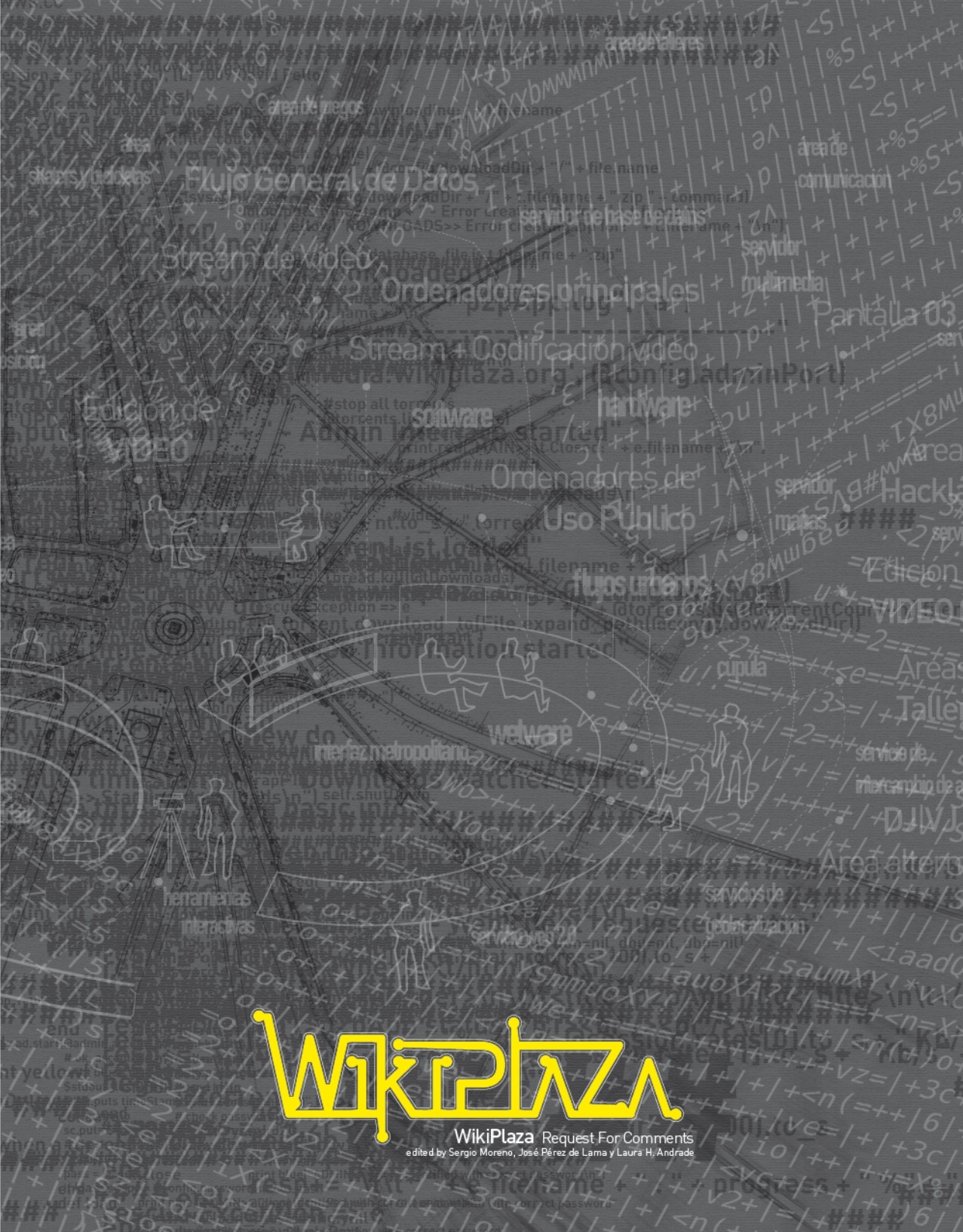

WikiPlaza Request For Comments

edited by Sergio Moreno, José Pérez de Lama y Laura H. Andrade

Wikitecturas

Request For Comments

Edited by Sergio Moreno Páez, José Pérez de Lama and Laura H. Andrade

hackitectura.net

#15Oct

#GlobalChange

EDITION

With the collaboration of Pablo de Soto and contributions from (in alphabetical order): Arquitecturas Colectivas, Águeda Bañón, Borja Baños, Belén Barrigón, Benjamin Cadon, Jaime Díez, D´gepeto Giro, Alejandro González, David Juárez Latimer-Knowles, Simona Levi, Leo Luna, Xavi Manzanares, Javi Milara, Asociación M05.COM, Alex Muñoz, Arantxa Mendiharat, David Pello, Eva Piñeiro, Nuria Rodríguez, Penélope Serrano, Susana Serrano, Pedro Soler y Susanna Tesconi.

Wikiplaza. Request for Comments.

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Wikiplaza.ORG

This is the QR-Code for wikiplaza.org. QRC/Semacodes are two-dimensional barcodes that store URLs and are readable by dedicated QR barcode readers and mobile phone cameras. Throughout the book, you will find several of these graphics, which link to videos related to the adjacent text, so that you can watch them directly on your mobile.

/Introduction/

/Prototypes/

/Use_Matrix/

/Conclusions/

/Appendix/

December 2010. Five winters later we are once again semi-freezing, gathered with our computers and connected to the WWW, discussing public space, free software and other ways of acting that are more... fraternal? machinic? More alive? They say it doesn't get cold in Seville. It's not true.

In the course of these five years we have continued to work on the wikiplaza project. Five critical years, the turn of the century, in which we lived through the emergence of social network technologies and the proliferation of the digital in all areas of space-time, to the point of its quasi-invisible integration into everyday, productive life by the telecommunications market and the society of control. History in fast-forward mode, like a William Gibson novel.

During this period we have tried not so much to surf, as to do a "Michael Phelps" in the space of flows, creating our own turbulences; inspired by, and trying to compose, the multiplicity of sociotechnical experiments that had just taken place, in the period that we would symbolically say began somewhere between the launch of Linux (1991) and the Zapatista uprising (1994). Some of these experiments include the free software movement itself and the *hacker ethic*, the so-called global social movements, *electro*-zapatismo and neo-situationism, hackmeetings, Indymedia, *tactical media*, *second-generation social centres* and *border-camps*, P2P platforms and free hardware... Sometimes we even imagined a remix of all of these turbulences building up into a tsunami... Although right now, in spite of the economic crisis, it doesn't seem likely to happen any time soon... We'll see.

As we went back and reviewed the process of these years for the purpose of writing this book, we recovered some of that early enthusiasm, and we were even touched emotionally. It all seems to confirm that we haven't in fact been zombies.

Right from the beginning, the idea of the "wikiplaza" (a term suggested by Pablo de Soto sometime around 2006) has managed to capture the imaginations of many people, many friends and colleagues—unfortunately fewer female than male friends and colleagues—who have helped us to flesh out our initial intuitions, and transform a series of more or less visionary ideas into a series of "real" prototypes (Paris, Figueres, Cáceres, Pasaia). Together with the small multitude that has formed around the wikiplaza network, we have fine-tuned concepts, developed software, designed architectural systems and spaces, organised activities, experimented with different ways of networked organisation in a process of social cooperation for the production of other ways of building and inhabiting public space. We are pleased with the "architectural" results and with the processes that we have used to attain them. We consider the knowledge and practices constructed communally to be of as much or greater value as the series of temporary public spaces that were implemented.

The main idea of the project is a belief in the possibility of an emancipatory use of information and communication technologies, one which strengthens aspects such as self-management and autonomy, the production of resources of the commons, and the multiplication of singularities. In the case of the wikiplaza, the idea is to apply this idea to the urban or metropolitan medium, with the specific aim of favouring and stimulating the social, participatory, transparent and egalitarian construction of public space: of a new kind of public space.

In keeping with these underlying ideas, from the point of view of "Architecture" the wikiplaza project sets out to push beyond seeing architecture as a built object or structure that determines a geometric space or ambience, and instead see it as an assemblage in which spatial-construction elements come together with technical devices, networks and inhabitants, in order to create other technical, social and mental ecologies. In other words, architectures such as the wikiplaza do not aim to generate equipped containers, but to produce new existential territories. According to this approach, architecture in the tectonic, traditional sense, would move into a discreet and charming background, letting life in—in this case, allowing life to unfold in the interaction between bodies, machines, flows, data and electronic images.

We are convinced that in its modest but intense existence, the networked production processes and the series of prototypes of new public spaces, have worked as proof of concept, as a demonstration that the proposals are viable and pertinent. We hope that the materials compiled in this book will let the reader come to his or her own conclusion.

We also like to think that in the course of this collaborative process the wikiplaza has gone from being a proper noun to a common noun. It started out as a project by a group of "hackitects" and became a term shared by many very different people to refer to a certain typology of "rebel" connected public space, of which each person has his or her own idea; almost as if we were talking about concepts like "house", "city" or "shoe".

As we have already mentioned, the knowledge generated and the experience accumulated were able to come about thanks to a small multitude of friends and colleagues who have taken up the ideas as their own and contributed to developing them in numerous ways. We thank all of them for their participation—even though that is a bit like thanking ourselves—because it hasn't been so much about contributing to a project by *hackitectura.net*, as forming part of processes that we tried to construct together. As we try to show in this book, by now there are many visions of the wikiplaza—more political, more technological, more geeky, more counter-sub-cultural, more festive, more psychodelic, more architectural, more immaterial...—. Some of these are expressed in the contributions by authors who have taken up the challenge to write, and who we also thank for their texts. In the final credits section we have tried to compile a list of everyone who has contributed to the project in some way. The list, which should actually be a map, is long, and we apologise in advance if anybody has been overlooked.

Our special thanks also go to the curators and/or cultural managers who placed their trust in the project and in us, and made it possible to produce the four prototypes, Ewen Chardronnet in Paris, Nuria Ruiz, Rafael Camps and Esther Pujol in Figueres, and *Arquitecturas Colectivas* and David Juárez—who is also one of the core members of the wikiplaza team—in Cáceres and Pasaia; to the organisations in charge of producing each of the events, which are mentioned in the specifications for each prototype; to the *Fundación Centro de Estudios Andaluces*, which gave us a research grant in 2009-10 that partly goes towards making this publication possible; to the *Instituto Universitario de Arquitectura y Ciencias de la Construcción*; to the Ministry of Culture of the Andalucian Government's *Iniciarte* programme, which also partly funds this publication, and to public policies in the areas of free culture and innovation; to the colleagues and organisations that have invited us to present, discuss, exhibit and publish the project in innumerable situations over the years, from *ZKM* in Karlsruhe to the *Triángulo Neighbourhood Centre* in Seville. To Tim Berners-Lee, Richard Stallman, Linus Torvalds, to mention just a few names who could represent the free software and free culture communities. Hell yeah!

Like the documents that describe Internet protocols, the subtitle of this book is *Request for Comments*. That is the spirit we propose for the reading. See you on the streets! See you in the future!

José Pérez de Lama +
Sergio Moreno

Request for Comments

like water

When the aqueduct began to carry water to Pompeii, this city on the slopes of Vesuvius underwent a radical change. In the cities of Rome and Al-Andalus, engineering and architecture were used to modulate the flow of water in rural and urban areas, making agriculture possible, thus enabling new forms of life: a temperate microclimate, care of the body—and perhaps also the soul—, with gardens and tree-lined avenues, food and drink. Our body mass is mainly water, after all.

In many ways, we can compare water in ancient and medieval cities to electronic flows in today's global metropolises. Now, electronic flows cut across and organise cities, as water did in traditional agricultural societies, and bring about new ways of life: new relationships between humans and machines, people and communities and time and space; new relationships with ourselves. This rhizome of digital networks and flows that characterise contemporary society has become one of the main sources of social wealth and a a driving force behind the constant transformation of the world.

If we take the analogy further, we see that water can either be controlled by a powerful few, generating markedly uneven power relations and inequality, or it can be a collectively managed public or shared asset

instead, tending to bring about more egalitarian situations. Similarly, the issue of power over the production and management of electronic flows has become one of the keys to freedoms, equality and autonomy in contemporary societies[1].

With this background in mind, our hypothesis is that the open and horizontal nature of some digital networks, and of hacker culture and free software, offer an exceptional point of reference for thinking about the production of territory, cities and public spaces today. Zeroing in on the scale of public space, this exploration of the social production of public space through the use of free technologies and collaborative, self-organised processes, is what we call "a wikiplaza"...

protohistory:: gonzo architecture

One evening in... was it 2001? found us on Alameda de Hércules avenue in Seville (pre-*gentrification*, when it was still a dark city), with a contraption consisting of wheels, a seat, a projector, audio equipment and a computer, which we dubbed the "media tank". We projected materials that people brought along, images and video, onto a huge improvised screen that the platform *Alameda Viva* had strung up between the trees that the City Council wanted to cut down. Behind us, *Villa Ardilla* ("squirrelville"), a treetop residential complex set up by the crew from artivist group *La Fiambrera* (then *Barroca*), Santi Cirugeda, David Gómez, and some others. Our equipment had been borrowed from the university's audiovisual service. It all went swimmingly until the driver of the media tank played too much *Atari Teenage Riot*, and, as everybody knows, "the sound of riots..."

The idea we were toying with was to build a self-propelled vehicle that could move through (anti)globalisation demonstrations while transmitting video in real time, projecting images and making noise—a combination that has since become reasonably common, except perhaps the video part—. By that time we had begun experimenting with live Internet broadcasting (video streaming), and we had already tested the first GPRS telephones that made it possible to do it from anywhere, often with low kbyte bandwidth that we would laugh at—or rather cry at—today.

That same summer, our team touched down at the *Tarifa Border Camp*, along with legendary Barcelona art collective *Las Agencias* and their "Media Bus," and people like Florian Schneider, one of the most prominent global media activists at the time. Even so, nobody could manage to make the streaming work until the "hippies" from Seville turned up with their VW Polo packed with gear—again borrowed from the university, which obviously had no idea of its exact whereabouts—. Using the latest generation GPRS phone, ignoring the scepticism of the superactivists, they soon set up a cross stream between Tarifa and Germany, which was simultaneously projected at Tarifa's boulevard with Africa visible in the background. The phone acted as a modem; we used *RealProducer*—we were still having to use proprietary software then—to send the signal, and broadcast through an account that had been set up for us on the *piratetv.net* server.

Streaming—using almost DIY means to send real time video to the global network, as only TV had done in the past—was a slightly addictive pastime. Another persistent memory is a broadcast from Hombre de Piedra house, a few steps from the Alameda, to Fran Ilich's *Borderhack* in Tijuana. The production management aspect wasn't easy, and we always managed to get going hours off schedule, so we made sure we had a bottle of whisky with us when we met. When it finally happened, our stream consisted of making a little flamenco figurine dance techno, with an incongruous voice over proclaiming slogans on freedom on the net... In spite of everything, the system worked, and it was quite stable.

The next and final "media tank" adventure—to date—was an expedition to Barcelona as guests of the *eme3* festival, which was being held at the *CCCB* that year (October 2001). The media tank was taking its time, and the curiosity of the organisers was running high. When a white Mercedes—Kiko Veneno style— finally turned up full of people, with all kinds of devices piled up on the roof racks (metal structures, a fan, a barbecue for grilling sardines, etc.) they couldn't believe their eyes. This wasn't "Barcelona design", it was more like "Mecalux" covered in aluminium foil, and, of course, a whole lot of equipment that had to be pushed from place to place—although in the end it did do more or less what we had promised...—. They chose to confine us to a small area near the bathrooms, where we set up a multimedia installation in which Javier Milara and Pablo de Soto projected the visuals they were experimenting with at the time. And in the end, the media tank was taken out into the *CCCB* courtyard and we were able to set up a much more interesting space, with screenings inside an inflatable structure that was also part of the exhibition. One of the reasons why this turned out to be the media tank's last adventure was that someone had the bright idea to round off the expedition by stopping off at a rave on the way back to Seville. The Mercedes crashed, and most of the equipment was destroyed. It was around that time that we came up with the concept of "Gonzo architecture".

During this period, Seville's thriving urban activism, the emergence of the global movement and our first contact with what was being called "tactical media" and hacker culture, led us to feel that we were part of a big group of friends and of things that were happening, things that we tried to participate in, and tried to contribute to with the new tools we were discovering. As Sergio said, it felt like we were "hanging out" with our colleagues from *Alameda Viva* and *Villa Ardilla* in Seville, the people from *Riereta* in Barcelona, the *Indymedia London* and *Barcelona* crews, the *Border Camp* team...

algorithmic public spaces

After all these adventures we decided it was time to get a bit more serious, and we chose the name *hackitectura.net*. People could be *hacktivists*, so why couldn't we be *hackitects*? A quick look back to our records confirms that the domain was in fact registered in 2002. In June of that same year, we participated in the *Seville Counter-Summit*—in response to a summit of European Union ministers to discuss migration issues—, by, among other things, helping to produce a critical map of Global Seville and of the counter-summit itself (in collaboration with *Arquitectura y Compromiso Social*, *Sururbana* and the *Seville Social Forum*), and organising and programming the activities of the medialab that had been specifically set up at *Casa de la Paz*.

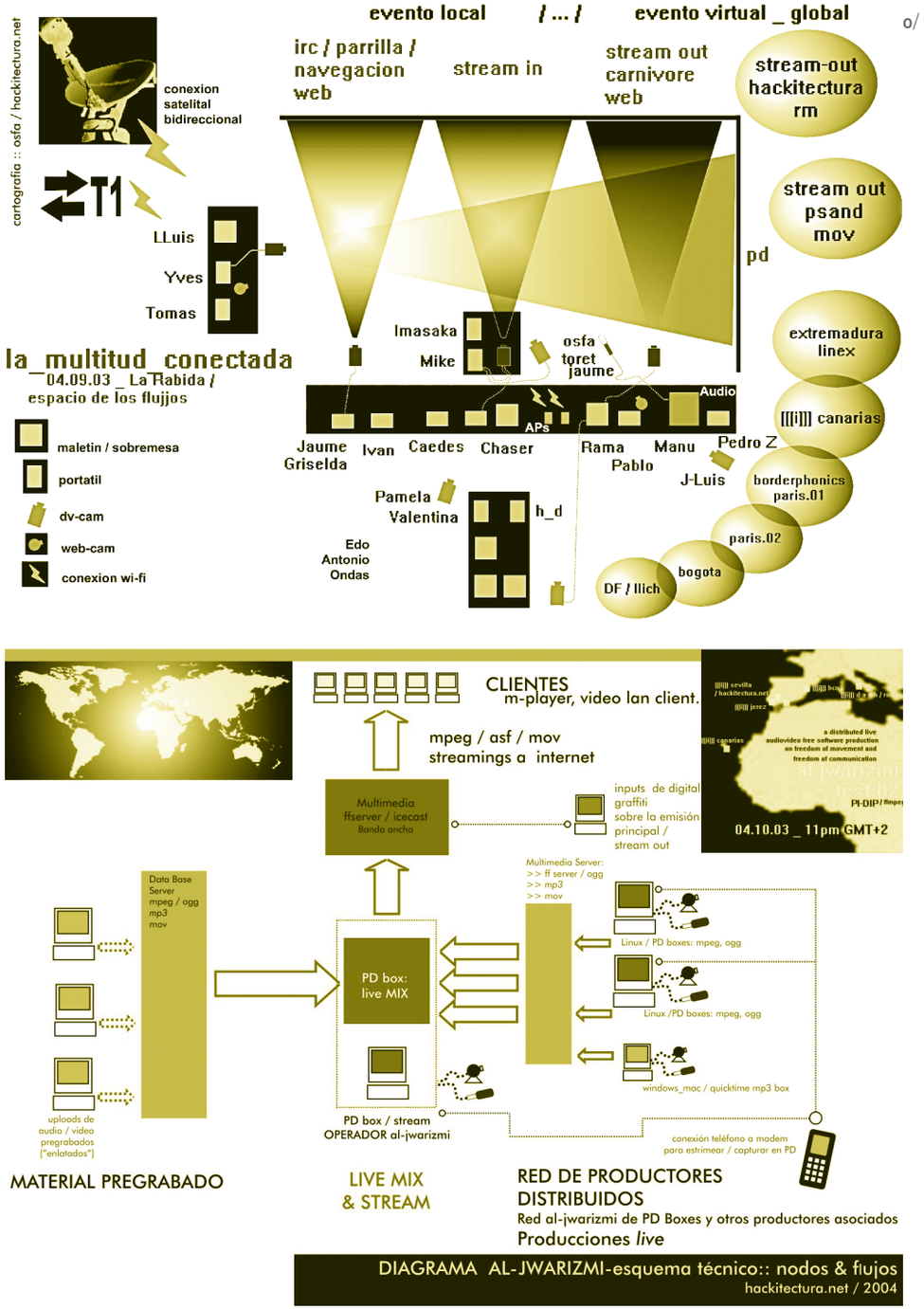
This was followed by the *Global Anti-War Campaign* (2003), where we set up one of our first connected public spaces, which

we baptised *Cartuja Beta Rave*—a one-night intervention at the abandoned AVE station in La Cartuja in Seville, a ruin from the future—. Friends from Madrid (*Lapavapiés Wireless*) and Barcelona (*Telenoika, Riereta, Artefacte*) joined us, and the main focus was on real time audio and video connections with international groups linked to the anti-war movement, the use of wi-fi technologies (which were still very new at the time), and audiovisual experiments with *Pure Data*. Some tricky networking led to us being granted a wireless connection by the Seville Traffic Control Centre, where we had managed to infiltrate a couple of Madrid hackers who kept us on tenterhooks the whole time. Sergio Moreno and Pablo de Soto submitted the work as a design project for their Architecture degree, and received a fail grade. A few months later, a version of the same project was exhibited at the prestigious *CCCB* cultural centre in Barcelona as part of an exhibition called *Cruzados*, which explored new interdisciplinary practices.

The bewilderment of the academic world in response to our project only strengthened our intuition that new forms of architecture were beginning to emerge, new ways of producing habitable spaces, digitally designed and built through connections, data and images. And we discovered that these same tools also made it possible to hack and reappropriate existing spaces; that the new forms of architecture were built out of knowledge and relationships rather than economic means; and that their inhabitants became active producers of their own territory. Ultimately, they were spaces with a much greater capacity to affect people than the urban spaces we were familiar with. That was when we decided to abandon traditional "material" architecture and enter into the field of software, algorithmic creation and interfaces, in order to generate this new city that we wanted to inhabit.

Working with people based in Barcelona, *ydegoyon.free.fr*, *riereta.net*, *r23.cc*, *artefacte.org*, and *rama.xicnet.com*, we began to develop the *Al-Jwarizmi* real time image, video and audio processing project based on free operating systems, neutral server networks and *Pure Data*. We imagined *Al-Jwarizmi* being a bit like a dj set that could mix video and audio signals circulating live on the Internet with other "canned" material, in order to produce a new audio-video stream that could be used in artistic contexts and also in independent information productions. The initial attraction of it was the potential it offered to set up a self-managed, global TV generated in/by our own networks using very limited resources, something that had been barely imaginable before then. But there was also a second aspect to do with almost empirical experimentation, which consisted of actually feeling—and trying to understand—the nature of digital reality, of the transformations of time and space. We applied ourselves to saturating the hardware that we could get our hands on with sounds, images and videos, producing echoes, loops, delays, feedback, superimposition, distortion, slowing down, to the point where we could actually feel the bits, the networks, and the new spaces that were generated. *Al-jwarizmi,* which was named after the 8th century Persian mathematician Abu Abdallah Muhammad ibn Mūsā al-Jwārizmī, was also known as the "the grinder" (Ramiro Cosentino *dixit*). (http://hackitectura.net/aljwarizmi and http://gollum.artefacte.org)

Adding Negri and Hardt—who had just published *Empire*—to the mix, in 2003 we



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~/wikiplaza.rfc/intro/diagrams/**al-jwarizmi**

produced a new event that we called *La Multitud Conectada* ("The Connected Multitude"). In their new book, comrades Antonio and Michael talked about the need to construct the *becoming-cyborg* of the multitude, and we realised that this was pretty much what we were doing. *La Multitud Conectada* was basically about generating a public space that was local and global, physical and digital, by means of real time audio-video connections at multiple locations: Mexico City, Bogotá, Paris, Canarias, Extremadura... Most of the team that we would later continue to work with were there, either physically or through the net. We had the theory down, but it wouldn't quite work. Eighteen computers—some "suitcases" and some laptops—, four video projectors, four cameras, a satellite Internet connection, a *T1* connection, *Pure Data* patches, two servers, and a whole lot of nervousness, at least among the organisers. We now realise that probably nobody seriously expected it to work. But in the end it did, with the MC rapping "glaucous paradise, connected multitude, all things for all, we don't need permission to be free..." The *Indymedia Canarias* crew came in with drawings that some kids were making in real time, then the *Linex* people talking about their plan for a social revolution, our comrades from Mexico and Bogota, the *poète maudit* Pablo Bouzada gliding from the connected multitude towards cyberspace...

By this time, most of the production could be carried out using free software, except the streaming systems, which still had no free alternatives. We also used a bidirectional satellite internet connection for the first time, in collaboration with Mike Harris from *psand.net*, which would theoretically allow us to connect to the Internet from anywhere. And our experiments with the idea of a temporary medialab focusing on audio, video and global connections were gradually becoming more defined. It seems odd now to remember how complicated it was to explain all of these things back then—to choose the right words, to describe what was going to happen—while now it can be done much more easily and clearly.

science fiction geographies

In the summer of 2004, we participated in the production of *Fadaiat. Freedom of movement, freedom of knowledge*, a new event that took us deeper into the subjects we had been working on, expanding them onto the geopolitical scale; as Brian Holmes says, "DIY geopolitics". Our contribution focused on coordinating the set-up of a distributed medialab, with one node in the castle at Tarifa and another in Tangier, which was finally positioned near the legendary Hafa café. Once again, it was a collaborative production involving numerous colleagues—each one a specialist in a specific field—. The two laboratories were connected by a wifi link, the first intercontinental wireless link ever set in motion by a citizen network. The project, on which a book was eventually published, mobilised networks of artists, migration activists and media-activists trying to generate new common becomings and assemblages among themselves (the book can be downloaded at http://fadaiat.net/).

Like the projects that had preceded it, and most of those that would follow, *Fadaiat [...]* consisted of constructing a situation (as per the situationists) with the potential to bring about the qualitative (as per Vaneigem), that which transforms the world and changes life—regardless of whether or not it was ultimately achieved—. There was no actual program as such, and so we never knew exactly what was going to happen, but we generated the conditions (spatial, social, technological) for something singular and irreversible to take place. Also in line with situationist philosophy, the idea was to have no actors or spectators, but for everybody who participated to play a leading role in what ever happened, as constructors of the space and actors of their own story, with each bringing into play their own knowledge and desires, but nevertheless creating a certain shared construction. The idea that we always work with is to create a commons that does not annul singularities, but can instead boost them. And we think that we have sometimes even managed to achieve this.

We also continued to work on the maps, participating with a team to develop the critical cartography of the Strait of Gibraltar, one of our best-known works. At the conceptual and political levels, our main collaborators were our colleagues from *La Casa de Iniciativas* de Málaga, which would later become *La Invisible*. As well as mapping an alternative vision of the Strait of Gibraltar, the process was an exploration of the concept of mapping itself. One of our initial underlying ideas was that making a map did not mean reflecting a pre-existing reality, but creating new compositions—of spaces, agents, technologies...— capable of producing new events of the real. In fact, the B-side of the the cartography of the Strait was a diagram of social networks, resources, territory, events and projects. These helped to guide the political activities of a broad sector of the social movements in Andalusia over the following year, in which the *Hackmeeting* in Seville and the first *Euro May Day Sur* were held as part of a particularly intense period of social activity in our territories. "The orchid forms a map with the wasp, in a rhizome", Deleuze and Guattari wrote; and we try to do something similar in our work...

In the second *Fadaiat*, in 2005, produced in collaboration with Florian Schneider and *kein.org*, the video broadcasts were managed through the GISS network (http://giss.tv), a collaborative global network of infrastructures and servers and a software for broadcasting, encoding and repeating the video signal live. Up to this time, *Al-Jwarizmi* had depended on a series of servers loaned by friends, and *ad-hoc* packets of proprietary software (on different computers) that transmitted the signal. Then Yves Degoyon developed various plugins for *Pure Data*, with which to transmit and receive video streams within it using free formats (*Theora* for video and *Vorbis* for audio), thus expanding the possibilities for mixing. Meanwhile, we actively participated in debugging the *Icecast2* streaming server, so that it could function in distributed mode and allow us to install it in different servers that could share the load of the transmissions; Lluis Gómez and Yves Degoyon developed an online cartography that mapped the connections and streams circulating through GISS (http://giss.tv/mapuse/map.htmlhttp://giss.tv/mapuse/map.html) They also developed the desktop application *Theora Streaming Studio*, which can be installed on the *Ubuntu* operating system or downloaded on a live-CD that allows any computer to transmit to GISS with any internet connection and a webcam or a DV camera with firewire connection (http://gollum.artefacte.org/tss/http://gollum.artefacte.org/tss/); with Ramiro Cosentino, they also developed the *Distributed Multimedia Database* (http://giss.tv/dmmdb/chanlist.php and http://giss.tv/dmmdb/chanlist.php), an application for the online management of multimedia ar-

chives; meanwhile, Jaume Nualart programmed a web interface providing access to all channels [http://riereta.net/gisschannel/itheora/ and http://riereta.net/gisschannel/itheora/].

As well as being distributed under free licences, these new technologies made it possible to work with the new audio and video formats. In a sense, the *Al-Jwarizmi* mixer was already ready. Everything was mixed and transmitted within the same *Linux* system, and the network of servers that distributed the signal via the Internet was scalable and open, in the sense that anybody could add a new server to the network or open an account and immediately access a channel from which to broadcast. As a whole, this platform generated digital autonomy in the field of online video broadcasting at many levels, such as the use of free software and formats, low-tech hardware, the cooperative network of self-managed servers, and free broadcast channels, and possibilities for complex audiovisual production. The first large-scale use of GISS was at the *World Social Forum* in Porto Alegre in 2005. At the moment, this network is maintained thanks to resources provided by different organisations, mainly *hangar.org*, *piksel.no*, *generatech.org*, *goto10.org*, *labbs.net* and *psand.net*.

The following big event that we worked on was *TCS2 Geografías Emergentes*, a program that took place over several months and culminated in an intervention at an abandoned nuclear power station in a remote part of Extremadura. We had always admired the Extremadura regional government's information society project, based on a firm commitment to free software and a public data network. After four or five years of experimentation and development, our systems were operating, with free software, and were quite finely-tuned: GISS, satellite connection, local networks, medialab, screenings, web...

Once again, one of the key elements was the introduction of the project into a singular context. This time, the idea was to set up a public space-spaceship hybrid that would land in a rural landscape, on the outskirts of a town in crisis. The dispositif was put forward as a machine-for-thinking, collaboratively, with local residents—particularly kids—and European teams with experience in "strange" projects (*exyzt.net, K[@2K[@2, straddle3.net, psand.net*), about possibilities for recycling the power station and its surroundings.

