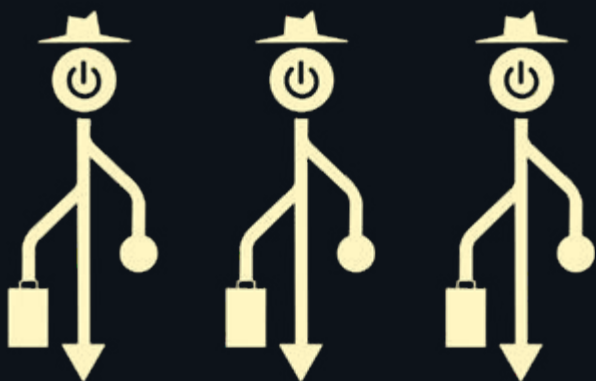Critical Path & M@ Cornell Presents

MASSAGED BY THE MEDIUM

INVENTORIES OF AFFECT

by artists from across UTC +7 through +12

To do list
- finish this book

Massaged by the Medium

Inventories of Affect

Produced by Matt Cornell

AUTHOR	PAGES	geo-stats	HEX
M@	10-29, 62-107	UTC + 9.30	#4682B4
Incognito Burrito	thru-out	Narrm	#00FF00
Kosmic Kid	36-61	South Sulawesi	#FF0000
L-RON	162-191	Cadigal	#FFD700
Bong	192-207	Larrakia	#8B4513
Chloe	thru-out	BRU	#F8F0E3
Aquenta	146-161	33.8688° S, 151.2093° E	#00FFFF
Sezzo	114-133	Aoteroa	#DC143C
PinUpBoy2000	thru-out	TBC	#912087
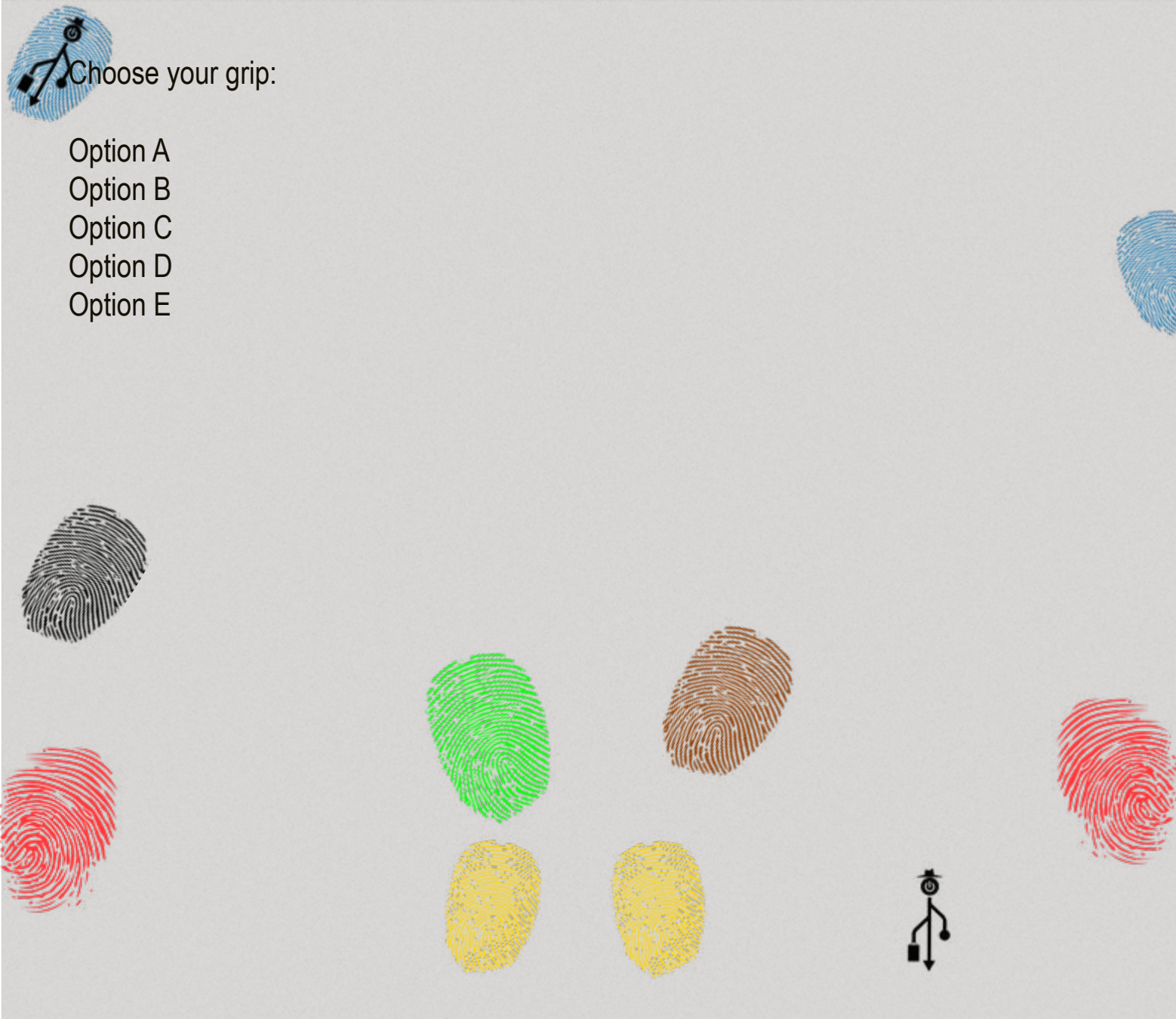
Choose your grip:

Option A
Option B
Option C
Option D
Option E

This sentence was written in Word

this sent	ence was	written	in excel

This sentence was written in Notepad

This sentence was written in an email to matt

This sentence was pasted in with ctrl+alt+v, which removes its formatting and neutralises it in a digital document

This sentence was dragged in from the following page

Do you have   any i-   dea how much   I hate this   choppy flow   everyone   copies though? Prob'ly no

The Ringer
Eminem 2021

What is what we're doing,

doing back to us?

We are products of our environment, wonderfully adaptable to our material conditions. Today we find ourselves, with the digital revolution far behind us, living in a pervasive digital-condition[1]. One that is neither malicious nor benevolent. Some of us built this machine while the rest are forced to live within it. And an illuminating question to ask is: What is what we're doing, doing back to us? And how can we know?

Of the plethora of misconceits—some naive and some profitable—they are perhaps best reconsidered "where the rubber meets the road" or, in today's terms, where our digits (fingers) meet the digital.

The interface : The site of digital experience.

This book is an interface. It will make demands of your body; your neck and grip and visual focus. It probably won't fit in most pockets but should fit in most hands.It will ask you to take actions that cannot be undone. It is an object that will, for a time, accompany you, becoming part of your environment. It is also a substrate for the data printed upon it. The data is encoded using roman alphabet and arabic numerals, it relies upon your literacy to be decoded. Without you this data can not be realised into experience

Digital is a verb,
             an action,
                   that has consequences
and fallout.

Digitising anything abstracts information into binary   data, divorcing it of the context, culture and com   m u - nities from whence it sprang. It, then, homogenises and reg- ulates its application.

The name for the world's most popular beverage when transcoded from english into binary is

01000011 01101000 01100001

Or it's other common name:

01010100 01100101 01100001

Binary data is the only code that can be directly understood and executed by a digital computer. It is numerically rep- resented above by a combination of zeros and ones. But the characters written above are representations of binary code— Arabic numerals printed in ink on a page, so that your eyes receive the information in the form of light, and your brain may decode it.
If you can't read binary… it is inaccessible and will do nothing for you.
The digitally encoded word is not the beverage. Or the ceremony that goes with it. Or the communities who care for it. It is a reference to those things. We can never touch the digital directly.

migrating everything into the cloud…

the thing itself, its analog and its digital misnomer

There is the experience of being present when the musician plays music, there is the recording of them playing that you may take home and replay as an analogue version of the act of playing music, and then there is the data file that has been produced in the digital recording studio. It is no longer a recording of a musical event; the event never actually took place. The sound file is the result of individually recorded (or generated from scratch) waveforms, "summed" into a packet of binary code that can be streamed or delivered to your decoder of choice, which then transforms it into an analogue signal that is then amplified enough so that speakers then vibrate the air in such a way that your ears may receive and brain may interpret.

Equivalence - Analog - Digital

These are our current options in the world.

opt-out

In contexts where the digital info-layer has become the default—eg. bus timetables accessible online—though people are told they may "opt-out" and seek a printed copy, they invariably opt-out into a world impoverished through neglect, a deprioritised 'public space'. Take-home timetables are no longer printed and available on each bus route;the printed timetables posted at bus stops are hopelessly out of date, and so on. But it's unlikely that you would ever notice this unless the digital info-layer was inaccessible to you. To opt-out of the digital is theorised as a romantic idea but in practice is violently exclusionary.

When public spaces are uncomfortable, uninviting, or antagonistic, people opt for online activities and connection. But the web is not public space, it is private media, and our experience of the world through the web is always mediated.

Online "if two people wish to communicate, the only way that can happen is if it's financed by a third person who wishes to manipulate them" - Jarod Lanier

"All media work us over completely." - Marshall McLuhan
And to consume media we must interact with an interface, therefore it is also true that all interface work us over completely. The interface writes itself back into our bodies.

Older folks: "Why don't kids go outside anymore?"

The outside they built:

scale

The digital has incredible qualities of scale. The unintended consequences of any process at-scale can be nicely tackled by blending two not-at-all digital concepts that both have catastrophic runaway consequences within our digital condition.

First is an essay by Venkatesh Rao titled "A little big idea called legibility"[1]. Please treat yourself by reading it. My synopsis is as follows:

When an algorithm meets a complex behaviour it will have trouble sorting signals from noise. The level of nuance in human motivation as well as the inconsistency of our behaviours and opinions prove too great. Advertising algorithms make safe bets by delivering single-viewpoint content of one extreme or another, just a few steps from what it considers your centre or normal. By viewing, clicking, resharing these extremes, you train your algorithm to set a new normal. Inadvertently, the next emotional extreme it delivers is just a few steps from this updated centerism and so on. Your information diet screeches like microphone feedback at a rodeo, there is no room for deep thought with that singular piercing sound.

