

I SEE YOU

someothermag

ISSUE 2





Issue 2
I SEE YOU

Cover Page by Burçak Bingöl

someothermag

Wire Tapping

Marcus Jansen

Oil enamel, mixed media on canvas

108" x 72", 2019

A continuation of the "Orwellian phones" series and surveillance topic, juxtaposing American history of the 1920's where surveillance increased dramatically into a contemporary era.

© Courtesy of Marcus Jansen

Some Other Magazine addresses observations on architecture, history and the urban context. With contributors ranging from a wide array of backgrounds, we intend to bring to light various affairs in each issue and discuss them through a multitude of mediums - articles, photographs, sketches, interviews.

Surveillance After Storms

Marcus Jansen

Oil enamel, mixed media on canvas

60" x 72" , 2009

This work was painted in response to the increasing surveillance implemented after disaster situations and need for heightened "security."



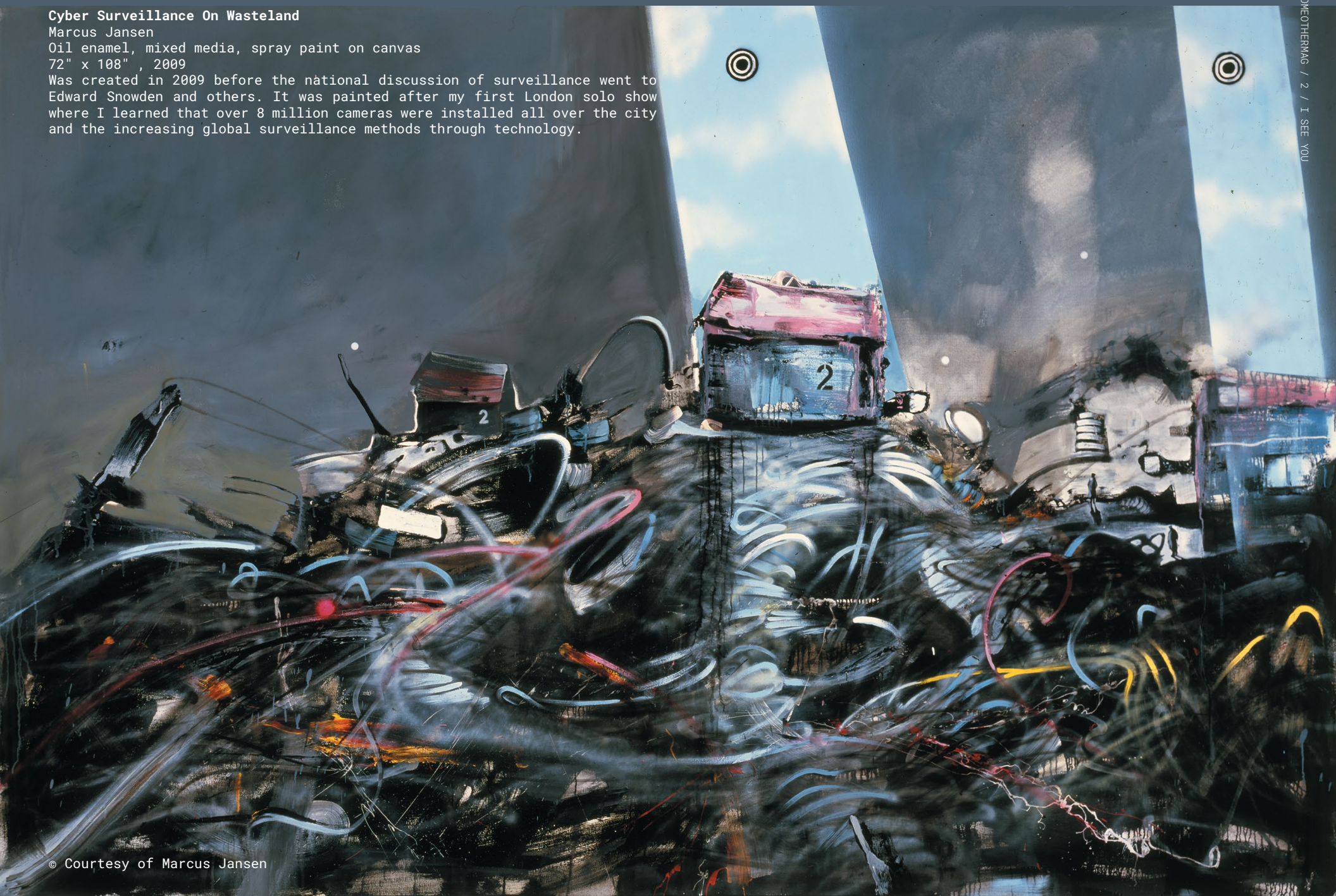
Welcome to our second issue, I SEE YOU. This issue investigates the diverse forms in which surveillance transpires around us in the physical and virtual dimension. It is an examination of how the built environment absorbs transformations of the individual and the collective by looking at new paradigms of transparency. It explores the interrelation between the digital forms of surveillance and architectural space while unraveling the nature of this monitoring and delving into its relevance and influence on current events.

Cyber Surveillance On Wasteland

Marcus Jansen

Oil enamel, mixed media, spray paint on canvas
72" x 108" , 2009

Was created in 2009 before the national discussion of surveillance went to Edward Snowden and others. It was painted after my first London solo show where I learned that over 8 million cameras were installed all over the city and the increasing global surveillance methods through technology.



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VIEW FROM THE PANOPTICON

- William Betts

We live in a society where there is a continuing erosion of privacy. We move through spaces with the illusion that our most private conversations, most intimate contacts and actions are private. The ubiquity of surveillance and photography makes us an unwitting actor in thousands and thousands of CCTV videos and holiday photographs as we traverse a city square or walk through a park. These mediations create a new visual vocabulary I explore in my work. I was originally inspired by the writings of Jeremy Bentham on the Panopticon and Michel Foucault in his work *Discipline & Punish*. My paintings seek to create dialogue and explore the sociological and philosophical implications of these new applied technologies in contemporary society.

In my work I look for the ideal balance between recognition and ambiguity allowing viewers to draw on their own experiences, imagination, and anxieties. Ultimately, I believe in the individual right to privacy and as an advocate, I take steps to protect the privacy of my subjects using image resolution and other techniques to obscure the images beyond direct recognition.

© Courtesy of William Betts



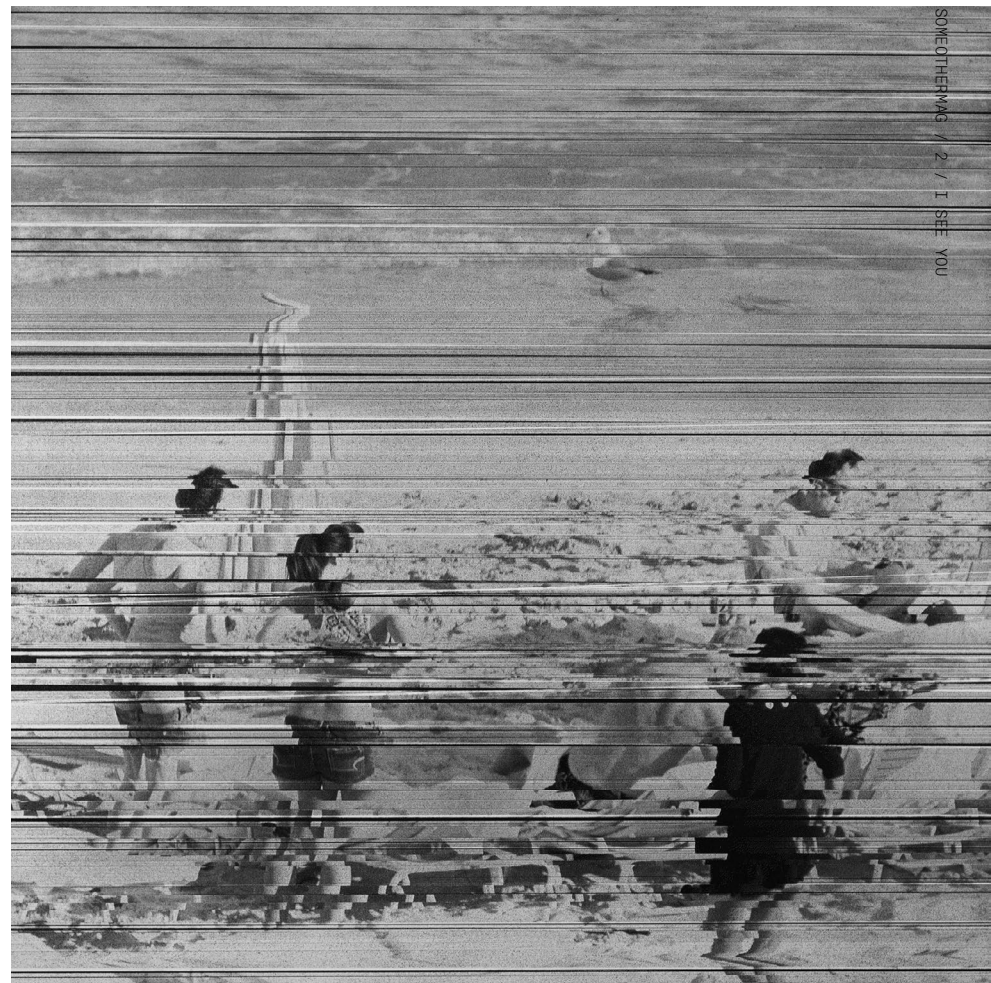
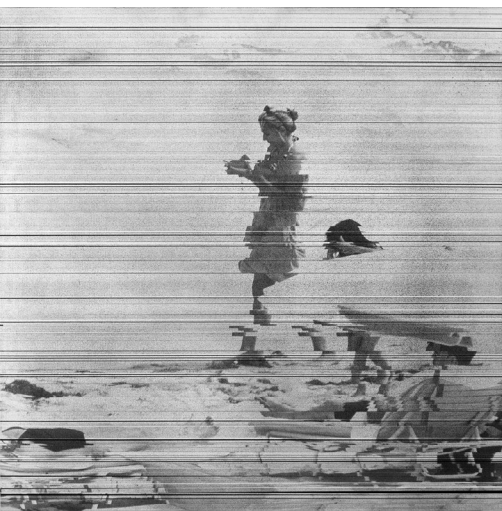
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SOMETHING / 2 / I SEE YOU





For years, my work has operated in the space between photography and painting, examining how they inform each other. As the ubiquity of photography has diminished the technical hurdles of image making, I have focused much of my work on the output process – how we take an image and make it into a ‘thing’. For me, the physicality of the piece and its final permanence is an important declaration as it is the culmination of all of the artist’s choices and skills the image itself a catalyst or structure for the exploration.



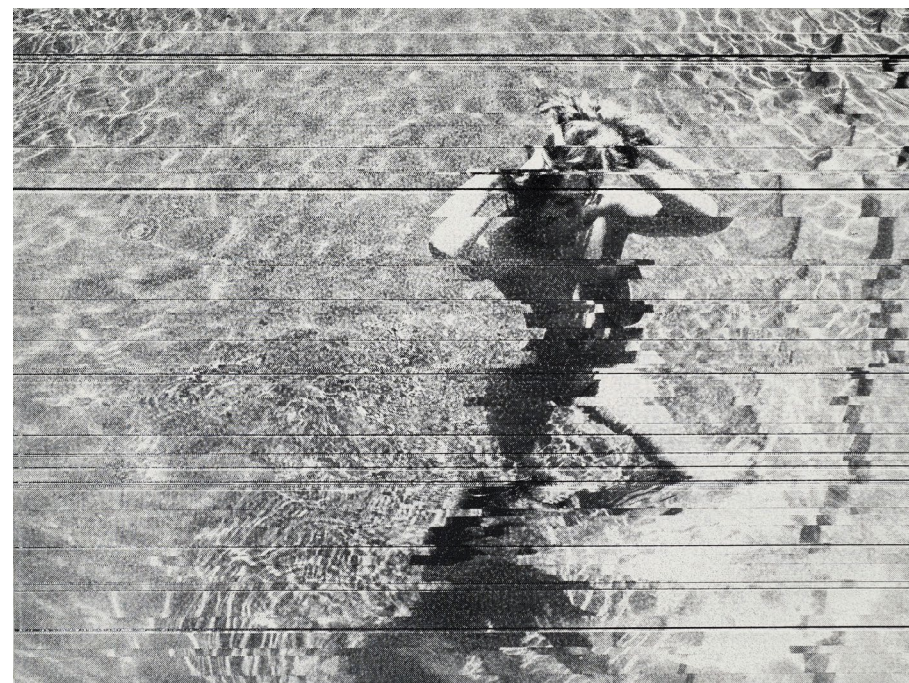
SOME OTHERMAN / 2 / I SEE YOU

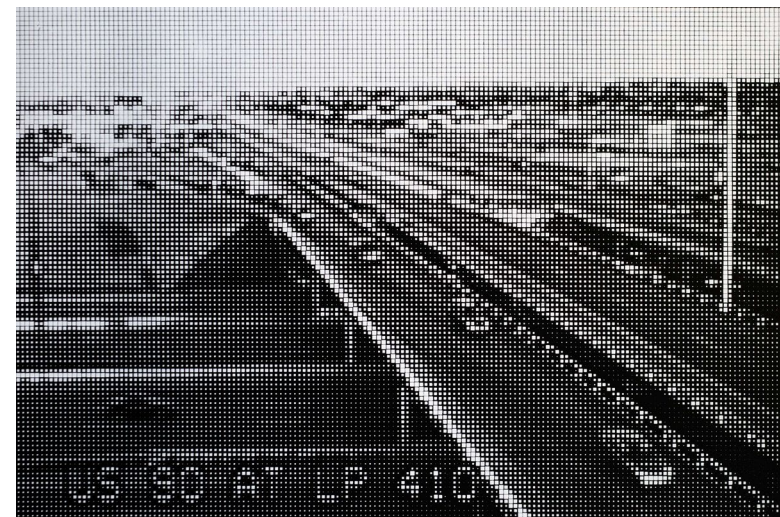
I use highly modified linear motion technology, proprietary software of my own design, laser cutters and engravers, as well as other computer controlled devices to apply and manipulate paint. My work is most often based on photographic material mediated through technology and process. I use images as data sets to be examined, sampled, re-contextualized, manipulated and represented. I have always been more concerned with the structural and social aspects of the image. My practice is non-linear and I specialize on several bodies of work and techniques concurrently that inform and also help clarify each other.



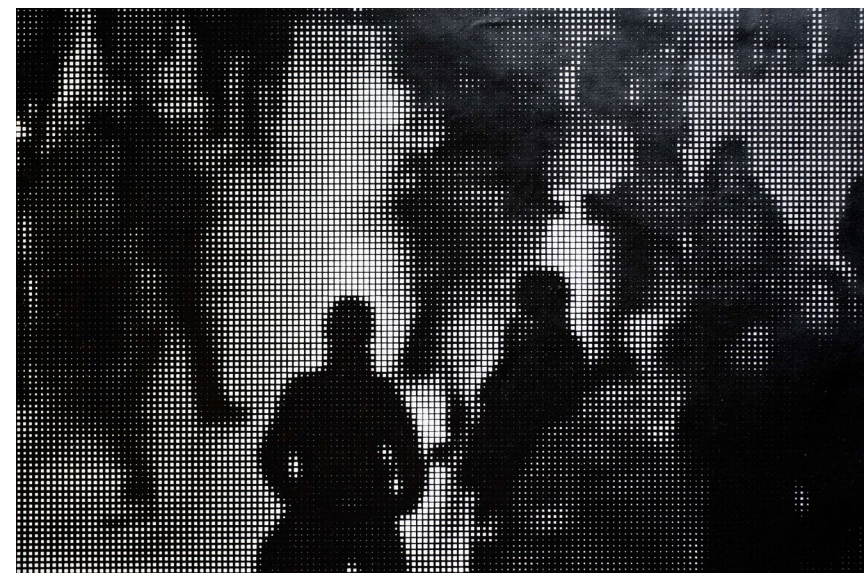
With the beach paintings, I continue exploring privacy and the expectation of privacy in public spaces, adding a layer to obscure the subject using a process intervention I developed, by manually intervening in the output of the laser engraver that I use to make the paintings. This improvisation into what is typically a hermetic process (for safety reasons) gives me direct control of the final image making as it is being output. This disruption is serial in nature - each step of the intervention, an aesthetic reaction to the last and the final piece is unique.

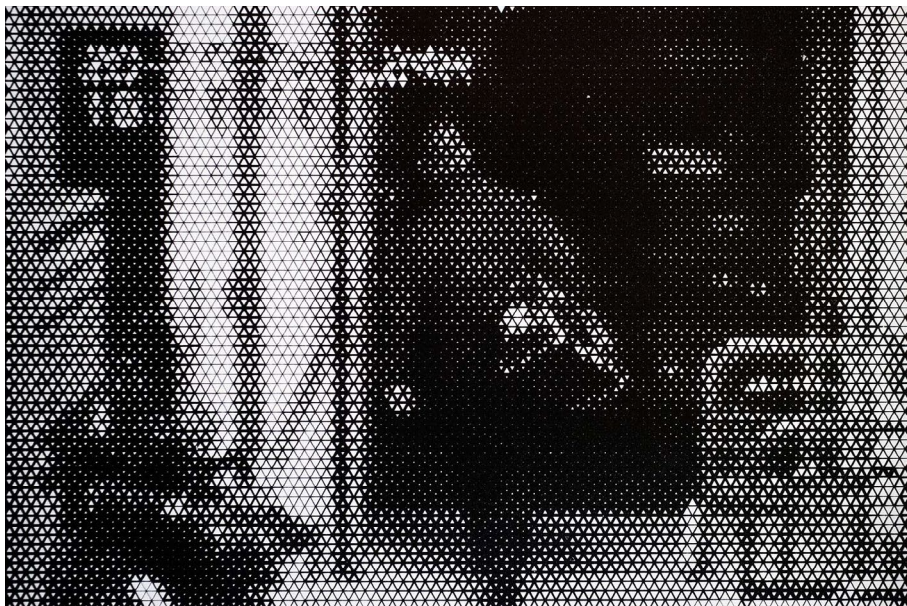
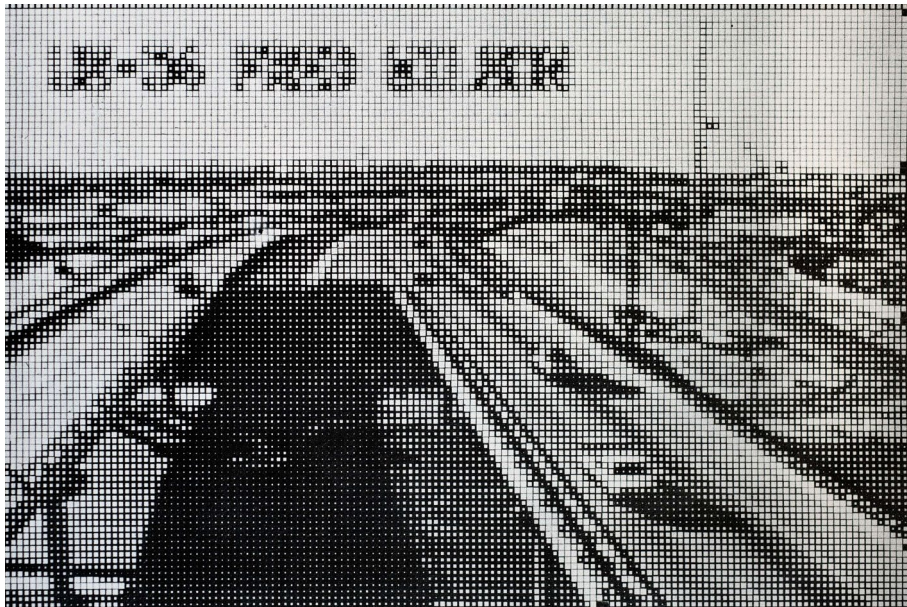
The stencil paintings began as an outgrowth of a project I did in 2015 for Art Basel on the side of a warehouse in the Wynwood Arts District of Miami. The entire 80 feet of the façade were covered in individual 24x36 inch stencils of images I selected and painted on the side of the building. The project only lasted a few weeks as the building was sold and renovated in the quickly gentrified area, but I became fascinated by the possibilities and immediacy of the process.





As I began playing with different ways to make stencils using a pixel grid as a base structure, I eventually designed a software program that broke down images with a continuous value range, allowing me to create a truly photographic stencil which remains true to the pixel-based origin of the digital image. The irony of using a technique of street artists to create illicit public artwork, to create images representative of the tools of social control proved too compelling, yet, also fits well with the frequent political messaging of street art.





OBSERVERS

- Julian Palacz

custom software, camera, 2-channel video projection, 2018

Observers is an interactive video installation that deals with privacy and surveillance. Using a camera and a facial recognition software, the visitors become part of the work. The visitors look into the faces, and at the same time the observing gaze of these faces, and thus ultimately that of the installation itself falls on them. The peripety of this exchange of views is the moment in which the visitors recognize their own faces among those looking at them. They recognize themselves as part of the installation as well as themselves. In this way, the work's function of observation and face accumulation is revealed and the border crossing inherent in the work is immediately relativized by its transparency.



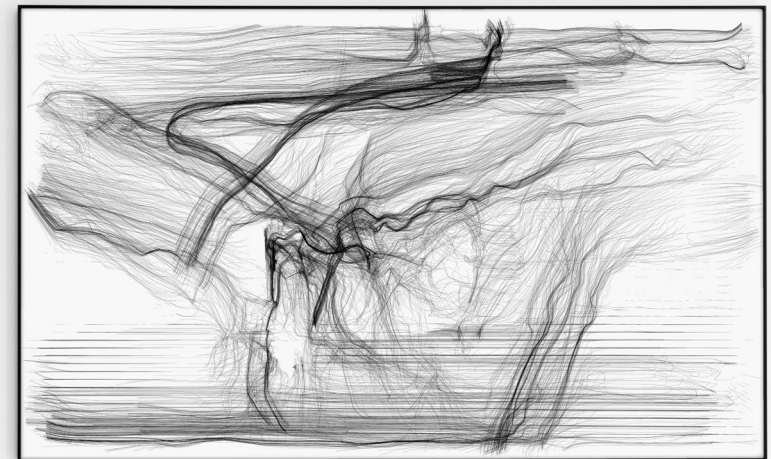
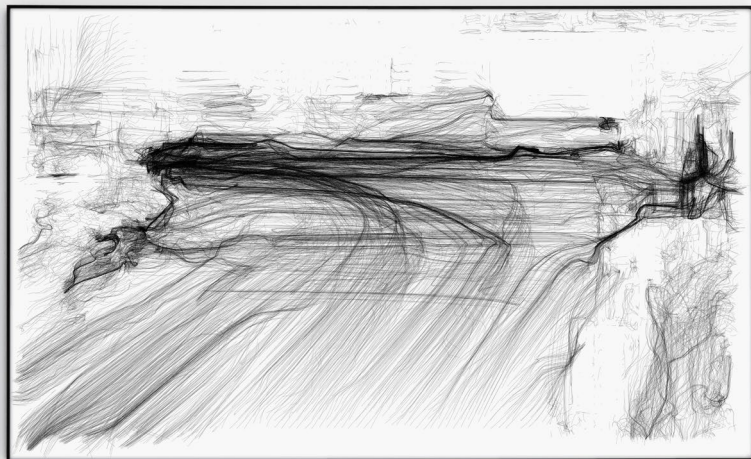
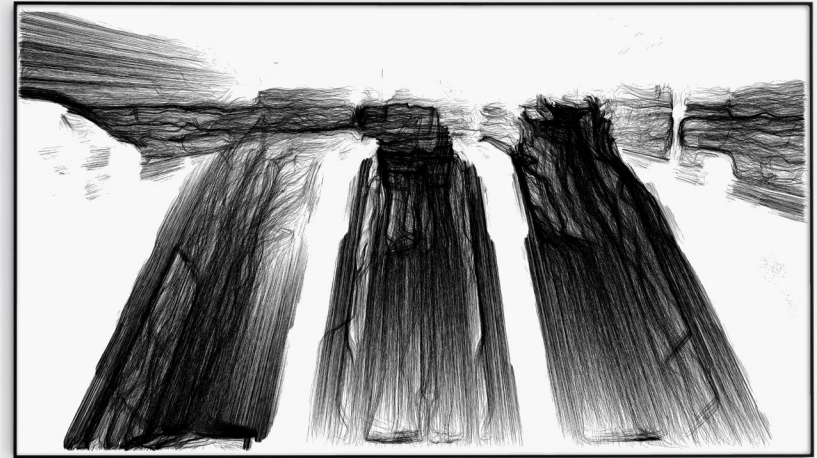
SURVEILLANCE STUDIES

- Julian Palacz

pigment print on paper, 140x80cm, 2014-2018

Without pressure, without his subjects noticing, Julian Palacz lets people draw for him. Their movements become his lines. No other harm happens to them except the immediate access to themselves - method and subject merge. Surveillance as a process becomes superficially visible through its anonymous subjects. But in this way its invisible dynamics also become clear: no one escapes. No one is asked. No one has the opportunity to object. When Palacz talks about the calculation of vectors, he emphasizes the error-proneness of his method of working: If the path of two people crosses, the line of one can be drawn further in the direction in which the other has gone. The expected, the calculated behavior, the one that is beautiful to look at in print, is decisive. The deviating decision of an individual is calmly corrected. At first glance, the ultra-fine pigment print suggests that threads are laid on a white background: the net is an obvious - but no less striking trope for discrete work and lurking threats.

Text by Benjamin Kaufmann



THE NET BLVD

- Dana Barale Burdman

The Net Blvd examines a collection of situations that happen in the digital era. These situations imply that cultural production happens on digital platforms, structuring our collective memory. In these platforms that go beyond physical limits, intangible contents suggest a new form of production and transmission of culture.

Led by digital networks and new technologies, these platforms are transforming the way in which the world is comprehended. It makes us reflect on the categories in which we experience reality today, like virtual identity, infinite content, real time communication, intimacy and exposure, digital hyperstimulation, etc. Revealing these conditions leads to the introduction of new narratives and to new architectural configurations.