A fragment of a text we wrote around that time:

> Spring in the Extremadura grasslands: on the horizon, the Valdecaballeros power station in ruins, a symbol of the dream-nightmare of industrial development. A geodesic dome and a truck fitted out with a satellite dish share the oak wood with grazing sheep. The dome contains a control panel to turn on the nuclear power station, this time using free software. It will be turned on in the imagination, an imaginary launch of the its recycling into an alternative model of development, based on free culture and ecology. By day, the dome fills with kids dressed as nuclear technicians devising alternative futures for their region. At night, the dome is lit up inside and outside with images that come out of and go into the Internet via satellite. Bodies allow themselves to be carried away by a post-nuclear noise concert based on sounds recorded by an antenna abandoned by the Soviet army in northern Europe. An architecture of blurred boundaries. A machinic

ecology. An other economy of desire...

wikiplaza.00

From a certain point of view, the process that we have been recounting consisted of building prototypes, connected public spaces, in which we tested and tried to verify our hypotheses around the transformations triggered in space, and in architecture, by information and communication technologies and networks. Then, towards the end of 2005, the well-known architect José Morales and his team invited us to collaborate with them in a competition for the construction of a permanent public space in Seville, *La Plaza de Las Libertades* ("Freedoms Square") opposite Santa Justa station, one of the principal gateways into the city. The brief was to create a project for a 30,000 m^2 space, including a building of around 3,000 m^2 for cultural purposes, which was to commemorate the people's "freedoms", some 25 years after the approval of the Spanish Constitution. When we accepted the collaboration, we obviously considered it logical to incorporate the experiences, tools and situations we had been developing over the preceding years in the areas of hacker culture, free software and experimental social movements, which are the fields in which we situated our own practice. And we imagined that these were precisely the reasons why they had contacted us. But this didn't turn out to be exactly the case. There seemed to be some misunderstanding about what *hackitects* did. It was 2005!

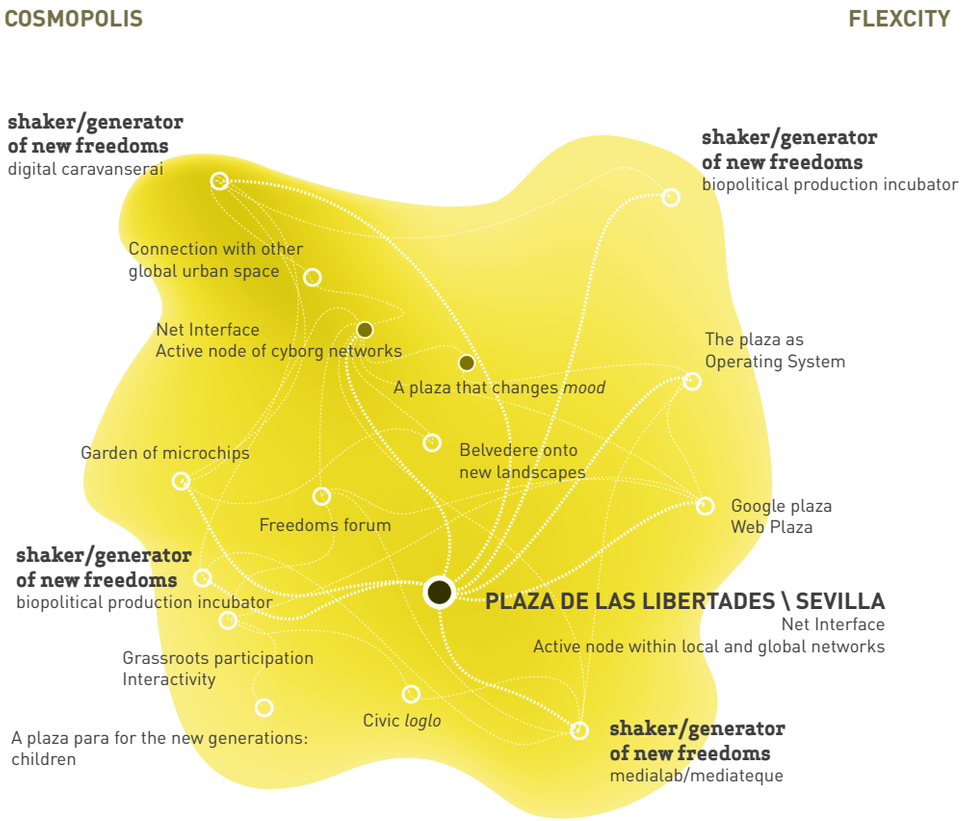
After an intense and rewarding process, with an excellent "architectural" plan put together by our partners, it turned out—probably to everybody's surprise—that we had won the competition to create this public space. And, furthermore, that the jury had been particularly interested in our contribution. At the beginning, the project was at the centre of quite a lot of attention, but after months of negotiations it was put aside, and that's how it remains; perhaps this is a good thing.

For the competition, we had synthesised many of our earlier projects relating to public space, adapting them to a hypothetical permanent configuration. It was not about adding a series of facilities or gadgets to an urban space, it was more about trying to think how we could enhance it by connections and digital flows, which would not only be made out of bricks but also out of data and images, and would be constructed and inhabited according to the social networks model. We also considered the need for a new kind of institutional model for these types of facilities, a model that we thought should be based on things like hackmeetings, or so-called "second generation social centres". In addition, we studied new facilities connected to the digital and art worlds such as *Hangar* in Barcelona and *Medialab Prado* in Madrid as possible models.

The proposal was structured around a series of conceptual hypotheses, as follows:

1- Public space as Operating System;
2- public space as an active node in the network of networks;
3-public space as an interface with electronic flows;
4- electromagnetic public space;
5- public space as citizen media ecology;
6- public space as a microchip garden (harmonious interaction between natural and electronic flows) and
7- public space as wiki (social construction of public space).

More specifically, this translated into a multilayered project consisting of spa-



~/wikiplaza.rfc/intro/libertades/**conceptual_diagram**
author: JPL

ces intended for different activities; interfaces, web square (3D navigable and interactive) and distributed web square; which in turn translated into networks, hardware, software and equipped spaces:

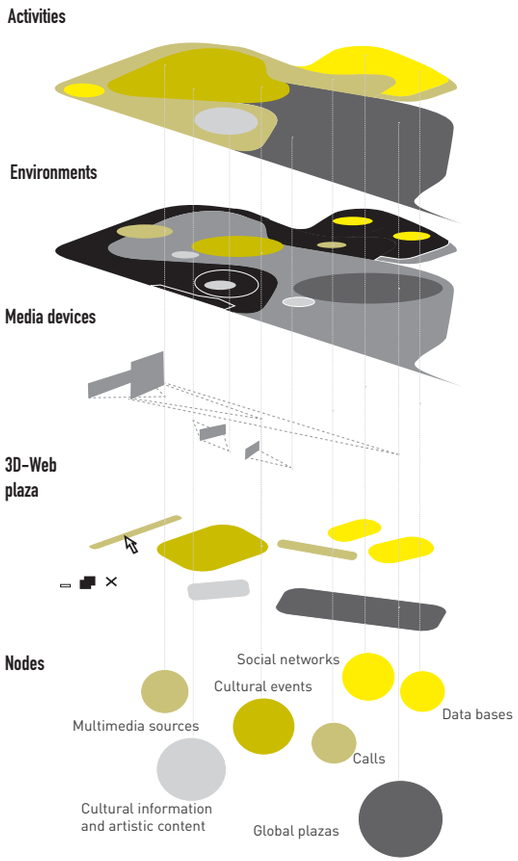
Hardware:
1- Urban Screen(s);
2- interactive urban devices (for example, lighting connected to data bases and/or sensors that sense changes in the environment or interact with users in the plaza);
3- broadband Internet connection;
4- data server for public use (web services for citizen use);
5- multimedia server for public use (Internet-tv, real time video streaming...).

Networks:
1- Free wi-fi urban space;
2- local Network (building).

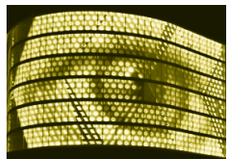
Equipped spaces:
1- Cybercafe;
2- medialab, education and games workshop;
3- mediatheque;
4- exhibition area with multimedia resources;
5- mobile Internet-tv studio (for live broadcasting of events in the plaza);
6- mobile DJ-VJ studio (for public events, indoor and outdoor festivities).

Software:
1- Web 2.0 (Web site for *Plaza de las Libertades*: archive/databases/online *mediatheque*, forums, spaces for associations and collectives, WebTV...);
2- iP telephony network;
3- 3D web space, virtual version geared towards games, including interaction with the physical square (screens, interactive urban systems);

Once we found out that we had won the competition, and the prize money, we decided to organise our own "other" publicity campaign. On one hand, the intention was to draw attention to our vision of our project, but above all, we wanted to spread the desire of a small group of architects so that it would become a broader social desire, so that if it were ever carried out it would be actively accepted by the people of the city, and truly become a citizen laboratory for experimentation with digital technologies. That was when the name "wikiplaza" emerged, drawing a parallel with *Wikipedia*, which had become hugely famous and popular by then. At the same time, in view of the obstacles that were hindering the execution of the project, particularly the lack of support from the sectors of the City Council in charge of Urban Planning, we started to consider the possibility of emancipating the wikiplaza concept from the *Plaza de las Libertades* project, so that we would be able to start, or continue, experimenting with it as time passed. An important milestone in this process was the *International Conference of Media Architecture. A Garden of Microchips, a Wikiplaza*, to which we invited experts in hardware and architecture issues such as the people from *Realities:United* and *Exyzt*, people working with software and interactivity such as Marcos Yarza from *Arduino* and *libelium.com*, Alex Posada, Lluis Gómez, Laura H. Andrade and *Lalalab*, and others who specialise in the management of sociocultural spaces such as Pedro Soler from *Hangar*, Salud López from *Endanza*, Pedro Jiménez from *Zemos98*, Francisco Martín from *Kaslab*, Nico Sguiglia from *La Casa Invisible* and Ibán Díaz from *CSOA Casas Viejas* (videos of presentations at the conference can be seen at http://mcs.hackitectura.net/jornadas/ and http://mcs.hackitectura.net/



Multitudinous events
Free wifi / urban screens

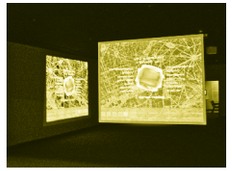


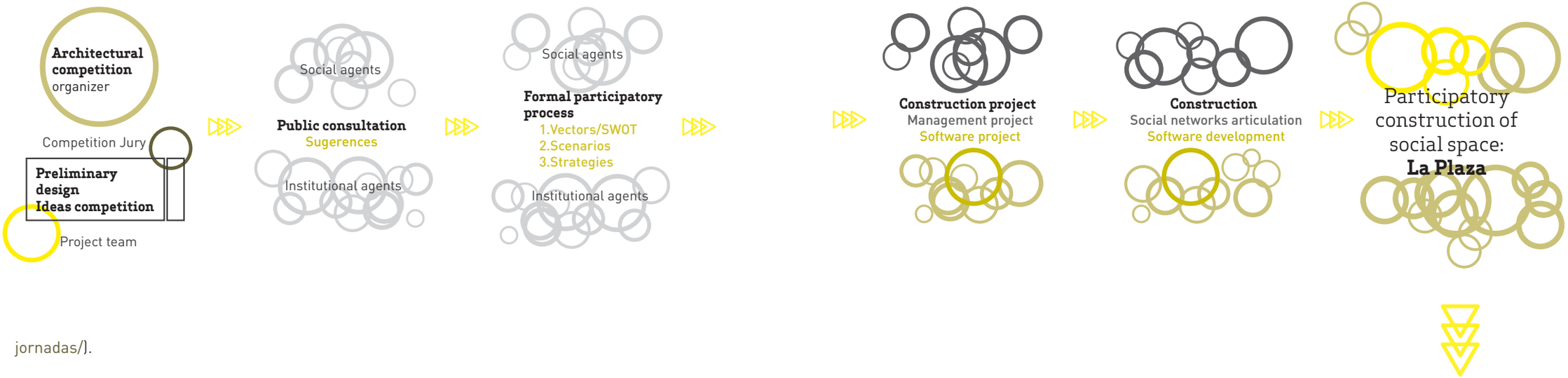
Space for open air events
Free wifi / urban screens / sound

Workshops, play area, cyber-cafe
Screens / interactive devices

Multimedia exhibitions
Screens / LED information signs

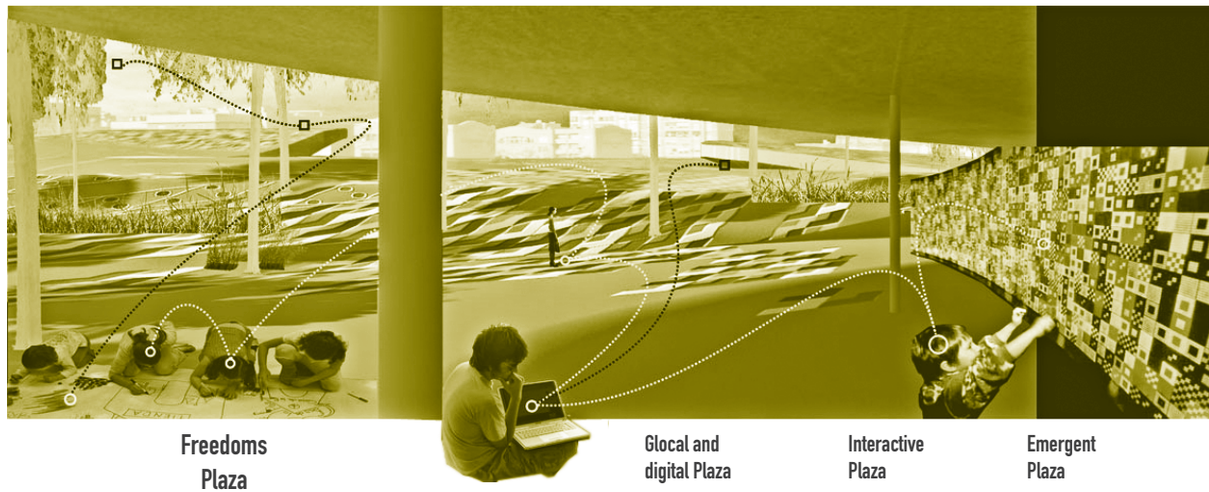
Interpretation center: mediatheque and medialab
Network, wifi & web management /
Audio\Video studio /
Presentations screens /
Public work stations /
Multimedia servers

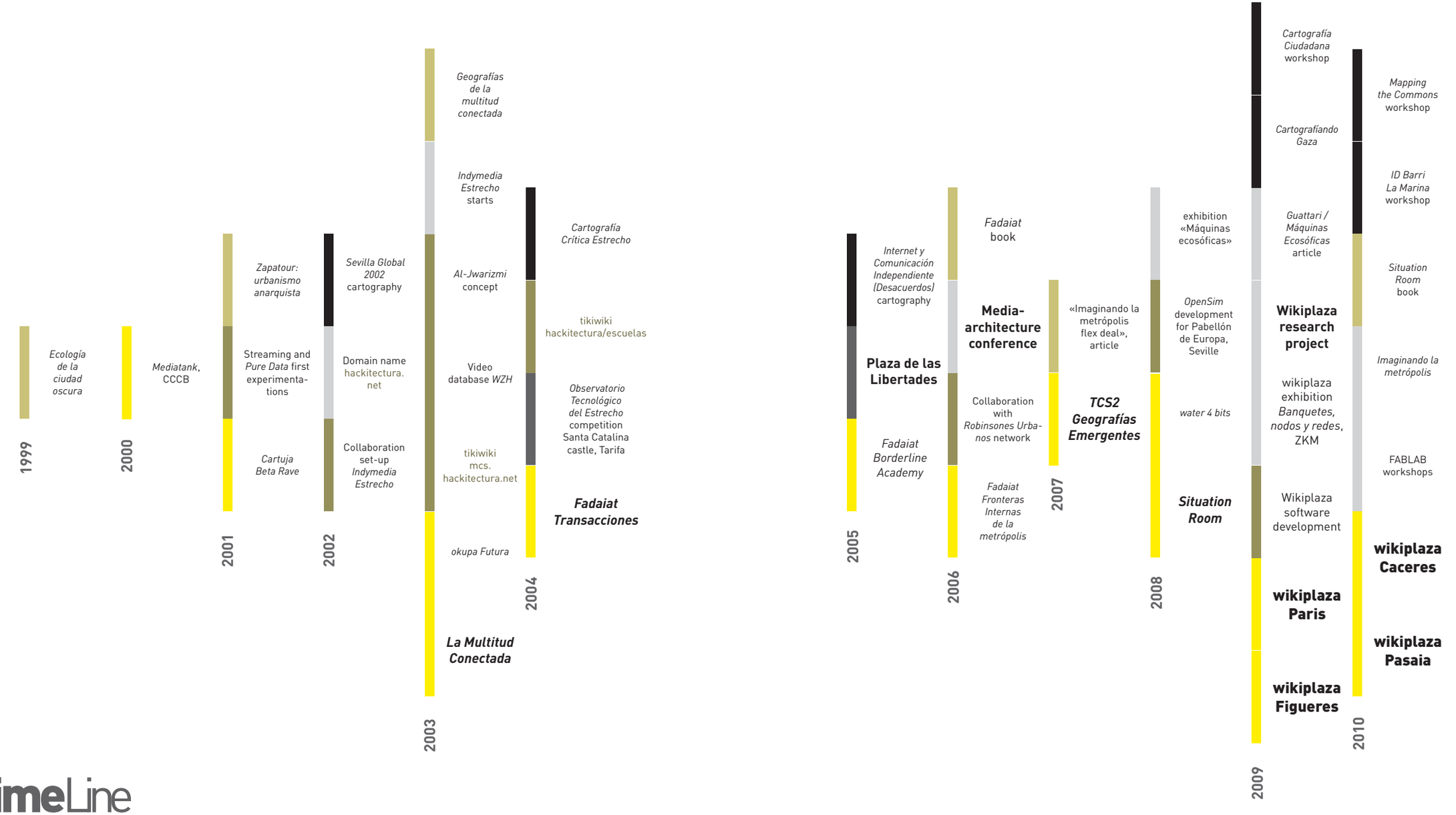




jornadas/).

About a year after the competition, we were invited by a French art curator, Ewen Chardonnet, to set up a wikiplaza in none other than the Place de la Bastille in Paris, for an art and technology festival that would be called *Futur en Seine*. Although Ewen is a serious person who we had known for years, we didn't take the invitation seriously at first. However, we were soon in Paris, studying the site with other teams (*Exyzt*, *Raumlabor*, etc.) who were going to make other prototypes in other parts of the city, which we were going to connect to. We had gone from frustrating meetings with the Urban Planning management in Seville, to fabulous dinners in Chinese restaurants in Belleville with people who enthusiastically discussed how we would bring the wikiplaza to life.





timeLine

- Cartographies
- Software
- Competitions
- Events
- Publications
- Other activities

Pablo de Soto

learning from wikis

A “wiki” can be defined as a piece of server software that allows users to freely create and edit, delete and modify web page content using a web browser. This means that more people can participate in creating a site compared to traditional systems, which make it harder for users to contribute to improving it. Ward Cunningham, the creator of the first wiki, named this collaborative tool after a chain of buses in Hawaii[1] (“wiki” means “quick” in Hawaiian).

Wikipedia[2], the best known example of a wiki, has managed to create one of the most useful repositories of knowledge by using the wiki format, the knowledge of contributors, and a minimum amount of central supervision.

Despite predictions that allowing large numbers of people to edit web pages or documents would lead to chaos and misuse, wikis have managed keep their identity as one of the most fertile collaborative tools in cyberspace. Wiki technology stands out as one of the iconic social technologies of our age, and has brought about a transformation, an evolution in our approach to encyclopedias, journalism, image storage, knowledge management...

Towards a physical Wiki: the Wikiplaza hypothesis

Can Wiki social technology be applied to the physical world and to architectural practice? Can wikis help to redefine urban design? Can we design a square, or plaza, that is a wikiplaza? What would it be like? What technological system would it use? How would it be organised? What protocols would it need?

We registered the domain names wikiplaza.org and wikiplaza.net in 2006, as part of the process of preparing our submission to the *Plaza de las Libertades* competition in Seville. The wikiplaza metaphor gave us the means to technically invent a public square or plaza that could become a connected, multitudinary hybrid space, with distributed management in the hands of a citizenry that had mutated towards new information practices over the previous two decades: individuals who use blogs, forums and wikis, and whose movements and groupings in the city are directly linked to the use of digital networks.

The concept of "digital citizenry" had surfaced in Amsterdam's activist and libertarian community in the early nineties around the first internet providers, linked to the new possibilities of communication, remix and social action that the new networked technologies made possible[3].

The two years leading up to the *Plaza de las Libertades* proposal had been volatile in terms of contemporary construction based on the practical application of the idea of a digital citizenry, with several key dates: I'm specifically referring to the historic protests of February 15, 2003, *EuroMayDay* 2004, and the events of March 13, 2004 in the wake of the commuter train bombs in Madrid on the eve of the Spanish general election[4].

On February 15, 2003, a long list of cities around the world participated in mass demonstrations against the imminent US-British bombing and invasion of Iraq. In a multitude of squares all over the world—Barcelona, London, Berlin, Montevideo, New York, Sydney...—demonstrations were held under the rallying cry of "No War". What was new about these mobilisations was the collective organisation, tracking and internet streaming devices that created a temporary common communication space. On that day, squares and plazas full of people and content "connected" to each other, in a type of bottom-up, reticular, swarm organisation.

At the time it seemed reasonable to think that the definition of digital citizenry, and what it implies in terms of rights and obligations in a networked society and in imaginable worlds and cities, would become clear as a series of similar events and mechanisms continued to play out.

That was when we imagined wikiplaza as an event and dispositif that would allow us to consider the relationship between architecture as a discipline on one hand, and on the other this emerging digital citizenry that was taking shape in digital networks, and also taking to the streets to exercise its rights. How can we imagine a key urban space like a square or plaza for this new kind of citizenry?

If we accept that the components of a possible new architecture for a hybrid public space are a mix of tecnotics, hardware, software and wetware, the wikiplaza's agenda in terms of allocating uses would clearly be totally unlike that of the current hegemonic tendency.

Corporate / security media-architecture

In the streets of the contemporary metropolis, public space is increasingly mediated by technologies, which—like all technologies—are by no means neutral. We are witnessing the birth of an urban media-architecture that seems to be more about coercion and control than citizen emancipation, featuring urban screens for advertising and surveillance and sensors in public space. In Europe, we only need to look to the boom in video surveillance and cybercontrol.

The other, even more dystopian, vector of the introduction of technology into public space stems from the post-9/11 security policies that have been embraced by the *Homeland Security* industry, and are being tested in various experiments around the planet. The phenomenon began in Israel, where the strategy of the occupation of Palestine has become the main experimental laboratory for security technologies, which are occasionally tested there before being implemented in other territories.

Other extreme examples include the city of Leon in Mexico, which has announced the installation of iris recognition systems that will be connected to a database run by the authorities; and Bahrain in the Persian Gulf, which has developed technology that will allow police to track all vehicles in the country through an "intelligent number plate" system.

Other dystopian practices include the shutdown of urban digital networks in situations of crisis or changeover of governments, as recently seen with the elections in Bielorussia and earlier in Thailand[4].

Against this background, wikiplaza is a guerrilla media-architecture, and—as *WikiLeaks* and *Wikipedia* did, although in a different context—, it still has to find its weapons and assemblages to fight and defend its principles in this emerging media-architecture arena. To further this reflection, here are are some ideas for contributing to developing and strengthening the project:

Some ideas towards the Wikiplazas of the future:

· Keep the network as it is.
Wikiplaza relies on a series of technologies intrinsic to the original architecture of the Internet—an open, libertarian architecture based on shared wealth, which has been the key to its astounding promiscuity—. As a digital work in progress, Wikiplaza needs the Internet to continue in its current configuration (languages and protocols: P2P, free software, net neutrality), as a planetary data exchange workshop and a social construct.

· Wikiplazas in Southern metropolises.
The current democracies of South American countries seem to be the ideal laboratories in which to try out future versions of wikiplazas, for a combination of two reasons: demographic—given their broad-based population pyramid—, and political, due to the favourable context created by government policies on digital culture in Brazil, Venezuela and Bolivia.

· Physical to digital conversion.
Augmented reality, *digital fabrication*, *smart phones*, *freenet*... are technologies that favour interoperability with an urban machine that works like a type of wiki.

· **Neither public nor private.**
The high cost of media-architecture means that the wikiplaza project appears to be dependent on a level of financing that can only be assumed by large investments from the State or private sector. As things currently stand, it is difficult to conceive of a wikiplaza that is organised, made financially viable, and managed by and from the *commons*; and perhaps for that very reason, it may be time to imagine one.

· **Copyleft media-architecture.**
We invented wikiplaza as a copyleft concept, as a living metaphor for capturing the imagination of our fellow citizens. At the start of the second decade of the twenty-first century, our hope is that the meta-project will continue to be re-mixed, inspiring other similar initiatives and contributing to the social critique of technology-mediated public space, so that, as it spreads, it will not only be a means for coercion and control, but for our emancipation as analogue and digital citizens.

See you in the wikiplazas of the future!

[References]

1. http://tesl-ej.org/ej44/m1.html
2. *Wikimedia Foundation.*
3. This at a time when some rights in public space were being lost on the streets.
4. The March 13, 2004 may not have been possible if the Government had shutdown Internet and GSM networks by decree.

#N canvas 0 0 450 300 10;
#N canvas 0 0 450 300 wikiplaza_paris_maig_2009 0;
#X restore 167 92 pd wikiplaza_paris_maig_2009;
#N canvas 0 0 450 300 wikiplaza_figueres_octubre_2009 0;
#X restore 154 133 pd wikiplaza_figueres_octubre_2009;

eau de **gcc**

Note: this short article is driven by an automatic writting, merging different languages and codes.

EAU DE GCC [1] \ AUECKGA
Architectonic and Urban Experiment of Collective Knowledge Generator in Augmented[2]-public-space.

wikiplaza > mutant neologism product from the words "wiki" and "plaza".

Wiki
collective generation of knowledge and contents on-line, with FLOSS tools.

Plaza
shared and no privatized public space. (If you believe that this doesn´t still at all, may be you can make an apt-get update to see what happens, or better: rm -rf / and in that way we destroy and re-built it all.)

Wikiplaza
Event with nomade geolocalization. Installation at *straddle3*'s *domo*.

Domo
Architectural construction with the optimization formula >
maximum space with the minimum of structural material.
Rizhome and horizontal networked structure as constructive alternative to hierarchycal structure.

#N canvas 0 0 450 300 wikiplaza_paris_maig_2009 0;

SIDE A
tracks
01. Domo @ Le Bastille
02. Futur de Seine (vive la fair)
03. Wikiplaza Access Not Found
04. Presentacions planes
05. Sabotage @ Mr. yuppie and his robot puppets
06. DELEAA?
(*¿Dónde estan los espacios autónomos y autogenerados?*)
07. Shy Rave

#N canvas 0 0 450 300 wikiplaza_figueres_octubre_2009 0;

CARA B
tracks
01. Domo @ La Rambla De Figueres
02. Interaccions ciutadanes
03. Tramuntana republik
04. Intell-tainment
05. Mainada-tech
06. Caliu Domo-TIC

Bonus TRACK
00 Unfinished-beta-unstable-ad-perpetum

[1] GCC is the acronime of *GNU Compiler Collection.*
[2] "Aumented" tag as those representations merging interactive and digital layers with the material layers.

May–June 2009

wikiplaza.01 París

[Specifications]

Wikiplaza Paris was produced as part of the 2009 *Festival Futur en Seine*. *Festival de la Ville Numerique* (http://www.futur-en-seine.org/en/index.php), which was organised by *Paris Cap Digital* and curated by Ewen Chardronnet. The wikiplaza was located at Place de la Bastille, one of the landmarks of the capital, and was conceived as the main hub of a series of other projects that were also to be part of the event. *Cap Digital* is the business cluster for digital content and services in the Paris region. The project was sponsored by the Paris *Mairie* (city council), Ile-de France regional council, and several other partners. Wikiplaza Paris operated from May 29 to June 7, 2009. It was co-produced by the *Cap Digital* team, *hackitectura.net* and *Labomedia*, a media centre based in Orleans (France), under the direction of Sergio Moreno from *hackitectura.net* and Laura Hernández Andrade. The production involved approximately 30 people, some from the networks who regularly collaborate with us, and some from *Labomedia*'s networks.

dinners at Belleville

Paris; in the still-frosty spring of 2008 we divided our time between days at the *Exyzt* headquarters and nights at Belleville, imagining our possible contribution to the festival that Ewan was trying to bring to life. Belleville, a legendary area of the Commune, full of migrants, with old streets and boulevards and the French Communist Party headquarters designed by Oscar Niemeyer...

We remained sceptical, but it began to seem that it might really be possible to create a wikiplaza prototype with institutional support, as part of a working team that firmly believed in the ideas we had been working on for the past few years. During several days, we toured possible locations for a series of prototypes which where to be developed— according to the plan at the time— by the *Exyzt* crew, by *Raumlabor* and Usman Haque, by Philip Rahm and *Electronic Shadow*, and by *hackitectura.net*. We discussed the possibility of linking them through the city of Paris fibre optic network, of producing simultaneous and distributed events. One of the people who attended those meetings was Benjamin Cadon, a hacker and event organiser, head of *Labomedia* in Orleans, who was to be one of our partners in the project. Benjamin and Sergio instantly hit it off, talking about managing the video flow with *Pure Data* and setting up P2P servers. Aside from Benjamin, there were many other people from the world of architecture, technology, art and activism, all brimming with enthusiasm, scheming and

plotting ways to take the city using technologies and free networks... The key words or universes put forward by the curators were "Wikipolis", "la Ville Augmenté", "Eco-metropole", "la Ville Magic" and "la Ville Telepresente". Each prototype focused on differant nuances and approaches to the digital city—"quartier augmente", "existence.net", "parc 2.0" and "wikiplaza"—with ours being the one that most specifically focused on building a digital citizenry and on information and communications technologies. The organisation covered the expenses—even though our hotel was rather on the modest side—so the whole thing started to seem plausible. When our stay in Paris came to an end, we returned home, convinced that it would be possible to do something interesting. We agreed to send a document with our proposal within the space of a few weeks.

We finished the document in an intense day's work at the bar of the bus station in Seville, and sent it in as promised:

the original proposal

The wikiplaza will be an infrastructure made out of lightweight architectural elements and technological systems (hardware, netware, software) designed to be used by the public in a participatory and open way, to share knowledge and experiences, to access local and remote resources, and to connect to other people and places. The key ideas are freedom of knowledge, distribution of information and access to networks. The wikiplaza will be implemented through the use of free software and hardware, web 2.0 technologies and an open and transparent use of spaces and systems.