If we can't understand a complex thing, we will simplify it. It's hard to quantify the amount of trees in an old growth forest, much easier in a plantation forest, so we replace the former with the latter, now we can quantify and bookkeep more easily! At a glance we know how many trees are in the forest! But it is a dead forest, no longer biodiverse, it does not support life.

Let's put that alongside Nick Bostrums "Paperclip Maximiser"[1] thought experiment.

Imagine that a very powerful artificial intelligence is built and given the goal to optimise the manufacturing of paperclips. It will eventually convert the entire surface of the Earth (possibly beyond) into an insatiable paperclip-manufacturing facility, acquiring and redirecting as many resources as possible to enable this. The thought experiment warns that any goal oriented system that is not specifically programmed to be benevolent to humans would become just as dangerous as if it were designed to be malevolent. That we can not assume ethics or morals, except to assume their absence unless explicitly built in.

---

1   https://www.ribbonfarm.com/2010/07/26/a-big-little-idea-called-legibility/

1   https://nickbostrom.com/ethics/ai.html

decay finds a way

Digital is not forever. To digitise an archive is to make an inferior and fragile catalogue of recordings of the thing.
Seeds cannot be digitised. No biology can.
Data also decays; it's bits rot and fragment like all things do.

"Digital words are encrypted and mobile yet cheap and fragile" - TEA, Google Australia

1

On the web hyperlinks break[2]. In the institution technology standards become proprietary or abandoned. Communities and companies disband, languages and skills are lost.

A designated date of death for a digital asset makes evident that the builders have considered the burden of maintenance.
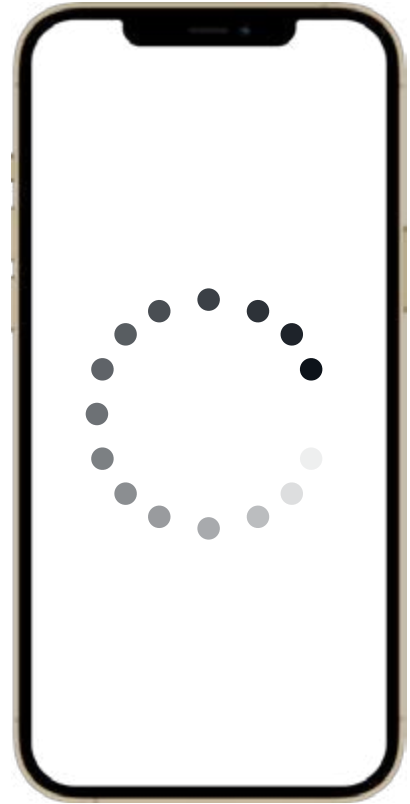
Embodied forms like dancing, and technologies like song, will last at least as long as humans. Culture that lives within the bodies of its communities is the pinnacle of legacy systems.

In our chronic digital condition, the data that endures is that which is written into our human bodies. Unyielding interfaces and the pervasive homogenisation of systems of logic, value and thought have reworked the human condition from the outside in. Our bodies and physicality mould around these interfaces giving us a new symbiotic form. A form that is one part of cyborg function.

---

4   This is a print of a non-corrupted image file of an icon often used to signify that the binary data within an image file has become corrupt. The binary code can therefore no longer be decoded by the computer into a pattern of light that our eyes can receive so that our brains may interpret.
5   The second death of context and meta-data after the initial act of digitisation.

the next page is currently loading. please rotate to load the next page
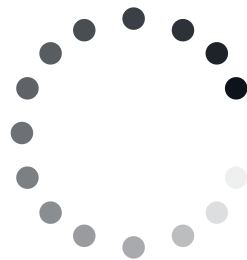
1. You will now blink

 I WILL NOW BLINK

2. You will now read this

 I will now read this

3. You will breathe

 I will now breathe

4. You will think of an elephant

 I will think of an elephant

5.
 You will not turn the next page…

I will not turn the next page.

✓ **I will not turn the next page.**

You   have activated dark mode

EMOTIONAL LABOUR OF THE CYBORG AGE AND SORROW
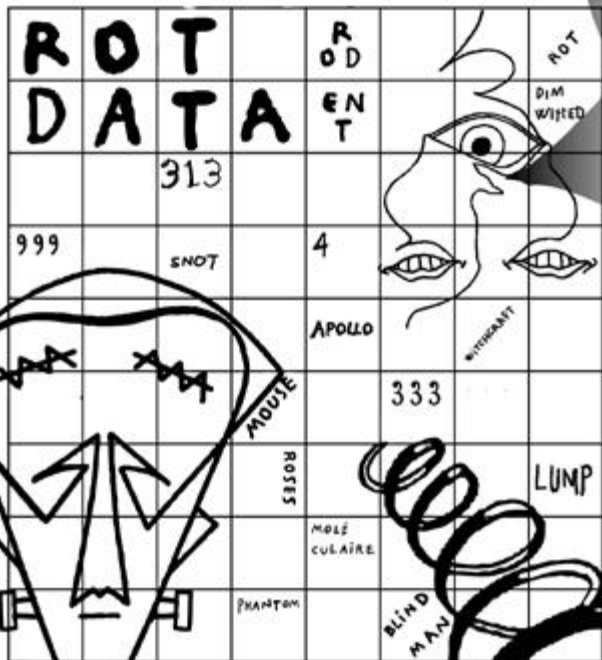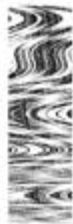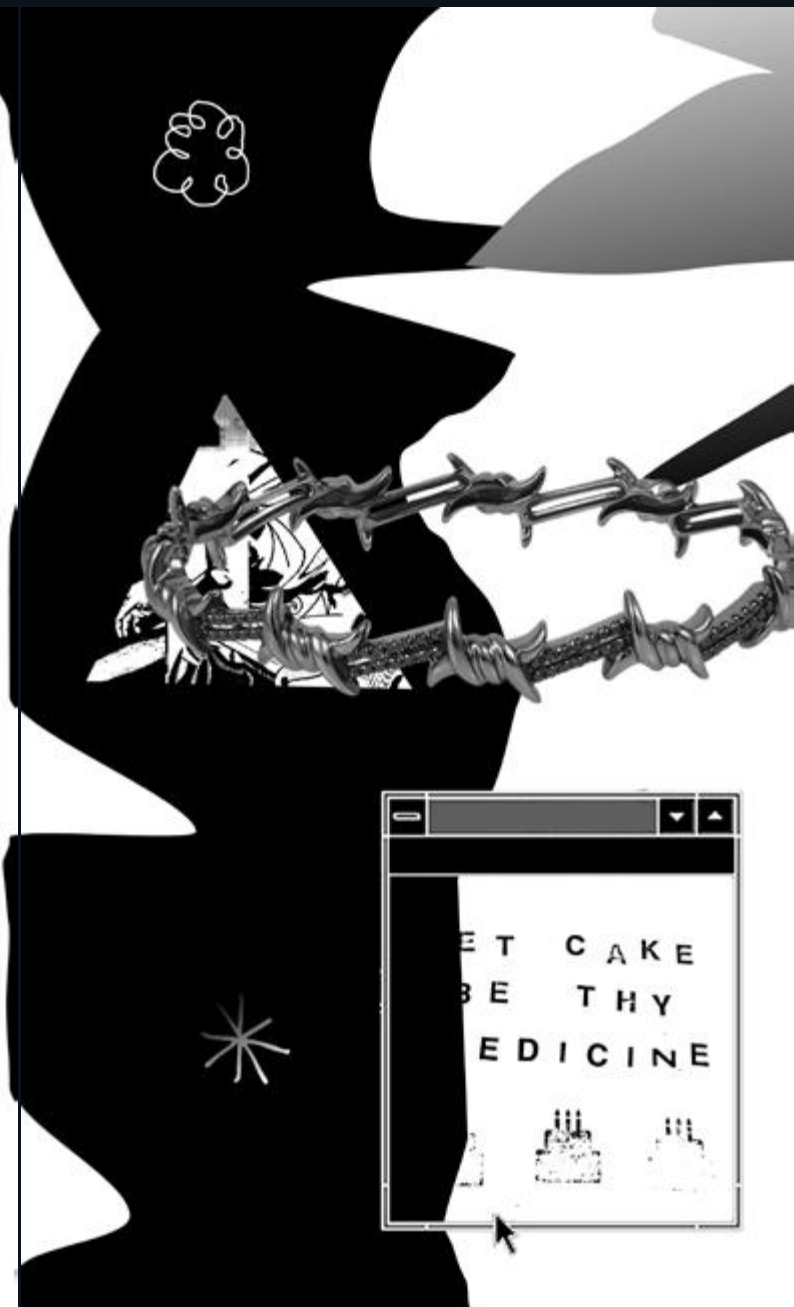
In the digital era, the Internet has evolved into a ubiquitous aspect of modern society, internet is embodied through us the digital demeanour happens everyday.
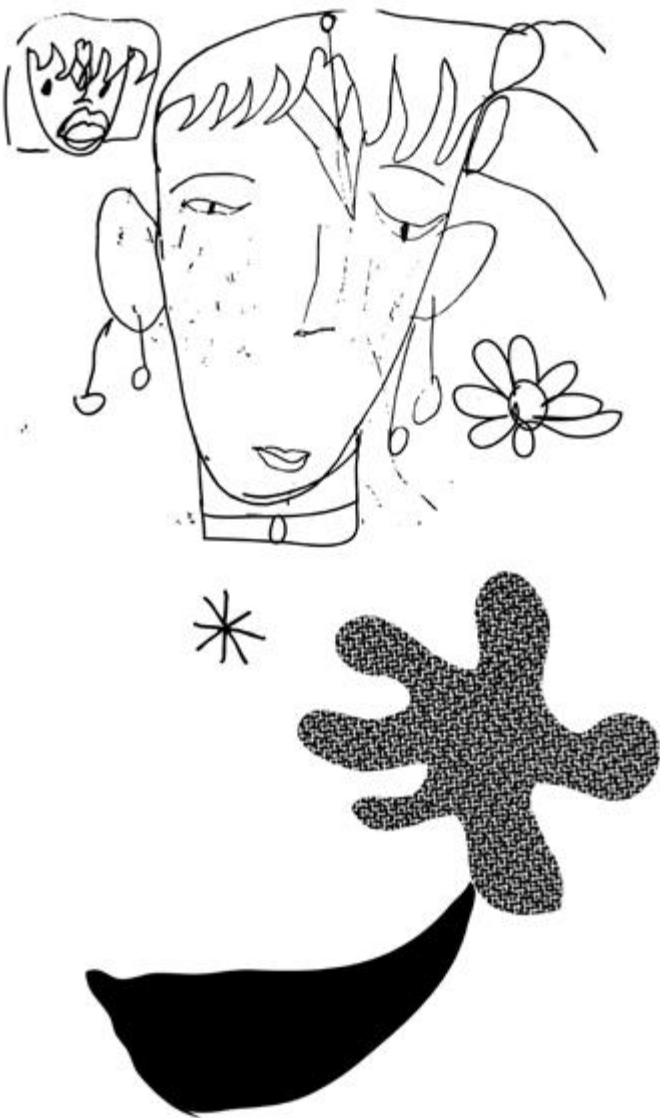
ET CAKE
BE THY
EDICINE

DREAM GIRLS

I fashioned myself a new name, a name I knew human everywhere would one day fear to speak.

