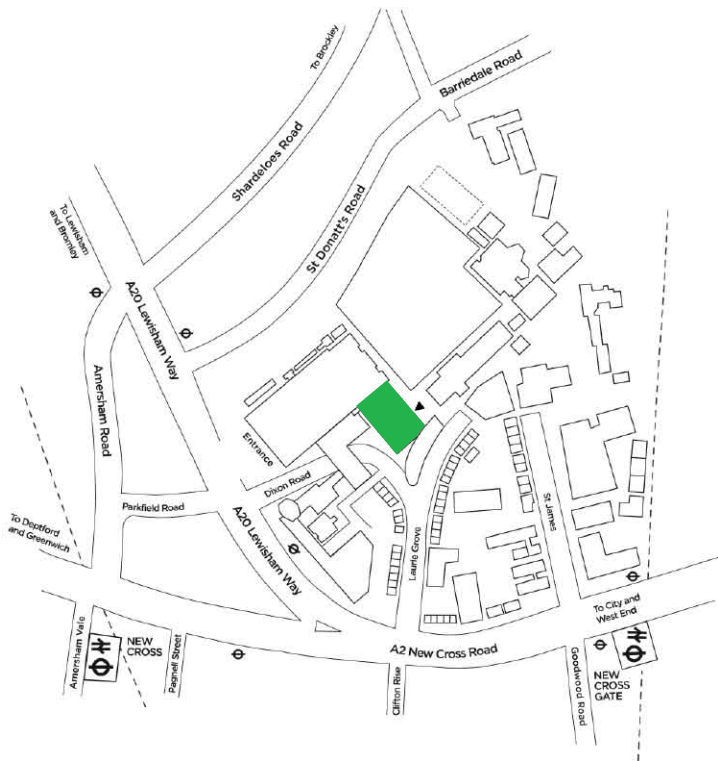


WE ARE ALL TRANSISTORS

MAIM EXPO 2010





WE ARE ALL TRANSISTORS

MAIM EXPO 2010

www.wearealltransistors.org.uk

MA Interactive Media: Critical Theory and Practice
Centre for Cultural Studies
Goldsmiths, University of London

Closing Party: Thursday 15 July 18:00 – 21:00

Opening Hours:

Tuesday 13 July 15:00 - 20:00

Wednesday 14 July 15:00 - 20:00

Thursday 15 July 12:00 - 21:00

Address:

George Wood Theatre, Richard Hoggart Building
Goldsmiths College, University of London
Lewisham Way, New Cross, London, UK

Goldsmiths
UNIVERSITY OF LONDON

WE ARE ALL TRANSISTORS

We are all transistors. We amplify. We resist. We always operate in a space, whether social, political or Hertzian. We navigate through these spaces, sometimes crashing into oblivion. We are switches that direct the current.

Through our ability to switch, we exercise our power to create turbulence in media systems. We collect and emit signals, messages and relays, make noise. We feel this matters because we live in societies of control.

We are materialists. We are things that make possible the objects used everyday, such as electronic computers, radios and mobile phones. Stockhausen famously coined the phrase 'we are all transistors.' But the machines we interact with must be included. We number in billions.

Our projects cut across disciplines, from design to anthropology and from geography to science. But then we bring them together by following our processes.

For this exposition, we attempt to turn traditional research methodologies on their head. We investigate diverse areas like poetics of computing, event narratives in the real and digital city, teleutopias, bodies in motion, empowering displaced groups with mobile technology, visuospatial impairments, cultural confusions and crashing bogus colleges into Goldsmiths.

And since we are all transistors, we contest the two terms, interactive and media by placing our energy, our potential, to the task.

