

Public Space Storytelling Through Personal Mobile Devices

20111118 MCN Atlanta
Sherri Wasserman

Thinc™

(START)

Within this collection we find not only precursors to the present but trajectories for the future.

- Joel Slayton, *At a Distance: Precursors to Art and Activism on the Internet*

Odile squinted over the rim of her white breakfast bowl of cafe au lait.
“Cartographic attributes of the invisible,” she said, lowering the bowl.
“Spatially tagged hypermedia.” This terminology seemed to increase her fluency by a factor of ten; she scarcely had an accent now. “The artist annotating every centimeter of a place, of every physical thing. Visible to all, on devices such as these.” She indicated Alberto’s phone, as if its swollen belly of silver tape were gravid with an entire future.

- William Gibson, *Spook Country*

“I have faith that once the novelty of the coolest new smartphone feature wears off, I will again walk the streets with my eyes open to the world around me, not to the screen of a smartphone.”

- Bob Tedeschi, “Seeing the World Around You Through Your Phone,” *New York Times*, 7/28/10

I was walking around Vancouver, aware of that need, and I remember walking past a video arcade, which was a new sort of business at that time, and seeing kids playing those old-fashioned console-style plywood video games. The games had a very primitive graphic representation of space and perspective. Some of them didn't even have perspective but were yearning toward perspective and dimensionality. **Even in this very primitive form, the kids who were playing them were so physically involved, it seemed to me that what they wanted was to be inside the games, within the notional space of the machine. The real world had disappeared for them—it had completely lost its importance. They were in that notional space, and the machine in front of them was the brave new world.**

- William Gibson, Interviewed by David Wallace-Wells, *The Paris Review*

(BACKGROUND)

(deleted: multiple slides of Thinc projects; these can be seen at <http://www.thincdesign.com>)

In order for the situation to be seen as a ritual and thus capable of engendering solidarity, we must mutually realize that we are both entrained. I have to see that he is also drawn into the events, and he has to see that I am likewise engaged. **When we arrive at that mutual understanding and when we establish a common sense of mood, it breaks down the barrier between us and provides us with a common experience upon which we can start to build our interpersonal interaction. It is in this way that the ritual situation is a catalyst that can result in the mutual recognition of engagement.** The product of this is some form of solidarity. Goffman helped us to see that these situations can be quite simple and fleeting. The point is, however, that there is a mutually recognized situation and the establishment of a common mood.

- Rich Ling, *New Tech, New Ties: How Mobile Communication Is Reshaping Social Cohesion*

Connected presence, according to Licoppe (2004, p.141), "consists of short, frequent calls, the content of which is sometimes secondary to the fact of calling. **The continuous nature of this flow of irregular interaction helps to maintain the feeling of a permanent connection, an impression that the link can be activated at any time and that one can thus experience the other's engagement in the relationship at any time.**"

- Rich Ling, *New Tech, New Ties: How Mobile Communication Is Reshaping Social Cohesion*

(deleted: multiple slides on personal background, (and background's) relationship to technology, archives, and the juxtaposition of collections to outside-of-museum public space)

(ASSUMPTIONS)

All currently active media (old and new, analog and digital) honor, acknowledge, appropriate, and implicitly or explicitly attach one another.

Various media adopt various strategies, which are tried out by designers and creators in each medium (and sometimes in each genre within a medium) and then sanctioned or discouraged by larger economic and cultural forces.

- Jay David Bolter & Richard Grusin, *Remediation: Understanding New Media*

Designers must work in the world rather than “about” or “upon” it.

- Krzysztof Wodiczko, *Critical Vehicles: Writings, Projects, Interviews*

Passerby are users of Paley, too. About half will turn and look in. Of these, about half will smile. I haven't calculated a smile index, **but this vicarious secondary enjoyment is extremely important - the sight of the park, the knowledge that it is there, becomes part of the image we have of a much wider area.** (If one had to make a trust-benefit study, I think it would show that secondary use provides as much, if not more, benefit than the primary use. If one could put a monetary value on a minute of visual enjoyment and multiply that by instances day after day, year after year, one would obtain a rather stupendous sum.)

- William H. Whyte, *The Social Life of Small Urban Spaces*

(PRECURSORS)

A Happening is an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend's kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience, or repetition. **It is art but seems closer to life.**

- Allan Kaprow, *Some Recent Happenings*

The last happening is called "Raining."

Black highway painted black
Rain washes away

Paper men made in bare orchard branches
Rain washes away

Sheets of writing spread over a field
Rain washes away

Little gray boats painted along a gutter
Rain washes away

Naked bodies painted gray
Rain washes away

Bare trees painted red
Rain washes away

The notes are simply that
Times and places need not be coordinated and are left
up to the participants. The action of the rain may be
watched if desired.

- Allan Kaprow, *How to Make a Happening*



IV

These terms 'place' and 'moment' which I use and within which I work have evolved into general forms - two complementary areas within which I group individual works. The thing that makes moment pieces different from place pieces is that the moment pieces are in all places, but only occur for a moment in all those places; while the place pieces are only in one place, but are continuums which are always there.

The moment pieces don't construct places, but they cause this realization of place to happen when they disappear; in the same way that the place pieces do not construct time, but they allow your own realization of time to happen within their static nature.

Each one generates in the perceiver the opposite of what it is: the moment pieces generate an instant of being in one's own place; place pieces generate a period of being in one's own time. They are two opposites; each one is what the other is not.

- Max Neuhaus, *Notes on Place and Moment*



Big Games are games that spill out over the edges of our screens and devices to blend with the real world in new and surprising ways.

- Frank Lantz (Area/Code Creative Director and Co-founder), *Big Games Manifesto*

projects:

/ Macon Money

/ CSI: Crime City

/ Drop7

/ Power Planets

/ Kingdom Keepers Online

/ Code of Everand

/ Budgetball

/ Spore Islands

/ **Sharkrunners** '////////////////////'

/ Conqwest

/ Parking Wars

/ Backchannel

/ Crossroads

/ Superstar

/ Together Everywhere

/ Plundr

/ The Sopranos A&E Connection

/ Chain Factor (Numb3rs ARG)

/ Kelly's Bags

Sharkrunners



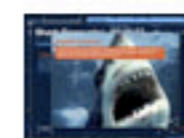
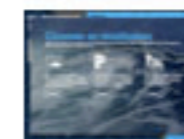
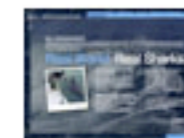
Client: Discovery Channel

Platform: Web Game

Year: 2007

Link: <http://dsc.discovery.com/convergence/sharkweek/shark-runners/shark-runners.html>

Sharkrunners, designed for Discovery Channel's 20th Anniversary Shark Week, is a persistent game of oceanic exploration and high stakes shark research. Players take on the role of marine biologists who seek to learn as much as possible about sharks through advanced observation techniques.





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- 07 2010. [Self-Adherence \(for Written Images\)](#)
- 06 2010. [Rectified Flowers](#)
- 01 2010. [GML Experiments](#)
- 12 2009. [New Year Cards](#)
- 11 2009. [Mobile Art && Code](#)
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- 09 2005. [Ursonography](#)
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- 09 2005. [Scrapple \(Installation\)](#)
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- 08 2004. [Motion Traces \[A1 Corridor\]](#)
- 05 2004. [The Manual Input Workstation](#)
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- 09 2003. [Messa di Voce \(Performance\)](#)
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- 05 2002. [JJ \(Empathic Network Visualization\)](#)

Dialtones (A Telesymphony)

2001 | Golan Levin, Gregory Shakar, Scott Gibbons, Yasmin Sohrawardy, Joris Gruber, Erich Semlak, Gunther Schmidl, Joerg Lehner, and Jonathan Feinberg




Dialtones (A Telesymphony) (2001-2002; [Golan Levin](#), [Gregory Shakar](#), [Scott Gibbons](#), [Yasmin Sohrawardy](#), [Joris Gruber](#), [Erich Semlak](#), [Gunther Schmidl](#), [Joerg Lehner](#), and [Jonathan Feinberg](#)) is a large-scale concert performance whose sounds are wholly produced through the carefully choreographed ringing of the audience's own mobile phones. Before the concert, participants register their mobile phone numbers at a series of web terminals; in exchange, new ringtone melodies are automatically transmitted to their phones, and their seating assignment tickets are generated. During the concert, the audience's phones are dialed up by live performers, using custom software which permits as many as 60 phones to ring simultaneously. Because the exact location and tone of each participant's mobile phone is known in advance, the *Dialtones* concert is able to present a diverse range of unprecedented sonic phenomena and musically interesting structures, such as waves of polyphony which cascade across the audience. *Dialtones* was presented at the Ars Electronica Festival in September 2001, and at the Swiss National Exposition in May and June of 2002.

Resources

Detailed information about *Dialtones* is available at its [official web site](#).

High quality images of *Dialtones* are available from [this Flickr photoset](#).

A print-ready report about *Dialtones* is available [here](#)  [1.86 MB pdf].

An informal catalogue of related mobile-phone art projects can be found [here](#).

KEINE ABBILDUNG VORHANDEN

NO IMAGE AVAILABLE

There is no image available for this work.

RELATED LINKS

Relevant passages:
[Inke Arns -Interaction, Participation, Networking: Art and Telecommunication- | 2 | 3](#)

Works by Robert Adrian Xi
[AITEK](#)

WORK BIOGRAPHY

Robert Adrian Xi

«Die Welt in 24 Stunden»

In the project «Die Welt in 24 Stunden» (The World in 24 Hours), artists from all over the world are connected in a nonstop series of dialogues that begin at noon on September 27 and end at noon on September 28 (CET).

During the 24-HOUR-PROJECT, 24 artists and groups from around the world remain in constant contact with the city of Linz in Austria. Initial contact with all participating locations is made at noon, local time, from the project center in Linz (on the broadcasting facilities of the ORF radio station). Each connection is maintained for approximately an hour.

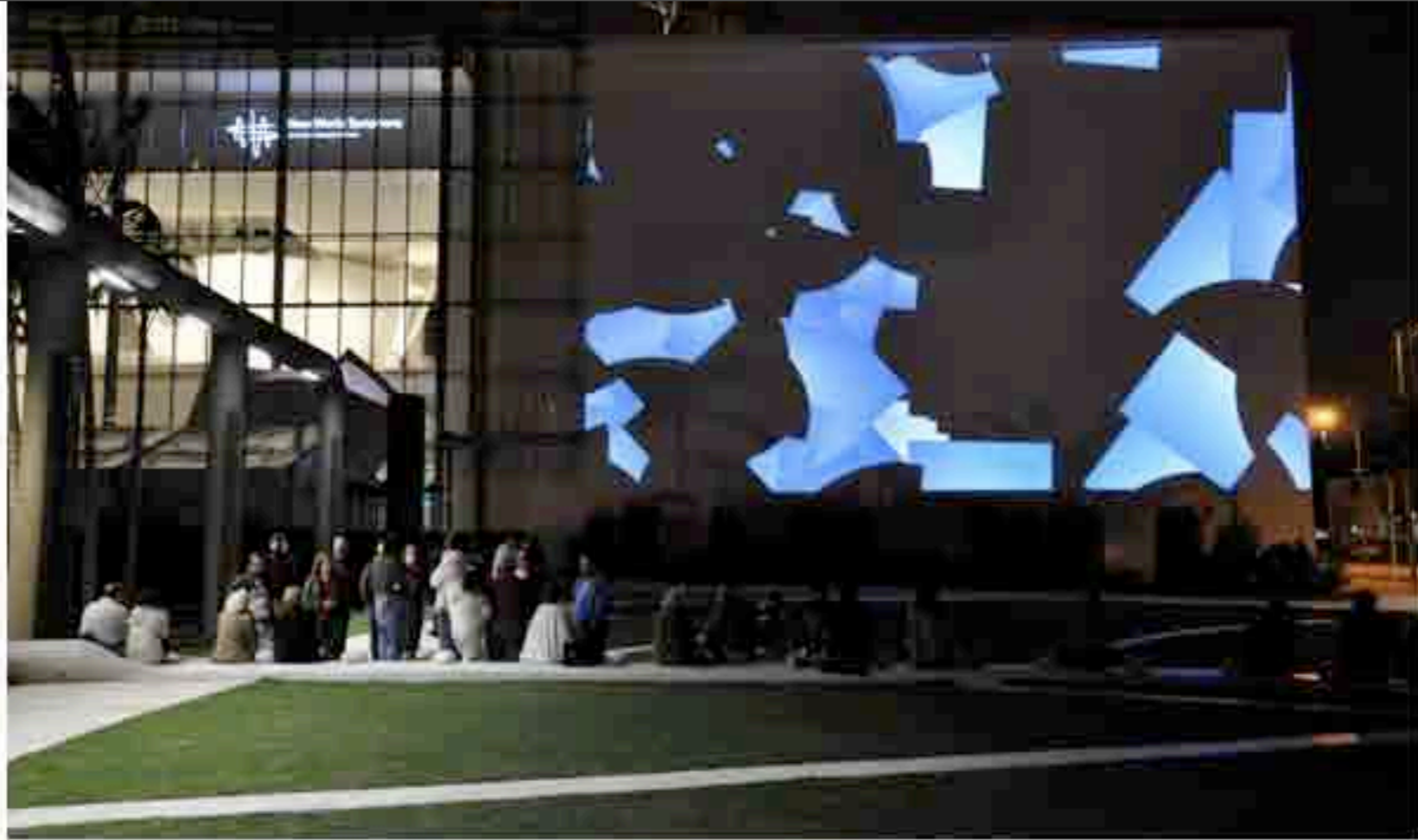
Throughout this time period, visual materials are exchanged with transfers occurring VIA TELEPHONE OR RADIO FUNK, and with the help of SLOW-SCAN-TELEVISION (SSTV) or TELEFAKSIMILE (Fax) SENDER-RECEIVER-DEVICES. These simple, inexpensive, easy to find and accessible devices operate with conventional telephone connections or with the networks of amateur wireless operators. Though in the past, numerous telecommunication projects by artists have used computer communication, telephones, and satellites, this project is probably the first to include the worldwide network of amateur wireless operators. [...] Like similar events of the past, this telecommunication program conceived by artists should aid the development of the existing telecommunication technologies for individualized personal use.