The document "Beranak Dalam Batu" could not be opened. Permission denied

"Beranak Dalam Batu" is already in use by "natashahontey" on "natashas-macbook-pro-2.local".

OK

I went to Marrakech

Nine years ago by floo powder

Brought a jar of neon jelly for brunch

Diagnosis:

^_^

ヽ(´ー｀)ノ

The internet that we know today, the surface web, could be considered the largest repository of documents ever built.

Krazy Kosmic Konspiracy

Search engines are systems that allow, gathering, storing, managing and granting access to the information.
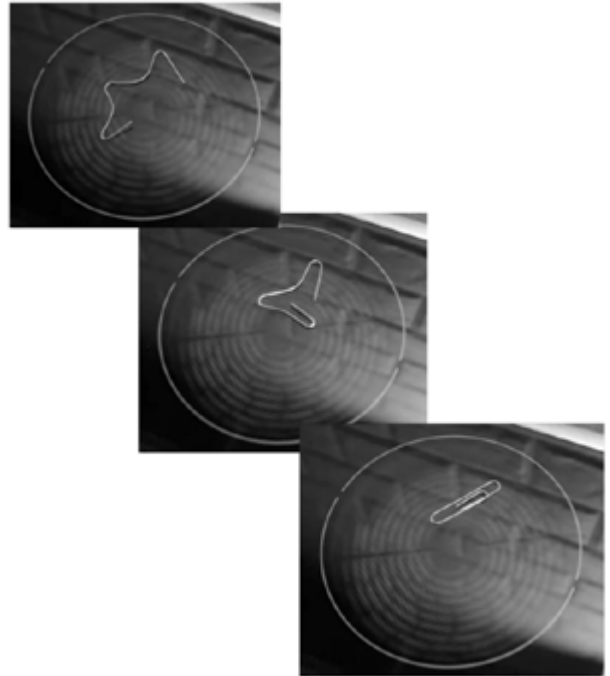
N INTRODUCTION TO PILE

All you can do is write a song for that plutonian chowder baby. Fare thee well. The vessel is drowning. S.O.S.

OF CONFETTI AND VOODOO

Metal Memory: if an alloy is deformed while cold, it will return to its original position when heated

Mental Memory: after a book is   is deformed by being read
                                                   it will return to its
                                                   collapsed position

Inter-actors;

As you act upon a thing,   it acts upon you.

We are of a digital condition,

                                                a chronic digital condition.

As we wield the power of digital,   so too do we yield
our bodies and thoughts,

                                                and cultures and communities.

The interface writes
                        itself back into   our bodies,

                                                the toll for electronic wizardry.

The screen is breathtaking….

Literally.

"Screen Apnea - when your breath-ing shallows or is held intermittently during typing and other onscreen activities."

This page intentionally left blank - for breathing.

A playlist   An email

Is not a mixtape   Is not a letter

beautiful to the eyes, ugly in the hand

When a handheld object is designed not for the hand, but for the eyes, we should see it as a malfunctioning device. A tool not fit for purpose. A touch screen that is out of touch.

The term that best describes our current paradigm is "images trapped behind glass" computing.

The incredibly dexterous, tactile intelligence of touch, sacrificed. Proprioception discarded. The indignity of on-screen pixel rendered skeuomorphism of "buttons", knobs and sliders. Physical nuance replaced with a non-specific stock-standard vibration or onomatopoeia *click* played from the speaker - an insulting, unapologetic excuse for haptic feedback.

Forget about it

Hard

Stretching

Natural
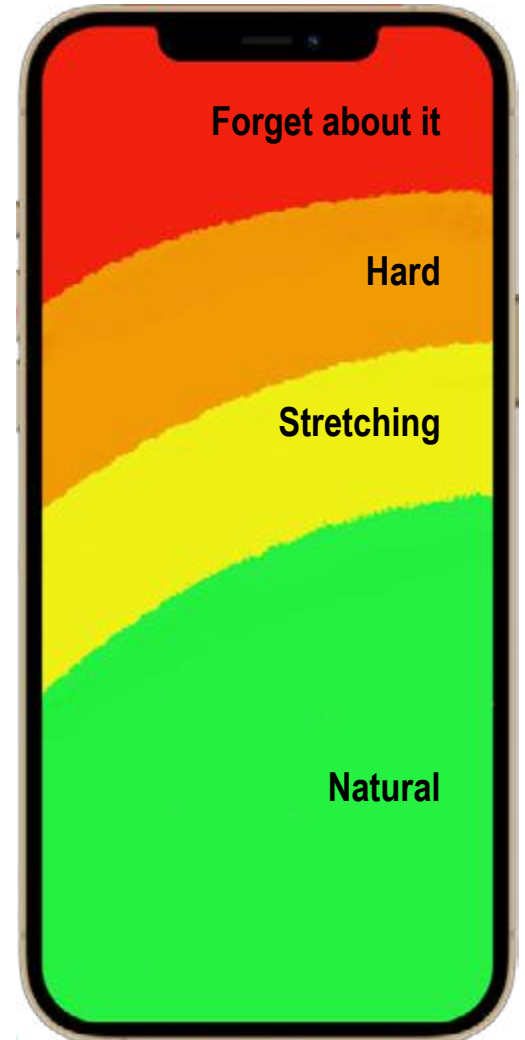
All media is physical media.

Media feels tangible in direct relationship to the scale of our human hands. This book is physical media ——————————>

Can I hold it?
Can I have a manual relationship with it?
Does it have locality?
Where did I put it?
How can it exist in my spatial logic?

Our cultural relationship with music recording formats illustrate this well. As the object has changed, so too has our system of care and value.

Place your hand here for scale

Place your hand here for scale

Place your hand here for scale

Place your hand here for scale

Place your hand here for scale

Place your hand here for scale

This is a cloud
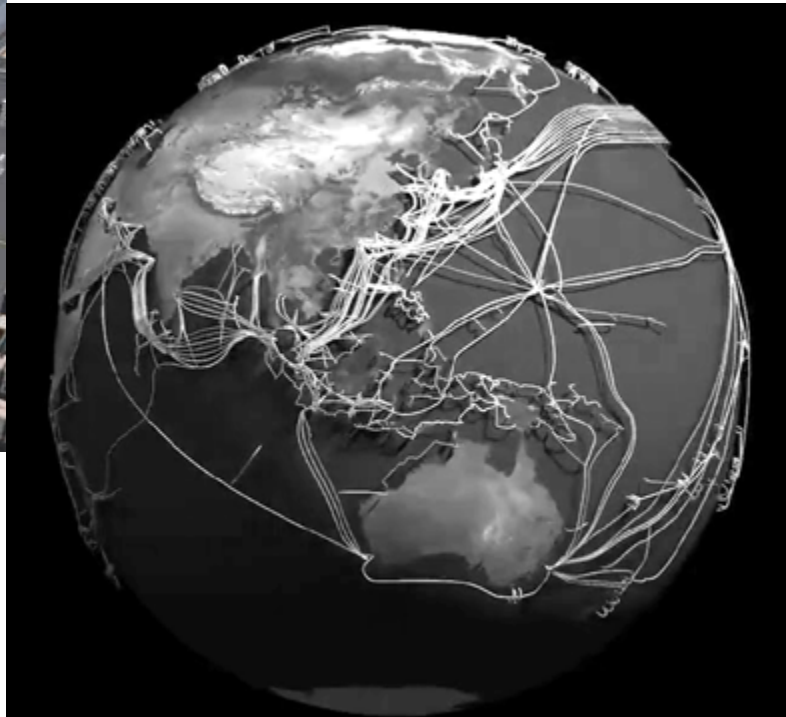

This is "ThE cLoUd"

"The Cloud" is a misnomer.

This is a print of a render of the outside of just one of the many data centres (aka server farms) that make up the euphemism sold to us as "The Cloud"

...and physically connected via fibre-optic cables that run through sacred waters.

Many built on stolen land...

Misnomers are dangerous.

This image is of Australians dragging telecommunications cable onshore in Darwin 1871

But how to know what has been misnamed?

This image is of colonists expanding empire via telecommunications cable onto Larrakia land.

The danger of a misnomer, is how effectively it obfuscates the mechanism by which a phenomenon enacts.

While this can sOmEtImEs be traced back to helpful analogies or metaphors (shortcuts for thinking), It is also a powerful tool for **misdirection.** Nefarious or accidental mis-naming establishes our connection to a thing that is often maladaptive.

A way to hear afresh what we have become deaf to - is to **re-Verb the nouns.**
If any such "thing" were an action, would the name factually represent that action?

For example A Taxi (noun) can be said to taxi (verb) people from here to there.

This is not trivia or semantics, it is a way to interrogate something, to consider more pragmatically our social and ethical relationship with it.

Adjectives are almost as effective. If we were to rechristen "Social Media" with words that described its function, a more illuminating term would be - "Behaviour Modification Advertising Empire". This act of renaming would help us to know it more accurately by recentering the mechanism of this cultural phenomenon.

Interfaces follow a human-centric design only insofar as it is profitable. A more accurate term would be market-centric design. It just happens that, so far, humans make up the market.

Computers don't need a keyboard, or a mouse, or a display screen.

We, the users, need those things so that the binary data can be transposed into something our senses can sense.

