



THE OBLIQUE OBSERVE

N.K. — P.S.B. — The Others

SPECIAL TRADERS OPEN SCHOOL

het nummer: gratis



De-school schools/society?

Can we have de-institutionalised schools for doctors?

Which type of school for which kind of students?

If I join your school, what can I learn?

Do students need a leaders? What roles do we need in the future?

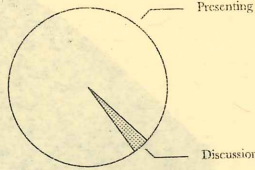
Where is Matera?

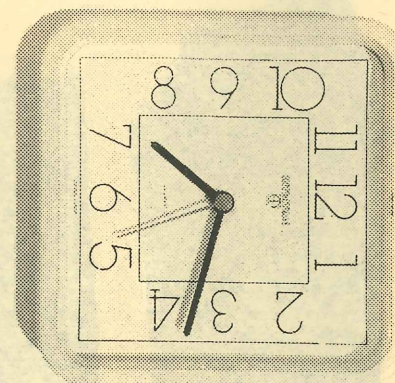
Who are the leaders? Why are there leaders?

Observing

Presenting

Discussion on education in the other city.





learning by doing

interdisciplinary
and multicultural
approach

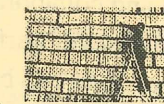
sharing of
knowledge as
the core of the
program

horizontality
everybody teaches
and everybody
learns

collaborative local
and European
network

communication of
processes

Stories & Discussions from The Archive by G. Casanova



EXT. TREPTOWERSTRASSE 21

At Treptowerstrasse 21, she tries calling Konrad at 02.21, he doesn't pick up. She tries again 02.22. Konrad picks up.

LIZA

BUZZ ME UP I HAVE TO PEE!

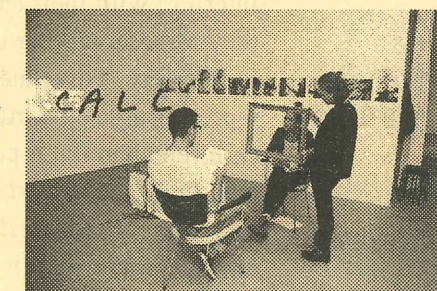
KONRAD

OK, OK, ONE SEC.

Before falling asleep Liza writes Peter on Whatsapp:

LIZA (WHATSAPP MSG)

SHOW WENT WELL I'LL CALL
TOMORROW.



META(DATA)MORPHOSIS

Thanks to the revelations of Edward Snowden and other whistleblowers before and after him, the public has gained incredibly insight into the state of global mass surveillance in the 21st century. Platforms such as The Intercept continue to drive this high-level critical discourse on surveillance, while new leaks continue to shape the global political agenda.

In this context, Meta(data) morphosis (MDM) is a design research project with a drastically different scope, namely a local, low-key engagement with the public over the personal consequences of big data and global mass surveillance. Specifically, the project looks at metadata (defined by Snowden as 'the fact that a communication occurred' (VICE on HBO, 2016)), in the context of digital shadows—the online proxy

versions of ourselves that intelligence services use to determine if we are prospective terrorists, Facebook use for fine-tuning targeted ads in our news feeds, and much more. By doing this, the project aims to heighten the metadata (and hence big data/surveillance) awareness of the public, offering a highly personal, low-level entry point to the massive issues.

Meta(data)morphosis is a longer research project consisting of several experiments, the key one being a workshop with members of the public that was carried out in Or Gallery, Berlin, on July 31, 2015 as part of the annual JVEA event. The workshop was facilitated by Søren Rosenbak, Henrike Feckenstedt and Régis Frias (with Régis also acting as a participant). Based on design ethnographic extractions of personal metadata from the workshop participants, each metadata set was designed

into a short film script template by the designer researchers. These templates would contain metadata such as locations, characters and time stamps, but importantly no actual content such as dialogue. A concluding session saw each participant co-speculate on top of another participant's script template by filling out the blank spaces, producing a narrative of an alternative present which was then finally read back to the participant whose metadata the template was based on. This was the uncanny moment when participants faced their digital shadows: plausible, perhaps more tedious, perhaps more disturbing, versions of themselves. Following this final performance, the workshop ended with a collective reflection session, connecting the digital shadows back to the larger issues of global mass surveillance.