X-MSG: an investigation of social software and sex work activism

Alexandra Jönsson

alexandra.joensson@gmail.com

Clifford Hammett

clifford.hammett@gmail.com

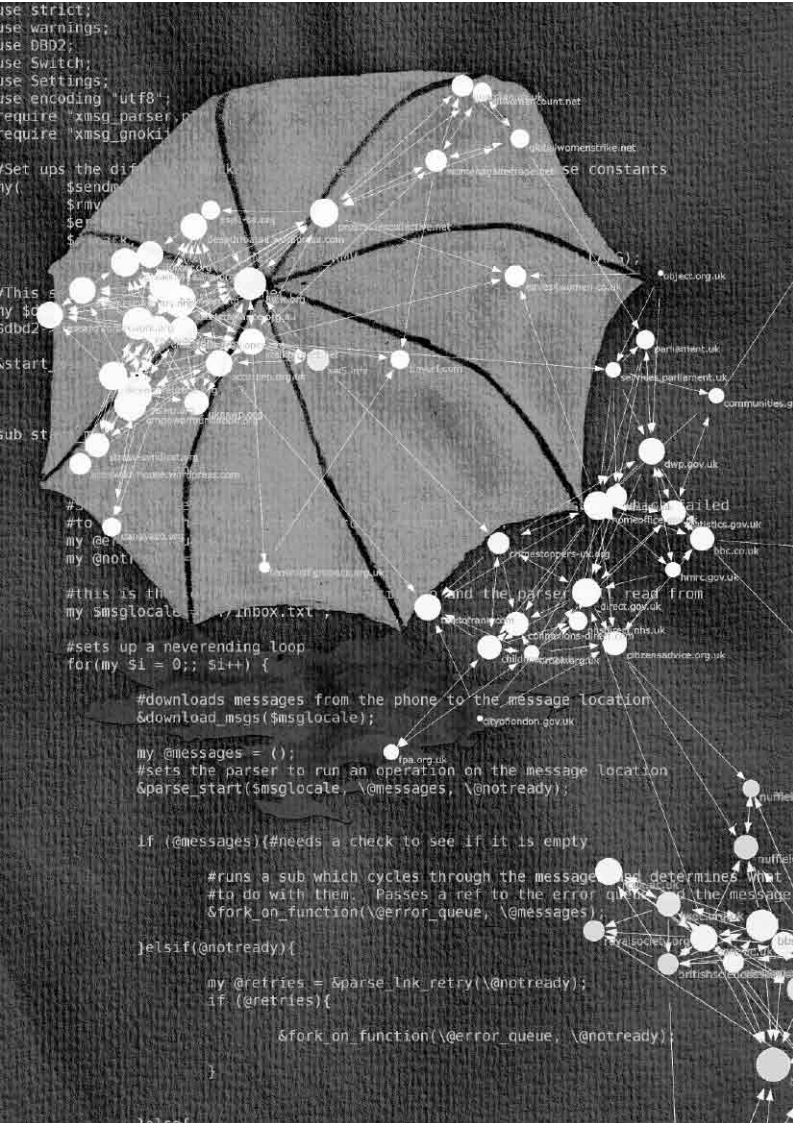
X-MSG takes an unconventional approach to mobile phone technology in order to develop methods that sustain social formations and networks within the sex industry while exposing and subverting the values underlying the design of communication technologies.

Our research is founded on practical experiments with open source mobile telephony software informed by local knowledge from the sex industry and the support projects set up around it. Working with Xtalk, a sex worker-led workers co-operative, we are developing text messaging systems to be used and adapted by women who work within the industry.

The project brings together sex work activism with social telephony and software. It aims to assist the organisation of sex workers while bringing new political dimensions to our critical media experiments.

To experiment with our system during the expo, text @expo to 07734 360773.

PROJECT 01



```
strict;  
use warnings;  
use DBD;  
use Switch;  
use Settings;  
use encoding 'utf8';  
require 'xmsg_parser.p'  
require 'xmsg_gnokid'  
  
#Set up the different variables  
my($  
$sender  
$rmv  
$se  
$  
  
#This e  
my $o  
$dbd2  
  
#start  
  
sub st  
  
#S  
#to  
my @e  
my @not  
  
#this is the  
my $msglocat = 'v/inbox.txt';  
  
#sets up a neverending loop  
for(my $i = 0;; $i++) {  
  
    #downloads messages from the phone to the message location  
    &download_msgs($msglocat);  
  
    my @messages = ();  
    #sets the parser to run an operation on the message location  
    &parse_start($msglocat, \@messages, \@notready);  
  
    if (@messages){#needs a check to see if it is empty  
  
        #runs a sub which cycles through the message and determines what  
        #to do with them. Passes a ref to the error queue and the message  
        &fork_on_function(\@error_queue, \@messages);  
  
    }elseif(@notready){  
  
        my @retries = &parse_ink_retry(\@notready);  
        if (@retries){  
  
            &fork_on_function(\@error_queue, \@notready);  
  
        }  
  
    }  
  
}
```

