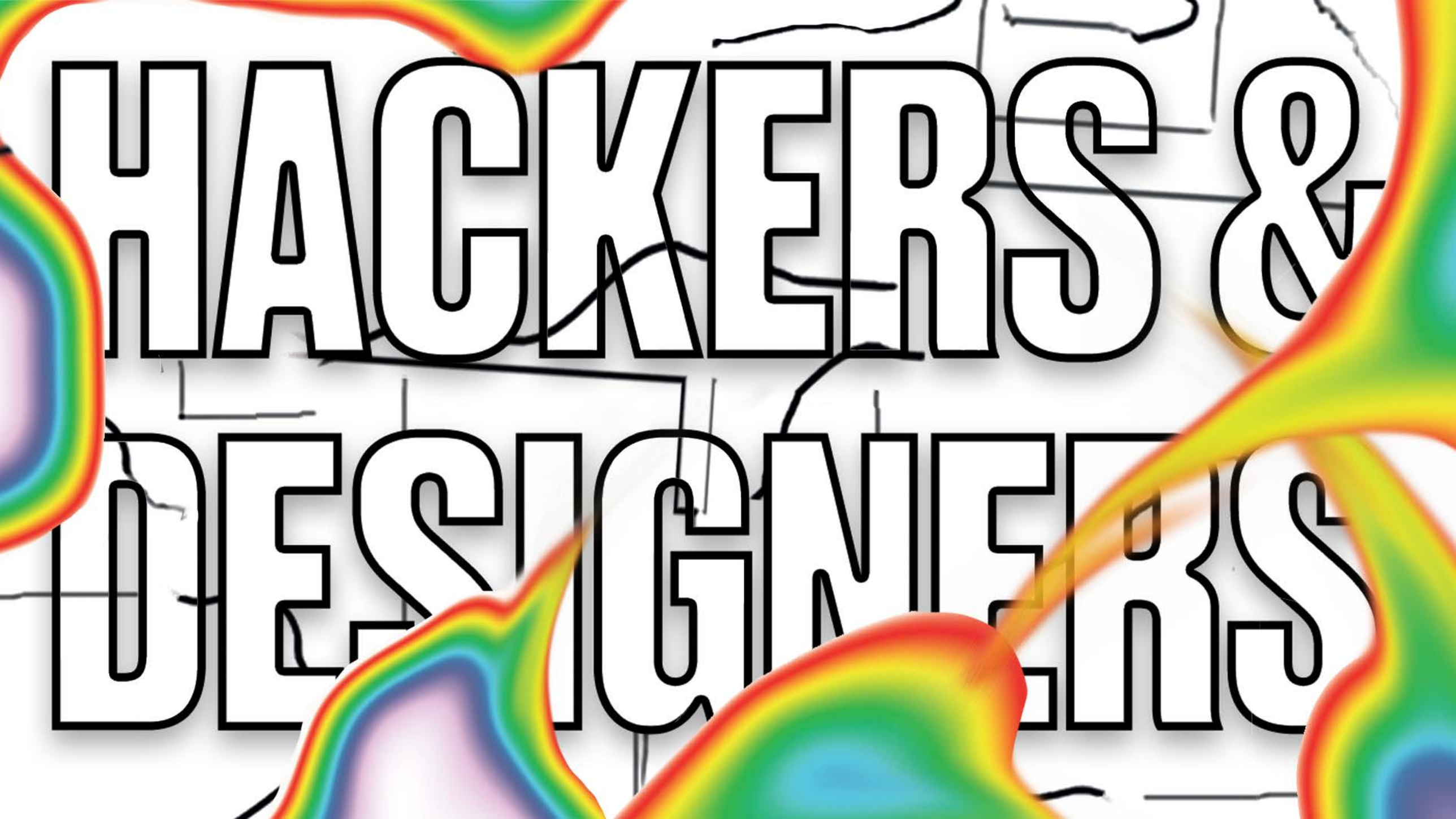
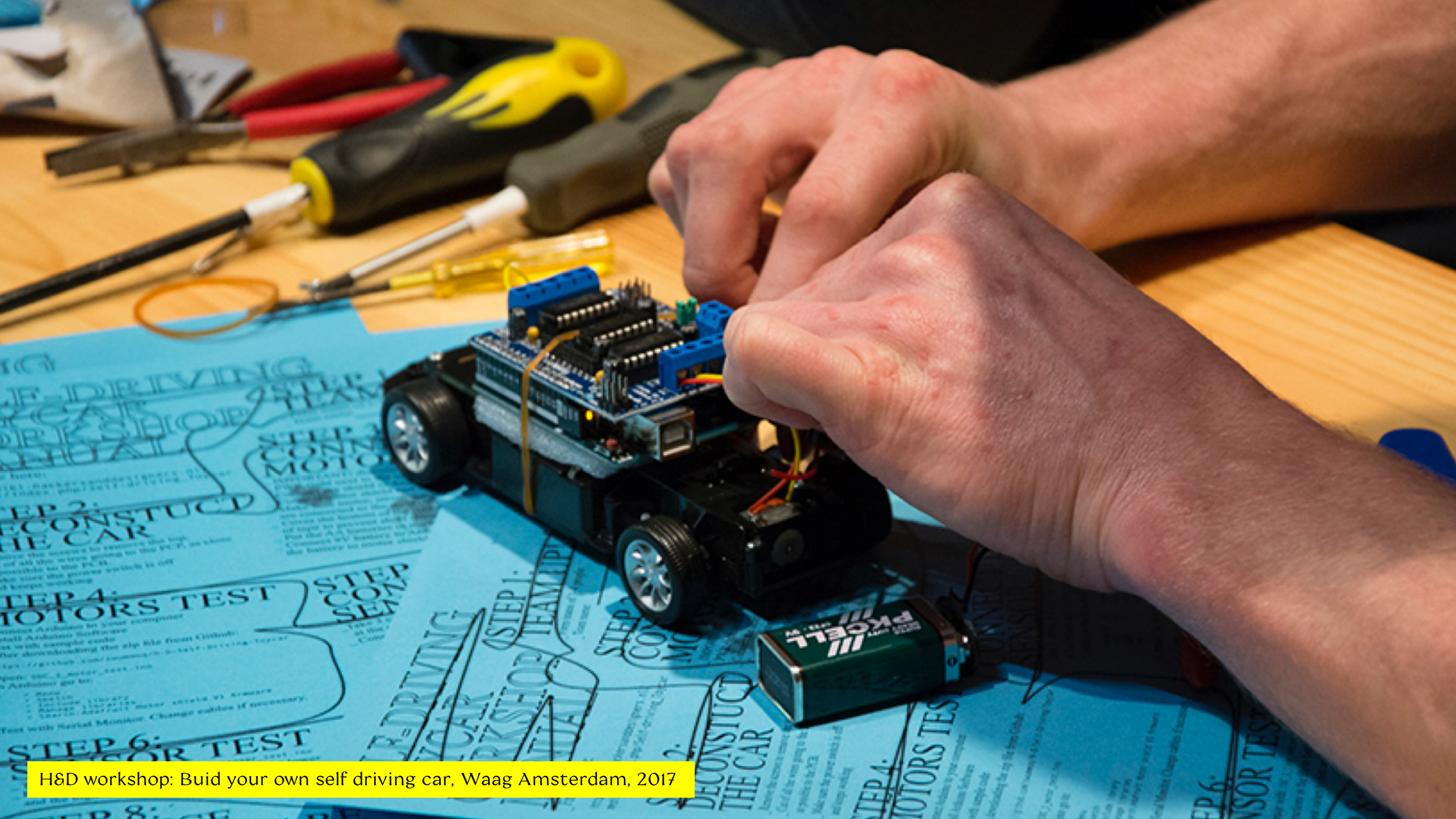

HACKERS &
DESIGNERS

H&D Summer Academy 2019: Coded Bodies



H&D workshop: Buid your own self driving car, Waag Amsterdam, 2017

How to organize a summer academy

Preface by Anja Groten[1], James Bryan Graves[2], Selby Gildemacher[3]

[1] http://wiki.hackersanddesigners.nl/mediawiki/index.php/Anja_Groten
[2] http://wiki.hackersanddesigners.nl/mediawiki/index.php/James_Bryan_Graves

the basis for the case. In 2008 he ruled that while the dispatchers' conduct was "utterly reprehensible," there was no law that allowed it to be punishable. The family tried with professional help to get the images deleted from the internet, but they kept on spreading. It took unit 2012 until the family and the California Highway Patrol came to an agreement on paying the family 2,37 million in damage. The case heralds a new era of image rights of the dead concerning privacy.

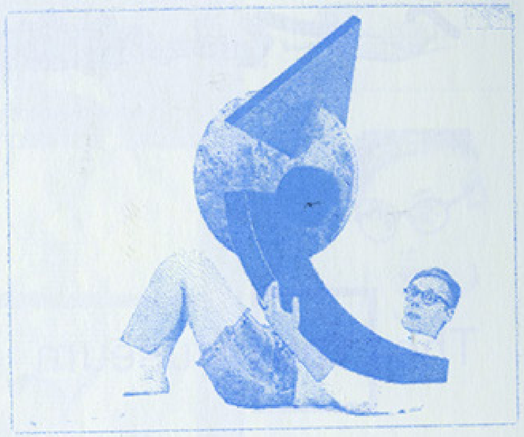
Figure 15: Digital Death installation, De PUNT Amsterdam

California law expressly provides, with limited exceptions and "notwithstanding any other provision of law," that no copy, reproduction, or facsimile of any kind shall be made of any photograph . . . of the body, or any portion of the body, of a deceased person, taken by or for the coroner at the scene of death or in the course of a post mortem examination or autopsy made by or caused to be made by the coroner. As the facts revealed in the photographs were also private because, survivors have a privacy interest in the body — and in facts about the body — that they must inter. Crucially, the photographs disseminated by the officers revealed intimate, gruesome facts about Catsouras's lifeless body that were not public knowledge.

Death, that resulted in legislation making photographing a corpse, is seen as a misdemeanor offense "except for certain legitimate purposes." This gives, the dead person is subject to fundamentally different image regulations than when they were alive.

Fines would range from $50 for a first offense and go up to $5,000 and six months in prison for a third violation.

The only situations explicitly mentioned in the bill that would be exempt from the law's reach, are photos taken in the course of law enforcement investigations, medical examinations, and funeral services.