A big thanks to the M(D) M participants, the M(D) M team, JVEA, and finally Kempfonden for financial support.

VICE on HBO. 2016. State of Surveillance. [online] Available at: <https://www.youtube.com/watch?v=ucR-WyGKBVzo>

BY SØREN ROSENBAK

<http://www.traderstalk.org/contribution/metadatamorphosis/>

The Car Wrestlers

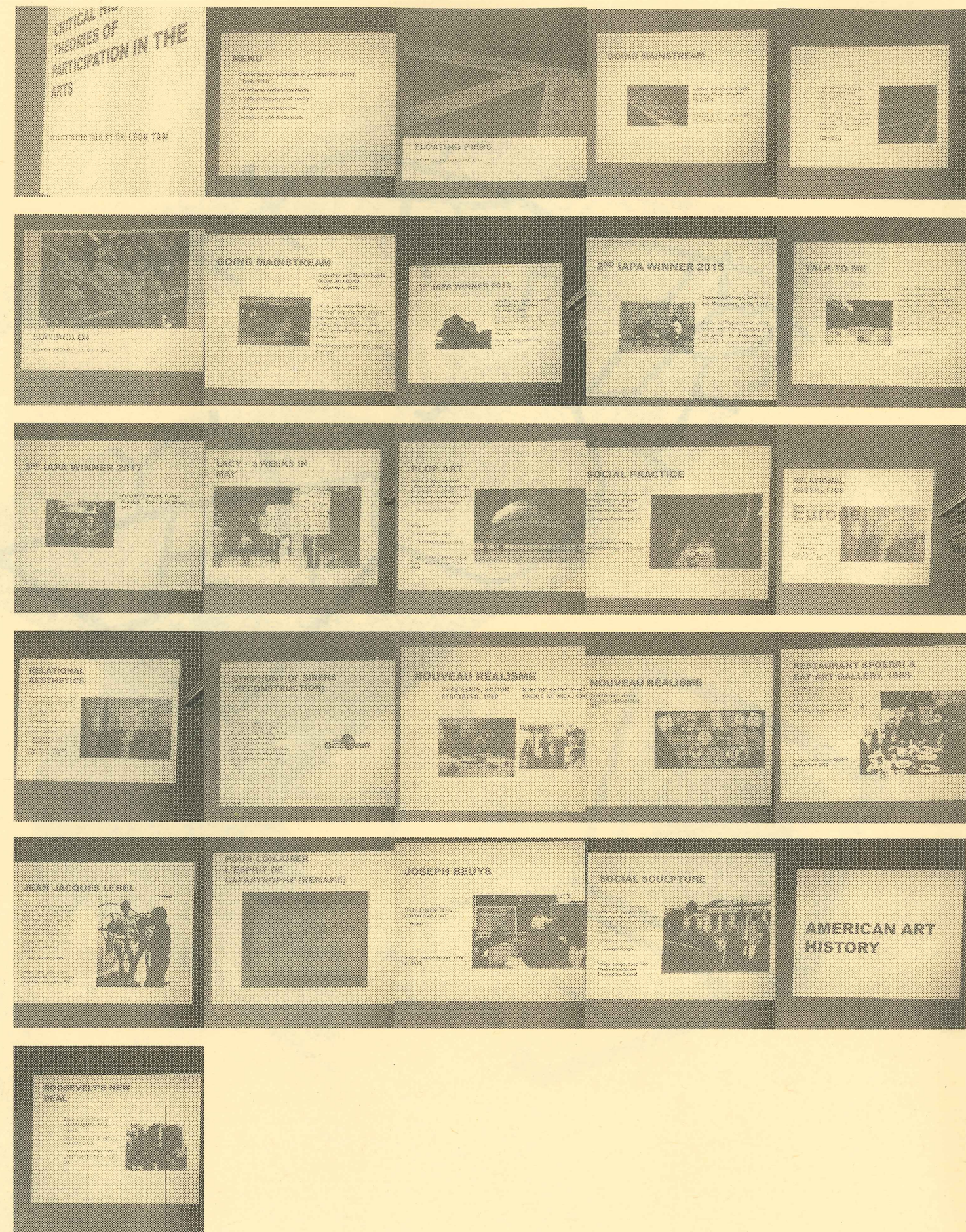
In order to get the children's attention and collaboration, I (designer-researcher and workshop-facilitator) entice them by announcing that we will perform our next activity outside, in the neighbourhood. It takes a while until the message, disturbed by children's noises and activities, has reached all the children. Slowly they assemble at the front door. I block the door so I can collect them in-group and give them information about where to go. – Note: This time, I decide where to go as it is late afternoon and there is not much time left before the parents come to pick up the children. Therefore, I choose the closest place where we would find parked cars and open space to work. -- I tell the children we will go just next-door of the building, on the square surrounding the church. I explain to them that the square functions as a parking space next to the main street; cars can leave unexpectedly or arrive at high speed so they will need to be attentive and look out for the cars. When I open the door, the children storm outside and I wonder if they have heard my message and/or if they have understood it in the way I had meant it. I intend to be extra vigilant and realise that I do not consider the children capable of taking care of themselves. On the square, I reveal our next mission. I had formulated the assignment in advance in written format (English translation):