Eavesdropping

Ana Palma

ana.palma.silva@gmail.com

Renee Carmichael

renee.carmichael@gmail.com

Eavesdropping re-proposes the mode of perception of people affected by Obsessive-Compulsive Disorder (OCD) based on the visuospatial impairment that accompanies this mental condition. In this discrete mode of perception, each object remains autonomous and at the forefront of vision, rather than gradually becoming indistinct in the background. The more intimate, desired or feared an object is, the more detached it becomes. Thus, in the installation, the home becomes a fragmented and blurred space where self-contained objects jump out to trigger looping, personal testimonies of people affected by OCD. The title 'Eavesdropping' alludes to the overhearing of these personal stories.

This mode of perception of people affected by OCD serves as a broader interrogation about the discrete understanding of objects suggested by the growing automatism of technology and positioning systems. Eavesdropping results from such interrogation, and from the enriching collaboration with people affected by OCD.

Stage 5

Date: 13.06.10-
15.06.10
Lat.: 51.4741
Long.: -0.0364

I sometimes find it hard to
...nce food | I wish I had a girlfriend
... it doesn't work | Does that bother m
... containing dirt, maybe germs, might smell
... open the window I may check to see if I have
... have some clothes that I feel are unlucky. But I know

Stage 4

Date: 30.05.10-
18.06.10
Lat.: 51.4750
Long.: -0.0360



Stage 3

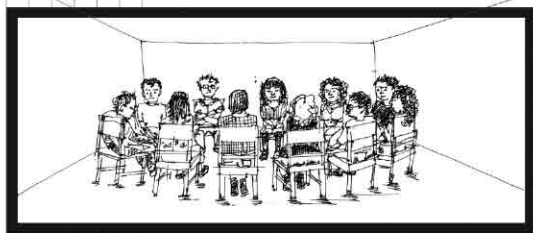
Place 1
Date: 28.05.10-
21.06.10
Lat.: 51.4602
Long.: -0.0321

