the Athenian philosopher:

"Those intending to control houses or cities […] needed to use divination. For he considered that to be able to work as a carpenter, […] or a farmer or a ruler, or to be able to examine such crafts, or to calculate, or to manage or to govern – all things like these were learnable and could be grasped by human reason. But the most important aspects of these things, he said, the gods kept to themselves, and these were in no way clear to men. For it is not clear to the person planting a field well who will harvest it; not to the person building a house well who will live in it; […] nor to the man skilled in politics whether it will benefit him to take a leading role in the city." [12]

Even though Socrates speaks about divine oracle, he gives the story of derivative markets in a nutshell and we can conclude, in short, that the underlying ideology of the market continues this ancient practice in a modern guise. The contemporary oracle of derivative futures is at the heart of the symbolic universe of societies meshed in global econociety. Adam Smith's remnant of the superhuman god, the invisible hand, points to the submerged history of Zeus and Apollo. Comparing Socrates' claim with the new paradigm, we can also conclude that it has been thoroughly reversed. Absolute truth as the sphere of god(s) has been replaced by absolute contingency. Divination as the mantic rationalization of unknown events has been substituted by mathematics of probability. Derivative markets claim to master the contingent realm of uncertainty. Truth has ceased to be the realm of a god. Truth resides in the realm of the price-discovery avatar.

Today, the bottomless pits of the market place are the Omphalos of our world. In these non-spaces of the contemporary oracle (the ontological

[11] By Martti Nissinen, "Prophecy and Omen Divination: Two Sides of the Same Coin", in: Amar Annus (Ed.), Divination and Interpretation of Signs In the Ancient World, p. 341.

[12] Xenophon, Recollections of Socrates (Memoranilia), 1.1.7-9.

void Agamben refers to) the specters of new futures are produced at every split second. Here, in the loss of the present moment that is sacrificed for the very next potential future lies the systemic navel of alienation, a nave that appears as a black (w)hole absorbing prospects and expectations. Our decisions have become derivative to a financial capitalist dystopia. We have become the subtle meat (creation, Greek *creas* = meat, flesh) of cognitive capitalism, its neuronal resource.

The derivative oracle is the non-space of contemporary sovereignty. It is the transcendental law of absolute contingency that becomes immanent in the (mis)management of the future. Thus, derivative markets today fabricate the technē of the future, expanding the void of foundation to a void of potential. The dystopian scope of such a 'theology' does not, however, confine itself to the future, which is the realm of emerging human agency. It stretches 'back' to another time, a time 'outside' chronology: the present. In the financial oracle geared towards contingent future moments, presence is only real as the technopolitical passage of price discovery. Obliterated by the hegemony of a contorted idea of the future, it is the very experience of the subjective realness of the present that is truly at stake.

IV. THE FACE

To reinvigorate practices of the common (for the common is neither 'new' nor 'innovative'), I suggest addressing the issue of presence as experienced time and common space against a hegemonic regime of time. The exploitation of contingent becoming by enclosures of possession does not happen without constrictions or struggles, as we all know. In the process, ruins are constructed[13] of possible worlds holding potential futures by equating the world in the face of price. But to mend our 'skewed entrails' and body parts, we need to go beyond a mere rearrangement of exchange. A money commons needs to respect the different kinds of bonds that are akin to what Hénaff terms "ceremonial money" of reciprocity, instead of the mere exchange of goods out of self-interest.

But to do this, we need to understand what actually gets lost in the exploitation of bodies, exchanges, and the future. I will confine myself to one thing: The event as the encounter with the other. As I said above, financial markets equate the world in the face of price. Here, I would like to go back to Marcel Hénaff and to his reading of Emmanuel Levinas' "Totality and Infinity" (1969). Levinas asks: Who is the other? And he answers: "The other always happens. He is pure event. He always

[13] Contrary to the ruin as a collateral damage or wreckage, I refer to the construction of ruins as a neoliberal strategy invalidating and capitalizing on existing knowledge traditions.

comes from elsewhere, unexpectedly, unpredictably, not in any accidental sense but by definition. 'The absolutely new is the other'" (TI 219). "How can any relationship with the other be possible, then? It can be so precisely because it happens, and it happens only because the other's otherness is not already given in the sameness of our subjectivity. According to Levinas, what makes otherness happen as an encounter is the presence of the human face. 'The face is present in its refusal to be contained. In this sense it cannot be comprehended, that is encompassed'" (TI 194)… "It resists totality and manifests infinity". (398)

We sense the brutality and violence that capitalist exploitation must exert in order to violate the encounter with the face of the other. The commodification of anyone is to de-face the other, is ultimately to destroy dignity in the face of price. When we 'encounter' the emergence of prices, price discovery becomes the paradigmatic event of enclosure. This implies that alienation is tantamount to averting the gaze from the other. The derivative contract that binds the organs without body capturing potential futures in a self-colonizing exchange – and concerning the questions above I propose to call this the Human Derivative – is the face that is substituted by the price, the incommensurable that is bend to the mathematics of quantification in the exploitation of profit.

"Our obligation to the other," Hénaff continues, "originates from this very presence. The ethical obligation that arises from the encounter with the other, the unconditional obligation to which the infinity of his face testifies, does not amount to a formal obligation but to an obligation to give – to give ourselves." From the point of the face, the entire body comes into view, not as a mutilated but as an intact body and the infrangible body of the law. This is not to say that there is no place for the exchange of goods via money. Rather, it leads to acknowledging that to give ourselves introduces a reciprocal relationship. In order to burst the bonds of debt obligation, we don't need the "freedom to govern ourselves but the freedom of granted recognition and shared respect." (401) Beyond facilitating distribution and access to the exchange of money, goods and services outside the bourgeois profit maxim, a money commons would be the medium in which the contingent but real presence of our actions and relations is constantly and reciprocally acknowledged.

TWO FINAL REMARKS:

1. Oikonomias
Attempts to find new ways to make, produce, disseminate, and connect in a self-sufficient manner as well as in the spirit of fair sharing, oppose

the contemporary forces of the market – a term equivalent to econo-my. But when we look at emerging forms of the commons it seems that a remarkable change has been happening. While Aristotle's treatment of the term *oikonomia* gave ancient Athenians a kind of blueprint on how to deal with the management of the house, the classic philosopher of antiquity clearly separated the acts pertaining to the house and the state, the oikonomia and the polis. When the market today has come to replace the state (or is its double), we might ask: What if the markets were a very limited view of economy? Can we still refer to this as an economy proper? Wouldn't it make sense to posit that it is actually in the practices and conceptualizations of the commons that *oikonomia* is finding new ground and new sense? Here we find economies (I use the plural deliberately) that are built – on purpose or by accident – akin to the original meaning of the Greek term "taking-care of the house". It seems to me that we encounter an underlying economic commons that is a social commons: The urgency and necessity to radically experi-ment with and redefine our notions of economy. Contrary to Aristo-tle's time, of course, the house is not a clearly fixed and immobile entity of masters and slaves, land and produce. These economies are open, fluid and sometimes even transient. From subsistence agricultures to grassroots movements to DIY to precarious labor to digital commons, much of what we are witnessing is trying to evade capitalist market.

While the pandemonium of financial risk production as an 'eternal credit line' must be dismissed, there are indeed risks worth taking, one of which we could call "risk of solidarity". By taking on this risk in the face of the other we could transform the alienating transactions on the common body of our future to actual common political actions. To do this, we might need to conceptualize, create and establish econ-omies that acknowledge the existence of multifarious practices of welfare. In contrast to the finance-economy hegemony that pervades our worldview as if it was the natural order of the 'thing life of soci-ety,' to paraphrase Appadurai, we need to create opportunities for polymorphic economies where the polis, i.e. the political field embrac-ing these *economies*, is the agora where various commons exist side by side. Money commons could then link interchangeable platforms of presence and 'face-value' where voice is given, found and rewarded in many ways.

2. A technology of sabotage and mediation
And finally, a more technological and paratactical remark: Derivatives are an invention of financial markets to exploit not only risks but weak-nesses, as stated by economist Robert J. Shiller[14] who is certainly

[14] Robert J. Shiller, Finance and the Good Society, Princeton, 2012, p. 78-80

no enemy of the capitalism. Still, they are somewhat distinct as they are not property as such but legally and mathematically formulated contracts. The difference might seem small but might be fundamental if we look at derivatives from the perspective of a *technowledge:* As other algorithms, it is the uses we apply them to and not the ideology attached that unlock their potential. As a technology of the future, derivatives constitute a methodology to deal with emerging and volatile behaviors in complex situations. The financial engineer and philosopher Elie Ayache, in his attempt to overthrow the reign of probability theory and its dominance in markets, reintroduces the term "contingent claim", which we could describe as a kind of written testament, a collection of wills shared between two or more people (parties) opened after the 'death' of the option (at the end of its agreed lifetime). For Ayache, this allows for a negotiation of future events in the face of price directly, on spot. These claims are evoked by the constant price changes leading to continuous recalibration, which again bear new claims. Thus, Ayache argues, any event, even the most outlandish, is dealt with in the marketplace with the contractual claims written by market makers. Writing, to him, is an act of producing the future at the moment, in potentiality. It also serves as evidence, as the forensic object at actualization when these option-life testaments are opened. We could picture them as algorithmic sense organs that capture the miniscule movements in-between events and in-between transactions by the agents on the trading floor.

David Harvey in the talk mentioned above speaks about how we could appropriate and take over what corporations have developed:

"... it's not hard at all to imagine that capacity of centralized planning how it currently exists in corporations – Wal-Mart, for example does it beautifully – it's not hard to image taking that over and turning it into a social purpose instead of turning it into mere profiteering. And when I say this, people are saying, you like Wal-Mart? And my answer is, well, they've come up with some techniques we can use. And we shouldn't run away from talking about using those techniques just because Wal-Mart has it. We should really study those things and figure out how it works."

Would something similar make sense with derivatives? Would it be sensible to think about reprogramming and recontextualizing this technology? Can we subvert their capitalist source code and appropriate them in the fields of social and common action, a *mediation* that is probably no less complex and contingent than market transac-

tions? Could we become capable of applying a technology for contingent sharing in the face of the other, instead of in the face of price? The underlying of such a *Speech Act Algorithm* would not be a stock or other property asset but a specific cause for common action deriving from the desires and/or needs of people. What is lacking, though, is a philosophy of contingency that counters probability theory as the paradigmatic mathematics of the market and might allow us to craft a notion of the derivative based on fundamental assumptions of common interest of welfare. Given that an *oikonomia of the commons* also needs to reflect and deal with a complex and uncertain world, 'anarchic derivatives,' or in other words, algorithms facilitating recognition and sharing might assist collective reciprocal exchange and reward in many fields and applications. At the same time they could produce an algorithmic creativity of sabotage, to take a term from Matteo Pasquinelli's *Animal Spirits: A Bestiary of the Commons* (2008) against the capitalist paradigm of creative destruction and exploitation. Christian Siefkes, in his contribution to David Bollier and Silke Helfrich's publication *The Wealth of the Commons* entitled "The Boom of Commons-Based Peer Production" writes:

"While production for the market aims to produce something that can be sold, the usual goal of peer production is to produce something useful. Projects have a common goal, and all participants contribute to that goal in one way or another. They do so because they share the objectives of the project, because they enjoy what they are doing, or because they want to 'give back' to the community. This differs from market production which is based on exchange."