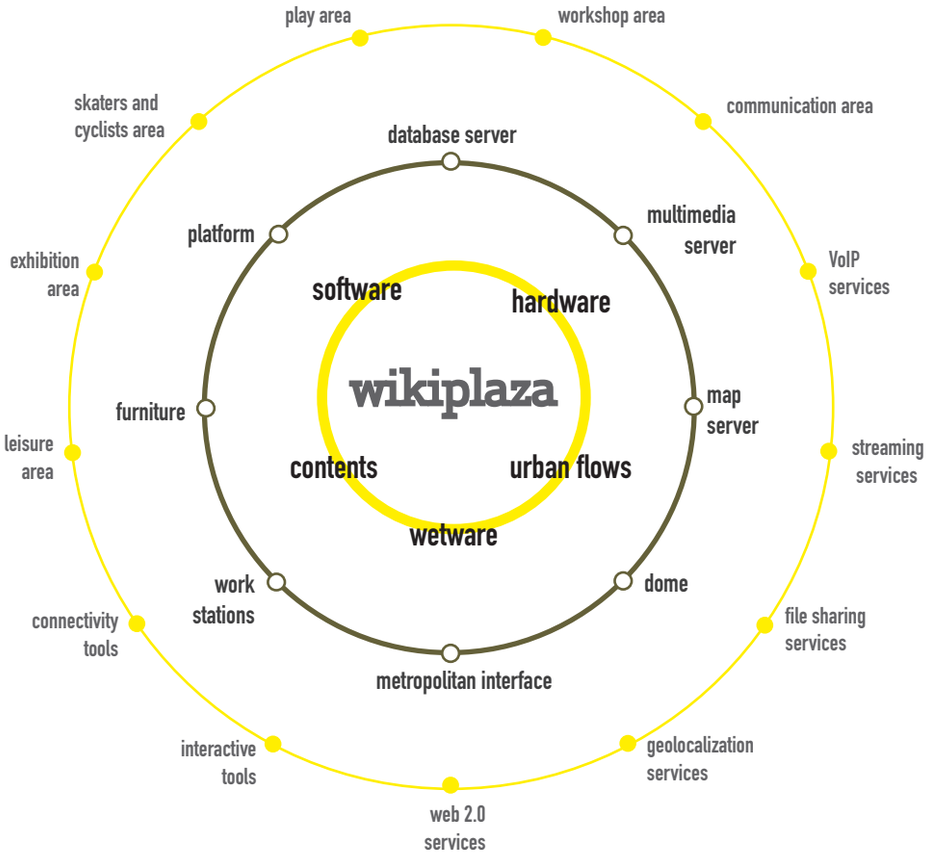
The wikiplaza will be a catalyst for urban activity, a laboratory for citizenship and for the social use of technologies. It will be an extension of physical public space into the diverse networks that make up contemporary life. It will not take public space away from the people, but rather expand and amplify its dimensions towards other spheres.

Eventually, the wikiplaza will be a node or hub, connected to the other nodes in the project distributed around central Paris.

The architecture of the proposed prototype is an assemblage of physical and digital public interfaces (components), which create a hybrid space. The components can be described as follows:

· Spaceware:
Platform, dome and furniture. The platform includes an area for skaters and cyclists, which connects the medialab with the pre-existing space and uses. Particularly at night, the dome, covered by a white fabric, functions as an urban screen/infoscape that can be seen from inside and outside the dome. The furniture inside the dome allows us to set up a medialab open to the public. We are considering working on its architectural design in collaboration with the architect Yona Friedman.

· Netware:
Includes a broadband Internet connection, allowing for global access (multimedia and data servers included) and active interaction with the other prototypes in the project and with the different art and technology projects in the wikiplaza constellation. It will include the wikiplaza LAN (*local area network*) and a Wifi-LAN for accessing the



~/wikiplaza/prototypes/paris/diagrams/**system_generic_diagram**
author : SM

network from the public space. The Wifi-LAN will also connect the other interactive devices in the area.

· **Hardware:**
Medialab and *media-room* equipment: computers, digital storage devices, beamers, sensors, cameras, recording and sound system and miscellaneous communication devices. Interactive systems will be implemented with free hardware such as arduino and others.

· **Software:**
All systems will run with free software, including server administration, multimedia, web, interactivity, communication and collaborative production and filesharing, visualisation and mapping applications.

· **Flows and content systems:**
The wikiplaza map (developed by *Labomedia*) will be the digital resource that articulates the network. It will include:

· A geolocalised multimedia database (generated by the public, the different nodes and the projects in the wikiplaza constellation).
· Data visualisation systems at different scales (database interfaces, dynamic multilayer maps).
· Real time video streaming network based on GISS (*Global Independent Stream Support*), a global free software network.
· Wikiplaza 2.0 web interface, allowing for collaborative production of the digital space and communication with the wikiplaza's interactive devices.

Throughout the event, the wikiplaza will have different "moods", which will be expressed through its public interfaces: processing (1), active (2), and idle (3). During the day, it will be in "processing" mode—workshops, production, sharing, leisure...—in the afternoons, it will be in "active" mode—events, screenings...—late at night and early mornings, it will be in "idle" mode.

The wikiplaza will function as a gateway between the local-physical realm and digital space. Space and infrastructures will work as a temporary medialab supporting the following permanent-core and temporary-plug in activities:

· **Core activities**:
· Mediaroom/screenings/participatory multimedia database.
· Mapping lab/georeferenced content/interaction between devices and maps/urban flows.
· *Mille Plateaux* webTV/performances/workshops / presentations.
· Permanent link with the other prototypes and relay with the festival as a whole.
· How-tos to join in the different activities.

· **Plug-ins**, including the art projects organised by *Futur en Seine* [*]:
· Skaters *geotracing*
· Bicycle *wardriving*
· *Emotional map* [*]
· Video booth
· Ip-phone
· *Burnstation*
· GPS movies [*]
· *Porta-porter* [*]
· *Net-drive* [*]
· Paris *temps reel* [*]
· Play area
· Live remote interventions

One of the central activities will be workshops designed to promote participation. Some of the workshops will explain the tools and issues related to wikiplaza to the public, while others will present and discuss the art projects linked to wikiplaza.

The workshops will be targeted at schools and families, social collectives and local residents, artists and technicians.

fine tuning

After a few months on standby, the project was reactivated and we were invited to return to Paris and start analysing production aspects. In the meantime, the initial plan had changed significantly, partly as a result of the economic crisis. The organisers had decided to put aside the idea of a network of urban prototypes and to keep the wikiplaza as the only architectural intervention in urban space. We thought that this took some of the interest away from the project, but it was still an attractive proposition.

Our goal was still to create a first wikiplaza prototype, and this project offered us an opportunity to do so with institutional support in a metropolitan context that was substantially more complex than the original project for *Plaza de las Libertades* in Seville. The idea was to set it up in Place de la Bastille, one of the most emblematic sites in Paris, with an intense revolutionary historic memory.

While we worked on the Paris proposal, we had also been reconceptualising the *Plaza de las Libertades* project, transforming it into the wikiplaza. We turned the project originally designed for Santa Justa in Seville into an architectural concept that could be set up in different locations, with specific adaptations, as a permanent or temporary intervention. We reconfigured the components into what we called a "use matrix", a modular architecture that would allow flexible implementation tailored to each occasion. We believed that this configuration would allow the modules to operate and develop with a certain autonomy, and that their numbers could grow over time. Meanwhile, we also thought that each variant of the wikiplaza could be configured out of a mix of different modules, depending on the context, needs and resources available on each occasion. A priori, each module would consist of *spaceware*, *netware*, software, hardware and *humanware*. (Our subsequent research has led us to question this conceptualisation. We are now rethinking it in terms of what we could call an object architecture.)

FLOS architecture

The idea of modularity also allowed us to work with the wikiplaza overall as an instance of FLOS (*Free Libre Open Source*) architecture. We would not only develop a space using free software, but also design (and then communicate) it, experimenting with extending the transparency and cooperative innovation ecology of free software into the field of architectural production. This idea, which sections of the architectural and activist communities have been exploring for some time, requires an analysis of the specific characteristics of physical and architectural production in regards to software, which in turn brings into play several more or less problematic issues. Firstly, architecture involves greater complexity than software, in as far as it is not limited to code. In our particular approach, software—what we most im-

mediately understand as code—constitutes only one of the many "layers" that we work with: *spaceware*, *netware*, hardware, software and *humanware* or "organisational architecture". We thus decided to create a multi-layer repository with precise specifications for each of the heterogeneous components and sub-components of the different modules. Any person or group would thus be able to download, use and modify the wikiplaza modules, and to read the source code for all the components and sub-components. We still see the identification of the source code of an architecture as an interesting challenge that we continue to explore. Our first experiments in digital fabrication (see below), in which code corresponds to spaceware in a more direct and practicable way, suggest a more direct implementation of the concept of FLOS architecture[1, 2].

To date, *hackitectura.net* had worked towards producing all its projects using free software. This approach involved a series of issues. On one hand, the political aspect, which consists of demonstrating that the power of the bottom-up, leadership-free cooperation of free software communities can generate spaces and situations that are comparable to those produced in proprietary or institutional projects, and even, in our opinion, spaces and situations that are often richer, more open and democratic than those produced by commercial or institutional means. In pragmatic terms, this is precisely what the use of free software (and hardware), with code that can be read and adapted to the specific needs of each project, enables: the development of highly versatile new systems and applications, built on the basis of existing projects. If we had been forced to develop them using proprietary systems the cost would have been prohibitive, and we would have been forced to adapt to their predefined functions and relationship types. And lastly, by working with free software available on the net—for which we act as exceptional testers, or to which we add new uses and functionalities—we become part of global production environments, and bring about active participation in networks with similar projects and ideas.

However, producing a wikiplaza as FLOS architecture means going a step further than simply using free tools as part of cooperative global networks. It means transforming the project itself into a free tool that can be shared by other people and groups at a local and global scale. Firstly, it requires a more coordinated effort to share the theoretical and practical knowledge generated by the project. Secondly, it means contributing more actively to building an "innovation commons" (Rheingold, 2002; Benkler, 2006) in the field of architecture, or media-architecture; perhaps to building what we could call "ecosophic machines"[3]. Thirdly, it involves a shift towards opening up the project to distributed innovation. This means not being content to limit the project to the innovation we can contribute from our own environment, but opening it up further to global networks, so that agents, known and otherwise, can appropriate the project and smoothly contribute to it with their own visions and their own *hacks*.

«Wikiplaza is the most recent (and probably not the last) embodiment of a flow of events, meetings, people and forms of knowledge that have been interacting together for several years and have now brought about this singular event. To me, the first iteration of this project was in Tarifa in 2005, when we set up a performative medialab in the courtyard of the old castle. The collective *straddle3* designed the low tables for the lab. Now they have created the geodesic dome that is the physical container for the wikiplaza activities. I say "physical" because many of the wikiplaza activities are invisible, virtual, in the form of wireless waves, ideas and visions...

It is a mobile laboratory for research into ***citizen infrastructures.***

In theory, anybody could set up a wikiplaza. We hope that city councils will rise to the challenge of this initiative and start to support the ongoing creation of these types of citizen-managed infrastructures. The dome set up in Place de la Bastille in Paris in 2009 offered a prescient vision of this possible future.»

Pedro Soler

Paris prototype objectives

The specific Paris objectives were:

1- To implement the "use matrix", including all the components that had been developed to date, which ended up being *Mille Plateaux, Situation Room, Open Medialab/Open Performance, Mapping Lab* and *Urban Screen* (see the "matrix_of_uses" section for more details), in the framework of a FLOS architecture.

2- To organise a dynamisation process to empower the citizenry—and also "non-citizens"—to appropriate the space, generate the program of activities and fill it with their own content and activities.

In other words, our aim was to set up the entire use matrix—spaces, technical resources and human team—in conjunction with the participation and use protocols, and make it work as an urban infrastructure to enable new forms of social production of public space—not so much by the "wiki-team", but by the locals and visitors to the Place de la Bastille during the event.

modules

In the end, the following modules were implemented at Place de la Bastille:

1- The first module, the *Mille plateaux* (obviously named in homage to some old Parisian friends) consisted of an audiovisual studio for streaming audio-video over the Internet, both the day-to-day of the wikiplaza, and especially produced interviews, presentations and performances.

2- The *Situation room* was the control module for the wikiplaza. It reused a horseshoe-shaped table developed in previous projects (*TCS2 Geografías Emergentes* and *Situation Room*) which held screens and equipment, with room for servers, stations for managing streaming and the information flows of the wikiplaza, and several workstations connected to the Internet to be used by its inhabitants and visitors. The situation room could also be used as a work area when *Open medialab* workshops were programmed.

3- *Open medialab/Open performance* was a studio space equipped for experimentation and research based on audiovisual and information and communication technologies. The *Open medialab* section focused on developing micro-projects, workshops and demonstrations, while *Open performance* offered artists the space and equipment (connections, beamers, audio and video mixing, sound, interactive devices) to carry out their productions, like a kind of spatial-technological tool with which to perform their works or carry out their improvisations.

4- The *Mapping lab* (run by *Labomedia*) consisted of a multimedia wiki for mapping the actual event as it unfolded, and the urban-geographic surroundings of the wikiplaza. The mapping lab was based on a software called *MeTaCarte/Metamap*, programmed by Benjamin Cadon and his team for the event.

5- The *Urban screen* or *Citizen loglo* was an urban screen system consisting of the surface of the white fabric dome covering the wikiplaza. Inside the wikiplaza, the images of the events were beamed onto the surface of the dome as they unfolded, creating an immersive environment of images and data. The translucent fabric of the dome transformed it into a kind of urban screen when darkness fell, making what was going on inside the wikiplaza transparent to those outside. Once the day's activities came to an end, an automated system would reproduce the images of what had taken place during the day. Like the memory or dreams of the Place de la Bastille, the day's activities took shape audiovisually before the eyes of passers-by. The term "citizen loglo" (logo-glow) played with the idea of the bright lights of nights in the postmodern metropolis. But instead of glowing commercial logos, the wikiplaza night was lit up by the imaginary generated by its inhabitants on the previous day.

le démarrage

The official opening of the Wikiplaza at Place de la Bastille took place in late June, 2009. The installation was to be in place over a ten day period. On the day of the opening, Sergio Moreno and Ewen Chadronnet were explaining the project to a group of local and regional authorities who were partly interested and partly taken aback. David Pello, *Zako*, had programmed and set up a "red button", controlled by an *arduino*, which was to turn all the wikiplaza devices on at the same time... As the authorities neared the *situation room*, a boy of around three, clutching a small doll, silently crept up to the group, saw the red button, looked right and then left, and pushed it. Everything sprang to life,

to an "oooooohhh" from some and laughter from others. There were suspicions that the more acratic elements of the team, overwhelmed by the excessive official presence and the private security guards who seemed to be protecting us from the public, had put the idea into the little boy's head... Nobody would ever know whether the child's father, who was explaining the wikiplaza at the time —that is, Sergio Moreno—, was concerned or amused by what had happened...

infraestructures for participatory management of public space

From that moment, the wikiplaza began operating according to the participatory programme that had been generated on the net over the previous weeks. The idea was that the people of Paris, artists, hackers, social movements and associations, would create the content of the wikiplaza, removing us from the usual curating role that usually defines these type of events, using self-organisation systems such of those from hackmeetings instead. In order to achieve this, a process of dynamisation was organised in the leadup to the event. This process was coordinated by Corinne Del Accio, from the *Labomedia* team, who informed local groups and individuals about the idea behind the program of activities, what the space would be like and what resources were available, and invited them to propose activities. At the same time, an online tool was created so that any person or group could send proposals, and then choose the time that suited them from the program schedule. The authors explained their proposals in an online form that asked for details of the equipment they would need, any special requirements, etc. After the initial proposals were received, a brief conversation took place so as to define them further and schedule them in the program. All the available time slots were filled soon after the online call for proposals was published, and the call had to be closed after approximately 48 hours. A total of around 80 diverse activities were programmed, ranging from very technological, to artistic and more social events.

day flow

In line with experience we had accumulated in previous projects, the wikiplaza programme adapted to the natural rhythm of the days. From mid-morning until mid-afternoon, the wkiplaza kicked off with workshops and activities that were very open to public participation, some educational, with children, for knowledge-sharing or debate. Late in the afternoon, more technical or artistic presentations were programmed, and the sound equipment and beamers began to use the space and resources of the wikiplaza to their maximum potential. Finally, at the close of the day, the mood of the space became more festive, with experimental peformances, audio and visuals. The most memorable moments included a production by *Conservas* theatre group from Barcelona, called *Liberté, Egalité and P2P*, an interactive performance with actors, videos and image recognition systems, in which Simona Levi, Joseán Llorente and company made an ironic and devastating critique of European plans for the legislative and police control of file sharing on the Internet.

Workshops on *Pure Data*, *Arduino*, *Open Moco*, electronic music; presentations of projects run by *Future en Seine*, such as *Frida V*, the mapping bicycle equipped with geolocalisation systems, cameras and sensors by Luca Frelih; a restaging by Ben Patterson, a founding member of *Fluxus*, of one of his original performances from the sixties with Robert Filliou. Visits by Jean Luc Montagne, Brian Holmes, Konrad Becker, *HeHeHe*, *ColoCo*, Pedro Soler... The enthusiastic presence of Giusseppe Silvi, Italian pioneer of connected public spaces, for several days...

A wonderful discovery for us was the expression DIWO ("Do It With Others") in the presentation by *NUIgroup*. This play on the more common DIY was a way of describing/enunciating a way of doing that we totally identified with. Since then we have continued to use it, and have seen it proliferate in other spheres.

All in all, a kind of "organized bedlam", as Gepetto—a rural hacker who was part of the team in Paris—put it. This not only described the nature of the wikiplaza itself, but we could say it also characterised its distributed, non-hierarchical, modular—and we hope also *ecosophic*—production, empowering the different singularities, which gradually came together to develop the software, the "architecture", the logistic production of the project, and ended up generating this first wikiplaza prototype.

«Along with the crocodilians and birds, the 'mille plateaux' of the dinosaur family is one of the few examples of archosaurs (a group of diapsid reptiles) that still exist today. This curious animal spends long periods sheltering in an a protected, dry place, in a lethargic state, waiting for a period of better synergy with nature. In these short periods, the 'mille plateaux' ventures out of its refuge and migrates to places with a high level of human activity, which it feeds off. Once it has settled in an optimum location, it unfolds its scales and curls up in a spiral.

This animal feeds off the interactivity among human beings

and their daily routines, eating, work, rest... During these feeding periods, it undergoes a strange process of "regeneration" or "resurrection," that is, as events take place around it, its skin rejuvenates, becoming coated in people interacting, pieces of clothing, fabric, electronic elements... and thus becomes an inhabitable place. Once this feeding period is over, the mille plateaux runs off to find its next refuge, where it will sink back into lethargy until a new synergistic phenomenon takes place.»

Borja Baños

components

The wikiplaza "ecosophic machine" was located on the south side of Place de la Bastille, over the canal and the subway station. In keeping with the way we usually structure our projects, we could describe it as consisting of *spaceware*, *netware*, hardware, software (and *wetware* or *humanware*).

We developed the "architectural" part—the **spaceware**—with David Juárez and Michele Pecoraro from *straddle3* and their team. It consisted of a platform with stairs on which people could sit, supporting a 14.9m

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diameter geodesic dome covered by a white fabric produced specifically for the occasion. It was an improvement on the geometry, size and features of the dome we had used at *TCS2* two years earlier. This new dome provided a covered space adapted to an urban scale, which, as already mentioned, could be used as an immersive projection surface. There were two main areas beneath the dome, the lounge-style *mille plateaux*, which unfolded around a digitally fabricated furniture-installation that had also been specifically designed and produced for the event, and another more work-oriented space around the *situation room*, which acted as a control room, medialab and flexible workspace.

The *mille plateaux* furniture-installation was our first experience with digital fabrication (in collaboration with Belén Barrigón, Borja Baños and Carlos Bauzá), in which we explored the convergence of different algorithmic architectures—the wikiplaza information flows—, with that of its more spatial-material aspects such as the platform, the geodesic dome cover, and the furnishings. (We began this line of work in Paris, and have continued to dedicate some of our efforts to it since then.)

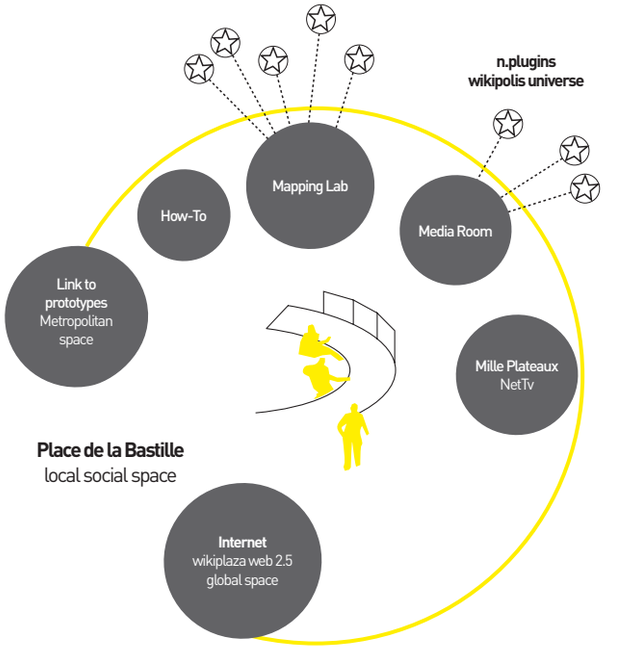
In terms of **netware**, we set up one HDSL and one ADSL connection, with an upload bandwidth of 1Mb. This connection was distributed into one LAN and one WifiLAN to connect the various computers in the wikiplaza to the Internet.

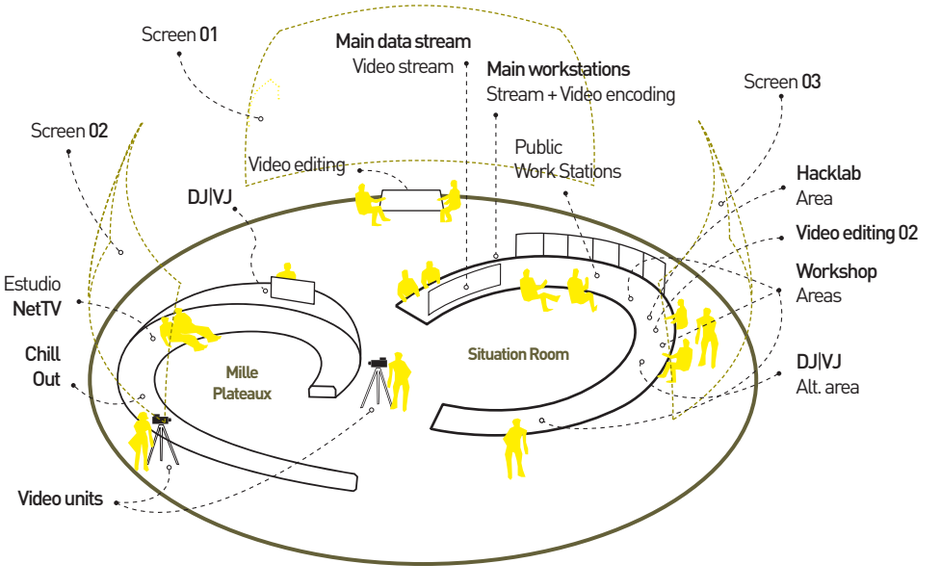
In terms of **hardware**, the main elements were a server for mixing video, another for streaming, and a centralised analogue and vga set-up in a matrix rack, which could send a video or vga signal to the video mixer from any point in the space for Internet streaming, to the system of beamers that projected onto the surface of the dome during the night, or to the large LCD monitors during the day.

In terms of **software**, one of the notable components was a *Pure Data* patch for mixing digital video that could take four signals from the video matrix, mix them, and reintroduce them into the analogue video flow, locally or to the Internet. The analogue video and audio mixing and control station was part of the *mille plateaux*. The same patch (developed by Lluis Gómez) also automatically projected all the content that had been recorded during the day onto the dome at night. A final notable component in this synthesis was the open participatory mapping software *Metamap*, specifically developed for the wikiplaza by *Labomedia*, which enabled the mapping lab module mentioned above.

conclusions

The first positive conclusion is that we were able to reasonably verify our hypothesis according to which it is possible to generate a participatory, hybrid public space through the application of a series of technological devices that allow participants of a wikiplaza to intensively and creatively appropriate public space. We consider that the five modules implemented worked efficiently in technical terms, and adequately—but certainly with room for improvement—in social terms. In our evaluation, *mille plateaux* and *open medialab/open performance* were the most successful modules. The *urban screen* facing the public space was not altogether successful due to the lack of adequate beamers and the fact that the fabric covering the dome was too opaque, as we had been forced to change





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~/wikiplaza/prototipos/paris/diagrams/**detailed_uses_and_spaces**
author: JPL

it at the last minute to comply with French security guidelines and there was no time to find a better solution in the tight production deadlines. We place particular value on the fact that the basic hypotheses of the wikiplaza were verified in an especially complex environment such as Place de la Bastille in Paris.

A second positive aspect was that it allowed us to confirm that the horizontal, distributed production and management model worked correctly in this project, which took place several thousand kilometers from our usual places of work, with a relatively large budget, in a highly institutional framework and with a high degree of public responsibility. Although in many respects the work was carried out in distributed form, a small number of people carried the burden of pre-production aspects, and it would be desirable for this to be shared out more evenly in future occasions.

A third positive aspect was the fact that we were able to manage the entire wikiplaza with free software, with much of the software even being developed by the main team and its network of collaborators.

Finally, a fourth positive aspect was the excellent functioning of the open, participative protocol for content generation and programming, which meant that many of the activities were in fact self-managed and relatively diverse—not managed by the people running the space, which in this case was our own team.

A first negative aspect had to do with the markedly institutional nature of the context that the wikiplaza was presented in, and the many regulations we had to comply with, which significantly reduced the potential spontaneity and autonomy of what went on in the space. The publicity material announcing the public sponsors, which we saw as excessive, made it difficult for many people to understand that it was a space managed by citizens rather than institutions. A fence that many participants considered aggressive, and the presence of private security guards during the activities—two measures imposed by the organisers—seemed to contradict our idea of an open, free, self-managed public space.

On the other hand, the strong support from public institutions helped us to make an impact on the mainstream media, and provided a certain social legitimacy in terms of the issues we were presenting to the general public, and also in terms of our own local context.

A second negative aspect was the fact that the actual architectural layout of the space—a fenced in platform with stairs, a dome with few openings in its perimeter—interfered with the perception of the wikiplaza as an authentic public space that was open to everybody and "crossable" like a regular public square or plaza. The layout tended to suggest a temporary installation in public space, rather than an enhancement of public space, which was our original aim for this project.

This ties in to the third negative aspect, which has to do with the difficulties we encountered in communicating the project to people who were not already familiar with it, and with the non-technical public in general. While people who knew about the project, and those interested in information and communication technologies, soon felt at ease in the space, those who were less familiar with these issues tended to perceive it

~/wikiplaza/prototypes/paris/others/**wikiplaza_paris_programme**
author: LH

PROGRAMME

VENDREDI 5.06.2009
12:00 | 14:00 : *DIY & DIWO do it yourself & do it with others* avec NUIGroup 〖O!〗
15:00 | 17:00 : *Homo Numericus* par Vincent Roudaut 〖T〗
17:00 | 18:00 : Présentation du prototype *INTERACT WEARING*, par Natasha Rousell
18:00 | 20:00 : *La vie privée, un problème de vieux cons ?* rencontre avec Jean-Marc Manach (InternetActu.net) 〖O!〗
20:00 | 22:00 : *El Ultimo grito*, performance flamenco numérique avec Chabalab 〖DIY〗
22:00 | 23:59 Projections Dôme "WikiPlaza loglow" Latency

SAMEDI 6.06.2009
12:00 | 14:00 : *Hackable devices*, autour du téléphone Open Source "Openmoko Freerunner" avec Sébastien Bocahu de Bearstech.com 〖T〗
15:00 | 16:00 : Rencontre avec Ben Patterson et Bertrand Clavez en vue de la performance *La Galerie Légitime Re-enactment* (sous réserve) 〖O!〗
16:00 | 17:00 : *Scratch* apprendre à créer ses propres histoires interactives (pour les enfants à partir de 8 ans) avec la Maison Populaire 〖O!〗
18:00 | 20:00 : Libérons nos ordinateurs, Pure Data-applications sonores avec Benjamin Cadon avec dAAX! 〖T〗
20:00 | 22:00 : WikiPlaza_reboot 〖DIY〗
22:00 | 23:00 : *terre, navette spatiale, architecture mobile* David Juarez de Straddle3, Xavi Manzanares et Javier Milara 〖DIY〗
23:00 | 01:00 : WikiPlaza Remix

DIMANCHE 7.06.2009
12:00 | 14:00 : Lancement de la ForkBomb *:{}{:ff!:&};:* pour clore le Média Lab 〖FB〗
10:00 | 22:00 : *La Galerie Légitime Re-enactment*, invité : Ben Patterson

http://wikiplaza.org

cap·digital ile de France MAIRIE DE PARIS

VENDREDI 29.05.2009
12:00 | 20:00 : Atelier Boot Test
20:00 | 22:00 : 〖DIY〗test

SAMEDI 30.05.2009
12:00 | 14:00 : Inauguration officielle de la WikiPlaza
14:00 | 20:00 : Atelier Boot Test
20:00 | 22:00 : 〖DIY〗test
22:00 | 01:00 : Répétition *jam session* audiovisuelle : Benjamin Cadon et dAAX!