Place 2
Lat.: 51.5169
Long.: -0.0560



Stage 2

Date: 01.05.10-
13.07.10
Lat.: 51.4759
Long.: -0.0475



Stage 1

Group 1
Date: 30.05.10
Lat.: confidential
Long.: confidential

Group 2
Date: 10.06.10
Lat.: confidential
Long.: confidential

Contemplative Computing

Lisa Baldini

lisaabaldini@gmail.com <http://seriesofpower.org>

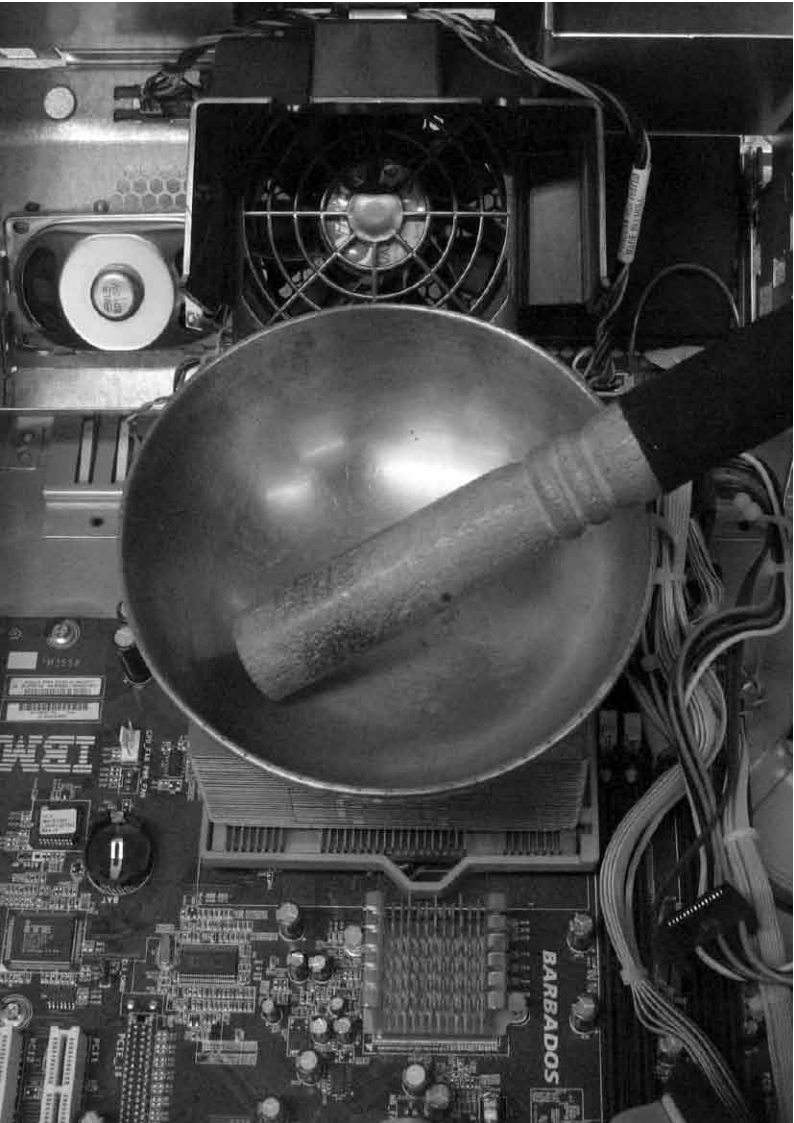
Stephen Fortune

stephen.j.fortune@gmail.com <http://wordpress.imiant.org/stephen>

A crowd of people is susceptible to material vibrations, but such waves elicit little effect upon computers. Human beings only have analogue outputs. Computers have digital inputs and outputs, and analogue outputs also, granting them advantage in terms of who and what they can sway. Contemplative computing is a literal meditation on the algorithmic power of computers. This power enables us to discern our world/existence while exposing a lopsided power structure in the vibrational exchange between man and machine.

A contrast is drawn with mantric chanting: millennia-old embodied technologies of knowledge systems with greater respect for intuition and introspective reflection. Thus, contemplative computing juxtaposes Gnostic knowledge systems with rationalist knowledge systems by directly manipulating the internal speed of a computer based on the material vibrations by which mantric chanting operates and manifests, dictating how quickly the computer can make sense of information and calculate knowledge.

PROJECT 03



DATE: 10/10/2004

IBM

BARBADOS

Social Interactivity Application

Dong Gyoon Han

digiohan@gmail.com

This project explores mobile telephony applications via an image comparison algorithm. The aim is to develop different approaches for creating mobile applications with Multimedia Messaging Service, the Internet and open source software. The idea came from the question of how we find and create personal identities on the Internet. Do people have different identities in actual and in cyberspace? Can we get any reliable information regarding the things which surround us through networked digital devices?

These concerns have led me to explore new concepts for this project. In particular, I investigate the relationships between physical and digital spaces, between people, information and identities, in order to create and explore humour. For instance, mobiles have proven to be an entertaining tool in everyday life beyond the role of traditional communication medium. This project attempts to create social interactivity within or between groups through technical research on the application of image recognition by investigating potential directions for the development of social interactivity applications.



Know all by those present

Eleanor Jones

eleanor_jones@btinternet.com

This project is an exploration of the use of obsessive archiving and data that happens in the future of the urban city. In particular, it asks what is a Utopian city or what it is desired to be. I am interested in potential fictions used to intervene in a city's reality. The project uses technology, texts, visual and sound documentations, to explore the city's fields whilst creating narratives and algorithms generated from archive sources. I am 'scrying' into data normally invisible in a city, yet always on the surface. This is developed from techniques of EVP (Electronic voice phenomenon); noises that include static, stray radio transmissions, and background noise.