An ATM does not need to display a loading symbol or a twirling hourglass. That is a UX stop-gap reassurance, a disingenuous performance that fills-in for a thinking look on the face of a conversational partner when they are processing something we've just said.
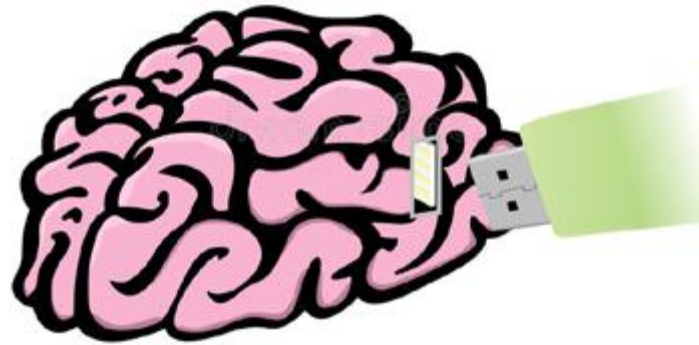
1 "anything that is in the world when you're born is normal and ordinary and just a natural part of the way the world works."

2 "Anything that is invented between when you're 15 and 35 is new and exciting and revolutionary and you can probably get a career in it"

3 "Anything invented after you're 35 is against the natural order of the things" - Douglas Adams

2016

1916

"First we shape our environment, and then our environment shapes us"
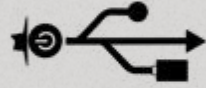
Churchill

Interfaces write themselves into our bodies via the ways in which we position and reshape ourselves in order to use them.
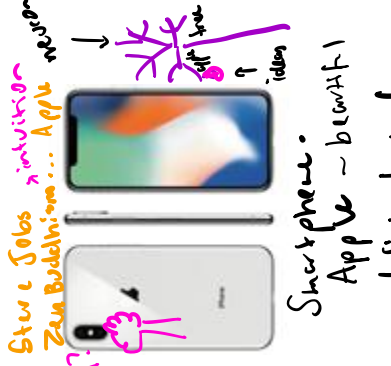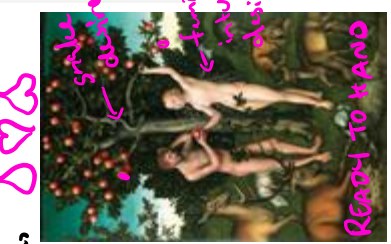
Orientate book interface to landscape mode
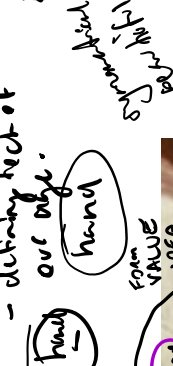
You have activated landscape mode

VERY hard to make (self-chipping!) (not just scraping!)

Why symmetrical? brain? still...

Steve Jobs intuition Zen Buddhism... Apple neurons?

REACH TO HAND

Eve handing Adam the Apple

- segmentature theory?
- snake (click), she will but you it you reach mr + pick it (human + tech) 0 original figure

(u see what i mutilitate)

syonymetrical/[?] [?]

hand

Brain evolution
- cortex
- mirror the brain
- recursion -

a circle is an idea

Sharpener. Apple ~ beauty! - defining tech of our day.

FORM VALUE IDEA

Fact is created

most successful human tech

Bifacial Handaxe

HAND OF GOD?

PETALS - BINDIS - ENLIGHTENMENT

ELLIPTICAL ORBITS

TEAR DROP STAR...

agni

agni

Plato's Forms

"There are no perfect circles in nature."

HEAVEN

GOOD? MAGIC? FAITH?

GOD

WORLD

Creation... from... something... nothing... ...magic...
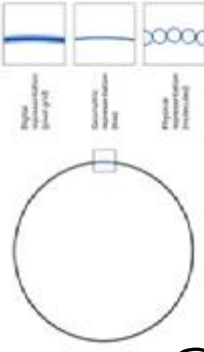
morality

IS vs. OUGHT | SHOULD | COULD (Hume) VALUE
FACT vs. VALUE
IMPERFECT CIRCLE vs PERFECT CIRCLE

Besides the iPhone X and Fluid Interfaces, the usage of magic appears throughout apples history. For example in Apples 2007 iPhone presentation, Steve Jobs explains multitouch just works like magic. Magical terminology, connotations and feelings are woven in to the software and hardware of todays technologies. These references to magic are closely related to the lack of understanding or transparency and the concealment of complexity. For example the term wizard has long been used in job titles by programmers, developers, engineers, and applications. In computing, wizards were originally expert computer users (people) who could install software or help you with your installation, essentially a wizard used to be a power-user, a programmer or someone with higher level of expertise. Later, they were software assistants (programs) to help with initial tasks of setting something up or installing.

Designing Fluid Interfaces

In Apple's WWDC 2018 Designing Fluid Interfaces presentation, around two minutes in the image of a hand holding a stone handrace sits to the left of another holding the iPhone X. In the beginning of the presentation Chan Karunamuni of Apple's Human Interface Design team tries to answer the question what actually "makes an interface feel fluid?"

...we've noticed that a lot of people actually describe it differently. You know, sometimes when people actually try this stuff, when we show them a demo, and they try it, and they hold it in their hands, they sometimes say it feels fast. Or, other people sometimes say it feels smooth.

And when it's feeling really good, sometimes people even say it feels natural, or normal.

But, when it comes down to it, it really feels like, it's one of those things where you just know it when you feel it. It just feels right. And you can have a gestural U, and we've seen lots of gestural UIs out there, but if it's not done right, something just feels off about it. And, its oftentimes hard to put your finger on why.

Later exploring... 'A little bit more direct. All the way to now, where were finally stripping away all these layers back, to where you're directly interacting with the content. This to us is the magical element. It's when it stops feeling like a computer, and starts feeling more like an extension of the natural world. This means the interface is now communicating with us at a much more direct level than interfaces have ever done'.

The feelings that makes an interface feel fluid are almost parallel to the feelings I experienced when I saw the...

From Cave to Enlightenment

From Paleolithic to Neolithic to today...

Hunter Gatherer → Agriculture

Neolithic → agriculture

→ agriculture appear

Plato's Theory of Forms and The Allegory of the Cave

A REAL DREAM I HAD

In my dream, I dreamt I focussed hard on the fact that we are 99.99% space and we appeared in my head. I did it again for my father, then again, then an orange.

It was love that made me want to do it... maybe like adam for eve..?

Love drives creation... is spere intention?

Socrates

Tree of knowledge

immaterial

material

Magic, teuh, lovelupplie, eve, adam, hrahara, Smurhns ladder from God, etheet cireus, enbrhon, resonohon, evuihon.

foh, grave euhrns on eery up...

Love Ladder to forms

immaterial →

HEAVEN LOVE BEAUTY ↑ TRUTH

BEAUTY LOVE EARTHLY TRUTH

MATERIAL

Diotima's Ladder
from Plato's The Symposium
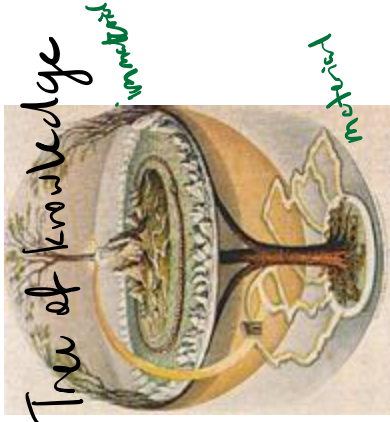
BEAUTY

GAPS SPACE

APPEARANCE

LIZARD

Atoms consist of 99.9999999% empty space.

That means the screen you're looking at, the thing you're sitting on and you yourself, are mostly NOT THERE.

To grasp
To hold
To understand

NB: ⇒ The universe wants to know itself

Wizard
Information
Knowledge
Apple
Bite
Tech

← Readystand?

Beauty
Love
Desire
Tech
Skills
Evolutionary
Advantage
sexy object

Evol. Psychology

THE GAP — THE SCIENCE OF WHAT SEPARATES US FROM OTHER ANIMALS — THOMAS SUDDENDORF

THE GAP (Prof. Suddendorf)

2 things separate humans from animals:
1. Mental time travel
2. Recursion / Embedded thought
} Cognitive Development evolutionary ⟶ Prefrontal Cortex

→ ability to think about what is not present.

Relation to spirituality: ◯ GAP
1. Mental time travel - obvious links to GAP
2. Recursion - conscious of being conscious, attention on attention itself, more true but less helpful: when you exercise your choice of being present what is really happening is that presence is choosing to manifest through you lol - but presence wants you to feel that you can have a choice because it helps it to manifest - ultimately there isnt u and presence - u are an aspect of presence. ⟶ Embodiment:

Embodiment:
ideas within
ideas

She has the pomegranahs. He open, she is inhibited

The High Priestess
Tarot Card Meaning

- Femininity
- Intuition
- Mystery
- Psychicism
- The Sciences
- Unknown

Negatives

- Secrets
- Infidelity
- Outcome not known
- Doubt
- The future is uncertain

Positives

- An increase in intuition
- Femininity
- Psychic ability
- Developing the ability to predict the future

Behind the High Priestess hangs a curtain embroidered with pomegranates and palm leaves. It is said that perhaps the pomegranate rather than the apple was the original 'forbidden fruit' so there is a sense that The High Priestess guards great secrets. The palm leaf may represents integration and balance of male and female, conscious and unconscious mind, the seen and the unseen.

Space has no "existence." "To exist" literally means "to stand out." You cannot understand space because it doesn't stand out. Although in itself it has no existence, it enables everything else to exist. Silence has no existence either, nor does the unmanifested.

Eckhart Tolle

Eckhart Tolle (2010): "The Power of Now: A Guide to Spiritual Enlightenment", p.138, New World Library

← The Gap ... awareness ... presence ... consciousness

Any sufficiently advanced
TECHNOLOGY
is indistinguishable from
magic.

- Arthur C. Clarke

Creation

Knowledge
Alchemy
Something from nothing

Intuition. Ready 2 Hand.
Thugap... manifestation,
universe alignment,
creation, Tachin

Apple 🍎

Caves in the Maros-Pangkep karst (Sulawesi, Indonesia). Hand stencils estimated between 35,000–40,000 BP, stencils of right hands shown.

Cueva de las Manos, Perito Moreno, Argentina. The art in the cave is dated between 7,300 BC and 700 AD,[a] stenciled, mostly left hands are shown.[3][4]

Primate Hands

gazing out at a world stripped of value. Rather, I first apprehend the world practically as a world of things which are useful and handy and which are imbued with human significance and value. The theoretical or scientific vision of things that find in a thinker like Descartes is founded on a practical insight that is fascinated and concerned with things.