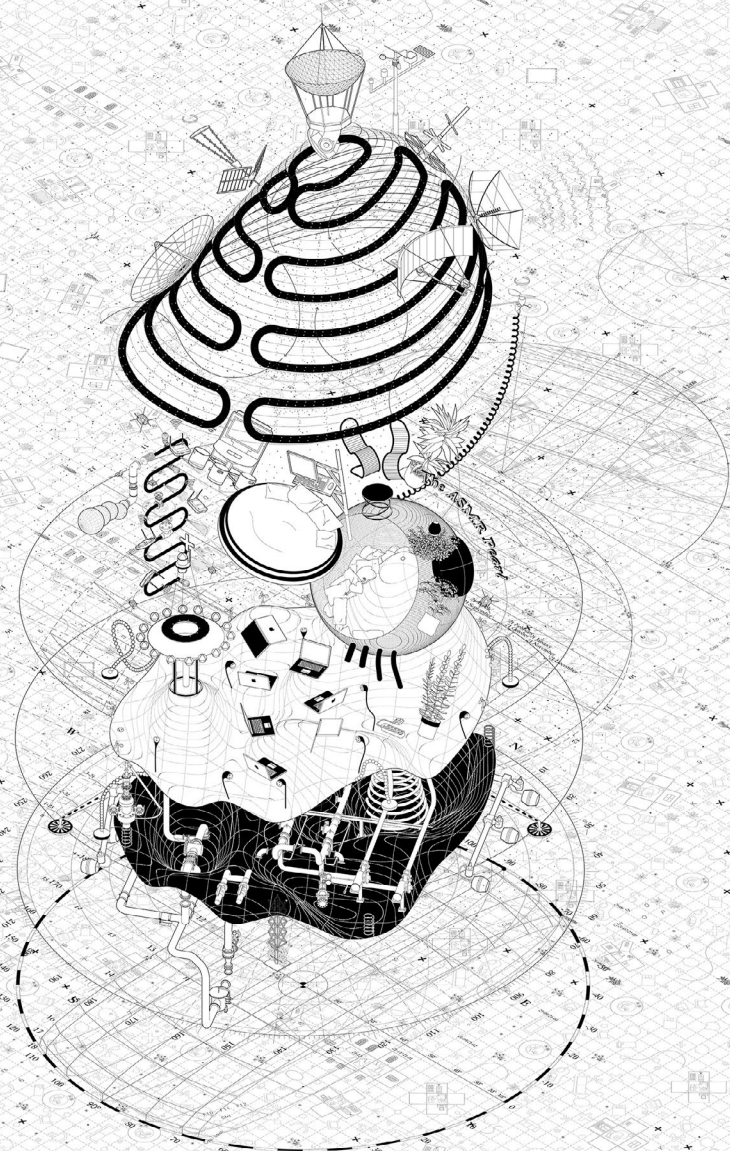
Therefore, it is proposed as an imaginary landscape that contains the detection of different scenarios of encounter between the physical and the virtual. A collection of fragments made up of a succession of different situations that conform a laboratory of hypothesis, an experimental microcosm. This new ecosystem reformulates new fields to understand the complex reality of our context, in which dichotomies of realities can coexist, from a methodological guide for the redescription of the city.

My bed is the world - The contemporary recluse

The degree of intimacy in the traditional space and the online realm has been reversed. The highest degree of exposure usually occurs in the most isolated physical spaces, where privacy is public and published. Private spaces are accessible online, and the bed becomes performative. Above it, are the multiple overlapped virtual spaces from which we access information, and therefore the world.

The bed is the physical-virtual link, the link between the private realm and the public sphere. The bed is not so much a place to rest, but the place from where we act and interact. In this media house, the bedroom becomes the contemporary territory of digital exploration, a laboratory of production, a virtual stage. Traditionally, private spaces are now new media scenarios; a new imagining of the spatial model that derives from this dual reality thus arises, begging the question: How is intimacy to be understood in the virtual environment?

The bed defies the limits of the public and private, achieving its maximum extension through media. The new bed is no longer an apolitical piece of furniture, but a mediating element between physical and virtual reality. The bed is an agent for action, a new refuge for the contemporary recluse, a hermetic and public physical-virtual portal; the minimum module for the virtual nomad.

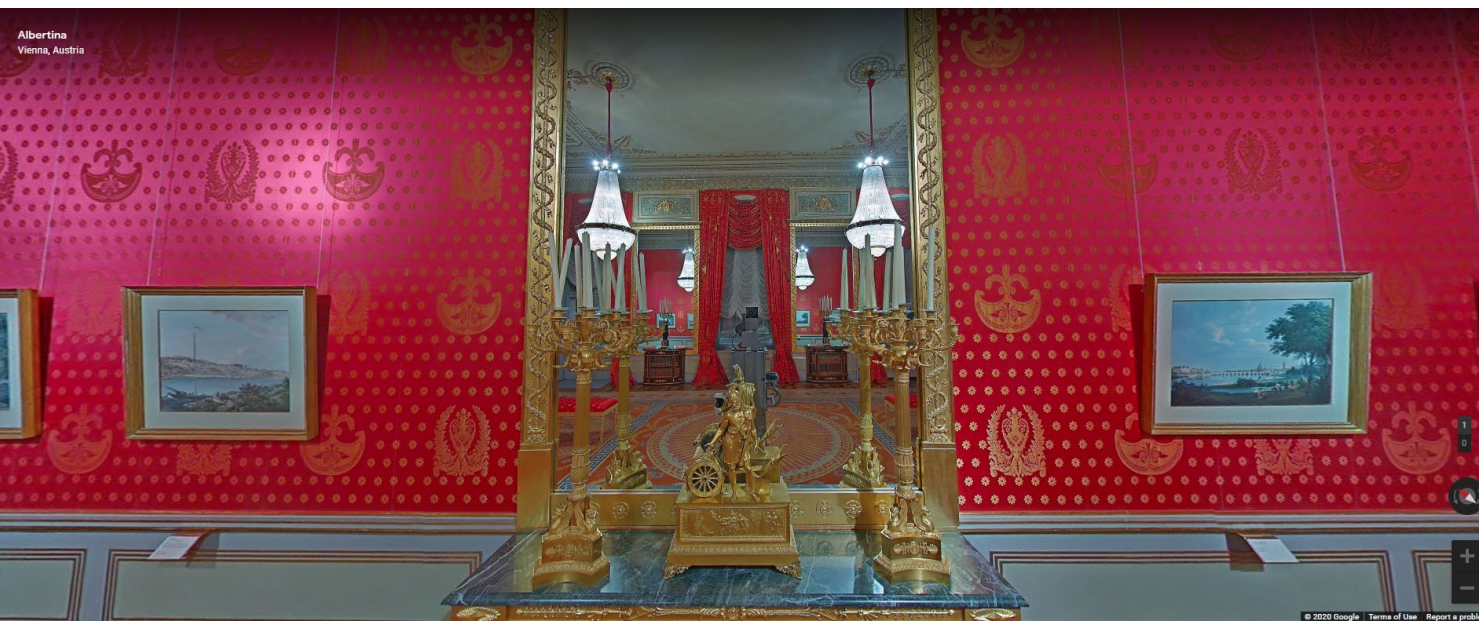




UBIQUITOUS OBJECT INVISIBLE OBJECT

- Adrian Fernandez

In this current situation of extreme isolation, access to the essentials of life have become increasingly limited. In their place, alternatives, often virtual, have proliferated, designed to replicate and simulate these essentials. One such example is Google Arts and Culture, the omniscient search provider's Street View-style virtualization of museums and other cultural institutions. It is meant to make the world's treasures more accessible to all. In pursuing that goal, it has also inadvertently created windows into the strange interstitial space between our real and online worlds. Wander past a mirror, and the sense of roaming in a museum is suddenly shattered as you find yourself staring into the compound-eye of the machine behind the illusion.



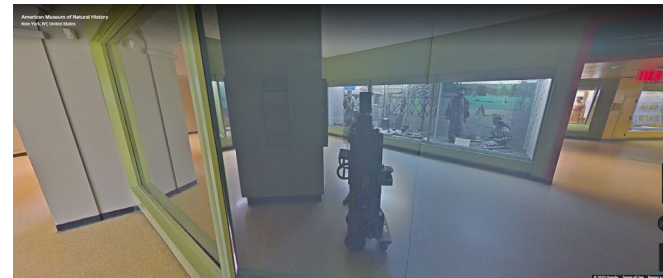
Looking like Hal-9000 in high heels, the robot looking back holds the camera Google uses to capture the images it stitches together to recreate the museum, our unblinking vessel through the virtual world. It embodies questions about the complex meanings of 'what,' 'who,' and 'where' that make the Internet such a beguiling topic. The devices certainly have a presence. Surrounded by works of art and ornate decorations, they stand in stark metallic contrast with their environments. In several pictures there are parted curtains framing the mirror, lending to the Oz-esque sense that one's witnessing the unveiling of the bulky machinery behind Google's Panopticon.



The camera operators make occasional fuzzy appearances, despite being coached to avoid mirrors and position the camera so as to keep the equipment out of the frame. In mirror-laden complexes like museums and opera houses, that's not always possible.

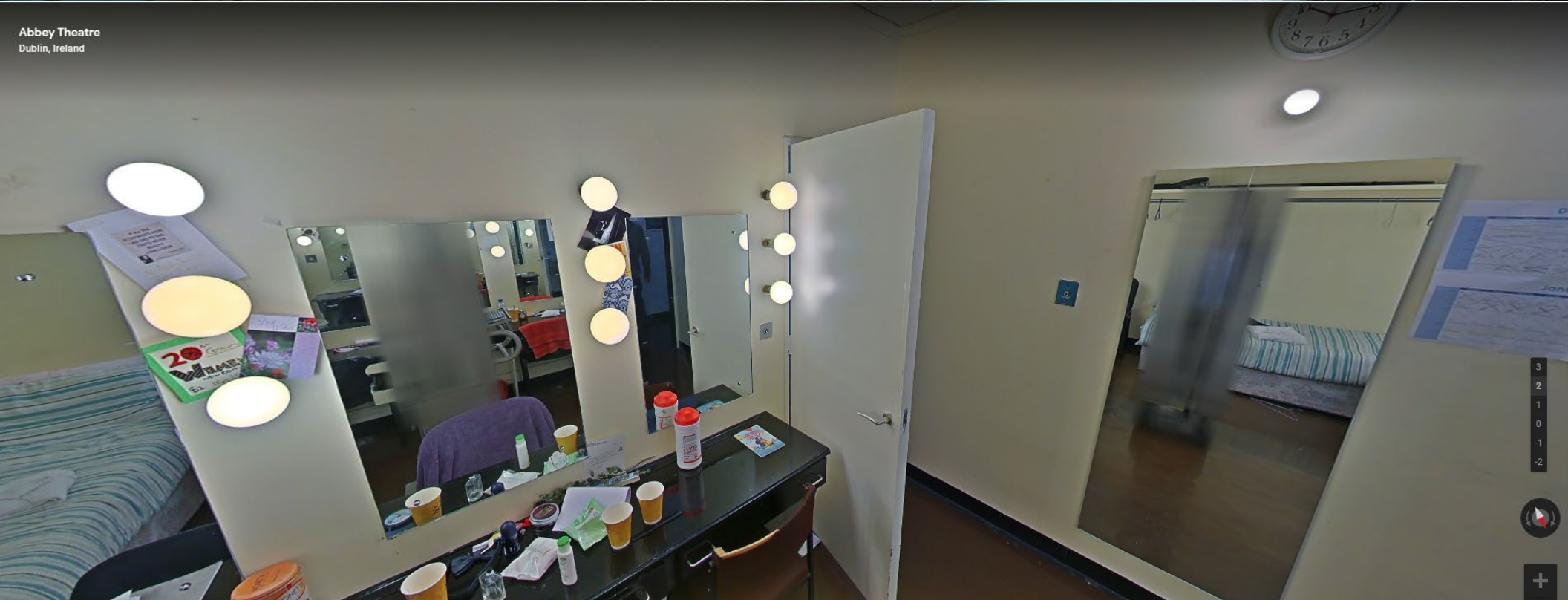
These encounters represent wrinkles in the seamless virtualization of our world that Google is trying to build. They take great pains to minimize them. In addition to blurring out bystanders' faces, their algorithms are usually very effective at smudging away any trace of the equipment atop which the cameras are mounted (try looking straight down in Street View).

Ubiquitous Object Invisible Object reveals the self-censored workings of this all-seeing, all-knowing medium. The screenshots are rare glimpses of Google's elusive "Street View" camera, busy at work, virtualising the interiors of different museums, castles, and institutions of power around the world. Unlike normal Street View though, in which Google's car and camera have been easily masked out, the museums' and castles' plethora of mirrors present a situation where Google cannot cover its tracks. These images are ambivalent portraits of the often invisible, panoptic power of Google's observation.



Google's goal is to recreate a museum to exactness if possible so that people can go and see it just as if it were in real life. Having any sort of creases or instances shatters the illusion by seeing the machine that makes it. It takes people out of the experience, and makes them start to question what they're seeing and wonder if it's being displayed to them correctly. In a sense, the images are pretty mundane. Of course you're not going to see yourself in the mirror using Google. The insight here is not some operational secret that Google has failed to cover up; instead, it raises questions about our place in the scene we occupy as users of this technology. When someone points over your shoulder and says 'move over there' in a Street View session, you'll know what to do even if you don't think about what 'move' or 'there' really means. Still, Google seems genuinely interested in creating a representation of the real world that will ultimately cause those blurry conceptual borders to disappear entirely. "We want to paint the world," Google Maps's Luc Vincent told the New York Times.

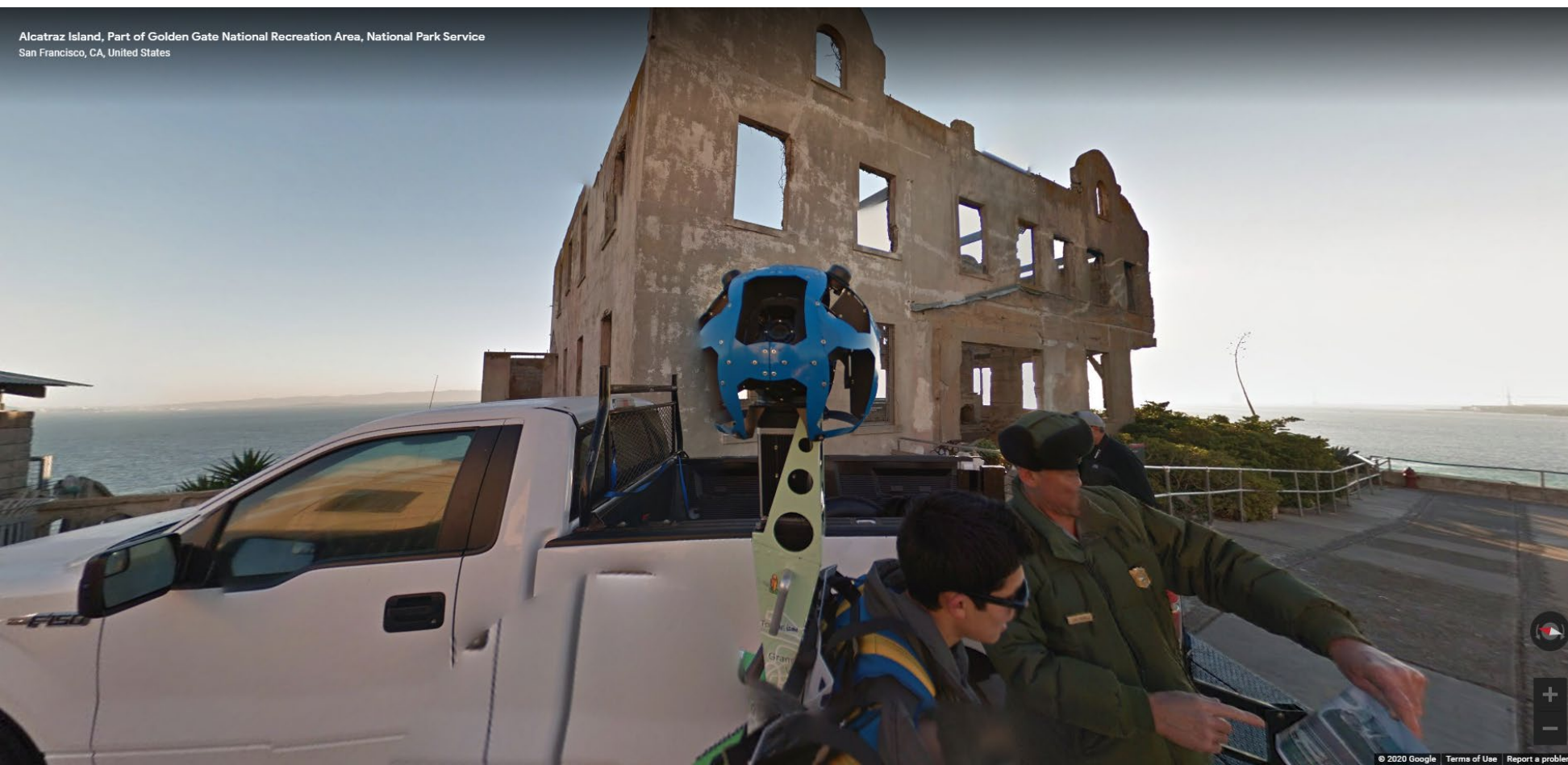






Today, GSV is already compatible with VR headsets, which Google is keen to get in front of as many eyeballs as possible. These glitches represent holes in the complete picture of the world it wants to paint, and you can bet that even these fluky gaps in the experience will be covered up. Images like these represent a moment when exploring our world is increasingly a mediated experience. There isn't necessarily anything to be worried about here, even if it's somewhat creepy or unsettling.

We're at a transitional point with this technology, wherein reality is becoming augmented and simulated to bring us experiences we couldn't have before in places we might not otherwise be able to visit. In that sense, maybe we can see these Grand Inquisitors as our friends... or perhaps even as versions of ourselves. Either way, we should be paying attention as this change takes place.



Alcatraz Island, Part of Golden Gate National Recreation Area, National Park Service
San Francisco, CA, United States

CLOSED CIRCUIT

- Marcelo Schellini

Closed-circuit is a visual research on the ubiquity of CCTV cameras in landscapes. Thousands of surveillance devices are displayed, strategically recording daily activities continuously. However, contrary to the bystander - impartial CCTV camera imagery - the present essay is a statement about the condition of being observed and simultaneously being an observer.

I perceive this essay as a tribute to photography and its subsequent optical devices imagery. Throughout the years, I have realized that the invention of photography has been related intrinsically to attempts of identification and control of the large population that migrated from rural areas into the new urban centers in the 19th century. Photography is the cornerstone that first paved the way for what we understand nowadays as modern surveillance imagery.

As urban development prompted more accurate identification of individuals and effective control of its dwellers, in turn, the very requirement has influenced the ultimate shape of its territory. That effect is noticed through what could be the planning of such a panopticon environment; nowadays CCTV cameras are detected on every corner or lane, outdoors or indoors, in public or in private places, crowded or empty areas. By and large, the archetype of flaneur, that once wandered the streets and boulevards of new cities is no longer an unnoted spectator; he is occasionally aware of being scrutinized, though not always.



This photo-essay discusses street photography tradition, its practice has been a gallivant methodology to study landscapes and life itself. It is an endeavor to understand the relationship between urban landscape, surveillance and my own experiences. However, I have refrained from mentioning the locations of countries I have photographed on different occasions and over the years. It may be pointed that people and places are not denounced. I would rather merge it all in a single non-identifiable space, the place of a certain experience or memory, an impossible landscape indeed. The sequence of photographs is edited in order to reinforce the ubiquity of CCTV cameras, denying the landmarks and emphasizing its overwhelming uniformity. It suggests a narrative of emptiness, a Maze of mirrors, an Hermeticism. When I look at them, I amuse myself believing I was hiding my face behind the camera, my camera.

But not really, I do not think it has prevented me from being captured. In fact, it has caught me twice. The shot backfired. Throughout the road of this photo-essay, I have questioned common ideas of identity and identification. I kept cogitating about the reasons that make us identify ourselves with a certain place or a particular region. Can someone's identity be confined to his/her birthplace or origin? I'd rather believe that our identities are continually being shaped, constructed and re-shaped by the juxtaposition of our experiences in the places we lived or passed by. Moreover, I have roamed from place to place to avoid being tracked. Nonetheless, as this attempt was destined to fail, and I felt I was under perpetual monitoring, I have recorded scattered fragments like stones guiding Tom Thumb back home. Those traces are the photographs showcased here, as witnesses of isolation and a quest for escaping.



FOLLOWER

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- Burçak Bingöl

20 site-specific ceramic sculptures installed around Beyoğlu district in Istanbul produced for 15th Istanbul Biennial "a good neighbor"

Curated by Elmgreen & Dragset
September16th - November12th, 2017

New editions of Follower for the 15th Istanbul Biennial a good neighbor, revisit the ever-changing streets of Istanbul where it was inspired from in the beginning. This series –in ceramics, will be installed in the streets and pretend to watch along with the actual cameras. In a time when the definition of surveillance has evolved and expanded from physical to mental spheres of the masses, it once more, draws attention to the relationship between the watcher and the watched.

In contrast to its own nature, these cast, glazed and flowerily decorated camera forms turn this watching relationship backwards and become the subject of attention and gaze. With their unusual nature, it will raise awareness about these mute objects that create our urban pattern to grow around with different shapes.

The floral decoration suggests another layer of the memory of the streets. The images transferred onto the sculptures as a décor are the direct translation of the plants living in Beyoğlu area, which is also quite symbolic as the subject of resistance. Follower not only reminds but also keeps the track of a memory of public spaces both social and environmental.

Follower (Hamam 2), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_128

© Courtesy of Burçak Bingöl





Follower (Istanbul Modern 3), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_121



Follower (Lebon Pastanesi), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_130



Follower (Yeni Lokanta), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_126



Follower (İstanbul Modern 1), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_133

Follower (Dil Okulu), 2017

Ceramics, metal

35 x 13 x 10 cm

BB_132



Follower (Galata Rum Okulu), 2017

Ceramics, metal

35 x 13 x 10 cm

BB_136





Follower (İstanbul Modern), 2017

Ceramics, metal

35 x 13 x 10 cm

BB_134



Follower (Pera Müzesi), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_137



Follower (Kumbaracı 50-2), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_138