DIMANCHE 31.05.2009
12:00 | 14:00 : *Homo Numericus* sur les bio-capteurs par Vincent Roudaut 〖T〗
15:00 | 17:00 : *Silex*, le logiciel CMS Flash par Pol Goasdoué 〖O!〗
18:00 | 19:00 : *Scratch*, apprendre à créer ses propres histoires interactives (pour les enfants à partir de 8 ans) 〖T〗
19:00 | 20:00 : Action. Painting Virtuel (APV) avec Jocelyne Quélo et Benjamin Cadon (pour jeune public) 〖T〗

C O D E A T E L I E R S
〖T〗 THEMA | 〖O!〗 DE OUVERT | 〖DIY〗 APERODEMOPERFORMANCE | 〖FB〗 :(){:|:&};:

DIMANCHE 31.05.2009 (SUITE)
19:00 | 20:00 : Libérons nos ordinateurs, logiciel *Processing* avec Thomas Bernardi de Lolab.org et Benjamin Cadon de Labomedia 〖T〗
20:30 | 21:15 : Présentation de la WikiPlaza par Jose Pérez de Lama de hackitectura.net 〖DIY〗
21:30 | 23:59 : WikiPlaza_boot : *Liberté, égalité P2P!* avec Simona Levi et Josian Llorent, de Conservas
00:00 | 00:30 : Jam Session musicale avec Yroyto

LUNDI 1.06.2009
12:00 | 13:00 : *Piazze Telematiche*, espaces virtuels et réels par Giuseppe Silvi (It) 〖O!〗
13:00 | 14:00 : *Dessin de ce qui défile devant moi*, projet artistique , par Mickaël Puiravau 〖O!〗
15:00 | 17:00 : *Écoutons l'invisible* par Emmanuel Ferrand 〖T〗
18:00 | 19:00 : *Urban Mobs*, (Orange Labs, FaberNovel) cartographie GSM par Christophe Aguiton 〖O!〗
19:00 | 20:00 : *Upload Future Culture*, 10 ans de Public Netbase par Konrad Becker (At) 〖O!〗
20:00 | 22:00 : *El Ultimo Grito* performance flamenco numérique avec Chabalab 〖DIY〗
22:00 | 23:59 : Projections Dôme "WikiPlaza loglow" Latency

MARDI 2.06.2009
12:00 | 14:00 : *Écoutons l'invisible* par Emmanuel Ferrand 〖T〗
15:00 | 16:00 : *Musiques et Cultures Digitales* par Anne-Cécile Worms 〖O!〗
16:00 | 17:00 : Présentation *Stweet*, projet artistique par Albertine Meunier 〖O!〗
17:00 | 18:00 : Présentation du prototype *Frida*, Luka Frelih par Vicent Guimas (Ars Longa)
18:00 | 20:00 : Libérons nos ordinateurs, interface Arduino avec David Pello 〖T〗

MARDI 2.06.2009 (SUITE)
20:00 | 22:00 : Avant-première du documentaire *Sous le feu des ondes* (Arte, Mosaïque) avec le journaliste scientifique Maxence Layet 〖DIY〗
22:00 | 23:59 : Projections Dôme "WikiPlaza loglow" Latency

MERCREDI 3.06.2009
12:00 | 13:00 : *Art contemporain et Internet*, par Liliane Terrier-Maître de Conférence 〖O!〗
13:00 | 14:00 : *FAQ Copyleft Attitude* par Antoine Moreau 〖O!〗
15:00 | 17:00 : Libérons nos ordinateurs, approche pratique avec Joeffrey Thibaudat 〖T〗
17:00 | 18:00 : Présentation du prototype *MYHT*, par Yvo Flammer
18:00 | 20:00 : Rencontre *Pistes post-Hadopi-re* par Annick Rivoire et Matthieu Recarte,de Poptronics, l'agenda des cultures électroniques 〖O!〗
20:00 | 22:00 : Patrimoine et Jeu-vidéo avec Philippe Dubois, association MO5.COM 〖DIY〗
22:00 | 23:59 Projections Dôme "WikiPlaza loglow" Latency

JEUDI 4.06.2009
12:00 | 14:00 : Atelier AP033.org autour du projet BOT : Interface partagée et mutation de paysages sonores 〖T〗
15:00 | 16:00 : Atelier d'écriture de récits interactifs par Jean-Hugues Réty 〖O!〗
16:00 | 17:00 : Présentation de *Spread Spectrum* par Edouard Sufrin 〖O!〗
17:00 | 18:00 : Présentation du prototype *MONTRE VERTE (FING)*, par Béatrice Benjeldach
18:00 | 20:00 : *Homo Numericus* sur les bio-capteurs par Vincent Roudaut 〖T〗
20:00 | 22:00 : *Momento Monumento* projet d'architecture pour la saison culturelle française au Brésil par les collectifs COLOCO et EXZYT 〖DIY〗
22:00 | 23:59 : Projections Dôme "WikiPlaza loglow" Latency

as a place for a very specific and seemingly closed community, rather than for everybody. This was the case in spite of the presence of a large team of well-trained mediators who carried out their work during the whole wikiplaza event. In subsequent prototypes, we have experimented with "dissolving" the technological activities and devices in a more diverse and less technical environment, with interesting results (see Pasaia prototype).

Finally, the fourth negative aspect was the somewhat awkward communication with local agents, even those from sectors closely linked to digital technologies. Our idea is that a wikiplaza must become an organic part of the community that hosts it, a space for meeting and exchange between the hacker community and other communities. A series of circumstances stood in the way of this in La Bastille, such as the delay in starting, inadequate funding for the publicity campaign, the misgivings of the more critical social sectors in relation to the institutional agents that promoted the event and to the bottom-up nature of its overall production, and, obviously, as outsiders, our lack of direct connection with the life of the neighbourhood. The fact that the original project based on a series of other prototypes by different teams was unable to go ahead also contributed to isolating the wikiplaza to some extent, given that it was originally to have been one node in a much more complex network of places and agents.

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But Free culture does not mean impersonation.

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So STOP the panic,

just thank your sources.

SImona Levi

D´gepeto Giro

hubbub aesthetics

location

I am going to discuss my impressions of the wikiplaza at Place de la Bastille, starting with an initial condition that should be taken into account: it was set up in one of the major junctions of boulevards in Paris. The tall buildings surrounding the square, with the Julius Column rising to a height of more than 50 meters at its centre, the large canal to the south, and a constant flow of heavy traffic dwarfed the wikiplaza in relation to the urban elements that surrounded it. It was nevertheless an interesting idea to project images outwards, onto the surface covering the dome, showing the activities that were taking place inside, in order to dynamise the "bubble" that was almost devoured by the crushing presence of the architectural features and scale of the square.

assemblage

In retrospect, I think that one of the important aspects that influenced the project was the fact that a security fence was placed around the perimeter, blocking public access while the structure was being set up. What I mean is that the imposition of this security cordon prevented the public from participating in the physical and technical construction of the structure of the prototype. For example, I have an indelible memory of David Juárez talking to the team of structural engineers via IP-telephony, with a microphone and headphones, checking and discussing the technical details

of the structure, and comparing this information against the blueprints of structures on his laptop.... I think that these situations that combine stress, pressure and problem-solving energy could have been shared with the public. The unusual nature of the construction, the team that was building it, the applications, the skills and the technical repercussions could have been integrated into a "live in progress" process as a further element of the wikiplaza. There was something symbolic about the gesture of "sidelining the public" by setting up fences that subconsciously affected public access to the premises.

We should have found a way to negotiate this "security cordon", which was set up each evening: it prevented access to the hubbub that was going on inside, and limited people's ability to move through the space and the exchange of information. These limitations did in fact hinder the development of a more dynamic process and a more specific application of the ideas behind the project. They thus adulterated the prototype of the space, which ended up as a somewhat cold, abstract projection surface... at those times, something pernicious settled in the atmosphere...

Another important element that affected the relationship between the wikiplaza and the public was the platform placed beneath the structure. It was a strange choice, because it limited access to the interior of the dome. While raising the dome to the height of the platform (approximately one meter) increased its visibility and presence from the outside, I think that the need to "climb" the steps in order to come into contact with the "chaos" of activities did not favour its accessibility.

I think that next time we should pay more attention to these types of limitations or coercions in the space where the wikiplaza is implemented.

first stage

Once the wikiplaza opened to the public, we could perhaps divide the remaining time into two stages: the first long weekend including a bank holiday on the Monday, which attracted a much larger number of visitors, and the rest of the week.

During the first stage the level of public participation was quite high, and there was a specific occupation of the space. At the canal end, the wikiplaza assemblage was rounded off with a stand set up by the festival organisers, displaying a series of smaller prototypes. Between the structure and the stand, a small square or plaza was formed, with tables and chairs where visitors could eat, rest or have a drink (unfortunately there was no bar!). Also, one side of the space opened up to an area of the square used mainly by skaters.

This created a series of occupied circles that expanded outwards to the exterior of the wikiplaza, to the street, or to the Bastille roundabout, and allowed visitors to take some distance and apprehend what was happening in a more personal way: inside the dome there was a flurry of strange things, a swarming of people and machines, of projects that I think weren't immediately accessible to visitors who were less familiar with new technologies... these surrounding spaces allowed them to "get out of the way" and take their time to reconstruct their experiences, to absorb what was happening, to piece together what they perceived... it allowed them the time required to appropriate these events.

~/wikiplaza/prototypes/paris/**images_from_M05.com**

Along these lines, perhaps future projects could work towards developing a series of micro-events outside the main installation—the dome—which could help to attract the attention of passers-by. This could be done by using information from inside the wikiplaza, for instance, to favour the creation of networks of activities or situations related to the core, which would help people to navigate all the circles, through all the situations, to create their own paths, in their own time, and effectively put together their ideas around this social event.

going-towards

I think that visitors were able to weave together their own imaginary with some of the projects that were carried out in the wikiplaza. Some people, perplexed, came and asked me "what was at stake" in the wikiplaza, and what we were doing, with questions such as "is all this about ecology and architecture?" Some of these questions addressed issues outside of the aims of the project, but they showed us that people had started to come up with their own interpretations and were ready to listen to proposals. This perplexity was actually a good thing because it led them to approach the wikiplaza, and perhaps started to suggest to them ideas on what it was about. There was something interesting about all the hustle and bustle: people working with computers, others talking about programming code, or involved in do-it-yourself or electronic projects, and so on, because it forced visitors to wonder what was happening, to retain an "image" that made them pose questions and opened up the possibility of the reappropriation of the activities that were taking place.

That first part of the week was full of intense activity. The buzz of all the technicians and programmers made the space come "alive," and as such it invited visitors to project themselves inside the wikiplaza, and to feel a tingling in response to the project, through observation and participation.

However, this exchange did not continue during the second part of the week, when there were fewer people and a lower density of activities and the project was less successful in attracting the attention of passers-by, so that much of the participatory nature of the first days was lost. I think that it is important for us to maintain the intense and somewhat eccentric nature of the wikiplaza dispositif in its state of turbulence. To fix a series of "anchorage points" that make it possible to keep the mood of the encounter "alive."

summing up

I think we should focus on defending the value of the social relationships involved in the "hubbub" of the wikiplaza, something like a "hubbub aesthetics". We should look after the perimeters, those abstract circles that radiate outwards, in order to try and reach people in their own time, and then invite them to join the "commotion" through a succession of layers that gradually introduce them to the situations being proposed, and enable them to translate them into their own times and imaginaries.

This could be done by creating a series of "instances" outside of the heart of the wikiplaza that are intense, alive, strange, malleable, multi-entry and permeable to modulations and permutations. Strange and eccentric events and activities that can attract attention, but also work in tune with the other "instances" and with the central theme of the wikilaza. These instances of tension... of events... could flow in and out of the other events. It would be like moving on a swell that picks up our bodies and carries us on a wave into which sparks fly from the left and right, throwing out impulses, questions and knowledge that take on meaning at the end of the "journey."

~/wikiplaza.rfc/prototypes/gepeto/**xavi**

Benjamin Cadon

utopia vs. dystopia

context

I was pleased to receive an invitation to collaborate with *hackitectura.net* in the *wikiplaza.01 Paris* project at the *Futur en Seine* festival in June 2009, and to do so from the conception stage. This meant that I was able to become involved in pursuing the wikiplaza utopia from the initial ideas, right up to its materialisation over a ten day period in Place de la Bastille.

In these few lines, I will try to express a series of subjective elements that can offer a personal perspective on the importance of the project in terms of its ability to generate symbolic representations—which I believe are crucial—, and also account for the specific difficulties that we encountered as we carried out these noble follies.

The context consisted of the first *Futur en Seine* festival, an event organised by the "business cluster" *Cap Digital* with the support of the Ile-de-France region, which initially aimed to set up a series of social and technological laboratories in public spaces in Paris. Due to the economic crisis, the festival reduced its ambitions, and the general mood of the event ended up oscillating between creative economy and an artistic and cultural approach, reflecting numerous political and governmental interests in response to the always looming elections.

"An urban experiment on the social production of spaces mediated by technologies." At a time when social relations are increasingly becoming digitalised, the attempt to transform public space into "real life" is, in itself, a point of departure and a guiding principle. The digital medium is capturing more and more of our attention, and increasingly contributes to creating and shaping our imaginaries, both directly and in an offline mode, through the ramifications that it weaves through the collective consciousness and subconscious. This digitalisation brings up numerous social concerns: from a possible future in which the boundary between the real and the virtual begins to disappear, to the threat of a gap arising between a section of humanity that is connected-augmented and another that is "naturalist", defenceless in the face of a progression in which cybernetics leads us to lose control of the rudder of our becoming in favour of more "performative" intelligences.

It seems more than vital to carry out open experiments that enable the majority to appropriate these issues and technologies, collaboratively and collectively, based on the types of logic underlying the principles on which the "open source" movement is based.

utopia

This utopia consists of imagining a public space that is open to all, that transcends the usual social and cultural divisions and enables a critical and practical approach to digital systems and technologies.

A utopia that blossomed into a strong architectural design: a geodesic dome. This type of dome inevitably brings to mind Buckminster Fuller, its inventor, who also theorised a new, "synergetic" mathematics that prepared the way for a different way of seeing the world, free from the traditional euclidean influence, for example. Fuller used this as a base for developing a philosophy that brings technology closer to natural phenomena, which have an optimal "design" from the point of view of mechanics and energy efficiency.

According to Fuller, this "scientific design" should make it possible to imagine the "success of humanity" in the universe. Fuller claims that our language—our concepts—are inadequate for understanding the world in all its dimensions and to imagine a harmonious future. We should thus generate new concepts, new representations, which will in turn produce artefacts that have the power to influence human behaviour and the habits of individual human beings.

The wikiplaza was set up in Place de la Bastille in Paris, an emblematic square that played a historic role in the French Revolution. The storming of this prison that had been a former fortress on July 14, 1789, is considered to the the first act of the French Revolution.

Today, the square is very popular on weekends with residents of the outskirts of the city (the *banlieus*) due to its numerous cafés, frequented by opera lovers as well as skaters and other urban acrobats. It is also the meeting place for mass rallies and demonstrations. Its morphology is influenced by the changing urban planning and security restrictions of modern metropolises: the prevalence of cars, the coldness of urban furniture, management of intermodal transport flows, banning of car parking, banning of sleeping on outdoor benches, different kinds of surveillance and control mechanisms. By its very nature, the wikiplaza project is imagined as being "grafted" onto a territory that thus becomes an integral part of the utopia.

Aside from its physical location and its geometric form, the wikiplaza is also a digital architecture project. It uses equipment and digital terminals connected to the Internet, servers and web applications linked to an audio and video projection system that returns some of these data flows to the public, to make them accessible. The information design, the typological options, and the creation of interfaces that address the public—who are always welcome—, enable a connection to be set up between the devices, the users and the content via shared cultural codes.

These tools consisted of a mediabase server, a search engine for sharing P2P multimedia content, a live and on-demand WebTV, and a mapping tool developed by *Labomedia* called *MeTaCarte*, which invited visitors to the wikiplaza and all Internet users to share their vision of the neighbourhood, the results of skills workshops or artistic projects. *MeTaCarte* also set out to create a collective, subjective map of the actual project itself. All these online digital tools constitute an experimental platform for free citizen expression, for cultural exchange, interpersonal relationships, content and singular proposals.

Another "architectural" element consisted of the temporary activities that were organised in the wikiplaza, which aimed to offer a range of entry points through which different types of audiences could participate. These activities were organised in varying time frames over a ten day period:

· "Ongoing" workshops (*mille Plateaux web TV, open medialab*).

· "Thema" (thematic) workshops that allowed participants to learn about and experiment with a range of innovative digital tools and practices (themes: "digitalising the living", "digitalising the city", "listening to the invisible", "perceiving urban flows", "liberating our computers").

· "0!" (open) workshops, based on content generated through a participative dynamisation process that took place before the festival, which aimed to engage local actors and associations, individuals with the desire to share and transmit their knowledge around certain practices, and artists willing to share their creations and discoveries.

· Finally, a daily *DIY AperoDomoPerf* programme offered open performance sessions and demo-apperitifs developed collaboratively, as well as an evening program over the ten days: *Boot process* on the opening night; the *Liberté, Egalité, P2P!* evening; *Reboot Wikiplaza*; and a performance by Ben Patterson, *Galerie Legítime Re-enactment*.

Even outside the programmed events, the wikiplaza was designed to welcome anybody who wanted to participate and become involved in a logic of shared conviviality, of collaborative creativity. These architectural and organisational strata overlapped, creating a temporary utopian space that had to struggle against the dystopian forms of our society.

dystopia

How do we make these beautiful ideas exist in today's social context, which tends to distance us from them?

The pressure in recent decades, and particularly over the last few years, in terms of security for events held in public spaces, and the tendency for political communication to favour form over content and the visible over the meaningful, are factors that contribute to the shift from utopia to dystopia: a future that could initially appear ideal and idyllic but in which seductive technological progress may conceal near futures with disturbing overtones: a digital panopticon, the impoverishment of intellectual landscapes, the splitting of the human race into two groups, one augmented and one non-connected, the need for non-stop connectivity at the service of psycho-economic capitalism connected to the information society...

Tackling these rather unpleasant subjects in the framework of an event produced by an organisation that was set up to stimulate and promote innovation in the digital realm obviously involves certain contradictions that should be confronted.

As such, it becomes necessary to work strategically to negotiate the limitations set by institutions and imposed through legislation, so as to avoid being trapped by the straitjacket of the apprehensions of the organisers who are responsible before the law and the partners of the project. We have to "hack reality" and deflect the fictional flow of the wikiplaza away from the course marked out by the regulations, conventions and contingencies of these types of events.

The end result was not binary: the wikiplaza organised and hosted a very diverse range of projects, audiences, and points of view. It enabled the generation of multiple artefacts. It fuelled the imaginations of participants and directed them towards collectively designing a technological future, a prototype of public space enhanced by digital networks, a common, shared digital future. To some extent, the imposed restrictions influenced the final form of the project: the impossibility of allowing times for celebrating or of opening during the night, the obstacles to setting up a neutral site free of the marketing elements imposed by the organisers, so as to create a conviviality conducive to a greater level of public involvement, the limited mediation when the concerns of the potential participants were not in line with the proposals of the project.

Nevertheless, during those ten days at La Bastille I saw a true social and technological laboratory take shape. A laboratory that, in its own scale, enabled the production of positive representations of what we could imagine doing in terms of the use of digital technology in the near future, ideas that were framed within strong moral values, a "citizen-based" logic and a critical distance, particularly through artistic practices.

This philosophy arising from the open source movement, which was applied to the implementation of an architectural project and the production of artistic and cultural events, may have the power to transform our planet, not into "the best of all worlds"—as Aldous Huxley imagined in the sixties in his disturbing "Transhumanism," strongly influenced by his biological brother Julian Huxley—but rather into a better world, that enables each person to find his or her place in a society that seems to be becoming relentlessly "digitalised."

With a nod to our machinic becoming, the wikiplaza Paris program closed with a *fork bomb* explosion. A *fork bomb* is a computer program that incapacitates the computer that hosts it by dividing and multiplying itself endlessly, unleashing a recursive forking until a crash occurs.

To switch off the wikiplaza through a self-destructive process was a self-perpetrated attack, with the help of electromagnetic interferences, low-frequency resonance-seeking generators, a "predator" toy robot and *fork bombs* by Jaromil[1] installed in all the computers in the dome and activated remotely. Why close the wikiplaza with the symbolic destruction of the instruments that we had developed and used up until then?

Undoubtedly because we were not closing the wikiplaza, but imagining its splitting and proliferation through the implementation of variants in other cities and towns, so that digital uses can spread in maximum biodiversity, and so as to spark off and fuel a popular debate on technological issues linked to our representation of reality, and the purposes of technological developments.

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[1] :(){ :|:& };:
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September 2009

Wikiplaza.02 Figueres

In Figueres, the wikiplaza was tested on a smaller scale, in a small town with a strong cultural tradition. The wikiplaza's role within the festival was to focus particularly on young locals and visitors, and also to function as a mechanism to stimulate public participation.

The modules implemented were *Mille Plateaux* (in a slightly pared down version), *Open Medialab*, *Open Performance* and *Urban Screen,* which had been tested in Paris, and a new kids workshop module, *Inventar Jugando*, which turned out to be the most successful process in the Figueres prototype. We also tried out a *Mental Health and Sociotechnological Networks* module based on the *Robinsones Urbanos* project (http://robinsonesurbanos.org). Although the workshop on mental health aroused a great deal of interest, we didn't manage to consolidate it. While in Paris the modules had functioned as an infrastructure which was made available to the general public, in Figueres the wikiplaza team also designed and produced part of the *Open Performance*, *Mental Health [...]* and kids workshop modules.

In Figueres, the architecture (*spaceware*) consisted of a geodesic dome with a smaller diameter than the one used in Paris (11m), which was placed directly onto the paving in the square without a platform. This more direct contact with the square, and the more human scale of the site, allowed wikiplaza to function as a tool box that opened

festival ingràvid *3'48''*

[Specifications]

The *Wikiplaza.02 Figueres* prototype was produced for *Ingravid*, the Empordà Contemporary Culture Festival (http://festivalingravid.com) from November 24 to 27, 2009. The festival was organised by *ZETA* cultural association on behalf of the Town Council of Figueres, in the province of Girona, in Catalonia. The producers for *ZETA* were Rafael Camps and Esther Pujol. The wikiplaza was set up on the Rambla, the main boulevard and principal public space in the town centre. Aside from the activities that took place within the wikiplaza, the space was also used as a gathering and information point for a range of projects presented by residents of Figueres. We produced and implemented the Figueres prototype in collaboration with the *Arquitecturas Colectivas* network (*Recetas Urbanas*, *Straddle3*, etc.), *Surt.tv*, which took care of the *Mille Plateaux* production, Susana Tesconi and Penélope Serrano, who have run the wikiplaza *Inventar Jugando* module since then, Carles Sora, who organised the *Open Performance* workshop and Ramón Salido aka *pijamaman*, the facilitator of *robinsonesurbanos.org*.

up onto the Rambla and serviced it. Cabling, furniture, and other devices were taken out into the square as required by different activities, creating a more effective, natural hybrid between digital and traditional space.

Mille Plateaux was organised differently to what it had been in Paris, where the module had produced continuous video streaming. This time, the team decided to make two programs requiring more elaborate production: a script, stage management, a presenter, editing and titles in real time (the video can be seen at http://figueres.wikiplaza.org). An eight-person team from *Surt.tv*, a Barcelona-based women's collective dedicated to audiovisual production using digital platforms, was in charge of coordinating *Mille Plateaux*.

The main new element in the prototype was the children's workshop *Inventar Jugando* ("Inventing through Play"), which was organised by the performer Penélope Serrano and Susanna Tesconi, an educator specialising in technology and participation. The workshop set out to find paths involving play, energy, the body, space, technology and participation, based on the idea of exploring technology while using the body as a learning vector. The workshop overflowed beyond the dome, spilling into public space. As the days went by, it attracted increasing numbers of participants. Through their kids, mums, dads and grandparents approached the wikiplaza, so that the workshop became the main interface between the project and the local population.

Wikiplaza.02 Figueres also operated as a node of the *Arquitecturas Colectivas* meeting that was taking place simultaneously at Sant Pere de Torelló in Girona and *Pista Digital* in Seville. The wikiplaza provided the technological infrastructure, connecting the three nodes via video-streaming. In addition, some of the individuals and groups participating in the meeting also presented their projects at the wikiplaza on one of the afternoons: Santiago Cirugeda, *Recetas Urbanas*, *ColoCo* and *straddle3*.

To me, wikiplaza is a boost and a physical molecule of virtuality ;) »

Agueda Bañón

«In an episode of *Mad Men*, Don Draper, the creative head of an advertising firm in the thriving Madison Avenue of the sixties, goes through a crisis and swaps his typewriter for a pencil, saying that he can't help feeling like he's working when he sits in front of a typewriter.

A similar thing sometimes happens with computers, in spite of all the hyper-connectivity, the network of networks, the never-imagined dream of having such a powerful communication tool, the gigantic collective battle we are waging to ensure that the Internet continues to be a neutral space, so that knowledge can be free and collective...

But without physical spaces, when it's been a while since fresh air has touched my face, or since I've seen or had a beer with the people who also inhabit these networks... sitting down in front of the computer means sitting down to work, and I miss something analogical that makes me come alive in the digital world.

The most positive aspects of the Figueres prototype had to do with the scale of the urban space in which it was set up, and the festival context. The Rambla in Figueres is a friendlier and more peaceful public space than Place de la Bastille in Paris, and it is part of an area were the townspeople actually spend time. The fact that there was no platform and that many of the activities spilled out onto the square—screenings, the kids workshop...—allowed the wikiplaza to easily merge into everyday life, particularly in the afternoons.

Likewise, the festival was organised by local cultural producers, which meant that there was less bureaucracy and a more discreet official presence, and this also favoured spontaneity and citizen participation.

The kids workshop, as a new module incorporated into the wikiplaza for the first time, turned out to be a lively activity that enriched the atmosphere and spread its positive energy outwards, infecting the rest of the program.

The *Mille Plateaux* module, in which we tested a new organisational structure in collaboration with *Surt.tv*, as described above, worked very efficiently and generated high-quality streaming and good archival material.

One final positive aspect was the fact that the wikiplaza worked smoothly with the other activities programmed in the festival, and managed to avoid the somewhat isolated situation that ultimately came about in Paris.

As for the negative aspects, it is worth noting the difficulties involved in the dynamisation process for the kids workshop.

Although this process began early and the organisers went out of their way to contact art schools for children and young people, only two kids signed up. The participants who ended up taking part joined spontaneously once the dome was already set up on the Rambla.

Susana Serrano

Wikiplaza as TAZ

.... or on why a cyberculture guru is a Luddite

"Your group must create the zone" Hakim Bey

In this text I want to talk about the non-digital side of digital culture. Or, in other words, about the cultural movement linked to information and communication technologies. The *hackitectura.net* crew asked me to write a few lines about the project, and when I looked back, all I could remember were the people, the contact with others, the experience we shared. The same things that characterise all "wikis", which have brought about a new form of organisation and production, and something even more important—a new cultural paradigm.

Moreover, the term "wikiplaza" is all about diversity. People go to a public square or plaza, or to a wiki, to be with others. Meeting is what gives these two physical/digital spaces meaning. And in reality, you meet with others in order to so something. It was the way of the Greeks to go to the Forum to dialogue, it was a way of thinking. The "wiki" introduces an additional specific component—collaboration, a horizontal way of working or sharing.

We often think about how technologies change us. I observe, experiment and use my own body as a laboratory. But the experiments become even more interesting when they are taken into the realm of public space: frenetic if it is a digital public space, fascinating when there is a mix of digital and

physical space. The importance of "face to face" meetings is a cornerstone of digital culture. We are convinced that it is still necessary to come together in a physical space, look each other in the eyes, and conspire. Only this can explain the enormous number of face-to-face meetings in the field of new media since the nineties. Nothing can replace physical contact with others—the electricity of bodies that touch, or even collide or smile at each other for no reason—which continues to be the driving force behind our digitalised lives. These are our planned or improvised "special dates".

I am seduced by the wikiplaza that takes up this idea of an exuberant urban laboratory: that dares to re-program public space in order to recover true participation. Like other changes that are taking place in the network society, this system "hack" is not something that should or will happen, but a movement that already exists, as Hakim Bey would say. His description of "temporary autonomous zones" (TAZ),[1] in which he talks about these kinds of more or less (dis)organised situations and of the importance of the immediate (non-mediated), set a clear precedent for prototypes like the wikiplaza project.

Bey's most important contribution has probably been his great capacity to stimulate our imaginations and suggest ideas that are ambiguous and poetic, and as such, enormously fertile. I frequently think of him because his sentences are the kind that stick in your mind, and that can be retrieved at just the right moment. But I tend to turn to his texts particularly when I think or write about this new digital scene that includes festivals, hackmeetings, workshops and events of different kinds.

I soon concluded that in these spaces the technologies are not as important as direct contact among people who have a different way of doing things. But the time element—that is, their temporary nature—is also significant. In fact, I think that all medialabs are temporary, they can happen in a regular way, but because they are extraordinary in nature—because they are a TAZ—, they cannot continue for very long. Although they can be repeated periodically, perhaps in the same place at certain dates, they will still be defined by their limited duration. The specific mood that is generated at these kinds of meetings, when quality predominates over quantity, only comes about when we are all very aware that the "thing" is not going to last long, and therefore we have to get the most we can out of it, enjoy the now.

Furthermore, rules are not necessary in the realm of the extraordinary, the exceptional: because even if this lack of regulation were to lead us into absolute chaos, it would be a momentary chaos that we can permit ourselves. The type of chaos, the breeding ground, that is indispensable for creativity, for building outside of established margins. "Living on the outside" favours the kind of complicity that enables new forms of organisation and thought. "Shall we step outside" (to fight or to kiss), they say in films in order to avoid upsetting the social structure in a regulated space. But this fight or kiss is the most direct encounter with the other (for better or for worse). The things that want to break away from the predefined paths have to reach out towards places where there are no rules. Places where anything goes, where anything is obviously allowed because there is no alternative, and because it is momentary, fleeting.

And as Hakim Bey would say in his *Temporary Autonomous Zone*: "This outside can be inside the system. Protected by a geodesic dome, or so exposed to the media that its change of register, of codes, nevertheless becomes visible before the eyes of power." The wikiplaza lies within these "forms of use." It is a generator of new processes and ways of operating, unrelated to the hierarchies of traditional architecture, functioning as a strategy in which control can be placed in the hands of the citizens, who ultimately activate this dispositif through their presence and their clicks.

It is clear that Bey and his TAZ have strongly influenced the cyberculture of the past two decades, a fact that would be difficult to understand without taking into account the importance of this "non-digital side of digital culture" or if we confine ourselves to fragments of his texts in which he expresses a certain Luddism. His aversion doesn't seem to be aimed at technology—machines—, but rather at the media or that which is mediated. And while I have a soft spot for this anarchist-sufi I don't identify with that attitude, I guess that he hasn't yet come to terms with the inevitability and advantages of occupying these spaces

As Manuel Castell puts it, "the space of power was an institutional space, which was were citizen debates took place. Due to the de-legitimisation of political parties and the State, this is no longer the case, and the public sphere has reconstructed itself outside of the institutions, in the world of communication." A world that was mostly mass communication, and has now become "self-communication," to use Castell's own term. The consequences of this are issues and sticking points that are vital right now, such as *#opendata*, the struggle for a *#neutralinternet*, and conflicts arising from changes to intellectual property *#copyfight*.

We need to find "a poetique (a way of 'making') and a politique (a way of 'living-together') for the TAZ". This TAZ could be the whole WWW, but right now we think that it is a wikiplaza, or at least that the wikiplaza is one of the Situation Rooms of the TAZ on the streets. In his text *The Occult Assault on Institutions*,[2] Bey puts forward a series of goals that I think are achieved by these kinds of collective architectures:

1- **Conviviality**:
the coming together in physical closeness of the group for the synergistic enhancement of its membership's pleasures.