These ideas are grounded in radical political ideologies of exploration and Utopian ideas from the 70's in London, and from the movement happening currently in Berlin. The project is also inspired by Utopian ideas of urbanism since the end of the Cold War, as a reaction to the use of fear tactics and data archiving, which have become tools in control societies.



Lost London

Emilie Giles

<http://lostlondon.org.uk> hello@lostlondon.org.uk

Lost London is an exploration into pervasive gaming and urban space, focusing on the forgotten places and networks that exist within the city of London.

The piece invites participants to question their routine journeys and examine their surroundings, the starting point being disused tube stations. They are encouraged to explore subtleties in their environment and to document what they find, building up a new perception of the city. From this exploration, participants are invited to feedback and share their observations and discoveries based on their new awareness.

The project is carried out as an ongoing and open pervasive game. To learn how to play, go to the Lost London website; <http://lostlondon.org.uk>

CAT FOUND !!!



-MALE

-NO COLLAR

**NOT VERY FRIENDLY, I THINK
HE MIGHT BE SCARED**

NOT HOUSE BROKEN EITHER ☹️

FOUND ON LODGE ROAD

IF HE IS YOURS PLEASE CALL

Wabbitware

Gareth Foote

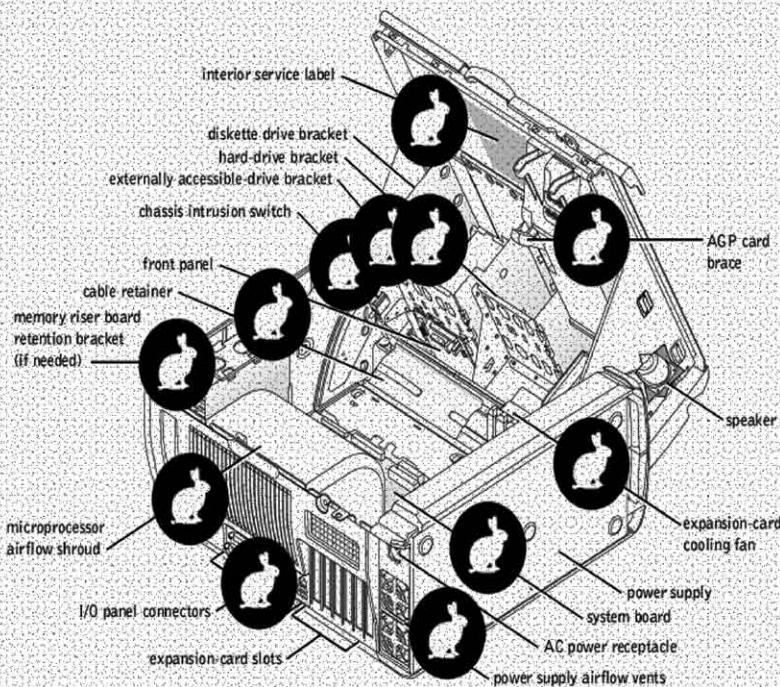
gareth@garethfoote.co.uk <http://www.garethfoote.co.uk>

Wabbitware is derived from the term 'wabbit' which is used in hacker jargon to describe a certain class of software which self-replicates or which induces infinite self-replication but is not a worm or virus.

The manifestation of this first Wabbitware project will be a precompiled, closed-source software piece which, when executed will spawn a copy of its own source code onto the host machine. Rather than using a copyleft legal framework to allow or enable the modification and redistribution of software, Wabbitware forces its source code onto the host machine. It will also perform the secondary function of (pre)compiling any modifications or additions to the source code into a format which ensures that these mutations will be transferred to the next version (generation) of Wabbitware.

Once the first version of Wabbitware is released it will be programmed to always ensure its own propagation and genealogy. It contradicts the proprietary model of software production, which produces feature saturated, version frenzied and bounded software, in exchange for open collaborative practices and limitless potential for creativity and learning.