The importance and success of free software, for instance, rests on a commons everybody can use, improve and share. Richard Stallman wrote its framework, the GNU General Public License (GPL), in the 1980s. Although we seem far from such a moment, would it make sense to discuss approaching financial technologies in a similar way? Would it make sense to imagine derivative mediation not subjected to market rules and goals but to peer encouragement for the production of something useful? It seems to me that in case financial technologies and methods were desirable and useful for the commons in order to support, share and insure approaches to a money commons, we might need an equivalent framework of licenses and rights that free such technologies from capitalist enclosure. In this case, we need to conceptualize and write the copyleft of finance.

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GARY SCHULTZ
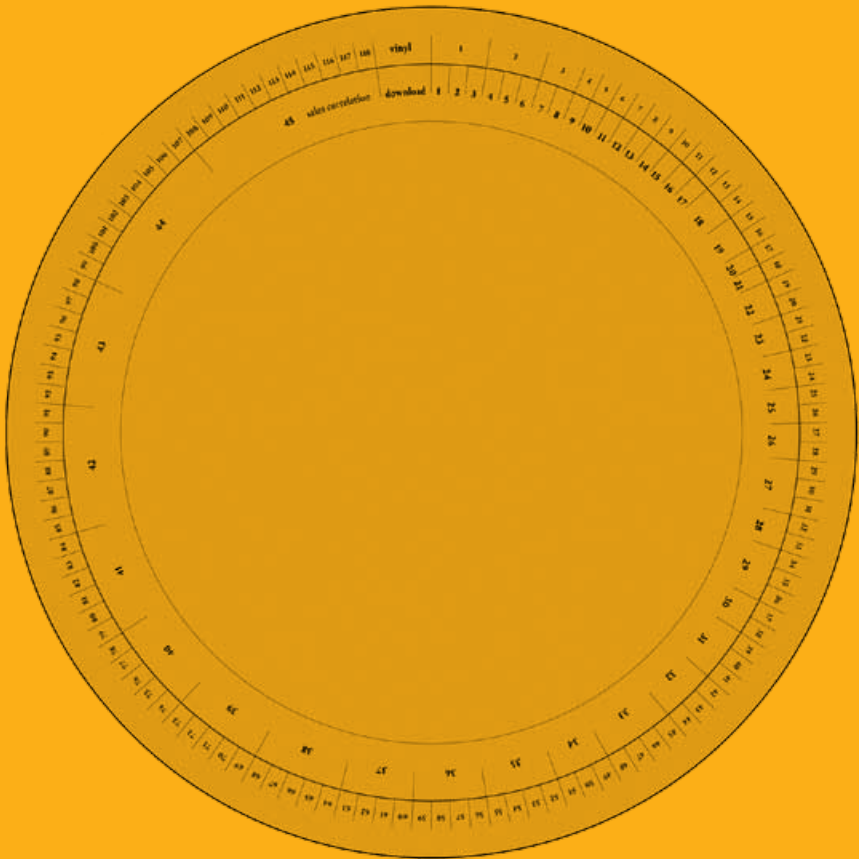
INTRODUCING NEGATIVE MONEY

Care Of Editions

This article describes the operations of the record label, **Care Of Editions,** which uses the profits from selling vinyl records in order to pay people to download. It shows how ephemeral objects that resist being counted or being given a market value can still be given the appearance of limitation, while also showing that this limitation is contingent upon the complicity of an unknown audience.

I.

Care Of Editions is a record label that pays people to download. In effect, this limits downloading and makes these digital objects countable. Having a number, being countable, amounts to having a name, or an image. Paying people to download is an excuse, or a moment of theater, that allows this limitation to take place, and it's a limitation that affords legibility into something unknown. Lending legibility is the aim of Care Of Editions, but it leaves open the question of what or who is being made legible, or if this legibility will take place. Ultimately, it only unfolds with the participation of a consumer base, or audience. So even though the model has been crafted with certain surroundings in mind, the whole project is contingent upon a participatory and performative nature. In writing about the project, I want to describe how the project was modeled with this contingency in mind.

II.

Care Of Editions is a redesign of market perception. It treats the lens of the market like another form of perspectival space. It recognizes that perspective is an internal logic that can unintentionally change the way we see things beyond its borders, and like so many logics, obscure any perception of these borders at all. Care Of Editions proposes that by playing with this logic, and by redirecting some of the endless energy of the virtual market back into the market of limited objects, we might find objects and numbers, both real and imaginary, that we never expected to be there.

Text by
Gary Schultz

Keywords:
virtual economy, specula-
tive realism, music
industry, commerce art,
poetry, number.

Care Of is also a practical acknowledgement that the art world is not always as egalitarian as it might wish to appear. Just like the market, it places more value on individual creativity and on limited editions than on downloads or any object that's endlessly reproducible. Moreover, it has a somewhat destructive relationship to the immediate past. The distant

past can be understood through the lens of nostalgia, but the recent past, the just past, is difficult to value because it's neither in the system nor at a distance. It's in-between, at the margins. Record labels fall into this category. Now is exactly the wrong time to start one. Nevertheless, there's an interesting situation developing in their absence. On one hand, there's a push to forget about them, but on the other, a major source of distribution has been lost and people are waiting to see what can fill this void.

III.

Dan Graham makes an interesting point in this regard (2012). It concerns the similarities between his and Michael Ascher's early work, and how they eventually deviated from each other. Ascher, known for Institutional Critique, says that the Museum represents the Establishment, and that it needs to be deconstructed. He criticized Graham, especially for his DIA piece, for making, what was in his eyes, a monument to the Museum and for going along with the system. Graham's response is that he's not against the petits bourgeois. On the contrary, he thinks that they're the revolutionary class. If something is going to give, it's there, at the point of tension between the upper class and its periphery. So Graham has sought to learn from entertainment and from other forms of leisure typically geared towards an upper middle class audience, but at the same time, he's held onto the periphery. His work is both a parody of the system and something that's, as he says, "a little bit of a celebration of the petits bourgeois."

This is the balance that Care Of Editions is trying to elicit. There's an absurdity, but it can also work, and if it does work, it will, in part, be thanks to record collectors and other members of the petits bourgeois, for allowing a collapse between these different logics and different classes to take place.

IV.

The terrain between logics is allusive. It lends itself to poetic imagery, some of which is captured in the writings of Jean Baudrillard (1990). He describes our age as having begun knowing only binding, resolution and integration. Value was connected to an object and currencies were tethered to a material. It saw the commercialization and the aestheticization of the entire world, giving the mark of a potential transaction to

anything that entered into it. The only exceptions were the unresolved transactions, or debt, that served as the economy's driving foundation, and the hope that, maybe someday, the amount of binding could be unbounded as well. This never-ending accumulation was the guiding star of Capital, and it meant that resolution could go forever unresolved and climb into an endless state of orbit. Achieving this dream, releasing the economy from the gold standard (Graeber, p. 361), this signaled the coming of new age built on a virtual economy.

V.

Care Of Editions is an inquiry into the tension between the restricted and the virtual economies. It explores the relationship between physical and digital distribution by means of an experimental business model in which the availability of downloads is correlated to vinyl sales. People who download the music receive money, and this money comes from the selling of records.

Downloads are only offered when there's enough money available to be able to pay the person downloading. This means a download has to wait for a certain number of records to sell before it can be offered. Downloading comes to an end whenever record sales come to an end. The goal is to release 6 records in total, and if they all sell out, the project is over.

An edition has 118 records and 45 downloads. If they all sell, Care Of breaks even. The model isn't geared towards sustainability or endless accumulation, but towards bringing the project to a close once all 6 releases have sold out.

This closing-up is visualized on the website, which gradually disappears as downloads go out of stock.

The amount of money a person downloading receives is equal to the download number. With 45 downloads in an edition, the first person would get 1 dollar, and the last person would get 45. It takes more and more records to sell before a download can be offered, not only because the price increases, but because of how the profits are apportioned. Besides the people downloading, the profits also go towards recovering the costs of producing the record. This proportion is skewed so that more of the profits are given away in the early stages of downloading, and so that we only break even as the last record sells.

For practical reasons, so that no one receiving a payment would have to pay any additional fees or become a member of any third-party services, the payments are sent as a check from the Swiss postal bank. This bank works with other banks from all over the world and has them print the checks in the local currency so that whoever receives a check can cash it at the post office, free of charge.

These checks become a residue of the transaction. Either they can be cashed and then possibly spent, or they can be kept and maybe their value as an art object will increase. In that case, the art market, just like the market at large, incentivizes accumulation.

VI.

This question of incentive is where the marketplace reacts to an intruder. As always, the market is looking for sincerity. It has an automatic response to try and make sense of anything that doesn't immediately fit within its known order of things. In this case, it wants to see the project as a sincere attempt to sell records: a gimmick done in the Spirit of Capitalism. The art world, for its part, is looking for a critique of Capitalism, even if this is another form of sincerity. When an artist's work is incompatible with the market, offering no relics or craft to be appreciated, she can still be rewarded with credit, or legitimacy, in exchange for her sincerity.

Whether it's for or against the market, sincerity is a part of the materiality of business. That means there is, inevitably, some inherent statement bound-up within such a project. However, the focus of this project is not directly about critique or about giving money away.

VII.

There are plenty of interesting cases already where we can encounter the logic of the market operating, from our perspective, in reverse. Anthropologists such as David Graeber point out instances in Central Africa during the 19th and 20th centuries, where if you saved a person's life, you became indebted to him, and you were expected to give him gifts, not the other way around (2011, pp. 92-93).

In the music industry, Goodiepal put out a record that came with a bill for 500 Danish kroner, which was worth about 6 or 7 times more than the

record cost. He later put out a series of 3 LPs, priced €2.60, €11, and €100, respectively. The cheapest one came with Goodiepal's banking information, so it gave unlimited access to his account for both withdrawals and deposits. The second record came with a one thousand-roma bill, supposedly exchangeable if the Romani people were to ever establish a homeland. The most expensive LP came with a signed blank check, allowing the purchaser to make one withdrawal from Goodiepal's account (Snake, 2011).

Even though Goodiepal is dealing directly and provocatively with selling music at a loss, he doesn't portray himself as equaling out artistic and business aims. In fact, by tying a nonexistent currency to the very improbable idea of Gypsies establishing a homeland, he's expressing a real contentment with the nature of his project being contingent. It can't force or guarantee success, whether that's measured in terms of business or art. It relies on a group of people. Specifically, it relies on Gypsies, but this is also a symbolic group that sums up the lack of control a proposal such as his has once it's out in the world being tested.

VIII.

Joe Davis is an artist that starts from the point of contingency. He has no control over whether or not he will reach his intended audience, but his efforts are geared toward making this possible, at least from his end. Davis was inspired by the failures of scientists, often hampered by politicians, to send a message into space that would be adequate for making contact with extra-terrestrials. Their failures were things like sending a record without a record player or drawing pictures of humans with their sex organs censored. They required decryption without offering a key. Davis made a study of molecular biology in order to identify a sturdy material for the message, which turned out to be a protein that could survive harsh, radioactive winters (2009). This way, the message could outlast humans if need be. He then used the protein to construct mathematical patterns that could be decoded, ostensibly, without the need for any decryption that wasn't already a part of the message. Whether or not he intends to make contact, his sincerity is marked by the very chance that he could.