(Source: <http://www.mediafiles.at/php/index.html>)



The algorithmic principle requires and allows us to sit at a distance and think of an entire class of works. We are not so much occupied with a particular and unique work that we see in front of us as a material substrate as we are interested in the abstract description of all possible members of a class of objects. **So digital art is an art from a distance. It is painting with your brain. If photography liberated art from representing visible aspects of reality, algorithmics liberates art from carrying out the work . It is now enough to describe it. Once described, entire series can be generated.**

- Frieder Nake, "The Semiotic Engine: Notes on the History of Algorithmic Images in Europe," *Art Journal*



(TENSIONS)

As a cultural form, database represents the world as a list of items which it refuses to order. In contrast, a narrative creates a cause-and-effect trajectory of seemingly unordered items (events). Therefore, database and narrative are natural 'enemies'. **Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world.**

- Lev Manovich, *Database as Symbolic Form*

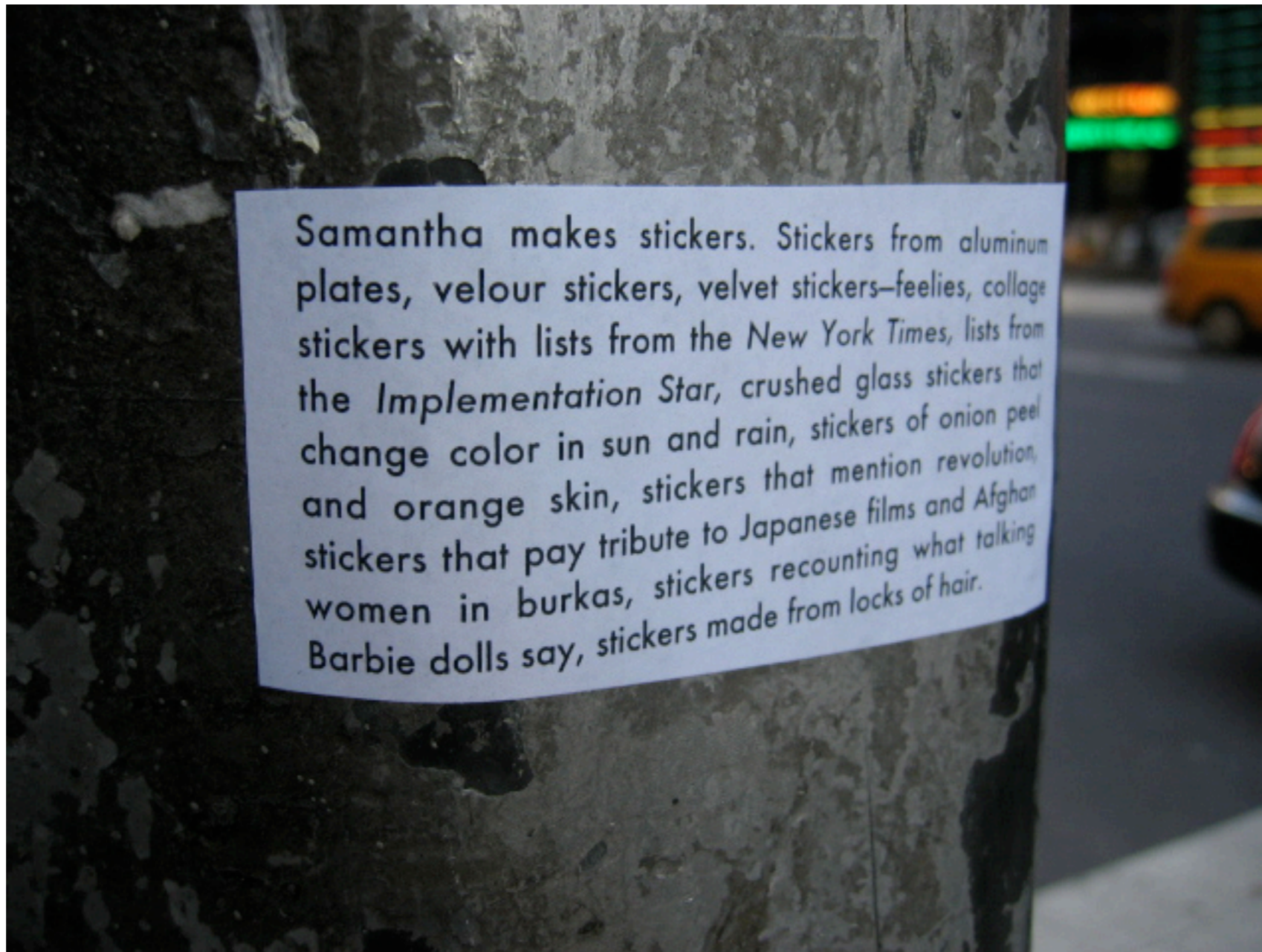
New materials are one of the great afflictions of contemporary art. Some artists confuse new materials with new ideas. There is nothing worse than seeing art that wallows in gaudy baubles. By and large most artists who are attracted to these materials are the ones who lack the stringency of mind that would enable them to use the materials well. **It takes a good artist to use new materials and make them into a work of art. The danger is, I think, in making the physicality of the materials so important that it becomes the idea of the work** (another kind of expressionism).

- Sol Lewitt, *Paragraphs on Conceptual Art*

When an artwork is conceived of as a set of conditions for perception, rather than as a discrete, bounded object, then the role of the participant is closer to that played in a quantum experiment. The viewer intervenes in a field of probabilities, and the work is determined in that process for that instant and situation.

- Johanna Drucker, *Interactive, Algorithmic, Networked: Aesthetics of New Media Art*

(IMPLEMENTATION)



Samantha makes stickers. Stickers from aluminum plates, velour stickers, velvet stickers—feelies, collage stickers with lists from the *New York Times*, lists from the *Implementation Star*, crushed glass stickers that change color in sun and rain, stickers of onion peel and orange skin, stickers that mention revolution, stickers that pay tribute to Japanese films and Afghan women in burkas, stickers recounting what talking Barbie dolls say, stickers made from locks of hair.

Several overlapping categories of people will experience the project in a potentially meaningful way. People who have sheets of stickers and who read all the texts of the novel, or of an installment, are "**sheet readers**" and define one of the audiences/readerships of the project. People who see the stickers situated around in the environment are "**place readers.**" People who visit the website, view images of posted stickers, and read the corresponding texts online are "**web readers.**" Additionally, some people will hear us read texts from the project during literary readings and will experience the project as an **audience**. Finally, those who post stickers in public places, photograph them, and send photographs to us constitute another group. These people are called "**participants.**"

- Nick Montfort and Scott Rettberg, *Implementation*

"Isn't there some old-timer, or town historian—"
"The thing is, they claim not to remember—"
"So you're telling me that there is actually no one in Implementation who knows the origin of Implementation—"
"It was the military—tests of some kind, some say. Or maybe it had something to do with religion."
"Brigham Young passed through?"

"He looks great."
"They did a wonderful job."
"He looks thin."
"And dead."
"Frank."
"He wasn't thin. He was fat. A fat friend. A pig."
"Frank. Stop."
"Did you ever see the man eat? He enjoyed himself."

"I grew up in Superior."
"It's nice there, yeah?"
"Not really. Kind of seedy. Petty people. You?"
"I'm from Implementation."
"Oh, I've heard of it. Never been. Nice?"
"I don't like to talk about it."
"Really? Why?"
"Look—there's lot of memories there, okay?"

"Okay—a guy walks into a priest and a rabbi—"
"You're going to the moon Roxanne."
"How about this one: Three genies come out of their bottles and are trapped on a desert island—"
"Why aren't there any good jokes about war? Huh?"
"You know who has jokes about war?"
"What?"
"The Russians have jokes about war."

"I'm sorry it had to end like this. It's really for the best, though. We couldn't keep going on this way. It was getting so stifling—I know that you needed more space. We were seeing each other for six, seven, eight hours as day. It's better we end this relationship now," said the television.

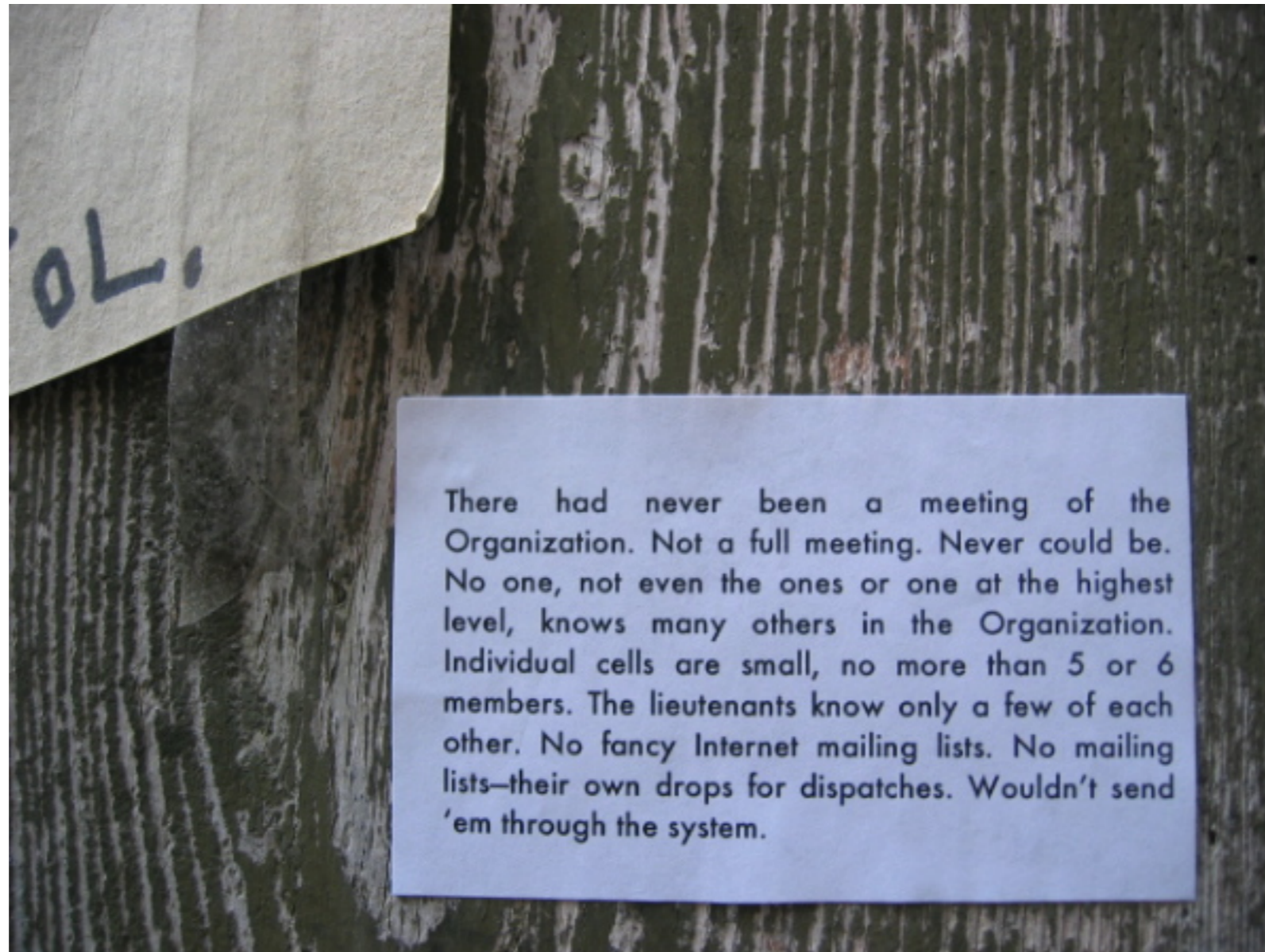
Everybody's got a story in Implementation. It's that kind of town. Everybody knows everyone else, at least halfway. You see him on the street, you recognize him from the bus station, the waiting room at the dentist's. You recognize her high heels, the nape of her neck. You open the door for her at the funeral parlor, on Third Street. A brief smile. She is there for a visitation, not the funeral you're attending. No one speaks.

It's not as if you actually leave Implementation. It never felt like home, but it sticks with you still. You might be sipping an espresso in a Florence piazza or drinking a margarita at a bar in Athens, Georgia and you find yourself tasting the joe from the Main Diner or the rye and soda of Implementation. As simple as the young Jimmy Stewart, but less sentimental. Implementation is the high school dance that you went to with your mother's best friend's daughter.

There are dozens—hundreds—of middle-American towns like Implementation: Springfield, Normal, Intercourse. But no others could claim leadership in cardboard box manufacturing; and even neglecting this, few others could boast as active and diverse a group of micro-industries, which ranged from desktop publishing software development to advanced mechanical poultry harvesting.