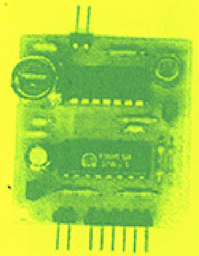


Figure 19: SichuanCucumber.png

HOT Algorithms

```
   FROM recipes
WHERE
Description LIKE "%spicy%"
AND description LIKE "%salad%";


ID 1026
u'Chunky bacon and cucumber salad'
u'A spicy Sichuan-style salad of cucumber
and fried bacon.'

Serves 6
PT30M
PT10M

  re = store.find(Recipe, Recipe.id == 1026).any()
print "name", re.name
#print "photo url", fs.photo.url
print re.ingredients.count()

   print re.ingredients.count()

   for i in re.ingredients:
print i.name
```

MODEM
WORKSHOP
1
1

HDSA 2016.
IF YOU ARE
SO SMART
WHY ARE YOU
SO POOR
1
8

INTER
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ES
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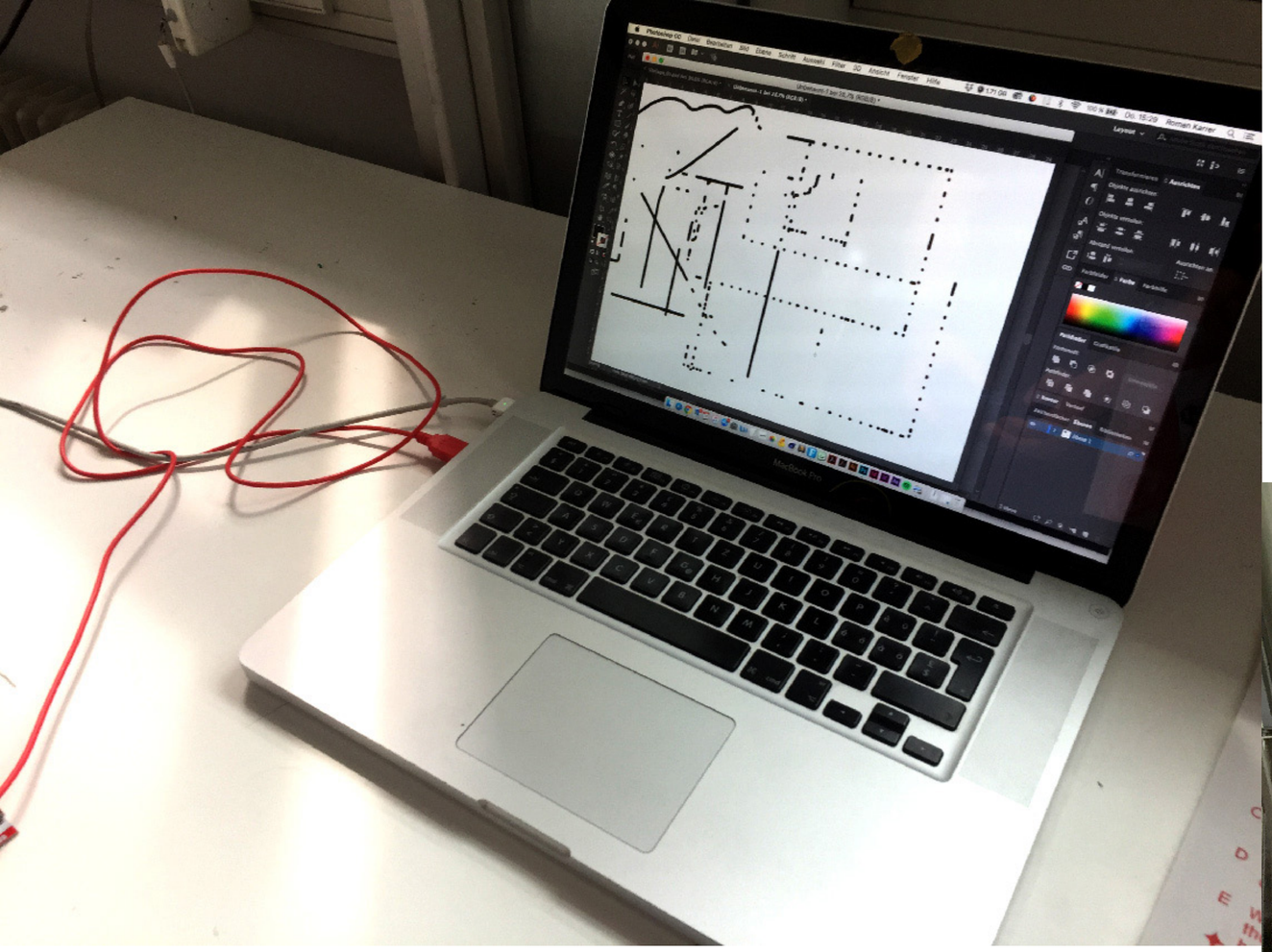
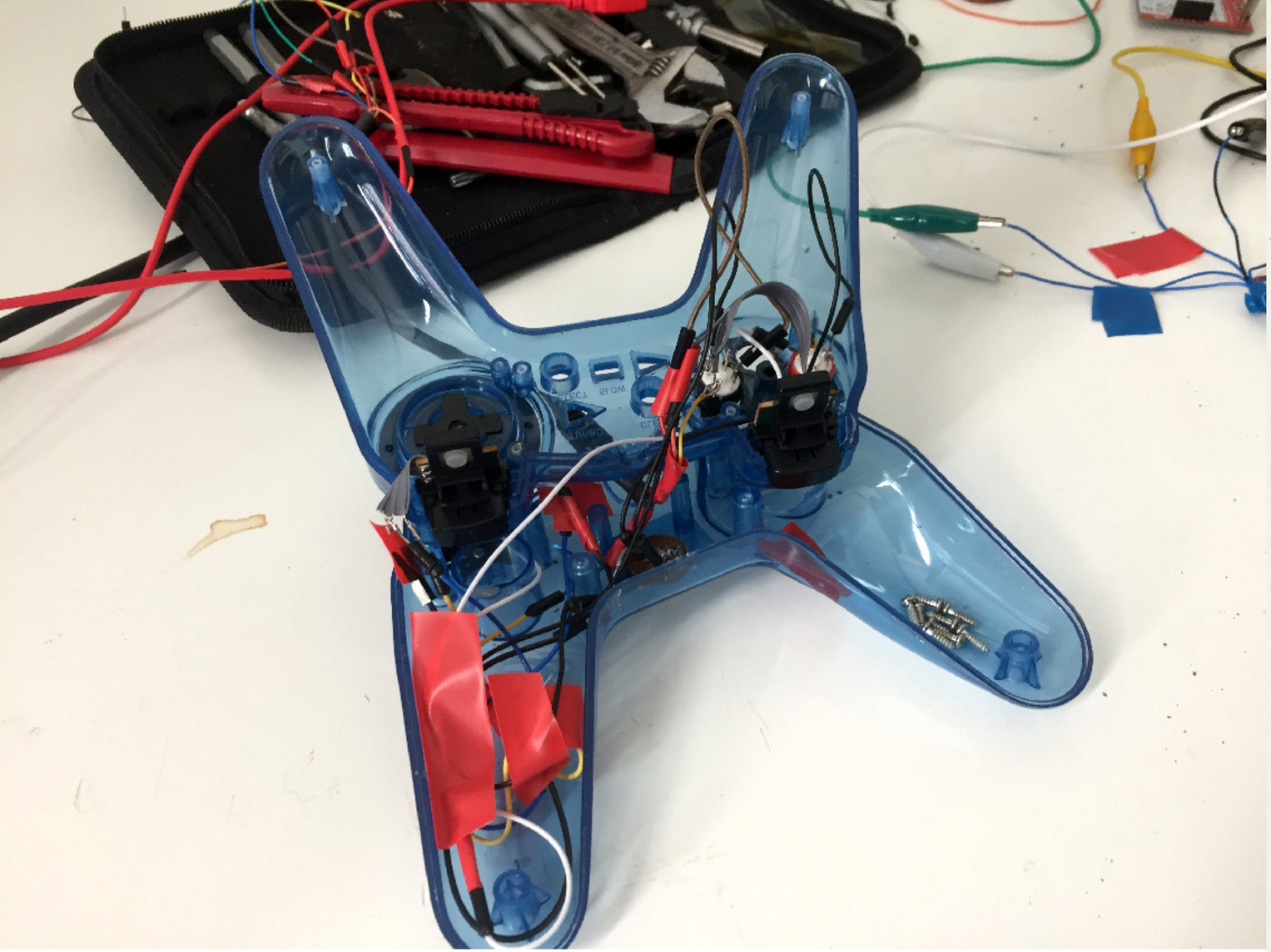
H&D workshop: Control the Controlers, 2018