Stéphane Mallarmé also lends possibility to a desperate situation. He was critical of those poets who would put everything on the table, spelling out exactly what they were thinking. He thought this was too direct and too sincere an attempt to communicate or to unmask the meaning

of a poem, and that this killed the allusiveness a poem needs to travel. He was also extremely doubtful that anyone, other than himself, would ever read and understand his poems. In fact, his poetry self-reflexively describes its long and lonely journey through a winter it might never escape (Rancière, 1996). To a degree, this is all true. Poems do have an internal cohesion that makes reading them always an isolated experience, and at the same time, while Mallarmé was writing, he really didn't have an audience. But the fact is, he still encoded his poems, like Joe Davis, with patterns as clear as math, which could perhaps one day be found. Today he has an audience, and Quentin Meillassoux's decoding of Mallarmé's Coup de dés (2011), is but one of the clearest examples of this.

IX.

The image of sending messages across a perennial winter is common to both Davis and Mallarmé. It's an image that is also shared in Chris Marker's film, Letter from Siberia (1957). Marker emphasizes the naming of this winter. As the film starts, he says, "I'm writing you this letter from a distant land. Its name is Siberia." Throughout the film, Marker keeps returning to the act of naming. Each time, Siberia is transformed a little more into an idea, rather than a specific place.

I'm writing you this letter from the land of darkness.

I'm writing you this letter from the land of childhood.

I'm writing you this letter from the edge of the world.

Marker is making the connection between a message and its being rooted, or begun, in an act of naming. In other words, he's underlining the relationship between history and poetry. He borrows from the strategies of history—in this case, documentary—but every time a name or an image is crafted, this relies on a poetic artifice. It creates a tension between illusion and unveiling.

X.

Ultimately, unveiling and transparency depend on opacity and illusion. This is the neighboring of the historian's world and the poet's. The historian can't depict the world without relying on names and images, and these come from a poetic act of artifice, foreign to the historian. This is

why Plato (Republic, 525a) and Marker both describe the poet as living at the edge of the world. Yet, the two rely on each other (Badiou, 1998, pp. 1-15), and the historian's banishing of the poet is as much of an admission of this as is the poet's intrusion back in, which is to say, why the poet so often entertains the strategies of unveiling and transparency, which are the hallmarks of business and history.

Between the historian and the poet, it's the poet that's the materialist (Badiou, 1998, p. 41). This is already clear in Aristotle's comparison of the two (Poetics, IX), if we consider that he was inspired by the first emergence of coins, and that his idea of the historian was modeled after the merchant (Graeber, 2011, pp. 245-247). The historian treats information like a coin, passing it from hand to hand. Although he might find use in the coins, it's the poet who forges them. A coin is an artifice that gives legibility and usefulness to the concept of money. This legibility ensures that the coin and the concept are coextensive.

Nonetheless, because the notion of money is designed to approximate the featurelessness of pure number, when its concrete and perceptible features retreat—not only when going into a cycle of credit, but when currencies are untethered from materials—this brings the concept of money closer to number. This is how an economy of limited objects transposes into a virtual economy. It more closely resembles its ideal of unlimited accumulation. The material reality of downloads is a successful step in this direction, towards an idea, but it also leaves behind a failure of perception in the marketplace.

XI.

Care Of Editions tries to visualize this movement from objects to ideas. The two most basic examples of this are the website and the debt taken out to produce the records. The website compresses in proportion to downloading, and the debt is resolved according to vinyl sales, so that both would potentially disappear if the project is complete. What it leaves behind would be a residue that takes many forms, from records, downloads, and checks, to transactions, experiences and perceptions that could linger in our view of things. In that sense, the residue marks a movement in the other direction, from an idea to an object. The pivot between the two is the participation of the audience, and one of the most direct points of contact with the audience has to do with the music and how this has been curated.

Our first four releases are Boris Hegenbart, Scott Cazan, Ezra Buchla and Jib Kidder. I wouldn't characterize them as being wholly experimental, but they do hold the periphery. They each craft a world that is rich and unfamiliar, that can be inhabited, and that can change the way in which we hear things.

These musicians bring into question experimentation as an effective metric. They're neither for nor against it, but somewhere at its margins. They balance it with sensibilities coming from very diverse backgrounds. Some of these are in pop, folk or country music. Others feature more personal or poetic explorations of mathematical structures. In any case, being at this periphery between experimentation and something with wide-ranging appeal casts a wider net for the project. It doesn't start off with the kind of fan base that would make selling records a forgone conclusion, nor does it cut itself off from developing one. These musicians are, more directly than the label, what gives the project the possibility of success. They set the parameters so that the results, one way or another, are more difficult to predict.

XII.

Like most labels, arguably all of them, Care Of Editions has both economic and aesthetic concerns. In fact, it incorporates the relationship between art and business into its identity. The business model is one of the most prominent visuals. For the front covers, we have a single photo without text[1], and on the back covers, we feature the same circular chart for each release[2]. It indicates which downloads are made available based on which vinyl sales, and whenever we a sell a record, we use the chart to mark where it is in the edition. Almost without needing to explain, it suggests that this is a process that comes full circle, it suggests the internal coherence, and it also suggests that a bridge has been created, artificially, between two different worlds. All of this is more or less inscribed in the space of branding, and this carries over to the fact that we pay people. It's not an afterthought. It sets the transaction in motion. At the same time, these suggestions are concise and compact. By and large, they craft an image resembling nothing more than what the project already is. The clarity of the image ultimately works towards a tension between unveiling and illusion, creating a wavering in how or if the project can be seen.

The allusiveness between logics, between artifice and transparency, spans objects far beyond the music industry. It's to the credit of artists

[1] Photography by Seth Lower: http://sethlower.com/

[2] Design by Seth Weiner: http://practicing-a-broken-ceiling.info/

like Mallarmé, who restriced their actions and ephermalized objects to such a degree that objects have become so generic and indistinct, it's hard to grasp them for what they are. The challenge now is to find in the objects that surround us, no matter how infinite, a residue we can perceive.

XIII.

Care Of Editions is an acknowledgement that any reconciliation between art and business is utopian. Without the possibility of realization, we're left with the gesture of lending it an artificial legibility. The question for Care Of has been to create an image clear enough that it could get out of the way. This disappearance depends on an audience and whether or not they participate in the act of naming or the gesture of limitation. If they do, there can be the perceivable residue of an impossible object, but where this is perceived—in art, business, performance, theater, history, poetry, or yet unknown worlds—remains to be discovered.

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SELÇUK BALAMİR

POSTCAPITALIST DESIGN CULTURES
from producing commodities to producing commons

Aiming to identify sustainable, postcapitalist design cultures, this article explores the relationship between design and commoning, understood as the production of shared goods, as opposed to exchange goods. It describes the commodity-form of productive forces that reproduce commodified relations, and examines three reverse strategies of commoning: commons-based peer production, open source design intellect and the self-production of the means of production. In conclusion, this paper questions whether commoning effectively disentangles design from market relations, by constituting more complex, interdependent forms of the common, as a viable pathway beyond late capitalism and paratactic commons.

LATE/PEAK/POST/CAPITALISM

> *"What happens when this commodity-machine –now conveniently located out of the-view of most of us– breaks down, as environments give out, markets crash, and or sweat-shop workers scattered across the globe somehow refuse to go on?"*

Writing a month after 9/11, Hal Foster (2003) could not have been more prophetic about the breakdown of environmental, economic and social systems, all within the same decade. We have crossed at least three planetary boundaries –climate change, biodiversity loss, nitrogen cycle– and entered a new geological era characterised by the disruption of all living systems by human civilisation.[1] The global financial crisis of 2008, its persistent aftershocks and the uncertain future of the Eurozone might not have interrupted the global flow of commodities (or, perish the thought, the consumption of fossil fuels), but it has given rise to a wildfire of occupations, insurrections and revolutions around the world. As for the sweat-shop workers, the 'labour camp' conditions in Foxconn where major consumer electronics are manufactured (for Apple, Samsung, Sony and others), lead workers to suicide, strikes are organised, and riots break out. The Luddites of the 21st century seem to start destroying the iPhone assembly lines...

Hooked on exponential energy consumption, infinite material growth and ever-expanding debt, it appears that this *commodity-machine* has become a *doomsday-machine*. The global network of resources, markets and workforce, and the whole *way of life* it entails, has reached ineluctable limits, and in all likelihood, is experiencing its terminal crisis. Yet reaching limits do not necessarily imply instant collapse; it rather suggests recognising the *finitude* of late capitalism –that we have entered *peak capitalism*. That is to say: if the expansion and intensification of capitalist relations are to follow the same

trajectory as peak oil (or peak energy, or peak resources), then they are bound to regress and be progressively surpassed by other modes of production and socialisation after such peak. Twisting the anticapitalist slogan of the previous decade, it can be argued that another world is not only possible, but it seems rather *inevitable*. In his last text written in 2007, André Gorz (2010) declares that such an *'exit from capitalism'* is already under way, and that the surpassing of a *"society based on commodities, wages and money"* depend primarily *"on our capacity to discern the trends and practices that herald its possibility."*

This attitude shares some common grounds with the postcapitalist politics of J.K. Gibson-Graham (2006). In the pursuit of overcoming the dominant 'capitalocentric' understanding of the world, they rely on techniques of *ontological reframing, re-reading* and *creativity* to uncover and perform 'diverse economies'. Since *peak capitalism* does not indicate a clear-cut break, these alternative economies are concurrent with the *commodity-machine* –yet so far only in marginal, niche conditions. The temporality of peak capitalism, coupled with the framework of *postcapitalism* render the long-established polarity of reforming or replacing capitalism as a totality, severely anachronistic and obsolete. Instead of waiting for the *revolution*, they compel us to problematise alternatives in terms of *prefiguration*. This makes *postcapitalism* a question of design as much as politics, *since "both these practices are essentially about the future: they both 'make and shape' the world and they have to make decisions about this future within a predetermined configuration of what is possible." (Erlhoff & Marshall, 2008)*

What happens to design in the breakdown and/or absence of the *commodity-machine?* Since things will not just cease to exist, they will be designed and produced in other configurations than the *commodity-form*. Is it possible to observe and practice design outside exchange relations, outside market mediation? To what extent design can be disentangled from this mode of production, from the cynical styling of plastic junk, the embellishment of corporate identities, and the spectacle of its own star system? Under capitalism, design transforms *life* into *things*, and extracts capital in the process. What do *postcapitalist design cultures* produce? What value systems operate, what aesthetics are reproduced? Confronted with the greatest challenges in all human history, can it be mobilised to avoid the total breakdown of ecosystems, to overcome the structural unsustainability of global capital, and to redirect human practices towards arrangements that are beneficial to all forms of life?

Considering its ubiquity in contemporary culture and the ambiguity of its uses, it is appropriate to give some preliminary definitions to design.

Designing is often described as a universal, creative, human behaviour (of *homo faber*), one of reflecting on a *project* before building an *object* –it distinguishes design intellect and the *designed* artifact. Both a *process* and a *product* (Ward, n.d.), design is central to relations of production; it is the negotiation and production of a blueprint that mediates between imagination and construction, between immaterial and material production. Perhaps this definition is overly inclusive, considering that within the *commodity-machine* only the professionals in creative sectors are explicitly recognised as designers. Even in that restricted sense, it is applicable to some extent to all immaterial labour (Hardt, 2006) that produces informational and cultural content (Lazzarato, 2006).

COMMODITY-MACHINE

It is equally necessary to describe how that discipline has come into being in order to understand the *commodity-machine.* Design was born in turbulent times: the great transformation of the Industrial Revolution was undoing the old ways of relating to Nature. A brave new artificial world was unfolding, where everything would be shaped according to *human design.* This was the promise of a brand new discipline that legitimised itself through arts, sciences and politics. Infused with the Enlightenment and aligned with Capital, design would address the needs and desires of people by the mass production and consumption of objects, market goods, *commodities.* By innovating new modalities of consumption and expanding the scope of commodification, it has reached unprecedented technological sophistication and global expansion, all in the span of just one century.