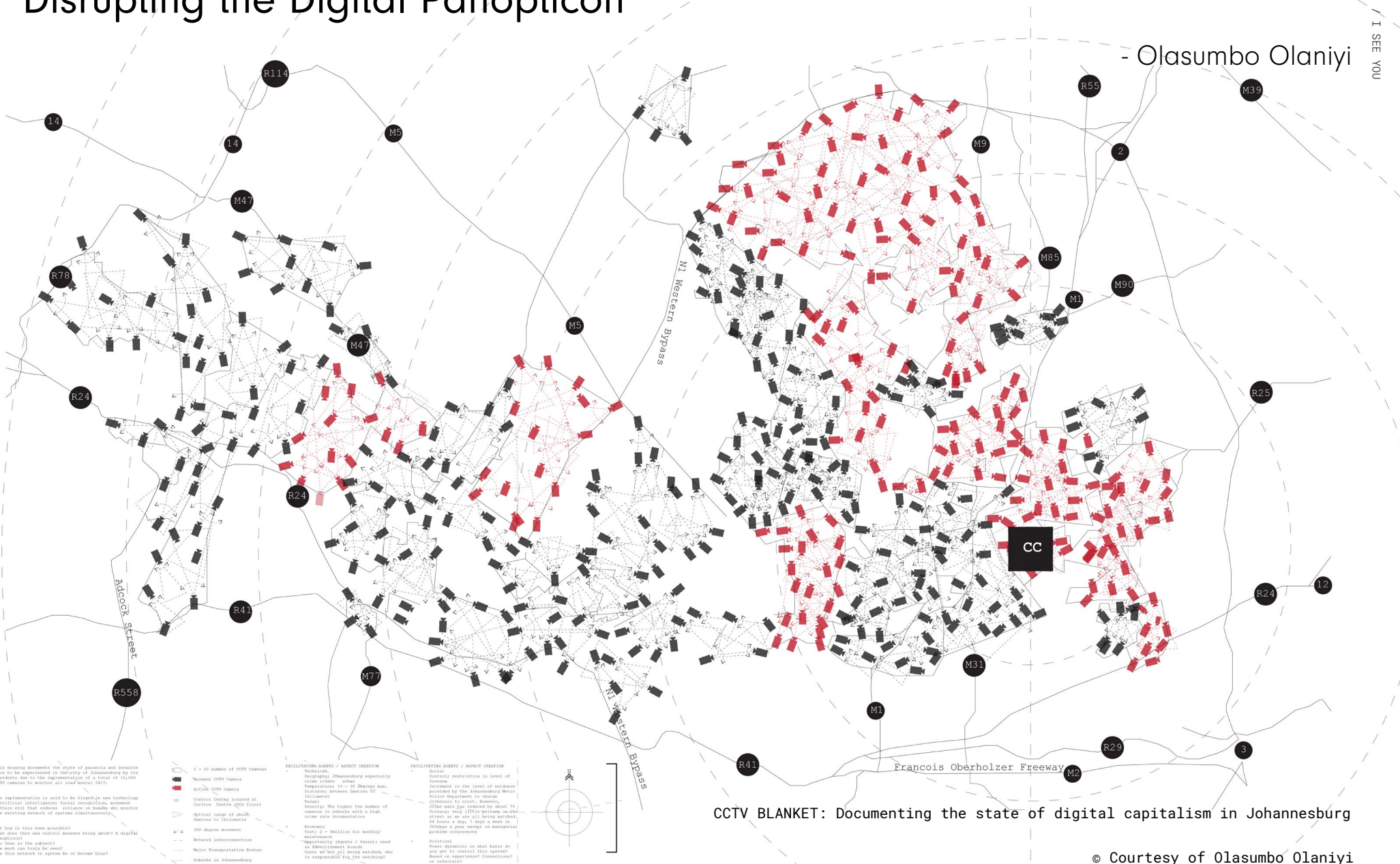


Follower (Yoğunluk binası), 2017
Ceramics, metal
35 x 13 x 10 cm
BB_139

THE PEOPLE'S CONTROL ROOM

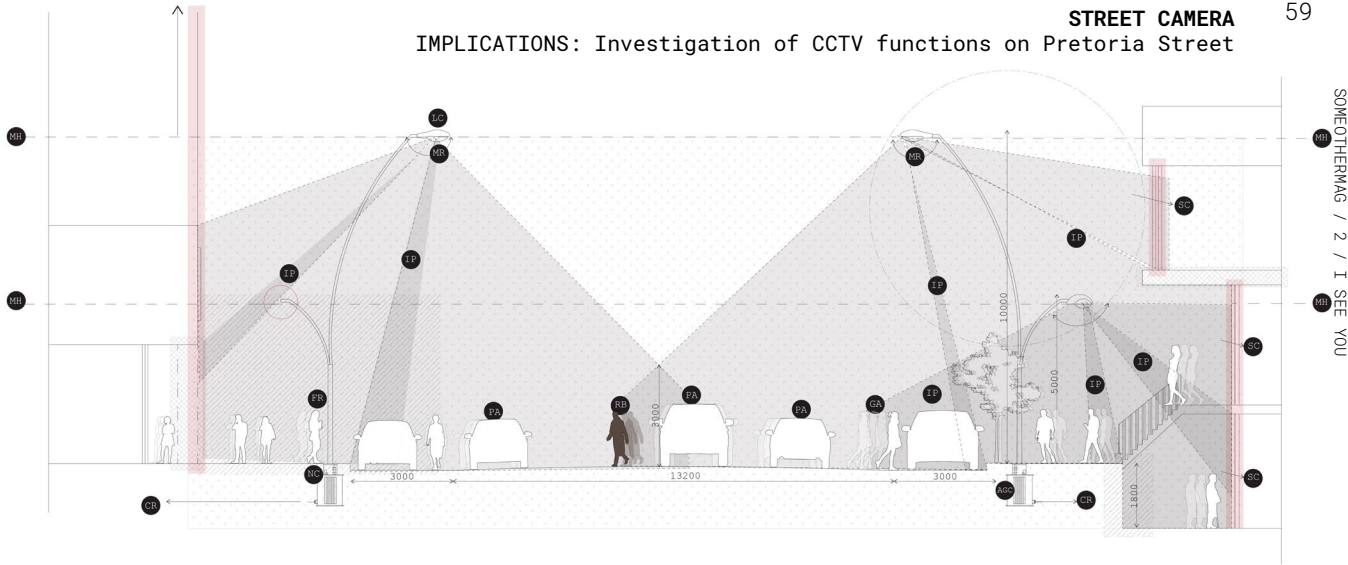
Disrupting the Digital Panopticon

- Olasumbo Olaniyi



CCTV BLANKET: Documenting the state of digital capitalism in Johannesburg

STREET CAMERA
 IMPLICATIONS: Investigation of CCTV functions on Pretoria Street

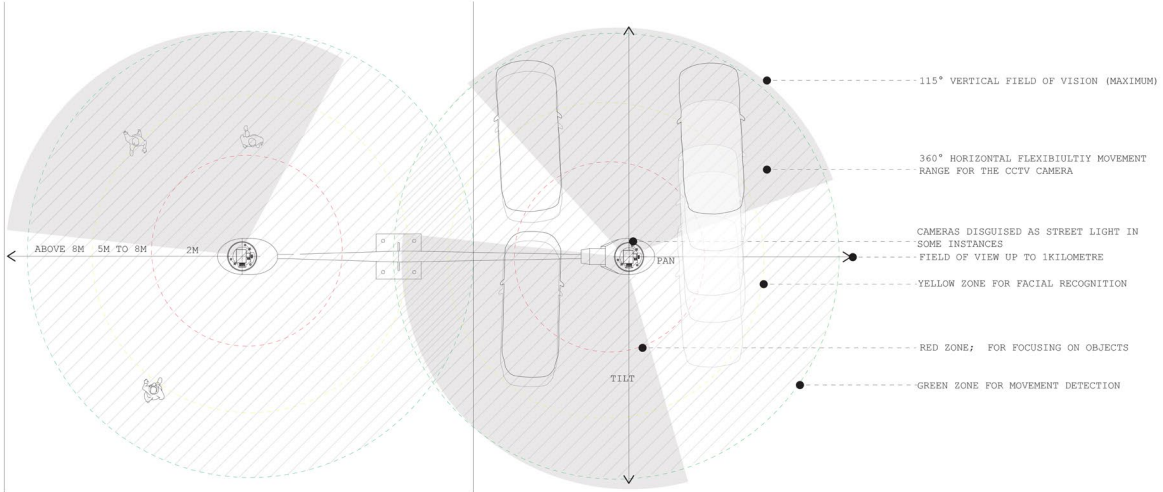


SOMETHING / 2 / I SEE YOU

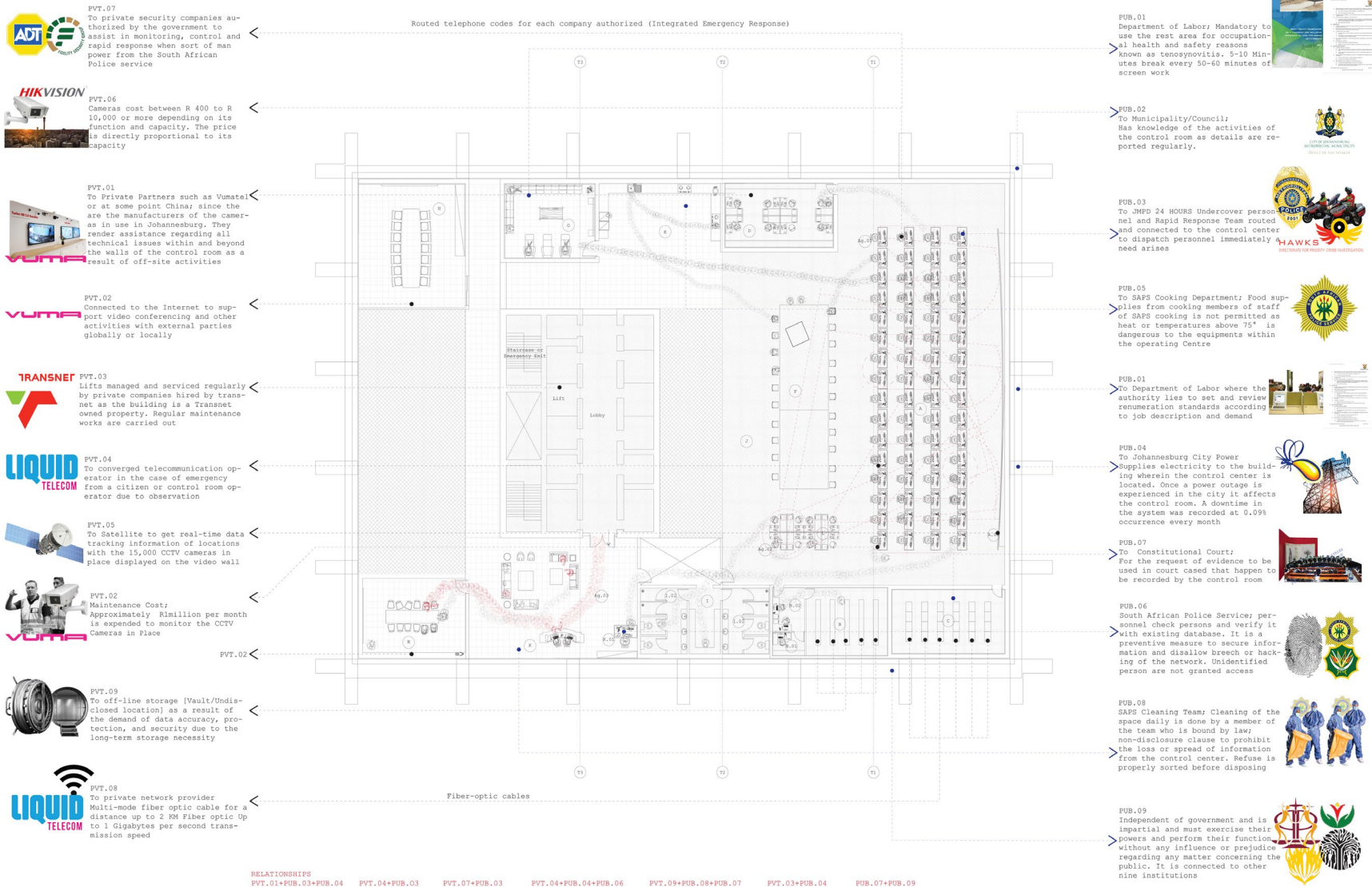
The Peoples Control Room: Disrupting the Digital Panopticon takes on surveillance in the city of Johannesburg from an architectural lens to curate a multiplicity of installations that speculate and catalyze a disruption in the existing power imbalance in order to ensure democratization amongst all players of its volatile ecosystem.

Surveillance is a phenomenon so powerful and definitive in the all-round formation of a city and country in its current phase, as well as in the future. In a city like Johannesburg (South Africa's chief industrial and financial metropolis) - characterized by surveillance capitalism; with the flooding and installation of an estimate of 15,000 CCTV Cameras by the year 2019 (Swart, 2019), an everyday journey becomes a tool for great control. The presence of the surveillance camera threatens human nature, breaches the constitutional right documented in the South African Constitution and remains biased in the way it receives, analyses, transmits and stores information.

It functions in such a way that even after it has been deconstructed or probably removed; it leaves a permanent effect (post-traumatic) on the surroundings, agents and institutions that are produced. This has caused imbalance in the state of security as suburbs, streets and systems have become enclaves with controlled access and exit as "there is really no decision-making involved, you have no freedom to vary the route and no real control other than to stop or to go".



---	Optical range: field of view	or driving on certain streets repeatedly	FR	Facial recognition: The new set of cameras introduced into the CBD region of Johannesburg have the ability to facial recognize persons but that is not as successful as intended because there is a deficit of database of the population at large; implying that images of all resident in Johannesburg has to be documented.	CR	Control Room: Managed by private individuals for the government and is responsible for controlling and monitoring of all active CCTV cameras in Johannesburg with a CCTV undercover team just launched	IP	Intersection Points: Areas where both cameras are active and can capture digital signals	ZZZ	Dead zone	PA	Pattern Analysis: Any sort of movement can be used to decode suspicious activities such as gathering on a walkway, a sudden flooding by pedestrians	
MR	Maximum range	RB	Racial Bias: Camera is less likely to recognize dark skinned people	LC	Lighting conditions: Positioned in areas where there is no obstruction. It also has the night vision to enable clear and high resolution images from surveilled regions	SC	Some captures: the ability to capture images in the picture plane due to the position of the camera lens	NC	Network Connection Cables: Cable that enable the transmission of live feeds gotten from the field of investigation	ZZZ	Materiality	PA	Pattern Analysis: Any sort of movement can be used to decode suspicious activities such as gathering on a walkway, a sudden flooding by pedestrians
GA	Gait analysis: The tempo and length of a persons stride when walking on the street	LC	Lighting conditions: Positioned in areas where there is no obstruction. It also has the night vision to enable clear and high resolution images from surveilled regions	EP	Intersection Points: Areas where both cameras are active and can capture digital signals	SC	Some captures: the ability to capture images in the picture plane due to the position of the camera lens	NC	Network Connection Cables: Cable that enable the transmission of live feeds gotten from the field of investigation	ZZZ	Materiality	PA	Pattern Analysis: Any sort of movement can be used to decode suspicious activities such as gathering on a walkway, a sudden flooding by pedestrians



PVT.07
 To private security companies authorized by the government to assist in monitoring, control and rapid response when sort of man power from the South African Police service

HIKVISION
PVT.06
 Cameras cost between R 400 to R 10,000 or more depending on its function and capacity. The price is directly proportional to its capacity

VUMAT
PVT.01
 To Private Partners such as Vumatel or at some point China; since they are the manufacturers of the cameras in use in Johannesburg. They render assistance regarding all technical issues within and beyond the walls of the control room as a result of off-site activities

VUMAT
PVT.02
 Connected to the Internet to support video conferencing and other activities with external parties globally or locally

TRANSNET
PVT.03
 Lifts managed and serviced regularly by private companies hired by Transnet as the building is a Transnet owned property. Regular maintenance works are carried out

LIQUID TELECOM
PVT.04
 To converged telecommunication operator in the case of emergency from a citizen or control room operator due to observation

PVT.05
 To Satellite to get real-time data tracking information of locations with the 15,000 CCTV cameras in place displayed on the video wall

VUMAT
PVT.02
 Maintenance Cost: Approximately R1million per month is expended to monitor the CCTV Cameras in Place

PVT.09
 To off-line storage [Vault/Undisclosed location] as a result of the demand of data accuracy, protection, and security due to the long-term storage necessity

LIQUID TELECOM
PVT.08
 To private network provider Multi-mode fiber optic cable for a distance up to 2 KM Fiber optic up to 1 Gigabytes per second transmission speed

Routed telephone codes for each company authorized (Integrated Emergency Response)

Fiber-optic cables

RELATIONSHIPS
 PVT.01+PUB.03+PUB.04 PVT.04+PUB.03 PVT.07+PUB.03 PVT.04+PUB.04+PUB.06 PVT.09+PUB.08+PUB.07 PVT.03+PUB.04 PUB.07+PUB.09

PUB.01
 Department of Labor; Mandatory to use the rest area for occupational health and safety reasons known as tenosynovitis. 5-10 Minutes break every 50-60 minutes of screen work

PUB.02
 To Municipality/Council; Has knowledge of the activities of the control room as details are reported regularly.

PUB.03
 To UMPD 24 HOURS Undercover personnel and Rapid Response Team routed and connected to the control center to dispatch personnel immediately need arises

PUB.05
 To SAPS Cooking Department; Food supplies from cooking members of staff of SAPS cooking is not permitted as heat or temperatures above 75° is dangerous to the equipments within the operating Centre

PUB.01
 To Department of Labor where the authority lies to set and review remuneration standards according to job description and demand

PUB.04
 To Johannesburg City Power Supplies electricity to the building wherein the control center is located. Once a power outage is experienced in the city it affects the control room. A downtime in the system was recorded at 0.09% occurrence every month

PUB.07
 To Constitutional Court; For the request of evidence to be used in court cases that happen to be recorded by the control room

PUB.06
 South African Police Service; personnel check persons and verify it with existing database. It is a preventive measure to secure information and disallow breach or hacking of the network. Unidentified person are not granted access

PUB.08
 SAPS Cleaning Team; Cleaning of the space daily is done by a member of the team who is bound by law; non-disclosure clause to prohibit the loss or spread of information from the control center. Refuse is properly sorted before disposing

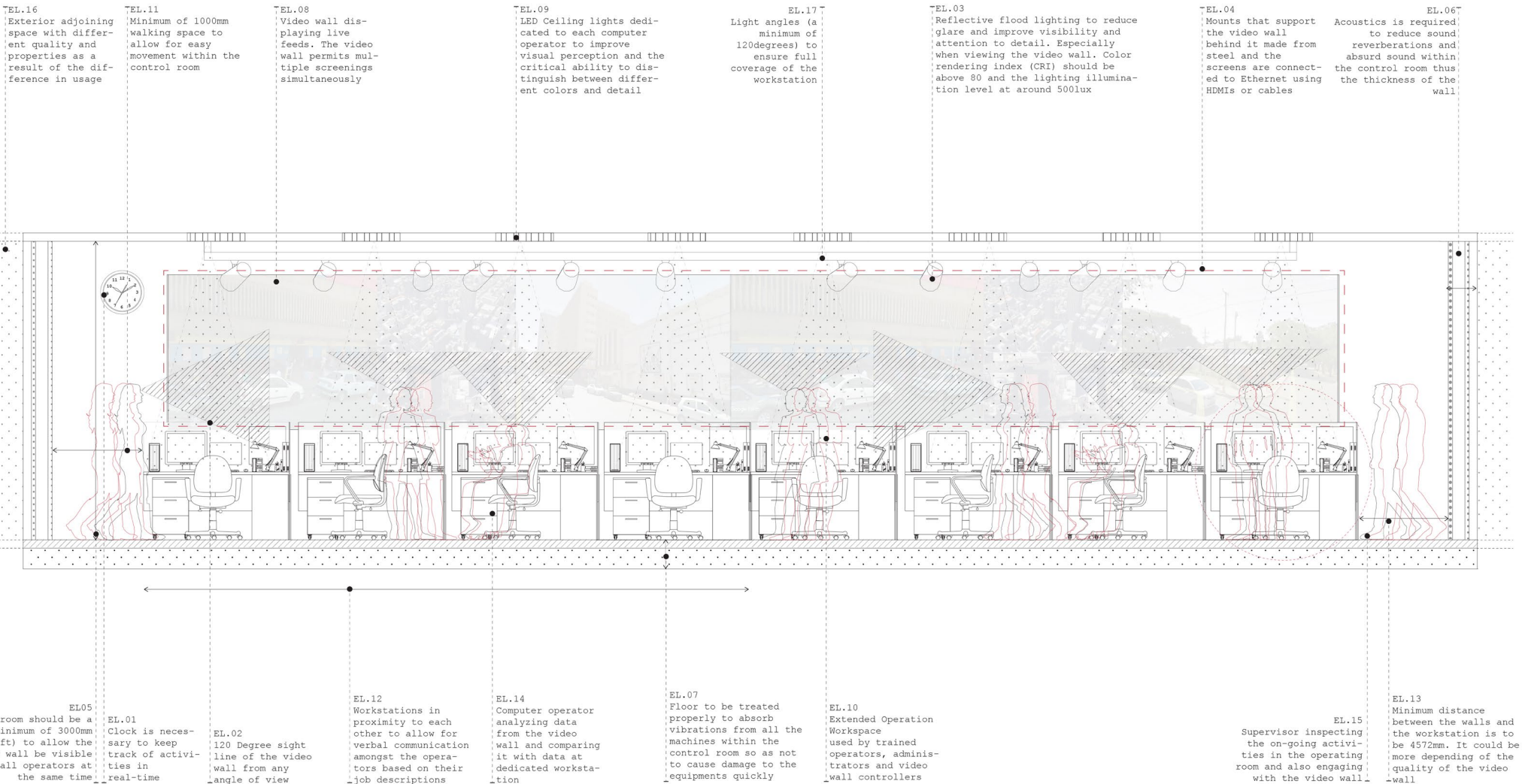
PUB.09
 Independent of government and is impartial and must exercise their powers and perform their function, without any influence or prejudice regarding any matter concerning the public. It is connected to other nine institutions

Looking is an everyday activity common to most of us, but seeing becomes a function of the generic biological piece (the eye) which is transformed into a mobile object in the sense that it essentially takes the visible world on a journey as wherever it works. The introduction of surveillance CCTV to combat rampant crime becomes a powerful proxy for the human being. Notwithstanding, the gaze of these advance tools of universal architecture of behavior restriction (CCTV) have been identified to be partly blind to variations - race, space, bodily movements and language.

INSTITUTIONALIZED POWER
 Mapping of invisible authorities that ensure the stability of the existing system.

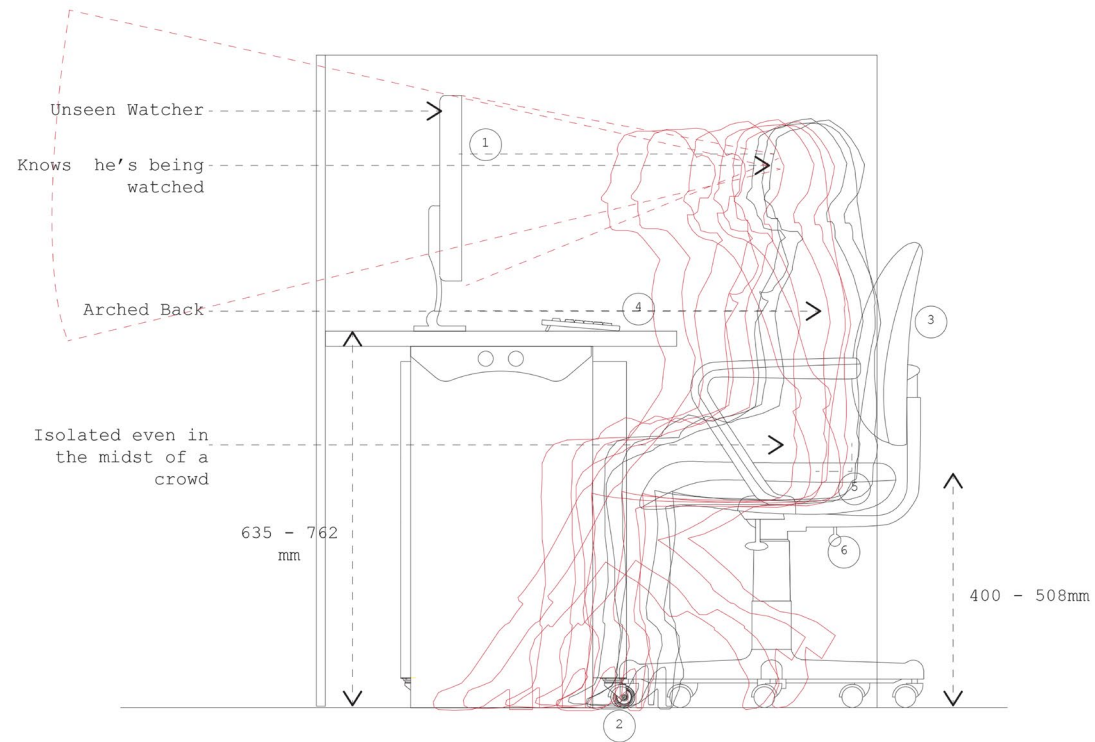
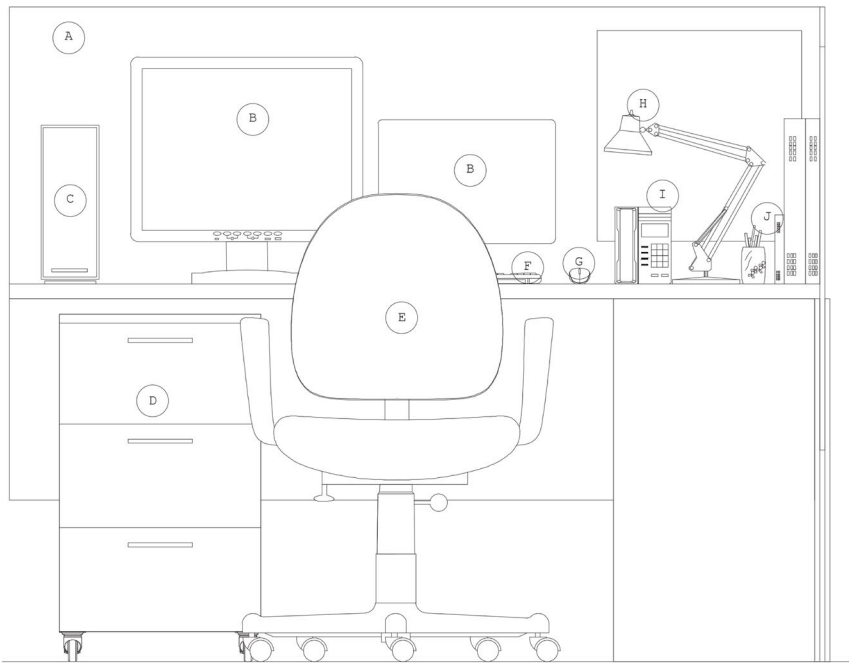
The Control Room has defined architectural conventions but its power is largely dependent on the controller. The Johannesburg Metro Police Department (JMPD) Intelligence Operations center; obscure to many, sits within the Carlton Centre building (a brutalist building in the Heart of Johannesburg CBD, which in itself exudes an aggressive confrontational toughness and un-displaceable presence), operates as the center of Gauteng surveillance and is a form of institutional power.

ARCHITECTURAL COMPONENTS
Control room ergonomics

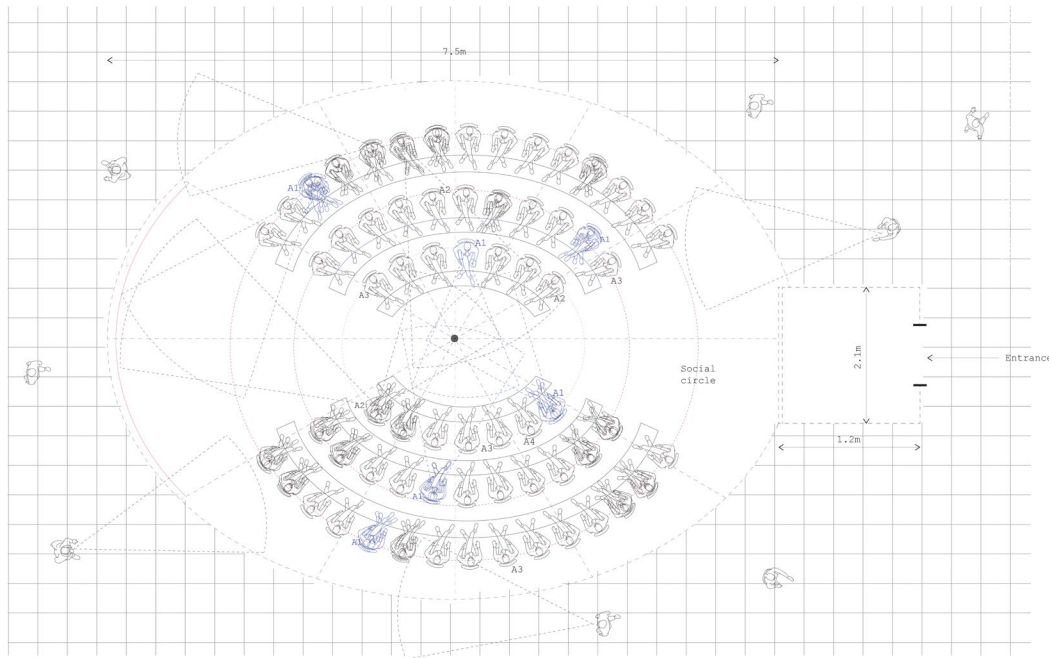
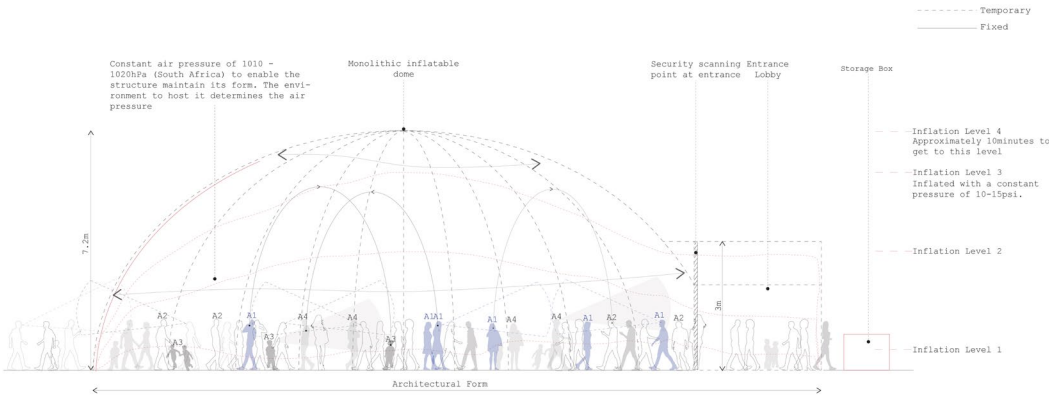


It becomes a site rigorously explored in order to demystify this murky and robust field of surveillance, control and power, working across scales or geographical landscapes. This enabled revisiting the concepts of space, place and scale in order to question and map out broader possibilities of relearning, re-making and reshaping the future of surveillance. This site of investigation acts as the vessel to encapsulate a set of speculative architectural strategies and archetypes for the siting, programming and operations of a Peoples Control Room.