Wabbitware



Movement-Moving Machines

Loes Bogers

loesbogers@gmail.com www.loesbogers.com

Movement-Moving Machines investigates the ways in which dance acts as part of a media ecology as emotive, intuitive, physical experience and expression without becoming mere representation. Here, dance movement is understood as a social (semi-)improvisational activity, rather than choreographed steps.

What is foregrounded is the idea that movement is relational: it produces space-time and emerges in connection with other moving bodies, the space around them and other non-human actors. By causing interference in dance systems that might look like well-oiled machines, the relationality of moving bodies is articulated and potentiality as the crux of movement is highlighted: "My body is not in movement when I still think I can predict my steps" (Manning, *Politics of Touch*, 2007: 26)

Movement-Moving Machines aims to provide experiential entrances into an understanding of dance systems. It is a series of contraptions that help investigate the conditions of social dance and movement as set by its own materialities, not just meaning and representation.



Birdhouse Effect

Maria Varela

m.mivon@gmail.com www.birdhouseeffect.com

Birdhouse Effect deals with the production of innovative artistic events network in virtual environments. Bending the traditional rules of institutional organisations it seeks to blend different layers of reality and bring people together in a new spacetime context.

Birdhouse Effect has, as a starting point of its network, the ghost city of Argleton. Argleton appeared in Google Maps in the United Kingdom while actually it never existed. The first Birdhouse Effect event is an open call to the public to locate the city of Argleton in a wider cultural narrative. The project comments on the cognitive conceptions of space understood through maps, the notion of place in a mobile and globalised world and the production of place as a container of experiences.

The work-synthesis is live streamed and occurs in a virtual public space, creating an alternative multimedia 'street' theatre. The performances are spontaneous, involving improvisation and utilising attributes of the complex environment.



birdhouse effect



Machine Translation

Nuowa An

wawa7788@hotmail.com

Machine Translation is a sub-field of computational linguistics that investigates the use of computer software to translate text or speech from one natural language to another. The translation process is a decoding and re-encoding process from the source text to the target language.

My previous work, which examined the different media used in cross-culture relationships, implied that language interpretation is an essential media tool. Therefore, this project shows my research through text and video resources on Machine Translation, from its inception to the current situations in which it is utilised, especially in China. However, the main focus will be on online or internet based translation software. The installation will explore the translation process, showing a decoding and re-encoding system and incorporating Chinese and English as practical examples.

Due to its low accuracy, the quality of machine translation is far from being satisfactory for more regular day-to-day use. Can it really be conceived of as a legitimate alternative to human translation?



CORRECT

我暗恋她。



INCORRECT

I crush her.



CORRECT

I had a crush on her.

Moving Colour

Jichen Jiang

jinboli1@163.com

Colour is something that we often take for granted. Yet, visual culture continues to saturate our everyday lives – especially as we live our lives on the Internet. I want to understand how colour plays with our perceptions. What links do we make with colour in our unconscious? Are we aware of the granular knowledge that compromises colour composition?

I propose to investigate colour by offering a series of digital interactions between colour and space. I will take this investigation further by examining older painting compositions in the context of my colour interaction experiments.



Collecting Wishes

Liu Wang

angelaw721@gmail.com <http://collectingwishes.ning.com/>

Coming from a generation of Chinese who have experienced great change, the notions of duty and of achieving a “wish” are complicated. Previously, duty, tradition and following a path that helps the family nucleus have taken precedence over individual aspirations. However, as we travel and interact in the global world, the notion of a “wish” has come to infiltrate my generation’s thinking.

I chose the sky lantern, also known as a Kongming Lantern, to attract people in the public park to take part. Nowadays these traditional airborne paper lanterns are used to make a wish to bring good luck and prosperity.

I have been fortunate to follow my lifelong passions. I therefore wish to use social networking, which works both in China and London, to inspire and encourage a group of people who share my values, as much as to create a dialogue between the two groups. I aim to exchange people’s wishes, and to help them make them come true.



Collecting Wishes

梦想

What is the Weight of the Moon?