The industrial production separated imagination and construction, creative and manual labour. The creative and productive skills that were formerly dispersed among a large array of independent craftsmen and craftswomen were concentrated in the hands of a few professional designers (mostly male, educated and city-dwelling). At the same time, many others were destined to perform unskilled tasks in factory assembly lines, physically building what the designers had envisioned on their drawing boards. Both professional designers and manufacturing workers would earn wages in exchange of their labour –albeit very disproportionately.

Commodities are not designed as such, and not every designed object is necessarily a commodity. It is eventual mediation of the market and the moment of exchange that make an object a commodity. The market is a fascinating place regulated by a distribution and allocation scheme where 'offer and demand' determine an exchange-value expressed in terms of the

universal equivalent of money. The design of the mediating channels, such as branding, packaging or and advertisement (or *"marketing"* in general), further complicates how value is determined: it infuses immaterial qualities of novelty, scarcity, or exclusivity that make possible to derive a rent from the commodity, instead of merely making a profit from it (Gorz, 2010).

Considering the fact that virtually all the means of production necessary in the making of an object are already privately owned –in all probability by stockholders of corporations controlling an out-of-sight and securitised industrial infrastructure– there are high chances that any object in an enclosed planet ends up as a commodity. As much as individual designers might authentically aspire for well-being, sustainability or even justice, they remain bound to the monopoly of the capitalists over the means of production (Gorz, 2010), and by extension, to the logic of unlimited accumulation of capital within a global, unregulated market economy. There is therefore an *invisible hand* behind the visible hand of the designer: a structurally unsustainable *commodity-machine* that effectively operates as an unrivaled master-designer. To be truly sustainable, a postcapitalist design has to be decoupled from such market relations.

The goods designed and produced by the *commodity-machine* physically circulate around the globe, shipped across oceans from factories into shopping malls, where the climactic event of exchange takes place between private owners. As soon as the universal equivalent of money changes hands, it is considered to be 'consumed'. The designed good then ceases to be a commodity, and its new owner enjoys its benefits until the day it ends up in a landfill. Thus the market mediation separates production from consumption: in the words of André Gorz (1010), capitalism becomes *"a civilization in which we produce nothing of what we consume and consume nothing of what we produce."* Through the commodity, consumption supplants creativity, and creative powers are transferred to the designer. There is possibly nothing fundamentally wrong in designing and producing for others or producing/consuming things designed by others; these are social relationships of interdependence and potential grounds for solidarity. But the way that commodities are *"designed in California and assembled in China"* manifests the global asymmetry of the *commodity-machine* consistently exhausting life elsewhere, namely in the South, accumulating the commodities mainly for the consumption and enjoyment of the North.

"Production not only creates an object for the subject, but also a subject for the object" (Marx, 1973). Commodified artifacts shape social relations in their image: they reproduce commodified relations. They are the driving force of commodity fetishism, where *"people relate to commodities like*

people and treat their relationships to people like commodities" (Anon, 2009). This makes the commodity, according to Marx, the cell-form of capitalism. The means of production are already overwhelmingly enclosed, privatised, commodified. Both production and consumption depend on earning wages by selling labour-power in structurally precarious conditions. The design intellect itself is protected with intellectual property, patents and copyright, and is consequently subject to exchange just like any other commodity. The *commodity-machine* is essentially a machine that produces commodification, not mere commodities sold in supermarket aisles.

COMMONING, COMMONISM

How to counter capitalist enclosure and commodification? There is a renewed interest in contemporary critical theory that argues for reclaiming and reproducing the common.[2] Nick Dyer-Witheford (2006) provides a very succinct definition: *"If the cell form of capitalism is the commodity, the cellular form of a society beyond capital is the common. (...) If capitalism presents itself as an immense heap of commodities, 'commonism' is a multiplication of commons"*. Just as the *commodity-machine* is not a static property relation but a dynamic of commodification, the common is also to be thought as a process of *commoning* (Linebaugh, 2006): it is the production of shared goods, as opposed to exchange goods. This involves creative efforts and arrangements –or the very process of design. At first sight nothing seems further removed from the commons than design. Can commoning disentangle design from its commodity-form and enable the reproduction of postcapitalist relations?

The commons are often thought in two opposite categories, the natural (land, resources) and the cultural (language, knowledge). In the words of P.M., these commons correspond to access to bites (as in food or fuels) and bytes (as in digital information) –*"it's all about potatoes and computers"* (P.M., 2009). While this polarity is lucid and instructive, it does not directly address the equally pressing challenge of *redesigning* the production of material artifacts. Alongside the defence of natural commons and proliferation of digital commons, design can bridge the two categories and redirect the production and distribution of material artifacts towards just and sustainable configurations. Looking at present-day design practices that rely on relations of sharing instead of exchange, or, the production of commons instead of commodities, constitutes a solid point of departure to map postcapitalist design cultures.

Against the triple commodification of labour, general intellect and the means

[2] Michael Hardt & Antonio Negri, Peter Linebaugh, George Caffentzis, Massimo De Angelis, Nick Dyer-Witheford are prominent (post-) Marxist scholars that worked on the commons. Many others from various backgrounds have also contributed: Elinor Ostrom, David Bollier, Peter Barnes, Yochai Benkler.

of production, it is possible to identify and practice the reverse commoning dynamics. The first one involves *commoner* subjects –in this case designers, or creative labour at large. How does commoning transform the design process? Are design skills, tasks and decision-making being redistributed? The key concept here is *peer production, or, "to create value in common"* (Bauwens, 2008). This suggests a wide range of activities, from collaboration (co-design) and participation (user generation) in the creative process to the self-production of artifacts (do-it-yourself). While these activities do not exclusively correspond to free design labour, there are various operational value creation practices independent of monetary renumeration.

The second dynamic is the commoning of design projects themselves. We are familiar with the premise that information technologies and peer-to-peer networks create unprecedented opportunities for open/free/public circulation of the *general intellect.* Gorz (2010) and many others[3] argue that knowledge, being digitally reproducible and therefore abundant, tends towards becoming common property. Commoners in peer production both rely on those resources as input, and return their output to the public domain (open source, copyleft, creative commons). In other words, the knowledge of building the common is produced (developed) and reproduced (shared) by a community. This proliferation is now observable in hardware design. The extent in which open design might have inherent 'competitive' advantages over proprietary systems needs to be investigated.

And finally, designed artifacts that become peer-property, *common objects* in the service of a productive community, constitute the tangible basis of production, either for individual or collective benefit. These presuppose right to access to localised, distributed means of production. It is possible to extend this sphere to include diverse material cultures ranging from 3D printing to collaborative consumption. While these are not quite equivalent to take over the existing industrial infrastructure (such as iPhone factories), they testify the emergence of the *self-production* of means of production. What kind of implications does such a capacity to collectively self-create –*autopoeisis*– have on our control over the allocation of resources, in terms of resilience, self-sufficiency and autonomy, and how do they ultimately stand against the disciplinary mechanism of the market?

Dyer-Witheford (2010) makes the analogy between the circulation of capital as a self-generating, autopoietic process, and the circulation of the common in a similar pattern: *"This is a concept of the common that is not defensive (...) Rather it is aggressive and expansive: proliferating, self-strengthening and diversifying. It is also a concept of heterogeneous collectivity, built from multiple forms of a shared logic, a commons of singularities. (...) It*

[3] litterature about digital commons is as prolific as the commons themselves. To name a few:

→ Berry, D.M. (2008) Copy Rip Burn: The Politics of Copyleft and Open Source.

→ Bollier, D. (2009) Viral Spiral: How the Commoners Built a Digital Republic of Their Own.

→ Hess, C. & Ostrom, E. (2006) Understanding Knowledge As A Commons.

→ Lessig, L. (2002) Future of Ideas: the Fate of the Commons in a Connected World.

→ Söderberg, J. (2007) Hacking Capitalism: The Free and Open Source Software Movement.

is through the linkages and bootstrapped expansions of these commons that commonism emerges." Put differently, the project of commonism materialises in the construction of *"complex and composite forms"* (Dyer-Witheford, 2006) by combining, interrelating commons in *cellular* form. The simultaneous and interdependent commoning of productive forces –labour, general intellect and the means of production– promise a viable strategy beyond *paratactic* commons.

As a concluding speculation, it is possible to paraphrase the questions of Michael Hardt (2009) about the role of the artist: *"What possibilities are opened by the recognition that* [design] *practice and political action are both engaged in the production and distribution of the common? Can* [designers] *participate, through their* [design] *practice, in the many contemporary political struggles around the world in defence of the common, for an equitable distribution and autonomy in the production of the common?"*

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POLINA DRONYAEVA

THE RAGE OF THE SWINEHERD

Phenomenology of Paratactic Commons.

If we want to understand the societal applications of the digital commons we should move from ontological to phenomenological perspective. Thus we will return the Subject in our thinking and start to discern what is it for people in the digital commons.

Both Andersen's story "The Swineherd" and the communication theory will help understand a seemingly paradoxical situation represented by paratactic commons.

"I have only contempt for you," he told her.
"You …were all too ready to kiss a swineherd for a tinkling toy to amuse you…"
Then the Prince went home to his kingdom… The Princess could stay outside and sing to her heart's content:
"Oh, dear Augustin,
All is lost, lost, lost." [1]

H.-C. Andersen, 'The Swineherd'

SOPA was really stopped by the people themselves…
we won this fight because everyone made themselves a kind of a hero of their own story.

Aaron Swartz, Keynote speech at the Freedom2Connect conference, 2012

[1] A. Ross in 'The Rest is Noise. Listening to the Twentieth Century' describes an amazing role of this song in the musical history from Mahler to Shostakovich via Dostoevsky. This song was always considered as a symbol of an irresolvable clash. I would argue that Andersen hinted on it to be a song of redemption.

INSTRUMENTS OF THE SELF

Paratactic commons can be seen as a progressive stage in the societal development characterized by increased fragmentation of the society and alienation of its members.

This process started in the mid-nineteenth century with the famous 'law of progress' - the move from personhood associated with status and subordination to the law of contract, which 'reduced persons to individual units of investment, labour, or consumption' (Selznick 1992)

If previously persons constituted a society like family members according to a strict hierarchy from the King downwards, now they are independent individuals with free will, whose relationships with each other are only bound by contracts.

That meant that to become a person an individual now had to rely on her own internal resources rather than her social role as previously. Selznick particularly denotes "consciousness of character – of structured selfhood", which "gives centre stage to integrity" (1992: 227): "to form the self… is to treat oneself as an object – but one to be examined and refashioned, not manipulated… to find a healing balance between nonattachment and attachment, alienation and reconciliation" (p.228).

So how did people go about this important task in the emerging circumstances? Can the Andersen's characters provide prototypes?
Let us look at an old story by Andersen "The Swineherd" written in about the same time, 1838. Most of us vaguely remember that there a Prince was infuriated by a Princess. We also remember that the reason was that she displayed shallow interests.

The Prince presented her with two sets of gifts. The first set – the Nightingale and the Rose - reflected his own taste. But the Princess found them to be too natural to be interesting. The natural things belong to Nature, the nightingale was let free and so was the poor Prince. As a way of revenge the Prince, disguised as a Swineherd, offered the Princess the second set of gifts – a Pot and a Rattle. The Rattle could reproduce all melodies of the world, and the Pot could inform on what is cooking in every kitchen of the town.