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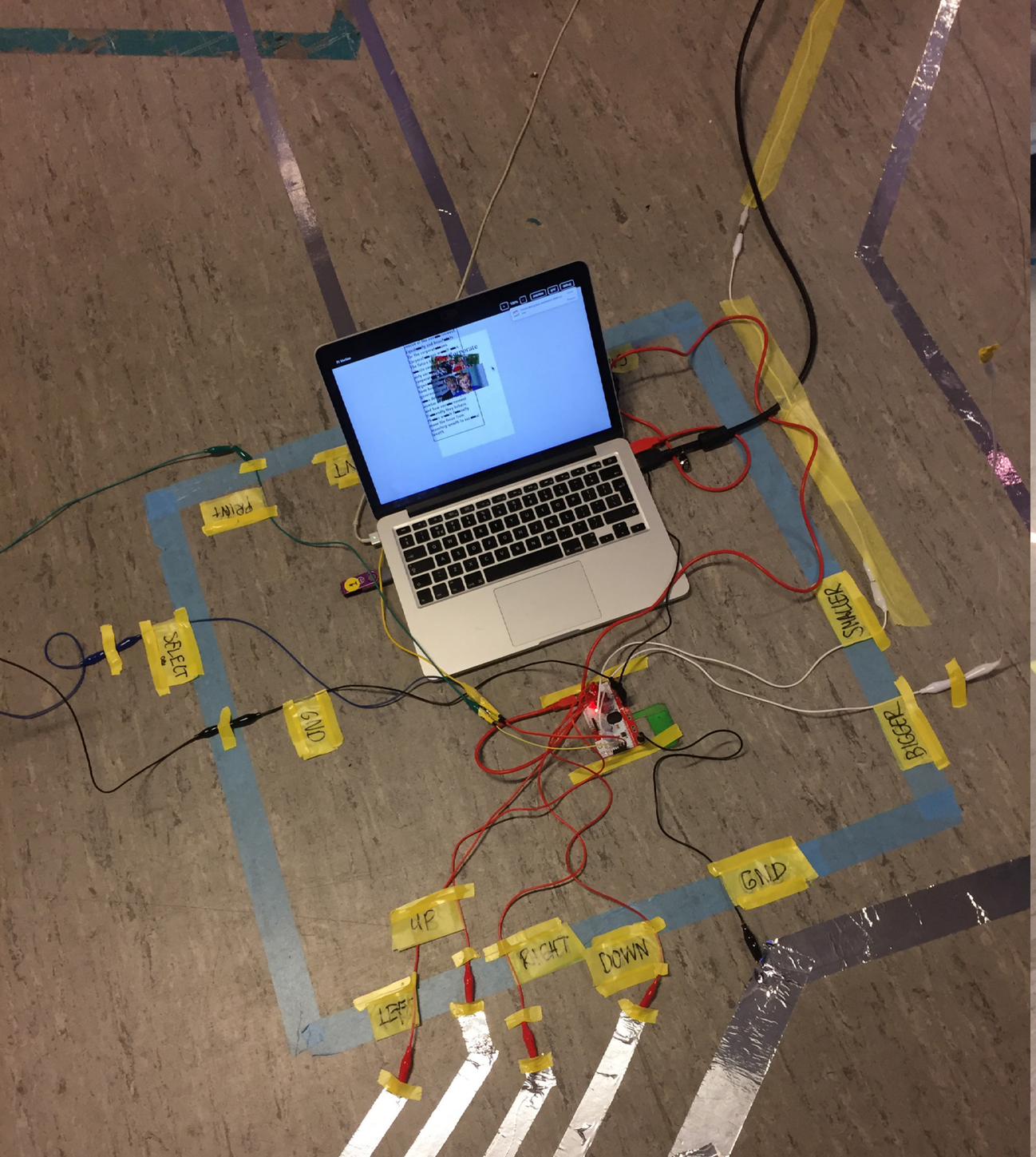
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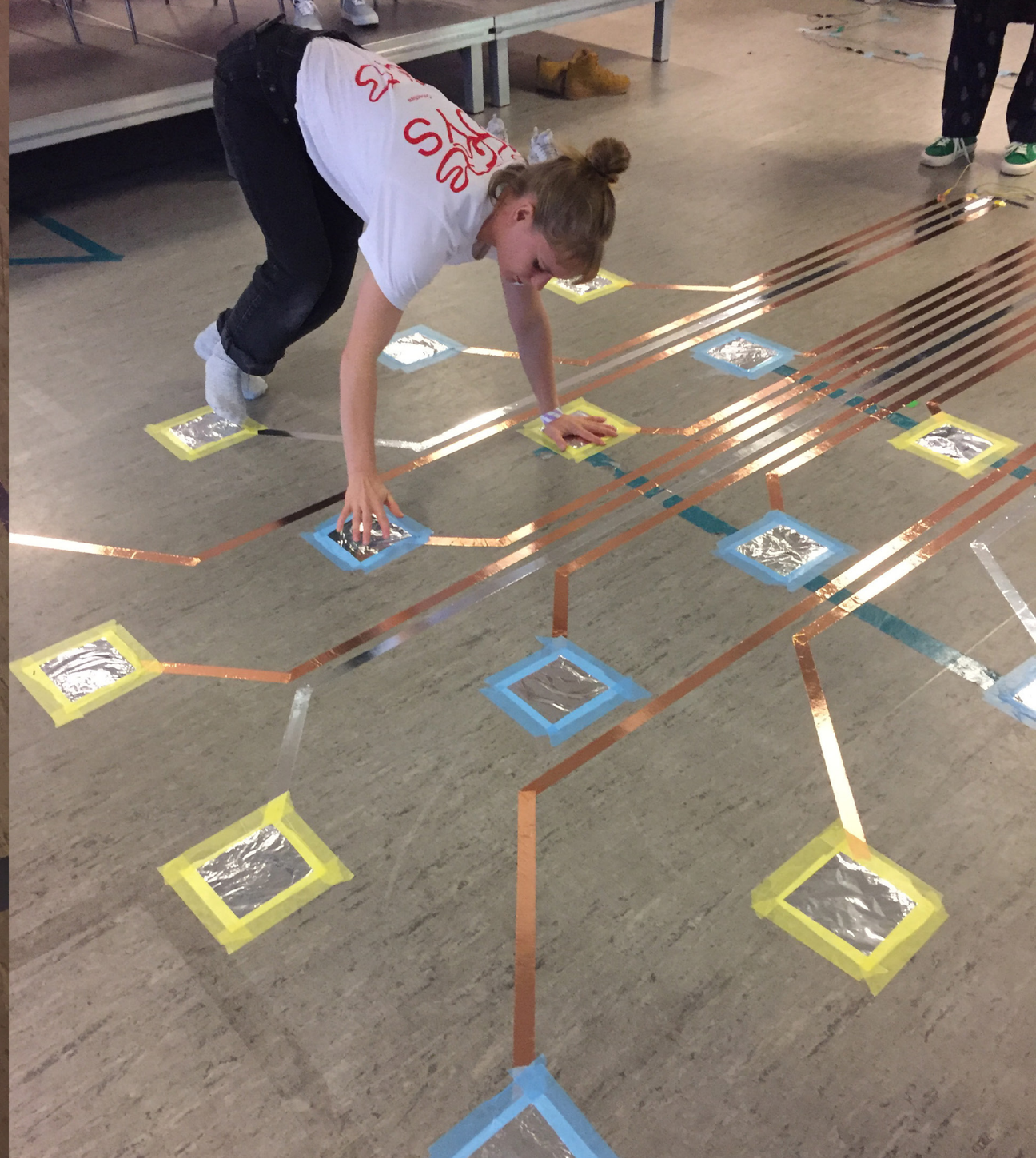
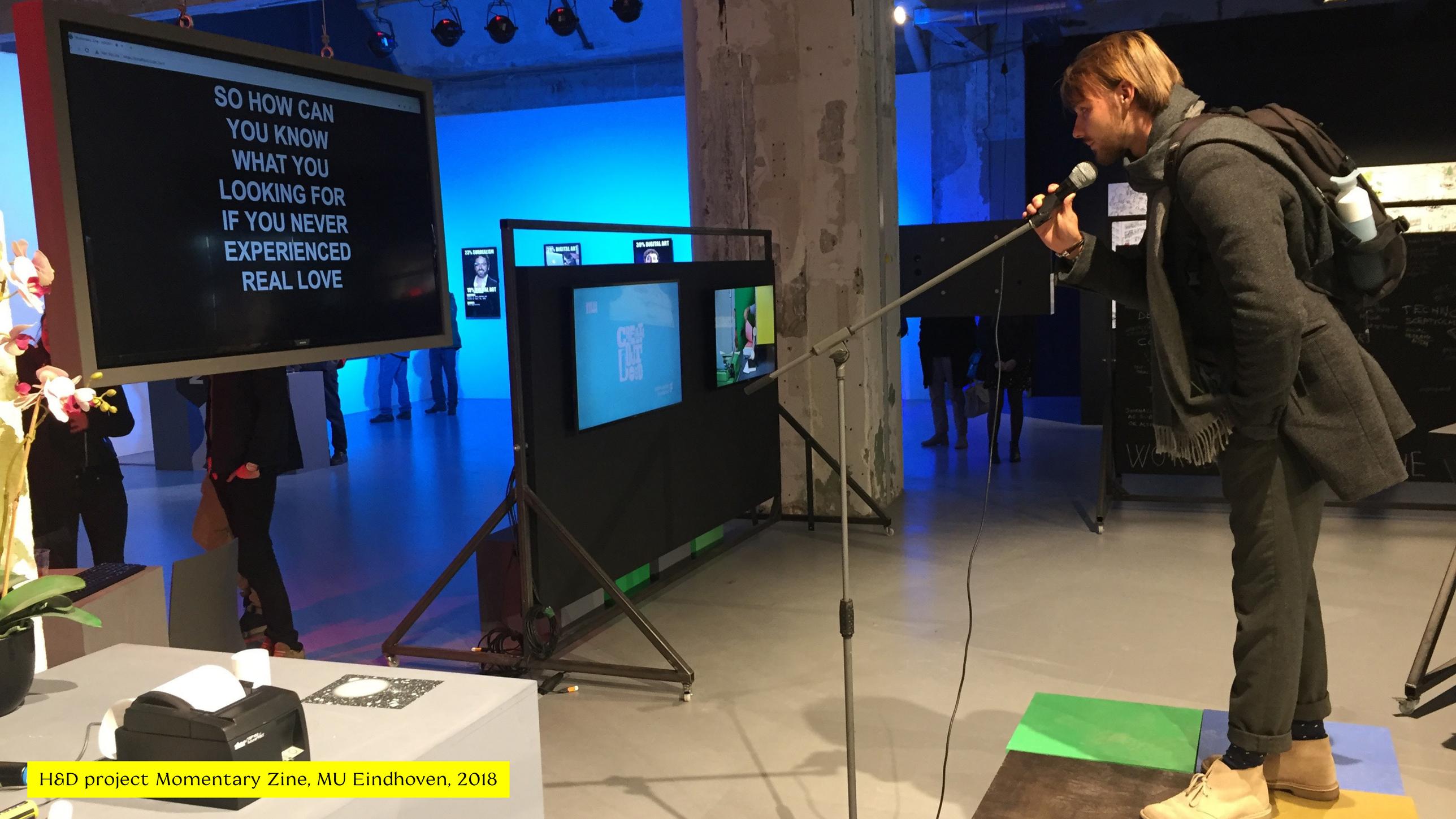
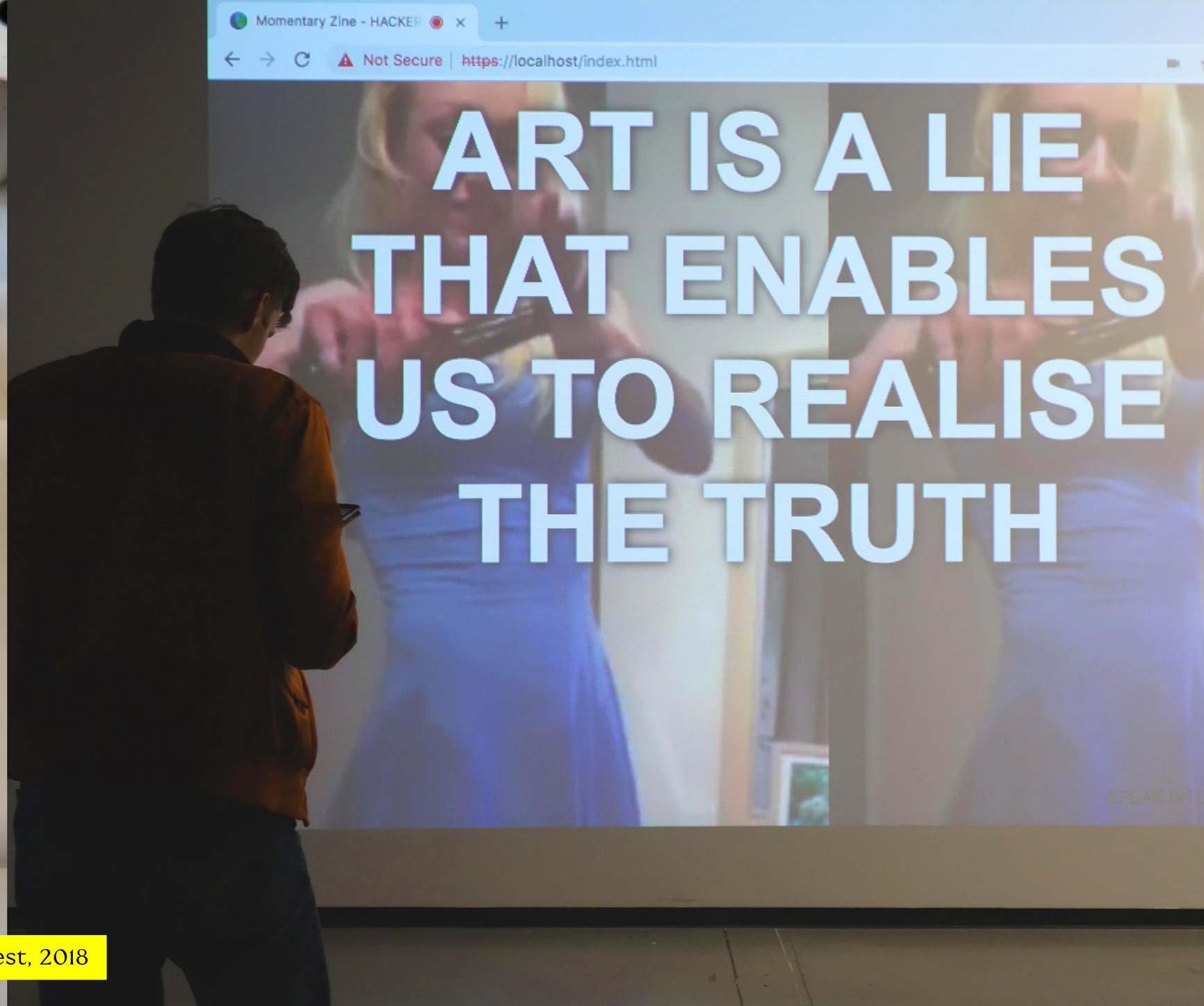