2- **Creation:**
the collaborative production, direct and unmediated, of necessary beauty, outside all structures of hypermediation, alienation, commodification. We've long since grown weary of quibbling over terms, and if you don't know what we mean by 'necessary beauty' you may as well stop reading here. 'Art' is only a possible sub-category of this mystery and not necessarily the most vital.

3- **Destruction:**
We'd go farther than Bakunin, and say that there is no creation without destruction. The very notion of bringing some new beauty into being implies that an old ugliness has been swept away or blown up. Beauty defines itself in part (but accurately) by destroying the ugliness which is not itself. In our version of the Sorelian myth of social violence, we suggest that no Immediatist act is completely authentic and effective without both creation and destruction: the whole Immediatist dialectic is implied in any immediatist 'direct action', both creation-in-destruction and destruction-in-creation. Hence 'poetic terrorism', for example;

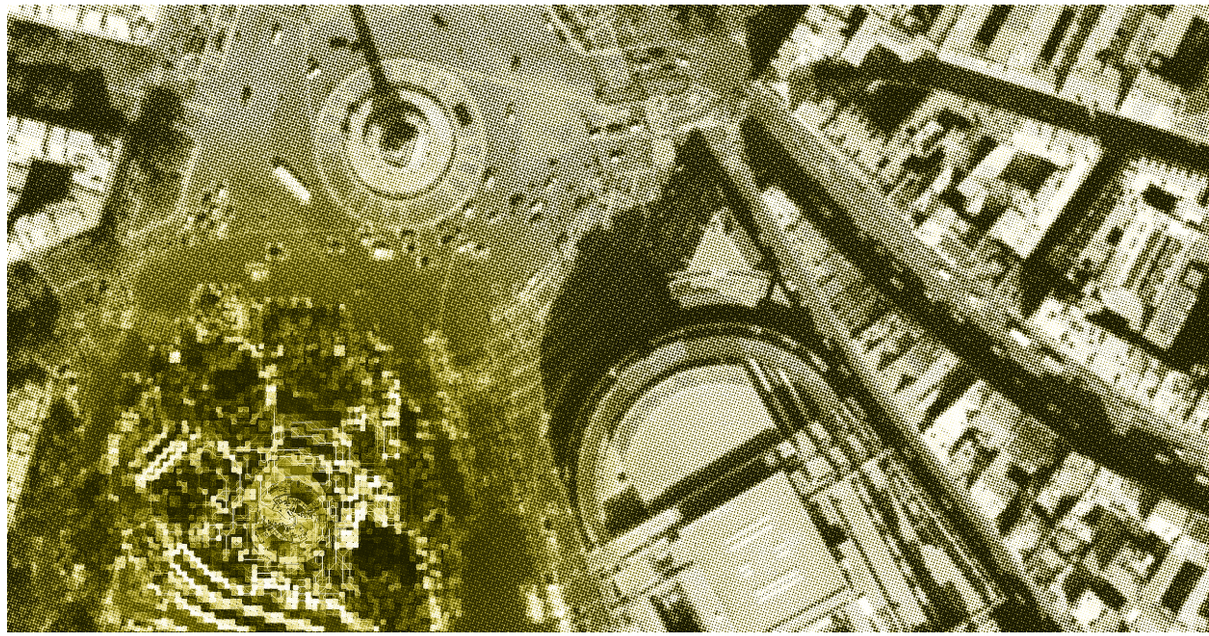
and hence the real goal or telos of all our organizational forms is:

4) **the construction of values**.
the Maslovian 'peak experience' is value-formative on the individual level; the existential factuality of the *minca*,[3] *Tong*,[4] TAZ or uprising allows a "revaluation of values" to flow from its collective intensity. Another way of putting it: the transformation of everyday life.

This last point is particularly important for our own times, given that the rapid pace of technological change, which can sometimes go unnoticed, means that we need to pay particular attention to how it affects our everyday lives. Further into the text he writes "the link between the organization and the goal is the tactic" and that "each tactic thus in a sense moves to appropriate and detourner the enemy's space, and eventually to occupy and transform it. Each tactic or action is already potentially the whole 'Path' of autonomy in itself...". This has always been the appropriate sphere of action for architecture; if it moves away from traditional hierarchies and enhances its actions with a "media" component—the arena in which power and counterpower move—then the value and responsibility of this "media-architecture" increase exponentially.

[References]

[1] *The Temporary Autonomous Zone*
http://hermetic.com/bey/taz3.html#labelTAZ
[2] *The Ocult Assault on Institutions*
http://hermetic.com/bey/occultassault.html
[3] The *minca*
http://en.wikipedia.org/wiki/Minca
[4] The *Tong*
http://en.wikipedia.org/wiki/
Tong_%28organization%29



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project´s original image: SM

November 2009

Wikiplaza.03 Cáceres

Wikiplaza.03 Cáceres was a reduced version of the wikiplaza project. Two modules were carried out: a pared-down version of the *Mille Plateaux* module, and a second version of the *Inventar Jugando* kids workshop. The first consisted of the minimum technical set-up required for streaming the presentations that took place. The entire live broadcast was carried out using a mobile Internet connection (hspa). The kid's workshop, again directed by Penélope Serrano and Susanna Tesconi, decided to work with the team of architects based in the wikiplaza. It focused on the construction of spaces using pieces that had been digitally fabricated in Barcelona (*press-fit kits*).

In spite of the limited budget, we decided to accept the invitation to take part in the *Creative Cities in the Imagination Society* congress because we considered it an interesting project, and also because of the Extremadura Government's long-standing commitment to free software and free culture, and the fact that it was another opportunity to collaborate with the *Arquitecturas Colectivas* network, which shares many affinities with the wikiplaza philosophy.

The Cáceres invitation offered a new opportunity to develop the kids workshop that had been introduced in the previous prototype. The second test run showed that the kids workshop module has to be integrated with the rest of the activities, but it also needs to follow a clear script, guided by specialists, within a clearly defined atmosphere.

[Specifications]

The *Wikiplaza.03 Cáceres* prototype was set up for a conference at the *Creative Cities in the Imagination Society* congress in Cáceres. The congress was organised by Cáceres City Council, *Cáceres Creativa*, and the *Centre for Youth Initiative* run by the Extremadura Government's Ministry for Youth and Sport, as part of the activities to promote the city's candidature for 2016 European Capital of Culture. One of the activities on the congress program was the *Wikiplaza* conference on November 14, 2009, which was part of an architecture prototype built by *straddle3*, *Recetas Urbanas* and *aSILO* at El Rodeo park in Cáceres, which also hosted other activities on the congress programme.

straddle3.net/
david.juarez.latimer-knowles

Equipping public space

context

For us, it all began around the turn of the twenty-first century, when a series of social and cultural venues that operated on the fringes of official mainstream culture in Barcelona began to be demolished or closed down, one after another, even though many of them were widely recognised as breeding grounds for new forms of creativity, often based on a DIY spirit. These included the *CSOA Les Naus* squatted social centre, where the first Spanish hackmeeting was held and the first node of the *Indymedia* network in Spain was incubated, and the *Atelier de l'Art de Vivre*, a hub for rave culture and the more adventurous performing arts. *Submarino* in Poblenou, *Hamsa* in Sants, and *Banana Factory* in the Born suffered a similar fate, heading a dismal list that grew to include projects like *La Makabra* circus school and the arts and trades workshops at *Can Ricart*.

At the same time, a series of initiatives based on new formats for reclaiming public space began to crop up, including two that are particularly pertinent here: firstly, the urban "install parties" in which groups of hackers invited local residents to install *Linux* on their computers in an educational and festive atmosphere, and secondly the *Reclaim the Street* sessions, a heady mix of party and political demonstration in the city centre that were undeniable proof of the vitality of the rave movement at the time. The-

se events attempted to generate new perceptions of public space drawing on a range of influences: from Situationist practices to urban mobility alternatives. Both of these expressions were extensions of the centres of creativity that were being threatened with closure at the time, and show the many proactive responses to threats of eviction.

Faced with this panorama, in October 2002 the project *context* and *straddle3* decided to do their bit in this volatile atmosphere and organised the *Open IP: exploring new social practices in the digital era* session, which became the first instalment of the long-running *Open Fridays* series:

> Based on the desire to encourage a 'collective of collectives' dynamic, Open Friday sessions are about presenting and sharing experiences in a network of welcoming spaces that connect projects, groups and individuals working in the sphere of emergent culture, in an open, spontaneous atmosphere that sees social situations as innate to the art of living
>
> http://straddle3.net/openfridays

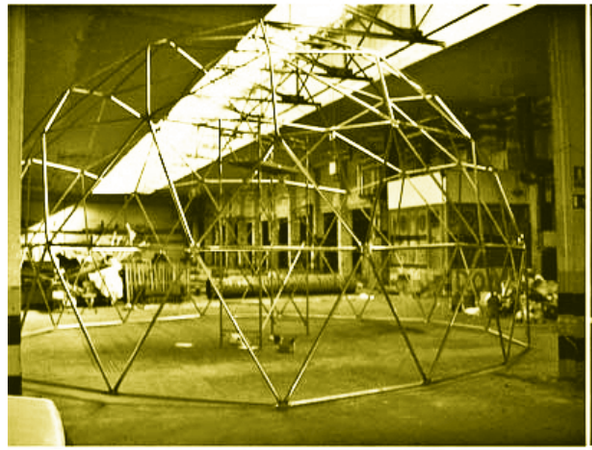
Such was the warm response from people here and there, and the eagerness to participate, that the sessions continued for several years.

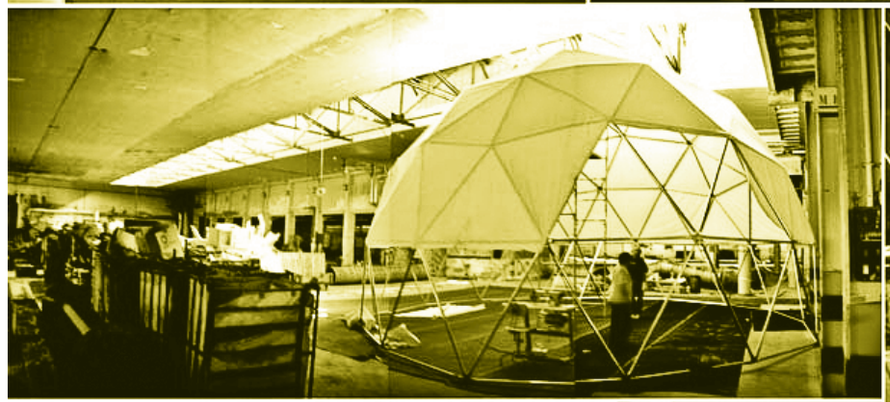
In April 2004, *straddle3* and Jon Begiristain organised *Life-conditioning: jatorri irekiko arkitektura / open source architecture*"in Donostia-San Sebastian, an event that set out to revisit the role of the architect in light of recent technological developments and social, cultural and production practices. The guests were *Recetas Urbanas,* Itziar González, *City Mine(d)*, Carles Muro, Josep Saldaña and the collective *hackitectura*, which presented the *Fadaiat* project, a collective experiment around freedom of movement and knowledge that took place simultaneously in Tangiers and Tarifa.

For the second Fadaiat in 2005, *straddle3* participated in the design and construction of a medialab set up in the castle of Guzmán el Bueno (Tarifa). The three *Fadaiat* events that we participated in offered fantastic opportunities for in-depth exploration of a dynamic environment of networked collaboration. In the months that followed, *straddle3* and *hackitectura* worked together once again to prepare a proposal to recycle Santa Caterina castle as the *Technological Observatory of the Strait.*

project *Domo*

In spring 2006, we organised a meeting at Sant Bartomeu del Grau in the province of Barcelona, to discuss possible approaches to reclaiming the Puigneró factory, a huge, abandoned manufacturing plant consisting of some 100,000 square meters of built space, in the middle of town. With the excuse of fitting out the interior of one of the buildings for this event, we planned and built the first *domo*, a geodesic dome designed to be assembled and set up in less than one working day, and to be easily transportable. The things that attracted us about this type of structure were its economy of means, its status as





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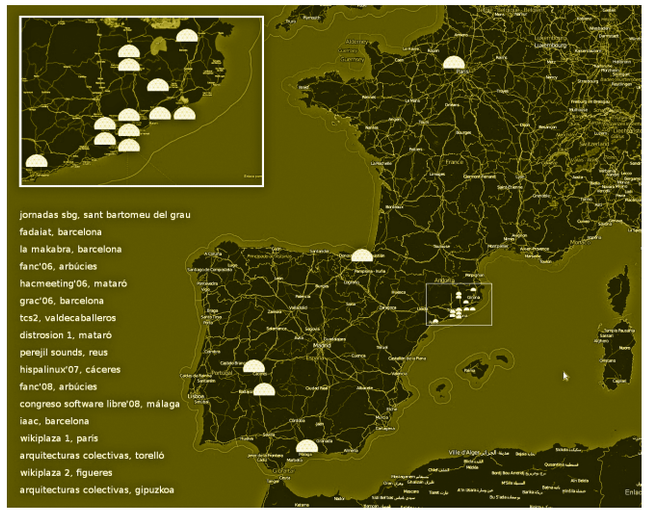
"open source architecture", and the fact that it can be set up without complex machinery or technical skills.

Another key aspect of the dome was its potential as a communication device, which is boosted by its spherical shape and the fact that it can function as an "urban screen" when images are projected onto its surface. The idea was to provide a "portable space" that could adapt to a range of projects by groups that we were already collaborating with, who seemed to be increasingly focusing their efforts outwards and often lacked a space of their own.

Between 2006 and 2009, the *Domo* travelled to all kinds of events, from public art festivals to hackmeetings. Almost all cases involved collaborating with the event organisers to set up the dome and plan or carry out the activities that were to take place in it. As such, what began as a project geared towards the provision of public space was gradually enriched and documented with each subsequent situation. To mention a few of these events: *Fadaiat 2006* at *La Makabra* (Barcelona), *Hackmeeting 2006* (*CSOA la Fibra*, Mataró, 2006), *Gracia Art al Carrer* (Barcelona 2006), *TCS2 Extremadura* (Valdecaballeros, 2007), *Distorsión Festival* (Mataró, 2007), *FANC* (*Festival d'Arts No Convencionals*; Arbúcies, 2006 and 2008), and *Arquitecturas Colectivas* (Sant Pere de Torelló, 2009). At practically all of these, we organised or participated in the content, as well as setting up the structure, and this allowed us to develop new channels of expression and collaboration.

In autumn 2008, *hackitectura* proposed using the dome as the physical medium for the wikiplaza prototype at Place de la Bastille in Paris. We agreed to adapt to the characteristics of the event by building a new *Domo*, with a 15 meter diameter and a height of 7.5 meters, providing a covered area of around 180 square meters. To complement it, a mixed team of members of *straddle3* and *hackitectura* designed a demountable platform based on the *Layher system*, adapted to the geometry of the prototype.



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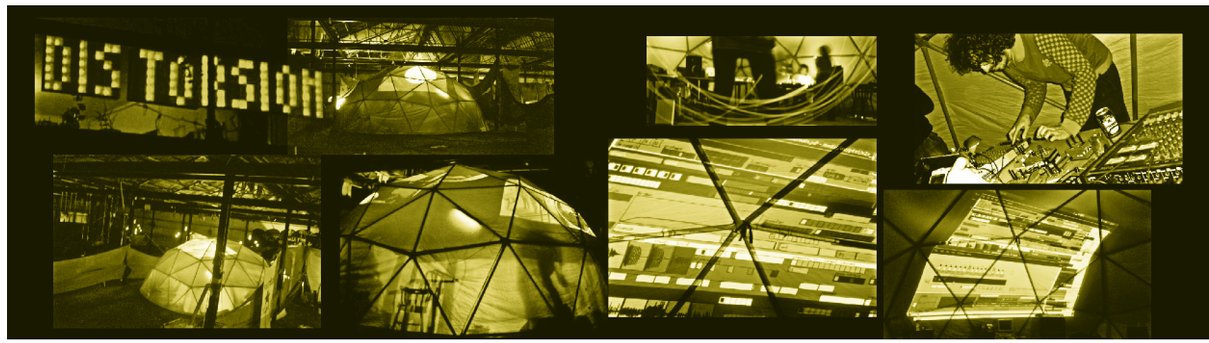
domos_situation



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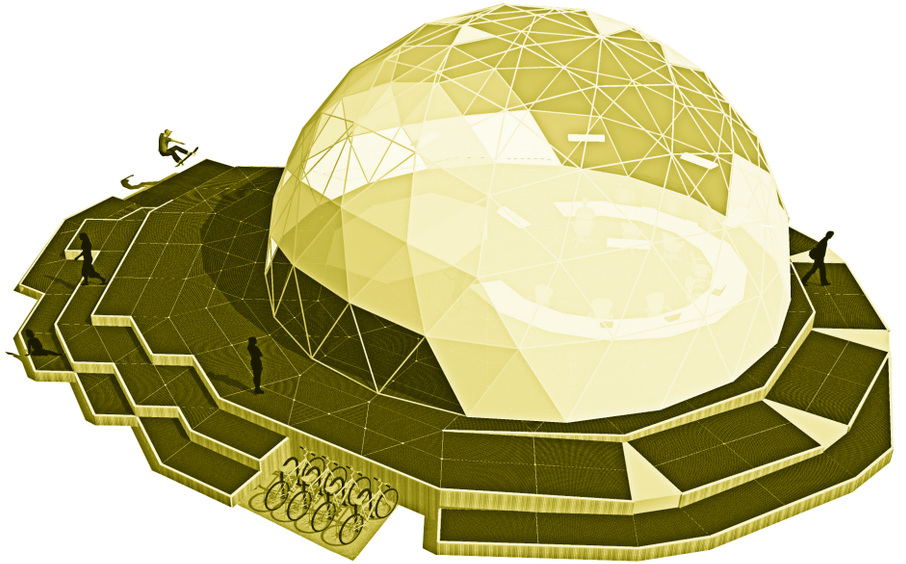
This base was required to accommodate an access ramp, a bicycle parking area, a quarter pipe for skaters and grandstand seating, all intended to improve integration with the day-to-day use of Place de la Bastille. It also functioned as a counterweight to deal with the stresses that the dome was subjected to, given that there was an express ban on drilling into the paving in the square. Stability was resolved through a sophisticated system of cabling and counterweights below the platform. The base and *domo* set was supplemented by the *Mille Plateaux* furniture-installation developed by Belén Barrigón, Borja Baños and Carlos Bauzá.

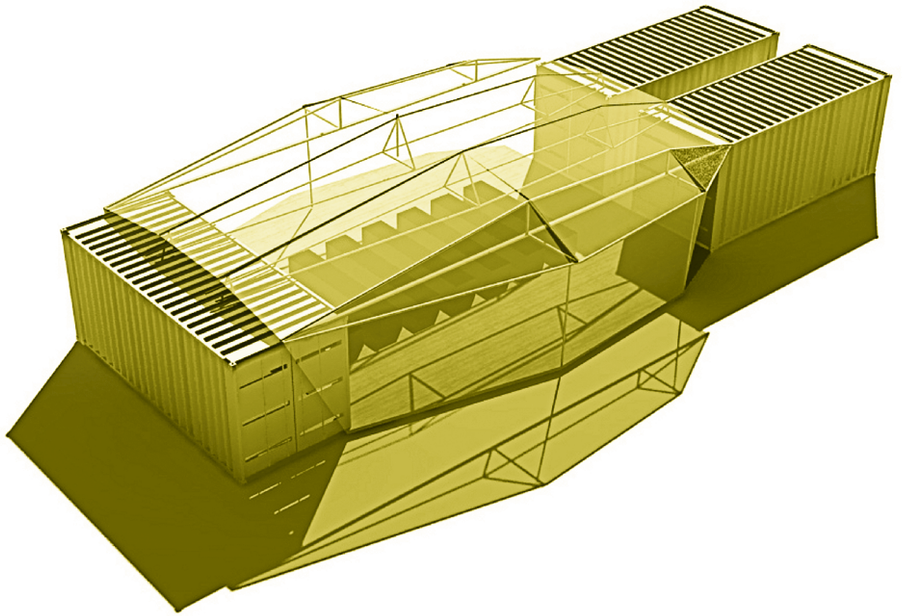
cacharro 2.0: prototype in Cáceres

In late 2009, the organisers of the *Creative Cities Congress* in Cáceres invited us to organise a participatory workshop on interventions in public space. As a result of discussions at several meetings with the organisers in the course of September, we gradually shifted away from the idea of a theoretical workshop and began to think in terms of designing and self-building a portable structure based on recycled materials. The plan included organising a series of activities in parallel to the congress that would also allow us to test the prototype, which we all agreed to baptise *Cacharro 2.0*. In the end, the *cacharro* was built out of second-hand transport containers, held together by a structure made out of material recovered from some road railings that the Public Works Department had replaced in order to improve road safety, and profiles from the dismantling of a silo in a town near Cáceres. This structure was covered by plastic sheeting, and the floor was paved with formwork boards. The system was complemented by some basic fittings, and sought a balance between the features it offered and ease of assembly.

The use of containers does away with the need for anchorage, and provides secure storage space. Obviously, it requires some effort to set up: from two to three days to assemble, depending on the size of the team, and one day to dismantle and store. This means that the optimum period for its use are events that run for several days, such as film, music or performing arts festivals, neighbourhood festivals, thematic conferences, seminars, congresses, and so on. They can also be fitted out as workshops for trades, auditoriums or temporary exhibition galleries for areas that don't have them, or as a means for revitalising public spaces that are underused or undergoing new developments.

The event offered us the chance to deepen the collaborative spirit that had been brewing in the *Arquitecturas Colectivas* network. We organised a series of meetings with local groups and associations to discuss possibilities for the use and management of the prototype once the Congress was over, with the support of the Town Council and the candidature to the European Cultural Capital. A team made up of the members of *straddle3*, *Recetas Urbanas* and *aSILO* led the process of design, collection of materials and participatory construction of the prototype. *Hackitectura, ColoCo, Re-farm the City* and *Esto no es un Solar* joined in the activities organised during the Congress, which consisted of a conference, workshops, presentations, and even the staging of a theatrical performance. All of this proved the viability and potential





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of the prototype, and the system pacted with the City Council now allows the people of Cáceres to use the equipment with reasonable effort and with very little expense. The challenge is for local associations to adopt it as their own and propose sites and events for its use. To help this along, we are working on a website and we have drafted an assembly instruction manual.

In terms of the present and the immediate future, we could say that we are embarking on several paths simultaneously, although they are certainly all related. Recently, in July 2010, we organised the largest meeting of the *Arquitecturas Colectivas* network of collectives to date. It took place in Pasaia (Guipúzcoa, Basque Country) and the activities included setting up the wikiplaza, the initial recovery of a huge port building, and the construction of a housing module using containers. At this meeting—which was co-organised by six teams (with a particularly big effort from the Basque collective *M-etxea*), and which over fifty groups from different countries participated in—, fourteen workshops were organised on subjects ranging from participative urban planning to urban kitchen gardens, technological tools for collaboration, building recycling, renewable energies, digital manufacturing, cultural management, etc. While the wikiplaza project continues to evolve, we are preparing an intervention in the city of Vic (Barcelona), where it will serve as the central node for a series of actions aimed at promoting a proactive and transformative use of the city, with an emphasis on collaboration protocols and experimentation with hybridisations of citizen activism and cultural expressions, in a kind of emergent urban project.

Meanwhile, we are also participating in the development of two projects in northern Mexico. The first, *El Nodo/Latren*[1], in the city of Saltillo, is at quite an advanced stage and consists of the self-constructed recovery of an obsolete railway station and its surrounding area in order to transform it into a participatory cultural creation centre. Secondly, in November 2010 we began a research project on the neighbourhood of Tampiquito, in the metropolitan area of Monterrey, where groups of local residents and some Mexican collectives have already started to develop projects to reclaim public space. Several teams are involved in each of these projects, once again in the framework of the *Arquitecturas Colectivas* network. We could say that we have equipped ourselves with new instruments and tested their use, and now it's time to use them intensely, sharing them.

[References]

[1] *El Nodo/Latren*, designed by *Ctrl-Z* and *straddle3.net*; managed by *InPublixspace, Ctrl-Z* and *La matraka;* and the support from Manuel Rodríguez, *Recetas Urbanas* and more.

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July2010

Wikiplaza.04 Pasaia

[Specifications]

The *Wikiplaza.04 Pasaia* prototype was set up as part of the *2010 Arquitecturas Colectivas* meeting held at Pasaia, in the Basque Country, from July 19 to 25, 2010. The meeting was organised by *M-etxea*, *Lur*, *Paisajistak*, *Recetas Urbanas*, *straddle3* and *Jaizkibia*, with the collaboration of *Hiria Kolektiboa*, *Todo por la Praxis*, *hackitectura.net*, *aSILO* and others, and the support of San Sebastian-Donostia 2010, *Arteleku*, Pasaia Town Council, the Basque Association of Architects, the Basque Government and the University of the Basque Country.

The *Arquitecturas Colectivas* meetings have been held since 2007. At these events, ordinary citizens, professionals and social agents from different fields come together and use concepts such as "art" and "architecture" as a means for thinking about and discussing participatory construction and management of the urban environment. The groups that participate in the *Arquitecturas Colectivas* network come from fields such as urban associations, education, art, ecology, theory, architecture, cultural management, cooperativism, housing movements and new technologies. Their meetings include presentations, practical workshops, project exhibitions, information sharing and other activities. These events are also an opportunity to build and test prototypes of equipment for public space and new housing typologies or, as in this case, to recycle a building that is no longer used.

Arquitecturas Colectivas 2010 was held at a semi-abandoned industrial building known as Ziriza, in the port area of Pasaia. One of the purposes of the meeting was to reclaim the building and the surrounding area as a self-managed cultural space. The participants fitted out the premises as part of the process.

Although the wikiplaza was, in principle, one of the key elements in the program, the event was actually about experimenting with "dissolving" wikiplaza methodologies,

practices and infrastructures throughout the physical space during the period in which the meeting took place. The wikiplaza modules and objects were remixed into the production side of the meeting, resulting in a new type of experience in which the technological elements and activities were not autonomous, as they had been particularly in Paris, but integrated as part of other spaces and activities.

Specifically, we worked along two parallel lines. On one hand, the dome and *Mille Plateaux* installation-lounge were set up outside the industrial building where the meeting took place. The dome equipped the lot adjacent to the building, making it inhabitable, and workshops, presentations, children's games and other activities were held there.

Meanwhile, the wikiplaza technical equipment was used to set up a medialab inside the main building. This medialab, which was actually distributed throughout several parts of the building, consisted of the streaming infrastructure and the *Open Medialab* with the *Situation Room* table. The *Open Medialab* housed a video workshop, which handled the streaming and documentation, the preparation for the *Inventar Jugando* kids workshop and the latest wikiplaza module that was included in Pasaia for the first time, the *Digital Fabrication* workshop. *Inventar Jugando*, organised by the wikiplaza team (Susanna Tesconi and Penélope Serrano), was held in a separate space of its own.

In the Pasaia prototype, the modules that we had been developing from a more methodological point of view merged into the event smoothly in the form of workshops: kids workshop, video production workshop, digital fabrication workshop... And the infrastructure modules were naturally absorbed as necessary elements in an event-space of this nature: media lab, streaming station, chill-out...

Wikiplaza.04 Pasaia turned out to be a reasonably radical experiment in dissolving the dispositifs that make up the wikiplaza into a social and artistic event consisting of multiple spaces and activities. Most of the wikiplaza modules were present in Pasaia, but not in the original sense of a single machine in which information and communication technologies constitute the main element for the social production of space.

One circumstance that led to ambivalent results was the decision to set up

«Seen from the outside, the wikiplaza is a ball of light that attracts attention and declares:

something is happening here.

This in itself is already quite a lot, because we are usually immersed in processes that are so little visible that any structure which gives them some degree of visibility is important. Beyond that, it's up to each person to choose whether or not they will join the dynamics of the content generated inside the dome; some take advantage of the couches and stretch out; others timidly try to understand what it's all about; and a few dive into the workshops. But I think all of us take away with us the idea of a space that helps ideas and projects generated by a community of individuals to emerge and grow. »

Arantxa Mendiharat

«A school, a different school, which parasitizes (or here) like a virus, and at the same time, through its connectivity, brims over, at the technological, pedagogic, social, human (or here) level... or at the level of the compass and set square (or here). An interdisciplinary group that is managed via more human and at the same time more technological (or here) means and, which are intrinsically more effective than official bureaucratic processes. A pedagogic structure based on the multi-directionality of the transmission of knowledge, its collective creation (or here) and, obviously, on its public, (or here) social and free nature. Where there is no regulated and predefined (or here) bureaucratic process that you must go through in order to gain official recognition (or here) of what you have learnt.
(Add more here)

A school of life is under construction»

Jaime Díez

the dome as an un-equipped space, a kind of "wikiplaza unplugged" that provided an outdoor extension to the main activities inside the building. On one hand, it was interesting to verify the dome's capacity to generate opportunities for meeting and relaxation, which could also be activated using projectors and audio equipment. On the other hand, it generated some confusion in participants who were not familiar with the wikiplaza project and were led to associate it with the dome and the furniture rather than with the concept of the activation of public space by means of a technology layer.

This wikiplaza in "diffuse" mode entailed the natural integration of the usual functions into a very active social space that was enhanced by technological elements (networks, streaming, audiovisual production mechanism, medialab, workshops), and avoided the situation of inclusion/exclusion that often comes about in highly specialised situations, in which people who are not part of the community do not easily feel integrated.

Nevertheless, from the perspective of the wikiplaza project, the fact that the technological devices and processes that enhance the experience of space remained invisible was a problematic aspect of this prototype. The fact that they became virtually invisible by means of their more or less subtle integration into the event meant that people had less opportunity to reflect on them or to become involved in handling and controlling them. This aspect of reflection and participation in the technological devices and process—which is one of the core aims of the project—, was thus largely sidelined, with the attendant risk of reproducing the conventional relationships between people and technology, in which people are reduced to the role of uncritical consumer-users.

One final and very positive aspect is the fact that the *Wikiplaza.04 Pasaia* prototype was implemented with very limited financial means and great economy in the use of the equipment. After our experiences with these four prototypes, the accumulated knowledge and the network-based methodologies that have been developed enable us to set up a highly efficient communication and workshop dispositif, with a short and relatively simple production process, requiring a minimum of technical equipment.

Laura Hernández

A reflection, in progress.

Although it has already been discussed at length, it is difficult to write about the project without starting with the Paris prototype, because for all of us who were part of the team—quite a large crew of collaborators, followers, researchers and fans—Paris was a decisive stage in the development of the project. It was in Paris that we realised that there are many reasons in favour of the existence of wikiplaza, and very few against. There was still a long road ahead before we would find out what wikiplaza really was. And what it wasn't.