The Prince thought these things would fit the tastes of the Princess and he was right: she spent lots of time with those two devices. But the more she was pleased the darker was his mood. He provoked her into immoral way of paying for the 'gift' inciting a scandal and after she was thrown out from home by her father, the Prince turns away from her too and "shut the door of his palace in her face". He explains his decision by the shallowness of her tastes. She should have preferred the natural things to the artificial ones.

But how the Prince and Princess were different? If we examine how they engaged with the world, the Prince and the Princess represent two different ways of detachment. Both of them do not give back, both do not produce meaning: the main and crucial difference is that the Prince is engaged in a passive observation and the Princess prefers a more active approach.

While the Rose is a beautiful object, meant for passive observation and pleasant pastime, even for oblivion, the Pot only gave unstructured fragmented pieces of mundane, trivial information. But it required the active position of the user. I think this is what the Princess especially loved about it, and what the Prince hated. The Princess is thus an epitome of the type of the person, which was still emergent in the 19th century.

20-30 years ago 'The Swineherd' was still perceived simply as a story about trivial tastes of the Princess, but now we can detect too many similarities between ourselves and the Princess to as easily despise her as the Prince did.

The image of the Andersen's Princess' hand over the steaming cooking pot represents active attitude towards information through soaking up the incoming information. Messages from the Pot do not come in arrows, lines of flows neither they are contained and sealed there to be discovered later. They constantly emanate and if you do not hold the hand over the steam - i.e. make a physical effort - there is a possibility to miss the message. The beauty of the Pot is in it being an instrument rather than an object.

Some 60 years later, the 'heiress' – metaphorically speaking - of the Princess, Gwendolen of Oscar Wilde's "Importance of Being Ernest" said: "I never travel without my diary. One should always have something sensational to read in the train" (Wilde 1895). Here again an instrument for self-development (a diary) is preferred to an object of passive observation and echoes the technologies of the self described by Michel Foucault in both 'Hermeneutics of the Subject' (1982) and 'Technologies of the Self' (Martin et al. 1988) (in the latter Foucault cites an ancient Greek advice to keep diaries as a way of knowing oneself).

PRODUCTION OF MEANING: IMPORTANCE OF BEING OPEN

Jumping to our technology-laden times, we find ourselves so deeply embedded in the technological environment so that we find it difficult to detach from it in order to consider it to be a 'technology of the self'.

Most of the discourse on commons is dedicated to the technicalities of the commons: which platforms are effective, what products are being made. The important issue of the Subject of the commons seems to slip away. To put this discourse in a philosophical perspective, the commons are increasingly seen ontologically and not phenomenologically. Too often the commons are taken for granted. But as Douglas Rushkoff reminds us, "the codes of the software have been arranged by people, sometimes with agendas that had not formerly been apparent" (2003), just like our society at large.

Commons – both physical and digital – were designed and built by people and for people. Thus to study commons we necessarily should study the people who stand behind the commons, both designers and participants. What is it in them for the participant? What does it take to become one? Does one

have to have a particular personality to participate in a sharing community? Is there a special 'sharing' trait of character, which provides the inclination? These questions did not appear in the commons discourse, probably due to the homogenous set up of the participants so far. But with time, when the use of commons spread across many countries with different cultures, questions started to arise.

Anil Dash (2012) recently raised this issue blaming the generational problem, aggravated by the multitude of the users. The more the product becomes mass-oriented, the simpler it is accessed and some things are necessarily lost in the process. Of course it is lamented by the old-time geeks who loved to be proud users of Usenet – very few users, thus perceiving themselves as an elite. More importantly, what Anil Dash discerned is the two distinct attitudes toward the Internet: geeks versus mass users. Open infrastructure, open frameworks and open software do not exist by themselves. Rather what matters are open-minded people, people with open attitudes.

To be fair, nearly all participants of the public debates on the societal roles of the Internet called for pro-active, open attitudes – E. Morozov (2011), D. Rushkoff (2003, 2011), G. Lovink (2011), Critical Engineers (2012). Though with different assumptions, their shared aim is to stir up the Internet community to create a new Subject of Internet communication.

Dan Hind (2008) explicitly writes about 'the free software movement' when drafting 'a programme of enlightened inquiry': 'the success of free software should make us optimistic that we can develop a free information movement, in which the goal is not the creation of a piece of software, but individual and collective liberation' (Hind 2008).

I agree with him that this type of community is more viable than those of revolutionary insurgency or artistic elites. What is questionable though is Hind's assurance that such community will produce meaning. Moreover, he assigns production of meaning and understanding as its main task (p.143). This is the main drawback of the Hind's thinking and, unfortunately, it is not limited to him: discourse on the technological environment often suggests that new technologies would somehow help us to understand each other and the world (Vattimo 1992, Mason 2012).

It is a quite widely held belief that the mere co-existence of different opinions and – better still – simple facts and other data would produce liberating meanings, which potentially can better our conditions. I would tentatively suggest that this belief belongs to spatial metaphors in our cognition.

Cognitive psychologists have proved that a metaphor of 'a container' is one of the basic mental metaphors used (mostly unconsciously) in such distinct areas as linguistics and mathematics (Lakoff, Johnson 1980). I think we can detect a similar pattern in the imaginary of the Internet: websites, social media, open software/sharing platforms are imagined as containers to be filled with data.

Of course, sharing and data collection improves with the quantitative growth, but if our aim is a production of meaning we must understand what exactly do people do when collaborating via digital commons. Who is the Subject and what is her agenda?

THE COMMUNICATION THEORY

We can safely say that the situation of sharing via digital commons is a communication situation. Our society is increasingly a communication society (Vattimo 1992). The communication theory can provide a few insights into the Subject of the communication. Here spatial metaphors are particularly strong. Lakoff & Johnson noted that the inner structure of the very term 'communication' is likened to our idea of transferring objects from one container to another. We use metaphors of a movement of ideas across space, from one head to another, with metaphorical barriers like 'thick-headed', as if we deal with physical objects (Lakoff, Johnson 1980).

If we take away spatial metaphors, we will be surprised to discover that the Subject's main concern is herself. In communication, we do not move anything neither metaphorically nor really, we are instead busy forming our own selfhood even while communicating with others. The communication theory recognized it in at least two notions: one is Phatic communication, the other one is Static (noise) - a hinder to the communication.

PHATIC COMMUNICATION
The Oxford English Dictionary describes it as communication "that serves to establish or maintain social relationships rather than to impart information, communicate ideas, etc." The most obvious example is a small talk about weather: "- It is a nice day today. – Oh yes, the weather is great!" However trivial such exchange may seem, there is a strong argument to be made that phatic functions influence all social interaction, and are fundamental to human communication generally. As Zeynep Tufecki argues, "that's what humans do" (Tufecki 2011 cited in Schandorf 2011).

NOISE
Unlike the notion of the phatic communication, the notion of 'noise' is still

considered as a hinder to an effective communication. It received more attention in psychoanalysis where Z. Freud considered it as a source of information, which was supposed to be suppressed. Another psychoanalyst, Guattari, on the contrary, argued that this noise needs to be discovered and developed:

'on the usual logic... the world of desires and passions leads to nothing in the end, except to the "jamming" of objective cognition to "noise" in the sense that communication theory uses the term... However, ...[by] a different logic, ...[r]ather than abandon them to their apparent irrationality they can be treated as a kind of basic material, as an ore, whose life-essential elements, and particularly those relating to humanity's desires and creative potentialities can be extracted.' (Guattari 2009/1977 p.195)

The 'noise' definition does not fit usual spatial metaphors of the communication. Noise – cognitive or environmental – does not fill containers nor move from one scull to another. Very similarly to the steam emanating from the Princess' Pot, it comes from multiple directions, and even without any directions at all, it does not have quantifiable nature.

Considered this way, communication is not about 'sending' information in a desirable direction towards the Receiver or even less about moving from one container to another. It is more like a process of being engulfed in all sorts of information – about room temperature, body flows etc. – where the sent information is only one fragment of the bigger picture of the receiver's worldview.[2]

What is common to both notions of the 'phatic communication' and the 'noise' is that they debunk the usual image of communication as linear, directional and meaningful. Here the communication process is represented as erratic, fluid, sometimes non-existent, sometimes excessive, tautological.

The main concern of the participants is not the information (or a production of meaning) but the process of communication itself, in which they are actively consciously involved through reflection and self-reflection.
The Receiver of the information actively regulates her attention, which gets distracted by a number of static noises, and first of all cognitive noises of her own thoughts, background knowledge and such.

In other words, the communication theory sees participants as active agents, constantly producing their selfhood through reflecting on the exchanged information as well as on themselves while being engaged in the communication process. Phenomenological tradition from E. Husserl to J. Caputo would agree with this scheme.

[2] A comprehensive list of noises in communication is in Rothwell (1975).

PHENOMENOLOGY IN PARATACTIC COMMONS

Would be Dan Hind frustrated if he discovered that sharing communities do not produce much information and meaning about our world? Perhaps. Just like our Prince, he may be infuriated to see how shallow are the interests of those who use the technological advances.

But we can look at this situation from a different angle. For the first time in our history we have technological means to rediscover ourselves, to participate in communication and in sharing, co-producing activities without getting together physically. It means we are more now left to ourselves, to observe and know ourselves better (Foucault). It also means more introverts are involved in collaborations.
But by no means it should create a situation of more alienation in the society. People in crowds can be alienated even more, following negative group dynamics even among the closest partners. Only with ourselves we can understand our inner selves better, which would allow us to be more integrate and consistent in our actions (on the fallacy of "groupwork" see Cain 2012).

This is a paratactic way of co-existence in the society: aware of each other yet separate, fragmentary yet coherent. A truly democratic society should be interested in personal growth of its members. Paratactic commons provide a useful model for such a society primarily due to its possibilities for personal development.

Stockburger explains how we can expect development of 'intersubjective relations' in such seemingly alienating circumstances: 'Novel forms of social groupings as exemplified by the practices of file sharing communities' consist of individuals who internalize ideas of utopia and 'if... *internalized utopia is governed by a bypassing of idealised social interaction and a shift of the focus towards individual options and the private, the question emerges whether this merely represents a moment of contraction before new social formations establish themselves and communities return, on a different plane of action*' (2010).

Hiroshi Yoshioka also acknowledges importance of our technical environment as means for development of particular "pattern of behavior": 'One great advantage of living in today's digital media environment is that we are coming closer to this perspective [i.e. "tolerance of complexity"], not so much as the result of philosophical or scientific insight, but rather as a more common pattern of behavior, which we have acquired through our normal experience of digital media' (2009).

Both authors talk about emergence of a new personality, perhaps the one harbouring a new kind of society. Charles Taylor (2004) examines how 'what start off as theories held by a few people come to infiltrate the social imaginary, first of elites, perhaps, and then the whole society' (p.24), 'what is originally just an idealization grows into a complex imaginary through being taken up and associated with social practices' (p.29) – among them the 16th century dream of a society constituted not as an hierarchy but as a collaboration of self-reliant individuals – emergent then as a dream of an educated few and widely accomplished by mid-19th century (Selznick 1992, Taylor 2004).

Similarly, "like literacy, the open source ethos and process are hard if not impossible to control once they are unleashed" (Rushkoff 2003).

CONCLUSION

Sharing communities, paratactic commons of all types can be viewed as models of a new society, but it would probably be more accurate to see them as instruments, channels through which particular energies are channelled, particular personalities are crystallised, which with time – perhaps a very long time – can build a new society. Paratactic yet sharing society.