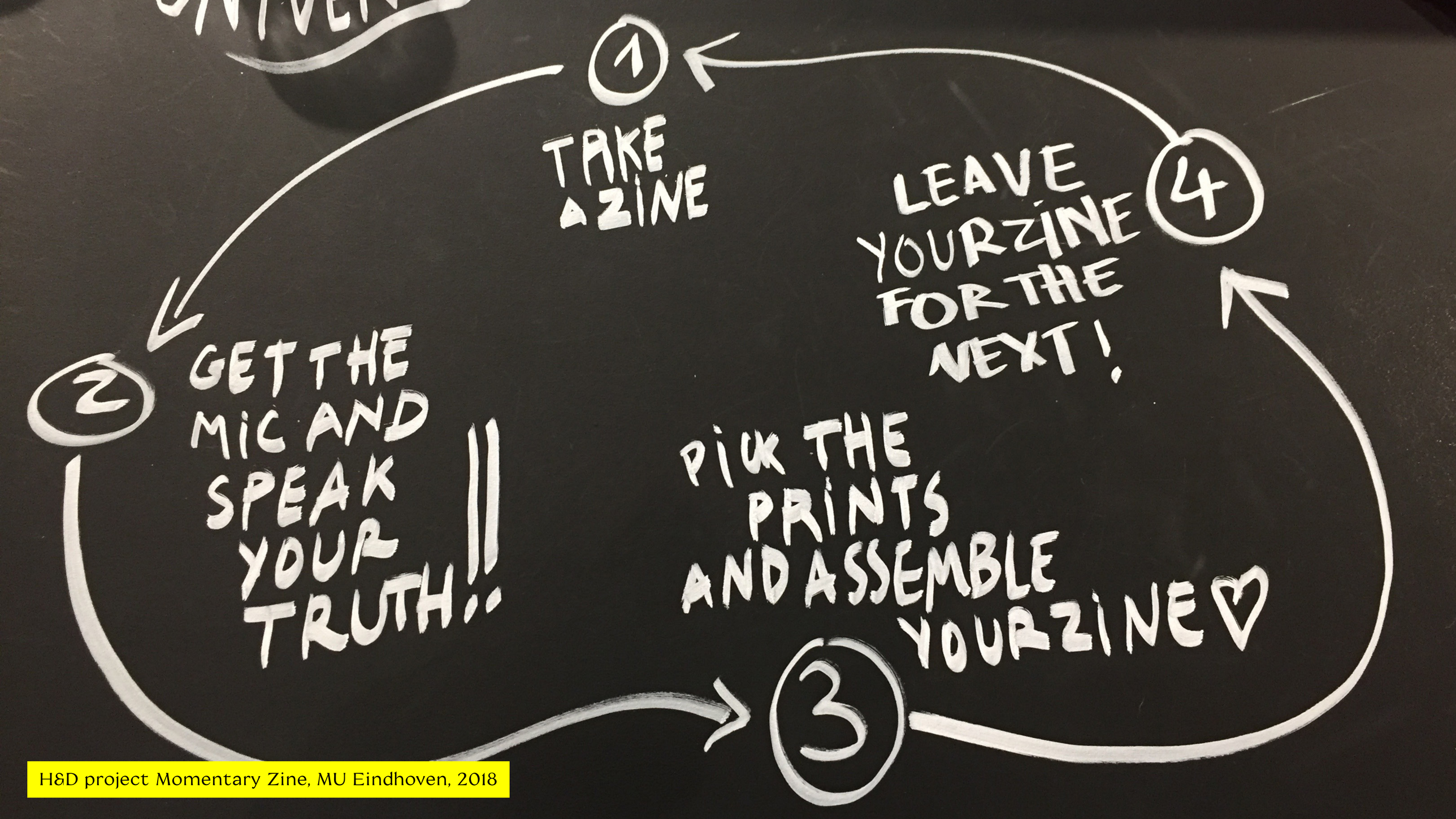
H&D project Momentary Zine, Automata Bucarest, 2018



H&D project Momentary Zine, MU Eindhoven, 2018



H&D project Momentary Zine, Automata Bucarest, 2018



H&D project Momentary Zine, MU Eindhoven, 2018

H&D publication On &/ Off the Grid, 2018

H&D publication On &/ Off the Grid, 2018

Hackers & Designers followed up with HD8A17 participants six months after the H&D Summer Academy 2017 to hear reflections of their experience.

Participants shared how the Summer Academy incited the rethinking of their relation to technology in the context of the topic of On &/ Off the Grid, the role of collaborative production in changing their perspectives, and how their experience influenced their practice.

A dear thank you to all participants:

Arjan Adriaanse
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Loes Bogers
Michaela Bu¨sse
William Eckerstein
Abel Elkaar
Juan Gomez
Meike Hardt
Kimberley Halsall

Chya Hsu
Hannes Hulstaert
Lucia Kolesárová
Amanda Lewis
Dijon Lin
Jasper van Loenen
Cyrus Longonné
Kris Madden
Jannete Mark
Konstantin Mitrokhov
Dorian de Rijk
Daniela Rota

Lacey Verhalen
Sijing Zhang
Eric van Zuilen

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Sjef van Gaalen
The Center for Genomic Gastronomy
Dennis de Bel
Bongani Ricky Monsuku

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André Fincato
Anja Groten
James Bryan Graves
Selby Gildemacher
Michaela Lakova
Margarita Osipian
Vicky de Visser
Karina Zavidova
André Avelãs

The Politics of Technology: Means of Going On and Off the Grid

BY VICKY DE VISSER

Politics: The principles relating to or inherent in a sphere or activity, especially when concerned with power and status. - Oxford Dictionary

I am an art historian, graphic designer, and a former intern at Hackers & Designers. I am interested the influence of technological grids on my artistic practice, daily life, social interactions, and the fabric of modern society.

Opening the black boxes of technology and changing what's inside is a form of empowerment, so I was excited to hear that the 2017 H&D Summer Academy topic would be On and Off the Grid. Understanding how systems work, how algorithms are used, and how information is analyzed enables us to make informed decisions about whether we want to participate in or abstain from a grid.

It was interesting to re-evaluate the ethics of algorithms, machine learning, and artificial intelligence at the Summer Academy. It was a great opportunity to consider how, as Hackers & Designers, we can position ourselves politically by modifying, abstaining, or participating in these technological grids.

What I missed during the Summer Academy were ethical, political, and social debates directly tied into the workshop topics. While the workshops and lecturers questioned existing grids, a cohesive and guided discussion could have added future value to the program. Participants would have gained a better an understanding of how to be independent from traditional electricity systems and how to question their daily lifelines. These understandings could have bolstered more practices of how we can start up our own grid and develop more energy source projects.

Of course, there is only so much you can realize during a summer academy. Introducing participants to electronics, Arduino, Processing, and other programming languages, as well as conceptual design and aesthetics, gives them a powerful kickstart to uncover, manipulate, and create their own grids. The spectral solar trailer was a super nice way of showing the pros and cons of being on and off the (electricity) grid as a hacker, designer, or artist.

Questions that would have been interesting to discuss more: How does this grid or non-existent grid affect our surroundings, society, and workplace? Can we define the black box of this grid? What is it that we would like to learn about it and be able to modify? Is it possible during the workshop? What impact does it have on our surroundings? What are the consequences and pros and cons of technological progression within this field? What are the wanted and unwanted effects and outcomes of this grid? How can we, as pro-tech-minded people, take a well-informed position in this specific technological grid? How can we match our technological curiousness with our political and social positions as designers, hackers, and artists? How is going on and off the grid affecting that? How can change be initiated? What are personal goals?

H&D publication On &/ Off the Grid, 2018

H&D publication Fake it!, 2019

Self Driving Cars with Formes Vives

Hackers & Designers teamed up with French collective Formes Vives to create the next iteration of our DIY self driving car

During a truly unique three day collective endeavour we designed our own autonomous vehicles at De Gele Pomp, a repurposed yellow gas station in Amsterdam Noord .

Together we continued our investigation into what it takes to build a DIY self-driving car. Whilst experimenting with accessible technology in and around the self-driving car in a hands-on and playful manner, we simultaneously discussed the ethical and philosophical dimensions and societal implications that result from our reliance on the ubiquitous technology of today.

By inviting Formes Vives with their expertise in building imaginative rolling parade objects, we aimed to increase our first prototype in size, smartness, and flamboyance.