ARCHITECTURAL COMPONENTS ENHANCING PAN-OPTICISM:
Individual workstation ergonomics as a site for control



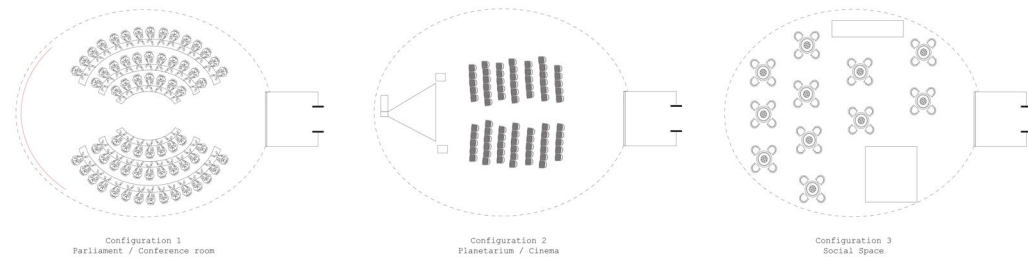
← INTIMATE SCALE (WORKSTATION) OF PAN-OPTICISM IN A CONTROL ROOM →

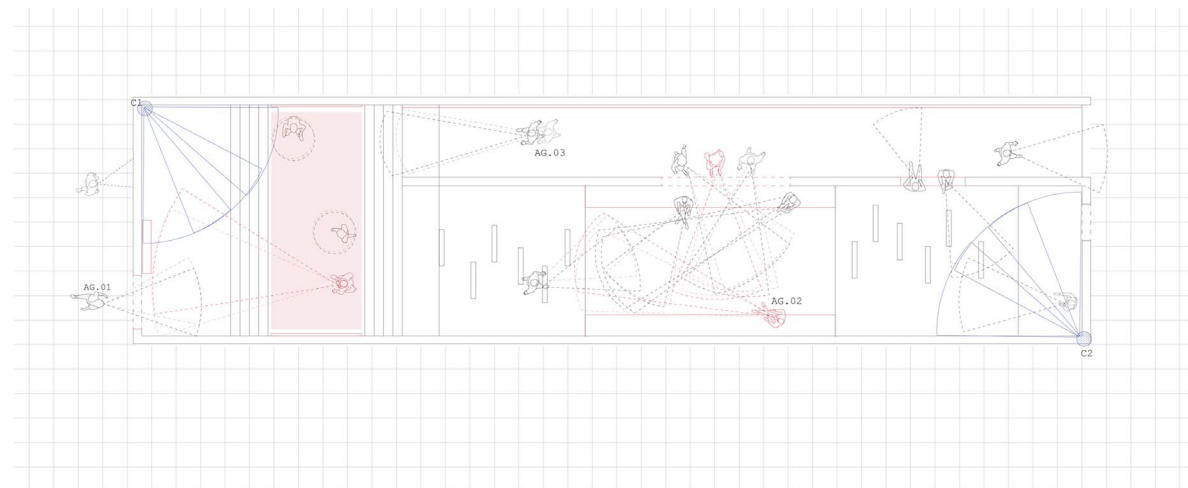
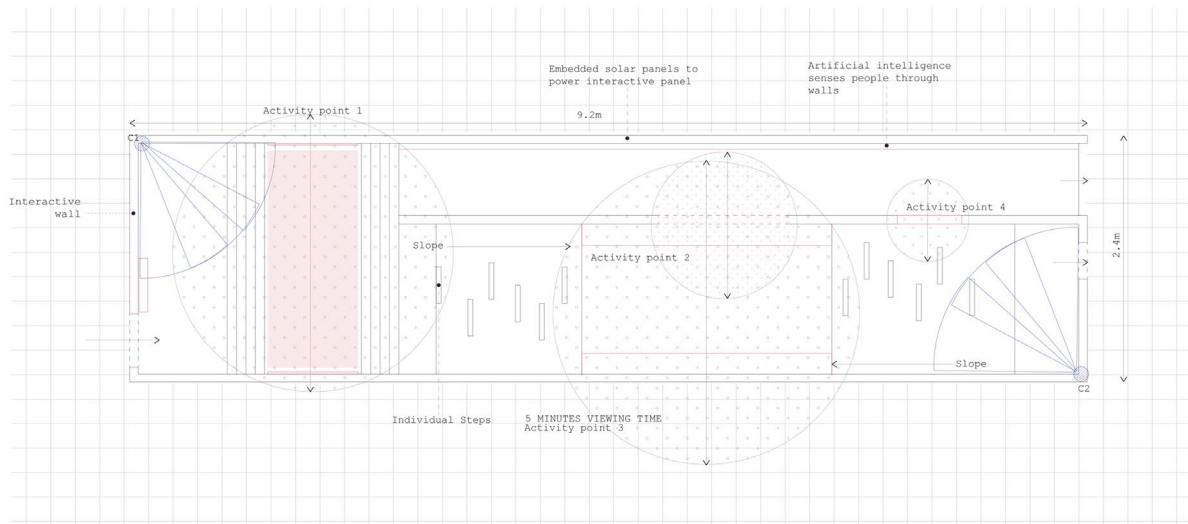
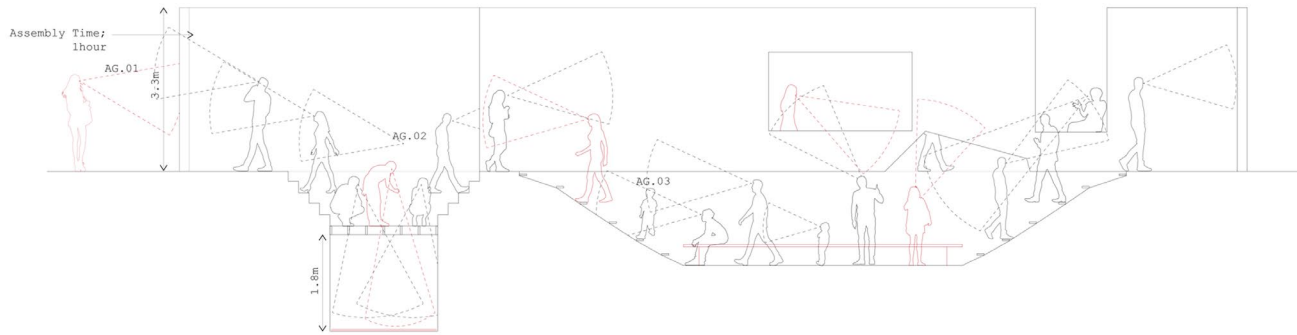


ARCHETYPE 1:
Mapping out its operations and possible configuration programs.

This project takes on surveillance in the city of Johannesburg, from an architectural lens, with a focus on passive and active means of surveillance, consequences of the existing forms of control and social contract manifestations in space. This is documented in a series of line arts, collages, ethnographic drawings and forensic investigations with the aim to disrupt, re-organize and recalibrate the power imbalance in volatile spaces to the extent that new social contracts are developed in the form of a lexicon using non-conventional architectural configurations.

The proposed archetypes adopt the technique of surprise to infiltrate, reproduce and acclimatize to identified political ecosystems (the host) based on curated principles. Thus, these metamorphic architectures are viewed as mobile political machinations designed to be catalysts for the revelation of obscure political happening when operating in and around the city.





Surveillance is everywhere and anywhere. Whether you like it or not, surveillance is a phenomenon that has come to stay and it is evolving as the world we live in is in a constant state of flux. The testing of these archetypes in site with an indigenous narrative provided evidence to imagining and re-imagining the future of surveillance. These unusual speculations also create the opportunity to debate and discuss about the future of universal architecture.

The unending combination of the archetypes in and around the city (from the macro scale of the city to the scale of the individual) becomes the new form of control center; Peoples Control Room. It takes into consideration a consolidation of accountability, human rights, access, power and social contracts in managing risk while disrupting the uni-directional operations mechanism of the digital panopticon as a form of counter-surveillance.

This ensures that the normal 'custodians of sight' are transformed into democratized spaces allowing the common man access to the inner workings of political spaces and agents, and the ability to question practices of politicism in such volatile spaces.

ARCHETYPE 2:

Mapping out its operations and possible configuration programs.

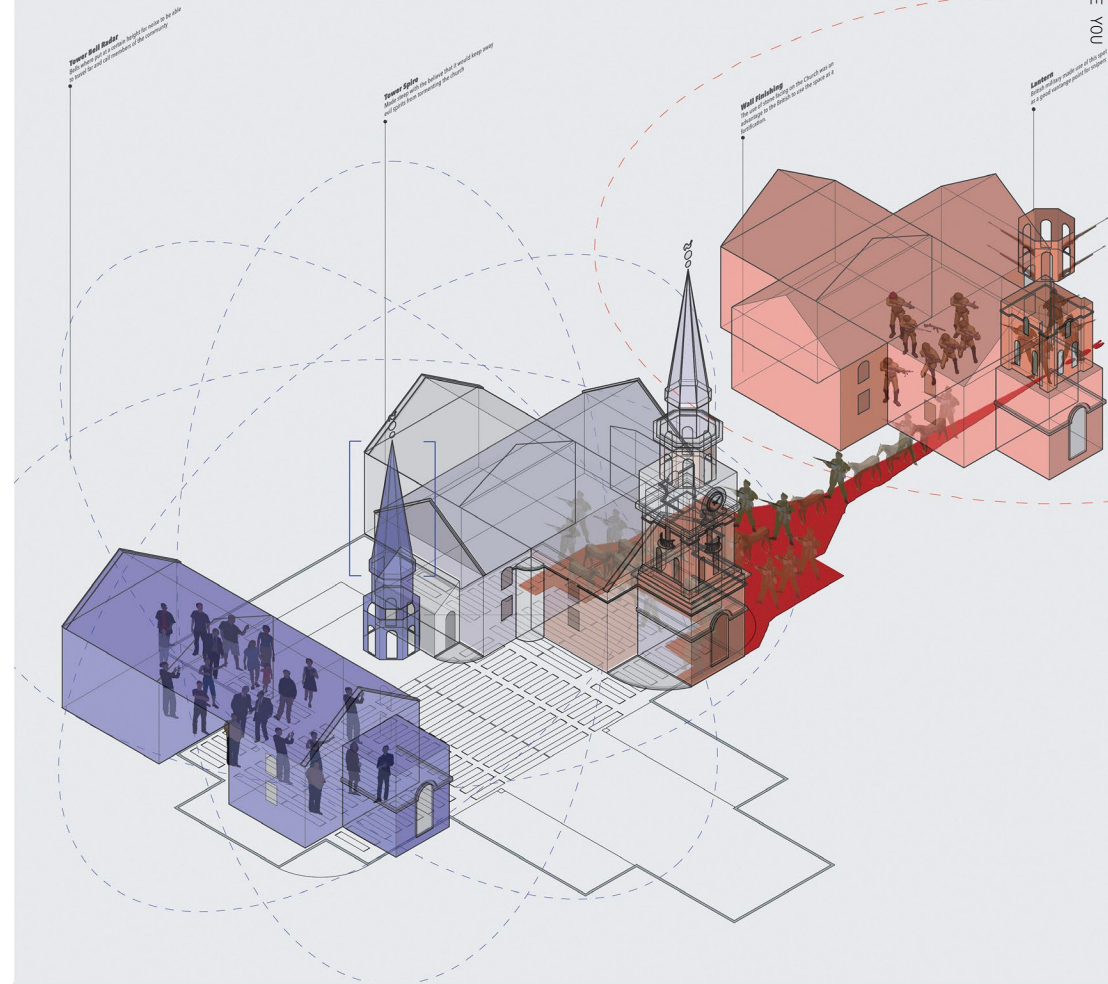
PLASTIC POWER

Chambers of Transition

- Olufolajimi Akinboboye

The politics of power cuts across many fields in its quest to achieve its objectives. Among these fields, architecture plays a pivotal role, due to its physical presence and infrastructure to hold basic operational functions. The physical form lends a degree of permanence that can be integrated in the public imagination and subsequently live in history - affording architecture the right and responsibility to be the representative and the bearer of the ideologies of its shepherds.

In transitional democracies, such as South Africa, cities filled with a series of outlived ideologies, political volatility and resulting architectures, certain sites have been pivotal in acting as hosts of these different political transitions. Constitution Hill in Johannesburg may be argued to be a good example of this, whereby it served four political masters, the British (as a fort - 1899), Dutch (prison - 1893), Nationalist Government (political prison - 1948) and Democratic South Africa (Constitutional Court - 1994).

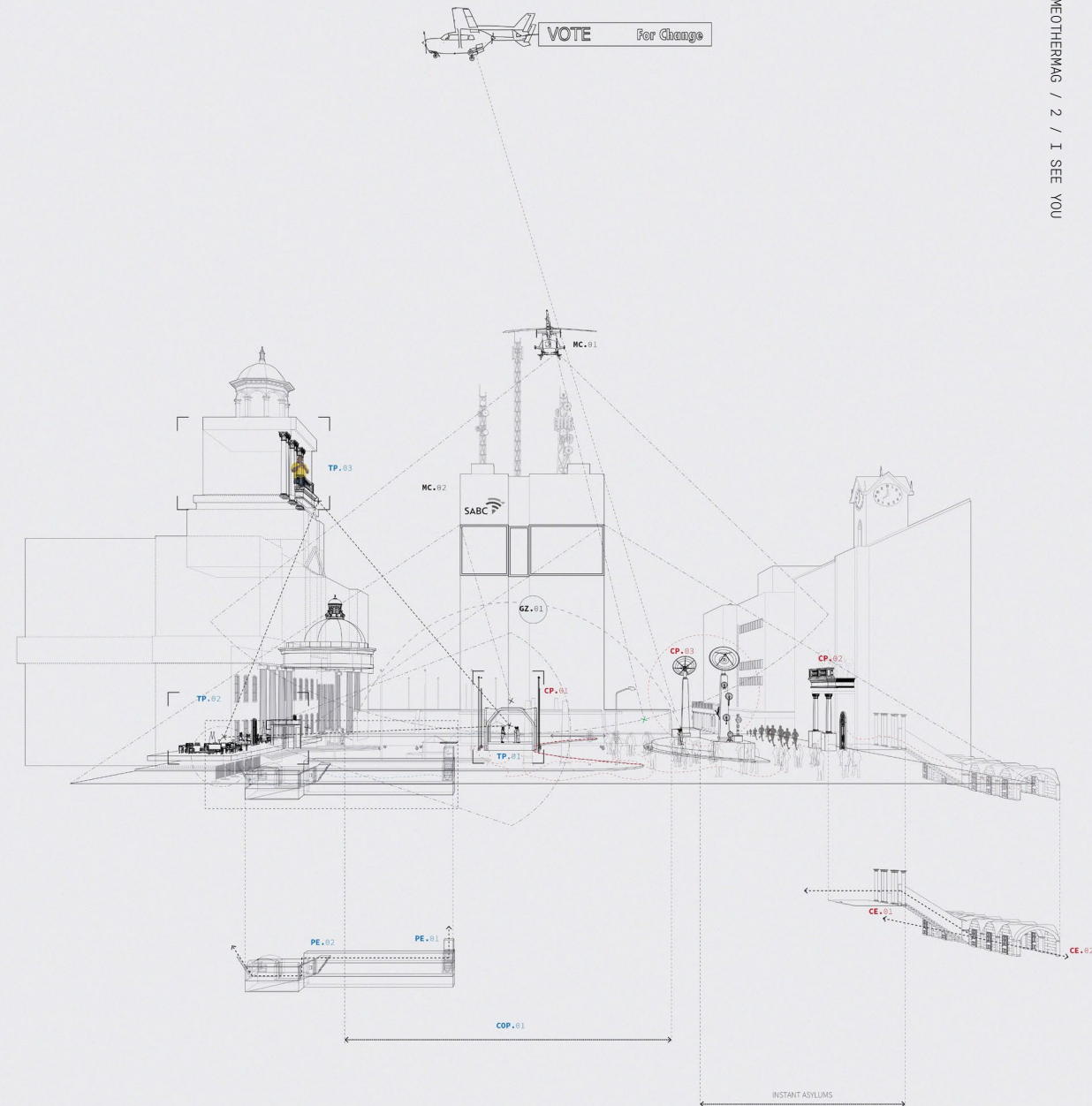


- Architectures which gave major functionality to the church
- Architectures which gave advantage to the operations of the British soldiers
- Present state of the Church preserved after the war

© Courtesy of Olufolajimi Akinboboye

As evidenced in the Constitutional Court, in some cases, the architectural elements have transcended various political epochs – deliberately or accidentally. As such, these structures have served many masters through reconfiguration, reinterpretation or ambiguity. We are able to discern architectures that have political resilience to survive unscathed physically and those that are vulnerable and prone to erasure and archives. What remains and what is erased may be shown to be less attributed to random events, but rather based on a series of value judgements around architectural composition, siting, materiality, functionality and symbolic value.

Using Constitution Hill as a basis, this research seeks to identify the logics, patterns and roles of architectural elements in holding or disassembling transitional power. Through a series of forensic drawings, mappings and cataloguing, the practices of permanence and erasure through architecture can be revealed. In so doing, the project seeks to build an inventory of tactics, forms, materials, programs and narratives that can produce an architecture that is deliberately contemplated for power and the transition thereof.

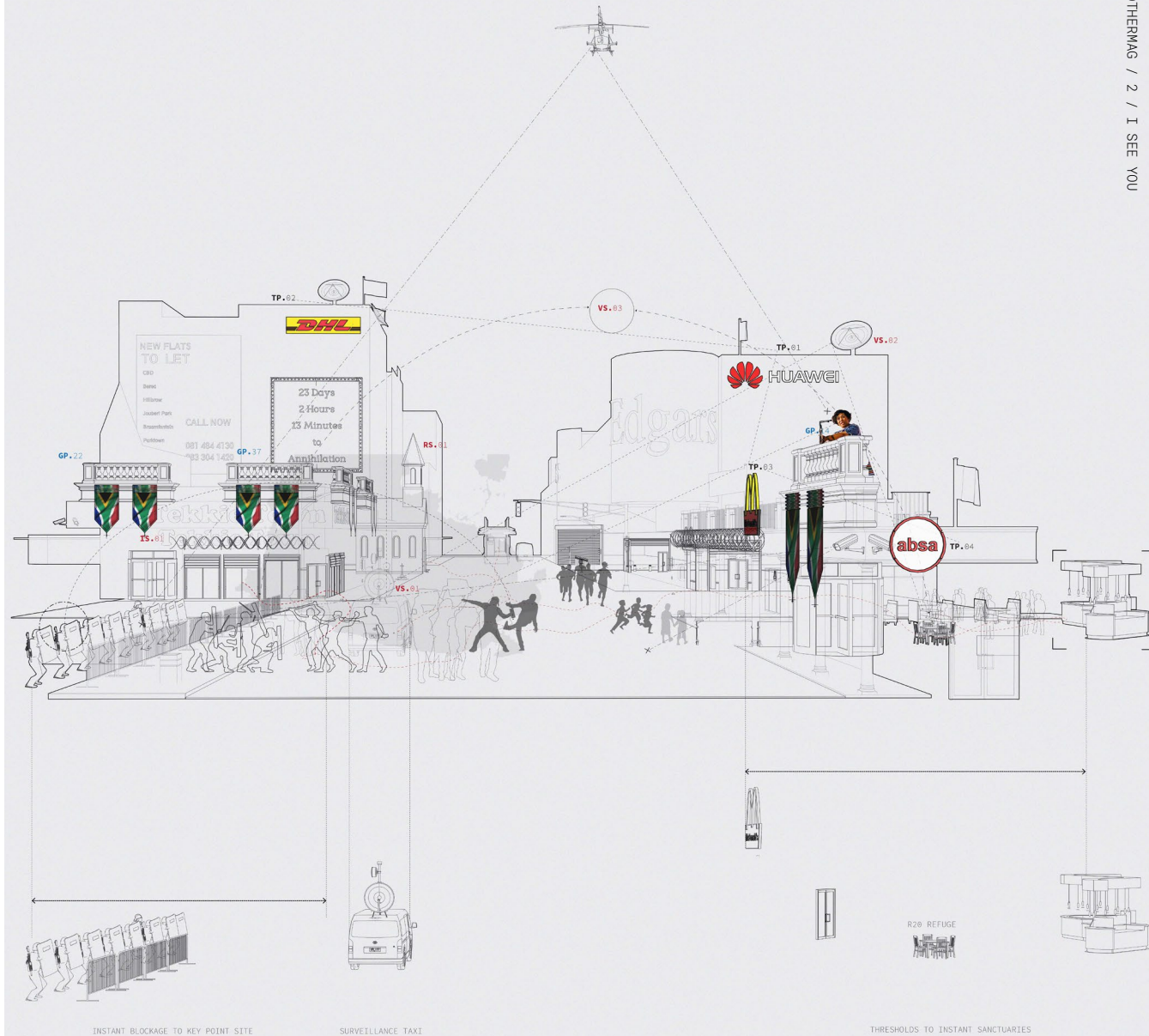


The intention of building an understanding is to ensure that adjustments are not violent, short-sighted and detrimental to the purpose of political power – to serve its subjects and meet political mandates. As such, the work aims to identify an architecture that is deeply representative of its immediate custodians, yet able to hold valuable echoes of previous power, while remaining dynamic in its make-up to allow and demonstrate anticipation for transformation and power yet to come.

The design intervention proposes a series of spatial maneuvers and tactics employed and deployed on a large consolidate urban political armature. It would specifically accommodate the three tiers of government and their immediate support functions. The project will be located on Rissik Street, Johannesburg due to its long-lasting history of hosting protests – It will treat this street as a broad site in consolidating both power and dissent. In so doing, it will test the capacity of architecture to

- i) consider previous and future iterations,
- ii) be a repository of political shifts while firmly holding authorities' symbolic power – temporarily.

The project aims to demonstrate the possibilities of architecture to facilitate more complex power transitions of politics in flux.