There was a library in Implementation at the center of town. No courthouse—it wasn't the county seat. The library was made of stones and seemed only the size of four or five bookmobiles. Outside was a statue of a man sitting in a chair. On the pedestal there was a discoloration where a plaque used to be. Samantha did not know who was depicted in the statue. Kilroy and Roxanne and Frank didn't care.

For a moment, it seemed as if everybody in Implementation would dance—might dance—the way that they intended to dance at the Senior Prom but never did. Here it was, an off-year reunion—the fifteenth—and still they came. Would they dance. Most of them moved muscles in their back, in their neck, just-about-dancing. They moved without standing up. They looked down the bar at each other with long-ago wishes. They moved. They did not move.



There had never been a meeting of the Organization. Not a full meeting. Never could be. No one, not even the ones or one at the highest level, knows many others in the Organization. Individual cells are small, no more than 5 or 6 members. The lieutenants know only a few of each other. No fancy Internet mailing lists. No mailing lists—their own drops for dispatches. Wouldn't send 'em through the system.

Riez France

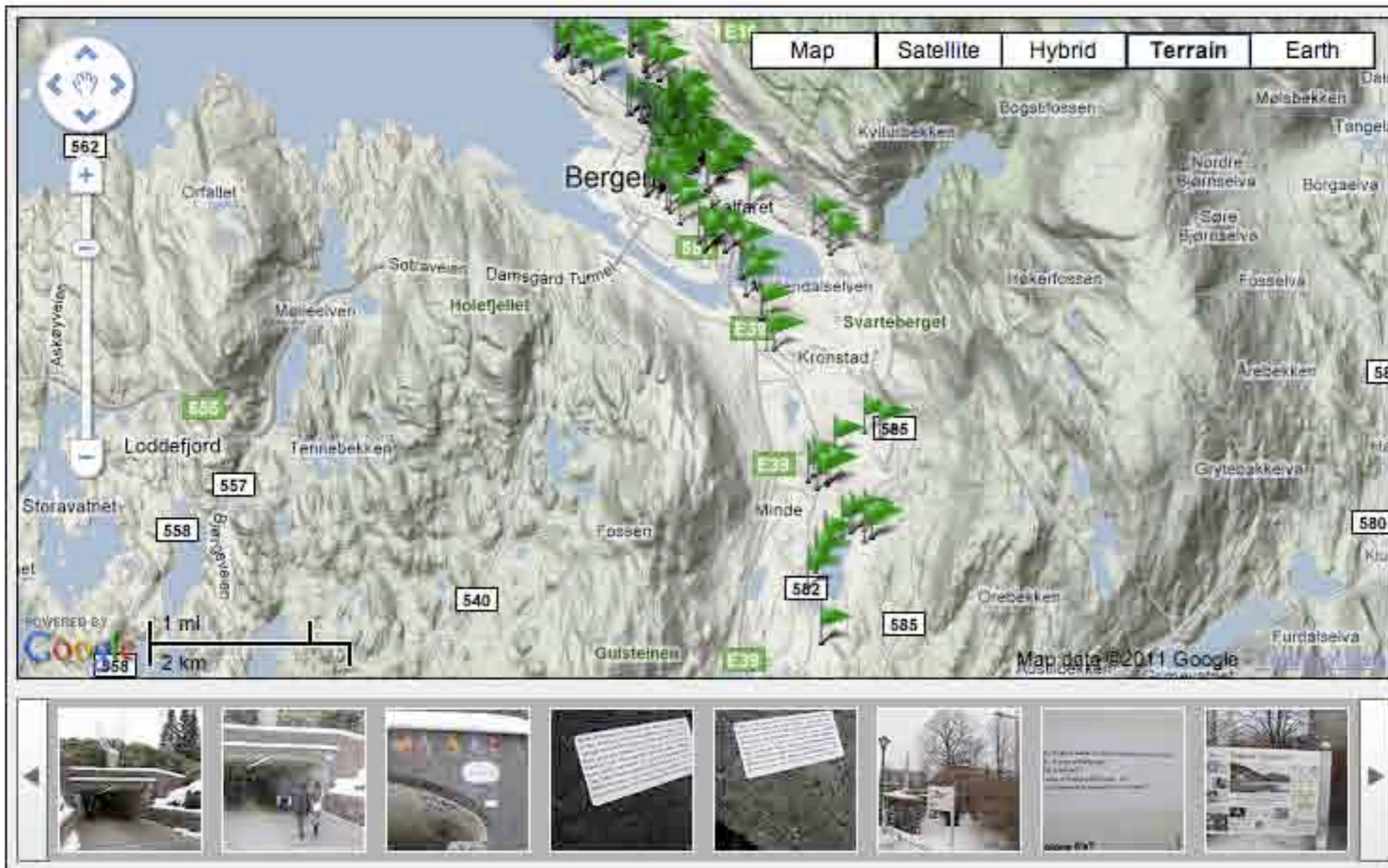
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[IMPLEMENTATION](#) · [Photos by Location](#) or [by Date](#)



Riez France - posted 2004-08-11





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Created with **iMapFlickr**

As we prepare to publish a photo book of [Implementation](#) we have been gathering and tagging new photographs submitted by people around the world at a dedicated [Flickr](#) site. We have gotten in hundreds of new photos and the process of using flickr to organize the material has been very interesting. I'll write more about that process later, but for now I wanted to share this. Along with some others I have been putting Implementation stickers up in Bergen. As I photograph the stickers that people have put up, I have been recording the location information and adding that to flickr. Above is a Google maps/flickr mashup created with iMapFlickr. With this map, you can explore Bergen and explore Implementation. Have fun.



implementation's photostream pro

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Sets for Book Layout

10 sets
87 views



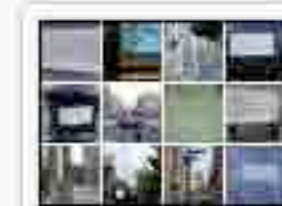
Photos by Sticker Content

1 set
9 views



Legible Photos by Installment

8 sets
13 views



Photos by Resolution

2 sets
13 views

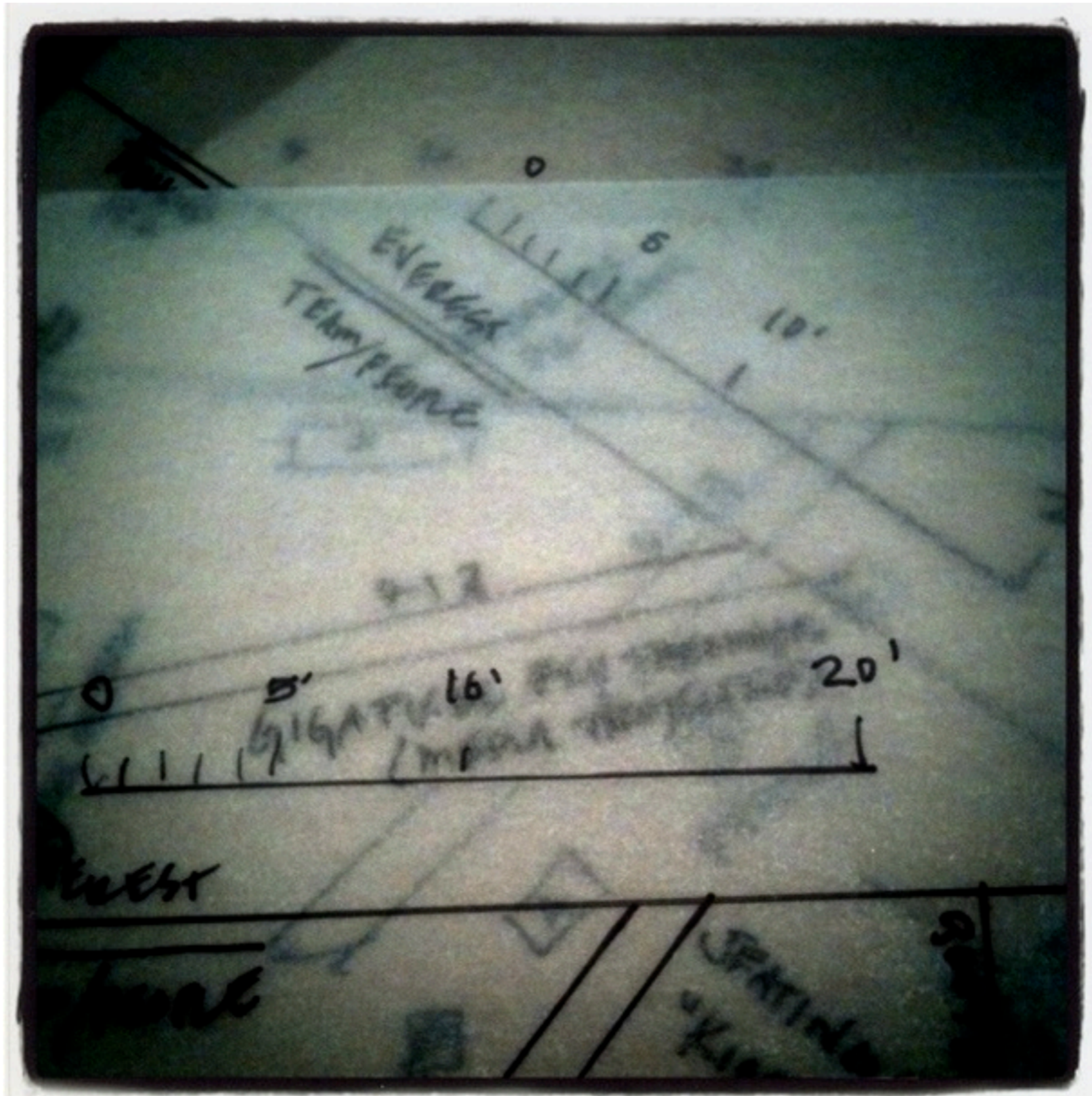


Photos by Location

41 sets
66 views

The power of a moment of masterful play begins in the deep understanding of a game system: The rules, the constraints, and the permutations of actions on states. The deep play required to become a master of a game exhibits a type of systems thinking which looks beyond the surface of the experience to its underlying nature. This means "gaming the game" to such an extent that one breaks the boundaries of play assumed even by its designers.

- Tracy Fullerton, "Masterful Play," *Kill Screen*





a novel
IMPLEMENTATION

... was here.

Several overlapping categories of people will experience the project in a potentially meaningful way. People who have sheets of stickers and who read all the texts of the novel, or of an installment, are "**sheet readers**" and define one of the audiences/readerships of the project. People who see the stickers situated around in the environment are "**place readers.**" People who visit the website, view images of posted stickers, and read the corresponding texts online are "**web readers.**" Additionally, some people will hear us read texts from the project during literary readings and will experience the project as an **audience.** Finally, those who post stickers in public places, photograph them, and send photographs to us constitute another group. These people are called "**participants.**"

- Nick Montfort and Scott Rettberg, *Implementation*

POINTS OF ENTRY

"sheet readers"
receive the story
via sheets of stickers
via mail

"place readers"
encounter stickers
(story) in public space

"web readers"
read the story online
via the posted .pdfs or
by looking through the
online photos

audience members
experience the story
via literary readings

"participants"
print the stickers, place
them in public space,
document the stickers
in space, and send
documentation to be
posted on the web

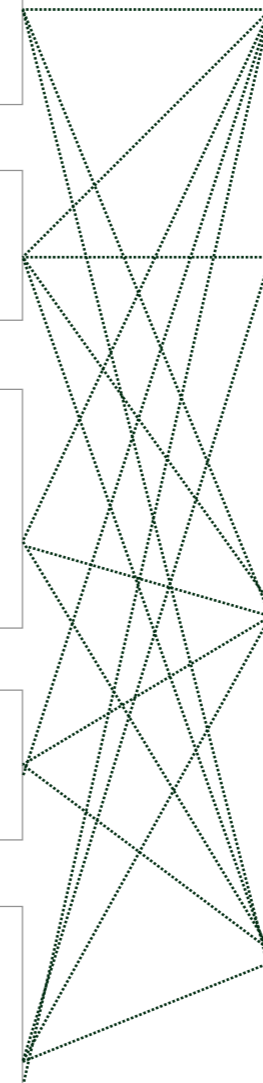
RELATIONSHIPS CREATED

relationship between
the **writers/creators**
and the **participants**

relationship between
the **participants**, the
story, and the **spaces**
that the participants
inhabit

relationship between
the **different pieces of**
the story - as they're
gathered and
experienced by a
"reader"

potentially the
relationship between
the story, the
"reader," and **current**
events.



cutting

Created in AE

para más información.

4-1, 2/2

Selecione el modo de impresión y edite el diseño y pre-diseños
a en blanco. Sosten la hoja detrás del producto Avery para
el producto Avery.
opaco. Si estas utilizando estas etiquetas, compara
ry con Tecnología TrueBlock™.
ranía de Satisfacción Avery sólo se extiende a hojas de

... map orients visitors to the area, and the section features more glass (the others). **Matching pairs** section and create its boundaries in the glaciers from past to present. **Artifacts** remind visitors of the passing of time. **Seating** allows others and the changes...