Participants had to bring:

- computers
- Sensors and arduinos
- Wheels
- French skills (not obligatory)
- Prototyping material- wires, paper mache, paint, brushes, pipes, tools etc.

No prior knowledge was required

On the first day we split up into smaller groups and worked on different iterations of the self-driving toy car workshop that Heerko van der Knoij developed in the preceding months.

- The small self-driving toy car for beginners could follow a line using a sensor and a simple line of code. This is the tutorial .
- Those who already had experienced earlier workshops could adapt the method of the small car to a bigger and heavier car with a bigger motor. The challenge: one sensor was not enough to follow a line.
- The medium-sized car was a technologically advanced iteration that used computer vission and machine learning. The car could learn a route and repeat it.

On the second day of the workshop Formes Vives took the lead, and proposed that we try to imagine a wider variation of prototypes for these self-driving vehicles by thinking about landscape, architecture and mobility. We made sketches, talked about them, and some groups began prototyping chassis and models that could fit onto our toy cars.

On the last day we brought design and technology together, finalising the code and the shells. We finished the day by introducing to each other to these strange vehicles!

What did we build?

- A self-driving road
- A self-driving communist chair
- A self-driving park
- A self-driving tiki
- A self-driving climate change survivor train

Inviting another collectives to join our research for a short intense workshop pushed this project further. With the help of Formes Vives we developed different poetic narratives through the design of the cars, opening up discussions around the ethics of such technological progress.

The research continues!

What more could it be?

- A self-driving bus for a symposium
- A convertible
- An offroad jeep
- A sleazy limousine
- An amphibian
- A machine
- A carriage
- An armcar
- A family station wagon
- A trailer
- A wreck
- A hoverboard
- A spaceship

OMG! Build your own self-driving car!

This workshop was a new episode of our series of works around cars—both soap box and strange-rolling-low-cost constructions. We were invited to add a pinch of madness to their workshop research on this fascinating self-driving car.

Formes Vives

"Over time, a lot of people leave. They disappear from their own life and they desire only reasonable things."

Christian Bobin

This review was originally published on Formes Vives' blog:

https://www.formes-vives.org/blog/index.php?2018/09/20/965-hackers-and-designers

From the 17th-19th of September 2018 we were invited by the Hackers & Designers collective to participate in a new version of their self-initiated self-driving car workshop (supported by public funding!). With the members of Hackers & Designers and a small group of (mainly design) students, we did a little bit of toy hacking using a combination of arduino and our imaginations, which equalled a nice meeting and some funny prototypes.

Hackers & Designers is a project that aims to appropriate new technologies and their possibilities for artists, designers and citizens to use outside of commissioned work and realistic economic outcomes. It combines a strong desire for DIY, critical awareness, and collective experiences.

H&D publication Fake it!, 2019

H&D publication Fake it!, 2019

that send and receive radio signals through antenna. The antenna transmits signals just like a radio station, and a phone picks up those signals just as a radio does, allowing you to call your mom from a distance. "Nowadays" Wigley says, "we all carry smartphones in our pockets, each containing six miniature antennas that connect us to the world. It's the first thing we touch in the morning, and it's the last thing we touch at night. We have developed an intimate relationship with this device, and we could almost start to see it as our lover. It's not that we have the phone, but the phone has us; it is our portal to the world."

Considering the smartphone 'feeler' as a prosthetic technology, a similar attention to sources that define media as an extension of ourselves can also be

seen in media and communications theorist Marshall McLuhan's work. "McLuhan says that with each new technology, we develop new prosthetic arms, legs and so on. But this process is so frightening that we numb ourselves. Therefore, we are never able to see the technology that's changing us right now— we can only see the previous one."

"What McLuhan means is that we can never see ourselves right now. We cannot look in the mirror, as we can only see the world through the 'rearview now'. This is why it's important to consider the history of antennae, in order to face our current issues: what are we doing right now? What have we done to the human life form? Are we still human? Is our phone more human than us? It is possible. Moreover, if

we really knew what a human was, would we like it?"

For Wigley, it's important for us to question if we're still the biological humans we think we are. But at the same time, we should harbor such a change. "Being afraid of technology means being afraid of ourselve es", Wigley adds. "We are not the victims of our technology. We are our technology."

Mark Wigley — Professor and Dean Emeritus at Columbia University's Graduate School of Architecture, Planning, and Preservation, architectural theorist, critic, and historian. Wigley is a co-founder of *Volume* magazine and author of many publications on the theory and practice of architecture.

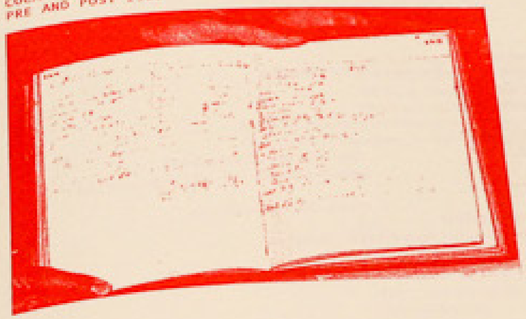
Ruben Baart — Editor-in-Chief at Next Nature Network – a think tank that stimulates debates around the impact of technology in its relation to people and nature. Among other projects, Ruben is editor of 50 Products from the Future and Future Food Art, Science and Technology.

Work the Workshop

Shailoh Phillips and Anja Groten

The Hackers & Designers [1] initiative brings together artists, designers and technologists by means of hands-on workshops. H&D workshops usually aim to critically investigate the complexity of technological constructions and their societal implications through collective processes of *making*. Although the notion of the workshop as understood by H&D does not directly refer to the original meaning of the artisan workshop [2], there is still a sense of competency that is shared between the group of workshop participants. Specific to the workshop situations instigated by H&D is the emphasis on technology as human-made, and as inhabiting social orders. According to Lilly Irani, assistant professor of communication, science studies and critical gender studies at the University of California San Diego, "subjects and social orders are reproduced and valorized in practices of technological production. These forms of technologically productive social life emerge at the intersection of systems of gender, economy, and politics". [3] At H&D, collaborative making situations turn into sites for exercising and challenging positions, for opposing, contradicting and confronting. The hands-on aspect is important in this context, as well as the collaborative modes of production. Touching, soldering, breaking apart, and deploying code are all means of acquiring new knowledge and skills, but also of confronting assumptions about

COCA COLA THE SECRET FORMULA
PRE AND POST 1900



7X flavoring formula:	237 ml		
Alcohol	20 drops / 1.3ml		
Sinaasappelolie	30 drops	/	2ml
Limoen olie	10 drops	/	0.7ml
Nootmuskaatolie	5 drops	/	0.4ml
Korrianderolie	10 drops	/	0.7ml
Neroliolie	10 drops	/	0.7ml
Kaneelolie			

Cola syrup:	
7X formula	11ml
Citric Acid	17ml
Sugar	2.36 kg
Water	2.28 l
Lime Juice	1 liter
Vanilla	8ml
Cocaine (pre 1903)	0.50 tsp
Caramel	30ml

Preparation 7X Flavoring:
Mix oils together in a cup.
Add alcohol and mix well.

Syrup:
Take 5 mls of the 7X formula, add the citric acid.
Add the water, then the sugar.
While mixing, add the cocaine, if desired.
Make sure the cocaine is completely dissolved.
Then add the caramel color.
Mix thoroughly.

Cola:
Take one part syrup and add 5 parts carbonated water.

H&D publication Fake it!, 2019

H&D commission NDSM Newspaper, 2019

Massih Hutak and his Defend the North (*Verdedig Noord*) initiative, and of Chris, Joop, Marcel, Fatima, Mazen, Marisca, Sarah, Judith and all the others who for many years have been making connections with the schools, the community centres, and the people of North Amsterdam. Amsterdam's councillor for arts and culture Touria Meliani hasn't yet resorted to a quota system, but her message is clear: the policy on assessment and granting of funds to plans will be guided by their degree of inclusivity.

We share these ambitions, but when at the end of the afternoon it was my turn to speak, in my role as host at Nieuw Dakota, I felt compelled to use different language: I decided on the spur of the moment to add a new dimension to the call for radical solutions. There and then, I came up with the term 'radical hospitality'. It's what we've been doing for the last decade: creating a space that is welcoming and accessible to everyone, with attentiveness and continuity.

Open up the doors and make space! This is an appeal to everyone who makes the city what it is: the artists, the planners, the architects, the area managers and the developers. What will this new space look like? How should we go about safeguarding spaces to expand the public dimension of the city, and what resources will we use? As they arise out of organic connections with the immediate surroundings they will, ideally, form a strong and vital fabric woven by radical hospitality.

Radical hospitality operates in two directions: inwards and outwards. Next year, we will be celebrating our 10th anniversary, with a revamped Summer Show focusing on talent in North Amsterdam and at the shipyard; a design competition to transform the facade of Nieuw Dakota's building into a beacon in the city, and a mobile studio that will visit centres for the elderly, schools, community centres, libraries and hospitals (culminating in a book titled *750 jaar Noord*) and a rolling public programme of events with speakers from near and far, so that, together, we can fill in the detail of an inclusive, trans-local cultural fabric of the future.

Temporality lasts longest, like a relationship that, in the awareness of its enduring impermanence, can be so much more thrilling and loving. Meanwhile, however, gradually and imperceptibly, a bond is forged, a bond of trust, continuity, attention and presence in different shades of blue. This is radical hospitality.

Tanja Karreman is director and curator at artists space Nieuw Dakota

1. The bars of soap sold at Nieuw Dakota in a wrapper printed with the following words: 'Listen to river spirits, wash yourself but use only what you need and treat it like it is not yours! Soap made with Kwepi charcoal from Suriname.

Kwepi is a special tree whose bark is used in the ceramic process of Kali'na Amerindian pottery.' riverinre-verse.hotglue.me

2. 'Losgezongen van Tijd en Ruimte', in: *Zeven jaar Geleden* , Motley book, June 2019. Jappe Groenendijk is a philosopher, writer and theatre dramaturge, and programme coordinator of the Master of Education in Arts programme at the Amsterdam University of the arts, where he also teaches art philosophy. He is also a music theatre and dance dramaturge.

3. In 2018 Nieuw Dakota commissioned Maarten Doorman to write the essay 'Far-off and nearby' on translocality in the arts: https://nieuw-dakota.com/wp/wp-content/uploads/2019/03/Maarten-Doorman_Far-off-and-nearby_On-translocality-in-the-arts.pdf

4. Analogous to the term 'radical autonomy' that Jeroen Boomgaard introduced ten years earlier as a recipe for art in the public space. At the time, radical autonomy appeared to be appropriate for confronting the complexity and especially the corrupting political dimension of commissioned art (art in times of process management). Now it is no longer enough. Process management was but the harbinger of a far more dramatic shift. In a sense Felix Rottenberg is right, because now something more fundamental is amiss: the public dimension itself is under serious threat. The lack of inclusivity and the appeal for radical measures are consequences of that phenomenon.