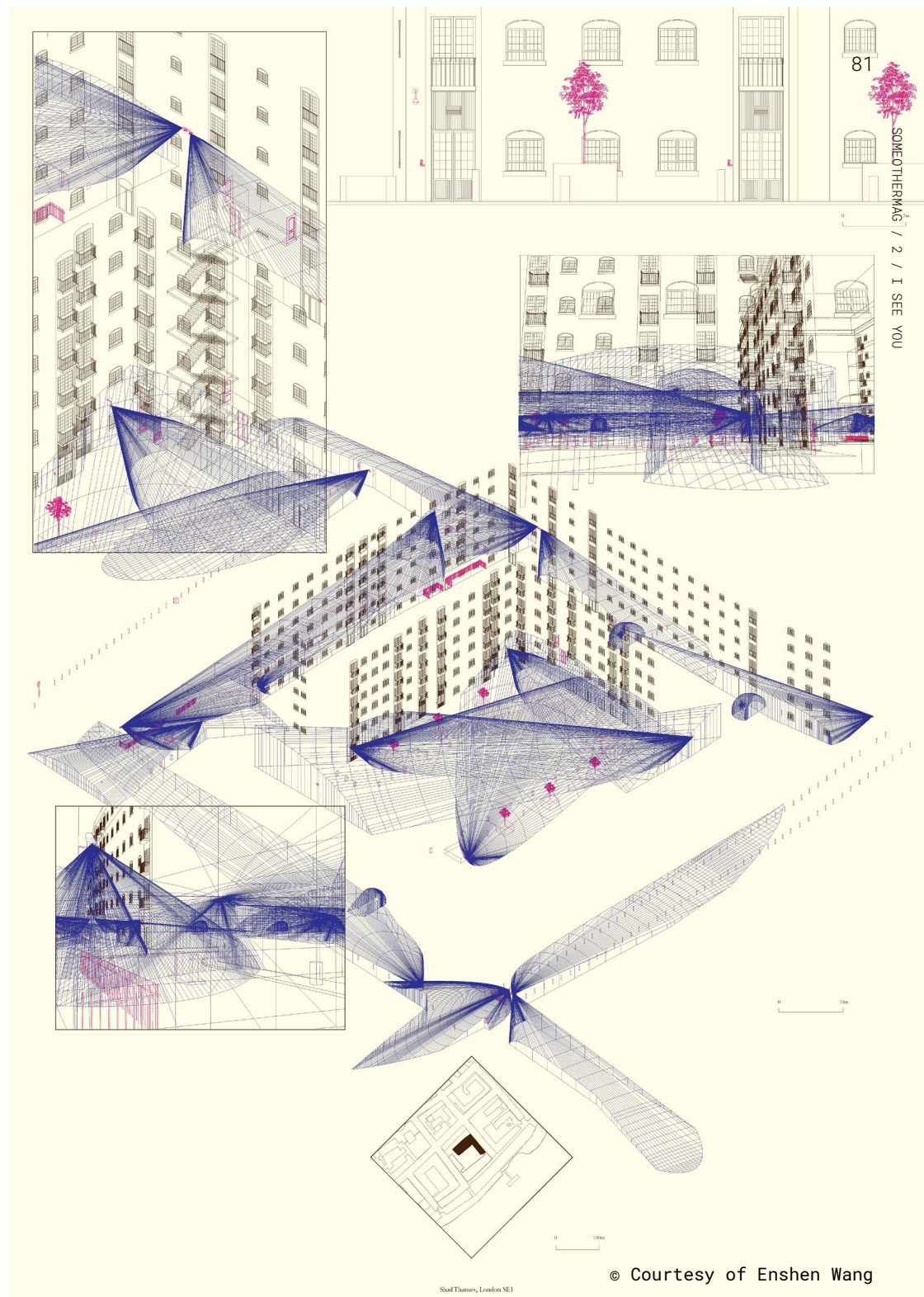
© Courtesy of Olufolajimi Akinboboye

THE WALL'S RESPONSE TO FEAR

- Enshen Wang

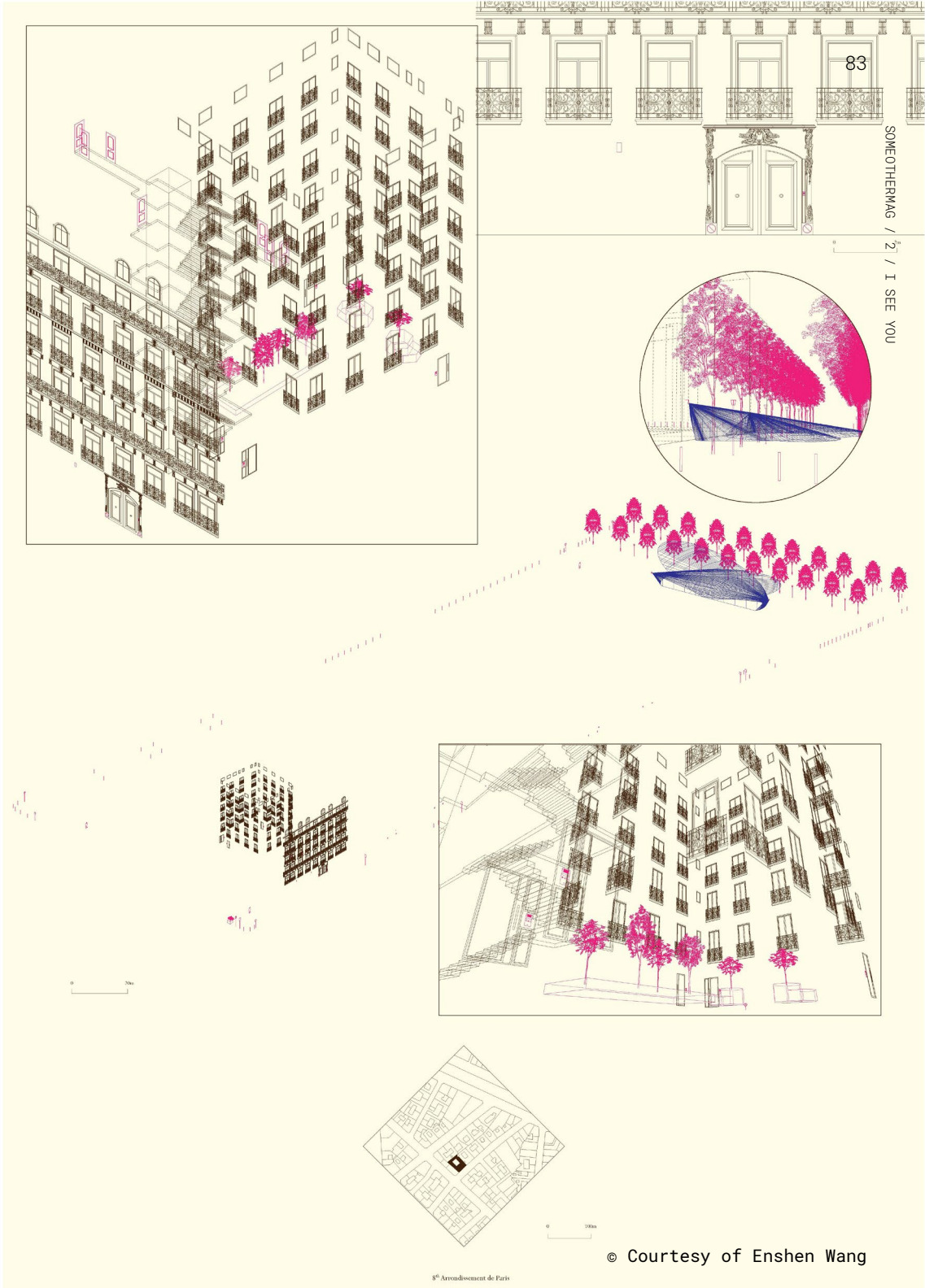
Exploring the strata in a city, shows how certain layers such as fear and exclusion- usually intangible, can take on physical form. I was first interested in the noticeable lack of social mix as seen in Bermondsey and Paris. In Bermondsey there lies a clear distinction between private housing and council flats.

Historically the fortified city wall protected settlements from invaders. In Haussmann's Paris, boulevards arguably brought a layer of control and access for the military to quell uprisings. Fear today has shifted from outside the city walls to within the urban fabric, shifting the last line of defence from the city wall to the building wall. Today in just a single block, exist numerous elements of exclusion, both tangible and intangible. Where the wall is traditionally read as a flat plane, these mappings present the elevations in a reading where these objects and elements give a three dimensionality to exclusion and surveillance.



Mapping of housing blocks
in London and Paris

This exclusion seems to always exist no matter the policy or scale implemented; in both Paris and London there are certain regulations that mean new developments must include a certain percentage of affordable housing in the development, but this has only resulted new failures in the system in the “poor door” where they are not given access to the same level of amenities. Exploring this exclusion, I was also interested in how much of the city actually exists in relation to the level of access or seen. The traditional figure ground erodes to form a new reading, leaving a series of shells beyond what you can access.



A ROOM WITH A VIEW

- Menno Aden

Through challenging camera angles Menno Aden abstracts most familiar actual living environments and public interiors into "flattened two-dimensional scale models. A camera that the artist installed on the ceiling of various rooms takes pictures downwards of the interiors. The resulting images lay out space in symmetrical compositions that look like assemblages stripped off any kind of objectivity. The views into private homes and secret retreats bring up associations of the ubiquitous observation camera. The notion of surveillance is systematically played out by the artist to hint at society's voyeuristic urge that popular culture has made mainstream.

Miriam Nöske

A Room With a View (From Above)

Photographer Menno Aden likes to look down on his subjects, but in the least pretentious way possible. To him, it's just another way of seeing someone's personality.

"For me as an artist, watching from a higher position on a small space is interesting because I can see someone's 'compressed personality,'" Aden wrote via email.

"I started photographing rooms of friends in Berlin, to make portraits of them without actually seeing them. Many of them had—or still have—an unpretentious life, which is quite typical in Berlin since rents have been quite low." Shooting from above, however, can make even the most obvious candidate for a Hoarders episode look neat and organized.

"This happens because all the things on the floor such as the furniture flatten into two dimensions," explained Aden. "I knew about it and I wanted this organized look over chaotic spaces because it makes the viewer feel elevated—sublime—but to be honest I didn't know that an untidy room would look so organized, too." Aden admits he is often scouting rooms and other types of spaces constantly. "When I find a good one [space] I walk through a room, stare at the floor, and note the furniture or the structure of a room."



"If a room interests me, I'm making plans where I'll put the camera and check the height and material of the ceiling," wrote Aden. From there, the process begins with Aden taking wide-angle images to get an overview of the room. If he's still interested in the aesthetic, he elevates his camera sometimes with a monopod or tripod. The camera is often controlled remotely. He takes about 150 pictures from the elevated position and then begins his post-production processing and final editing. Aden isn't limited to private spaces. He has taken images of stores, in elevators, and also in basements and parking garages, which are some of his most abstract work.

About the garages, Aden explained: "One day I stumbled upon the basement garage of a supermarket where I was buying some food. I noticed the dirty and oily traces cars make that went over some lines in the parking lots. I took some test pictures and liked the lines—they remind me of calligraphy ... so I started to do a series that could easily redefine the term 'oil-paintings.'" *David Rosenberg for Slate, Washington Post (2013/01/14)*

This is a first for this style of indoor photography. Usually you see nice clean HDR shots of rooms or office space for real estate agents. Menno Aden takes a whole different approach on this genre, one many people never really see. Using a camera mounted to the middle of the ceiling, Menno captures a view of locations never really seen before. This gives the images a unique perspective on an ordinary living space or storefront. I think this would be a pretty cool way to start getting a better idea for planning room layouts. Definitely a different look that I haven't seen before.

John Tender

Untitled (G.S. II)
2006, 70 x 50 cm
(27 x 20 in.)





Untitled (G.S. I)
2006, 70 x 50 cm
(27 x 20 in.)



Untitled (Shoe Shop)
 2009, 100 x 118 cm
 (39 x 47 in.)



Untitled (Corner Shop II)
2017, 120 x 100 cm
(47 x 39 in.)

Untitled (Subway)
2010, 50 x 200 cm
(20 x 79 in.)



Untitled (Bar)
2011, 90 x 160 cm
(35 x 63 in.)

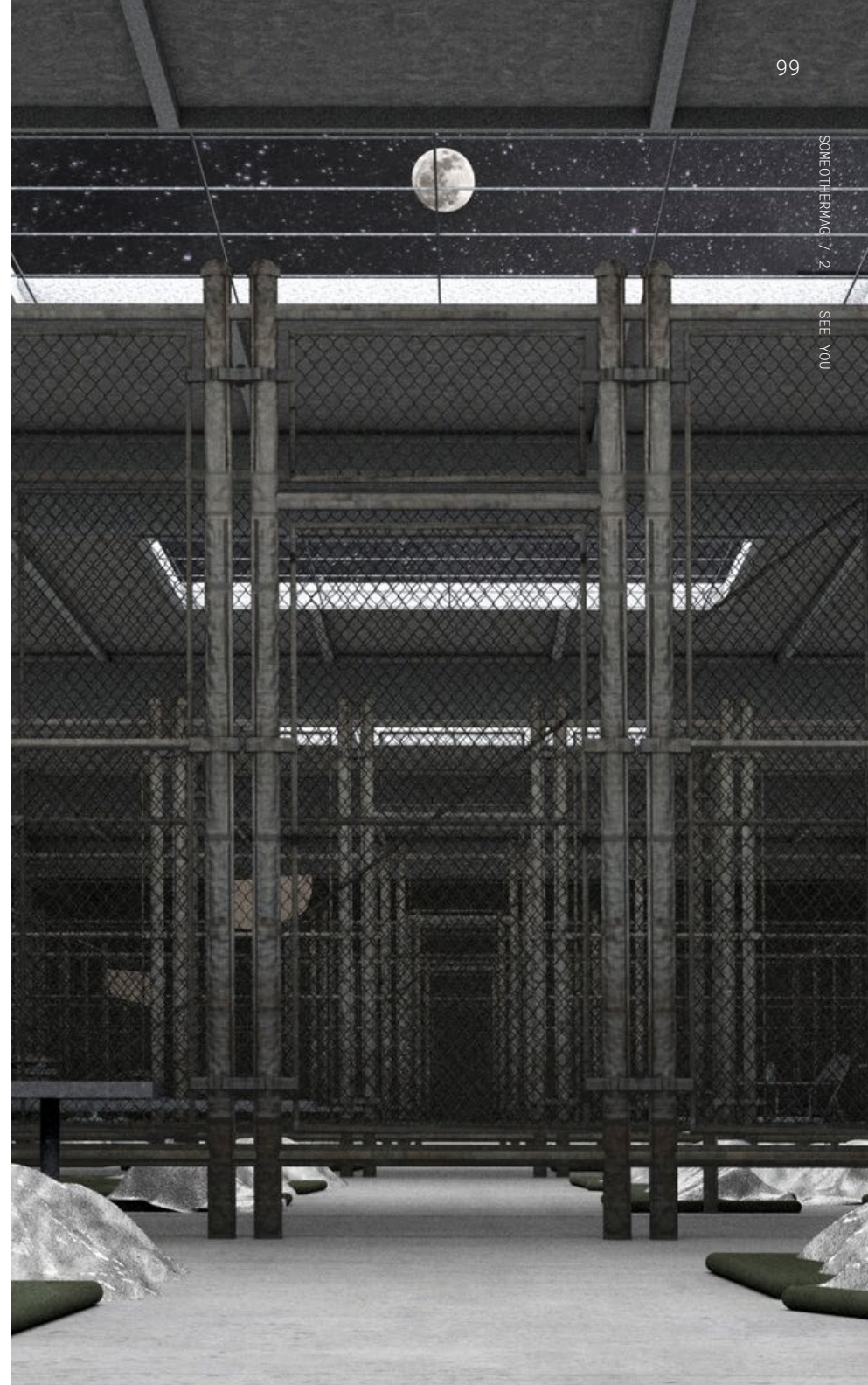


DETENTION CENTER

- Albert Orozco & Edward Rivero

Architectural enclosures designed to limit the mobility, freedom, and dreams of people of color are manifest in prison structures that hold Black, Indigenous, and other people of color captive. This project details the inner landscape of the concentration camps that hold migrant children and their guardians in caged environments on American soil. The illustration highlights how surveillance practices are felt more deeply by those who are criminalized due to their distance from Whiteness. Moreover, the image's first-person view reorients the gaze to position the viewer from the perspective of a child as an act of defiance that says "we are also watching you." As such, our work aims to expose structures of oppression and violence that uphold racial hierarchies by shifting the gaze back onto them.

© Courtesy of Albert Orozco & Edward Rivero





LEONARA CARRINGTON MUSEUM

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Art, Architecture and Surveillance

- Juan Cantu

The Leonora Carrington Museum¹ is located within the Centro de las Artes Centenario² (Centenary Arts Center) in San Luis Potosi, Mexico. It is the first space dedicated to the work of the British-born Mexican surrealist artist and holds a wide range of her work, reflecting her interdisciplinary approach to art.

The Arts Center is located in a former state prison, designed in the late 19th century, under Jeremy Bentham's "panopticon" model, and built in the early 20th century by Mexican architect Carlos Suarez Fiallo. Despite not being completed, the prison was inaugurated in 1890 and it continued its operations until the late 1990s, fulfilling over a century of its original purpose. Today the center has been completely transformed by architect Alejandro Sanchez Garcia³; it holds academic programmes in pop art, visual arts, design, scenic arts such as music dance and theatre, emerging technologies and literature, along with the Leonora Carrington museum.

Even though the museum only occupies a minimal portion of the entire precinct, the tension between the artist's fantastic creatures and the architecture can be perceived as much greater than its actual size. The art pieces occupy both the guard as well as the guarded position according to their size, therefore the synergy between the observed and the observant is unstable throughout the entire experience. This visual essay is an attempt to narrate a series of visual encounters that occurred at this place – a place originally intended for surveillance, striving to revindicate its tainted past.

Ironically, this building fulfills so well its new use that one cannot avoid finding an analogy between both the prison and the museum. Here, the surrealism of Leonora Carrington comes to life with an obscure tonality, putting into a new perspective the role of the three disciplines converging in this place; art, architecture and surveillance.

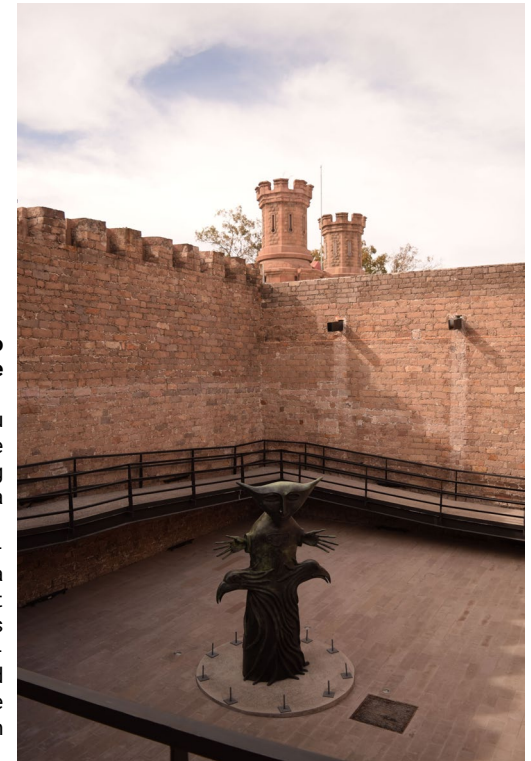
¹ "Museo", Accessed on October 2020,
<https://www.leonoracarringtonmuseo.org/museo>

² "Centro de las Artes de San Luis Potosi, Centenario, Accessed on October, 2020,
<https://www.cenart.gob.mx/ubicaciones/centro-de-las-artes-de-san-luis-potosi-centenario/>

³ "Centro de las Artes de San Luis Potosi, Accessed on October 2020,
<http://www.taller6a.com/proyectos/centro-de-las-artes-san-luis-potosi/>

El Patio del Abrazo, El Abrazo (The Courtyard of the Hug, The Hug)

The peripheral ramp takes you through a journey around the sculpture, The Hug, offering the possibility of getting a good survey of all of its sides. Its anthropomorphic characteristics create an intense Mona Lisa effect making it almost impossible to keep one's eyes off of it. In here, the relationship between surveiler and surveilled gets blurred to give way for a genuine conversation between object and subject.





El Patio de la Barca, La Barca de las Grullas (The Courtyard of the Boat, The Boat of the Cranes)

From above the roles are inverted, there is a continuous surface surrounding the sculpture which allows the subjects to observe the sculpture from every angle. At the same time, the upper level has direct access to the radial wings, which provides a position of power in which the subject has the free will of deciding where to enter.

© Courtesy of Juan Cantu

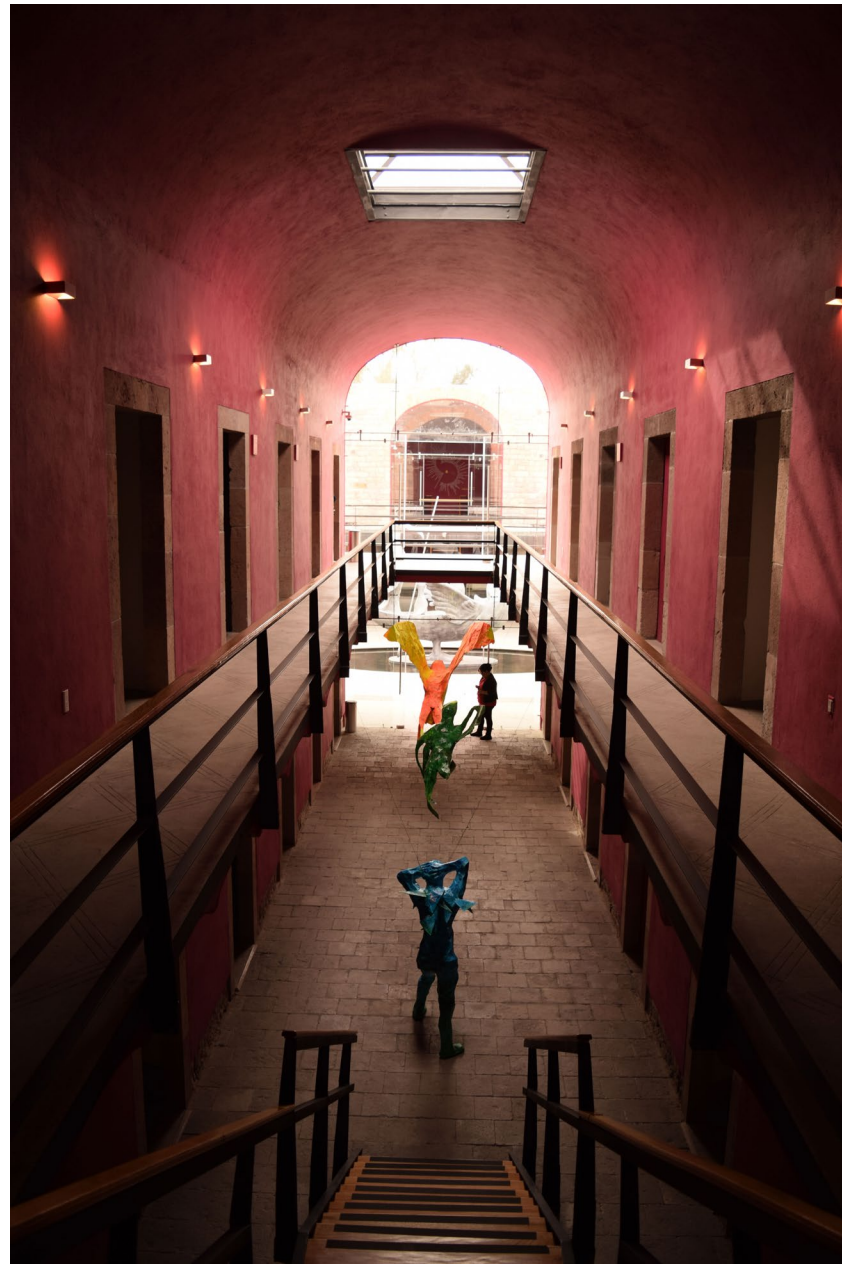
Corridor- A Surreal Guardian

One of the most impressive sculptures of the entire collection, The Boat of the Cranes, occupies the guardian's position. Although this was done so probably to elevate its hierarchical status within Carrington's collection, when seen from the interior it starts portraying an antagonist role.



Corridor - Inverted roles.

The colorful installation in the corridor takes advantage of the connotation that this space carries. It is a piece about freedom that although occupies the privileged position of the guard, the posture of the sculptures make possible to imagine the uprising of the guarded over the guard.



DIGITAL RUBBISH

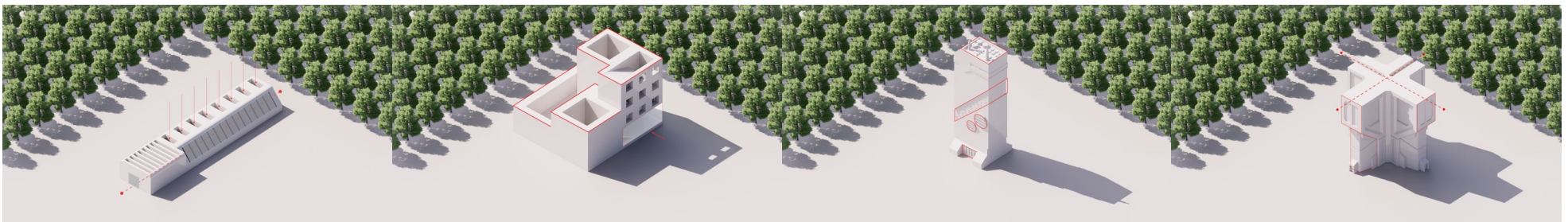
- Charles Weak

One of the primary operations of the internet is the collection and storage of data. This frequently happens passively through data mining functions, like cookies, which collect and store data on users' online habits often without the user's knowledge. While users might object to the unconscious collection of their online habits, other users actively participate in communities that compile user generated data, dumping hoards of data and digital artifacts into centralized databases. These databases host user-built content that generate knowledge and content outside of traditional design ideology. In these databases, the objective is to create content which is shared and seen by as many people as possible. Users attempt to create objects that have the greatest possible trajectories to the screens of other users.

The technical skill of users working on digital objects (images, models, etc.) varies widely, from experts who generate considered objects, to beginners who share objects that displays design "innocence". These databases host more objects made by beginners than by experts usually, but the messier objects host their own psyche which can be mined for design intent. Ruminating on the Id like qualities of these databases recalls works of Architecture like the Watt's Towers in LA, which were produced by a single person, Simon Rodia, over thirty-three years, while he was working construction jobs in LA. Rodia's towers are an amalgamation of concrete, steel, pieces of glass, and other discarded or leftover construction material that he laborious worked into steel towers up to one hundred feet tall.