1-3, 3/2
3-3, 1/2

PIRATES
3-1, 2/1

LIBRARY
1-2, 4/2

LIBRARY 2
4-1, 1/2

KINKO'S
3-1, 5/2
3-2, 4/2



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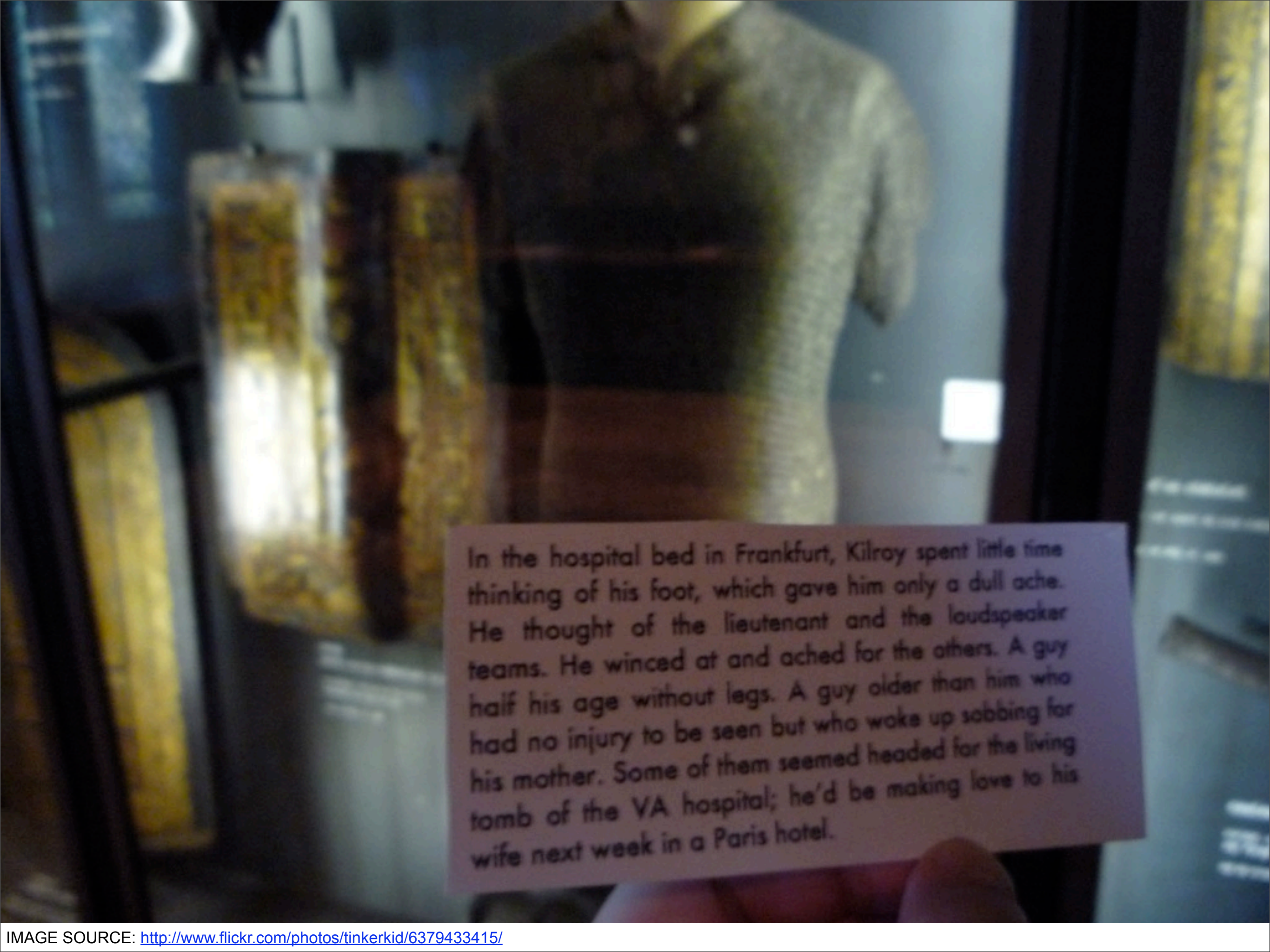
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Dear Photograph,
Mom always said we'd never feel like a fish out of water at Camp Lutherlyn. It's still one of my favorite places on earth!
Lisa

48 NOTES | REBLOG | 2 HOURS AGO



In the hospital bed in Frankfurt, Kilroy spent little time thinking of his foot, which gave him only a dull ache. He thought of the lieutenant and the loudspeaker teams. He winced at and ached for the others. A guy half his age without legs. A guy older than him who had no injury to be seen but who woke up sobbing for his mother. Some of them seemed headed for the living tomb of the VA hospital; he'd be making love to his wife next week in a Paris hotel.

... map orients visitors to the area, and the section features more glass (the others). **Matching pairs** section and create its boundaries in the glaciers from past to present. **Artifacts** remind visitors of the passing of time. **Seating** allows others and the changes...