EPILOGUE

Once I asked a girl, who had recently participated in a street demonstration, about her feelings regarding the experience. I expected her to tell me about excitement of a street action, about unity with like-minded people inspired by a shared cause. To my surprise she said that her main feeling was confusion.
- You know, – she said, – while we were in heated discussions on social media everything was clear, we knew our demands and how we are going to get them. But once we were on the street everything became so confused! All these groups of people I would never identify with, all their different agendas and demands. It was so different from our expectations, I don't even know how to evaluate the results of the action!

Was that girl a 21st century heiress of the Andersen's Princess? Perhaps.

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PARATACTIC AUTHORIT(IES) & AUTHORSHIP
in Skype Enabled Artistic Cooking Event Virtual Chef

Artistic engagements that require the delegation of creative authority to the audience/participants have been clustered under the category of participatory arts. The increasing popularity and visibility of such works emphasizing relationality and political engagement alongside aesthetics since especially 1990s is emblematic of our need to reevaluate tactics of engagement as well as appropriating spaces and situations. However, efficient implementation of this agenda calls for further distinction between authority and authorship. Is every delegation of authority credited or rewarded in the same way? Is it enough to delegate authority while keeping authorship? What is at the core of our agenda of 'commons'? What kind of paratacticality, if any, can the participatory arts rehearse if not implement?

In her critic of the participatory arts and especially of the funding allocation, Claire Bishop notes: "The social turn in contemporary art has prompted an ethical turn in art criticism. Artists are judged by their working process –the degree to which they supply good or bad models of collaboration". Her discomfort lies in what she calls "authorial self-sacrifice" of the artist in favor of the ethically implemented socio-political agendas at the price of giving up autonomy and aesthetic innovation (2006). Bishop's argument is sustainable to the extent we assign autonomy to the artist and conflate delegation of authority with death of authorship. Purity of artist's autonomy along with the disciplinary boundaries are under the challenge of more holistic approaches to creative productivity, be it in the form of work to be consumed scholarly or artistically. "Social" is an extended field of action, encompassing aesthetics, politics and everyday life exchanges, as Shannon Jackson argues. The fact that art "does good" does not necessarily mean it is instrumentalized and cannot anymore refuse social conventions of intelligibility and utility. Social collaboration, political engagement and aesthetic innovation can be simultaneous achievements and it is actually within this heteronomy of the fields where lies the artist's technique (Jackson, 2008). Recognized by Nicolas Bourriaud as "relational aesthetics", this technique of communicative exchange between the artist and the participants alters the position of the artist-subject from that of the isolated-maker to the engaged-doer (2002). Grant Kester furthermore participates to the discussion by recognizing the "aesthetics of listening" and claims that a shift occurs "from a concept of art based on

self-expression to one based on the ethics of communicative exchange". In these dialogical practices, the collective enunciation exceeds the agenda and the politics of the artist and is the product of collaboratively generated insight (Kester, 2004).

From Bishop's fear of authorial self-sacrifice to Kester's collective insight, I believe the conflation of delegation of authority with that of authorship requires further attention within the context of art claiming to be participatory. The transformation from the viewer to the participant entails that the individuals involved enjoy a capability in the process and the outcome to varying degrees. The capacity to act, to react, to partake (or not) empowers the participants vis-à-vis the artist. The skills and willingness they bring to the setting define the quality of the transformative effect on the process or its outcomes. Participation is hence a function of authority. However, the omnipresence of the artist as the author and his/her framing and naming of the event confines the exertion of authorship. The work, at the end, is distributed with reference to the artist's name while the participants and their practice of authority remain anonymous. The event as the work might create social, political and aesthetical value for every party involved. Yet, it becomes a currency and distributed within artistic and scholarly circles by few who claim the authorship of it.

I would like to dwell further on the idea of authority vs. authorship holders with Julie Upmeyer's *The Virtual Chef* project as an example of participatory cooking event where the authority enjoyed over multiple creative productions is distributed among the participants, yet the authorship of the event remains in the hands of the artist.

Julie Upmeyer is an American artist and initiator who grew up in Detroit, Michigan. She studied ceramics, sculpture and design in the States. Following her degree in Fine Arts, she lived in various places throughout the world for three years. Her nomadic life in India, Germany, Austria, The Netherlands and Greece came to a halt when she came to Istanbul as part of a residency program in 2006. She has lived there since then, "making it (her) home after living in various places" (Upmeyer, *Observer in Residence* Web) Use of everyday material and initiating situations where the audience members will be incited to participate to and distort the form of the artwork has been at the basis of works. Food appears eventually in her work having this everyday quality and the perishability at once, highly informed by the experience and necessities of her life. Being on the road with relatively shorter-term settlements throughout three years, keep her away from the company of the friends and family, with whom to share a meal would be, a daily and most natural encounter. To help comes video

[13] Contrary to the ruin as a collateral damage or wreckage, I refer to the construction of ruins as a neoliberal strategy invalidating and capitalizing on existing knowledge traditions.

streaming or technologies such as Skype, software enabling video calls free and with the simple technology of having an Internet connection and a webcam. What starts as a "dinner party on Skype" for friends who are now located in different continents, eventually matures into *The Virtual Chef* Project: artist-initiated series of participatory practices where the preparation of a meal is the task to be achieved collectively by the participants who are usually unknown to each other. Skype comes to the picture as the mediator between the location where the meal preparation takes place and the distant location from which the recipe and the directions are provided. After the completion of the food preparation, it is usually turned off and the participants share the meal they have prepared. Depending on the location, the number of participants and on the meal to be accomplished, the project consists of two to three hours of food preparation, followed by consumption in a setting that is prepared by the artist prior to the event. The Virtual Chef, the person who provides the recipe, usually gives the list of ingredients to Julie Upmeyer, who alone or depending on the structure of the event with the participants, gathers the ingredients prior to the cooking event.

This structure of the project provides basis for a variety of "trans-locational interactive cooking experience(s)" (Upmeyer, *The Virtual Chef* Web) framed as part of diverse sharings[1]: Hoorn project consists of a connection between a home in Istanbul where the preparations for Iftar meal, to break the Ramazan fast takes place and the chapel space at Hotel MariaKapel, Hoorn, Netherlands where the opening of the project and exhibition "Long Distance Call" was taking place. On another occasion, as part of the Galata Visibility project activities, Julie Upmeyer connects to another artist doing cooking projects, to Karl Heinz Jeron[2] in Berlin, from the professional kitchen of the Güney Restaurant in Galata neighborhood, Istanbul. The people, who participate to the preparation of the falafel balls based on the recipe provided by the Virtual Chef Karl Heinz Jeron in this professional restaurant kitchen, communicate with him in English, in German and in Turkish, and cook side by side the kitchen staff.

Within the basic structure of receiving instructions for a meal from a distant location to be prepared by a collectivity and then to be consumed together, there are multiple creative outcomes. The recipe in its executed version, the process of preparing the meal as a socio-relational task accomplishment, the consumption of the meal as a social gathering, the design of the whole event within an artistic frame including its documentation are the distinct productive features of *The Virtual Chef Project*. The Virtual Chef providing the recipe, Skype enabling telematic conference, Julie Upmeyer designing the event and the anonymous participants'

[1] For an exhaustive list of Upmeyer's different enactments of The Virtual Chef, please see the project webpage: http://www. virtual-chef.net/.

[2] For more information on Jeron's work see: http://projektraum. org/willworkforfood/.

execution of the meal enact varying authorities throughout these layers and it is not possible to establish a clear hierarchy among them. However, not every authority translates to authorship. Each party is left with different outcomes and only Julie Upmeyer is able to deploy the project's remnants as a currency within the exchange economy of artistic circles. She is also the one who is able to apply for funding to enable to project, and if any she is the one who enjoys the material surplus. Any further scholarly recycling of the project is identically in reference to and dependent on Julie Upmeyer's authorship. Papers such as this one distributed within scholarly circles, any critic's work claim also authorships and are based on Upmeyer's, without enjoying any authority over the event.

While exempt from the authorship of the event by remaining anonymous and not making any material or intangible revenue to be deployed for further exchange, participants are the main executors of the recipe. As such their authority is enhanced on top of their initial consent to partake in the event and the liberty to leave at any moment. Though their presence as a collective is important for the event to happen, the meal can still be realized if any chooses to opt out individually. Hence, any authority is expressed at an individual level, and is constantly negotiated among the collectivity. The participants as a group seem to be bound by the recipe and the instructions given by the Virtual Chef for the ultimate production. However, based on the personal skills, prior knowledges and tastes they bring to the setting, they each interfere and manipulate the recipe as they deem fit. As a saying goes in Turkish, each hero eats the yoghurt in his own way (Her yiğidin yoğurt yeyişi farklıdır). The way to cut the onions, how much to boil the sauce or whether the oil is heated enough are momentary decisions taken at individual level and negotiated among the collectivity. Preferred conventions of doing are expressed at every instance with an effect on the outcome of the collective agenda: accomplishing the particular recipe provided by the Virtual Chef.

The Virtual Chef enjoys the authority to the extent she holds the recipe (the knowledge to be executed). She does not however have the full authorship of the recipe. Most of the cases, the recipes come from decades -if not centuries, long mastering of ingredients and combinations. What we try to declare as the cultural capital of a nation within supermarkets (i.e. Greek yoghurt, Turkish cheese) or as the individual genie of a particular chef (i.e. Jamie Oliver's Cookbook) is usually a momentary halt of authorship, framing of a particular combination that is made possible by the regional availabilities of ingredients and conventions. In the case of the *Virtual Chef Project,* the Virtual Chefs usually attribute the recipe to regions and state, if any, alterations they have made to the "original" recipe.

They however do not claim authorship in the sense of being able to gather any material or cultural benefit from it, at least within the confines of the project. The chef's authority on the other hand lies in the entitlement to interfere with her instructions through Skype connection, real-time. She can suggest "right ways to cut a particular vegetable" but does not enjoy any control over whether her suggestions will be followed. She is still an authority figure, her telematic supervision through the camera and her sight projected on a big screen, she has an ubiquitous presence throughout the cooking process. Her visual appearance is an incentive to follow her instructions, but not a guarantee. Her supervisionary capacity is further compromised by the fact that telematic conference confines her interaction to an audio-visual one. She can see the ingredients, assess the level of rawness based on the distorted colors through the screen, and listen to the participants to get feedback. Whereas she enjoys full knowledge of the recipe, her ability to execute or judge the "proper" realization of it, is limited by the fact that she is deprived of any touch or smell.

The Skype hence acts as a further agency that both enables the event and reminds the limited nature of the authorities. Providing a limited sensory exchange between the ingredients and the Virtual Chef, it enlarges the executionary power of the participants. On the other hand, enabling real-time communication between the Chef and the participants, Skype renders the supervision of the meal synchronous to its preparation. Hence, it also distinguishes the event from reenactment of a recipe as seen on TV. The possibility of immediate interference by the Virtual Chef as opposed to following a reporter's instructions on the screen reminds the interconnectedness of localities. It is further a facilitator of an attempt to establish intimacy with elsewhere while negotiating tastes and knowledges in the here and now with those present.

Julie Upmeyer is responsible throughout the event for making sure that the Skype connection works. She or her assistants go around with the camera, showing different stages and clusters of food preparation to the Virtual Chef. She is also responsible for the setting and the supply of the ingredients. She is the host of the event to the extent she brings together resources to make it possible and gathers people around a common task. However, she enjoys very little authority over the execution of this common task, the meal. Like the participants or the Virtual Chef she can withdraw her presence any moment, and her decision would affect the event. Yet, she does not enjoy momentary authority over how the food will turn out. Rather that outcome is dependent on the Virtual Chef's instructions, Skype's distortions and the participants' individual preferences and deployment of culinary skills.