Banham wrote about Watt's towers as an embodiment of "innocence" referring to Rodia's lack to training as an artist as a mechanism for creating a different form of architecture in LA, a public offering to the city. Rodia's tower was a product of thirty years of slow work in his free time, collecting objects he gathered from surrounding LA's streets and general ecology. Banham writes of the Watt's towers as both a form of personal gratification and a piece of public architecture, built out of the leftovers and extra parts from around LA. While at a different scale, the impetus for creation seems similar between artists like Simon Rodia and users who create content for digital databases.¹

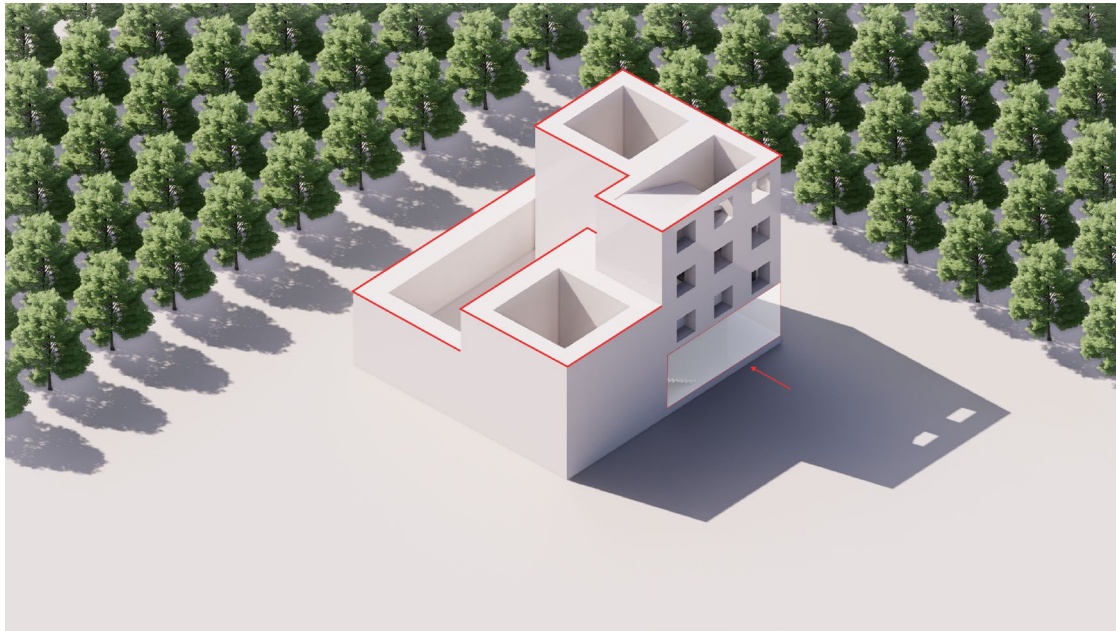
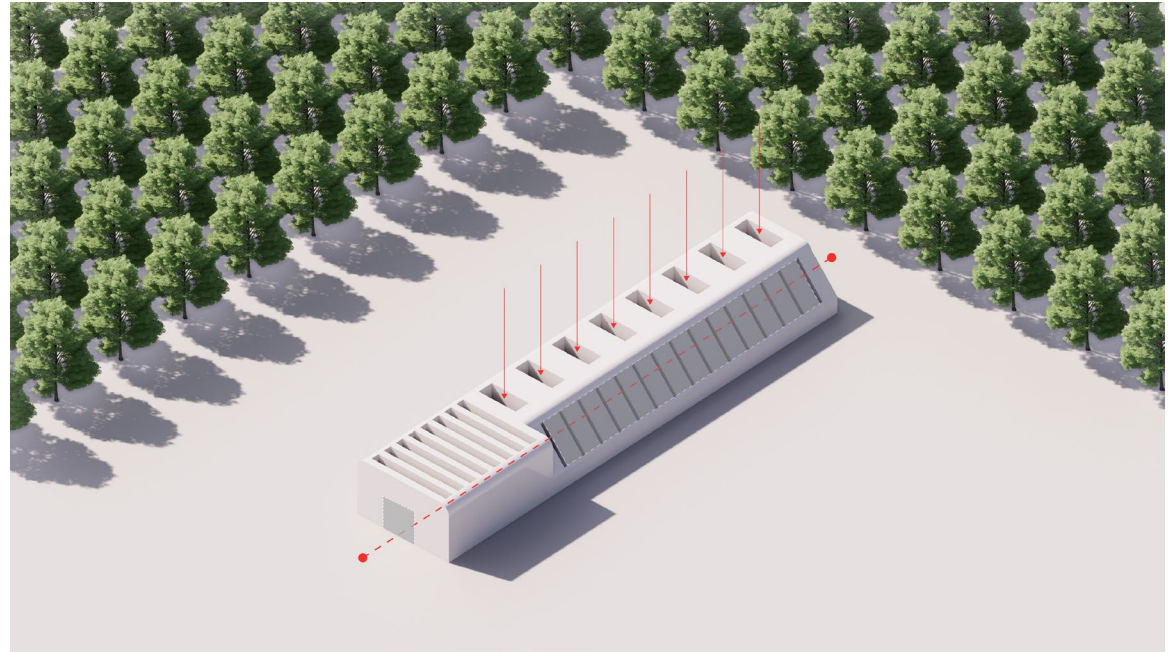
In "Junkspace" Hal Foster acknowledges the messy chaos of the internet as a sort of pseudo urban space, where pop sensibility intersects with a surreal space, where a diverse array of objects exists contextually, and users orbit around the urban space. Surfing through a database, like surfing through the internet, has an experiential quality to it that seems associated with the surrealist experience of drifting through a city. A technique where someone passes through various environments quickly and without a specific purpose taking in the strange happenings and contextual relationships of urban spaces within a city.² Drifting through the space of databases offers an experience that creates an analogy that compares architecture with digital objects, and unexpected contexts with a context that's eager to be consumed.



1 Banham, Reynor, *The Architecture of Four Ecologies*, 128-132

2 Foster, Hal, *Junkspace: Running Room*, 46

Imagining urban spaces as both digital and physical spaces recalls a type of database that houses digital objects with a trajectory towards physical objects. Thingiverse is an online database that stores content generated from users that range in skill from beginners to skilled in digital modeling and are organized by popularity and downloads, like a typical database. However, Thingiverse's database is organized specifically around creating digital objects to be 3D printed, which has made it popular for hobbyists and DIYers. Hosting objects that have a digital to physical trajectory and being created by a wide range of skill levels leads some of the objects on Thingiverse to have curious relation to scale, design and function. The objects are mostly kits for models, parts for plastic mechanisms, desktop items like flowerpots and pencil holders, etc.



Desktop USB / Memory Card Holder

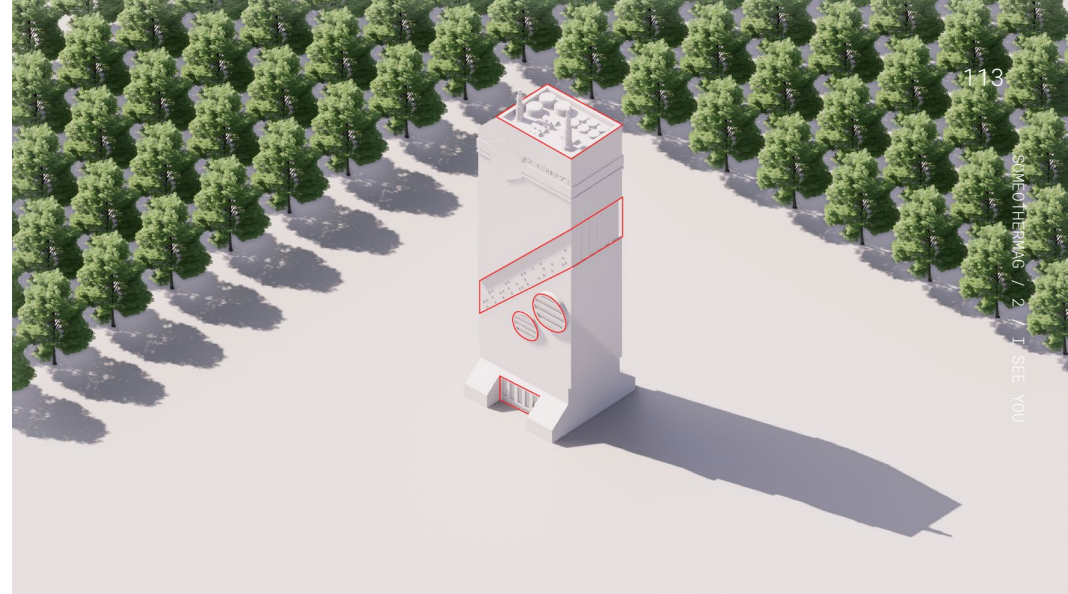
The desktop Digital Memory card holder's length and the openings carved into the object create a procession along the face of the object. The amount and diversity of openings create a porousness that over the length of the object would create unique spaces on the interior. The head of the object and the chamfered length suggest some sort of natural contextuality. While the creator likely did not consider architectural qualities when they were creating it, the object is innately architectural.

Tiered Planter

The creator's interest in modern architecture seems to have played a central role in the creation of the object. The tiered planter plays on architectural tropes and conventions with some success and some failure. The stairs and opening on the bottom layer are a bit of a red herring, and the wall thickness is too big to hold a room and a bit thicker than a normal wall. However, the tiering of the planter and the ramp on the top tier creates separate interesting sort of Loos-ian spaces.

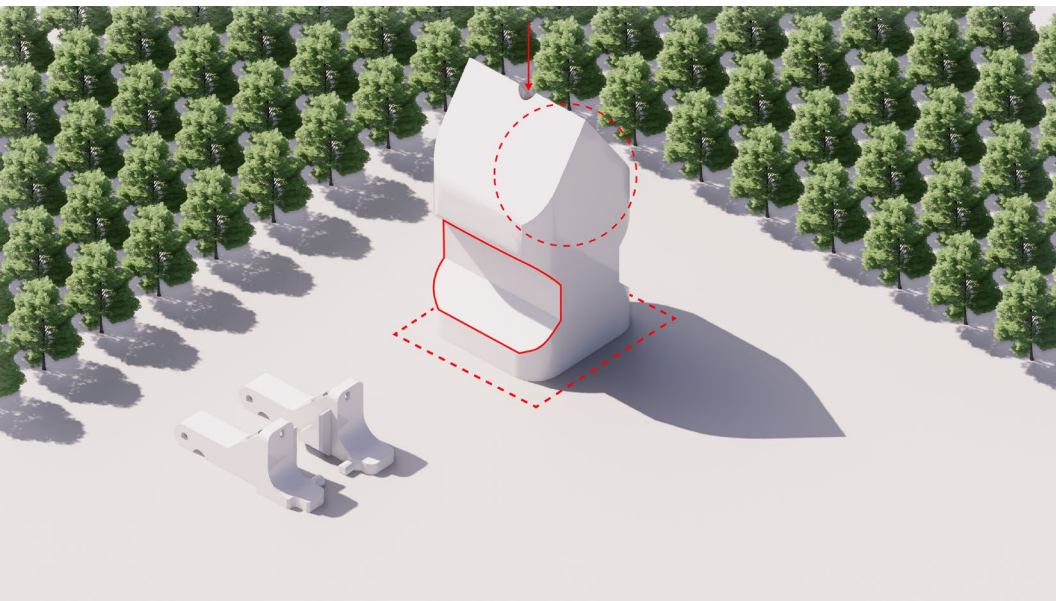
Some of the objects work quite well as considered smaller objects, while others can be design oddities and don't suggest a scale or suggest multiple scales (which is not a negative criticism as much as an acknowledgment of the space between how architecture works and how it's perceived by an innocent public). Some objects seem to be designed like building while visibly failing as building, and some objects were designed generically but host forms that would lend themselves to interesting objects or architectures. They all, however, exist indeterminately in the gray space of the database, holding the technical exertion of the user in perpetual limbo like a series of contained methodological memories or artifacts. These artifacts form the basis for internal sharing and observation by other users.

In Thingiverse space, the storage of these objects constitutes a forum where people can drop their work or sample the work of others to create new objects that reenter the site, trying to become more popular and more replicated. The objects vary in size and complexity, but importantly are all equally valid objects in the databases hierarchy, they all hold value to their creators and to the community you take the abstract objects to use for their own observation or creation. Treating these objects as "considered objects", Digital Rubbish examines five digital objects as abstract artifacts created by an innocent author, that have realized a measure of design where some form of criticism is due. In reviewing the objects from Thingiverse, Digital Rubbish, seeks to acknowledge the relevance of database objects by considering the objects as objects that merits review.



Premade Sci-fi Tower

The Science Fiction tower is interesting because of how the authored pieces are so scalarly strange, seemingly insisting on a scale while also winking at other possible scales. The diagonal strip around the outside suggests a scale in the stippling, which seem like windows, while the rest of the building's façade doesn't seem to have windows. The two large circular elements on the outside look like exhaust vents, but the size does not make much sense. The ground level of the building looks to have an opening, but that opening does hold a clear scale.



Bracket Spacer Piece

What was originally a space piece to a set of brackets, seems to be innately, formally postmodern. The object has a posture, a jokey pitched roof, and a relationship to the ground. The objects form seems like it could easily be adjusted to function as a mid-sized tower. The hole in the center of the building has implications about light penetration on the interior and atrium or central spaces.

THE SPACE FOR ART IN THE AGE OF MECHANICAL REPRODUCTION

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SOMETHING / 2 / I SEE YOU

- Jennifer Forward-Hayter

Gazing at the Gallery

Art is now without utility, and therefore a fake sense of value has been added, this is the gallery experience. They are designed as short curated experience, you only need to pop in on a lunch break, to appropriate an artist's lifestyle for a brief 30 minutes, before returning to the rest of your life.

Through the peering lens of the standard 8mm I wanted to expose this performance of the gallery, allowing an analysis and bingo of these icons - bored security, 'do not cross' lines, and gawping attendees. These images were taken across some of the most renowned (or expensive) galleries in London, including images of Andreas Gursky's exhibition, the artist behind the most expensive photograph ever sold.

The standard 8mm camera allowed me to separate myself from the overall atmosphere of each space, as I peered through it like a submarine periscope, revealing small, low-resolution, and isolated elements, never seeing the full picture or purpose. They are abstract landscapes; surveilled whilst obscuring the social cues and excuses for these things to exist.





ALGORITHM'S SURVEILLANCE

- Milly Aburrow

I became interested in surveillance through social media. Platforms where anyone and everyone can see what you are up to, and where you are going etc. Even though platforms like Instagram were created through good intentions, there is always a flip side to the coin. Take Instagram for example, women dominate its content with selfies and images of themselves on holiday, hoping to become noticed and reach influencer potential. This basically is unpaid labour for the platform, the content you provide is the product, who is the consumer in all of this?

After, contemplating all this, I created the 'Algorithm's Surveillance' Project where I set up an instagram page, @surveillancegirl, in which I started to replicate a typical selfie style page. Instantly, this highlighted the fact that the platform boosts the patriarchy, and that the algorithm would favour these images, then the artwork I would post on my art instagram, reaching more people and gaining more likes and comments. This is how I started to generate artwork, through comments that strangers would leave, which I found utterly bizarre as I didn't know them.



I Love You Sweetheart

Digital Illustration



The Algorithm's Surveillance

Digital Illustration, Collage and
Photography

You wouldn't give me a second
glance IRL, yet you tell me you
love me on Insta

Mixed Media (Acrylic on Acetate,
Card and Confetti)



© Courtesy of Milly Aburrow

SUBVERTING SURVEILLANCE INFRASTRUCTURE

Black Lives Matter Protests

- Carly Greenfield

Protests in the wake of the murder of George Floyd by police in Minneapolis, Minnesota lit up across the United States in June 2020. People protested across the country, but the most visible protests and police response were seen in cities. This is not the first time Black Americans and others have taken to the street to protest police brutality against Black people and rally in the name of Black Lives Matter: Trayvon Martin is killed in 2012, raising the national conversation, and Eric Gardner, Michael Brown, and Tamir Rice are all murdered in 2014, along with others. Black Lives Matter protests rise across the country, but the majority of the population did not support the protests nor the slogan. This shifts in 2020: Black Lives Matter had national support and the most people in American history joined the protests. By now, police forces have had years to purchase and develop surveillance systems.

Cities witnessed the largest protests and, in turn, saw the police reach for a number of tools to suppress protests and activists. Police kettled protesters, a tactic where police swarm protesters and box them into a space. Kettling takes advantage of the architecture of cities, turning small spaces into spaces of control—or as in New York, makes structures like bridges more dangerous. Curfews criminalize the public's presence in public spaces beyond a certain time. The architecture of cities has historically been and continues to be used by police to control protests and populaces more broadly. Alongside these efforts, the police have also further invested in surveillance measures, taking them to new heights.

Posting social media photos, geotags, and online event attendance was made risky online behavior by the police during the protests. Police used social media photos, geotags, and surveillance cameras to triangulate information and identify personal information of protesters. Utilizing both cameras on the corners of buildings and information shared often by the protesters themselves online, internet infrastructure is becoming further linked with the physical infrastructure of surveillance in cities. The use of people's online information redraws the architectural boundaries of private and public space; photos shared on seemingly private Facebook accounts, originally taken in private homes, are now in the purview of the public surveillance system. The internet has become a central part of surveillance, especially during this summer's protests when surveillance cameras were less able to catch people's mask-wearing faces in the COVID-19 pandemic.

Protesters, in the face of police surveillance and violence in the 80s and 90s, already developed tactics to conceal themselves from police. Perhaps most famously, the Black Bloc dresses in all black and covers their face to be less identifiable. With the police taking advantage of people's activity online and lack of internet security options, pro-privacy and protest groups had to once again respond to this remaking of the police's surveillance boundaries. Government forces are building bridges between public surveillance and the internet, akin to peeking through an apartment window. Activists are working hard to shut these windows.

Two main routes exist: those working to protect information on the internet, and those who, with private social media accounts compromised, seek to form walls that make public actions, like protests, essentially private at the individual level.

They are working to return privacy to the lives of those living and protesting in cities. Recreating a private internet and private citizen's right to protest occurs before, during, and after the protests. Beforehand, protesters can strengthen their passwords and remove biometric passwords, like Face ID and fingerprints, from their phones, lest they fall into the hands of police.

Safer online communication apps, like Signal rather than Facebook messenger, can be used to decide meetup spots. During protests, protesters can turn off their location services on their phones so they will not be tracked and opt to take public transport where things like license plates cannot be traced. Following the protests, protesters may scrub the metadata from photos or refrain from posting photos altogether.

Where is this information being shared? On the same internet being surveilled. Police have long used a process called "parallel construction" where they build up evidence using secret investigations, keeping sources and methods secret from the public. Much like the infrastructure and architecture being taken advantage of in cities, the police are constructing surveillance routes on the internet without sharing them with the public. But in order to reach mass audiences, activists and protesters must use the same sites being surveilled—much as they must use the main public squares to demonstrate.

Prepare your phone for protests

Use messaging apps that can't be intercepted

Signal and Whatsapp are encrypted services

Turn off Location Tracking

Turn on airplane mode or turn off location history/services

Use a passcode, not fingerprint or face recognition

The longer your passcode the better. Passcodes have more legal protection than biometrics.

Turn off or obscure notifications

If your phone is seized notifications can reveal info about anyone getting in touch with you

Before You Share

Take screenshots of any photos and post those instead to strip out identifying metadata. Cover up identifying information for people and locations

Physicalize Your Phonebook

Phones can run out of battery, get lost, broken, or taken away. Write down a lawyer or emergency contact on your arm in Sharpie

NYC National Lawyers Guild support hotline: (212) 679-6018

More information at themarkup.org/prepmyphone

The Markup is a nonprofit newsroom that investigates how powerful institutions are using technology to change our society

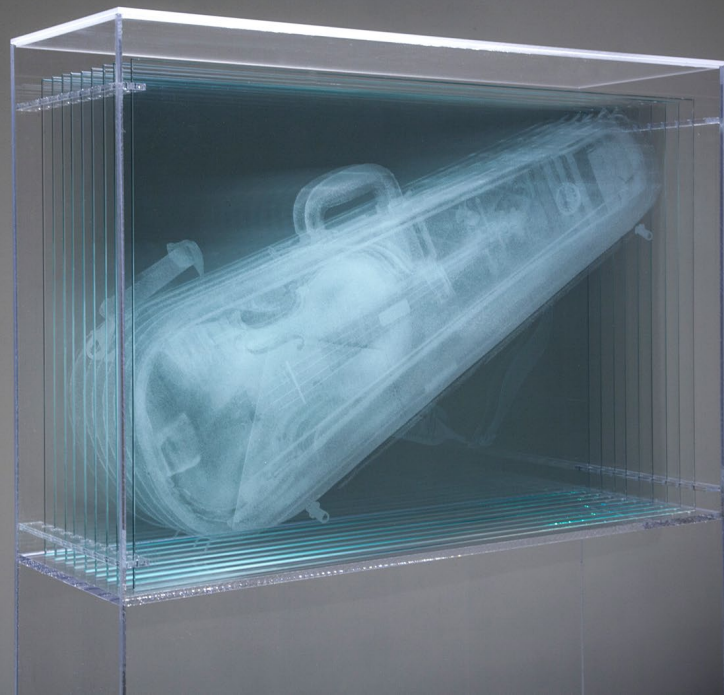


The groups and individuals fighting to dismantle surveillance infrastructure are varied: some are public, with known members, like the Electronic Frontier Alliance, Fight for the Future, and The Markup. Others have no known members, opting for complete anonymity: Mask On Zone, the Surveillance Technology Oversight Project (STOP). They provide protesters with tools to counter surveillance. By putting these posts on their websites, Twitter, Instagram, and elsewhere, activists diffuse the information necessary for the individual to take control of their own privacy and rebuild the walls lost to encroaching police surveillance.

A healthy amount of skepticism, too, is also formed about posting on the internet more generally. The tools gained were used throughout the summer of protests, countering the police. As this round of protests slows down, the infrastructure created in cities remains in preparation for the next wave. The public space where protests occur retains a level of individual-level privacy and private homes are re-privatizing their spaces.

TRANSPARENCY REPORT

- David Spriggs



These works are made using by etching layers of glass. Glass for me is an interesting choice of material to communicate ideas of surveillance. The metaphor of transparency in life is fascinating to me, it's about an omniscient perspective. It is a metaphor that easily ties in with the subject of surveillance which I have explored in my artworks 'Transparency Report' and 'Logic of Control'. The 'Transparency Report' series look more at the use of transparency in surveillance of the individual by referencing airport security, while 'Logic of Control' considers the architectural use of transparency to enforce physical and visual control.

Title: Transparency Report – D – Violin

Artist: David Spriggs

Location: Arsenal Montreal

The Sherbrooke Museum of Fine Arts

ArtMur

Date: 2014

Size: 32 x 11 x 60 inches/ 56 x 28 x 152 cm

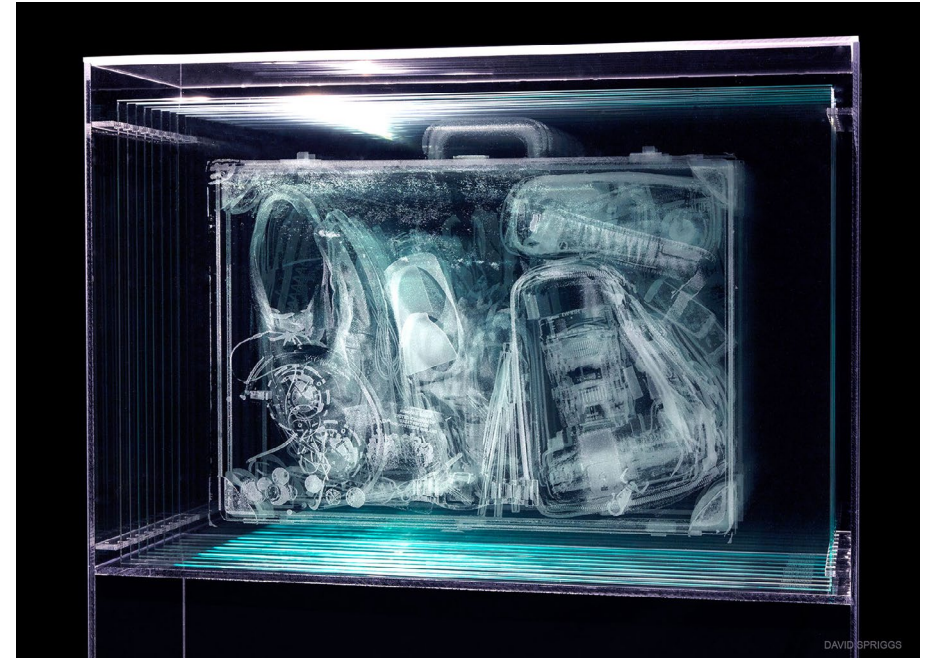
Materials: Engraved glass sheets in display case

Everything we see is viewed through a series of transparencies, beginning with the lens of the eye. For David Spriggs, transparency, whether optical or metaphorical, is the key to understanding the intricate relationship between vision and power. In his newest exhibition, 'Transparency Report', Spriggs uses transparency both as the subject and as the medium for his art.

With this exhibition Spriggs expands on his signature style of layering images in space, this time to produce four stunning transparent representations of luggage bags and their contents. The artist takes particular care to ensure that every aspect of the works is transparent – from the imagery, to the materials, even the display cases. Created by layering multiple engraved sheets of glass that together reveal the three-dimensional forms, the works are displayed single file as though they are baggage on an airport conveyor belt under the analysis of surveillance technologies. It is however the viewer who is invited to scrutinize the four bags and their contents that serve to form the four hypothetical identities: 'Profile Type A', 'Profile Type B', 'Profile Type C', and 'Profile Type D'.

The title of Spriggs' exhibition, 'Transparency Report', is a term used by governments and corporations to indicate the degree of openness to information they are willing to provide. Contrary to society's underlying assumption that obscurity and opacity are not to be trusted, in the case of Spriggs' 'Profile Types', it is through varying degrees of opacity that the contents of each bag are revealed.

Transparency is undoubtedly a tool for control; it is rarely consensual and is most often imposed. Through the four ghostly representations of David Spriggs' 'Transparency Report', we are urged to consider the broader issue of how transparency both facilitates and implies the overwhelming dominance of institutional power over our lives.