Nabil Ahmed

postnabil@gmail.com

The title 'What is the Weight of the Moon?' is taken from 'The Middleman' a film by Satyajit Rai which is part of a cycle of films on what is political about being a student in 1970's Calcutta. The project is a response to the situation of 50,000+ Bengali students whose colleges are under investigation by the government as being potentially bogus. Often seen as ambiguous signboards around East London, the visibility of the college signboards and the invisibility of the students are questioned using video as an apparatus. By placing the interviewed students outside the frame, the viewer is invited to become an active listener using field recordings, simultaneous translations of the interview audio in Bengali and English and control of a 3-channel mixer. The English version of the interview is re-enacted by the interviewer that seeks to explicate the performativity of speech and its relationship to power.



Crisis_Revisited


Nikos Papagiannopoulos

delarus@hotmail.com

The purpose of Crisis_Revisited is to provide us with an alternative to mainstream media interpretations of what economic crisis is. Through the use of content from social networking domains it will speculate on how individuals experience and respond subjectively to crisis.

In an attempt to take advantage of the immediacy that characterises social networking, the project utilises status updates and tweets to provide participants with an unconventional narrative. This evolves around crisis which we all experience in different ways.

This narrative aims at exploring and outlining a substitute structure of crisis, its future and the ways it affects us.



Told the kids, "Due to the economic crisis, we are going to have to let one of you go.." ;)

I will tell the kids, "Due to the economic crisis, we are going to have to let one of you go.." ;)

Pathologisation of Everything

Anita Darko

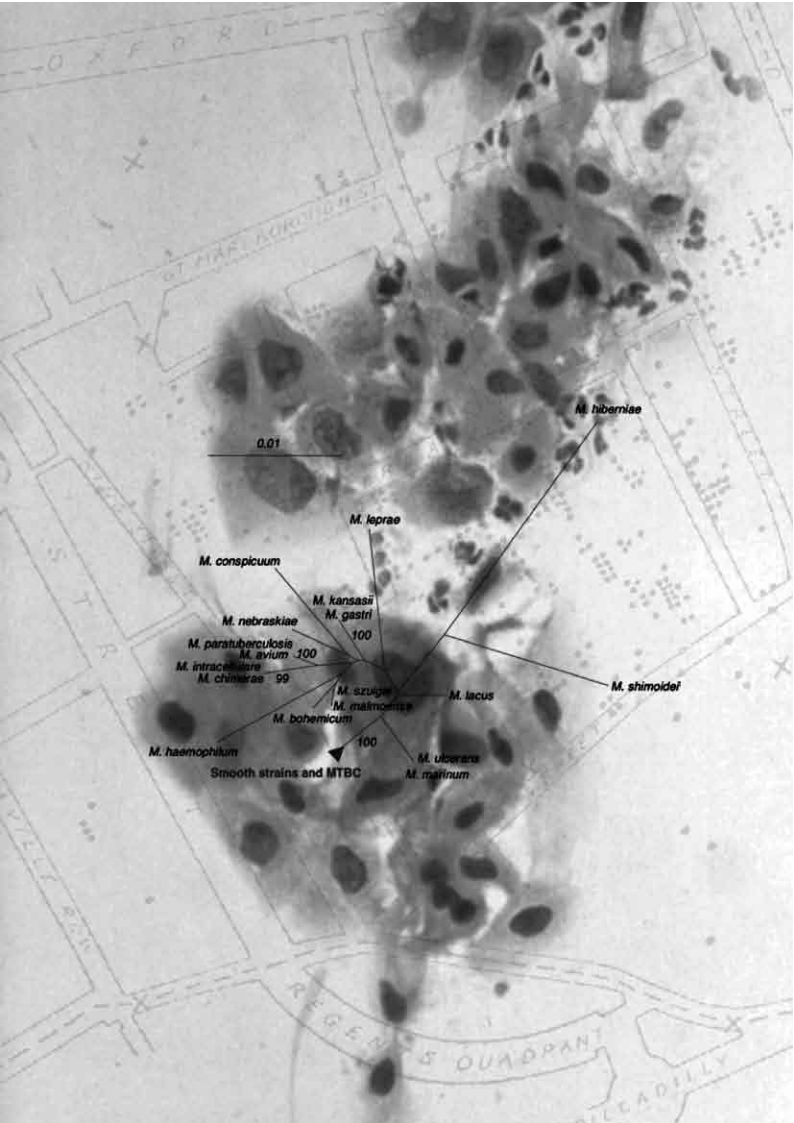
anita.a.darko@gmail.com

Pathologisation of Everything is a (re)presentation of the methodology employed to explore the trajectory points at which desire, value and human cost meet, and the impact these have on economic divisions.