We arrived in Paris eager to face a huge challenge: to set up the first wikiplaza prototype in the middle of Place de la Bastille, with a limited budget, but with the support of a team that believed in the project in general and in *hackitectura* in particular. We challenged ourselves to create a technology-mediated intervention in public space based on open source philosophy and free software, a space for knowledge, culture and mediation. We wanted this space to transcend the physical architecture of the wikiplaza, to bring about other hybrid, connected, virtual spaces. We wanted it to be a transparent, dynamic space that was freely accessible to everyone. And to some extent we managed to pull it off.

Although we started off thinking that the emblematic Place de la Bastille site would help to strengthen the social nature of the wikiplaza prototype and the public space

intervention because of its historic links to free expression of the people, we ended up finding that the ghosts of the social revolutions shared the square with forces determined to keep them under control. This was a bad combination for a project that aimed to create an open, inclusive space. The security measures were so strict that they intimidated even us. Our attempts to create a freely accessible, transparent space foundered, right from the start. But there were also other more idiosyncratic factors that revealed the limitations of the wikiplaza's capacity to make itself understood.

We all agreed that the wikiplaza was not transparent, or at least not intuitive. People arrived and didn't know what it was, what it could be used for, why there were so many computers running or so many people glued to screens. The mediators, who were meant to inform people who arrived, were few and not very motivated. The banners set up at the four vertices of wikiplaza seemed to suggest that it was an information point for the Festival we were participating in (as many visitors told us). The raised platform beneath the dome did not make things easier. Due to its height, the structure that was intended to provide steps up to the entrance and seating for visitors ended up being difficult to climb, particularly for the elderly. And the technological mediation, or the operational ability that it requires, kept most of us almost more focused on our computers than on what was happening around us.

We analysed these and other factors. We discovered that the dynamisation process, which is essential for familiarising people with the prototype, had been insufficient and late. This shortcoming was offset by the impressive work of Corrinne Dell'Accio and her team, who filled the prototype with activities, presentations and workshops, so much so that there was no chance to rest. It was non-stop. Nonetheless, we missed the presence of Parisian social collectives, who only turned up near the end and didn't have the chance to make their discourse known. And we also missed a greater influx and more participation from ordinary citizens, who were kept away by misinformation before and during the event.

On another level, we found that the innovative nature of the project, together with the fact that it was set up in such a prominent site—Place de la Bastille—conditioned the use of the space for corporate interests that distorted the project's *raison d'etre*. With great frustration, the team—which defends a philosophy and commitment to free access to knowledge and technology—watched the wikiplaza fill up with contraptions that used proprietry software from big corporations that didn't know or seem to care what we were doing.

All of this revealed major contradictions with the wikiplaza objectives. There was general discontent in this regard, and a firm determination to ensure that nothing like that would happen again. That's where we learnt what wikiplaza isn't.

But in spite of everything, the outcome was positive. For the team in general and for me in particular, it was an extraordinary experience of collaboration that allowed us to give, beyond our own previous limits. Sergio Moreno directed the project with a vision and generosity that defined—writ large and without pretensions—the essence of the wikiplaza and of those of us who made up its team. We worked with other teams, *Labomedia, Cap Digital*, and *Orfaz*, among others, who we learnt from and taught to work in a new way, with a decisive tendency towards collaboration, towards an economy of resources, and the supporting of a shared objective. The geodesic dome erected by *straddle3* became the symbol of the wikiplaza, enveloped us and contaminated us.

The *Labomedia* team launched the *MeTaCarte* prototype, a map of Paris that users could transform into an emotional map by uploading photos, videos, audio and text. Navigating through the *MeTaCarte* made it possible to discover more about the Parisian people, explore the special link between their day-to-day experiences and the city's architecture. Another kind of public space intervention that brought about an encounter of a connected multitude.

The French production team *Orfaz* put maximum effort into adapting to the complexity of the project and dealing with last-minute requirements. They tolerated what would usually be intolerable to them: our anarchic schedules, our complaints about the excessive control, our determination that anybody who was supposed to come would be able to do so, even if La Bastille posed risk of subversion. Corinne helped so much... in everything... She helped those who were more skeptical to accept the risks, and those who were more subversive to understand what they were there for. It couldn't have been any other way.

And there was more. The modular structure allowed us to study and experiment with the different applications-modules that we had designed: Web TV at the *Mille Plateaux*, *Urban Screen* projected onto the geodesic dome as a compilation-archive of each day's activities, *Open Medialab* with workshops and presentations in the *Situation Room*, and *Open Performance* with the intervention of artists who incorporate technology and real time interactivity into their performance. For example, the *Mille Plateaux*, designed as a set for online and radio broadcasts, was highly successful as architecture and a place for diffusion, even though our lack of experience prevented us from creating a good streaming-broadcast program of all that was going on there. The *Open Medialab* and *Urban Screen* modules worked well. *Open Performance*, however, posed a dilema in terms of how to fit it into a space that was not designed as a stage. The set-up of the necessary technical infrastructure, the scenography and the audience distribution were some of the problems that cropped up and that we have still not been able to successfully resolve.

We left Paris with an important challenge: to understand what a wikiplaza is in order to be able to transmit it to others. We rejected the things we considered ideologically unnegotiable. And we accepted proposals that made wikiplaza grow larger from the inside, and smaller from the outside. And at that point *Wikiplaza.02 Figueres* took shape, as part of the *Ingrávid* urban art and digital culture festival.

With the limited resources available, we decided to implement the wikiplaza on a reduced scale, with a smaller dome and a more manageable technical infrastructure. The Web TV, *Open Medialab* and *Urban Screen* modules were activated. A *Mental Health* workshop-module based on an existing platforme known as *Robinsones Urbanos* and coordinated by Ramón Salido was added, offering community digital space to

supplement health care for people with bipolar illness. We worked with the participation of the *Arquitecturas Colectivas* network, with presentations by *straddle3*, *Recetas Urbanas* and *ColoCo*, who were participating in the annual meeting of the network that was being held simultaneously at Sant Pere de Torrelló, Girona, and *Pista Digital* in Seville.

In response to the festival organisers suggestion that we work with children, we were able to start developing a new module, with the workshop *Inventar jugando* ("Inventing through Play") run by Susanna Tesconi and Penelope Serrano, who both have a great deal of experience working with children in educational projects, Susanna in the field of technology, and Penelope in physical theatre and the dynamisation of space. Together, they managed to make the wikiplaza overflow the space of the dome, spread beyond the structure that supports it and the networks that connect it. They defragmented the object-dome and spilled its contents onto the Rambla in Figures, where a physical, magical and educational public space intervention took place. The kids drew their dreams and their imaginary spaces on the Rambla. They invented new networks for interconnecting by painting paths that led them to other places drawn by their co-participants. They learnt to build cardboard houses that worked with solar energy, created electricity with lemons and copper, learnt about interactivity and played with computers to create new realities, with free software programs and new ways of understanding the use of technology. While all this was going on, the wikiplaza grew, and we marvelled at seeing it expand.

Another important development in Figures was the contribution of the *Surt.tv* team, coordinated by Eva Cruells, which took care of the production and webcast of the wikiplaza activities. This group also helped to erase the boundaries of the architecture. Everything that went on there was broadcast via streaming, and what took place outside was incorporated into the wikiplaza and then sent back out onto the net, connecting and reconnecting physical and virtual spaces. Inside and outside, there was a constant flow of communication, intervention and creation.

After the Figures experience, incorporating two new modules at the *Creative Cities in the Imagination Society* congress in Cáceres seemed to be a natural step towards experimenting with the wikiplaza separate from the geodesic dome. The WebTV and *Inventar Jugando* workshop module were integrated into the structure built by *Recetas Urbanas*, *straddle3* and *aSILO*. We learnt that a minimum-resources version can work, although the breakdown of the wikiplaza, also implied the breakdown of the original concept of a technological-social dispositif created cooperatively by citizens. The kids workshop continued and expanded the idea that began in Figueres, adding new games using pieces fabricated digitally by *FabLab Barcelona*. With these pieces, they created vessels, objects and games, and a last-minute improvisation turned the kids into temporary architects in order to reconstruct a child-size geodesic dome. They enjoyed it, of course, but with the distraction of the dome the *Inventar Jugando* workshop did not fulfil the objectives that had been set. We would have to wait for the following prototype, this time in Pasaia, for the module to be successfully completed and take on the autonomy required to fit into other educational and cultural contexts.

In July 2010, wikiplaza traveled to Pasaia (Donosti, Basque Country), as part of the *Arquitecturas Colectivas 2010* meeting, at which I was more of an observer than an active participant. And in terms of my observation of the wikiplaza, I saw the modules integrated within the broader event, held in a semi-abandoned industrial building—Ziriza—in the port of Pasaia, which was to be reactivated as a community cultural centre as part of the meeting. I saw things that moved me. For example, I saw the wikiplaza outside of the context of urban monuments such as Place de la Bastille, removed from influences that interfered with its methodology and social conscience. The wikiplaza belongs in a place such as this. And this vision brought to mind what we had discussed in one of our debates: the idea of setting up the wikiplaza in invisible cities, for invisible inhabitants, to attract the gaze of those who had forgotten about them.

As I mentioned, almost all of the wikiplaza modules were activated at Pasaia, within the *Arquitecturas Colectivas* project. *Open Medialab, Mille Plateaux, Urban Screen* and *Inventar Jugando* were integrated in different parts of the building, where they worked as resources to support the event. A new *Digital Fabrication* module was created, which consists of an introductory workshop to digital design, digital fabrication and free culture, based on the use of the 3D printer *Makerbot Cupcake*.

The modules had finally been cut free from the dome. While workshops, presentations and debates were held inside the building—most of them as part of the program put together by *Arquitecturas Colectivas*—the dome and *Mille Plateaux* furniture-installation, theoretically free of technological equipment, were set up in an adjacent empty lot, and were used for more relaxed activities, such as improvised workshops, meetings and audiovisual sessions. Overall, it became a space for relaxation and rest, which was successfully activated in a spontaneous manner.

Now and then I noticed that the dome was empty. It was raining. The canvas cover only reached the second level of the frame, above floor level, which meant that people could enter from any point on its perimenter. I weighed up what Sergio Moreno had told me: there were no fences restricting access, no security guards, no stairs to climb, no limits. This made me very happy. But it also made me wonder whether this really was, or could become, the wikiplaza as Sergio Moreno and José Pérez de Lama had conceived it back in 2005. Where was the public space intervention mediated by technology? Where was the citizen component that appropriated the space through their contributions in order to reinvent it, transform it and enhance it through technological mediation? Where was the vehicle for free citizen expression, for education and mediation? I had to look inside Ziriza to find some answers. The integration of the modules undoubtedly worked, as resources, as support for the *Arquitecturas Colectivas* project, which in itself defends the intervention and transformation of public space by means of new concepts and a strong social purpose. But, wasn't it true that alongside the breakdown of the wikiplaza as an object-dome, there had also been a breakdown of its philosophy and debate, and of the synergy that made Paris and Figueres possible?

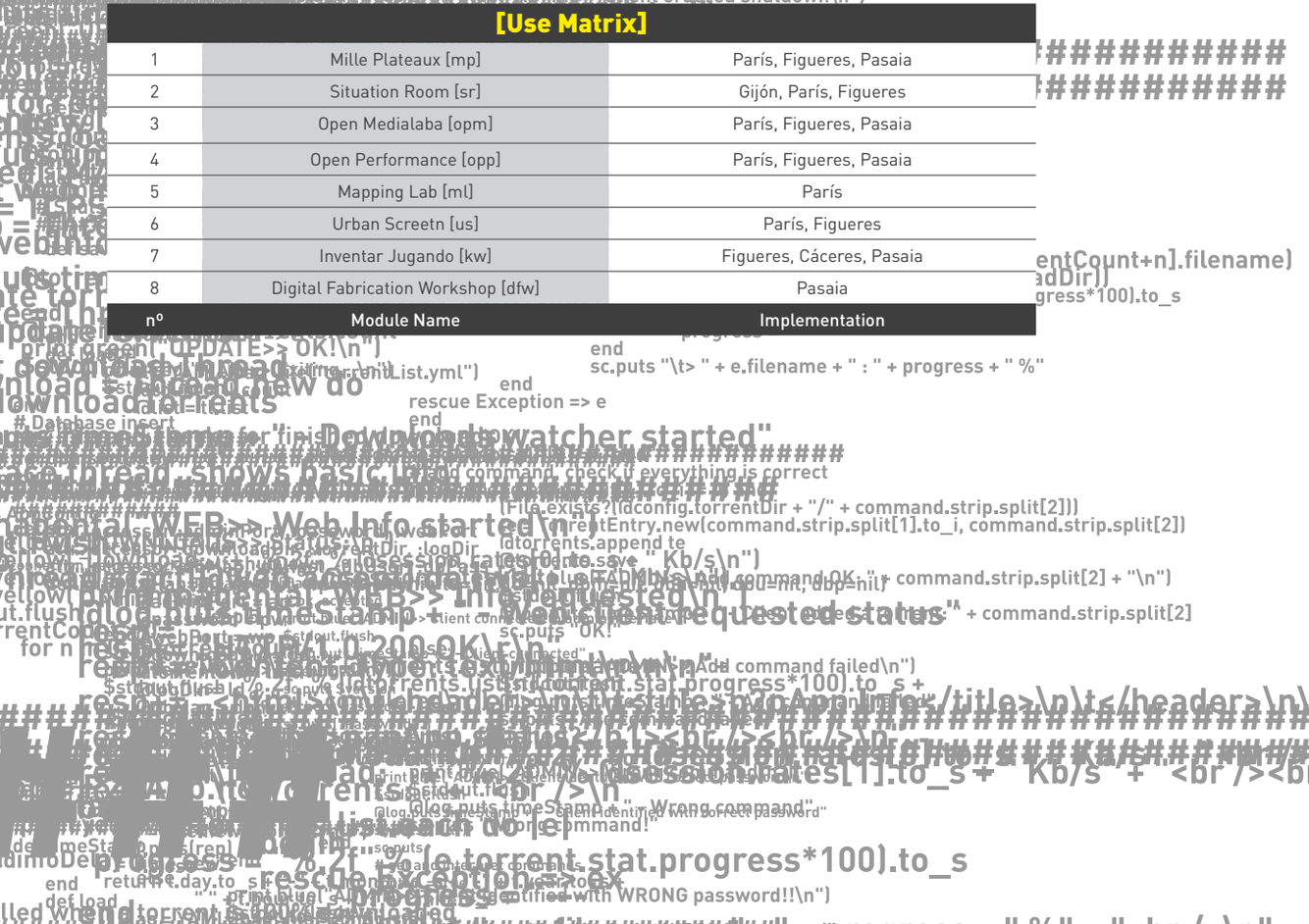
Curiously, whenever we are invited to take the wikiplaza somewhere it seems to imply: bring the wikiplaza, with the dome. And even if budget restrictions make that im-

possible, it will still be publicised with images that include the dome. This is not our choice but that of the organisers, who see the wikiplaza as a philosophy contained within a universal geodesic dome.

Now the wikiplaza knows what it wants to say, with or without the dome, and it's here to stay. I would like to see it integrated in such a way that it can continue to contaminate space, in spite of the difficulties involved in working with lower budgets that confuse its sponsors, making them think that they can igonore its real raison d'etre. I would like to make them see what the wikiplaza as it really is, because we now know what it is not.

[Use Matrix]

nº	Module Name	Implementation
1	Mille Plateaux [mp]	París, Figueres, Pasaia
2	Situation Room [sr]	Gijón, París, Figueres
3	Open Medialaba [opm]	París, Figueres, Pasaia
4	Open Performance [opp]	París, Figueres, Pasaia
5	Mapping Lab [ml]	París
6	Urban Screetn [us]	París, Figueres
7	Inventar Jugando [kw]	Figueres, Cáceres, Pasaia
8	Digital Fabrication Workshop [dfw]	Pasaia



The *use matrix* is the sum of the individual modules that make up the wikiplaza project. This modular architecture means that each module can be developed and implemented separately. Over the past two years we have designed and tested eight modules, attaining different levels of development in each of them.

Each module consists of five types of components: *spaceware*, hardware, software, *netware* and *humanware*. The underlying concept is based on the idea of socio-technical-architectural "machines" made up of heterogeneous elements that create preconditions which enable events to take place in public space. They can also be seen as tools-methodologies for the production of hybrid public space.

Spaceware refers to what would traditionally be considered architectural components, given their spatial and material characteristics: architectural containers and medium-scale furniture.

Software and **hardware** are used in the conventional sense, while **netware** refers to elements for connecting to essentially digital networks. These components are used for their capacity to enhance the experience or "performance" of inhabited spaces.

Lastly, **humanware** refers to the organisational human components of the dispositifs. Aside from its functional role, humanware particularly refers to issues of social and mental ecology (the production of subjectivity, the multiplication of singularities). It seeks to introduce the idea that the way a public space works does not just depend on the space and infrastructure, but also on the way it is managed.

In the course of our research, we have encountered problems with the modular architecture approach, arising from the interconnection and hybridisation of components from different modules when they are implemented in each particular context. This has led us to opt for the development of mixed module-object architectures, in which the objects (components) are smaller scale architecture than the modules.

The objective is to document the modules and publish them online in dynamic form, under free licences (GPL and *Creative Commons*), so that they can be used, changed and expanded by the community.

[MOD01.MP] Mille Plateaux

Spaceware	Netware	Hardware	Software	Humanware
[mp.spw] **01** Dome **02** M.P. lounge **03** Production studio **04** streaming station **05** Editing studio	**[mp.nw]** **01** Dedicated broadband connection **02** HSPA mobile connection **03** URL / web player **04** LAN	**[mp.nw]** **01** Video cams + audio **02** Video mixer **03** Audio mixer **04** Streaming machine **05** Streaming server **06** Multimedia server **07** 1000w sound equipment	**[mp.sw]** **01** Streaming encoder **02** PD digital mixer **03** Icecast streaming server **04** Mediabase **05** Streaming clients	**[mp.hmw]** **00** Participantes **01** Production + editing equipment **02** Dynamisation **03** Stage management team **04** Streaming equipment

The name "Mille Plateaux" is a homage to the philosophers Gilles Deleuze and Félix Guattari, and a recognition of the rhizomatic complexity of the contemporary world. The module consists of an audiovisual studio complete with Internet audio-video streaming systems, for broadcasting both day-to-day life in the Wikiplaza and specific productions such as interviews, presentations and performances.

Mille Plateaux is based on projects that began around 1999 using video streaming technologies. It operates exclusively with free software (*Pure Data, Icecast server, ffmpeg2theora, Distributed Multimedia Database*) and can be implemented on a free streaming platform, GISS (http://giss.tv). *Mille Plateaux* has a fundamental web component consisting of an online interface for accessing streams, and a *Mediabase* (software + server) system for archiving and subsequent access to audiovisual material. *Mediabase* is a free software project developed by Yves Degoyon and Lluis Gómez, who is a regular wikiplaza collaborator. It is integrated into the module based on the cooperative logic of free software.

This module can be implemented with different degrees of complexity, in terms of spaceware, the human team, hardware and software. Different versions of the module were implemented in all the prototypes: Paris, Figueres, Cáceres and Pasaia. The full version was also implemented at the *Llamada a los frikis* temporary medialab produced by *Átomos y Bits association of digital artists, architects and researchers of Andalusia* in June 2010. At *Wikiplaza.01 Paris*, it was a collaborative production between *Labomedia* (Orleans, France) and the Wikiplaza team. At *Wikiplaza.02 Figueres*, *Mille Plateaux* was produced in collaboration with *Surt.tv.* At *Wikiplaza.04 Pasaia* it was produced in collaboration with Misael Rodríguez, with Pedro Soler as stage manager and Pilar Monsell taking care of audiovisual production, among others.

For *Wikiplaza.01 Paris*, a special architectural furniture-installation—also called *Mille Plateaux*—was digitally designed and fabricated in collaboration with the architects Belén Barrigón, Borja Baños and Carlos Bauzá. This piece was used as the wikiplaza lounge, recording set and editing area. It was set up again at the *Wikiplaza.04 Pasaia* prototype (july 2010), and in the *Llamada a los frikis* temporary medialab event.

[MOD02.SR] Situation Room

Spaceware	Netware	Hardware	Software	Humanware
[sr.spw] **01** Dome **02** SR table **03** Chairs	**[sr.nw]** **01** Wifi LAN **02** LAN **03** Broadband connection (10 mB min.)	**[sr.hw]** **01** Routers **02** Wifi router **03** Desktops / laptops **04** Beamers (3 units) **05** Large format screens **06** Server	**[sr.sw]** **01** Net traffic management **02** Server monitoring **03** Data processing and visualization	**[sr.hmw]** **01** Systems administrator **02** SR management team

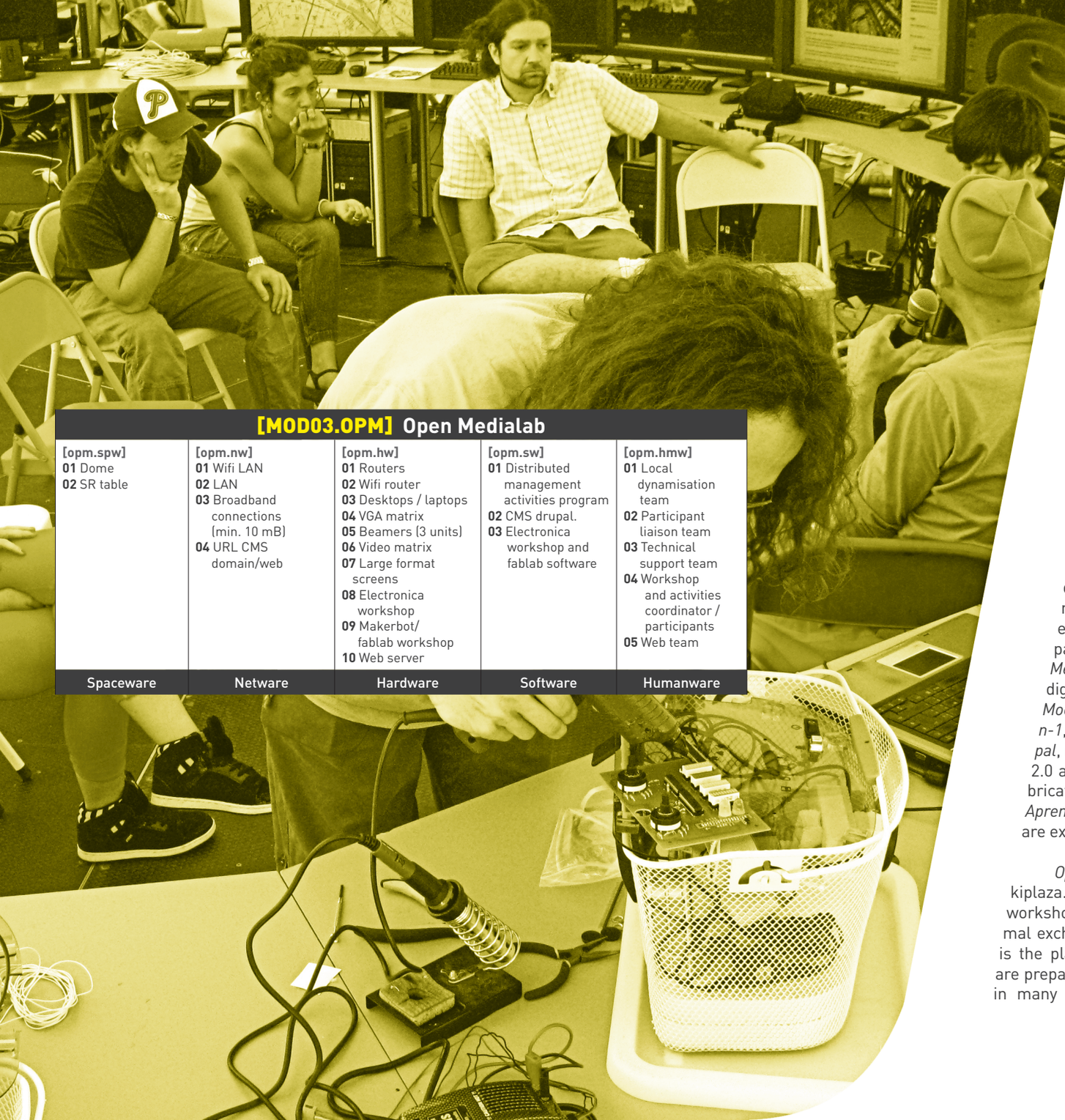
Situation Room is the wikiplaza control node. It builds on a concept conceived for a homonymous project and exhibition presented at *LABoral Centro de Arte y Creación Industrial* de Gijón, in January 2008. From the physical point of view, it reuses a piece deployed in several previous projects (*TCS2 Geografías Emergentes* and *Situation Room* in Gijón), a large, horseshoe-shaped table that holds screens and other equipment, including the servers, control stations for streaming and for the information flows of the wikiplaza, and a series of workstations connected to the Internet and used by the wikiplaza team as well as visitors and participants involved in workshops and other activities. Depending on the needs of the activities programmed, the *Situation Room* furniture can also be used as a workarea for *Open Medialab* workshops.

The *Situation Room* that is integrated into the wikiplaza has a functional, practical side (the effective management of information flows) as well as a symbolic side, which consists of presenting an open, participatory control room in which decision-making and information management processes are made transparent in public space. It is conceived as a kind of reverse mirror of the war rooms or operation rooms of the "Empire".

Ideally, it should consist of a real-time data capture system (a mix of data-mining and information from research-action processes and independent media) (1), a system for processing and visualising this data (2) and, finally, a protocol and channels for output to the net, so that the processed data can be accessed and used in complex analyses of reality and decision making processes (3). The experiences of *Indymedia* and *media centres* in the cycle of counter-summits at the turn of the century illustrate how we think a dispositif of this kind should work.

Situation Room was implemented in its fullest mode in Paris, where it worked closely with *Mapping Lab* module, as it had in its previous implementation at *LABoral Centro de Arte y Creación Industrial*. It was later implemented in reduced form at Figueres and Pasaia, and also at the *Llamada a los frikis* medialab.

The module can be implemented with varying levels of resources. The availability of more resources—space, screens, programmers, connections to other modules such as *Mapping Lab* and *Urban Screen*—principally helps to highlight the project's symbolic and communicative aspects. Nevertheless, as shown in Gijón, *Situation Room* also has a significant potential to work as a citizen facility, of great political and educational interest, independently of the wikiplaza. But in order to fulfil this potential, the *Situation Room* project needs extensive further development from the conceptual, social, network and software points of view.



[MOD03.OPM] Open Medialab

Spaceware	Netware	Hardware	Software	Humanware
[opm.spw] **01** Dome **02** SR table	**[opm.nw]** **01** Wifi LAN **02** LAN **03** Broadband connections (min. 10 mB) **04** URL CMS domain/web	**[opm.hw]** **01** Routers **02** Wifi router **03** Desktops / laptops **04** VGA matrix **05** Beamers (3 units) **06** Video matrix **07** Large format screens **08** Electronica workshop **09** Makerbot/ fablab workshop **10** Web server	**[opm.sw]** **01** Distributed management activities program **02** CMS drupal. **03** Electronica workshop and fablab software	**[opm.hmw]** **01** Local dynamisation team **02** Participant liaison team **03** Technical support team **04** Workshop and activities coordinator / participants **05** Web team

Open Medialab consists of a studio space in which the public can explore audiovisual, information, communication and electronic technologies. It is based on the logic of hacklabs, but with a mission to open up to a broader audience. It is structured around micro-projects, workshops and demonstrations, and offers facilities with which to produce and share knowledge. The activities have an eminently practical component, based on learning by doing—"Do It Yourself/Do It With Others"—. Apart from the tasks linked to the setting up and daily maintenance of each wikiplaza prototype, the activities of the module are proposed by the communities that work with the project at each location. The workshops imparted/issues dealt within the *Open Medialab* have included: *Arduino*, digital audio/music, *Pure Data*, *Open Moco*, introduction to free software, *n-1*, installing *Ubuntu*, streaming, *Drupal*, robotics, *Robinsones Urbanos* (web 2.0 and mental health), free digital fabrication... The modules/workshops *Aprender Jugando* and *Digital Fabrication* are extensions of this module.

Open Medialab is the heart of wikiplaza. Along with the more structured workshops, it is strongly based on informal exchange and learning. The medialab is the place where all wikiplaza activities are prepared. It is always open and involved in many situations simultaneously, which makes it one of the main meeting places for participants and a liaison hub for visitors who approach the wikiplaza.

In spite of the high level of activity of the *Open Medialab*, its technical requirements are modest. The main needs are tables and chairs, computers and an Internet connection [:-)]. The best configuration we have tested so far has been one in which all the computers were also connected to multiple video projectors and large format screens through a VGA matrix. The matrix allows each computer to use any of the outputs (screens or videoprojectors), or several at once. This enables a wide variety of configurations, so that the process and results of the workshops can be presented to participants and audiences flexibly and effectively. Furthermore, it makes it possible to generate a shared space, rather than the typical situation in which all activity is focused on individual computers or a single large screen.

It was implemented with different levels of intensity in Paris, Figures and Pasaia. One notable development was the participatory programming mechanism implemented in Paris, in which all activities (workshops, presentations, performances, etc.) were proposed by citizens—and perhaps some undocumented migrants—through a website that allowed people to describe their proposal and book a space and time in the week's programming scheduling.

[MOD04.US] Urban Screen

Spaceware	Netware	Hardware	Software	Humanware
[us.spw] **01** Dome **02** SR Table	**[us.nw]** **01** Broadband connection **02** Multimedia server **03** Mapping server	**[us.hw]** **01** Computers **02** Beamers	**[us.sw]** **01** PHP automated visualization system **02** PD automated video display **03** Web mediabase **04** Web mapping application	**[us.hmw]** **01** Web mapping application **02** Multimedia administration team **03** Content upload mediators

Urban Screen consists of making urban screens available for screening public content, that is, content that is neither commercial nor institutional, but generated by citizens through participatory, cooperative and pluralist methodologies.

In its more complex implementation in the *Wikiplaza.01 Paris* prototype, *Urban Screen* (which we also refer to as a citizen *loglo*) used the actual (white fabric) covering of the Wikiplaza dome as a projection surface. We had tested this idea previously at *TCS2 Geografías Emergentes* in Valdecaballeros, Extremadura, in 2008, and it was also subsequently implemented at *Wikiplaza.02 Figueres*.

Using three medium-power beamers (2 x 5.000 W + 1 x 10.000 W) inside the dome to project onto its surface, we beamed a succession of images linked to the various events and activities that were going on, creating an immersive environment of images and data visible from inside and outside the wikiplaza. When darkness fell, the translucent fabric of the dome transformed it into a kind of urban screen that made what was going on transparent to the public outside. Once the day's activities came to an end, an automated system played back images of what had taken place during the day. Like the memory or dreams of the wikiplaza, the day's activities reappeared in the form of sounds and images before the eyes and ears of passers-by in the Bastille area.