LOGIC OF CONTROL

- David Spriggs

Title: Logic of Control

Artist: David Spriggs

Location: Arsenal Montreal & The Sherbrooke Museum of Fine Arts

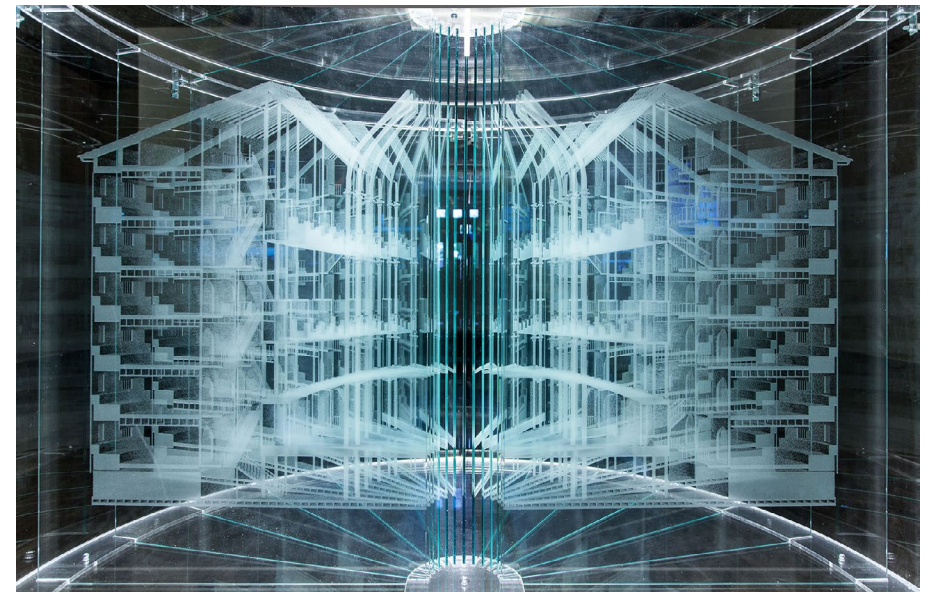
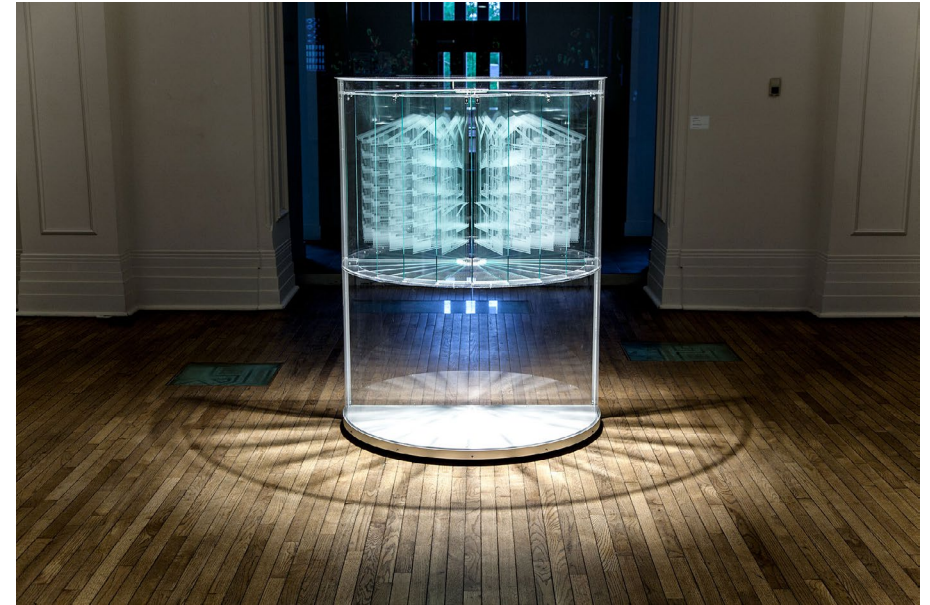
Date: 2014

Size: 120 x 66 x 158 cm / 47.5 x 26 x 62.5 inches

Materials: Engraved glass sheets in semi-circular display

Transparency is often used as a metaphorical device in state architecture to suggest a more open and democratic government and therefore society. For example, the use of transparent glass in political buildings such as the Bundestag in Berlin promotes this ideology. David Spriggs explores this notion of metaphorical transparency with the artwork 'Logic of Control' by creating a transparent representation of the well-known surveillance apparatus – the Panopticon.

The Panopticon was designed by Jeremy Bentham around 1787 as an ultra-efficient prison. The design was most famously spoken about by Michel Foucault who talked about the relationship between vision and power – how vision is a source of power. The idea was to build a circular structure with every inmate cell facing an interior core where a central observation tower could be built. From that observation tower a single guard, equipped with a powerful light, could easily monitor all inmates. The prisoners however would not be able to see each other or the guard, and therefore would not know whether they were in fact being watched. In many ways this is the beginning of mass surveillance apparatuses and the idea that people will govern themselves strictly on the notion that their actions are being watched. Closed-circuit television (CCTV) and other contemporary surveillance cameras operate on the same principle as the Panopticon, the theory of imposed self-governance.



STILL LIFE

- David Spriggs

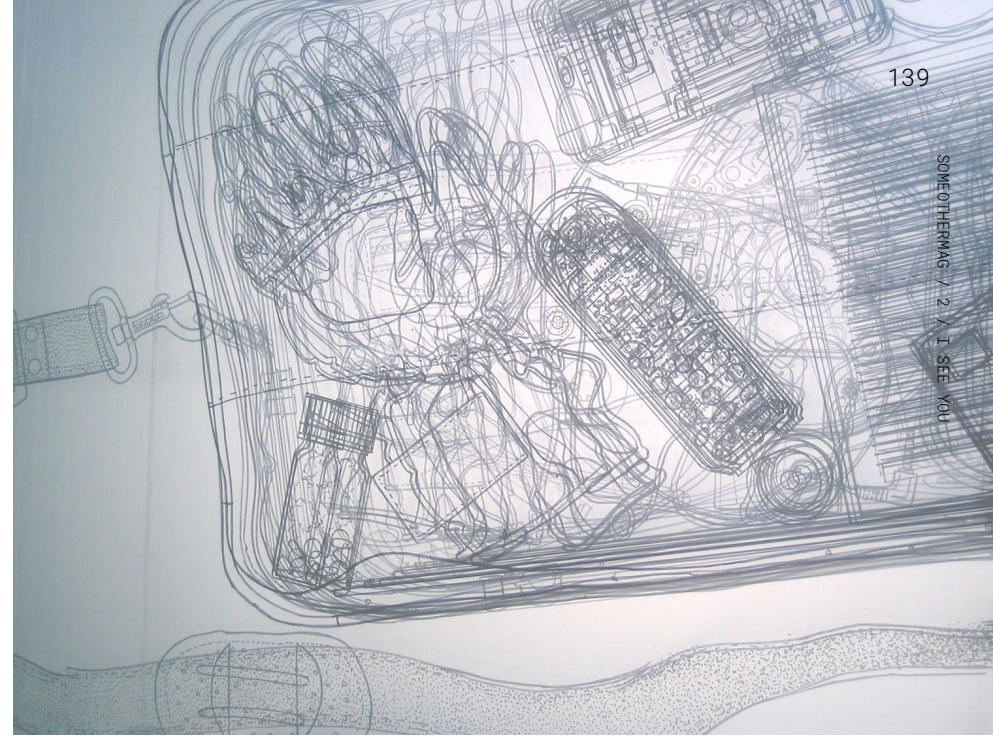
Title: Still life (Nature morte)

Artist: David Spriggs

Date: 2003

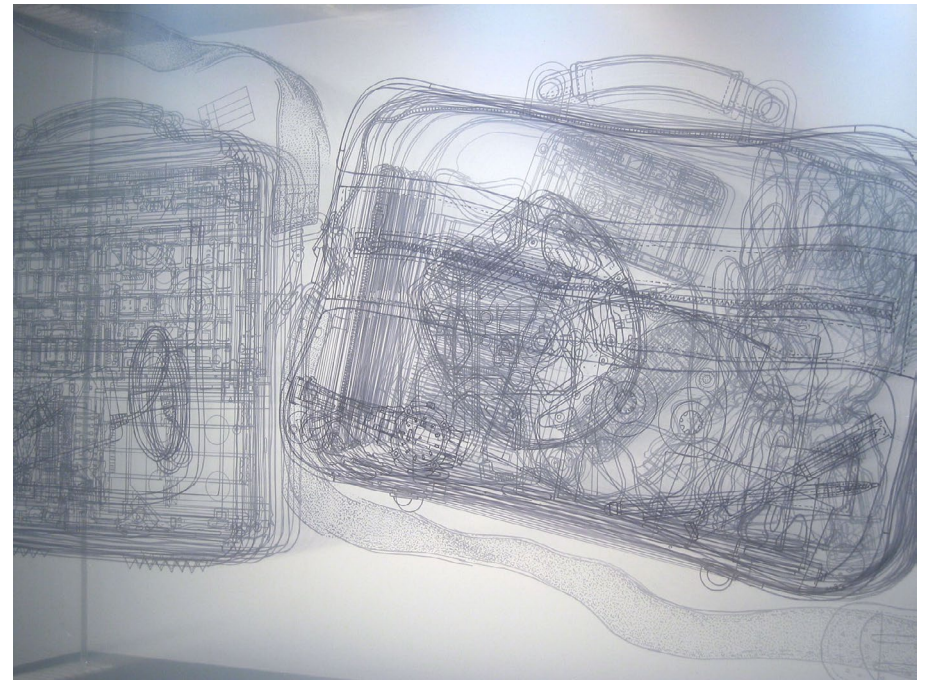
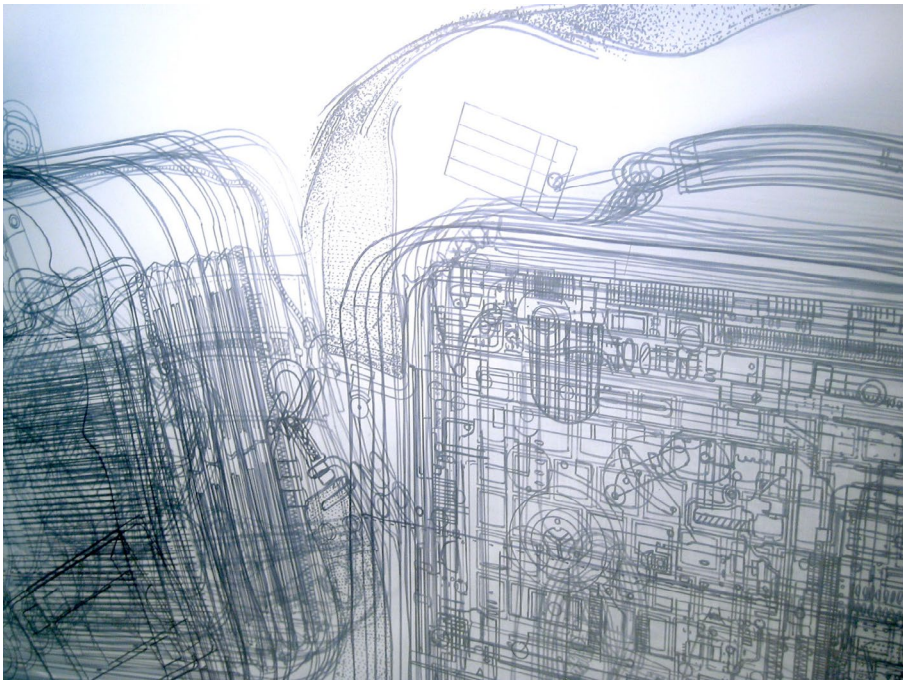
Size: 96 x 38 x 96 cm / 38 x 15 x 38 inches

Materials: Hand drawn ink on layered transparencies, display case



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SOMETHING / 2 / I SEE YOU



PERCEPTION OF CINEMATIC REALITY

- Behcet Teuman

Media has more than a conveying function. It has a high impact on the perception of the message by the audience who are exposed to bombardment of thousands of still and moving images every day. The connotations of the images are highly changed. Content providers and promoters are making a lot of tests and analysis on the behavioural data of their consumers including the medium and its properties while enjoying the manipulative force of mass media. In David Lynch's *Lost Highway* (1997), Fred answers "I like to remember things in my way, not necessarily the way they happened", to the question of why he didn't have a camera.

Could this be a way of escaping from the manipulative force of media? Cinema has been using moving images as a medium for more than hundreds of years. Cinema reproduces the reality more than the original in order to deceive the audience as Andre Bazin described. Technically, long takes and deep focus shots in cinema, mostly achieve the realness as in the surveillance cameras. Surveillance images are considered as more objective than the images recorded by the camera by the hands of cinematographers.

Michael Haneke, as an auteur, shoots prolonged stationary no-focus sequences. He deconstructs the value of the mediated image by showing an image within the image. As in his film *Caché* (2005), the audience see a long opening sequence with irrelevant dialogues. After the point where the video is fast-forwarded, the audience is always suspicious about whether they are watching a diegetic reality or videotape for the rest of the film. In an interview, Haneke explains this as "when a film wants to be in an art form, it has aesthetic moral obligation to reflect questionability and the dangers of the means of manipulation".



Still from
Michael Haneke, *Caché* (2005)

Haneke says that there are plenty of realities in the same image; cinema as an art form, provides all of them to the audience to pick the appropriate one for themselves. These truths are not easy fruits to collect from the lower bushes of the tree. He adds "It is the duty of art to ask questions, not to provide answers". Therefore, the audience has an active part in finding the truth by trying to answer the questions in and beyond the plot of the film. This is the freedom of the spectator since the Italian neo-realism, as Andre Bazin said. Haneke describes the process of how the moving image is perceived as real in his films: "There are different levels. There is memory, and then we go from memory to reality, then recordings of reality. The viewer thinks that what he watches is inseparable (from memory, reality and recordings of reality) and in cinema, you always feel what you see is real".

Still from
Michael Haneke, *Caché* (2005)



Still from
David Lynch, *Lost Highway* (1997)

If the cinema is an art form as Haneke said, the audience will have the freedom to pick up the reality from the alternatives as many as the auteur/director/screenplay provides. There is a risk of having a single reality given as the sole answer. But if this reality has no correspondance in your memory, and is easily provided to you, you get bored and leave the theater early.

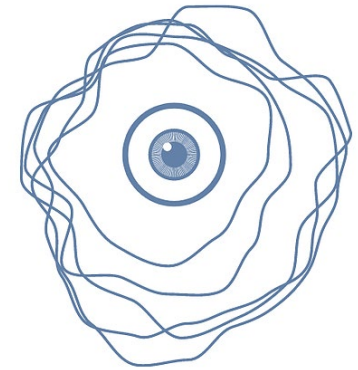
As the boundaries between reality and fiction disappear in the moving images, games, and internet media, hyper reality is created. The manipulative force of media is increasing as the hyper realities are having more correspondences in our memories by the heavy media bombardment. While we have more hyper realities in our memories, we are inclined to receive even more of them. Can we escape from a vicious circle of manipulative force of media by preferring art films in which you have the freedom to pick up the reality, to blockbusters dipped in special effects sauce?

DUET WITH CAMERA

- Sumedha Bhattacharyya

Dance to me, for most of my formative years
Seeing through the lens of my mother.
The memory of sitting on her lap and watching her students dance
Dance was taught to me through the art of seeing.
Seeing through the sound.
Seeing through listening
Sound of the ghungroos
It was a lot of seeing, looking, and being seen.
And being looked.
Questions never came up when I was actually dancing and performing.
The idea was to submit, to perfect, to perfect beauty.
This body is trained in the beautiful form of Kathak
They say is the storyteller.
Storytelling about the Gods.
The male gods
Brahma
Vishnu
Mahesh
Krishna
Ram

Questions arose maybe when I could not relate to the dancing and the reality outside of it.
I was starting to think of myself in gender.
A lot of it is maybe because being a female body
A body being looked at
Gazed
Through a lens,
Lens of an audience
a Guru,
a parent,
a frame
an angle,
an aperture.
With so many layers,
A female , brown, Indian body
This body is trying to explore beyond what is the tradition?
What is this space?
That I constantly negotiate between the observer and the observed.
A female brown body, a female brown body, that is trying to explore beyond what is the tradition?
In the layers of an identity
Am I the observer and Am I the observed?



In a time marked by a pandemic and 'under the skin' surveillance, as an Indian classical Kathak dancer and as a woman, storytelling about the ever-pervasive sacredness of the Gods (male Gods), I find myself in a flux of contradiction: dancing to the gods on the one hand and dancing 'for' them on the other. What's more, being a woman of the twenty-first century, I feel that the mythic reality of performance is embedded within the virtual reality of the digital gaze. There is an inherent viewing of self-image that occurs through constant self-surveillance. How do I look while dancing a particular form? How does this look in front of the camera? How does it look to a larger audience in social media? How many views did this video get? Detached from the essence of the form, the technique that the dancer was originally trained in, the 'projection' of the form becomes predominant.

Our bodies and the spaces we inhabit are extremely vulnerable when existing power hierarchies in dance practice become a part of our lives almost tracking, monitoring and manipulating our movements from their inception. Society explicitly creates a space where a body is constantly looked at, seen through a lens, a frame, an angle, an aperture: almost like the camera. In this sense there emanates a negotiation of power within the subverting gaze of the camera as both the body and the camera move through space. In all these instances the role of 'eye' as an embodied memory of viewing that 'aids cognition of the image', has become an interesting area to research.

I am reminded of Jeremy Bentham's conception of the Panopticon as a metaphor for the prison and I think of the dancer as the prisoner, about whom Michel Foucault writes "He is seen, but he does not see; he is the object of information, never a subject in communication". One might note that a lot of discourse around the Panopticon captures its resonance for the technologies and cultures that have followed it, but few artistic practices but dance look back to the myths that preceded Bentham's proposals, and the sense that the Panopticon as an idea is deeply embedded in religions' notions of God.

Untitled

A screendance film, 06min : 09 sec



© Courtesy of Sumedha Bhattacharyya

This research from the idea of god/gods (as all-seeing) in dance do the same work as Bentham's Panopticon, in that they make people behave "correctly" based on the fear that they are being watched. The dance-performance that connects ideas in modern Panopticon "control society" (Deleuze) to older myths and spiritual beliefs, reflects on the fact that the notion of perpetual surveillance as a control mechanism perhaps isn't all that new. This realization makes me want to extend this inquiry through Rosi Braidotti's nomadic theory that outlines "a subjectivity that never opposed to a dominant hierarchy yet intrinsically other, always in the process of becoming, and perpetually engaged in dynamic power relations both creative and restrictive". Similar has been my journey as an artist, breaking through the practice of Kathak, a 'scopic regime' that Joslin McKinney in *Seeing Scenography* writes.

The male gaze, as the conduit of communication between the 'Male gods' and the Female dancer will be modelled through this lens, making the female dancer an object of 'desire' and information but rarely the subject of communication. Such a gaze would illustrate, metaphorically, through a camera following the body of the dancer, the prison-like trap the dancer finds oneself in, unable to escape the omniscient gaze of the follower.

A one take solo screen dance work based on hysterical realism where the dancer is herself holding the camera, subverting the gaze of the viewer. Who sees whom?

The sound design was in using custom electronics, modular synth and the expressive facial choreography of Navarasa or the Nine emotional states in Indian dance and drama treatise: love (shringaara), laughter (haasya), kind-heartedness or compassion (karuna), anger (roudra), courage (veera), fear (bhayaanaka), disgust (bheebhatsya), wonder or surprise (adbhutha) and peace or tranquility (shaantha).



Duet With Camera
solo dance, 06min : 58 sec

[Jam](#) [upload](#) [download](#) [upload](#) [jam](#)

One take solo screen dance work, 06min : 00 sec



In a way, it is the performance of a protest, activating dialogues between disciplines, and initiating conversations around the questions and concerns that surround us. Camera is a critical tool. We are constantly judged, looked at, seen through a lens, a frame, an angle, an aperture; manipulated and most importantly, 'gendered'. Space is not transparent and innocent; it is imbued with power of different kinds. In this sense there is a politics of space within the subverting gaze of the camera as both the body and the camera move through space. This performance was exploring that 'in-between space' of the seen and the unseen, the known and the unknown, the classically trained docile body, her contestation with the new God, THE CAMERA.

THRESHOLDS AND MOVEMENTS

Nava Derakhshani



When I recall my years of architectural study at the University of Cape Town, I remember all nighters in our studios, magical sunrises looking over the city, the smell of wood glue and chipboard, the headache inducing buzz of the overworked computers, the occasional bloody wounds from model building, and the solidarity of my peers sharing in the unique turmoil of architecture school. My education was taxing, but it also gave me invaluable insights on the political implications of space and architecture. It taught me about the physical apparatus of apartheid spatial planning in South Africa, still alive today. The use of harsh barriers, highways and railway lines, to divide people according to arbitrary racial categories. Tearing families apart and creating a marked sense of inferiority, removing majority populations from opportunities and resources.

To me, architecture is a political statement. It is a response to the philosophy of the time and environment. A building is as responsible to the people on its exterior as to the people on its interior. It is a building block in the construction of the public domain: either a friendly shelter, or a harsh exclusionary facade.

I remember reading about the threshold in one of my arduous classroom texts. It was centered on a small girl who sat on the step in front of her doorway, what we call a stoop. A step in front of a doorway is an overlooked architectural element. An important one. In this text the girl occupied a dual space on her front stoop - the safety of her private home and the public domain of the street.

From her stoop, she was able to participate in the activities of the street while knowing that she was safe and in her home at the same time. Windows are another threshold, an architectural element. They became a symbol of solitude during the global pandemic, and of seeking connection to the world outside - images of children looking out of their windows, stuffed animals on the sill looking out, a tangible yet still distant connection to the outside world, and peering into the lives of others, a longing for connection, a longing for normalcy.

The threshold is an important space of observation. By integrating the inside with the outside, it is an extension of the private into the public. As our domain increases, so does our sense of responsibility to that space, making it communally owned, watched and maintained.



The Black Lives Matter movement in the USA is an intersection of the personal and political. The safety of the home and the deadly violence of the street as was the case for George Floyd. In the case of Breonna Taylor, even her private home space was infringed on, costing her life. Seen through cell phones across the world, these moments were documented and shared to a wide and mostly homebound audience. Heightened by the global pandemic, the cellphone became a digital threshold, connecting users across the world, a doorway to escape the extreme solitude required of us. The world watched these horrible injustices and Americans took to the streets in unprecedented acts of solidarity and revolt.

Living in New York City, I joined the protests. I watched the people who were watching the protests unfold below their balconies and from their front stoops. There was a lot of observing and recording. Loud police helicopters flew menacingly close to the crowds below and police officers, equipped with body cameras, made formations to disrupt the marches. Protestors were also equipped. With cell phones, cameras, and social media live streams, they had tools to hold up to power.



As I walked around the streets during one of these hold ups, I observed people sitting on their stoops and peering out from their windows - a longing to occupy this liminal, dual space, to participate in the street and in the movement, but from the safety of the home, to hold onto a sense of security from the violence of the unfolding police brutality outside. Buildings lent themselves to mass observation and surveillance encouraged by their architecture to participate in the street outside by way of their stoops, street facing windows, balconies or fire escapes in tall buildings.

This series of photographs reflect on the layers of watching that took place during the BLM marches in early June including layers of watching, solidarity, conflict and contention. Surveillance occurs in community and by authority. Surveillance acts as a tool of control, resistance and as a simple human condition of watching meaningful events unfold in front of one's home. Facilitated by the digital and physical thresholds of space and technology, there arises a desire to be inside and outside at the same time.



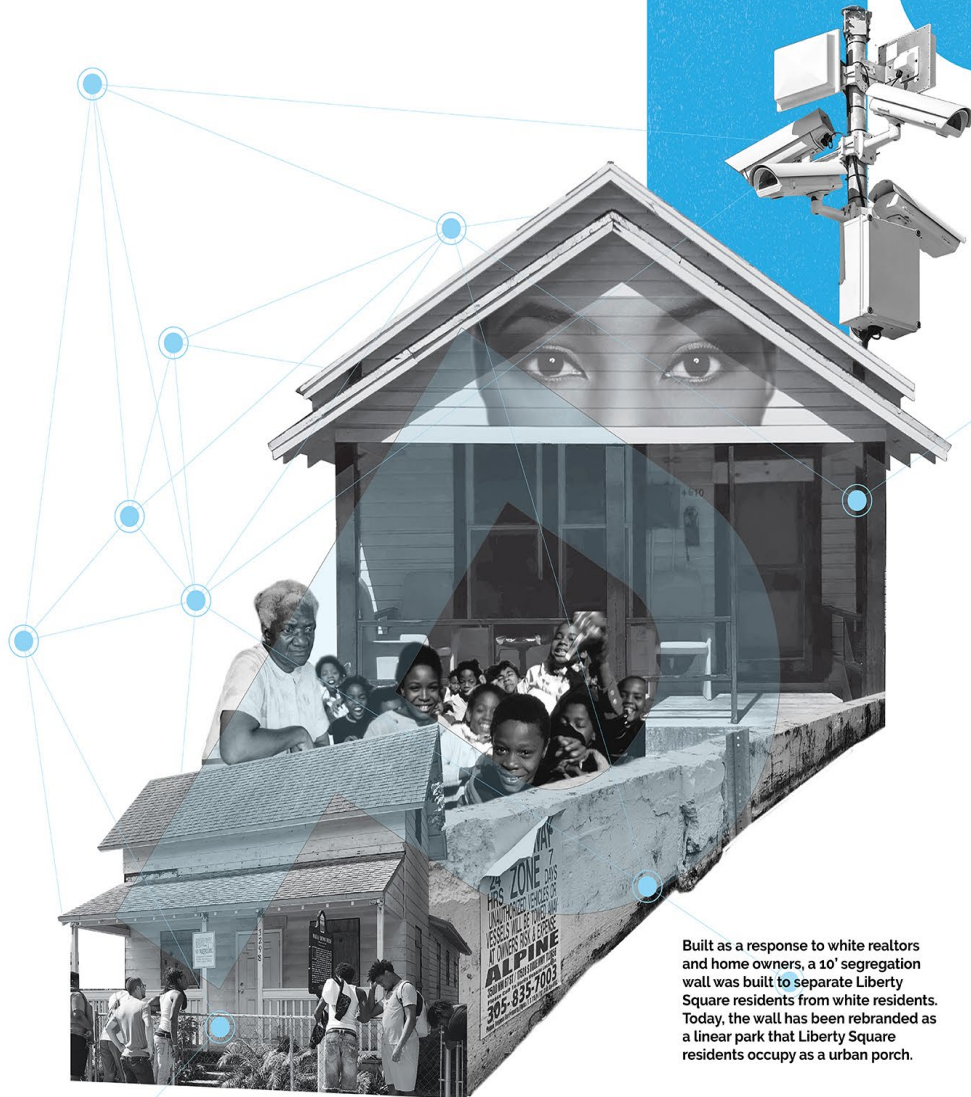




THE PORCH

Germane Barnes

URBAN PORCH ACTIVITIES



Located in Good Bread Alley, the shotgun home was a typical housing typology in early Miami.

Built as a response to white reators and home owners, a 10' segregation wall was built to separate Liberty Square residents from white residents. Today, the wall has been rebranded as a linear park that Liberty Square residents occupy as an urban porch.

The Bahamian Conch House was a typically found in West Coconut Grove and features a prominent porch mass.