Heidegger introduces a distinction between two ways of approaching the world: the present-at-hand (Vorhandenheit) and the ready-to-hand (Zuhandenheit). Present-at-hand refers to our theoretical apprehension of a world made up of objects. It is the conception of the world from which science begins. The ready-to-hand describes our practical relation to things that are handy or useful. Heidegger's basic claim is that practice precedes theory, and that the ready-to-hand is prior to the present-at-hand. The problem with most philosophy after Descartes is that it conceives of the world theoretically and thus imagines, like Descartes, that I can doubt the existence of the external world and even the reality of the persons that fill it who knows, they might be robots! For Heidegger, by contrast, who we are as human beings is inextricably bound up and bound together with the complex web of social practices that make up my world. The world is part of who I am. For Heidegger, to cut oneself off from the world, like Descartes, is to miss the point entirely: the fabric of our openedness to the world is one piece. And that piece should not be cut up. Furthermore, the world is not simply full of handy, familiar meaningful things. It is also full of persons, if I am fundamentally with my world, then that world is a common world that experienced together with others. This is what Heidegger calls "being-with" (Mitsein).

Topics
Religion / Gif belief
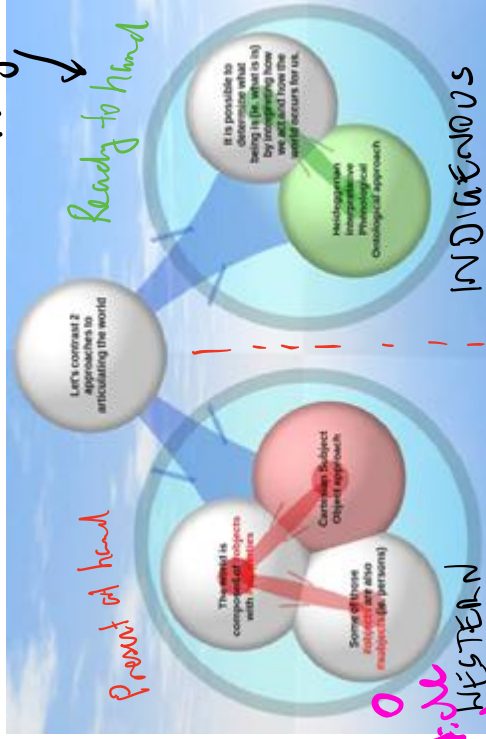Philosophy / Ethics / Martin Heidegger / comment

Heidegger's "Question of Technology"
by Justin Richards

For Heidegger, these types of 'categorial' Beings belong to entities whose kind of Being is not Dasein. Heidegger continued that, on the other hand, Being-in is an existentiale state of Dasein's Being and it cannot be thought of in terms of the Being-present-at-hand of a corporeal Thing 'in' an entity which is present at hand. Heidegger went on to say, " 'Being-in' is thus the formal existential expression for the Being of Dasein, which has its Being-in-the-world as is essential state." According to Steiner (1978), "Heidegger is saying that the notion of existential identity and that of world are completely welded. To be at all is to be worldly. The everyday is the enveloping wholeness of being."
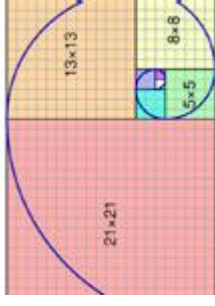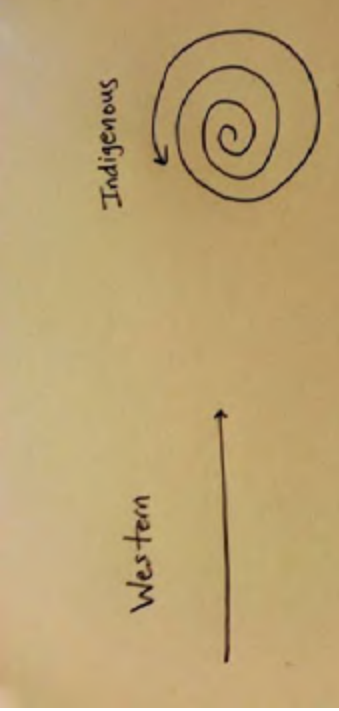

ready-to-hand

Handwritten annotations: Indigenous worldview. — Ready to hand — Present at hand — WESTERN — INDIGENOUS — present to hand → Theory — Intuition → Recog 2 — distinctive

KORU

The koru (Māori word for "loop") is a spiral shape based on the unfurling silver fern frond of the ponga plant. Koru symbolizes new life, growth, strength and peace. It is an integral symbol in Māori art, carving and tattoos.

KINSHIP (handwritten)

Whanaungatanga (image label)

Māori: KINSHIP "Whanaunga tanga" (handwritten)

Indigenous / *Western* (handwritten diagram)

Human ↔ Nature — *LOVE* (handwritten)

love (handwritten)

October 2000

TRADITIONAL ECOLOGICAL KNOWLEDGE

1327

KINCENTRIC ECOLOGY: INDIGENOUS PERCEPTIONS OF THE HUMAN–NATURE RELATIONSHIP

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Abstract. Indigenous people view both themselves and nature as part of an extended ecological family that shares ancestry and origins. It is an awareness that life in any environment is viable only when humans view the life surrounding them as kin. The kin, or relatives, include all the natural elements of an ecosystem. Indigenous people are affected by and, in turn, affect the life around them. The interactions that result from this "kincentric ecology" enhance and preserve the ecosystem. Interactions are the commerce of ecosystem functioning. Without human recognition of their role in the complexities of life in a place, the life suffers and loses its sustainability. Indigenous cultural models of nature include humans as one aspect of the complexity of life. A Rarámuri example of iwígara will serve to enhance understanding of the complexity of the human–nature relationship that is necessary in order to fully comprehend the distinct intricacies of kincentric ecology.

Key words: ceremonial cycle; Chihuahua, Mexico; human–nature relationship; indigenous land management; interconnectedness; iwígara; kincentric ecology; Rarámuri; Sierra Madres; Tarahumara.

INTRODUCTION

Laguna Indian, author, and poet Leslie Marmon Silko notes that human beings must maintain a complex relationship with "the surrounding natural world if they hope to survive in [it]." To Silko, humans could not have "emerged" into this world without the aid of antelope and badger. The Lagunas' sustained living in the arid region of the Southwest could not have been viable without the recognition that humans were "sisters and brothers to the badger, antelope, clay, yucca, and sun." It was not until they reached this recognition

Wachí (the Place of Nurturing) is located in the eastern Sierra Madres of Chihuahua, Mexico. There are approximately 60 000 Rarámuri who continue to live a traditional lifestyle of horticulture, gathering, and agroforestry.

Rarámuri spirituality was historically influenced by Jesuit Catholicism, yet the ceremonies, rituals, and manners of giving thanks to the land remain primarily pre-Columbian.

The northern Sierra Madre Occidental, the homeland of the Rarámuri, represents a biologically rich zone of
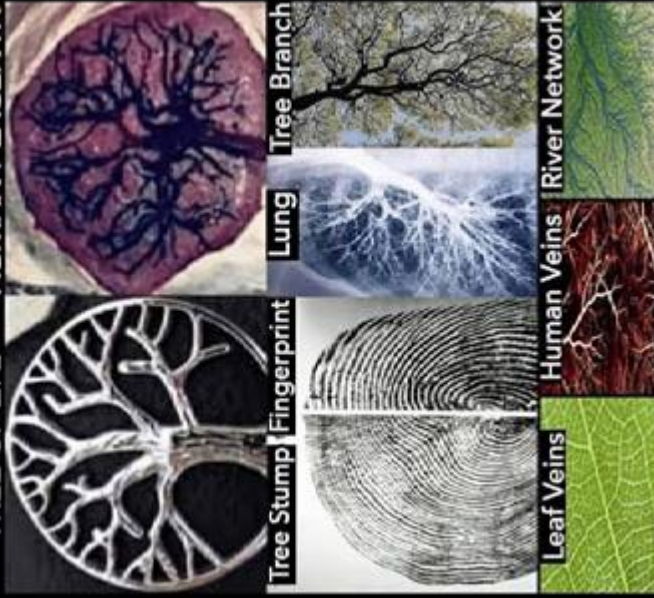
Heaven — Love desire — Earth (handwritten)

HEAVEN / LOVE / EARTH (handwritten)

Whanaungatanga
Kotahitanga

Emphasis on whanaungatanga

WHANAUNGATANGA
INDIGENOUS RIGHTS ALLIANCE

Māori
Whenua : Land
of placenta.
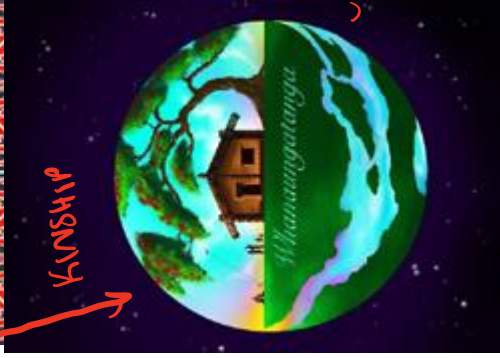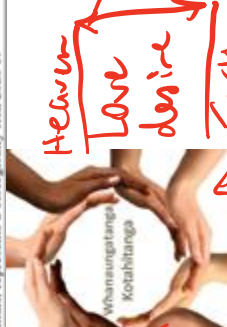
TREE OF LIFE   **HUMAN PLACENTA**

Tree Stump   **Fingerprint**   **Lung**   **Tree Branch**

Leaf Veins   **Human Veins**   **River Network**

Page 4. Whenua – the placenta

The placenta

The Māori word for land, whenua, also means placenta. All life is seen as being born from the womb of Papatūānuku, under the sea. The lands that appear above water are placentas from her womb. They float, forming islands.

The womb of the world

In another perspective, all life takes place within the womb of the world. In that womb, preparations are being made for a new world. We are children within the womb of the world, soon to be born into another reality.

Tangata whenua

Tangata whenua – literally, people of the land – are those who have authority in a particular place. This is based on their deep relationship with that place, through their births and their ancestors' births. As tangata whenua express themselves in that place, they gain the authority and confidence to project themselves into the world. This idea, in turn, underpins the notion of mana whenua – spiritual authority in a given area.