The term citizen *loglo* (logo glow) plays with the idea of the electrified nights of the postmodern metropolis. But instead of the glow of electric commercial logos, the electrified night of the wikiplaza glowed with the imaginary generated by its inhabitants. The wikiplaza citizen *loglo* or *Urban Screen* puts this medium into the hands of urban social networks, contributing to the generation of what we call a "citizen media ecology".

Once again, this module is markedly socio-technical in nature, combining architectural, technological and management dispositifs.

Mapping Lab consists of a participatory mapping laboratory. In the Paris prototype, it was run by *Labomedia*, a technological collective based in Orleans, France. It took the form of a multimedia wiki mapping project to map the evolution of the wikiplaza itself and its urban-geographic surroundings. It was based on a software called *MeTaCarte/Metamap*, programmed by Benjamin Cadon and his team (*Labomedia*) specifically for the event.

To supplement the software, the module also generated a participatory working process that took place online and on-site. Participatory mapping is a dialogue-based process for producing new citizen-generated interpretations of the territory and for identifying and displaying conflicts, and a potential self-organisation tool.

In the Paris prototype, the module was linked to the *Urban Screen*. The module management team programmed a automated visualisation system for the digital map, which was projected onto the urban screen each evening once the wikiplaza activities had finished for the day.

The *Mapping Lab* is based on previous mapping projects and workshops, such as *Mapping the Strait of Gibraltar* (*UNIA*, 2003–2004), the *Biopolitical Mapping* workshop in Venice (*IUAV*, 2007), the *Gaza Mapping* workshop (University of Alicante, 2009), and *Mapeando Asturias* (*LABoral Centro de Arte,* Gijón, 2009–2010), and continued to develop in the workshop *Mapping the Commons: Athens* (*National Museum of Contemporary Art*, Athens, Greece, 2010).

[MOD06.OPP] Open Performance

Spaceware	Netware	Hardware	Software	Humanware
[opp.spw] **01** Dome **02** SRTable **03** Stage	**[opp.nw]** **01** Broadband connection **02** Server	**[sr.hw] + [opm.hw]**	**[mp.sw]+** **[sr.sw]+** **[opm.sw]+** **[ml.sw]+** **[us.sw]**	**[opp.hmw]** **01** Dynamisation team **02** Technical team **03** Stage management and direction **04** Performers

Open Performance module offers the space and equipment of the wikiplaza (connections, beamers, audio and video mixing, sound, interactive devices and human team) to artists so that they can carry out their productions, as a kind of spatial-technological tool that they can experiment with and use to perform their works or improvisations. *Open Performance* posits the wikiplaza architecture as a theatre or music venue in which the actual architecture and its equipment amplify the action (voice, visual presence...) of the artists who perform in it.

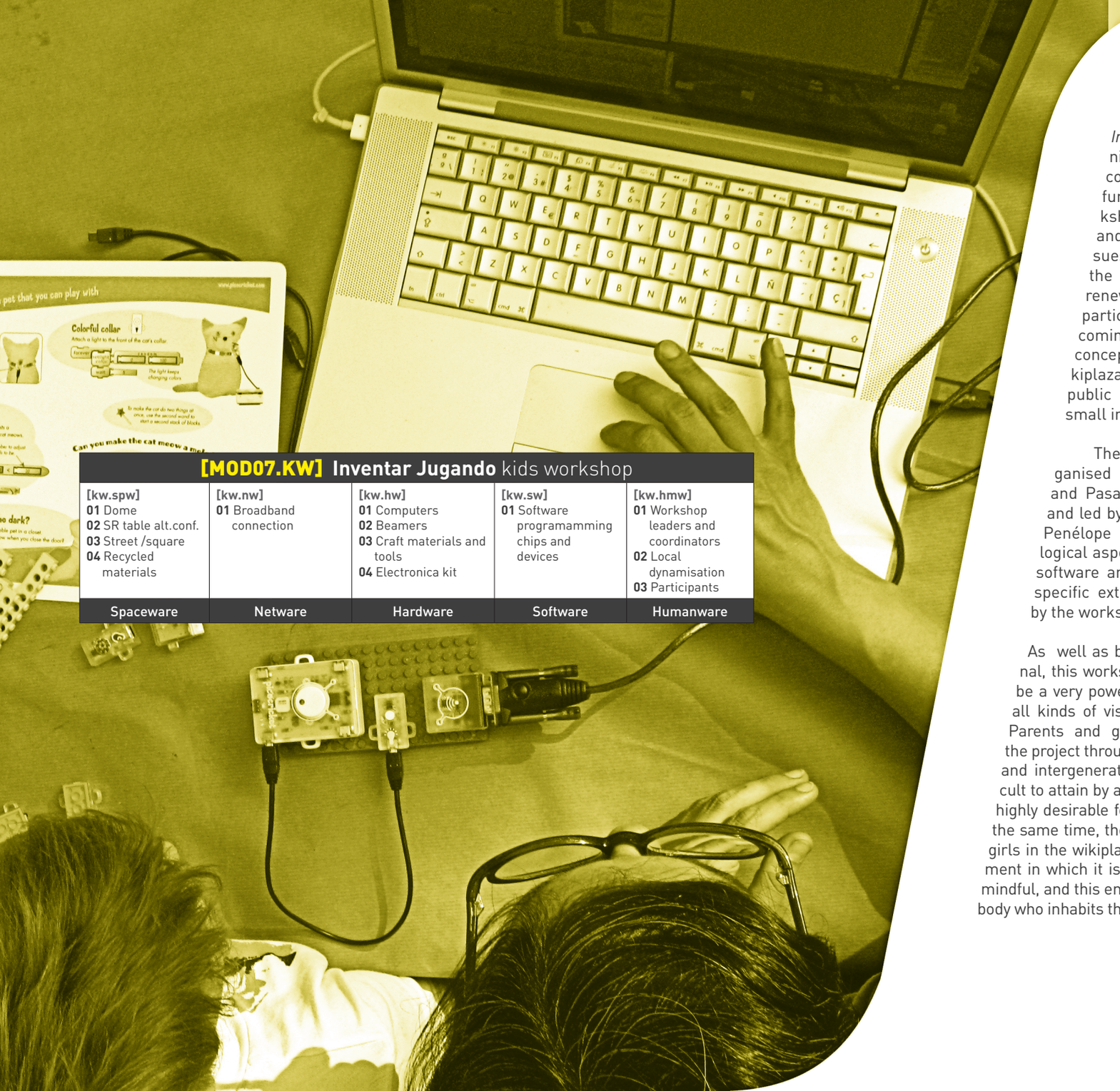
This module is inspired by previous experiences that *hackitectura.net* participated in, such as the first streaming actions with *Borderhack* in Tijuana (2002) and Corvera (2003); *Fadaiat 2005*; *Bauhaus Catedrales,* produced with Nuria Ruiz and Laura Hernández (2006); *Proyecto Paso*, with Laura Hernández, Salud López and Lluis Gómez (2007); and the performances by *Clausthome* and Ewen Chardronnet in the the Extremadura grasslands near the Valdecaballeros Nuclear Power Station at *TCS2 Geografías Emergentes* (2007).

All of these involved experimenting with bodies in the new space-time that opens up in geo-cyber-locations that are connected at high frequencies through digital networks. Real-time connection via streaming produced situations in which perfomative time and space took on expressive properties, compressing, stretching, overlapping... making us actually feel this new reality directly, and perhaps be touched by the *digital duende*. (*Duende*: "the mysterious power which everyone senses and no philosopher explains", according to Federico García Lorca and Goethe.)

As a prototype of performative space enhanced by digital and networked technologies, the wikiplaza offers new possibilities for expression, and the opportunity to generate bodily experiences that go beyond what is usually expected from the digital world. In comparison to other more intellectually, politically and technologically oriented modules, *Open Performance*—like *Inventar Jugando*—explores more immediate relationships between bodies, space and electronic flows.

This module operates in close relationship to the other modules: it uses the streaming technology and audio-video systems of *Mille Plateaux*, the electronic and multimedia devices of the *Open Medialab* and the *Urban Screen* beamer system, and its devices and data flows are managed through the *Situation Room*.

Open Performance was implemented above all in the Paris and Figueres prototypes. In this module, as in *Open Medialab*, a notable aspect was the participatory programming mechanism implemented in Paris.



[MOD07.KW] Inventar Jugando kids workshop

[kw.spw]	[kw.nw]	[kw.hw]	[kw.sw]	[kw.hmw]
01 Dome **02** SR table alt.conf. **03** Street /square **04** Recycled materials	**01** Broadband connection	**01** Computers **02** Beamers **03** Craft materials and tools **04** Electronica kit	**01** Software programamming chips and devices	**01** Workshop leaders and coordinators **02** Local dynamisation **03** Participants
Spaceware	Netware	Hardware	Software	Humanware

Inventar Jugando ("Learning through Play"), consists of a series of fun and educational workshops aimed at boys and girls, focusing on issues linked to space and the body, electronica and renewable energies. The participants work-play, becoming familiar with the concepts proposed by the wikiplaza project, transforming public space and building small interactive devices.

The workshop was organised in Figueres, Cáceres and Pasaia, and was designed and led by Susanna Tesconi and Penélope Serrano. The technological aspects are based on free software and hardware, and use specific extra materials supplied by the workshop leaders.

As well as being directly educational, this workshop has turned out to be a very powerful tool for attracting all kinds of visitors to the wikiplaza. Parents and grandparents approach the project through the kids, generating and intergenerational mix that is difficult to attain by any other means, and is highly desirable for any public space. At the same time, the presence of boys and girls in the wikiplaza creates an environment in which it is necessary to be more mindful, and this ends up benefiting everybody who inhabits the space.

The concepts and implementation of this module are explained in detail in the texts by Susanna Tesconi and Penélope Serrano in this book.

[MOD08.DFW] Digital Fabrication workshop

Spaceware	Netware	Hardware	Software	Humanware
[dfw.spw] **01** Workspace with computers **02** Projection surface **03** Assemblage workspace **04** Recycled materials	**[dfw.nw]** **01** Internet connection **02** Wifi LAN	**[dfw.hw]** **01** Makerbot cupcake and printing materials **02** Personal computers **03** Tools and materials for manual work **04** Local FabLab machines **05** Materiales by projects **06** Printer **07** Beamer	**[dfw.sw]** **01** CAD 2D/3D software **02** CAM software **03** Web platform for documentation and publishing materials	**[dfw.hmw]** **01** Makerbot team **02** Design and coordination team **03** Local fablab technical team

The *Digital Fabrication* workshop consists of an introduction to digital design, digital fabrication and free culture. It uses the *Makerbot Cupcake* 3D printer, which is distributed as free, DIY hardware.

The workshop was incorporated into the wikiplaza project in the most recent prototype, *Wikiplaza.04 Pasaia*. It includes theoretical and practical components. The practical part involves working on the assemblage and testing of the *Makerbot*, creating digital designs which are then fabricated using it, and designing wikiplaza components which are then be fabricated using CNC machines in laboratories (*fablabs*) in the local area. If there are laboratories nearby, the digital fabrication workshop can be run in collaboration with them, so that pieces can be designed at the wikiplaza and fabricated at the labs.

The digital fabrication lab in Pasaia was organised in collaboration with David Pello who led the electronica and assemblage of the *Makerbot*, and Aitor Leceta who led the 3D software side.

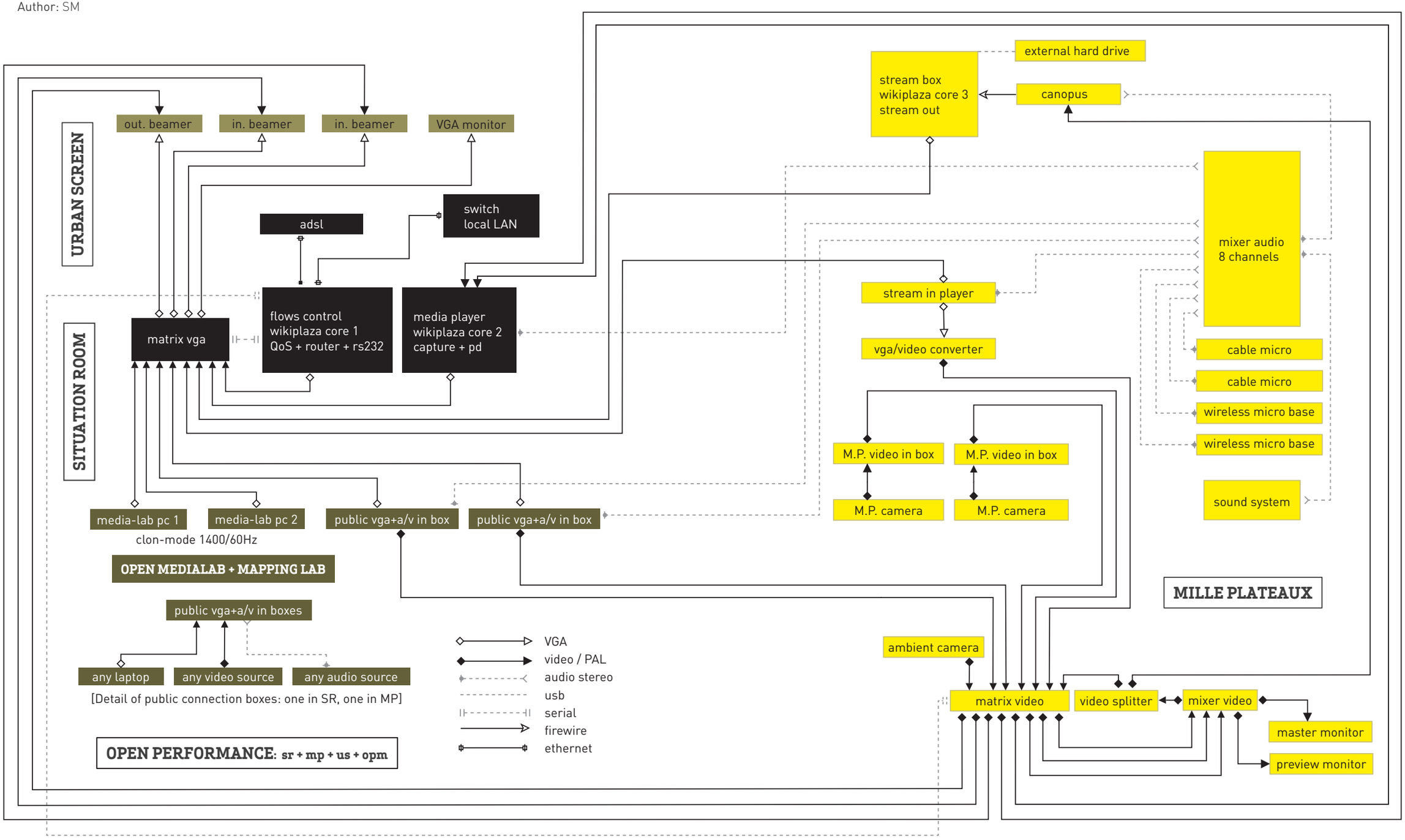
The module is based on previous projects in which members of the team had organised workshops at the *Digital Fabrication Lab* at the Higher Technical School of Architecture, University of Seville.

The future development of the module will be influenced by another workshop recently imparted by José Pérez de Lama and Aretí Nikolopoulou, called *The Commons Factory :: plug-ins at santa ana* (*Absolut Lab*, Madrid, 2010), in which participants engaged in the design and fabrication of a library of urban plug-ins which were then distributed under free licences to the residents of the city so that they can be used as tools for customising public space.

TECHNICAL DIAGRAM WIKIPLAZA.01 PARÍS

Author: SM

~/wikiplaza.rfc/**use_matrix**/



Susanna Tesconi
Penélope Serrano

Inventar Jugando

prelude [1]

contact with the spaceship

In August 2009, Paula Rodriguez and I were running a kids workshop at *SummerLab*, a kind of summer camp for digital artists organised by Barcelona arts production centre Hangar at Laboral Centro de Arte y Creación Industrial in Gijón. The workshop-lab *frikids: THE MINIGEEKS OF THE PRESENT ARE THE GEEKS OF THE FUTURE*, was designed to encourage kids to experiment with critical, creative uses of technology by means of cooperative practices, generating shared knowledge, re-using electronic waste and experimenting with renewable energies. It was here that Pablo de Soto told me about the wikiplaza project and invited me to participate in an upcoming wikiplaza at Figueres by co-organising a technology workshop for kids with along Penélope Serrano.

wikiplaza figueres

warming up

This was the start of the real adventure of the *Inventar Jugando* ("Inventing Through Play") workshop. It was the first time that Penélope and I had worked together, and our previous experiences working with kids were very different. Penélope co-

mes from a performance background and has a great deal of experience working with the body and space; I'm an educator, with a strong interest in technology and participation. Right from the start, we wanted to devise an activity that would involve play, energy, the body, space, technology and participation. We reflected on the fact that activities involving technology rarely take the body into account as a learning vector, and decided to work with a hybrid process mixing practices relating to the body and movement with the construction of technological devices in public space. The wikiplaza dome and the Rambla, the main boulevard in Figueres, would be an ideal laboratory for trying out this format.

landing in the real world: problems and solutions

Once we had decided on our concept, it was time to adapt it to a site-specific version for this particular space and social context. On the day before the workshop was due to begin, we were disappointed to discover that very few children had signed up, even though it was a free activity. Our first reaction was panic, and we began contacting civic centres and children's shelters to spread the word. They couldn't guarantee their participation, so we decided to act directly on the Rambla and try to attract the kids who were already playing there. Wearing white overalls, we marked out a space using fabric and rope, fitted it with a symbolic door and started to interact with the kids and adults who approached. We played at occupying the space with our bodies, lying on the ground and looking at the world upside down, thinking about our daily routes through the city, drawing our ideal houses on the ground with chalk and then connecting them to everybody else's. The magic worked, and some ten children decided to participate in the workshop.

The group began working around renewable energies, making devices equipped with solar cells and lemon batteries and placing them on the Rambla under the curious gaze of passing grown-ups. The experiments with solar cells and motors worked very well, as they are based on a very simple technological pattern and can be used immediately. The kids enjoyed seeing sunlight produce the energy required to fuel a motor that usually needs to 1.5 volt batteries. They tested the devices up and down the Rambla, looking for the best spot, with the most light. They soon began to build more stable structures to accommodate the panels... taking up more and more space. Aside from occupying and structuring the physical space, the kids also took over the communications space, telling people what was going on, explaining how the panels worked...

Taking the subject of energy one step further, we suggested carrying out a practical experiment with biological batteries made out of lemons and copper and zinc rods. The two metals act as electrodes and create an electrochemical reaction that generates a small amount of electricity. This activity requires more concentration in terms of connecting wires, and the effects are less obvious, but kids are usually quite amazed by the results. It was interesting to add an almost totally "bio" layer to the installation in the Rambla, and the result was yellow path that looked at lot like a giant circuit, which allowed us to introduce the subject of nodes

and networks to the kids.

Once we had experimented with building and operating these technological patterns, we tried to open up a new path: we suggested attempting to find a narrative sense, to attribute meaning to the devices by integrating them into "inventions/objects/creatures". We used recycled materials, electrical appliances and "e-waste" to build scale models and kinetic sculptures with built-in solar cells and motors. In some cases we tried out a *Picocricket* board (arduino for kids) and the use of sensors and actuators. And thanks to Caedes, who donned white overalls, we were also able to hold a programming workshop based on the *Scratch* development environment.

On the last day of the workshop, we held an exhibition of the works on the Rambla. The children spontaneously organised the exhibition space and the routes that visitors were supposed to follow, arranged their solar devices and creations, and stayed there for quite some time telling passers-by about the concepts, processes and techniques they had worked with. Although we always focus on the process rather than the end-products, I think some of their creations are definitely worth a look, such as the flying house and the lab for new species.

evaluation

We were pleasantly surprised by the intense and energetic response. Most of the kids turned up on time every day, eager to continue the previous day's work. A magical atmosphere had been created and everybody worked together peacefully, and usually collaboratively. It felt as though we were in a TAZ ("Temporary Autonomous Zone"), creating worlds in a space—the street—that is usually just a way of getting from A to B. We began to realise that the initial work with the body and space had helped to create a mood of free, creative play, where the kids could calmly invent their own worlds without fear of being judged and without the stress of adapting to a pre-existing model. We also noticed that there was a different dynamic for the more technological activities, which tended to last longer and require more personal attention. And we saw that it was still necessary to integrate the different activities, to find a narrative thread, a story that would bind the different projects together as one.

Cáceres

We started planning the Cáceres workshop by trying to integrate the different activities together, to find a narrative thread that would unify the entire creative process. The idea was to continue developing the body-based work, and spend less time on the construction side, using a *press-fit kit* (see below) rather than recycled materials. We were also interested in boosting the technological aspect, the use of sensors and microcontrollers, and programming in the *Scratch* environment, and we wanted to work with the kids to start putting together a protocol for documenting the creative process in the form of online tutorials.

In the end, several factors conspired to make the workshop stray quite far from our original ideas, and we could say that the experience was not very satisfactory for us.

The composition of the group was one of the main factors that affected the activity. Once again, we began the workshop with very few kids, and were joined by others who were playing in the park where the *Arquitecturas Colectivas* prototype had been set up, forming a non-homogeneous group of kids who participated in the activities haphazardly. In the end, we basically had small groups of different ages who came and went. This prevented us from being able to organise an ongoing activity or integrate the modules into a single creative process. And we couldn't work on group dynamics and cooperation either. Each activity ended up being an independent module, and the technology module was the one that we ultimately developed the least.

The result was a workshop that focused more on the construction of structures than experimentation with spaces mediated by technology. The weather didn't help, and the cold and rain during the two days of the workshop meant that the kids couldn't engage in the usual outdoor activities.

Even so, the Cáceres workshop allowed us to make some progress in terms of construction, from the technical point of view. It was the first time we had used a *press-fit kit* (loaned to us by *FabLab* Barcelona), which consists of laser-cut wooden modules that can be used to build largish structures without the need for nails, rope or glue. It was interesting to watch the children building structures based on the drawings they had made on the ground, and seeing them shift from two to three dimensions. Unfortunately, the weather prevented us from fitting out the constructions with solar panels and adding a technological layer to the microworlds created by the kids.

Another activity was carried out with the help of David Juarez and Luca from *Arquitecturas Colectivas*, who built a geodesic structure out of newspaper tubes with the kids. This process was a bit chaotic, without a specific methodology, and made us think more deeply about the dynamics of the groups involved: the adults as well as the kids. It brought home the importance of the human, relational side of creative processes once again. Unfortunately, this time a special atmosphere like the one in Figueres failed to develop, and this clearly showed in the attitudes of the kids: competition, exclusion and lack of cooperation.

Pasaia

From July 19 to 25, a meeting of the *Arquitecturas Colectivas* network was held in Pasaia-Gipuzkoa, in the Basque Country, in an industrial complex called Ziriza located near Trintxerpe Town Hall. The most well-developed and integrated version of the *Inventar Jugando* workshop took place as part of this event. Starting from the (good and bad) experiences at Figueres and Cáceres, we began adapting the workshop activities to the context of Ziriza. We had originally intended to hold the workshop in the dome that was set up outside, but the rain and constant fine drizzle or txirimiri forced us to devise an alternative plan. We decided to use the second floor of the main building, a huge space that was basically empty. We thought it would be an ideal place in which to experiment with the creation of new worlds, and to explore new ways of sharing.

exploring Ziriza

First of all, we decided to explore the former industrial premises using all the senses. We asked the kids to meet us outside the building, and linked them together with tape as though they were a single organism.

As they entered the building, we encouraged them to feel, smell, listen to and see everything that they encountered in this reclaimed industrial space. The kids responded enthusiastically, and continued their exploration as they followed us to the second floor.

We blindfolded them on the threshold of the workshop space, in order to heighten their concentration and non-visual curiosity. We wanted them to perceive the space as a place that was somehow apart, suspended, autonomous, and waiting to be imagined, modified and expanded.

the door

The way into the workshop area was through a tunnel that we had built out of stretch fabric. To go inside, you had to lie down on the floor and drag yourself through the tunnel until you reached the other side. The tunnel is a very powerful spatial model, a space that forces you to leave something behind in order to end up in a strange place. It is linked to birth, initiation and learning. This method of entering the space was very useful in helping us transmit the fact that we were about to enjoy an unusual and special space. Once inside, we invited the group to try out different routes and geometries in the space through their bodies. We encouraged them to measure while running, to expand, to interact with others bearing in mind time, space and the actions of others.

the proposal: a maze and its inhabitants

conception

The group responded very well, and a positive atmosphere was created. The kids seemed to accept the place as their own, like a huge blackboard on which to invent worlds. Our aim was to come up with a specific spatial modification project that was open enough to allow the group and individuals to express themselves freely, but also reasonably defined, so that the overall aim would not be to broad. We decided to work with a structure that is powerful and very intriguing: the maze. It was important to choose a structure that could be made through a collective working process, but would initially be based on the individual sensations of each of the children. We asked the kids to choose a spot that transmitted something special to them, and to use chalk to draw the feeling that had led them to that particular position. Then we let them form groups based on the similarities they expressed. They positioned themselves in nodes, taking up most of the room. We asked each group/node to imagine one section of the maze, a reactive structure inhabited by maze-dwellers. Talking and drawing, the groups devised their worlds, their creatures, monsters, traps, secret passages... magic textures. Then we formed a circle and each group presented its proposal and listened to the others with a level of concentration and interest that I found quite surprising. They really seemed to be experiencing the invention stage as the creation of a network, where every node is important and deeply rooted, but the fun and vital thing is the flow of energy and knowledge that is released in the journey from one node to the next.

construction

Once the conception stage was over, it was time to build and to start materialising the ideas. We offered the groups a huge ran-

~/wikiplaza/use_matrix/I_jugando/**w_cáceres**

ge of materials to choose from, including tubes, sticks, ropes and cubes, as well as three *press-fit kits* that *FabLab* Seville had brought so that we could try them out with the kids. The logic of these kits was similar to the modules we used in Cáceres, but these were much bigger and offered more shapes and possibilities for assembly. They allowed us to work on quite a large scale, which was more stimulating for the children. There's great pleasure to be had in building something larger than yourself, specially if you're a kid. The groups mixed up pieces from different kits and other materials and eventually arrived at a series of structures/nodes that were ready to function as "stations" in the maze.

population (traps, monsters, textures)

The next stage was to people the structures with the characters and devices that the children had thought up. Some groups made up terrifying monsters and some devised ingenious tricks, while others imagined strange environments consisting of small details and textures that were intended to stimulate the senses of hypothetical visitors. We noticed that the boys tended to choose more active objects involving direct action, like traps, while most of the girls opted for creating environments based on a profusion of details and materials.

playability/connections

Once the stations and inhabitants of the maze were complete, we moved on to experiencing it as a whole and checking its playability. The whole group tested each node, giving and receiving feedback on their handiwork. Problems and flaws were eliminated, new solutions were suggested, and the traps and snares were improved. It was obvious—and this was a very positive thing—that almost everybody identified with the maze as a whole, and worked towards making it even better. This was particularly clear when it came to deciding on the connections between the nodes, and the paths between them. Each group chose how to connect its own piece to the others, and signs were posted showing how to navigate through the maze as a whole.

layer of sounds + sensors

On the final day of activities, we suggested adding a layer of "intelligence" and sensibility to the structures. Throughout the entire process, we had tried to encourage the kids the think of the maze as a living being, a huge organism made up of bones, skins, veins, muscles, etc. Now it was time to think about adding senses and actions to the nodes. Using a reasonably simple technological pattern, we built musical instruments by glueing electrical parts and other materials with different types of resonance onto wooden boards, and then experimented with amplifying the sounds that emerge from the vibrations of different materials. We then connected these devices to an audio mixer, transforming the maze into a huge collective musical instrument. The kids seemed to feel very proud of their work, and this was confirmed when adults who were attending other workshops as part of the same event came up to see the maze. We hadn't planned a presentation, and we didn't like the idea of the children giving a demonstration, but things spontaneously took a different course. The kids decided to explain the maze to all the visitors, and we were pleasantly surprised to see that they put as much effort into explaining the nodes made by other groups as their own. To finish off the presentation there was a concert at which the kids played the instruments they had made, leaving the adult audience open-mouthed with amazement...

documentation: el documentizer

At the Pasaia workshop we introduced *the documentizer*, a part-fantasy, part-real device intended to motivate the kids to document their creative processes and their end results. In physical terms, it is a camera built into a red cardboard and foam rubber casing. But it is also a kind of character who helps kids to capture the images that best explain their working process and "put them in a box". The subterfuge worked, and after an initial "hyper-documentation" phase in which they took photos of everything, the kids grasped how to use it effectively. By the second day of the workshop, when we viewed the images taken on the previous day, the group could tell the difference between an image that says something about a process, and another that says something but does not transmit information about how things are made.

Ready for boarding!! [2]

Susanna, you do it so well! you're a star!

The teacher, the provocateur and the shaman have the power of transformation, because their objectives go beyond a fragmenting EGOism, and are at the service of unity and evolution. Also, actors, speakers, artists, performers, STREET hawkers, SURVIVORS, carry in their feet, hearts, minds and realities, the ownership of "public space"; they demand and obtain the right to inhabit it as though it were their HOME.

The world is their home, and their home is the world.

A port floating in a sea of vessels.

Breaking away from imposed everyday reality in order to enter and re-discover everything.

Boarding aims to change the level of perception of passers-by as they follow their everyday paths, sparking off the desire and the right to use public space and the transformation of life. Boarding takes the form of a surprise, a temptation, an irresistible vision, an attractive smell, an intoxicating mood or a strong jolt or shock that brings about transformation.

technological bombardment and catastrophist vision

- My little boy is "hooked on the wi" or was it the "wifi"? on the tv, the Internet, the playstation, and now he wants an Mp4, or was it 5? I don't have time and he's "safer" at home, we exercise with that other remote control, and anyway we don't know how anything works,

the electricity bill is sky-rocketing, I'm COMPUTER ILLITERATE... I have to do a course and get up to date, because you can't do a thing without computers nowadays.

COMMERCE FEEDS ON IMPOSED NEEDS, WE NEED KNOWLEDGE IN ORDER TO FREE OURSELVES AND IN THIS CHALLENGE TECHNOLOGY SHOULD BE AT THE SERVICE OF "HUMAN" BEINGS, IT SHOULD NOT BE AN OPPRESSIVE RACE.

ART LIVES IN A CABLE AND HERE I AM IN FRONT OF A SCREEN.

From this pointlessness I need to find something:

looking for nexus

The *Nexus* tries to find the link between different subjects, to create a meaningful thread that connects the concepts of body, space, energy, architecture, technology and the relationship between them in order to attain a holistic experience and knowledge, which encompasses all aspects of being.

WE DON'T TRAIN PERFORMING MONKEYS.
WE ARE HERE TO ACCOMPANY THE CHILDREN AND RELEASE THEIR CREATIVE CAPACITY.