Within this event, the distinct actors enjoy what I would like to call paratactic authorities, authorities that are juxtaposed without any clear hierarchy among them for the accomplishment of a task; yet are not task-specific capacities, but can also be deployed in multiple situations for separate causes. Such distortion of the word *paratactic* is based on both the linguistic use of the term -suggesting juxtaposition of clauses without any conjunction among them, and its etymological suggestions. 'para-' appears as a prefix in loanwords from Greek incorporating meanings such as "'side by side' (paragraph, parallel), 'beyond' (paradox), activities or objects derivative of that denoted by the base word (parody), and hence abnormal or defective (paranoia)".[3] "Tactical" on the other hand owes it origin to *tacticus* in Neo-Latin meaning fit for arranging or ordering and *tassein* as in to arrange, put in order. In its extended use in English, tactic denotes a plan, procedure, or expedient for promoting a desired end or result.[4] *Paratactic* in its adjective form can hence be stretched to denote the quality of being arranged without any clear subordination among the elements, to be deployed at the service of a particular goal or task. Remembering De Certeauian connotations of *tactics* as alternative individual or collective responses at everyday level against the structure's *strategies*, 'paratactic authorities' denote attempts of arranging or deploying authorities and capabilities with a modifying effect on the outcome within a given structure, exceeding its agenda. In Upmeyer's project, the authoritative knowledge holding position of the Virtual Chef, the artist's framing of the event and the everyday culinary skills of the participants create a constellation in which the paratacticality of authorities becomes a rehearsal for negotiation of alternative ways of doing and individual preferences, while keeping loyal to the accomplishment of a collective task.

The paratacticality of authorities, however, does not ensure that the authorship itself is multiplied. The extraction of some sort of benefit either in the form of material gain (i.e. project funding) or as an immaterial currency to be put in circulation within artistic market as recognition remains in the hands of the one who claim the authorship of the event, in this case Julie Upmeyer. While the name of the Virtual Chef is mentioned in the distribution of the project, the Virtual Chefs do not substract gain to be used within their professional circles. In most cases they are not even professional chefs. The limited authorship they can temporarily claim is confined to the event, feeding as a currency only into their supervisionary authority during the event. The participants are deprived of any names, they appear as an anonymous collective throughout the different enactments of the project. Keeping this distinction between the paratactic authorities and the authorship as the castle of the artist based on his/her power to document, extract value post-event, I believe participatory cooking events are inspirational in

[3] Retrieved from http://dictionary.reference.com/browse/para-.

[4] Retrieved from http://dictionary.reference.com/browse/tactic?s=t.

terms of exercising multiple questions. Where does the authorship of a recipe lies for instance, in its knowledge building or its execution? How different are our artistic and scholarly productions and consumptions from enacting a recipe and its consumption? Authorship is a form of immaterial appropriation that generates currency in the form of knowledge, fame, recognition that might eventually translate into material gain in the form of research or arts funding. Is there a way to share this post-event value with all those who contributed to it previously? In other words, where multiple authorities feed into happening of an event, a paper, an artwork, a meal, is there a way to share authorship as well? Can co-authorship or collaborative artistic works be an answer towards our common'ing or do we need more drastic measures such as refusing all kinds of authorship to be ghost creators? What are the obstacles faced by a sustainable commonesque project at institutional level (i.e. funding bodies requires an applicant, a name, a fame) or at the level of subjectivities (i.e. subjectivities are instituted with an emphasis on ego, individual presence and efficiency)? Furthermore, to what extent the telematic technology in its popularized use within everyday/pedagogic/artistic situations can contribute to a multiplication of authors easing paratactic authorities? Can participatory projects such as Upmeyer's *Virtual Chef* be rehearsals for our commonesque future? The questions raised are, I believe, equally binding for us all, as everyday parties and cooks enacting paratactic authorities within social encounters, and/or authors engaged in creative productions within scholarly or artistic circles.

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PABLO DE SOTO, DAPHNE DRAGONA, ASLIHAN ŞENEL,
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MAPPING THE COMMONS
Athens and Istanbul

In today's world, the recurrent concept of the commons elaborates on the idea that the production of wealth and social life are heavily dependent on communication, cooperation, affects, and collective creativity. The commons would be, then, those milieu of shared resources, that are generated by the participation of the many and multiple, which constitute, some would say, the essential productive fabric of the 21st Century metropolis. And then, if we make this connection between commons and production, we have to think of political economy: power, rents, and conflict.

Commons can be defined by being shared by all, without becoming private for any individual self or institution. Commons include natural resources, common lands, urban public spaces, creative works, and knowledge that is exempt from copyright laws. In Athens and Istanbul, like in many global cities, the discussions around commons have been relevant especially with the increasing pressure of privatization and control of the governments over the shared assets of the community.

The questions, then, would be: may the commons provide us with alternative concepts and tactics to the dominant power, for a more democratic, tolerant, and heterogeneous society, which allows more participation and collectivity? Can we open up the different definitions of the commons, and are there different ways of understanding and discussing the commons through various practices? Due to our tradition of the private and the public, of property and individualism, the commons are still hard to see for our late 20th Century eyes.

We propose, therefore, a search for the commons, a search that takes the form of a mapping process. We understand mapping, as proposed by Deleuze and Guattari, [1] and as some artists and social activists we have been using it during the last decade as a performance that can become a reflection, a work of art, a social action.

Athens and Istanbul have been the first case studies of the mapping project. Our hypothesis was that a new view of the city could come out of the process, one where the many and multiple, often struggling against the state and capital, are continuously and exuberantly supporting and producing the commonwealth of its social life.

METHODOLOGY

Two groups of 20-25 architects, activists, artists, filmmakers and social scientists worked for more than a week in both cities respectively, developing collaborative mapping strategies and audiovisual languages, using open source software and participatory wiki-mapping tools. The final production features an interactive online video-cartography complemented by secondary databases and analogue-paper productions

The proposed method to define and map the commons consisted of three main steps:

1. The first one was the discussion of the notion of the commons based on the literature, mainly Negri & Hardt's Commonwealth thesis. [2] Working in smaller groups, every group selected a set of commons and they presented it later to all the participants. Those first commons were added on a draft map. After extensive discussion with the rest of the group some of them were selected to be researched further.

2. The second step consisted in adding parameters to the selected commons. The basic ones being name, actors, way and conflict. Name defines the common that is discussed, actor or the group of actors trying to maintain the common, conflict which defines the way that the common is threatened and the way through which the actors are trying to maintain the common's intactness. A more extended definition includes parameters to define as: wealth, benefits, rents generated (direct, if any); scale (micro-local, neighborhood, city, region, global), open to all, restricted to closed community and more.

3. The last step was the production of a short video of about 3-5 minutes to explain and depict each common. The videos are produced by small groups but sharing the initial credits. Its stage of editing was discussed by all the participants. The videos were added to interactive digital map using the platform "meipi" as an online software.

ATHENS

Mapping the Commons, Athens[3] took place at the end of 2010, at the year when Greece started losing its financial independence. Six months after the first memorandum with IMF and the implementation of the first austerity measures, the Greek capital was called upon to play a new role. Athens was invited to become the "beta" city of crisis, to constitute the

experimental ground for the emerging transitional economic period and to confront first in Europe the impasse of late capitalism. The metropolis looked vulnerable but also restless, and its territory was the one where older and newer forms of resistance and counter-practices were about to be formed but also challenged.

Inspired by the thought of Hardt and Negri, the workshop Mapping the Commons, Athens, aimed to study and empower these emerging forms of resistance, by focusing on the city's most significant wealth, its commons. If "the city is the source of the common and the receptable into which it flows" as Hardt and Negri argue, then a cartography of the commons for the city of Athens, a city in times of crisis, would be able to highlight the city's living dynamic and its possibility for change. With this goal in mind, the team was faced with an interesting but difficult challenge; to emphasize the wealth of the metropolis by turning to the affects, languages, social relationships, knowledge and interests of its multitude; to build a cartography based on commons that to a great extent were immaterial and abundant, fluid and unstable and to therefore try to respond to certain difficult questions: How can the new artificial commons be mapped? Do they emerge in times of crisis? Do they constitute a form of resistance and which are the new dangers of enclosure that need to be faced?

[4] The topic of Anger as a Common is presented by Matthias Fritsch in his video as: Can anger be a common? Like care and love can be considered commons. In the Athens of riots, the Athens after December 2008, anger and rage brought part of the multitude together for better or for worse. Whose side are you on? Do you know what comes next?

After discussions and meetings with people from different areas working on the commons, the participants of the workshop in collaboration with the team of Hackitectura proceeded first to the documentation of the urban commons as part of a research online map and then to the making of short video case studies, as part of an interactive video cartography presenting representative commons found in the city . Seeing beyond the "public" and the "private", this collective effort aimed to offer to the inhabitants of Athens a new useful tool and a different reading for their city. The types of commons that were mapped are based on collectivity, sociability and sharing; they are encouraging open and free access and peer to peer practices. The database is rich

and wide varying from squatted and self-managed parks in the heart of the city to digital platforms for the sharing and upcycling of objects; from anger and its expression on the streets[4] to the thousand wireless network nodes open in the city, from the critical mass of cyclists demanding roads for people not cars to the language as main common, from the free software and P2P[5] to the parties demanding the ludic use of the streets, from the animals as fellow humans [6] to graffiti as common artistic expression on the city walls. The workshop also produced a blog documenting the progress of work and an installation hosted at the National Museum of Contemporary Art after the completion of the work.

Two years later, the maps produced are still on view online and remain open to further contributions by anyone interested. Seen by their creators as databases of exchange, the hope was and still is to inform the inhabitants about spaces where communities of commoners are formed and to empower the city's ground for social encounters and experiences. Built as a result of a truly "common" effort, they were based on the belief that the exit from impasse of the crisis can possibly be found through creativity that embraces the ideas of sharing and co-producing.

[6] Free information and media exchange. Intellectual property forms a primary means for enclosing common knowledge production. Through IP, knowledge is commodified and then transmitted through controlled means of distribution. P2P file sharing is a practice through which knowledge production and its distribution channels are re-appropriated for the commons.

if large portions of our words, phrases, or parts of speech were subject to

language, like affects and gestures, is for the most part common, and indeed if language were

ISTANBUL

At a time when Istanbul is being transformed radically with large-scale privatizations and constructions due to increasing pressures of neoliberal politics, it becomes an urgent necessity to think and act in order to (re)claim commons in the city. Commons in Istanbul, such as open spaces, the right to inhabit in the city, the right to be informed of the governing and rebuilding of the urban spaces and the freedom of expression in these processes, communication platforms, and nature are under threat of diminishing today more than ever. The emerging

[6] Prior to 2004, Athens was a common space for animals and humans. There were many stray animals that lived all around the city without human masters or liberated from relations of bondage. Stray animals and humans often lived in a relationship of companionship, offering to each other communication, food, shelter, affection and protection.

laws for transforming the areas in danger of natural disaster (Law no. 5393, in 2005, Law no. 6306 in May 2012) lend strong authority to the state to demolish and rebuild the housing areas in the centre of Istanbul, moving the owners into public housing on the periphery and leaving the tenants unsettled.[7] The law announcing the state woodlands and farmlands on sale (Law no. 6292, in April 2012) makes the natural common lands vulnerable for private development.