In black communities the porch is more than an architectural appendage. It is a conduit of communal identity as well as a performative interstitial space for many families. The porch is community, the porch is surveillance, the porch is black. From Bahamian cottages to American shotgun homes, the porch is ultimately a sacred stoop.



SURVEILLANCE

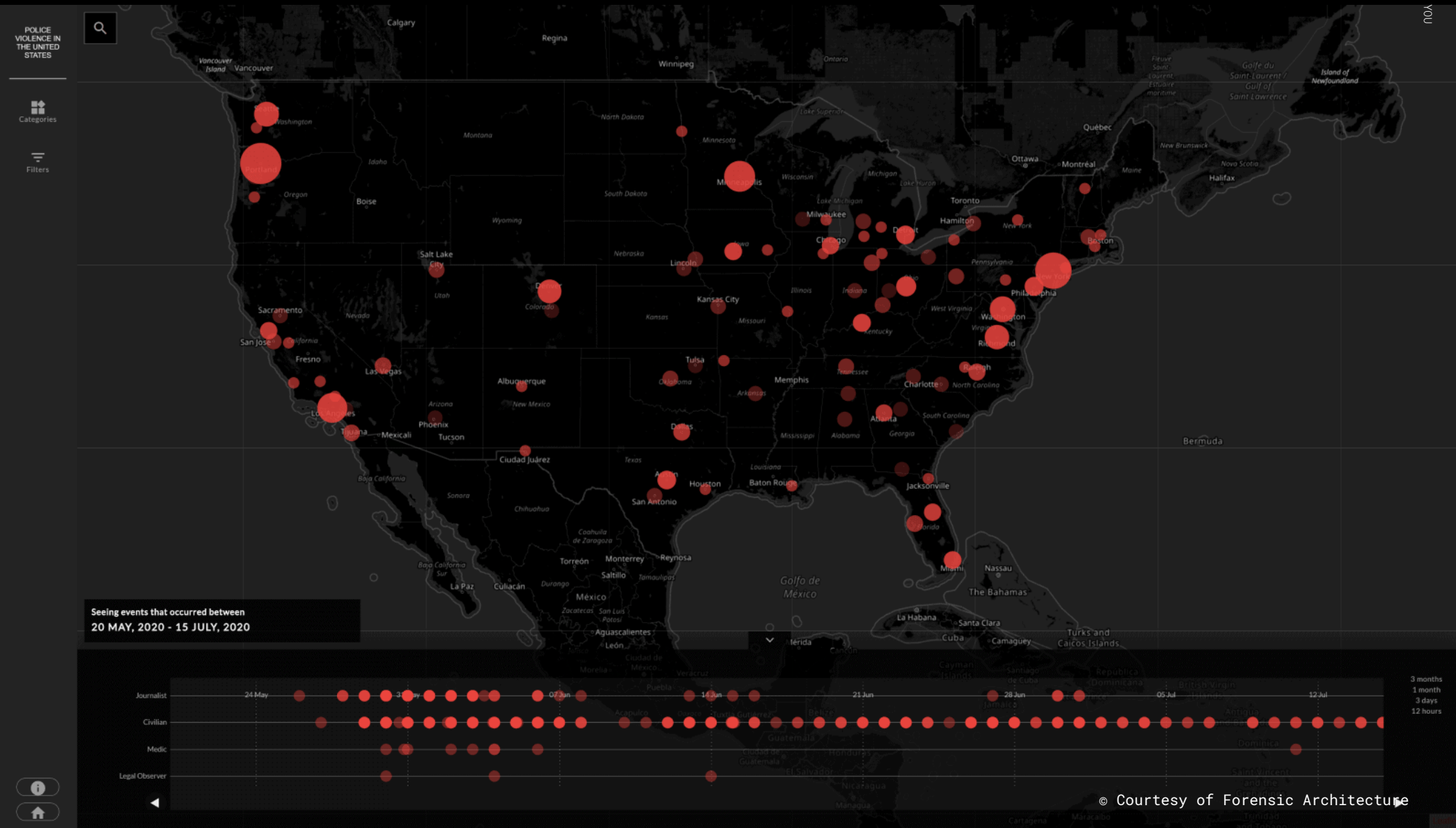
COMMUNITY

SAFETY

VOYEURISM

POLICE BRUTALITY AT THE BLACK LIVES MATTER PROTESTS

Forensic Architecture



The 'Black Lives Matter' protests that have swept the US since May 2020, in the wake of the killings of George Floyd, Breonna Taylor, and other Black Americans, constitute one of the largest uprisings against systemic racism in policing in the US in a generation.

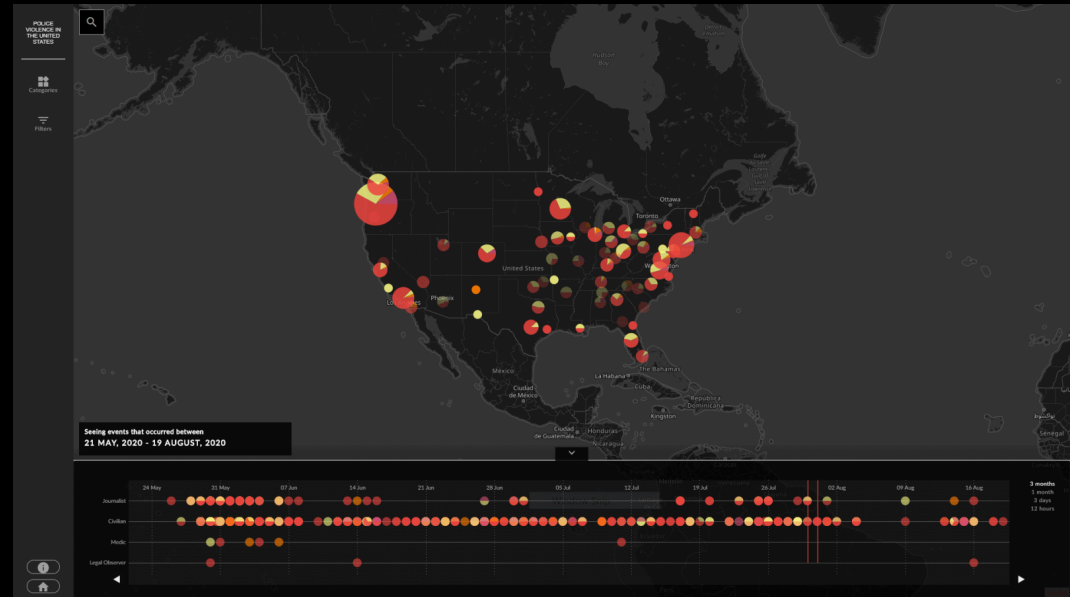
But this popular movement has itself been met with widespread and egregious police brutality. And more than ever before, evidence of that violence has been captured in videos and images.

Together with Bellingcat, FA has geolocated and verified over a thousand incidents of police violence, analysed them according to multiple categories, and presented the resulting data in an interactive cartographic platform.

Out of the data emerges a picture of officers and departments engaging in widespread and systemic violence toward civilian protesters, journalists, medics, and legal observers.

That violence has entailed continuous and grievous breaches of codes of conduct, the dangerous use of so-called 'less-lethal' munitions, reckless deployment of toxic chemical agents, and persistent disregard for constitutional and humanitarian norms.

<https://forensic-architecture.org/investigation/police-brutality-at-the-black-lives-matter-protests#sources>





Alfred Hitchcock's *Rear Window* discusses the visual power in an urban setting. The environment is subjected to the logic of the gaze, which has qualities of the theater. The voyeuristic theme of the movie supported by the tension between watching and being watched has made *Rear Window* the new allegory of the gaze. Hitchcock himself described the film's plot as "the purest expression of a cinematic idea".

The drawing technique gives us an understanding of the relationship of point of views and orientations to the planometric information by collapsing the tele-perspectives and the plan drawing.

125 Cristopher Street
Digital drawing and collage,
24"x24"

CONTRIBUTORS

Milly Aburrow

Milly Aburrow is an aspiring Fine Artist, from the UK. Having always leaned towards the creative side of education, she completed Art and Design at A-Level, which made her realise that there is so much more than the practicality of creating things, as it also includes theories, portrayals and the research behind the piece; this made her fall in love with art much more, due to finding a different aspect of appreciation. By completing an Art Foundation year at Northbrook MET, it highlighted how important personal practice is - in exploring what interests you enough in wanting to respond to a subject. She is currently studying BA Fine Art at Bath Spa University.

@surveillancegirl

Menno Aden

Structures and systems of order are the predominant themes of Berlin based artist Menno Aden (*1972, Weener), known for his cartographic photographic works. Aden's photo series deal topographically and analytically with our built environment. Although mostly absent, his works always show traces of man. Menno Aden works are often topographical in nature, whether photographing systems of pipes, façades, or structures.

<https://mennoaden.com>
@mennoaden

Olufolajimi Akinboboye

Olufolajimi Akinboboye is an architect based in Johannesburg, South Africa. He has a strong interest in the relationship between architecture and power. He holds a strong conviction that architecture is political, and with anything political there is an agenda. He believes the architect has a role to play in observing and documenting the consequences of various architectures in our urban environment, through a cyclic process of research and design. He undergoes his research through a series of forensic drawings which help to unpack patterns and reveal various social and physical latencies in urban spaces. He is particularly drawn to contested spaces of insurgency and insecurity, where the conventional rules of space are often reconfigured to mitigate risk.

@olufolajimi_

Forensic Architecture

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organisations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence.

<https://forensic-architecture.org>
@forensicarchitecture

William Betts

Betts' paintings explore the sociological and philosophical implications of privacy and surveillance in an image based and technology driven society. Appropriately in his artistic practice, Betts makes paintings by adapting complex industrial processes in ways that expand the possibilities of the traditional craft. Betts' work has been written about and exhibited extensively throughout the United States, Canada and Europe. Raised in New York City, William Betts graduated from Arizona State University in 1991 with a B.A. in Studio Art and a minor in philosophy.

<https://www.williambetts.com>
@williambettsstudio

Germane Barnes

Barnes' research and design practice investigates the connection between architecture and identity. Mining architecture's social and political agency, he examines how the built environment influences black domesticity. His design and research contributions have been published and exhibited in several international institutions. Most notably, The Museum of Modern Art, The Graham Foundation, The New York Times, Architect Magazine, DesignMIAMI/ Art Basel, The Swiss Institute, Metropolis Magazine, Curbed, and The National Museum of African American History where he was identified as one of the future designers on the rise.

<https://germanebarnes.com>
@gmane16

Sumedha Bhattacharyya

Sumedha is an interdisciplinary dance artist, choreographer, researcher, and a dance filmmaker and currently a faculty at Jindal School of Liberal arts and Humanities. As an Erasmus Mundus scholar, she has traveled, lived together, and collaborated with a range of forms, communities, and dance-theatre makers across local, national, and international locations. She is a current awardee of Kolkata Centre for Creativity Art Fellowship in Dance with her embodied practice-based research project Duet with Camera that explores the relationship between the dancer and the camera. Sumedha's research interests surround surveillance, memory, somatic practice, body as an archive, space and spectatorship, architecture and choreography, dance and film in India, female gaze, mythology, and technology.

@duetwithcamera

Burçak Bingöl

Burçak Bingöl was raised in Ankara and completed her art education at PhD level in the Fine Arts Faculty at Hacettepe University, Ankara. She also completed programs on Music at Ankara State Conservatory between 1985-91 and studied Photography at New School, New York in 2009. She realized solo exhibitions in New York, Ankara, Istanbul, and Berlin and was part of many group shows in Turkey and abroad, among others A Good Neighbour, 15th Istanbul Biennial and Pinakothek der Moderne, Munich. She participated in artist residency programs at Cité des Arts, Paris; Hunter College, NY and IASPIS, Stockholm. Her works are in many public and private collections including The Metropolitan Museum of Art, New York; 21C Museum, Kentucky; Salsali Private Museum, Dubai; Baksi Museum, Bayburt, Turkey; MOCAM Museum of Contemporary Art in Krakow, Poland.

<https://www.burcakbingol.com>
@burcakbingol

Dana Barale Burdman

Dana Barale Burdman is an Architect from Madrid. She has complemented her studies with two international stays at the University of Bath and at TU Delft. The development of projects carried out is positioned in a framework that operates from multidisciplinary exploration through design, research, and criticism. She has developed a deep interest in the encounter between architecture, contemporary cultural production and digital media studies. Some of her projects have been part of the Venice Architecture Biennale 2018 in the virtual Spanish Pavilion. She is nominated for the Young Talent Architecture Award from the Mies Van der Rohe Foundation and for the RIBA Silver Medal for her Final Master Project.

@danarch

Juan Cantu

Juan is an architect from Mexico, who holds a Bachelor of Architecture from the Illinois Institute of Technology and other studies from TSC in Brownsville, Texas and KTH in Stockholm, Sweden. Currently he is part of JL-Office, a firm based in Barcelona, Spain, and has previously worked at Wrightwood 659 and MCHAP in Chicago. His academic and professional work includes revisiting The Fun Palace by Cedric Price and Reyner Banham's bibliography on energy and Megastructures, a facade renovation in Hangzhou, China and was on the editorial board for Future Tempos, a book published by Actar in 2020. Since recently, he co-authors a design studio under the name STEREO.

@juan_r_cantu

Nava Derakhshani

Nava Derakhshani is a multimedia artist born to Iranian parents in Eswatini. She studied architecture at the University of Cape Town and worked in South Africa and India on low-cost eco housing and urban design. Her Masters in Sustainable Development researched the spiritual and historic ties to sustainable farming in Ethiopia. Through creative workshops, she worked on gender issues with NGOs Oxfam and PLAN International. She also worked in grassroots organisations as a staff photographer and participatory-action researcher. Her 2014 project on food and family was awarded by the UN FAO and exhibited in Rome. Her Daughters of Dust podcast was shortlisted for the 2019 NPR Google podcast award. Her photography featured at South Africa's Queer Feminist Film Festival and her ceramic works, represented by Eclectia Contemporary Gallery were shown at the 2019 Johannesburg International Art Fair. A graduate of the International Centre for Photography, she is currently based in New York City.

<https://navaderakhshani.com>
@navaderakhshani

Adrian Fernandez

Adrian Fernandez is a bipoc architectural graduate who currently works for Monash University Department of Art and Architecture (MADA) as a Design Studio Leader in the architecture department and as an Architectural Graduate at Lyons Architecture. He is a member of the majority-white Architecture Lobby, an organisation in Australia and America that seeks to 'catalyse disciplinary change' within the profession, currently he is working with them to work through the systemic bias that exists within the Lobby and ways to dismantle said bias. He has exhibited at MADA Gallery, Brunswick Street Gallery and Black Cat Gallery. He has written pieces for Caliper Journal, Inflection Journal, Kerb Journal, PLAT Journal and The Suburban Review.

Jennifer Forward Hayter

Jennifer Forward-Hayter is a photographer, currently voted one of the best young photographers in Europe. Primarily focused on documentary and social performance, her work records modern history, particularly showcasing communities who are traditionally alienated by the art community. Jennifer was born in Dorset, and is the only member of her family who can't drive a tractor. Her early arts education consisted of reading Sunday magazines pulled from bins, and postcards. This mass art rhetoric brought foundations of history, TV, pop culture, philosophy, story-telling and journalism into Jennifer's own work. She graduated from Middlesex University, and wants to be John Berger.

<https://www.jenniferforwardhayter.co.uk>
@jenny_graphic

Deepa Gopalakrishnan

Deepa Gopalakrishnan is an undergraduate architecture student at Pratt Institute, with an interest in fashion design and architectural writing. She is the director of someothermag along with Renan Teuman.

Carly Greenfield

Carly Greenfield is an independent consultant whose research focuses on security, borders, and migration in the Americas. She is a graduate of the Double Degree in International Affairs from Sciences Po and the London School of Economics and holds a bachelor's degree in international relations from King's College London. She has previously written about and researched the role of surveillance and biometrics in migration systems.

@carlygreenfield

Marcus Jansen

Marcus Jansen was born in 1968 in New York City and was educated in Germany. His prominent permanent collections include at the University of Michigan Museum of Art, The Alfred Collection of Contemporary Art, Cornell Fine Arts Museum, Rollins College, the Moscow Museum of Modern Art, the New Britain Museum of American Art, the Perm Museum of Contemporary Art, the Kemper Museum of Contemporary Art, the National Taiwan Museum of Fine Arts, Housatonic Museum of Art and the Smithsonian Institution in Washington, D.C. Jansen is represented by Almine Rech, with locations in Paris, Shanghai, London, Brussels. He works jointly with both Almine Rech and Richard Beavers Gallery from New York in the United States.

<https://www.marcusjansen.com>
@marcus_jansen

Olasumbo Olaniyi

Olasumbo is a candidate architect with a constant passion for developing the design industry. In 2020, she obtained her Master's Degree in Architecture from the Graduate School of Architecture, University of Johannesburg. Her interests lie in strategic and speculative research with a focus on issues of surveillance, security, human behavior, and spatial justice. She has attended and participated in a series of seminars and workshops in Nigeria, Ivory Coast, Ghana, UK, Istanbul, Dubai, and Germany. She is also a fashion designer, graphic artist, and creative writer who use her outstanding skills to tell evocative stories and create meticulous masterpieces.

Albert Orozco

Albert Orozco is an architectural designer, artist, and writer based in Los Angeles, California who dedicates himself to exploring projects that reflect issues of the environment, racism, immigration, and identity. His current work interweaves Mexican-American histories, mythologies, and geographies with architectural design to orchestrate scenographic stories that critique colonial architecture. Specifically, he hopes to create more collaborative spaces between artists, scholars, activists, and designers to imagine more ecologically sustainable spaces for historically dispossessed communities.

<https://albertorozco.com/loronas>
@alorozco

Julian Palacz

Julian Palacz, born 1983, lives in Vienna/Austria. Studies in Digital Art 2003-2010 at the University of Applied Arts Vienna under Peter Weibel and Virgil Widrich. Julian Palacz's conceptual works deal with the aesthetics of data and information traces left behind both digitally and physically by people. Customized software and algorithms build the basis of his process in reference to their usage in contemporary politics and society. His last exhibitions include the solo exhibition Les murs ont des oreilles at Sotheby's Vienna/Austria (2019) and he was participating in group exhibitions such as Vienna Biennale for a Change, Austrian Museum of Applied Arts, Vienna/Austria (2019), TRACE, Museum of Contemporary Art, Belgrad/Serbia (2018), In die Stadt, Carinthian Museum of Modern Art, Klagenfurt/Austria (2018), Open Codes, ZKM | Zentrum für Kunst und Medien, Karlsruhe/Germany (2017)

<https://julian.palacz.at/en/>
@julianpalacz

Edward Rivero

Edward (Eddie) Rivero is a Ph.D student at Berkeley Graduate School of Education. His research revolves around the everyday new media practices of migrant Chicana/Latinx youth. As an emergent learning scientist, he is interested in the learning that occurs when Chicana/Latinx youth engage, challenge, and counter racialized discourses about their communities on various social media platforms.

Marcelo Schellini

Marcelo Schellini is a researcher on Photography and Visual Arts based in India. PhD in Visual Poetics by the University of Sao Paulo and Master Degree in Studies of Visual Culture by the University of Barcelona he has published articles, photobooks and exhibited his artwork. His principal medium is photography, although his work also encompasses personal narratives, ethnography, cartography, film and his own written texts. Currently he is professor of Photography and Design at the VIT University Vellore - India and works in an edition of new essays, photobooks and exhibition projects.

<http://marceloschellini.com.br>

David Spriggs

The artwork of David Spriggs lies in a space between the 2 and 3 dimensions. In his work he explores phenomena, space-time and movement, colour, visual systems and surveillance, the strategies and symbols of power, and the thresholds of form and perception. Spriggs is known internationally for his unique large-scale 3D ephemeral-like installations that use a technique he pioneered in 1999 layering transparent images. David Spriggs is currently based in Vancouver, BC. He was born in 1978 in Manchester, England, and immigrated to Canada in 1992. He received his Master of Fine Arts from Concordia University, Montreal, and his Bachelor of Fine Arts from Emily Carr University in Vancouver. He undertook student residencies at Central St. Martin's College of Art in London, England (1999) and the Bauhaus University in Weimar, Germany (2006). He has exhibited internationally at galleries and museums such as: Musée de La Poste Paris, Powerlong Museum Shanghai, Messums Wiltsire UK, Arsenal Montreal, the Prague Biennial 5, the Louis Vuitton Gallery Macau, and at the Sharjah Art Museum UAE. His work can be found in many prestigious collections such as: Hyatt Centric Hong Kong, Queens Marquee Halifax, the Montreal Museum of Fine Arts and the National Museum of Fine Arts of Quebec.

<https://davidspriggs.art>
@david_spriggs

Behçet Teuman

Behçet is an electrical engineer and occupied in the software business. He had two-year university education in cinema and television. He is a fan of movies in Istanbul, Turkey. He finds fan-mate theories and overanalysis beyond the art creator's intentions very unappealing.

Renan Teuman

Renan Teuman is a photographer and an undergraduate architecture student at Pratt Institute, minoring in philosophy. His photography has been exhibited at MitanniART gallery, IFSAK 'Lovers' Exhibition, IFSAK gallery in Istanbul and published in The Architect's Newspaper and Arkitera.

Enshen Wang

Enshen is an architect currently practicing in East London with Russian For Fish. Hailing from Singapore, he attended the Architectural Association, graduating with the AA Diploma in 2018.

@enshenwang

Charles Weak

Charles Weak is an architect practicing in Washington, D.C. His work centers around image making software, augmentation in existing and new modes of cultural paradigms and organizational logics. He's previously written for PLAT Journal at Rice University, Paprika at Yale, and See / Saw at University of Maryland, LUNCH Journal at UVA, and Freshmeat Journal at University of Illinois at Chicago. His work has appeared online at SuckerPunch, Refworks, IMadeThat, and Kooz/Arch.

@charles_weak

Machine for seeing
Digital drawing and collage,
24"x48"



© Courtesy of Renan Teuman

TEAM

Editors in Chief

Deepa Gopalakrishnan
Renan Teuman

Contributing Editor

Reine Fernandes

Cover Page Illustration

Burçak Bingöl

Website Design and Management

Deepa Gopalakrishnan
Renan Teuman

Social Media Handle

Garima Kaushik

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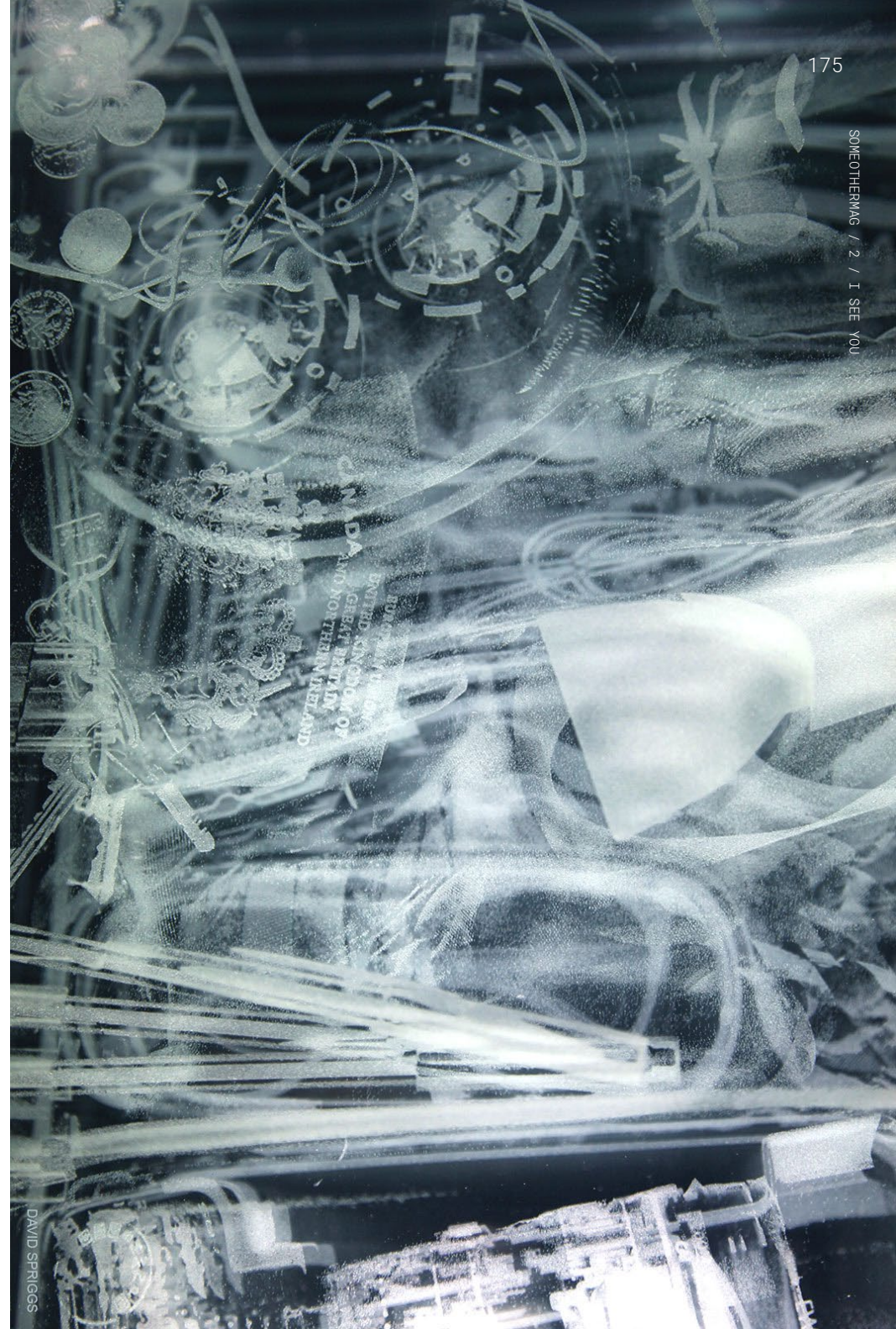
Transparency Report

© Courtesy of David Spriggs

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Marcelo Schellini
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