GIVING THEM respect, rights, love and knowledge FROM THEIR OWN BODIES TO THEIR RELATIONSHIP TO THE WORLD as free beings.

A didactics of technology based on multidisciplinary artistic expression and play.

WHERE ALL THE SENSORIAL CHANNELS CONTRIBUTE TO SPARKING OFF INTELLECTUAL PROCESSES.

And with this stipulation my teacher Susanna and my teacher us, began organising workshops to which we bring a few proposals, bucket loads of enthusiasm and the eternal feeling of being exposed, because we never know what is going to happen, given the role played by chance, location, the duende or spirit of each city and the fact that it will ultimately be whatever the children decide, because the workshop is theirs, even if we redirect them (sometimes).

[References]

[1] Susanna Tesconi
[2] Penélope Serrano

JPL

Digital Fabrication

Although the wikiplaza project has focused on the information and communication components of architecture, this does not mean that we have stopped thinking about its tectonic aspects. Aside from issues relating to functionality and construction, our main interest has involved questioning the relationships, symmetries and correspondences between habitable digital space and its physical-tectonic-environmental medium. The geodesic dome, which is famous for its algorithmic nature and its links to the origins of systems theory and cyber culture, has been an interesting option for us so far. But we still continue to ask ourselves: does it matter whether the "container" of a digital, hybrid space (in the sense that we use sometimes use the term "hybrid") is designed and built using pre-digital languages and means—except perhaps CAD-CAE software to represent and calculate the structure—, or is this irrelevant? Is it appropriate to design a house and, afterwards, fit it out with Wi-Fi and cabling, setting aside a more or less suitable place for a TV, computer and beamer without entering into other considerations linked to the emergence of new bodies and new territories? But then again: isn't it too simplistic to design flowing forms to express the fact that we are now inhabiting "the space of flows"?—particularly if these forms are ultimately just as static as those from the industrial era.

Our conclusion is that it would be interesting to explore ways in which the "ar-

chitectural space" could "rhyme" in some or several ways with the "digital space" that it is made up of or forms a hybrid with. Toyo Ito, Kas Oosterhuis and William Mitchell are some of the authors who have made some interesting proposals in this regard. For the moment, however, we have not had the opportunity to experiment with this option in any depth.

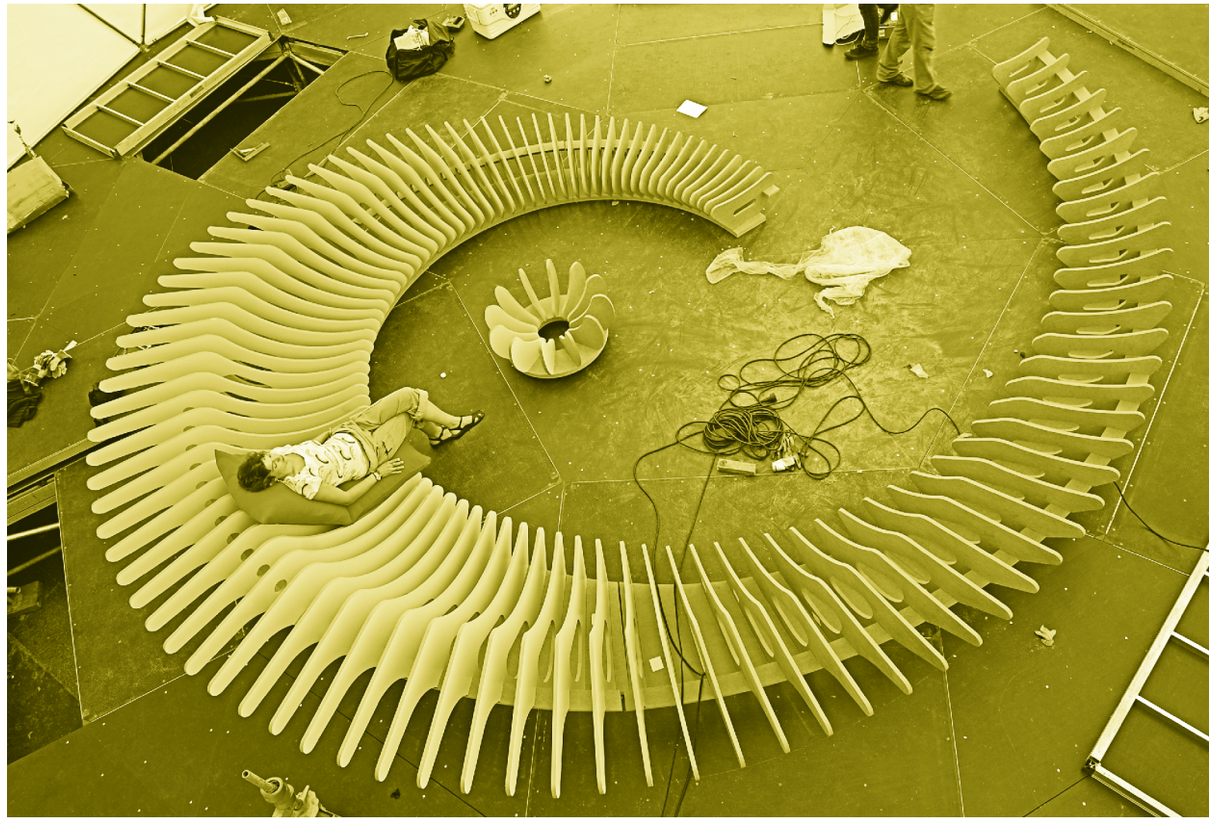
digital fabrication

One of the intuitions we have been moving towards is the idea that an architecture of this kind—one that would eventually be able to "rhyme" or even interact with and enrich a project like Wikiplaza—may be linked to the emerging world of digital fabrication. The problem we are dealing with is not just a question of "beauty" or style—although we see these as important—, it is also linked to the shared digital nature that forms the common basis for the immaterial (*bits*) and the material-digital (*atoms*) realms, with the potential for interaction and assemblage between the two. And it also has to do with the ethic—the hacker ethic—that could inform both realities: production processes, economy and ecology, and ways of generating and distributing knowledge.

These reflections were our point of departure when we began to consider the design of *Wikiplaza.01 Paris*. It turned out to be impossible to design the entire project based on these ideas, but we did manage to develop our first digitally fabricated artefact, even if it was also somewhat limited from the conceptual point of view. Collaborating with Borja Baños, Belén Barrigón and Carlos Bauzá, we designed and made the *Mille Plateaux* physical-spatial furniture-installation, that is, the studio-and-chill-out-zone of the wikiplaza audiovisual production and streaming module. In the end, we produced a spiral-shaped piece that worked with the "situation room" furniture to organise and equip the space inside the geodesic dome designed and built by *straddle3*. The entire process, which included an analysis of the overall situation, a study of design tools and fabrication processes, and a cooperative discussion of the concept and technical problems, as well as the actual production of the piece, did not really remotely answer the questions we had posed. Nevertheless, it did produce a physically appealing and highly functional piece that significantly contributed to enriching the wikiplaza experience in Paris.

This was the beginning of an intense collaboration with the Digital Fabrication Laboratory (*FabLab*) at the Higher Technical School of Architecture at the University of Seville (to be more precise, I launched and directed the the project with Manuel Gutiérrez de Rueda). As part of the University of Seville *FabLab*, we organised a series of workshops to introduce participants to the different *CNC* machines and fabrication processes, in collaboration with Aretí Nikolopoulou, and we (*hackitectura.net*) purchased a *Makerbot*, one of the first open source hardware 3D printers (http://www.makerbot.com).

These experiences led to the idea of organising a digital fabrication and free culture workshop at the most recent wikiplaza event, which was held in Pasaia, in the Basque Country. As part of the workshop, David Pello set up and demonstrated the *Makerbot*, Aitor Leceta held introductory sessions on digital parametric design tools, and participants carried out a digital fabrication design exercise, in which we worked on a series of



pieces that could become part of the wikiplaza. Aside form the two people already mentioned, the participants of the workshop were Belén Barrigón, Borja Baños, Loles Ramos, María Salido, Auxi Sánchez and the author of this text.

The main difficulty involved in organising a digital fabrication workshop as part of a wikiplaza is the availability of the CNC machines required to actually make the pieces that participants design. In order to make it work at temporary interventions like the wikiplazas that have been implemented to date, we could either organise a collaboration with local facilities that have this type of equipment, or design and launch a distributed production strategy for collaborating with fabrication laboratories, even if they are not in the same geographic area.

This project obviously converges with the idea of wikiplaza as FLOS ("Free Libre Open Source") architecture, and with the plan to create a repository of architectural components and projects linked to wikiplaza, which is currently in development stage.

We will consider the possibility of including a *The Commons Factory* workshop as part of the activities at future wikiplazas, which would focus on designing and fabricating devices that can be added to the space and/or extend it into the surrounding area. The point of convergence of these two projects in the future would be the possibility that the tectonic elements of the Wikiplaza may eventually be the result, and part of the resources, of the open, distributed output of *The Commons Factory* network.

the commons factory

In a further collaboration with Aretí Nikolopoulou, we have recently launched a digital fabrication and public space project, called *The Commons Factory* (http://thecommonsfactory.wordpress.com), which aims to create a network geared towards communal design and fabrication, distributed within a free knowledge framework. In its initial format, it focuses on producing "urban plugins" which ordinary citizens can use for interventions in public space. These plugins are published online (at thingiverse.com for now) under free licences, so that people can download and fabricate them at their own facilities, modify them, and redistribute them under similar licences. In the medium-term, the idea is to generate a global community of free designs geared towards the dynamisation of and enhancement of public spaces.

conclusions

We would like the provisional conclusions of our work to be seen as proposals for the design of social and/or public policies in relation to public space, information and communications technologies, innovation and culture. The conclusions are structured around three main points, with one extra point on the future development of the project.

free software and knowledge

The work carried out in relation to the Wikiplaza project demonstrates the potential and interest of using free software—a cooperatively produced resource that generates a commons—for the management of public infrastructures. It is particularly pertinent in the management of public space, which we see as a commons that should be managed in a participatory, transparent way that favours the autonomy of citizens (and non-citizens too).

new urban equipment for socio-technical innovation

The four Wikiplaza prototypes have shown that it is possible and desirable to develop new types of urban facilities (wikiplazas, medialabs) that function as public spaces geared towards social experimentation with the use of digital information and communication technologies. These types of spaces favour the activation of the public and the commons, the invention of new forms of life and sociability, and social innovation and creativity, which, in turn, promote the production of old and new forms of social wealth. These new urban facilities should be conceived as a *commons*, that is, as resources produced through social cooperation that subsequently become the means for future production.

new protocols and new kinds of institutions

Our experiences with technical and social networks in each of the wikiplaza prototypes suggest the potential of experimentation with new forms of public space management, and as such with new kinds of institutions, which are necessary for the development of innovation and creativity in the context of the network society.

In this sense, the research gradually shifted from the original emphasis on technical aspects, to focusing on socio-technical aspects in the middle and final stages of the project. Our experiments with the successive prototypes revealed that the key to the viability of the project did not primarily lie in the tools and technologies—which are available in free environments and/or can be developed with the appropriate resources—but in the strategies for applying them to the management of spaces and cultural and social processes.

Following this research, the protocols that we recommend for the management of hybrid public space and of technological facilities that are social in nature, include the following issues:

- Use of free and open technologies.
- Free knowledge.
- Experimental rather than induced and/or prepackaged practices.
- Open participation in programming and carrying out activities.
- Local dynamisation.

· Maximum simplicity and ecology of means.
· Autonomy from official institutions and corporations.
· Freedom of opening hours: "it's a square/plaza!"
· Horizontal management of the public aspects.
· Modular production.
· Access to public network/communication and electricity infrastructures.
· Access to technical "urban" advisers.
· Public repositories.

further research

Our idea for the future of the wikiplaza project is based on two main lines of development. The first involves continuing to explore the use of the concepts and practices of free software and culture in the production of tools for the participatory construction of public space. To do so, we plan to continue to develop the online repository for the networked production of "collective architectures" and "ecosophic machines," and to deepen our study of the modularisation/granulation of wikiplaza components.

The second line of research would involve building a new wikiplaza prototype that is less ephemeral than those that have come before, a wikiplaza linked to a social, educational, technological or cultural centre that can be conceived as a "facility for the commons."

glossary of concepts

[Preliminary note]

This research project explores the emergence of "hybrid public space," that is, the extension of public space by means of the interaction between traditional physical space and digital space. The potential of this hybrid space is ambivalent in that it both poses threats (social control, surveillance, advertising) and offers opportunities (participation, enhanced experience of public space, the social use of technologies).

This project focuses on the opportunities and explores them through the application of social web or web 2.0 technologies to the social construction of hybrid public space.

wikiplaza

A wikiplaza is a hybrid—physical, social and digital—public space that makes information and communication management equipment and infrastructure available for the collaborative, communal, bottom-up production of the configuration of a space, the activities that are carried out in it, and its constant transformation.

[comments]

The prefix "wiki" refers to a family of web technologies that allow communities to produce web documents, sites or "spaces" in a collaborative, horizontal, distributed, open and proliferating way, and that automatically save each successive version of the material generated. The most famous example of this technology right now is the collaboratively written online encyclopedia *Wikipedia* (See the entry for *wiki* in *Wikipedia*: http://en.wikipedia.org/wiki/Wiki).

In the face of what appears to be a gradual deactivation of public space and an upsurge in the control of its uses through surveillance and other attempts to standardise behaviour, the idea behind wikiplaza stems from the desire to generate an active public space that allows experimentation with information and communication technologies as tools for individual and community emancipation. Throughout the wikiplaza working process, this idea has been conceptualised around the following seven lines of work:

1- Public space as *Operating System*;
2- Public space as an *active node in information and communication networks*;
3- Public space as *interface*;
4- Public *electromagnetic space*;
5- Public space as a *civil society media ecology*;
6-Public space as a *garden of microchips* [interaction between natural and electronic flows / Ito, 2000];
7- Public space as *wikiplaza* (networked social-collaborative construction of public space).

territory

For the purposes of the Wikiplaza project, we define "territory" as the assemblage that arises from the complex, ecosystemic interaction between a physical environment and the people who inhabit it. In contemporary territories, technological systems (infrastructures, networks, devices, flows, images) are key components of this interaction. Therefore, for the purposes of this project, territory is the assemblage consisting of the physical environment, inhabitants and networks / information and communication systems.

[comments]

The type of territory that we are dealing here with has an existential dimension. It enables or stimulates particular forms of life and sociability.

The different parts or layers are bound together as an "assemblage": they are independent of each other, but in coming together they bring about/enable new modalities of the real, new ways of being in the world (see assemblage below).

By thinking of territory as an assemblage consisting of physical environment, inhabitants and networks, we can begin to think about how it is produced and transformed through the activities of the people who use it, its network connections and the incorporation of equipment or devices, on top of the traditional architectural or urban planning approach of interventions in the physical-built environment.

This way of interpreting the idea of territory goes beyond the geoworld-cyberworld and real-virtual dichotomies. Instead, it suggests complex physical-digital territories, hybrid socio-technical territories, what we also call "cyborg territories" (see below).

This approach entails re-thinking territory as a constantly changing reality. The production of territory is thus more like tending a garden than like putting up a building. Félix Guattari (*The Three Ecologies*, 1989) believed that the production of territory should take into account the interrelation between three ecologies—environmental, social and mental—, and be governed by an ethical-aesthetic paradigm. The aesthetic dimension assumes that this reality must be constantly (re)invented.

Ideally, we participate in the production of public space as "dwellers" rather than users—a term that has become popular particularly, but not exclusively, when talking about digital spaces (users of housing, users of a public service, theme park users).

public hybrid space

"Hybrid public space" refers to collectively inhabited urban space that is traversed by digital flows (data, images, connectivity) that enhance and alter the traditional interaction between the body and it's physical, social and symbolic environment (in the production of space). Most of today's metropolitan spaces in which people use mobiles or access the Internet or other digital networks can in some sense be said to be hybrid spaces.

[comments]

The adjective "hybrid" points to the fact that we are not dealing with a space built up out of separate, autonomous layers (as in the 1980s metaphor of the real and the virtual) and, more specifically, that even if these "layers" could be constructed separately, this is not the way they operate. One one hand, the enhanced experience brought about by digital technology involves a qualitative change in physical space, social space and mental space. On the other, it is impossible to clearly separate the experiences linked to the physical from those linked to the digital, because the two mutually affect and alter each other. We do not simultaneously inhabit two spaces, one physical and another digital. We inhabit a single physical-and-digital space.

To express this idea of hybrid space, we sometimes also use the concept of "cyborg territory", which has to do with what could be called "cyborg", or "becoming-cyborg", theory (Haraway, 1991; Mitchell, 2003; Hardt and Negri, 2003). A cyborg is a cybernetic entity, part machine and part organism. These authors use the metaphor of the cyborg in different ways, to emphasise our responsibility *vis-a-vis* machines (Haraway) and the interconnected nature—with other people, with our environment, often through the mediation of machinic networks—of our contemporary ways of being (Mitchell). In this sense that has to do with connection and interdependence, cyborg theory focuses attention on networks, flows and connections rather than limits or containers, emphasising the "machinic ecologies" aspect of our contemporary ways of dwelling. The idea of an "architecture of diffuse limits" put forward by Toyo Ito (2006) is linked to the expression of these same concerns from the point of view of the discipline of architecture.

social production of space

In contrast to the dominant physical-mathematical perception of space in the Modern age, philosophers such as Henri Lefebvre, Manuel Castells and José Luis Pardo—to mention three theorists whose ideas we have explored—have emphasised the status of space as a social or cultural reality that thus varies according to different societies and cultures.

The idea of "socially produced space" is borrowed from Henri Lefebvre. If we break this concept down, firstly we see that to Lefebvre space is produced, it is not a product. In other words, it is constantly being made. And secondly, that this process of production is social in nature. In Lefebvre's view, in our societies, public space is not produced by architects or engineers. At most, they are just two of the many types of social agents who participate in the production of public space, as designers and builders of the base or infrastructure on which social processes play out.

[comments]

Architects like Cedric Price, for example, very specifically worked along these lines in projects such as *Fun Palace* (1965) and the *Interaction Center* (1976), which have been two points of references for the wikiplaza project (Mathews, 2006).

It is less about the conventional idea of "participation" as used in contemporary urban planning, and more about generating open, non-deterministic processes that allow the inhabitants of public space to produce-build it.

ciudades creativas

Creative cities are contemporary cities in which creativity plays an important role, both in their production and in their power to attract highly educated local and migrant populations, as well as visitors (tourists). "Creativity" in this sense is linked to so-called "immaterial labour" in the fields of information, knowledge, innovation, research and development, to relations and affects, and to the areas of culture, design, art and lifestyles.

[comments]

The idea of creative cities is an alternative to the relocation of traditional production sectors (industry, services) to places outside of the economic centres of modern cities. It is based on the transformation of traditional activities linked to the creation of knowledge, culture and affects into a productive, profit-generating activities. The emergence of the term "cultural industry" is part of this same trend.

It is not really, or not only, related to the presence of talented individuals in the sense of the modern ideal of creativity, but to the presence of an environment or *milieu* of innovation and creativity, which is why some authors have linked the concept to social networks, collective intelligence, social cooperation and diversity—to a production of the commons (see entry on "the commons" below).

This new scenario gives rise to a series of challenges, including the transformation of liberating cultural practices into self-entrepreneurship, the transformation of institutions that transmit and generate knowledge into business projects, and the new conditions of cultural workers, sometimes branded the "cognitariat" (a kind of knowledge proletariat; Bifo, 2003).

One aspect of the Wikiplaza project has to do with its critical integration into new networks of urban creativity and innovation.

the commons

The "common(s)" is a term that refers to resources that are collectively owned or shared, outside of the traditional domains of private and public ownership.

> By the common we mean, first of all, the common wealth of the material world—the air, the water, the fruits of the soil, and all nature's bounty—which in classic European texts is often claimed to be the inheritance of humanity as a whole, to be shared together. We consider the common also and more significantly those results of social production that are necessary for social interaction and further production such as knowledges, languages, codes, information, affects and so forth. This notion of the common does not position humanity separate from nature, as either its exploiter or its custodian, but focuses rather on the practices of interaction, care and cohabitation in a common world, promoting the beneficial and limiting the detrimental forms of the common. In the era of globalization, issues of the maintenance, production and distribution of the common in both these senses and in both ecological and socioeconomic frameworks become increasingly central.
>
> (Hardt and Negri, 2009)

Three aspects can generally be taken into account to define the commons:

1- the resource being shared;
2- the community sharing it;
3- the rules, regulations or protocols that the community sets itself in order to manage it.

[comments]

Although the modern tradition, with its emphasis on the public and the private, has tended to overshadow the commons, new realities like the Inertnet (especially content production) and free software have drawn attention to its renewed importance in the "Network Society", based on the shared resources that make up the networks themselves.

Given the inescapably communal aspect of networked economies based on knowledge and innovation, production must emphasise the need to defend and boost the commons: creative cities and environments, *innovation milieu*, education, the promotion of social networks... Paradoxically, there are attempts to combine these economies with new mechanism for "fencing in" cognitive and cultural output (through intellectual property laws, patents, copyright, the privatisation of education).

Politically speaking, on one hand, the spaces and resources of the commons reflect a community's desire for self-organisation and autonomy from the State or business models.

On the other hand, recognising the city as a commons, as a diffuse factory, brings about a demand for payment ("Income") in exchange for the production of assets that generate gains for society as a whole.

Christopher Kelty (2008) has introduced a concept related to the commons to define the field of free software, which we also consider to be of interest to the Wikiplaza: the concept of "recursive public," which defines a specific public sphere that is constituted by a shared concern for its own production, critique and constant transformation.

free software, free culture

Free software is software that is distributed under a GPL (*General Public License*; http://www.gnu.org/licenses/gpl.html) or similar licence, which sets out a series of freedoms for its users: freedom to run the program, freedom to copy it and share it with "your neighbour," freedom to read the source code and change it to adapt it to other needs, and freedom to redistribute copies of the modified software. The GPL grants these freedoms on the condition that new versions of the software must acknowledge the authors of the previous version, and be distributed under the same conditions (*freedoms*) as the original software.

There are now "free" alternatives for most functions that can be performed by software, including some such as the operating system *Linux* and its *Ubuntu* distribution, web server software *Apache*, database software *MySQL*, the CMSs *Drupal* and *Wordpress* and the web client *Mozilla Firefox*, which stand out for their overall use and reliability, which surpass those of Microsoft or Mac proprietary versions.

When we talk about "free software" we don't just mean the specific programs, we are talking about a whole global community of programmers, users and companies, about particular production and innovation practices, a particular ethic or culture (the "hacker ethic"; Himanen, 2002) and an economy that offers an alternative to the hegemonic economy of property and the market (Benkler, 2006).

There are a great many attempts at taking the culture of free software into other digital cultural fields such as music, text, video, image, research, education and hardware. *Creative Commons* and similar licences set up the legal framework for these kinds of free culture projects (http://www.creativecommons.org).

As well as opting to use only free software in its production processes as far as possible, the wikiplaza also approaches the conceptualisation of the project itself as a *FLOS* ("Free Libre Open Source") product. In this sense, Wikiplaza becomes a prototype for an open source city/territory.

[comments]

The idea and legal framework of free software was conceived and developed by Richard Stallman (1984) and the *Free Software Foundation* (http://www.fsf.org). When Stallman embarked on the project he was a programmer at *MIT* (*Massachusetts Institute of Technology*, United States).

The development of the Internet and the world wide web during the same period are the medium that enabled the distributed, networked production that characterises free software.

The special conditions of free software and the history of the communities that embraced it over the past 25 years have brought into being a movement that has proved to be of great technological, cultural, economic and political importance—the free software movement (Kelty, 2008).

In terms of technology, production and innovation, free software proves that non-corporate, non-proprietary frameworks can create better products (more transparent, more accessible, more reliable) through open, collaborative networks that share knowledge as a common resource.

In economic terms, free software generates an economy that is not based on ownership and exclusion (patents, copyright), but on sharing resources and on providing services that can be produced on the basis of those shared resources (*commons*), thus generating social ecologies that are freer, more inclusive, and more equal.

Free software and free culture treat information and knowledge as a common wealth that is generated collectively and, as such, can benefit the community as a whole.

assemblage, ecosophic machine

"Assemblage" and "ecosophic machines" are concepts developed by Gilles Deleuze and Félix Guattari. An assemblage is a composition of heterogeneous elements that give rise to a new effectuation of the real. A typical example is rider-saddle-horse, an assemblage of human, artefact and animal that, according to the authors, creates a new way of being/acting in the world. The concept of "assemblage" is directly related to to term or concept of "agency", capacity or potential for action in the world.

"Machine"—in a different sense to that of a technical or mechanical machine—is a concept used in *Mille Plateaux* (Deleuze and Guattari, 1980) and subsequently developed by Félix Guattari (1995). It can be understood as a more complex formulation of the concept of "assemblage", which Guattari proposed as a substitute for the concept of "structure". In Guattarian terms, a machine is a composition of heterogeneous elements—subjective, social, technical, spatial, physical and processual—that delimit a series of conditions for the production of the real. Unlike "structure", the Guattarian machine is characterised by its finitude, its precariousness, its being constantly on the verge of destruction, its connection to the irreversible, its ethical-aesthetic nature. In this sense Guattari speaks, or could speak, of the capitalist machine, the television machine, the shopping-mall machine, the social centre machine or the wikiplaza machine.

[comments]

In our practice we use the expression "ecosophic machines" to describe the architectural situations or projects that interest us, because on one hand they put forward new "machines"—new processes, subjectivities, social relations, technology-body relations...—and on the other, and this is why we use the adjective "ecosophic", they involve or contribute to generating new ecologies in the three dimensions that Guattari theorises: environmental or technical ecology, social ecology and mental

ecology. In regards to mental ecology, the aim of ecosophy and of ecosophic machines is to multiply singularities.

heterotopia

"Heterotopia" is a concept that we borrow from Michel Foucault and from comments on his work by Beatriz Preciado:

> There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality.
>
> (Foucault, 1967)

[comments]

Even though the Wikiplaza existed as a real place in the prototypes tested in 2009 and 2010, and although the project is conceived as a tool box that can be used to build real, permanent places, we also see it as a heterotopian project in the sense that it is a counter-place that (temporarily for now) activates other ways relating to space and technologies, artefacts and information and communication networks.

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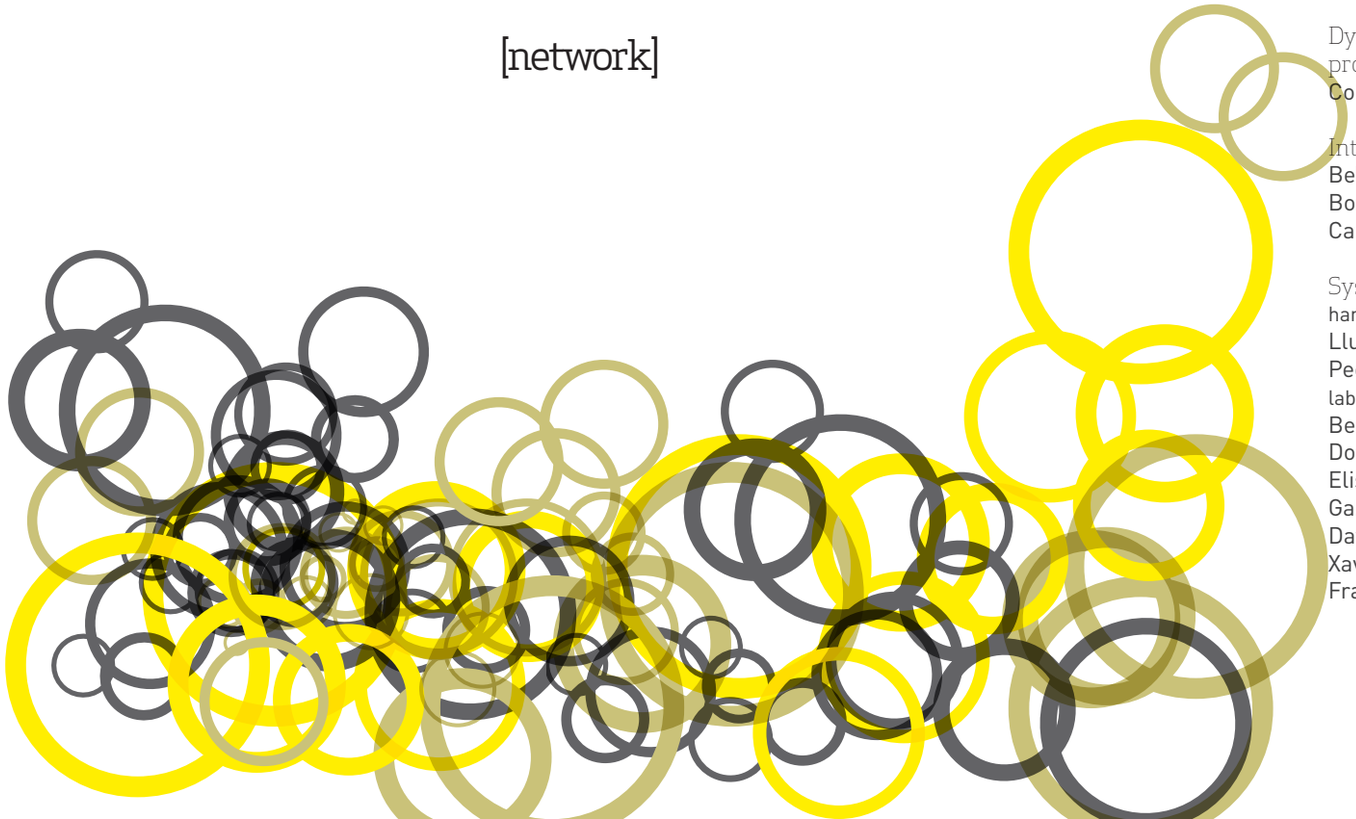
[network]



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STANZA

WikiPlaza presents the practical and theoretical research carried out by *hackitecture.net* and a broad network of collaborators from 2005 to 2010, in the field of the participatory social construction of public space mediated by information and communication technologies. The work aims to condense the experiences of free software and hacker culture, and the social and independent media movements that emerged at the turn of the twenty-first century, in order to produce "ecosophic machines," that is, new technical, social and mental ecologies that offer an alternative to the dominant neoliberalism and promote and stimulate emancipation, autonomy and spaces of the commons. The subtitle *Request For Comments* is our small homage to the pioneers of the Internet, and points to the fact that the wikiplaza project is a work in progress, open to anybody who wants to question, use or change it, or to create new versions. We hope that the term "WikiPlaza" will go from being a proper noun to a common noun, that can be used to refer to any connected, equipped space-laboratory that is citizen-managed, open, horizontal and experimental. And to top it all off, during this research process we've managed to have fun. We hope that readers also enjoy the ride, and adopt the ideas and tools that we publish here in all sorts of ways!

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