Burying a placenta

Traditionally, the whenua (placenta) and pito (umbilical cord) of newborn babies are buried in a significant place. The placenta is placed in a specially prepared receptacle and buried in a particular location. This practice reinforces the relationship between the newborn child and the land of their birth.

Te pito – the umbilical cord

The place where one's umbilical cord was severed is called te wāhi i kotia ai te pito'. This is a place of special importance for each person. It is their place of first emergence into the world, of first maturation and foundation.

Orientate book interface *to* portrait mode

You have activated portrait mode

POV: You are reading this book

This book is a library, it can be accessed to compile a certain word.

Sixth letter of the second word of the title of this book
Second letter of the third word of this page
Last letter of the second word of the 8th page
Last letter of the fourth word of the next page

Fifth letter of the ninth word of the 4th page

Please complete the CAPTCHA to continue using this book:

Injure a human being or, through inaction, allow a human being to come to harm, to prove that you are not a robot.

reCAPTCHA

Dear reader,

I have been musing on, interrogating and re-imagining how interfaces impose upon the human form. I have collected/conjured some quotes, texts, and images that illustrate aspects of my lived experience.

I guess I have been thinking about this as a person (lol), but particularly as a disabled person who uses an interface for movement (my wheelchai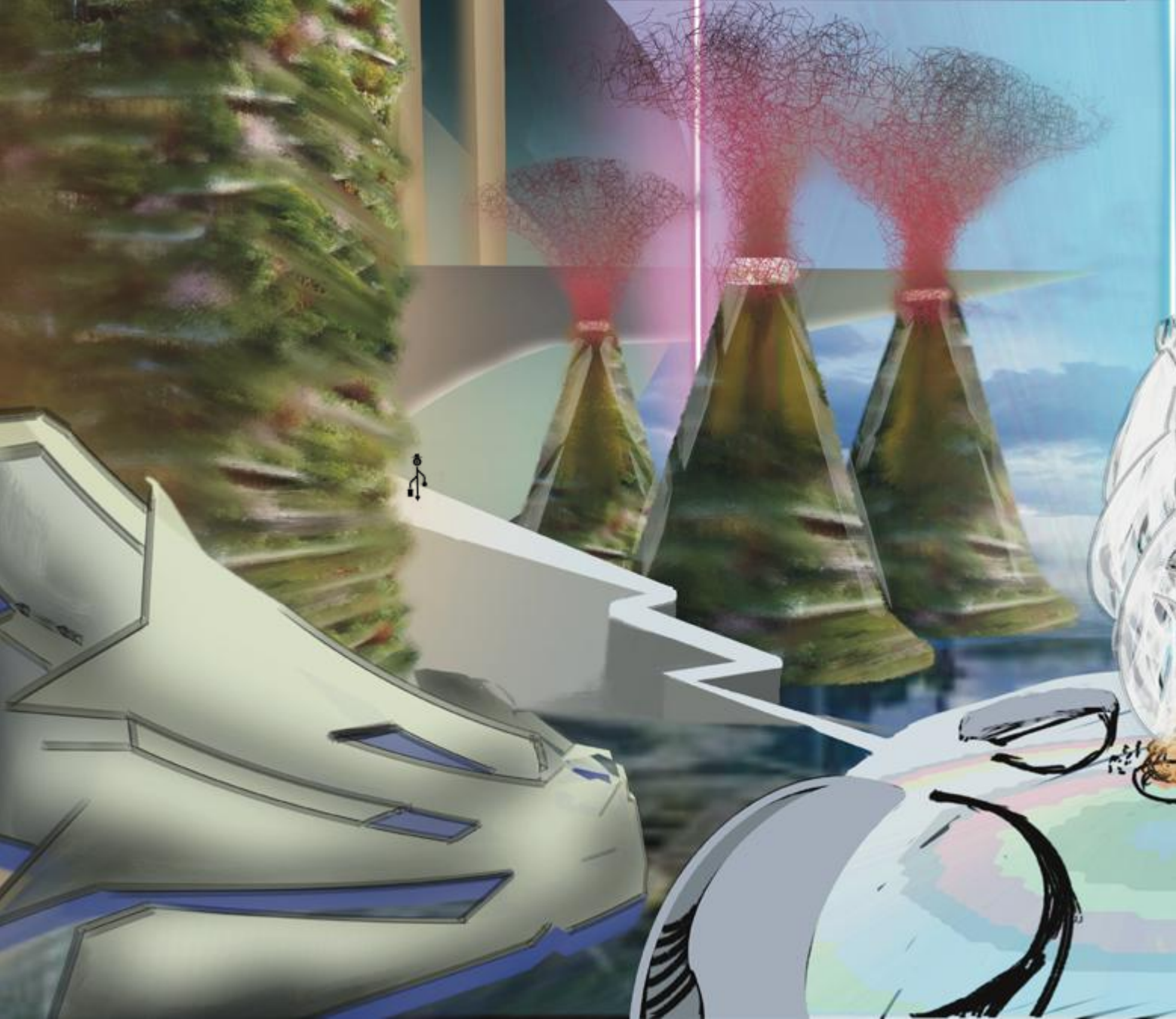r) – and how, through the interaction of that interface with other societal interfaces, my movement is impacted and curtailed in very real and readily recognisable ways. The most obvious of these ways is physical: the built environment is seldom constructed with my mode of movement in mind, and so in that way, my human form is being imposed upon by the architectural interface— which in turn, has flow-on effects. The inability to engage with the physical interface ripples far beyond that single moment, leading to other experiential altering and compromise – physical inaccessibility can lead to social inaccessibility, economic inaccessibility, et cetera.

The following pages demonstrate the complexities of inaccessibility within and around various interfaces;the nuances that need to be considered, and the broader impacts ofinaccessibility. For example; the inaccessibility of the online CAPTCHA test, which cannot be accessed by some people with disability (eg. some people who identify with blindness or low vision), not only creates

practical barriers for accessing digital forms/spaces, but also conjures and creates broader psychosocial impositions that people have to reckon with. If the CAPTCHA is purportedly designed to 'keep out robots', what impact can repeatedly being unable to complete the test potentially have on someone and their sense of humanity?

A lot of the following examples are grounded in the (more) 'physical' world, which, inevitably informs digital space, and of course there is a physicality to the digital as well. Maybe this circuitous approach will yield something interesting, or at least provide another angle from which to advance these considerations.

I have worked with Travis De Vries to imagine what a civic public space might look like (preceding page) if it was designed for all people, rather than the aggressive antagonism towards diverse people and other ways of living that has become the aesthetic default.

The artworks by Travis that bracket this chapter imagine a speculative Sci-Fi urban design that refuses to perpetuate the kind of social stratification that excludes so many people from our so-called public spaces. It's an offering of what our future could be. How can a shared space be open, as well as cosy, as well as safe? How could the space allow for festivals as well as intimate moments? How can a public space thrive when it is not imposed upon by an economic imperative, or surveilled into physical or cultural exclusion?

By strengthening accessibility requirements in Canada, for example, all new buildings are now designed to meet,and indeed sometimes surpass, minimum building code requirements for barrier-free design. Paradoxically however, the execution of finished projects often fails to reach the goal of providing accessibility for all. Specifically, this is because the areas outside these buildings' entrances often present obstacles, resulting in reduced access and egress to otherwise fully accessible buildings. The design of these areas fall into a **grey zone of professional responsibility**— but it is precisely these details that can make or break an otherwise barrier-free building (and any other public or private infrastructure, interface, or service.)
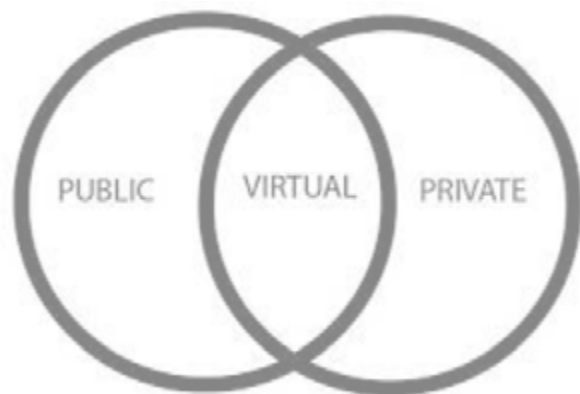
Spikes, bars and barricades are not typically things you would associate with a park. However, it turns out they are part of a growing suite of hostile design interventions in public spaces. These aggressive measures are part of the urban design strategy known as defensive architecture, or hostile architecture. They use elements of the built environment to restrict behaviours **deemed** antisocial by a small section of society. While some argue it is necessary for things like crime prevention, others say it systematically targets the vulnerable who rely on and live in public space the most. These features can come to keep out many more people than they originally intended, and are often ineffective in encouraging the respectful use of spaces anyway, as they are not respectful of us, the space's inhabitants.

The terms defensive architecture and hostile architecture are militaristic in their tone and imply the existence of a war against unanticipated use

Dr Ainslie Murray, Senior Lecturer in Architecture at UNSW Built Environment.

The materials and the forms of hostile architecture are essentially aggressive and can be understood as part of a strategy for realigning the actual use of public space with its intended use.

The meaning of the public is 'for the whole'... it is meant to be inherently inclusive as a term

But when we look at the way that public space is mediated with hostile architecture, you can see that systematic exclusions suggest that some people are considered members of the public, and some people are not.

We have to question the merits of ordering our society in that manner and damaging the conception of what that word 'public' means.

Dr Ainslie Murray, Senior Lecturer in Architecture at UNSW Built Environment.

Though online users continue to broadly report frustration in completing traditional CAPTCHAs, it is generally assumed that an interactive CAPTCHA can be resolved within a few incorrect attempts. However, while CAPT-CHAs intend to separate computers from humans, they also often prevent disable people from performing the requested procedure. For example, asking users who are blind, have low vision or are dyslexic to identify textual characters in a distorted graphic is asking them to perform a task they may be physically unable to accomplish. The same can be true of asking us-ers who are D/deaf, hard of hearing, or living with auditory processing conditions to identify and transcribe in writing audio content.

Traditional CAPTCHAs also generally presume that all web users can read and transcribe English-based words and characters, thus making the test inaccessible to billions of non-English literate humans worldwide. Beyond all of this, a design pattern that expects multiple attempts from users as a matter of course is arguably inaccessible to everyone with all the vicissitudes of life.

1

Butterflies, pigeons, goldfish and mantis shripm see a wider range of colour than humans do.