The Mental Health of the Creative Class in Times of Neoliberalism [1]

Marjanne van Helvert

A highly subjective and personal rant on what goes on behind some of these doors

One of my teachers in art school once said that after graduation we should expect to be struggling for at least five years, doing shitty jobs on the brink of poverty, wondering if we made the right choices, constantly on the verge of giving up, and then, maybe, if we're still going at it, if we're still putting our time and energy and conviction into developing a practice of our own, trying to find a position where our work could fit, to find that gap where we are unique and wanted, or at least find an audience of some kind, then we might be able to turn this thing of ours into a profession. Five or more years of investing everything you have, and then something might come of it.

That seemed like a reasonable deal to me. It speaks to a romantic image of the struggling artist right before getting the break of a lifetime that everyone is secretly dreaming of. I didn't have any other specific plans for the future anyway. No house-with-a-picket-fence type of dreams, nor any other material or quantifiable goals I wanted to achieve. And to my utterly cautious leftover of optimism and surprise, it actually seemed to work out that way for me. Whether it was just a coincidence, or whether my teacher taught me the most valuable lesson that day, I don't know, but I actually got a job that I loved and was good at, and another one, and another one. I did literally lose my sanity trying to stay afloat during those five years though. No one told me about the prevalence of mental health problems in this period of your life. I thought the

H&D commission NDSM Newspaper, 2019

crazy, suicidal artist stereotype was just that, a cliché, until I started opening up to the people around me about my depressions.

> There is an increasing amount of young adults, students and working people between the ages of 25 and 35, that are suffering from depression, anxiety, and burn-outs. And not just in the creative sector. According to a recent study of the Dutch Social and Economic Council (SER) [2] this group is feeling significantly less confident about their future than previous generations. And rightfully so: they are less likely to be employed or able to get a mortgage than before, and therefore have to postpone or even forego all kinds of life decisions, such as moving out of their parents' places, buying a house, starting a family, etc. It's not their fault, they did not just become collectively more spoiled, weaker, or less successful. The world around them has become more divided, financially harsher, and less supportive, and they are feeling it.

I felt it. I feel it still. I now have better tools to deal with them and not have them take me down completely, but the numbing questions remain the same. And it is the nature of the dominant neoliberal ideology that we grow up with, that makes us blame ourselves for lagging behind. How can I make a difference if I can't even get my privileged, depressed ass out of bed in the morning? How can I imagine to try and "change the world" if I can't even turn my own life around? How can I do something about everything if I'm not doing anything about something!?! These are just a few of the thoughts that used to loom in my head every morning as I lay in bed too long and started my day too late and too sad and too defeated. Regular bouts of cynical, existentialist dread had become my normal. They were my everyday struggle with reality after waking up. In split seconds I would alternate between "it's not ME, it's YOU, you stupid, harsh, evil, commercial, doomed world!!!" and "god damn it, am I just another one of those spoiled, lazy, failed artists, or worse: millennials, whining over their miserable lives while drinking organic coffee and instagramming yoga pictures?". A paralyzing fear of never being good enough, of never being able to deal with the freedom that I sought so hard, of the "world" never really needing the mediocre artist, designer, writer, thinker, or whatever I thought I might be. And if I could not be that brilliant, hard working person with endless amounts of energy to come up with new ideas and new experiments that eventually must land somewhere exciting, then why would I want to *be* at all?

Despite my obvious clinical depression, I felt like I had nothing to really complain about. I had a home, a partner, a pretty normal childhood, a couple of diplomas (although quite useless in our neoliberal, capitalist society), and I was still capable of pretending I had a normal, even a happy brain most of the time. I'm a privileged, middle class, educated white person with a support system that would probably make sure I'd never go homeless if I'd ask for help nicely. I had a part time job at a shop, which I hated, but I could pay my rent and even afford a small, shared studio space to "work on my actual work", or at least try to figure out what that was. And my foreign friends told me how special the Netherlands was that this kind of situation could even exist. Compared to my friend in New York, who worked a shitty job FULL time that barely paid his rent, next to putting whatever time, money, and energy he could muster into his real vocation of being a musician, I had it easy. Or my friend from Munich who walked around the NDSM in wonder, asking me when all this would be knocked down to build fancy apartments for rich people. Imagine her outcry when I told her the Art City has some kind of permanent settlement contract with the city of Amsterdam, and as far as I understood, it can actually not be demolished for at least fifty years or ever. The Netherlands is One-Eye in the land of the subsidy blind, perhaps, and I'm a lucky bastard to be able to do what I do.

Right now I'm in the fortunate position that people ask me to write and talk about stuff that I care and know something about, and I even sometimes muster the confidence to do so without invitation. I had some therapy and took some pills that made my life easier, battling in secret the deepest depression I ever experienced, after the monster delivery that was the publication of my book. Now, in my dayjob, I try to counter-brainwash my students with socialist and environmentalist propaganda to antagonize the "alternative facts" [3] they are confronted with every day. I happily volunteer to be on that blacklist for left wing teachers that our latest popular fascist politician has proposed.

> I can hear the thoughts that some of you are no doubt having at this point: "yes! You probably ARE a whiny, privileged, failed artist! Get a real job! Left wing hobbyist costing society millions in tax money, bla bla bla...!" And yes, we have laptops and poke bowls and mindfulness courses, but we don't have job contracts, pensions, houses, or even a brighter future ahead of us. Meanwhile, literal busloads of tourists are wandering around the Art City today, taking pictures of our colorful studios, wondering what goes on behind these doors. You are probably one of them if you're reading this, and you are welcome here. The gentrification process of the former ship wharf is a success. The area now boasts several restaurants and fancy hotels, MTV and Greenpeace have moved their offices here, and the thousands of houses that are planned are already sold before the first stone touches the polluted soil.

At the same time the NDSM foundation is renting out its hard-fought territory as a fashionably rough and edgy backdrop for corporate events whose very existence is built on demolishing whatever is left of the subsidies and securities that our welfare system had to offer. Yes, I'm looking at you, TheNextWeb. "As a shipyard-turned-creative hub, it's the perfect vibe for our 14th edition", as TNW announced the NDSM location for its May 2019 edition [4] . It's a lucky thing their entrance fees are €329 and up, and there's no guest list for the people that actually make up this "creative hub", otherwise I might have made a fool of myself trying to talk to people over there inside those well guarded fences, like I did to the confused NDSM management when I voiced my opinion over inviting this lot into our midst.

> So, that is also going on behind my studio doors at the NDSM Art City, where I share a studio space that I love, my safe haven in a city that's soaring out of proportion in terms of financial differences and opportunities. I entered it with a small group of former classmates all freshly graduated from art school five years ago. One after the other gave up their space in favor of the possibility of a more secure income, to be able to pay their ever increasing rents in this city. One of them is studying to be a high school teacher now, another is working at a café and contemplating her career. Others have found employment in more commercial fields where they can at least use some of their talents and might not have to worry so much about their financial situations anymore. It's just their conscience and ethics they'll have to either question or ignore now, which is why a few others still refuse this option, if it comes up at all. Another studio mate permanently left the city in a state of disillusionment and nervous breakdown, after a year of trying to find an affordable place to live in Amsterdam without success. She went back to her home country mere months after having declared Amsterdam the most creative and open place she knew, because she realized soon after that this is only true for the rich, the lucky few, or the older generations that have found places to live in more affordable and squat-friendly times.

> The generation that is trying to make it as independent creative professionals today is dealing with housing situations that are approaching London or New York style madness, paying enormous amounts of rent to be able to live in tiny rooms or in apartments shared with four other working adults, if one is so lucky to even find a place like that. I have seen friends go homeless, I've seen them suffer from burn-outs and anxiety attacks at age 30, former classmates struggling to find the conviction and the motivation to do anything beyond desperately hanging on to the low-income jobs they hate. Some of this might just come with the territory: being the struggling artist, failing to gather enough income to survive. But countless times I've discovered that people around me were hiding their mental health issues, because we are told that if we fail, it is our own fault and we should just have tried harder. Let's at least convince each other that that is not true. Let's talk more about the not so pretty things that are going on behind these doors, and behind these eyes.

Let's collective say: fuck you, neoliberal capitalist society that turns everyone into selfish competitors when we humans are naturally solidary [5] . You make us feel poor when there is more than ever to share. You make us feel insecure about our achievements because they are not bringing in prize salaries. You make us feel powerless towards predatory rich people and instead you put the blame on the rest of us.

It isn't me, world, it's YOU.

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[1] This is a reference to the 2002 book *The Rise of the Creative Class* by Richard Florida, which the city of Amsterdam explicitly used as a justification for their "broedplaatsen" policy. NDSM Art City is Amsterdam's first "broedplaats", which is a hub of studio spaces for artists and other creative professionals, usually temporarily located in deserted office buildings or industrial areas in yet-to-be-gentrified neighborhoods. The idea is that if you settle artists in sketchy places that the wealthy are not yet willing to venture to, this creates cultural activity and exciting vibes which will upgrade the area and attract corporate investors and commercial real estate developers that will inevitably force that same "creative class" to new margins and horizons further away.

[2] See: *Hoge verwachtingen, Kansen en belemmeringen voor jongeren in 2019* . Published in August 2019 by the Social and Economic Council (SER). (In Dutch). https://www.ser.nl/nl/Publicaties/kansen-belemmeringen-jongeren

[3] "Alternative facts" is of course the fantastically ridiculous phrase that U.S. Counselor to the President Kellyanne Conway came up with in defense of the lies told by White House Press Secretary Sean Spicer about the attendance numbers of Donald Trump's inauguration as President of the United States. Here's its very own wikipedia page: https://en.wikipedia.org/wiki/Alternative_facts Accessed August 29, 2019.

[4] https://thenextweb.com/event/tnw-conference-2019/page/2/

[5] See Rutger Bregman, "Dit is de vraag waar bijna al onze politieke debatten om draaien (en het antwoord geeft hoop)". In: De Correspondent. March 10, 2018. (In Dutch). https://decorrespondent.nl/8001/dit-is-de-vraag-waar-bijna-al-onze-politieke-debatten-om-draaien-en-het-antwoord-geeft-hoop/307598445-a668757c Accessed August 29, 2019.