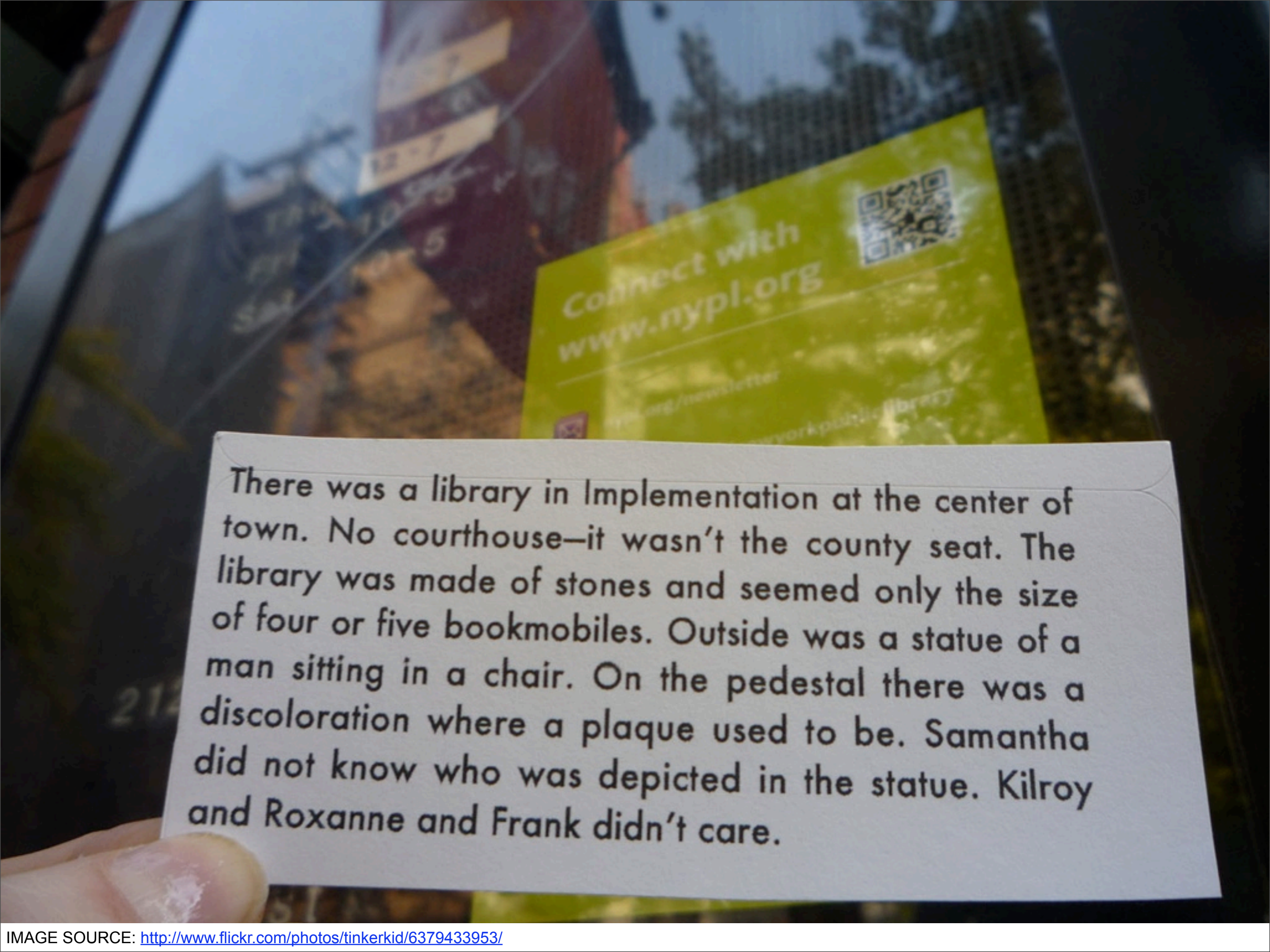
1-3, 3/2
3-3, 1/2

PIRATES
3-1, 2/1

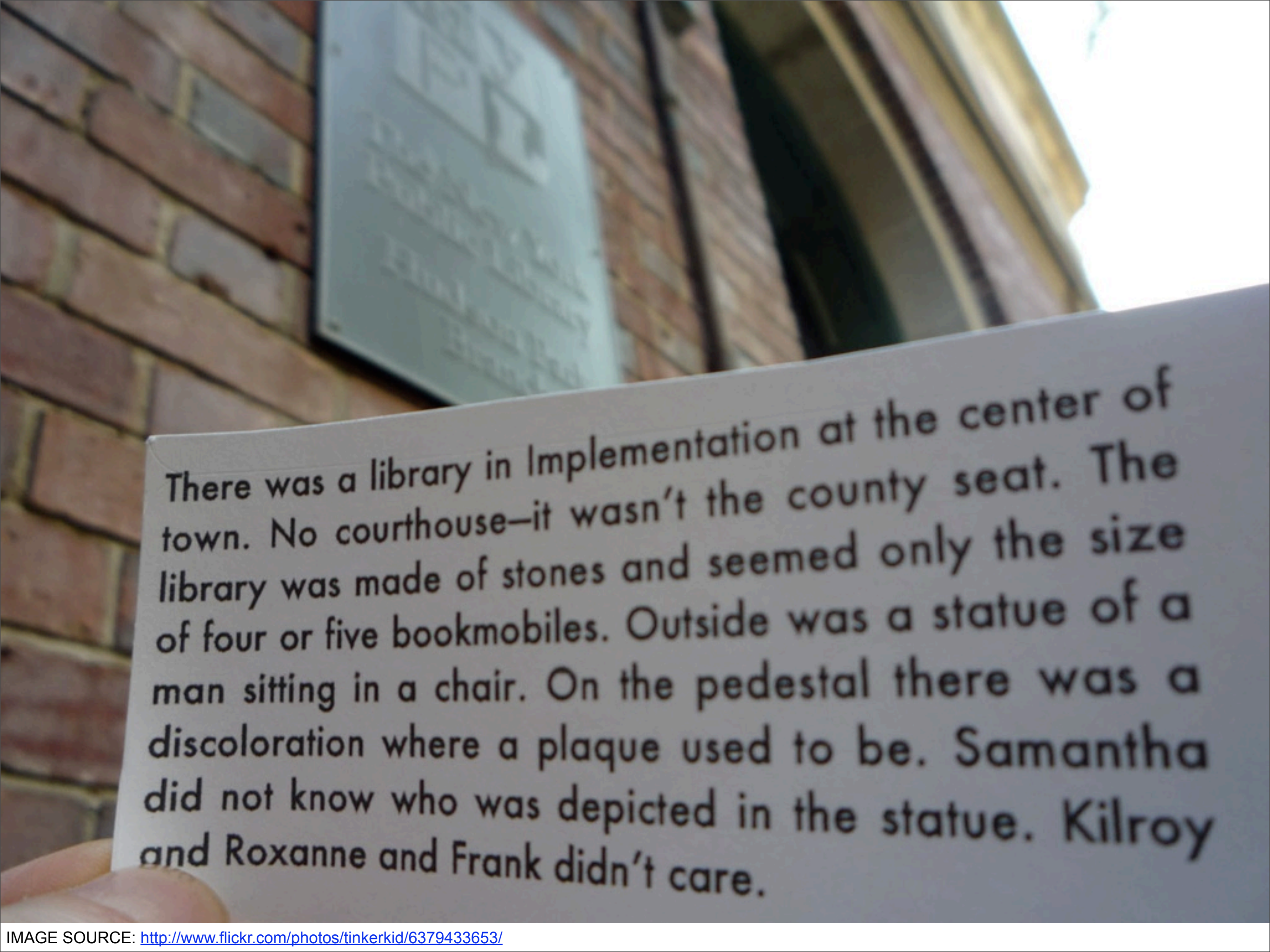
LIBRARY
1-2, 4/2

LIBRARY 2
4-1, 1/2

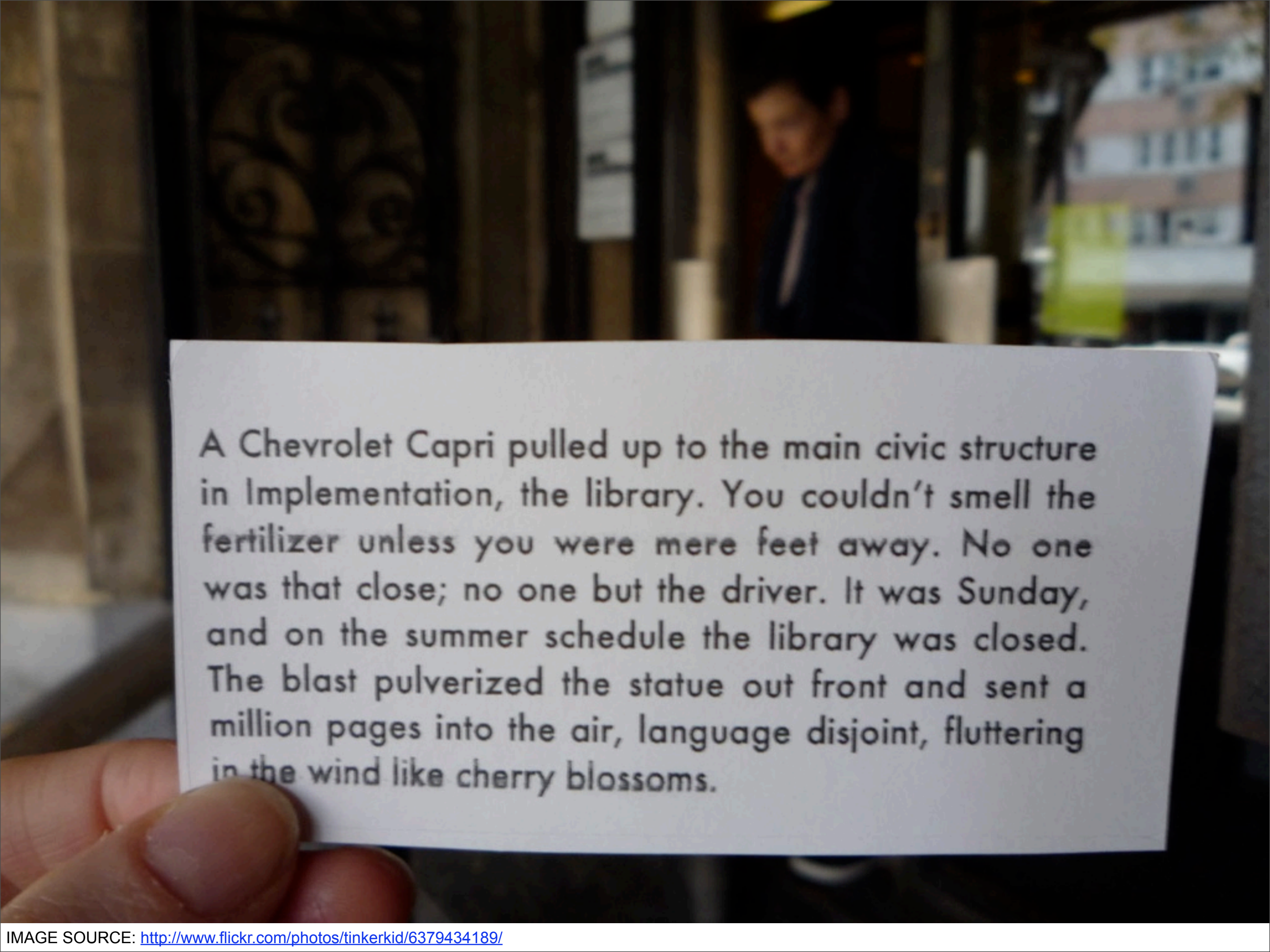
KINKO'S
3-1, 5/2
3-2, 4/2



There was a library in Implementation at the center of town. No courthouse—it wasn't the county seat. The library was made of stones and seemed only the size of four or five bookmobiles. Outside was a statue of a man sitting in a chair. On the pedestal there was a discoloration where a plaque used to be. Samantha did not know who was depicted in the statue. Kilroy and Roxanne and Frank didn't care.

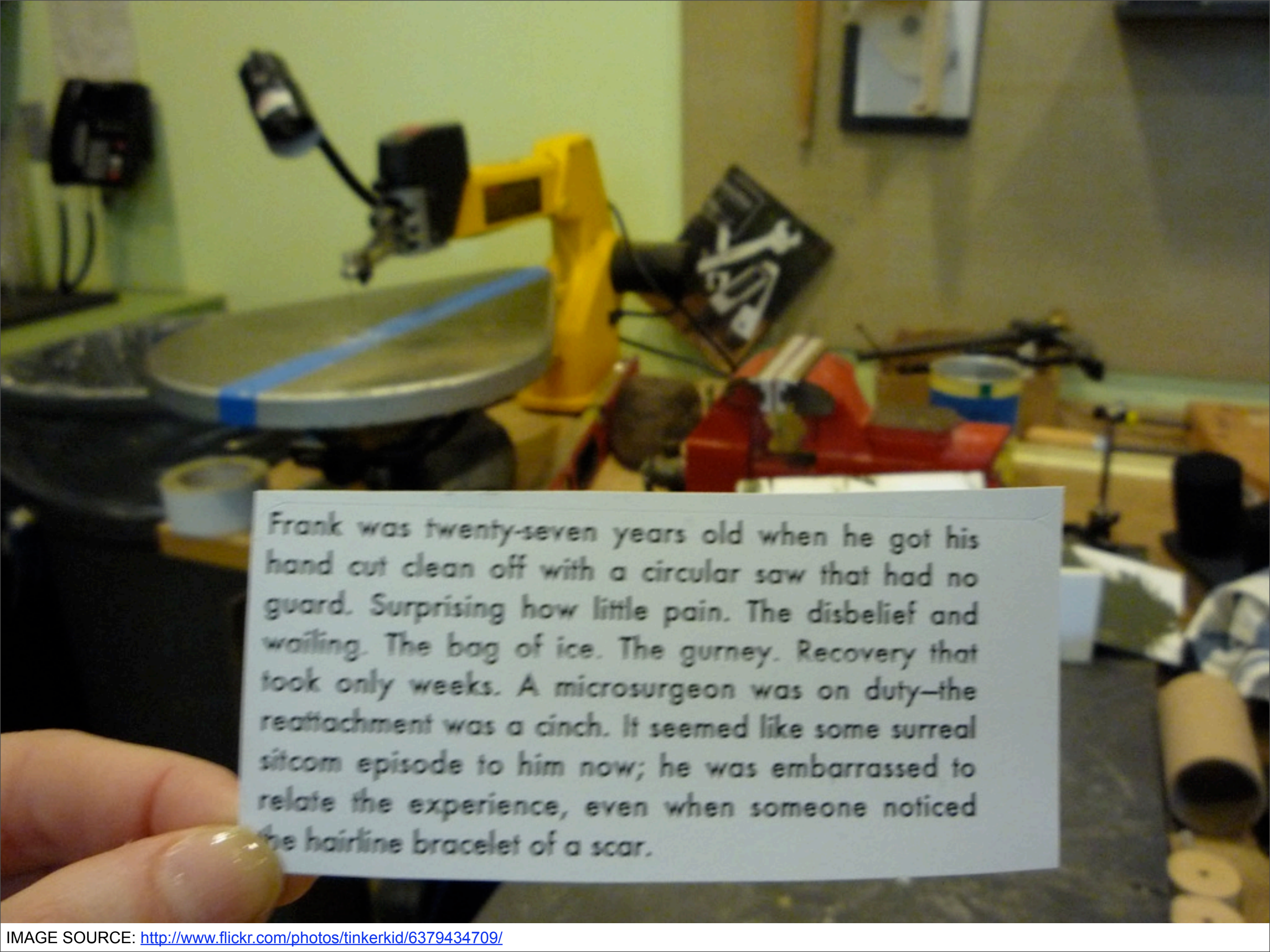
A hand is holding a white printed page in the foreground. The page contains a paragraph of text. In the background, a brick building is visible with a sign that is out of focus. The sign appears to have some text and a logo, but it is not legible. The scene is outdoors, and the lighting is bright.

There was a library in Implementation at the center of town. No courthouse—it wasn't the county seat. The library was made of stones and seemed only the size of four or five bookmobiles. Outside was a statue of a man sitting in a chair. On the pedestal there was a discoloration where a plaque used to be. Samantha did not know who was depicted in the statue. Kilroy and Roxanne and Frank didn't care.

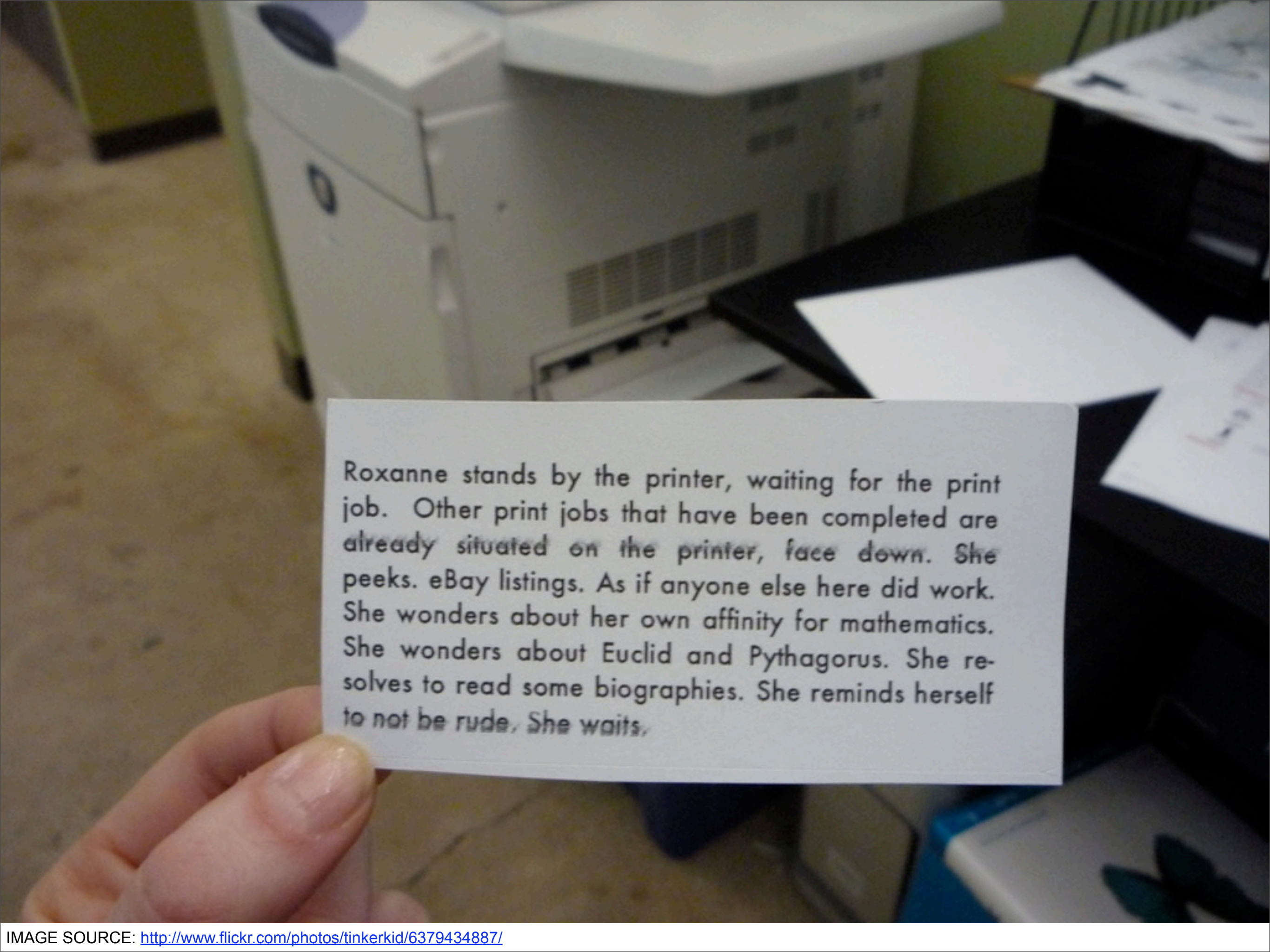
A hand is holding a white card with a paragraph of text. The background is a blurred interior of a library, showing wooden pillars and a person in a dark suit looking down. The text on the card is as follows:

A Chevrolet Capri pulled up to the main civic structure in Implementation, the library. You couldn't smell the fertilizer unless you were mere feet away. No one was that close; no one but the driver. It was Sunday, and on the summer schedule the library was closed. The blast pulverized the statue out front and sent a million pages into the air, language disjoint, fluttering in the wind like cherry blossoms.

Some of the pirates nonchalantly held their guns on Frank and the prone crew. Would they be enraged when they found that the ship held nothing but Frank's company's largest-ever order of cardboard boxes? Frank wanted to vomit. He was about to be killed by an angry pirate. "Wrong ship," one of the pirates said. "Arrrrr," said another. They left without killing anyone. Frank slowly stood up. The massive dock worker next to him was sobbing and had wet himself.

A workshop background featuring a yellow robotic arm with a black gripper, a red vise, and various tools and equipment. A hand is holding a white card with text in the foreground.

Frank was twenty-seven years old when he got his hand cut clean off with a circular saw that had no guard. Surprising how little pain. The disbelief and wailing. The bag of ice. The gurney. Recovery that took only weeks. A microsurgeon was on duty—the reattachment was a cinch. It seemed like some surreal sitcom episode to him now; he was embarrassed to relate the experience, even when someone noticed the hairline bracelet of a scar.



Roxanne stands by the printer, waiting for the print job. Other print jobs that have been completed are already situated on the printer, face down. She peeks. eBay listings. As if anyone else here did work. She wonders about her own affinity for mathematics. She wonders about Euclid and Pythagorus. She resolves to read some biographies. She reminds herself to not be rude. She waits.

kinko
copyin
inside

Samantha wasn't crazy about the night shift. For some reason it reminded her of horror films from her youth, although none of those had taken place at Kinko's. It was busy at times, sometimes desperate. Like Night-hawks at the Diner, except the lonely hearts all had mission statements and debate cases and deadlines. Or just got done with band practice: Plastic Gear Shift and the Knobs, all ages. A hundred on hot pink.