Car Wrestler

What is the size of a car? How much space does a car take up? Take a piece of rope and delineate a piece of the street surface with the same circumference of the car size. What would you like to do with the space if there wasn't a car there? Create a 'notice' that explains to the motorist why this space is so precious for children. – Supplies: rope / paper / pen

The children choose a car (the first and the 'best' one: a big BMW) and start unrolling the rope. I worry that the children might damage the paint of the car, if moving too wildly and too close, so I interfere with their choice, saying that they have chosen a really nice and expensive car and suggest they choose another car. They choose a big white van, a bit further away, and again I feel the need to interfere. This time, I make them aware of its large dimensions; I suggest they take a standard car, representing standard conditions. They choose a third car, I agree and finally, we have a car! Some children span the rope around the car. One child starts pulling the rope, some other children protest, then they retake. T starts pulling the rope again, followed by his friend B. Others protest and make a fuss. I decide to interfere by saying the measurement needs to be 'correct'. I spoil their free play and fun. Once the rope is put 'correctly' along the car, I help them with cutting the rope and making a knot. The children start moving the looped rope to a nearby empty spot. The rope, detached from its square shaped car, becomes a shapeless flexible form that can be manipulated in any way. The shape depends on the position and movements of the children carrying the rope. Instead of making a square car-like shape, some children start running with the rope and use the attachment of the other children on the rope to pull and move these children over the square. There's a lot of fun and screaming, and a lot of energy gets released, until the moment that the rope cuts and hurts a child. The other children and me help to release the child from the rope; then, the play continues. The children's free play with the rope continues and develops into different stages. From time to time the observers intervene when things become rough. After a while of free play I reintroduce the question "What would you like to do with the space if there was no car?", and ask them to draw and/or write their ideas with chalk inside the space determined by the contour of the rope on the tiled square. The square becomes a blank page for the children's ideas. For some reason I forgot to bring pens and paper (for the children's notices, cf. written assignment 'car wrestler') but I had brought coloured chalk.

From: Vaneycken, A (2016) Designing for children's emancipation. Reconfiguring participatory design-workshops towards designing for children's critical consciousness and their emancipation. Text draft for 50% PhD seminar at HDK Academy of Design and Craft at the University of Gothenburg.



Observing

Fragments of the lecture
'Critical histories and
theories of participation in
the arts' by Leon Tan

Observing

Annelies Vaneycken
Proces