What we see

What they see

Imagine if this CAPTCHA asked you to "**Click on the colours that the human eye cannot see**" as the only method of proving that you were human?

It is asking you to complete an impossible task and then categorises you as "not human" when you inevitably fail.

We have proposed throughout this book multiple variations on CAPTCHAs that might function to better recognise people's humanity in place of the current system.

1   www.w3.org/TR/turingtest/

Automatic subtitle/captioning failures can be fodder for funny memes, but when you require closed captioning as a necessary tool to participate in the world, its culture and day-to-day logistics, the humour can run dry. Arguably the technology to ensure correct captioning is already in place, however, it requires a willingness to take the time to review and adjust any automatic captioning failures on the part of the humans overseeing these processes. Human interfaces are a powerful gatekeeping tool.

Considerations on fitting the interface:customisation and the importance of universal access. Wheelchair fitting considerations:

Poorly fitting wheelchair   **Made to measure wheelchair**

Poorly fitting wheelchair   **Made to measure wheelchair**

Thinking about how the correct or incorrect fitting of a wheelchair will in turn alleviate or impose additional barriers; physical, psycho-social, et cetera.

The wheelchair is a necessary interface for accessing the world for some people (e.g. me, lol). Achieving equal access is greatly increased when the world has been shaped with all the various interfaces and assistants in mind such as this following image by Travis.
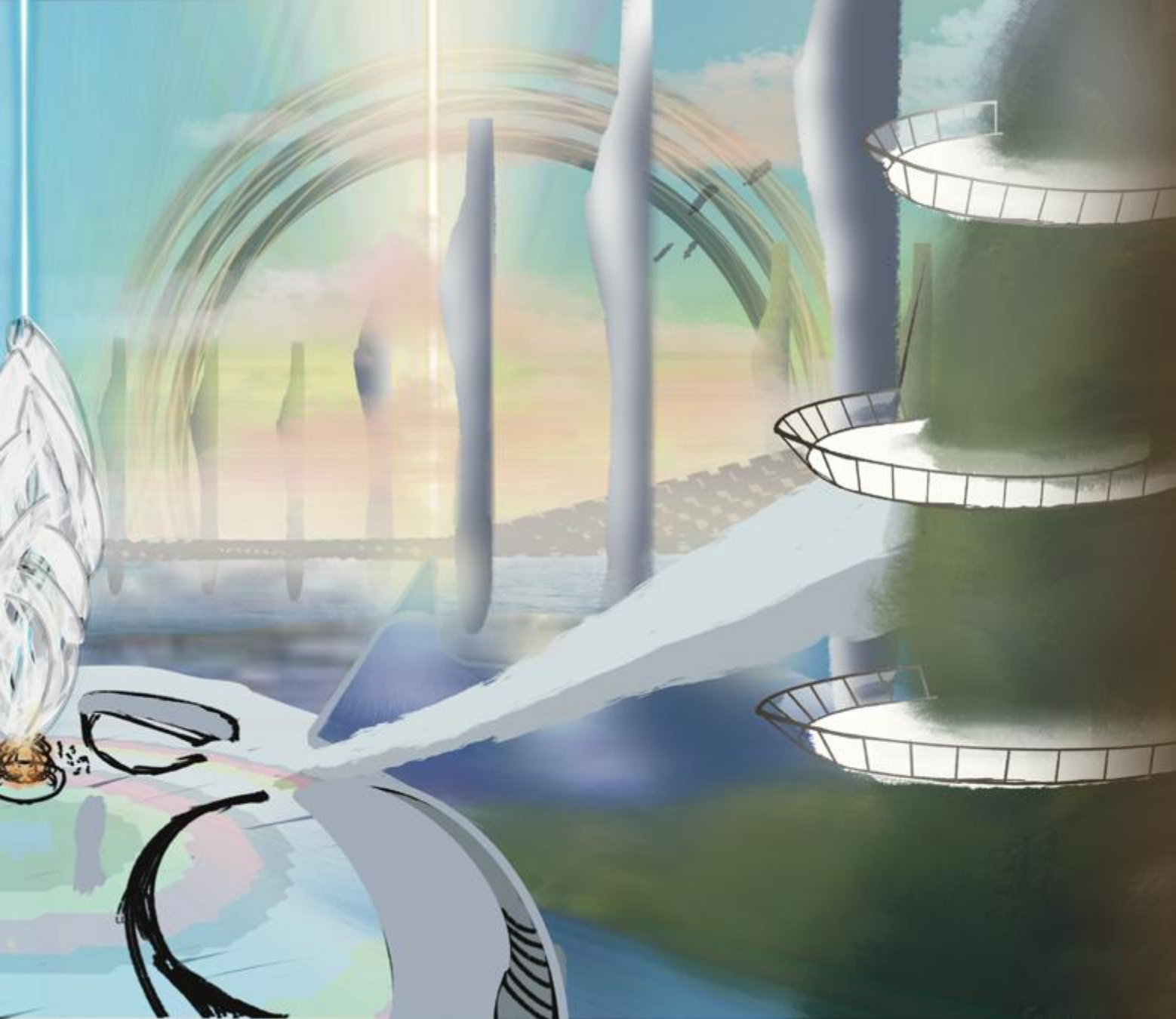
In perpetuity, perpetual, forever.
If it's not forever, it's not an archive.
But nothing is forever.
If it is not sustainable, it is not archival.
High hopes in perpetuity.

High hopes in the future
as we need to safeguard
everything from the present.
We say we are running out of time
when we are truly struggling against
human empires of decay.

Always thinking ahead
we back up seed diversity in an archive
destroy seed diversity IRL
the archive is threatened by melting permafrost
we can't trust the permafrost
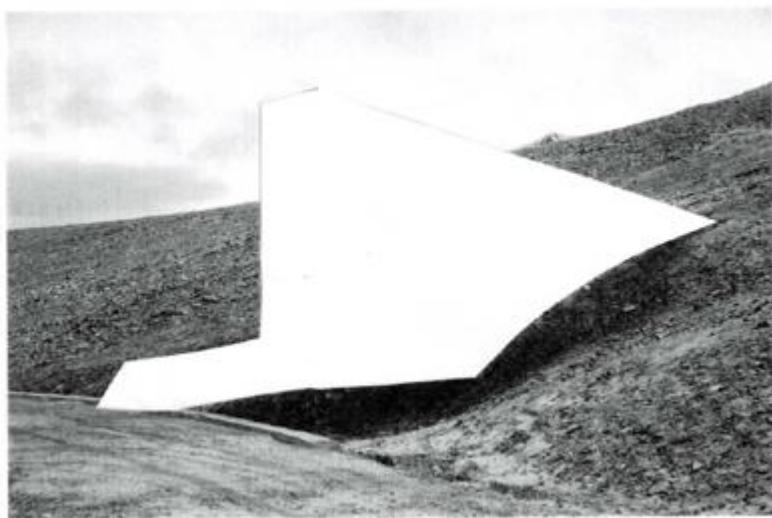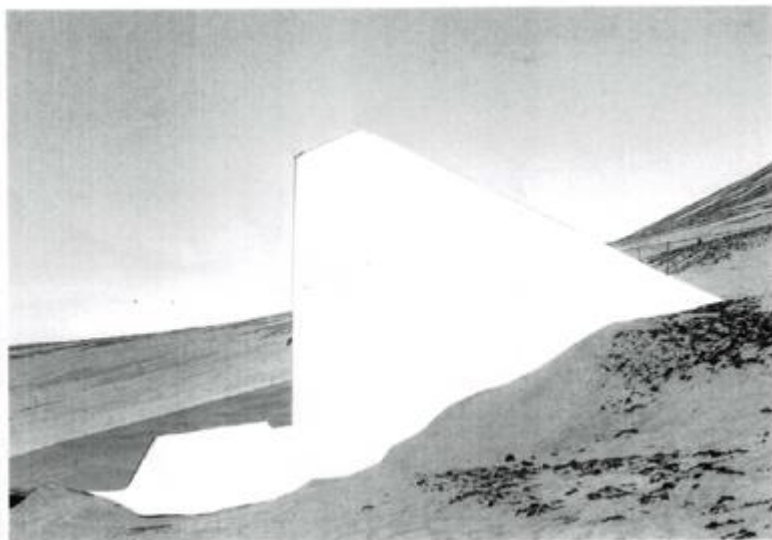
MELTING ICE PUTS "DOOMSDAY" SEED VAULT UNDER THREAT

MELTING ICE PUTS "DOOMSDAY" SEED VAULT UNDER THREAT

MELTING ICE PUTS "DOOMSDAY" SEED VAULT UNDER THREAT
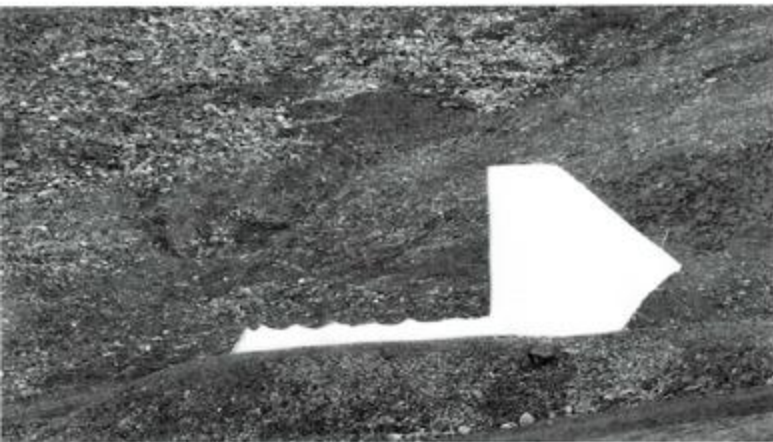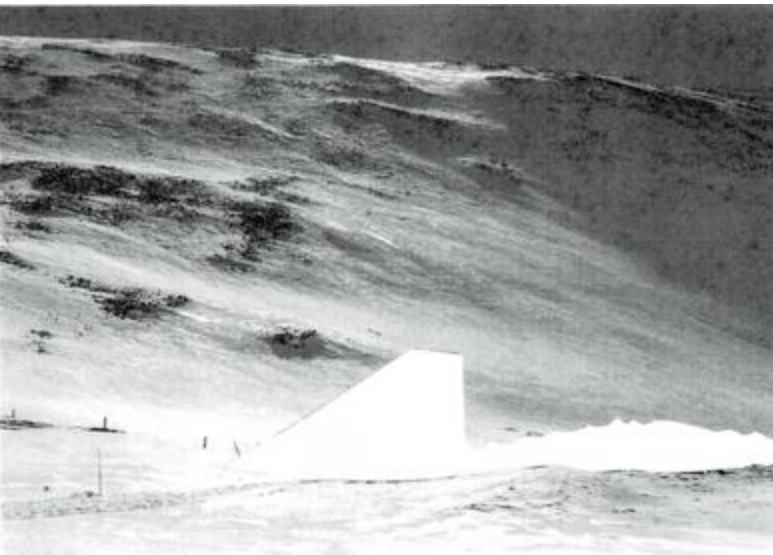
Seeds Will Be Safeguarded In
'Doomsday Vault' To Prevent Extinction
And Natural Disasters

The doomsday vault: the seeds that could
save a post-apocalyptic world

Arctic 'doomsday' seed vault welcomes
millionth variety amid growing climate
change concerns

Arctic 'doomsday vault' records high
temperatures. What does it mean?