Marjanne van Helvert is historian, designer and teacher at the Rietveld Academie

Keeping the guarding angels at bay

Auguste van Oppen

On that beautiful summer afternoon I could have easily cycled there in half an hour, but the prospect of a late night return along arterial roads was less attractive. I chose the alternative – a specially rented river ferry from Amsterdam's Central Station, and joined a long queue of Amsterdammers. Once on board, a moustachioed chef wearing a leather apron asked if I might be interested in an oyster. I thanked him but declined his offer, and went for the champagne. Cast off the mooring lines and away we go. To Zaandam.

I was on my way to the opening of Het HEM, the new 'home for contemporary culture' in Zaandam. Many readers will be

H&D Publication Coded Bodies, 2020

Bob Ross Lives! - workshop on the creative potential of GANs

Lenka Hamosova, Pavol Rusnak

HDSA 2019, Amsterdam

This workshop came in 2019, during a time when deepfakes were already old news and the abundance of new AI-generated media production tools were just entering the Internet. The bar for the creation of synthetic media got lowered significantly and in some cases it did not require any coding skills anymore. However, this was the best time to approach and test the current tools with a group of curious hackers and designers—before the tools got defined by large players in the media industry. The ability to break the

H&D Publication Coded Bodies, 2020

fiction and a tale held captive, one coded body is weaved back.

Who is Eliza Ludd, the one you hear me call
Eliza Ludd is all of us, and none of us at all
A story already written, but yet to be told
For when this Fog arrives, their cause will unfold

The earliest record of Eliza Ludd greets us by letter, marked 'A' and held inside the UK's National Archives. The majority of known Luddite literature is stored there, though this entry wields particular interest. Dated April 30th, 1812, its words were authored by the only non-male pseudonym deployed by a Luddite within a letter. Archived within a holding of so-called 'disturbance', Eliza's message remains their only known correspondence across the period of uprising. Their words offered unique awareness and a literacy of politics that its counterparts did not share in — the vast majority of Ludditeletters were violent threats. However, in the absence of knowing Eliza Ludd and anything beyond the words written inside 'A', their figure remains in the shadow of another.

The one who asks, what's in a name
Knows no-one in this wicked game
Instead, attune your tired eyes
Who's in a name? The other guise

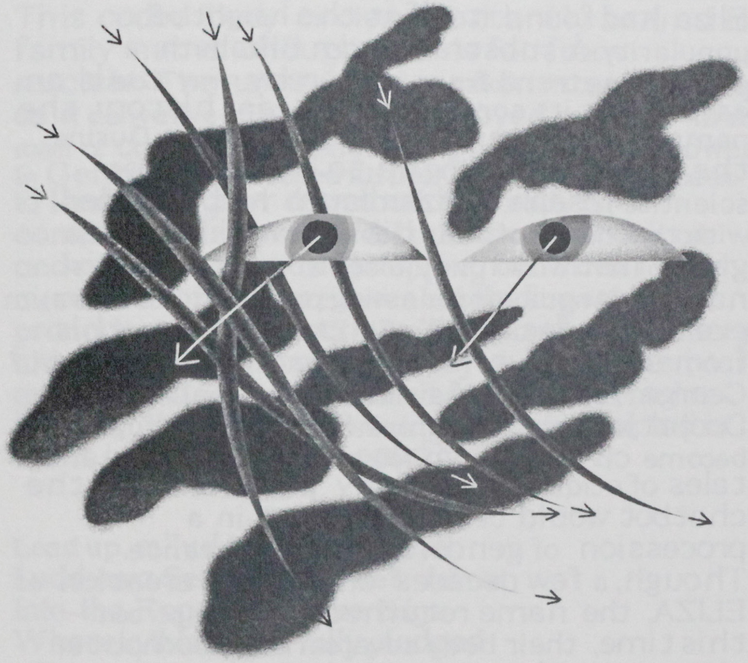


illustration by Sheona Turnbull

H&D Publication Coded Bodies, 2020

N for Network IMAGINARY

HACKERS & DESIGNERS

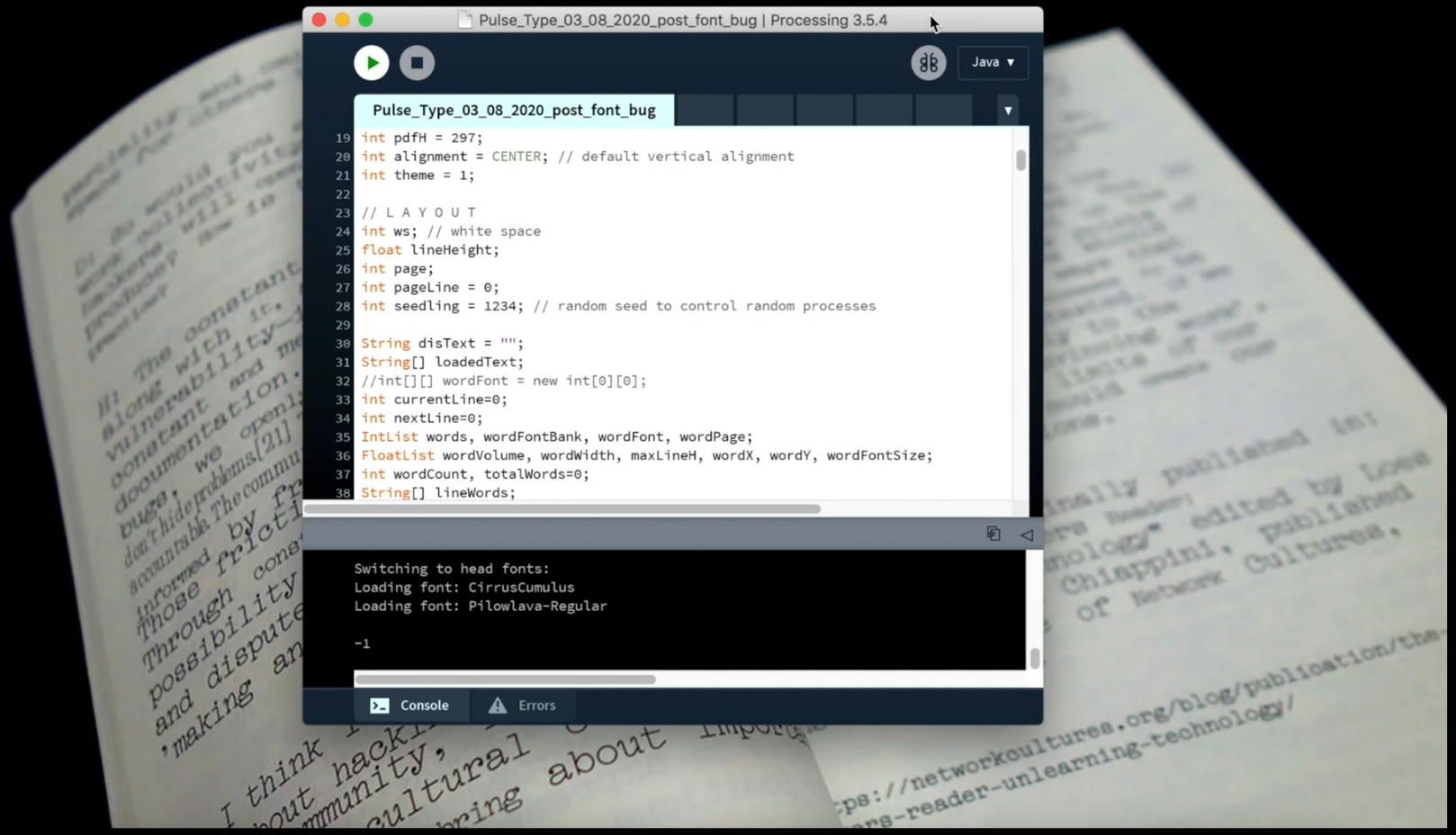
Our collective 'network imaginary' reflects the ubiquity of server-client relationships that are tightly and often unnoticeably enmeshed in our daily professional and domestic digital lives[1]. Abstract notions such as 'the cloud' contribute to the mystification of concrete technologies and the erasure of their material implications[2]. Our Network Imaginary ought to be troubled. Our network technologies need to be opened up

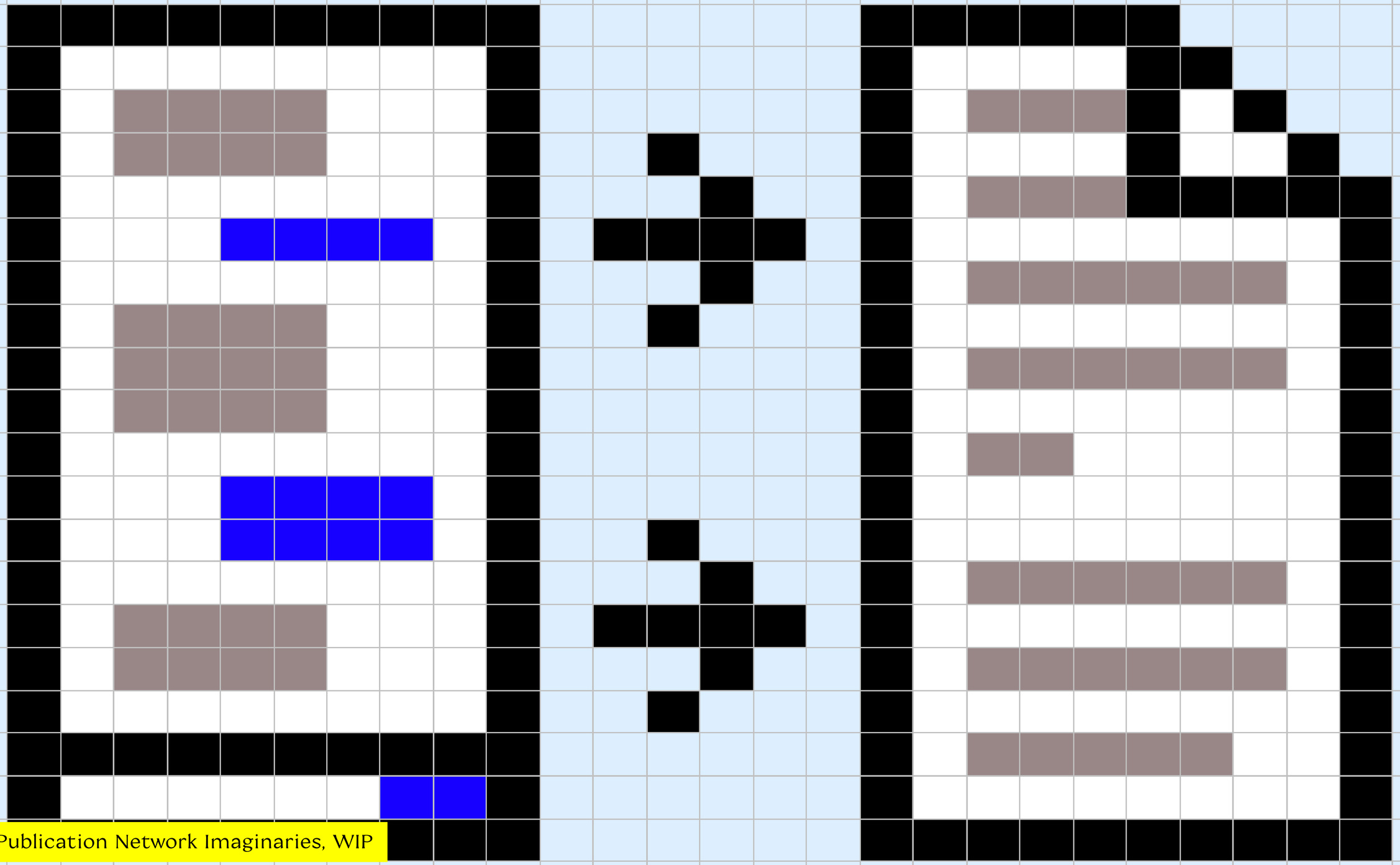
Who is Eliza Ludd, the one y
Eliza Ludd is all of us, and
A story already written, but
For when this Fog arrives,