At the moment, there are a great number of large-scale projects transforming public coasts, squares and parks into demolition and construction sites in short-term and turning them into private lands in the long-term. Taksim Gezi Park is one of these common sites, where the former barrack building on site is planned to be re-built from scratch in order to house privately controlled cultural and commercial activities. Taksim Square, one of the most important places for public appearance, is now a construction site since November 2012, to be transformed into a large empty space devoid of public density. While in transformation, common memory of the citizens for these places

Taksim is ours, Istanbul is ours!

And know that friends, the first shovel in the ground that has begun here

is permanently destructed and erased. For example, the public life of Taksim Gezi Park and the image of Taksim Square as a political scene for large demonstrations are already on hold due to the long-term construction works, and will hardly exist after the planned spatial changes. Similarly, Haydarpaşa Train Terminal where one entered Istanbul and enjoyed its large public stairs is closed at the beginning of 2012 to be turned into a hotel despite public opposition.

[7] For a detailed discussion on the affects of newly introduced laws on the residential areas in the centre of Istanbul, see, Tuna Kuyucu and Özlem Ünsal, " 'Urban Transformation' as State-led Property Transfer: An Analysis of Two Cases of Urban Renewal in Istanbul", Urban Studies 47 (7), June 2010, pp. 1479-1499.

The biggest problem in these projects is that the whole process of planning, commissioning, and construction is kept inaccessible. The planned projects, which are by law presented to public opinion before being implemented by the Greater Municipality of Istanbul, include insufficient details for a public opinion to be formed. Professional (Chamber of Architects, Chamber of Urban Planners, etc.) and non-governmental organisations, universities, and some of the media struggle for

more transparent processes. However, the central authority gives hardly any satisfactory response to these oppositions.

In this context, Mapping the Commons Workshop in Istanbul[8] played an intermediatory role in understanding and revealing the conflicts in relation to commons, raise discussions around the concept of commons, and most importantly be a part of the action in Istanbul to create commons, and furthermore map through videos these historical moments when commons are actualized. For this, the workshop initially took place in the street, through, for example, interviewing and filming in Fener-Balat-Ayvansaray[9], where a common discussion platform is successfully created against the new law of transformation of urban space, in Taksim Square[10], filming, discussing, and occupying of the square for common use against the authoritative projects, in Tarlabaşı[11], participating a Kurdish street wedding and a kitchen for the support of immigrants, and in the Technical University of Istanbul, participating and interviewing at a demonstration to claim communication space for employment security [12].

[For the restitution of a building] There is a requirement; its place should still be empty. Do you assume Gezi Park is an empty space?

WE HAVE A COMMON SPACE AT THE HEART OF THE CITY

CONCLUSION

Through the two very intense workshops, a new representation system of both cities emerge. The lenses of the commons to "focus on" the metropolis, produces a radically opposite content to the hegemonic representation of the urban in institutional films, advertisement and corporate news.

We agree with the comments that the crucial issue on the commons should be its regulation, empowerment and protection. Mapping the Commons could then be understood as controversial since cartography has being historically one of the main tools for the enclosure of the commons by economic elites -those maps being secret or public ones-. Today some of Greece's state companies, public and natural spaces are

mapped in the "Hellenic Republic Development Assets Found"; a sales website where those commons are being offered to private global investors.[13] We understand cartography as a subjective battlefield by itself and a form of activism. In that sense this projects is part of an already long tradition of critical cartographies by grassroots activists and radical scholars worldwide.

One of the aims of the project is to offer a "how to" to the academic and political discussion on the commons: a methodological tool to define and map the urban commons. The innovation of the method is being parametrical and audiovisual. The parameters have resulted on an accurate metadata tool to go beyond the plain text, although the extended data sheets require a longer term work to be achieved. The effort to produce a short video of each common is addressing the important role of moving images in contemporary political language.

The visually explained methodology, the scholar literature involved and all of each workshop's documentation (blog, parameters data sheet, videos and map) can be found and commented at MappingtheCommons.wordpress.com. The site has been redesigned as a scalar platform where new cities can be added in the future as a common research.

The fact of the first cities to be mapped being as significant in mankind history as Athens and Istanbul has probably motivated the processes. There was a great difference in the two first cities to be part of this workshop. Athens was mapped during a time of turmoil, when neo-liberal capitalism had started showing its demise as a system. People were extremelty active politically in a climate when there was still a lot of optimism for resistance. On the other hand Istanbul was mapped during a time that seemingly economic upheaval was taking place, huge investments and architectural projects were being deigned around the city, while a much more subliminal policing of the citizens made even the workshop feel like a very risky activity. However, even though the conditions seemed to be so radically different, the mapping of the commons proved to be an equally important neccessity. No matter the economic and political condition, it was proven that defining and claiming commons is an extremely urgent issue no matter the economical and political state of a country. Rethinking property, privatization and government control is not a national issue to be raised in times of crisis. It is an ongoing process and an ongoing effort to keep commonwealth intact.

[10] Taksim Square project construction started by the central municipality of Istanbul on 4 November 2012, when a large group of activists occupied a part of the square shortly. The Mapping the Commons Istanbul Workshop participated and documented the process on site.

[11] Tarlabaşı is an area in the centre of Istanbul. In this area a diverse community of immigrants live and occupy the streets for different common and everyday activities, such as weddings, festivals, carpet washing. The workshop participated and documented a wedding and immigrants kitchen on 4 November 2012.

[12] The workshop participated and documented a demonstration on 5 November 2012 at the Istanbul Technical University Faculty of Architecture courtyard, where proffessors, research and teaching assistants, and students held a festival for claiming the assistants' employment rights, creating a communication space as commons.

[13] Hellenic Republic Assets Development Fund Website, [www.hradf.com], [Accessed 20.1.2013].

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Demitri Delinikolas is a film director and producer based in Athens. He has been directing commercials and short films and has participated in and produced a variety of new media projects. He studied Animation and Film Direction in the UK and currently he is a PhD candidate at the university of Athens researching the application of the internet in the production and distribution of Digital Cinema. His work can be seen at www.delinikolas.com.

José Pérez de Lama is a member of hackitectura.net, Ph.D. in Architecture, professor at Universidad de Sevilla Escuela Técnica Superior de Arquitectura, and co-director of the Digital Fabrication Lab / Centro IND at that institution. With hackitectura.net he researches and develops projects which attempt to relate digital technologies, public spaces, free software, social networks, politics and science fiction. His work with hackitectura.net have been exhibited at ZKM Karlsruhe, LABoral Gijón, and Biacs3, the International Biennial of Contemporary Art in Seville. In 2009 hackitectura.net built a prototype of a Wikiplaza in Place de la Bastille, Paris, for the Futur en Seine festival. For the past few years, he has reflected on the potential relationships between digital fabrication, free culture and autonomy.
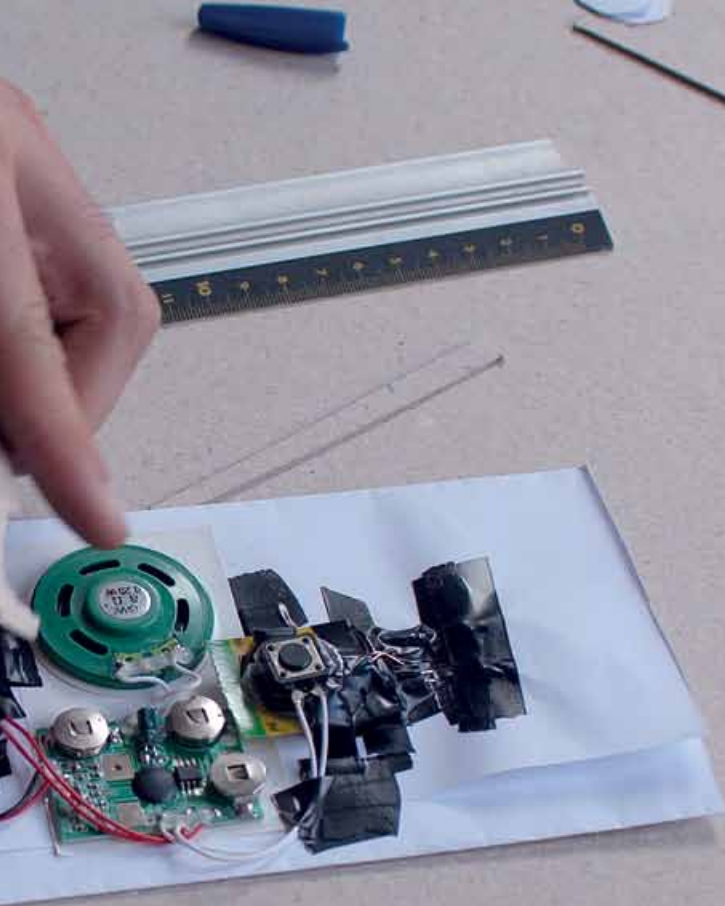
10 — Osman Koç
Bilgisayar Oyunu Bozmaca
10:00 - 14:00

11 — Reha Dişçioğlu
Sek Sek 2.0
10:00 - 14:00

13 — Mert Akl
Blender
10:00 - 1

14

17

18

bal
3D
4:30

**Papatya Traşın /
Çiğdem Asatekin**
Creating Content
10:00 - 14:00

Eser Epözdemir
Kendi Robotunu
Kendin Yap
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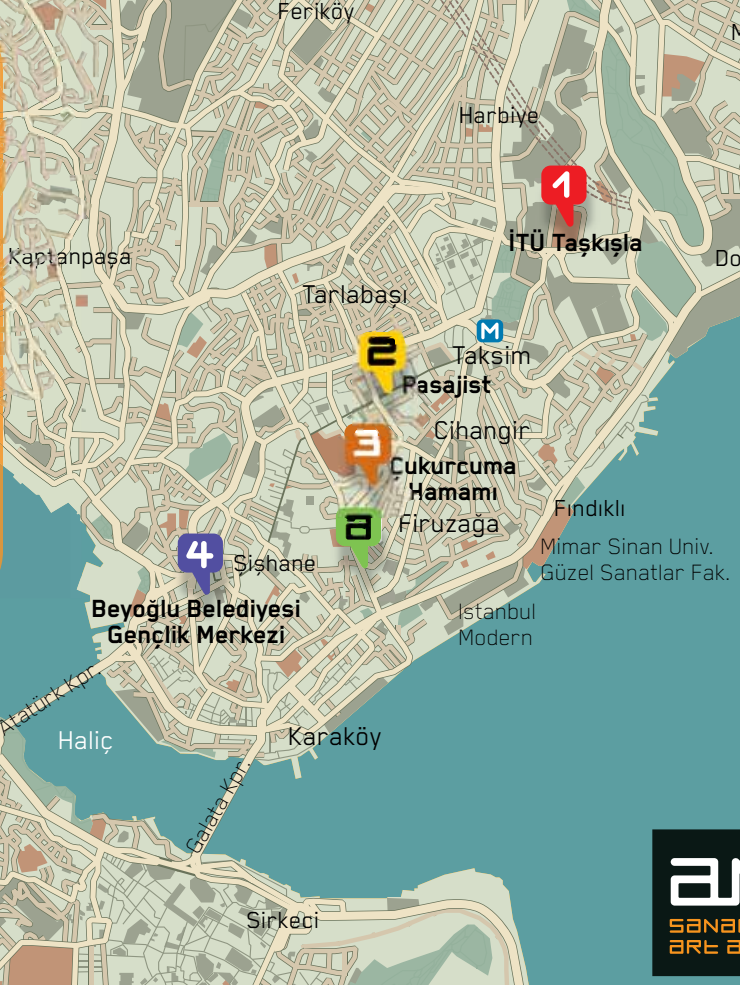
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2 Pasajist
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