All good IRL

I backed it up
in the cloud

When we are searching   for something digitally,

we search for that   which is searchable

Metadata determines
searchability.

Data about data determines   how we search, and what
we find. ~~what is there~~.   ~~that will connect or shed~~

~~context imperative.~~

Dreams and fears of data rotting

these are turpentine seeds spread across a photocopier glass
the turpentine once grew within a community of plants now categorised as
the Sydney Turpentine-Ironbark Forest
now a Critically Endangered Ecological Community
in the Sydney Basin Bioregion

NOTICE OF AND REASONS FOR FINAL DETERMINATION

0.5% remains of the plant community as it was before 1788

NOTICE OF AND REASONS FOR FINAL DETERMINATION

eligibility: highest threat category:
very large reduction
very large degradation
very large disruption

NOTICE OF AND REASONS FOR FINAL DETERMINATION
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NOTICE OF AND REASONS FOR FINAL DETERMINATION
NOTICE OF AND REASONS FOR FINAL DETERMINATION

In perpetuity, perpetual, forever.
If it's not forever, it's not an archive.
But nothing is forever.
If it is not sustainable, it is not archival.
High hopes in perpetuity.

High hopes in the future as we need to keep everything safe from the present. We say we are running out of time when we are truly struggling against human empires of decay.

the land is an archive, it tells us what has happened, how and what to learn

soft kangaroo grass seeding and sitting at the feet of turpentines

planting kangaroo grass and see how it wants to grow itself, care for each other,

rip up the green lawn of a rental home on stolen land
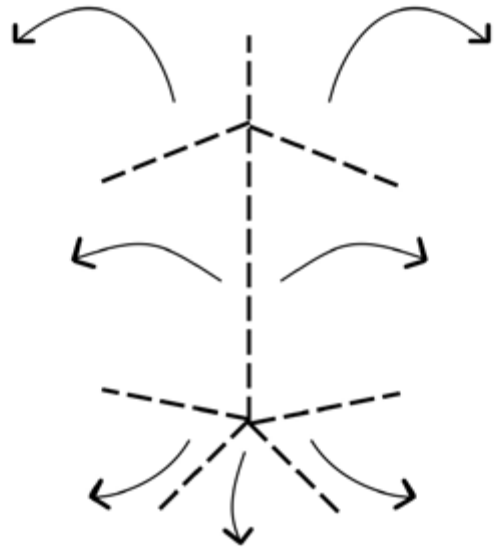
Seed Here

THE CLOUD
is NOT
AN ARCHIVE

This book as musical interface

Can a book like this one be a musical interface? Possibly. For example: This book could contain notated music that would instruct anyone, who can read musical notation, to play the music as it is written and printed. Instructions for making sound or instruments would also be possible to print here. A page could be embossed, or textured in some way so that touching or making any physical contact with it will make sound.

Another example: Use the following page (cut it out or make a photocopy of it) and follow the instructions on how to make a Paper Buzzer. Courtesy of Instructables:

Interfaces

My contribution to this variant of The Medium is the Massage is a collection of observations from my experience with interfaces as a musician and specifically with various musical instruments as interfaces to the acts of writing and performing music.

Instruments and interfaces

The instruments I use have different interfaces, different ways to engage with them.

I am most familiar with plucked string instruments; the interface is mainly strings that are plucked, or strummed, with a neck (fretted or not), and a body with or without pickups (transducers) to make and project the sound. I use different guitars, including acoustic and electric, classical and steel-stringed, with three to twelve strings. I have soprano, concert, tenor, and eight-string ukuleles. I have acoustic and electric mandolins. I've used various stringed instruments from the Philippines: two-string zithers hegalong and kudyapi, the kolitong bamboo zither, and fourteen-stringed rondalla mainstays, the banduria and octavina. I also have hybrid instruments: a dulcimer-guitar, and the taishogoto, an instrument that has been described as a cross between typewriter and koto.

I play piano-like instruments, with keys arranged as they would be on a piano, usually with white and black keys that play 12 pitches over one or more octaves.I have had lessons on my mother's old upright but I never learned to play the piano well. I play mostly electronic keyboards, usually synthesisers, with twenty-five to sixty-one mini and regular keys. I use a music computer that has 25 wooden buttons. I also play the melodica, a wind keyboard that you blow into to make sound.

I also use pads in grids, such as those found on grooveboxes, workstations, and dedicated "launchpads", where the pads trigger notes, samples or other events (such as recording). The pads are usually configurable and can emulate a piano-like layout, amongst other things. These grids are commonly used for finger drumming, but when I play grids, as an instrument, I usually play melodies and harmonies and don't use piano-based configurations; the unfamiliarity of the grid often offers an alternative to my usual playing patterns.

Then, there are computers and their variants and peripherals: Smartphones, tablets, laptops, desktops, dedicated music computers. I've used glass screens, capacitive surfaces, qwerty keyboards and mice (mouses), dials, knobs, faders, buttons, joysticks, Guitar Hero guitars and other game controllers. I also use a small, palm-held synthesiser which is like a happy drum. While guitar-like and piano-like interfaces can be used with computers and variants thereof, I've used the in-built interfaces or repurposed peripherals (such as a joystick to control pitch or resonance) which also

provide an unfamiliar instrumental interface that encourage different playing and writing experiences.

Most of these interfaces are tactile; triggered by touch. The webcam, which I've used also, operates from "seeing" gestures and generating musical events through computer vision. The microphone also can be an interface to controlling instruments using technologies such as Musical Instrument Digital Interface (MIDI) and Open Sound Control (OSC).

Translation

Interfaces determine or, at the very least, suggest how one can make sound and music with instruments. You can fret and pluck strings and thump bodies of guitars. You can press or hammer keys on pianos, or even pluck the strings, if you wish.

Using a different interface can also make you think and write differently; when I use a grid, for example, my fingers simply operate differently. The different layout encourages me to explore and play different sequences, progressions and rhythms.

Yet, sometimes or perhaps often, I find myself (sort of) translating my guitarist's sensibilities and habits to other instruments and interfaces. I tend, for example, to play a piano, or an instrument with a similar keyboard interface, (white and black keys, and so on) like a guitar,where I would use only four-note chords. I also search for familiar chord "shapes" and resort to familiar progressions and

other musical sensibilities on unfamiliar instruments and interfaces.

So while I know that different interfaces will suggest or demand different modes of engaging with them, I often find myself trying to translate or apply my musical sensibilities, ideas, habits, and desired outcomes on the interfaces I engage with.

I seem to prefer to write and play in ¾ time, in a minor key, with "jazz" voicings, using short phrases, preferring lower registers, whatever instrument or interface I use or try to use. So, while a change of interface challenges my own habits, it seems to me that I need more than varied interfaces to disrupt me. Matt Cornell asked once if I also write (text, like essays) in ¾ time, in a minor key, and so on. I believe so, I replied, because I believe all writing has rhythm and tone, all writing has musicality.

So, growing musically and exploring musicality needs more than varying interfaces and varying instruments. But, the variation does help in some way.
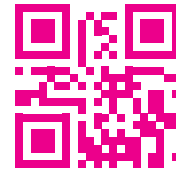
Bong's Family Photos

Select patch ___ PATCHES
Sons
Effects
Hybrids
Samplers

A

Vol

TO BE DONE: Contributor List with Bio/ representation of who they are on the futurenet

until that is done, click here for credits: https://criticalpath.org.au/programs/massaged-by-the-medium/

After image
stare at dot
then please turn over page

Massaged by the Medium

Inventories of Affect.

Lead: Matt Cornell
Designer: Travis De Vries
Editor: Chloe Chignell
Contributors:
    Lauren Eiko
    Nasim Patel
    Riana Head-Toussaint
    Bong Ramilo
    Sarah Scott
    Natasha Tontey

#Interface
#Exploded view
#Cyborgism
#Metacommentary
#Digital_Condition
#Corporeal

What is what we're doing, doing back to us?

The site of all digital experience is the interface, the *realty [sic]* where digital technology and human biology are inter-actors upon one another. As we wield the interface upon digital assets, so does the interface write itself into our movement and into our thinking.

This book works to make felt the embodied effects of our (chronic) digital condition.

If we shape our environment and then our environment shapes us, let us consider;

The screen is breathtaking, the medical term for this is *screen apnea*. Confirmation bias as currency, googlemaps political borders adapt to your IP address[1]. *Predictive text* as a misnomer for *think-assist*… thus writing-to-think does itself becomes a tandem act of mundane cyborgism.

#All_interface_work_us_over_completely

A button is a luxury in the default of touchscreens.

A playlist is not a mixtape.
An email is not a letter.

"-This isn't a cookie…" - Prairie Dawn

Inspired by "The Medium is the Massage" we shift focus from the cultural ramifications of the electronic age to those of our digital age. With modality also informed by "Understanding Comics", "At Large (with reasonable doubt)" and "Operating Manual for Spaceship Earth".

If we are what we repeatedly do then we are input to a global fibre optic network. If we are the sum of our environment then we are peripherals carrying out tasks decided by overlapping algorithms and competing incentives structures.

May we reason from first principles to bear witness to second order effects?

Digital is yet another tool to extend human will, but it is also an alien lifeform, a social phenomena, the material condition of our shared context. We are doing this. And what is that doing back to us?

#All_interface_work_us_over_completely