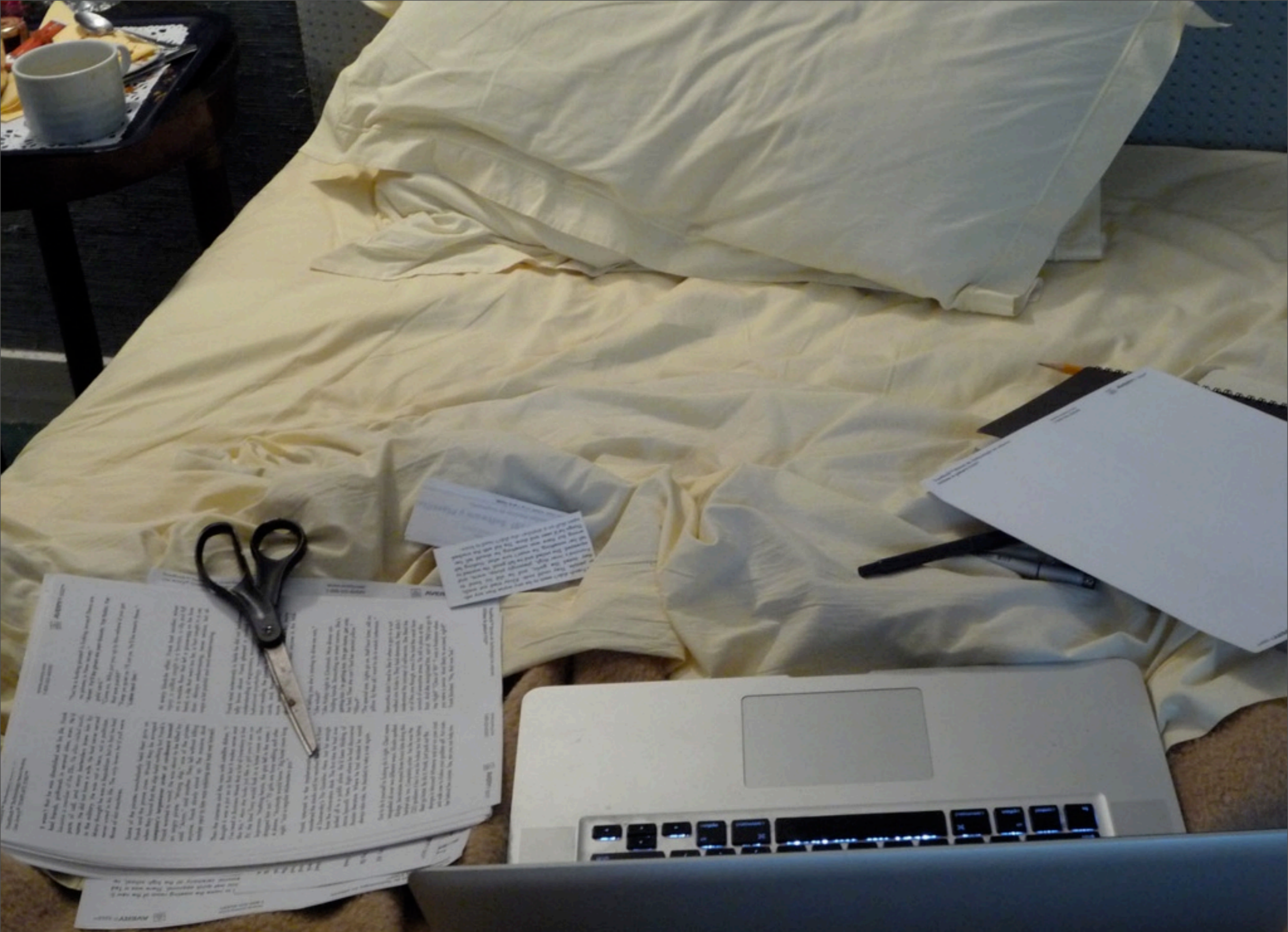


IMAGE SOURCE: <http://www.flickr.com/photos/tinkerkid/6379435097/>



FRANK - IMPLEMENTATION

- HOME - NEW JERSEY
- WALK - CLEVELAND
- D. HOME
- LIBRARY
- KINGS

SAMANTHA - IMPLEMENTATION

- HOME - CLEVELAND
- KING'S - UNKNOWN
- SUPERMARKET

FRANNE - IMPLEMENTATION

- HOME - NEW YORK
- WALK - HOME - IMP. DATA
- INTERMARKET - GENERAL
- TRANSIT (PEOPLE TRAIN)

KIRBY - IMPLEMENTATION (GENERAL)

- HOME - NEW YORK
- WALK - HOME - IMP. DATA
- INTERMARKET - GENERAL
- TRANSIT (PEOPLE TRAIN)

TED - MIDDLE EAST - IMPLEMENTATION (GENERAL HOME)

FRANCOISE - IMPLEMENTATION - PARIS (GENERAL)

MARIE - MIDDLE EAST

- HOTEL
- GENERAL

NARRATOR - IMPLEMENTATION - MIDDLE EAST

... IMPLEMENTATION

KIRBY: IMPLEMENTATION - NEW JERSEY - MIDDLE EAST - FRANKFURT - PARIS - IMPLEMENTATION

FRANNE: IMPLEMENTATION - PARIS - IMPLEMENTATION

FRANK: IMPLEMENTATION - NEW JERSEY - CLEVELAND - IMPLEMENTATION

SAMANTHA: IMPLEMENTATION - CLEVELAND - IMPLEMENTATION

FRANNE: IMPLEMENTATION - NEW YORK - IMPLEMENTATION - NEW YORK - IMPLEMENTATION

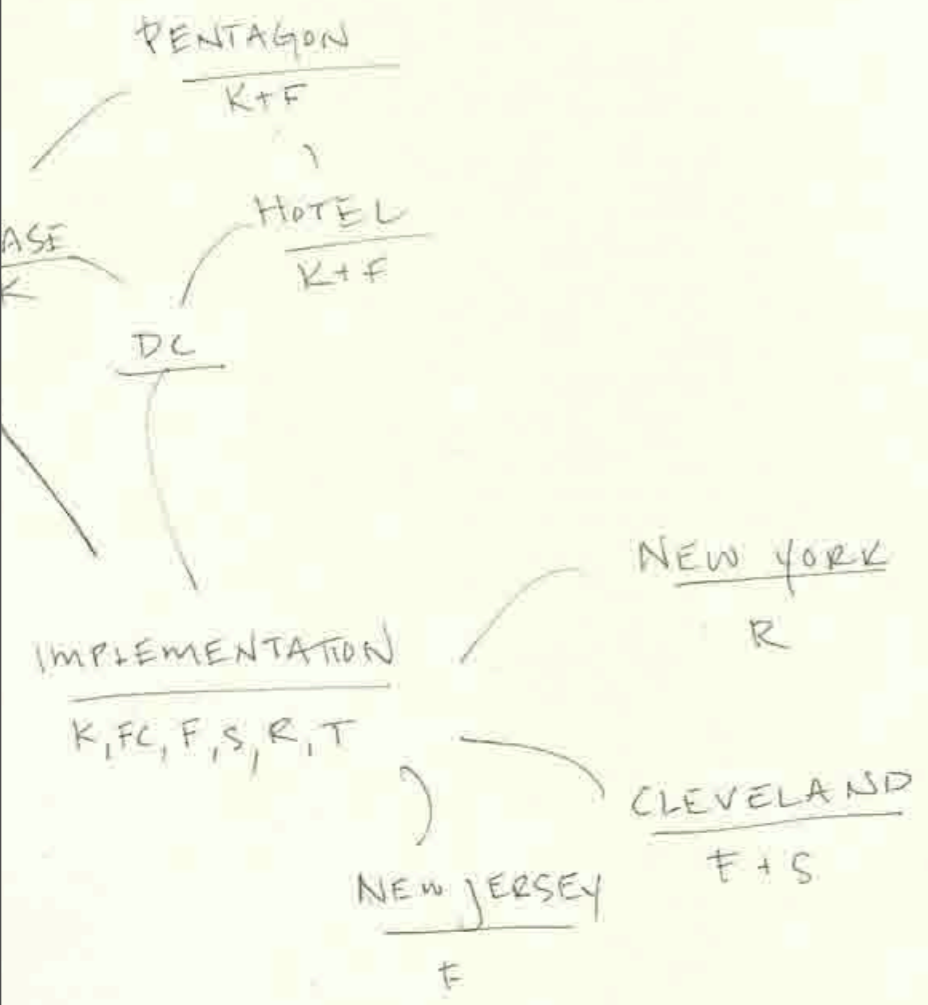
TED: IMPLEMENTATION - MIDDLE EAST - IMPLEMENTATION

MARIE - MIDDLE EAST

NARRATOR: IMPLEMENTATION - MIDDLE EAST - INSIDE OF PLACE - IMPLEMENTATION

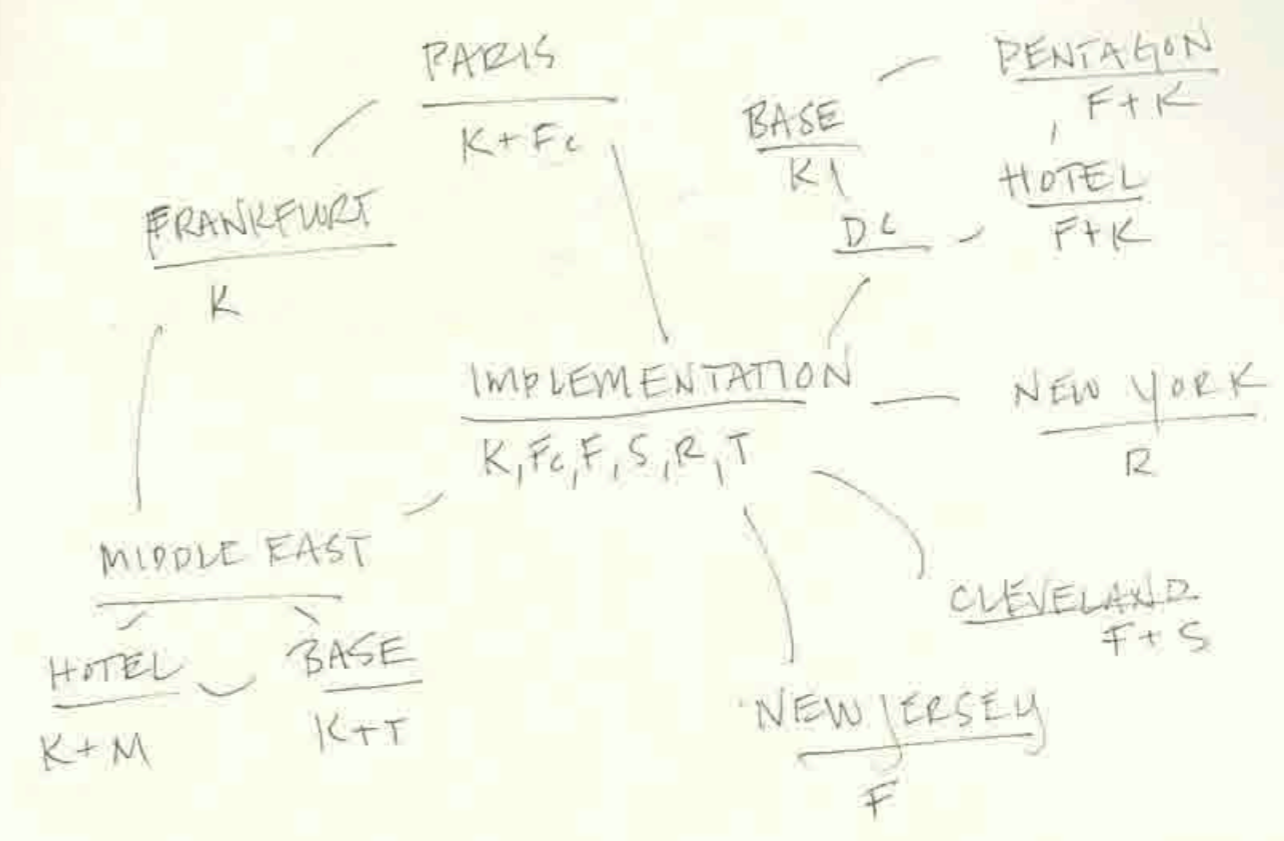
OUTSIDE OF PLACE

WAR
SEX
RELATIONSHIPS



IMPLEMENTATION =

- LIBRARY R'S HOME
- PORT S'S HOME
- TRAIN STATION F'S HOME
- MARKET R'S WORK
- 7-11 KINKO'S
- GENERAL F'S WORK



IMPLEMENTATION =

- LIBRARY R'S HOME
- AIRPORT S'S HOME
- TRAIN STATION F'S HOME
- MARKET R'S WORK
- 7-11 KINKO'S (S'S WORK)
- GENERAL F'S WORK

ALSO, PLACELESS WORDS:

- ORGANIZATION
- PROPAGANDA

PLACELESS IDEAS:

- SEX
- WAR
- RELATIONSHIPS
- TRANSIT

GRAVITATIONAL SITES:

- IMPLEMENTATION LIBRARY = JEFFERSON MARKET LIBRARY
- ST KINGS - KINGS IN ASTOR PLACE
- ST HOME = ST. MARY'S BOOKSTORE
- DE HOTEL BAR = SCRATCHERS
- DE PENTAGON = HUDSON
- FRANKFURT = VESELA
- DE ARMY BASE HOME

IN PLACE + OUT OF PLACE How IMPORTANT IS IT THAT PEOPLE STUMBLE ON THIS IN SPACE VS STUMBING ON IT (OR THEM?) VIRTUALLY + CONNECT IT TO PLACE, IS IT THE FORTUNAL PROBLEMS OF CONNECTION THAT CAN YOU HELP YOU DISCOVER A BETTER STORY?