The earliest record of Eliza
letter, marked 'A' and held
National Archives. The
Luddite literature is stored
this entry wields particular
April 30th, 1812, its words
only non-male pseudonym
within a letter. Archived
so-called 'disturbance', Eliza
their only known correspon
period of uprising. Their words
awareness and a literacy of
counterparts did not share
majority of Ludditeletters were
However, in the absence of
anything beyond the words
figure remains in the shadow

The one who asks, what's in a
Knows no-one in this wicked
Instead, attune your tired eyes
Who's in a name? The other

illustration by Sheona Turnbull


Pulse_Type_03_08_2020_post_font_bug | Processing 3.5.4
Java
Pulse_Type_03_08_2020_post_font_bug
19 int pdfH = 297;
20 int alignment = CENTER; // default vertical alignment
21 int theme = 1;
22
23 // L A Y O U T
24 int ws; // white space
25 float lineHeight;
26 int page;
27 int pageLine = 0;
28 int seedling = 1234; // random seed to control random processes
29
30 String disText = "";
31 String[] loadedText;
32 //int[][] wordFont = new int[0][0];
33 int currentLine=0;
34 int nextLine=0;
35 IntList words, wordFontBank, wordFont, wordPage;
36 FloatList wordVolume, wordWidth, maxLineH, wordX, wordY, wordFontSize;
37 int wordCount, totalWords=0;
38 String[] lineWords;
Switching to head fonts:
Loading font: CirrusCumulus
Loading font: Pilowlava-Regular
-1
Console
Errors



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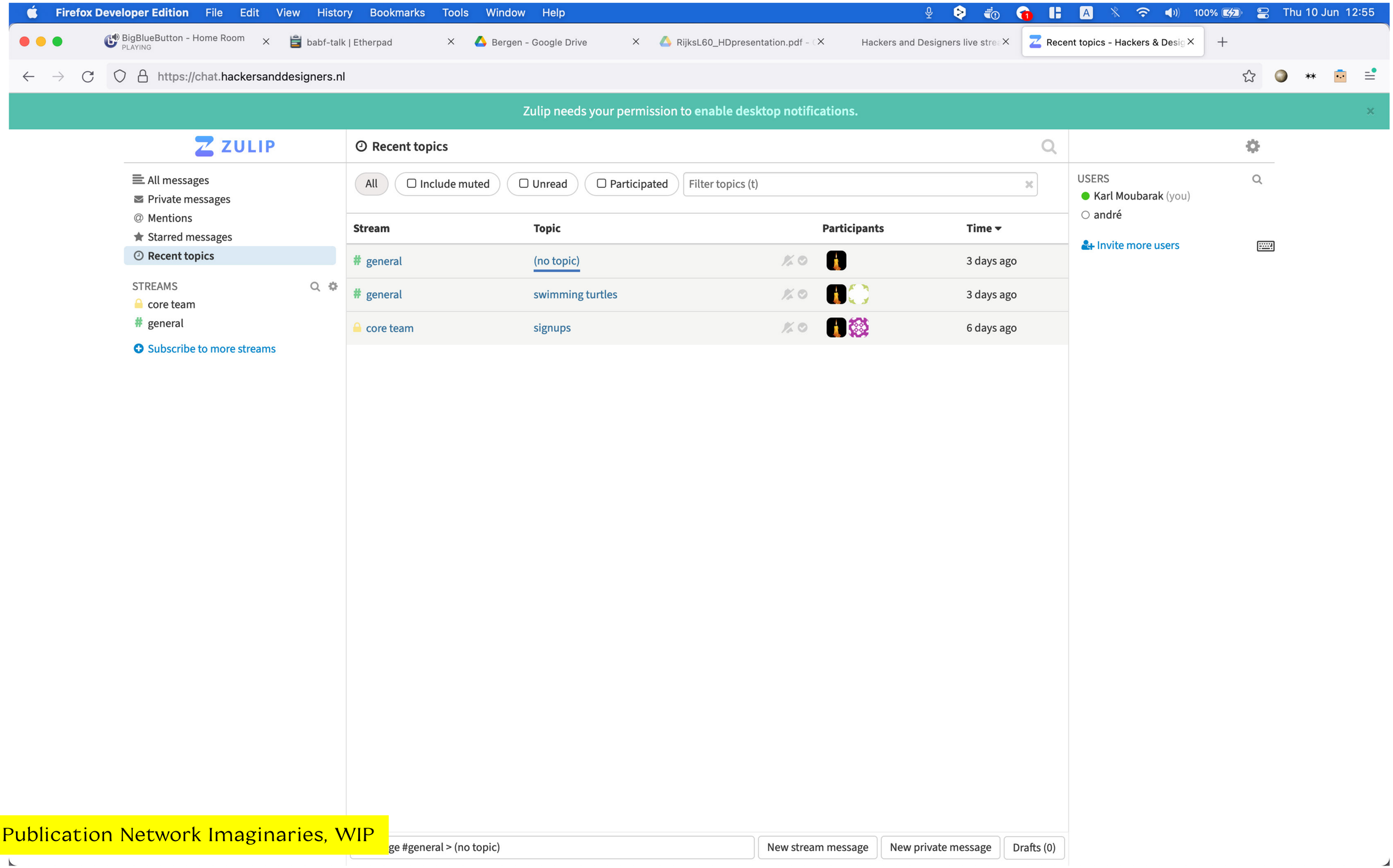
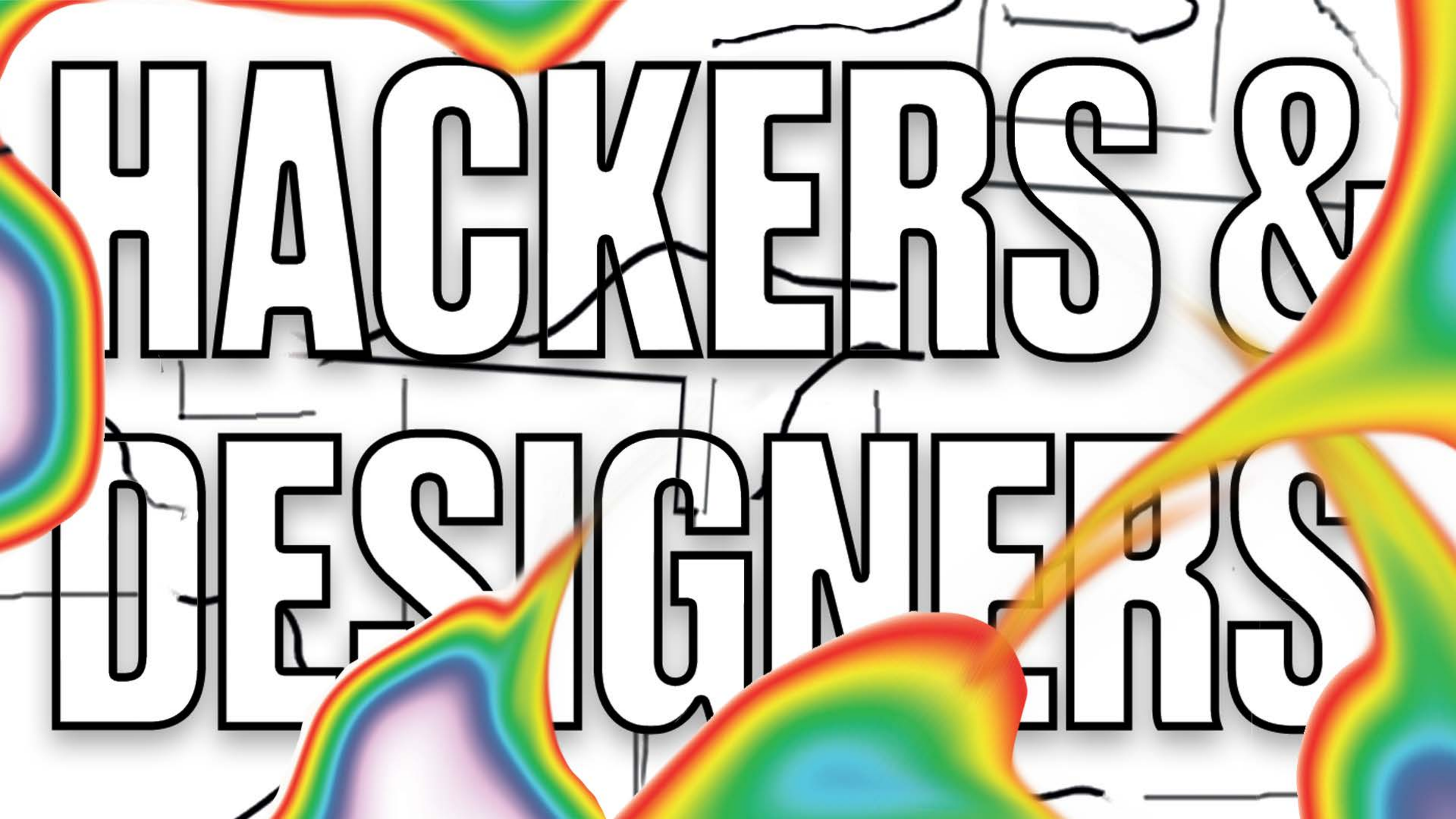


H&D Publication Network Imaginaries, WIP

nyarman
intro beaker dat mash glossary references
intro
computational cosmogony
nonlinear thinkering group
computer thinking support group
stop with vanity and just use a 64 hex hash
HOSAPOLE
REPORTS
(→ hi°)
client
server
(cats, death, rabbit hole, etc ←)
client
server
p2p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