Whilst a presentation in itself, the methodology also becomes self-reflective, introducing the next block of research, which questions the need for and fascination of pathologising the unknown and unfamiliar; applying science, where perhaps science needn't be applied.

If science is regarded as fact, and fact is only able to exist within a set time and space, it goes without saying that science cannot be free from bias, nor will it be infallible. Yet science and medicine, regarded 'orthodox' knowledge and held in high esteem, continues to organise and structure what we do and how.

This ongoing project develops a methodology that refrains from pathologising society itself to gain understanding. It rather examines actual pathogens that have and continue to create economic and political divides.



0.01

M. hiberniae

M. leprae

M. conspicuum

M. kansasii

M. gastri

M. nebraskiae

M. paratuberculosis

M. avium 100

M. intracellulare

M. chimaera 99

M. szulgai

M. mageritense

M. lacus

M. shimoides

M. bohemicum

100

M. haemophilum

Smooth strains and MTBC

M. ulcerans

M. marinum

REGENT'S QUADRANT

PILCADILLY

Data Visualisation

Xi Zhu

x.zhu0301@gmail.com

Data mining, databases and knowledge discovery algorithms have infiltrated our everyday lives, from banking decisions to medical records. But how we choose to visualise these data banks hold powerful sway over our conclusions and decision making. In the West, these tend to rely on visual modes of perception. However, what happens when we break from those traditions?

In my project, I will create a series of data visualisation interventions which experiment with the identity of people who have left their home town. They will address how people who have been wandering can be affected by local cultures and become culturally confused.

MAIM

MA Interactive Media: Critical Theory and Practice

The MA in Interactive Media course combines philosophical investigations and practical methodologies into the analysis of media systems and media ecologies.

The practical methods employed on the course are not illustrations of theoretical concepts, just as theoretical approaches are not a simple distillation of practices. Our methods are driven by the speculative ontologies of media systems that reassemble, block, or make possible our worlds.

Help us speculate: prodding and poking media machines, following their pathologies, and diagnosing our futures. We are looking for students from design, scientific, artistic, cultural, philosophical, and/or political backgrounds who have felt the polarity of their disciplines and are looking for a critical environment in which the practical and theoretical carry equal weight. You will be tutored by award-winning practitioners and theorists including Luciana Parisi, Harwood, Bernard Stiegler, with special input from Matthew Fuller and Scott Lash.

MA Convenor:
Luciana Parisi: l.parisi@gold.ac.uk

MA Lab Director:
Graham Harwood: g.harwood@gold.ac.uk

Centre for Cultural Studies
<http://www.goldsmiths.ac.uk/cultural-studies/>
T 020 7919 7982
F 020 7919 7984
cultural-studies@gold.ac.uk

Goldsmiths, University of London
New Cross London SE14 6NW

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- Eavesdropping** — Ana Palma
Renee Carmichael
- Contemplative Computing** — Lisa Baldini
Stephen Fortune
- Social Interactivity Application** — Dong Gyoon Han
- Know all by those present** — Eleanor Jones
- Lost London** — Emilie Giles
- Wabbitware** — Gareth Foote
- Movement-Moving Machines** — Loes Bogers
- Birdhouse Effect** — Maria Varela
- Machine Translation** — Nuowa An
- Moving Colour** — Jichen Jiang
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- What is the Weight of the Moon?** — Nabil Ahmed
- Crisis_Revisited** — Nikos Papagiannopoulos
- Pathologisation of Everything** — Anita Darko
- Data Visualisation** — Xi Zhu