IF RECESS -

THOSE PLACES OUTSIDE OF PLACE COULD BE CONSTRUCTED BY PHOTOGRAPHING AGAINST CONSISTENT BACKGROUNDS + THE PLACES FOR EXAMPLE, IN TRANSIT COULD ALL BE SHOT WHILE IN TRANSIT ON THE MTR FOR AMTRAK

PROFUNDITY ORIENTED - HEADLINES



(ON-ONLINE PLOTS) OR NO WALL



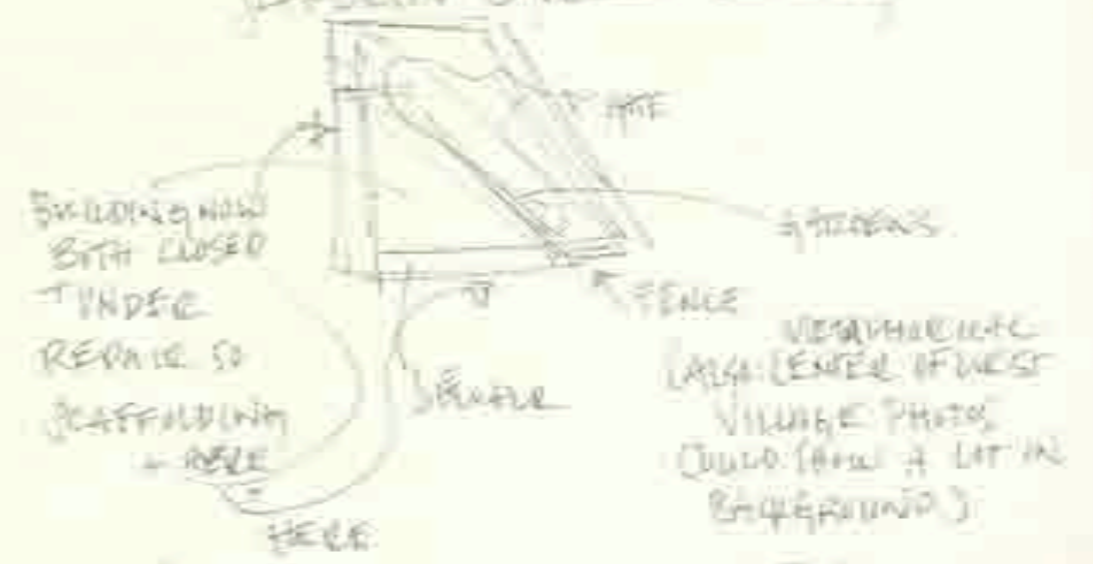
ONE SIDE BUILD?

(PHOTOGRAPHS PHYSICAL SITES OF GRAVITATION?)

(GRAVITATIONAL SITES) HEAVY MIDDLE-EAST SITES (MAY BE PLACE SUBJECTS?)

III - PLACE ORIENTATION (FOR EXAMPLE)

IMPLEMENTATION LIBRARY = ESCRIN WALLS LIBRARY

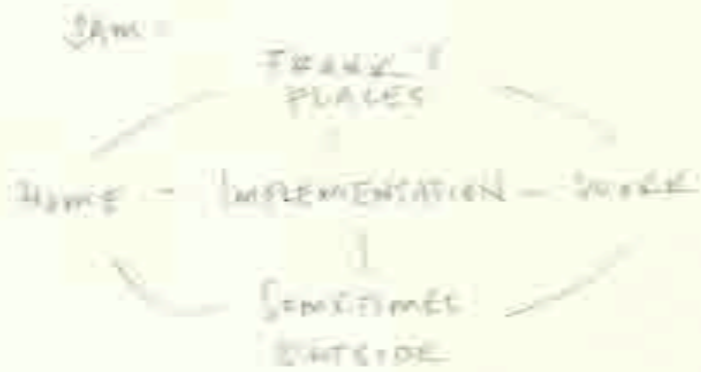


RELATIONSHIPS TO HOME

RELATIONSHIPS TO RELATIONSHIPS

DISTANCE FROM ORIGIN

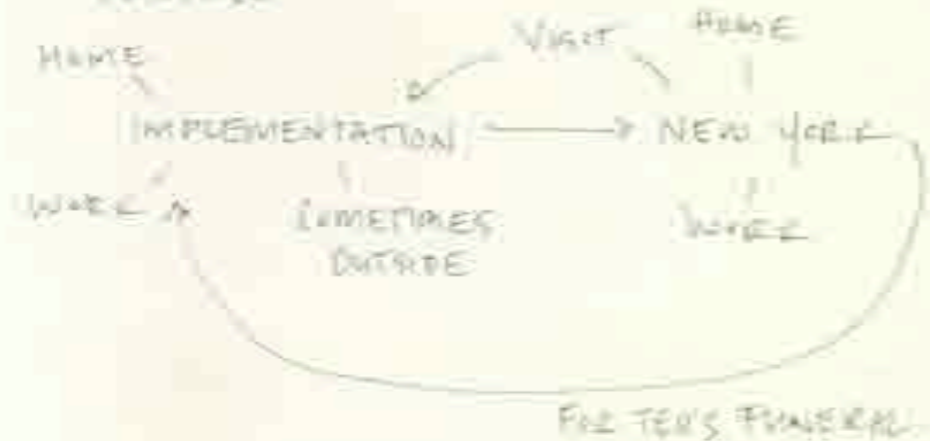
STAY VS. ZIP



FRANK



ROXANNE

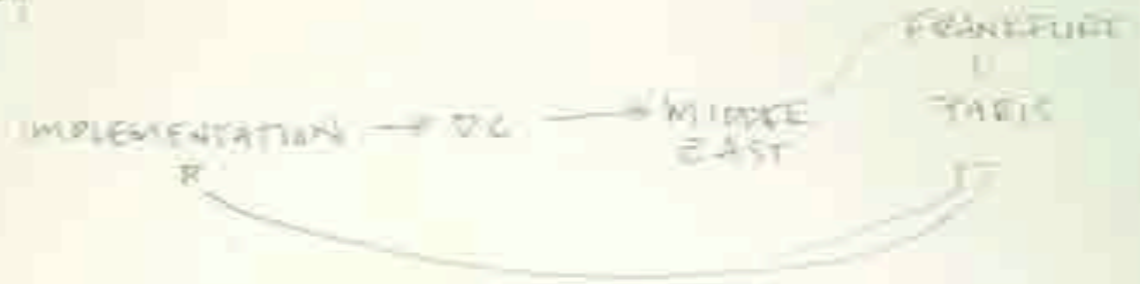


FRANCOISE

IMPLEMENTATION -> PARIS



VIVIAN



TED

IMPLEMENTATION -> MIDDLE EAST



OUTSIDE OF IMPLEMENTATION - PARIS = MIDDLE EAST

NEREATIE

HOME

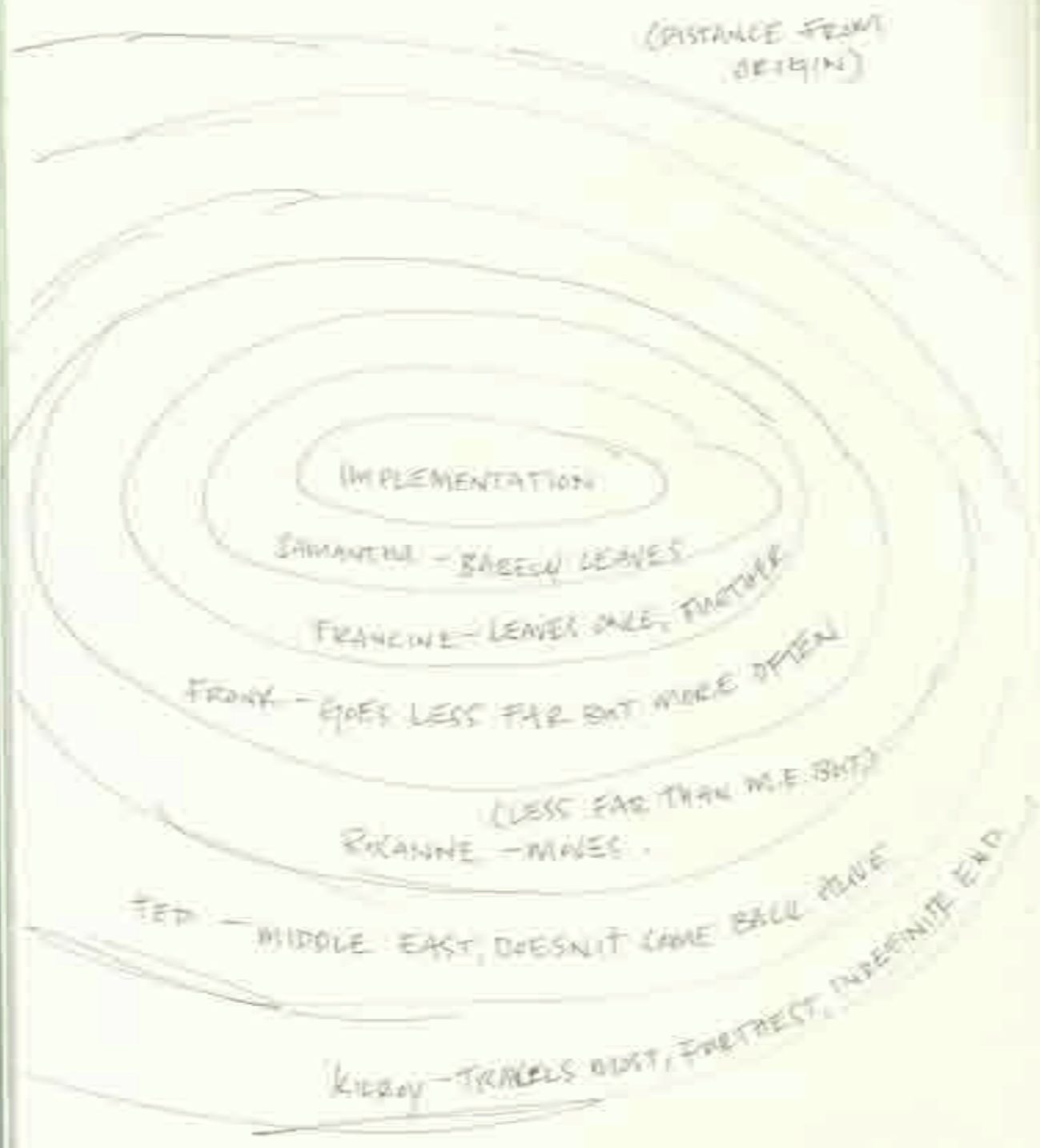
SAMANTHA
FRANK } IMPLEMENTATION
FRANLINE

ROXANNE - IMPLEMENTATION TECHNICALLY HOME BUT DOESN'T FEEL LIKE WHERE SHE BELONGS

KILROY?

TED - WE DON'T EXPERIENCE HIM, SO IMPLEMENTATION IS HOME BY DEFAULT

RELATIONSHIPS TO RELATIONSHIPS
 DISTANCE FROM ORIGIN
 STAY VS. GO



(DISTANCE FROM ORIGIN)

RELATIONSHIPS

WILSON + FRANCINE - MARRIED
 WILSON + MARIE - AFFAIR
 FRANK + SAM - TOGETHER
 FRANK, SAM, RORANNE - FRIENDLY
 RELATIONSHIPS TO TED -

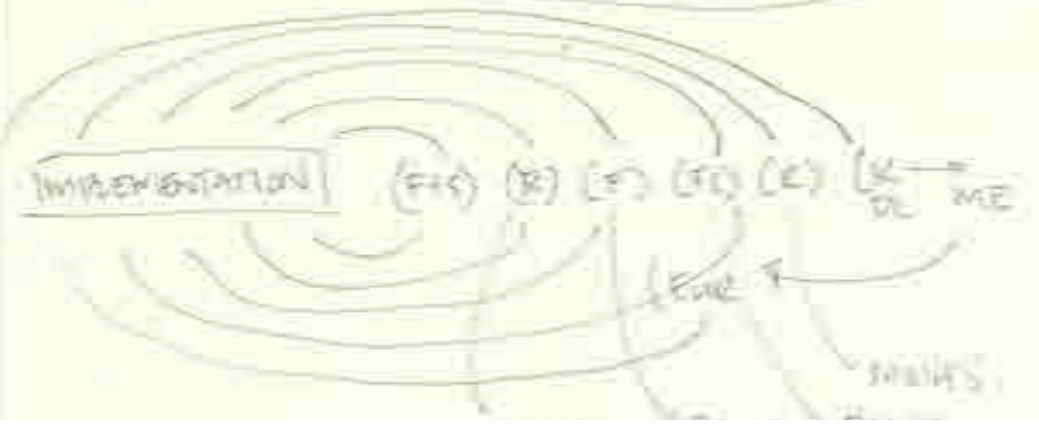
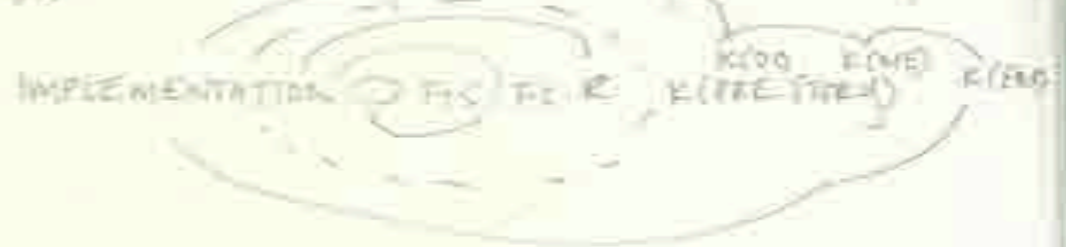
IF IMPLEMENTATION IS THE LIBRARY CENTER OF THE... THE LIBRARY IS AT CENTER. NUMBER OF RINGS SHOULD RADIATE FROM LIBRARY

THINGS TO LOOK UP -

TED'S RELATIONS... WHEN FRANK WENT TO DC (SEQUENCE) WHO WENT TO WORK? (SAM OR FRANK?) TAUST

STAY VS. GO

(ASK NNA) - ANALOGIC AS VS. ACTUAL PLACEMENT? - IT IS IMPORTANT THAT YOU CALLY FIND THE WHOLE THING IF YOU ACCIDENTALLY LOOKED



... map orients visitors and the
 section features more glass
 the others). **Matching pairs**
 section and create its boundary
 change in the glaciers from past to pre
 first-person accounts of the reg
Artifacts remind visitors of th
 passing of time. **Seating** allow
 of others and the changes

... information graphic and additional
 ... for events.
 ... of the gallery. Entering
 ... visitors will see a
 ... pair of historic



1-3, 3/2
 3-3, 1/2

PIRATES
 3-1, 2/1

LIBRARY
 1-2, 4/2

LIBRARY 2
 4-1, 1/2

KINKO'S
 3-1, 5/2
 3-2, 4/2

iPhone Screenshots



IMPLEMENTATION

Nick Montfort and Scott Rettberg

[Updated 2006-06-23](#) · 1611 Photos

[Photos by Location](#) or [by Date](#) · [Project Description](#)

Implementation is a novel about psychological warfare, American imperialism, sex, terror, identity, and the idea of place, a project that borrows from the traditions of net.art, mail art, sticker art, conceptual art, situationist theater, serial fiction, and guerilla viral marketing. The text was written collaboratively by Nick Montfort and Scott Rettberg with some contributions from others. Its initial incarnation was as a serial novel printed on sheets of stickers that were distributed in monthly installments. [\[Full project description...\]](#)

Installment:

[#1 \(Letter\) \(A4\)](#), [#2 \(Letter\) \(A4\)](#), [#3 \(Letter\) \(A4\)](#), [#4 \(Letter\) \(A4\)](#),

[#5 \(Letter\) \(A4\)](#), [#6 \(Letter\) \(A4\)](#), [#7 \(Letter\) \(A4\)](#), [#8 \(Letter\) \(A4\)](#).

Participate:

Sheets are set up for printing on 2-across, 5-down label paper. We can now accept photos of your sticker placements (close-up and medium shots) in whatever resolution your camera uses. Please mention the location in the subject line, and email photos (up to 10MB per message) to —

implementationphotos@gmail.com



Philadelphia

News: Provflux Reading. (May 12, 2005) At Provflux, we will also read from and discuss *Implementation* on Sunday, May 29th, from 1:45-2:30 at The Steelyard, Providence, of course.

News: Implementation at Provflux. (May 4, 2005) At [Provflux 2005](#) in Providence Island, *Implementation* will be featured both as an intervention (live event) and an exhibition. *Implementation's* second gallery exhibition will take the form of mounted photos from the project, a DVD of distance shots, and take-home sticker sheets on display at CUBE2 Gallery in downtown Providence May 19th-June 4th.

più una canzone folk che una sinfonia, più un sonetto, più una crostata di ciliegie che un po', si mangiavamo gelatina e burro ma messi in denim a volte, ma la città ha un'aria particolare, e la sua gente le proprie insicurezze, le sue ambizioni. Roxanne non ha un'idea, Frank era il re delle scatole di fave, faceva dei graffiti da sballo. Kitroy era



Brion Gysin and William S. Burroughs from *The Third Mind*

ADD A STORY

All Categories

Find Stories

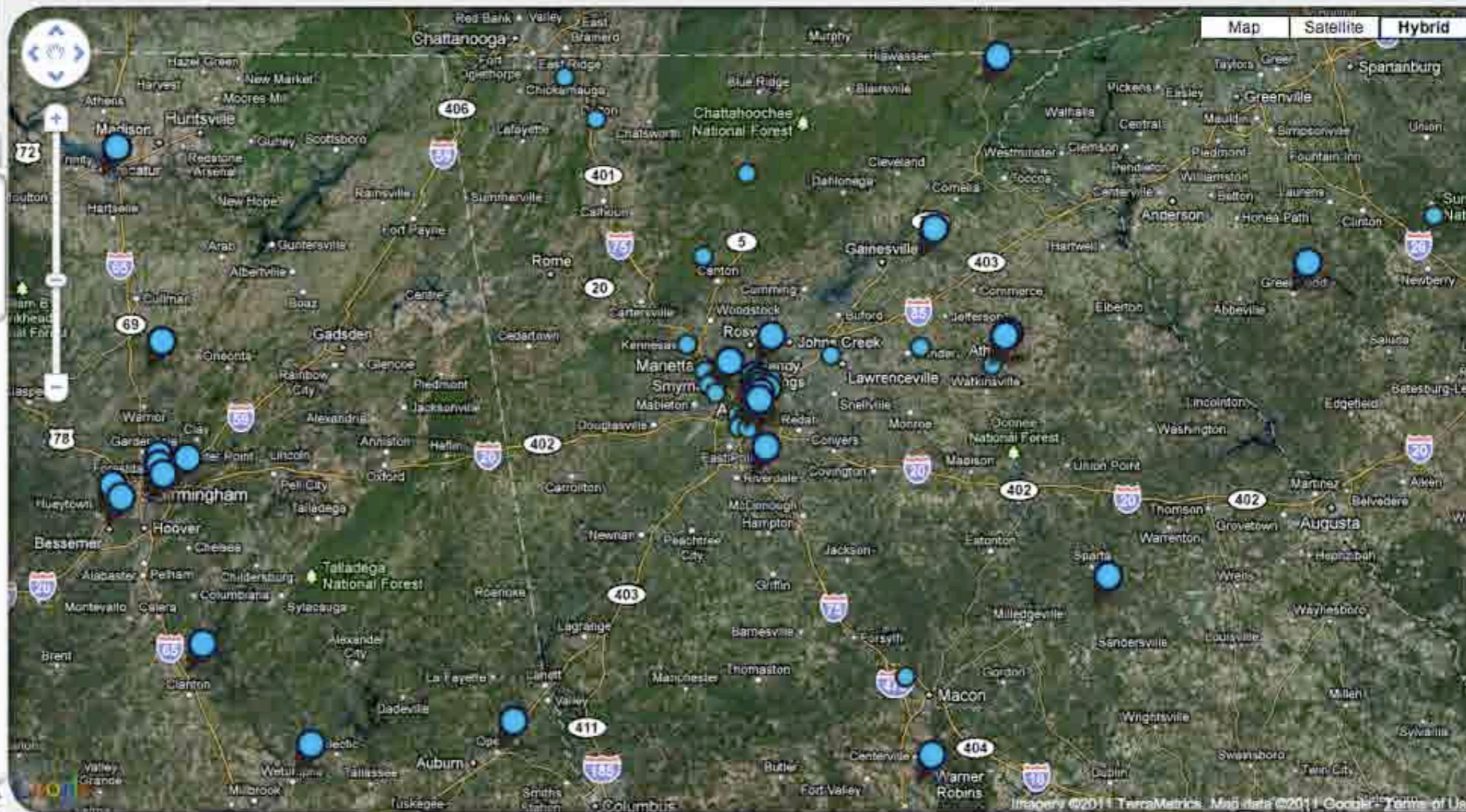
Find Address

ADD A STORY!

Results Featured MyStuff Follow

SORT DATE RATING

- Where I Was When Diana ...** 0:42
WILL HINES 07 DEC 10
★★★★★ (7) MORE +
- They Do It Differently ...** 0:28
ANDREW JENKE 15 DEC 10
★★★★★ (7) MORE +
- Mark Solomon - Bacon** 4:57
THE MONTI 08 DEC 10
★★★★★ (7) MORE +
- Daniel Wallace - The Gl...** 18:52
THE MONTI 08 DEC 10
★★★★★ (6) MORE +
- Chick-Fil-A is a Cult** 1:47
AARON LEFKOVE 07 DEC 10
★★★★★ (6) MORE +
- George Singleton - Redu...** 10:34
THE MONTI 08 DEC 10
★★★★★ (6) MORE +
- Cheryl Lay on Rabbits B...** 2:27
SFA 22 DEC 10
★★★★★ (5) MORE +



So what are the differences between these two obviously different kinds of experiences of these two also obviously different 'conditions' of the poem — one the physical 'shape' (image) of its words on the page, one the acoustic 'echo' (sound) of those words read into the air, one of which we see with our eyes, the other of which we hear with our ears? What, to put it differently, is the difference between sound and shape in poetry (the acoustic dimension, the visual dimension), which isn't exactly the distinction Zukofsky was making between "Upper limit music" and "Lower limit speech"? What for example is the difference between the duration of syllable, word, line, stanza, whole poem in air vs. on the page? **And what exactly is it that we hear when we hear the poem read? And in what ways are the 'things' we hear (in the air) different from 'things' we see (on the page) when the poem is read silently? And why are these differences important, why do they matter?**

- Stephen Ratcliffe, "Reading 'sound'," *Jacket2*

Narrative Variation

Narrative variation means telling the same underlying events in different ways. It's a nice trick that writers and other storytellers have employed very effectively for thousands of years. Just as typical IF systems can model a fictional world, Curveship can apply different narrative styles—automatically, in a way that that an interactive fiction author determines and programs. Curveship can tell the following (non-interactive) story:

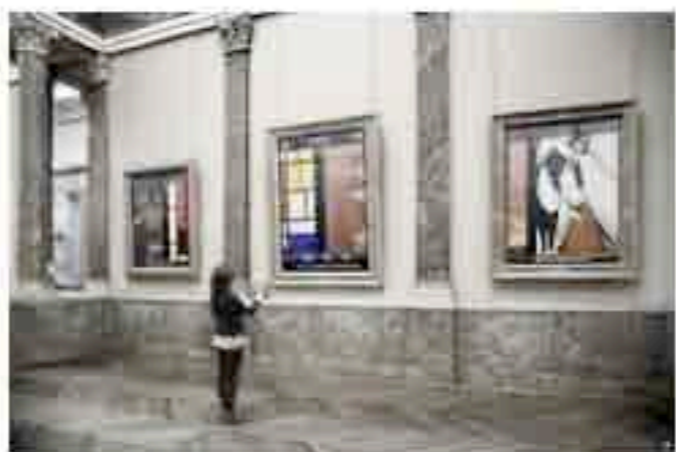
The twitchy man puts on a Dora the Explorer mask.
The twitchy man leaves the street.
The twitchy man examines the lobby.
From here, the twitchy man is able to see: inside the vestibule, some deposit slips, the bank teller, and a black bag.
The bank teller waves to the twitchy man.
The twitchy man brandishes a gun-shaped object at the bank teller.
The bank teller laughs.
Something sees the twitchy man.
The bank teller puts something in the black bag.
The twitchy man turns to the burly guard.
The burly guard shoots the twitchy man in the chest.
The burly guard shoots the twitchy man in the chest.
The twitchy man falls.
The twitchy man dies.
The bank teller cries.

With a particular "spin." For example, in reverse-chronological order, with an appropriate shift of tense after the first sentence (`spin/retrograde.py`):

The bank teller cries.
Just beforehand, the twitchy man died.
Previously, the twitchy man fell.
Earlier, the burly guard shot the twitchy man in the chest.
Previously, the burly guard shot the twitchy man in the chest.
Previous to that, the twitchy man turned to the burly guard.
That was after the bank teller put something in a black bag.
Just beforehand, something saw the twitchy man.
Previously, the bank teller laughed.
Previous to that, the twitchy man brandished a gun-shaped object at the bank teller.
A moment before the bank teller waved to the twitchy man.
Before that, the twitchy man examined the lobby.
From there, the twitchy man was able to see: inside the vestibule, some deposit slips, the bank teller, and the black bag.
Earlier, the twitchy man left the street.
Previously, the twitchy man put on a Dora the Explorer mask.

Focalized by the guard and told by the guard to the bank teller (`spin/told_and_focalized_by_guard.py`):

I was snoozing.
The twitchy man brandished a gun-shaped object at you.



mobile telephony in public spaces contradicts the taken for granted notions of public behavior

- Rich Ling, *The social juxtaposition of mobile telephone conversations and public spaces*

We have gone over the principal factors that make a place work. But there is one more factor. I call it triangulation. By this I mean that process by which some external stimulus provides a linkage between people and prompts strangers to talk to each other as though they were not.

- William H. Whyte, *The Social Life of Small Urban Spaces*

This little theory is tentative and could be abandoned at any time. Theories like things are also abandoned. That theories are eternal is doubtful. Vanished theories compose the strata of many forgotten books.

- Robert Smithson, *Provisional Theory of Non-Sites*

(THANK YOU)

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Thinc™