

Pablo DeSoto

PORTFOLIO

Architecture + Digital Technologies + Social

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Introduction

Dr. Pablo DeSoto

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Dr. Pablo DeSoto is an architect, scholar, orthogonal thinker and educator with a singular and iconoclastic experience across geographic and disciplinary borders.

He works at the intersection of architecture with digital media technologies exploring new conceptual frameworks and cutting-edge tools. His practice-led research uses fieldwork, radical cartography and critical epistemologies to produce spatial knowledge and investigate the urgent political and urban conditions of our time in collaboration with other spatial practitioners, ground-breaking artists and the social movements.

From 2002 to 2011 he was cofounder of *hackitectura.net* a group of architects, computer specialists and activists -inspired by science fiction, zapatism and situationism-, who pioneered a wide range of hybrid architecture projects on emancipatory uses of hardware, software and the internet on public space and territory.

DeSoto has an adventurous personality, strong curiosity and an outstanding global perspective on contemporary culture and technologies due to his intensive experiences in some of the most critical nodes of today's networked-world.

He is the editor of three books *Fadaiat, freedom of movement and Freedom of knowledge, Situation Room: Designing a prototype of citizen situation room* and *After.Video Assemblages*, and coauthor of the *Critical Cartography of the Straits of Gibraltar*, exhibited worldwide.

DeSoto has boundless optimism and a creative approach to pedagogy always in the search for inventive strategies, experimental methods and imaginative processes.

Qualifications

Education

- 2016 **PhD in Communication & Culture** Federal University of Rio de Janeiro
- 2007 **Masters Degree in Architecture** Royal Institute of Technology Stockholm

Professional work

- 2017 DTST Research Project (Digital Tools for social transformation), a collaboration between Umeå School of Architecture and Rise Interactive
- 2007-2011 hackitectura.net WWB Soc. Coop. And.

Awards

- 2013 Elinor Ostrom International Award, University of Buenos Aires
- 2011 Tokyo Wonder Site Artist in Residence supported by Hangar Art Center Barcelona
- 2009 EME3 Festival Collapse - Laboratories
- 2008 Townhouse Gallery Cairo Artist in Residence supported by Spanish Embassy in Egypt.
- 2008 LAB_JovenExperimenta, LABoral Art and Industrial Creation Centre Gijón
- 2007 LAB_Cyberspaces, LABoral Art and Industrial Creation Centre
- 2005 International Architecture Competition Plaza de las Libertades Sevilla (With MGM arqs)

Selected Exhibitions

- 2016 Terra Mediterranea: in action, HALLE 14 Zentrum für zeitgenössische Kunst, Leipzig.
- 2014 Multitude, SESC Pompeia, Sao Paulo
- 2012 Paratactical Commons, Amber Festival, Istanbul
- 2011 Mapping the Commons of Athens, Museum of Contemporary Art, Athens, Greece
- 2010 The One and Multiple, Artlewa art space, Cairo
- 2010 L' un y el multiple, Sala La Capella, Barcelona
- 2009 Banquete: Nodes and Networks, ZKM Karlsruhe
- 2010 Mapping the Contemporary, Bucharest Bienal of Contemporary Art
- 2008 Bienal de Arte Contemporáneo de Sevilla, Centro Andaluz de Arte Contemporáneo
- 2009 Banquetes: redes y nodos, LABoral Centro de Arte y Creación Industrial
- 2004 Aire Incondicional, Zedhalle, Zurich
- 2003 Cruzados, CCCB Center for Contemporary Culture Barcelona

Selected Research Projects

- 2012-2016 Indisciplinar Research Group (research fellow), School of Architecture, Federal University Minas Gerais
- 2012-2016 MediaLab UFRJ CiberIdea (research fellow), Federal University of Rio de Janeiro.
- 2009-2011 Wikipiazza. Tecnologías de la información y la comunicación para construcción social del espacio público. Ayudas de Investigación Centro de Estudios Andaluces. Junta de Andalucía. Consejería de Presidencia. En colaboración con el Instituto Universitario de Arquitectura y Ciencias de la Construcción (IUACC) Universidad de Sevilla y FIUS Fundación Investigación Universidad de Sevilla.
- 2008-2010 Meipi Asturias, Supported by the Plan Avanza, Spanish Ministry of Industry .

Selected Talk & Lectures

- 2017 The Launch of Alternative Schools, Tate Modern London
- 2017 Westminster University London
- 2016 Mutant Ecologies in Contemporary Art, Museum of Contemporary Art Barcelona
- 2016 Defending the urban commons in Brazil, Umea School of Architecture
- 2015 Besides the Screen, University of Sao Paulo
- 2015 Electronic City, Federal University of Minas Gerais Belo Horizonte
- 2015 Tecnopolitics, democracy and tactical urbanism Federal University of Minas Gerais
- 2014 Arte multitudinario y bien comun, Centre for Contemporary Art Quito
- 2014 MultipliCidades Seminar, Federal University of Minas Gerais Belo Horizonte
- 2013 Mapping the urban commons from Taksim, Sintagma & Sol, Medialab Prado Madrid
- 2012 ReARTtheURBAN, Theatre Gessnerallee Zurich
- 2012 Chalmers University, Gotheborg
- 2010 Mapping the commons of Athens. National Museum of Contemporary Art Athens
- 2008 Inclusiva-net: Redes digitales y espacio físico, Medialab Prado Madrid
- 2008 Visual Cultures Symposiums, CASM Centro de Arte Santa Mónica, Barcelona
- 2006 Politics of the networks and media-labs in Europe Mal au Pixel Paris
- 2004 Trans-Cultural Meeting, Rixc Art Center Riga
- 2004 Readme software art Camp, Aarhus University
- 2004 Neuro Networking Europe, Muffathalle, Munich
- 2003 Media Space Invaders, CCCB Barcelona

Field Research



Rafah, Egypt-Gaza Border, 2009



Bento Rodrigues, Mariana, 2016



Fukushima City, 2012



MTST Encampment Carlos Marighella, Greater Sao Paulo, 2014



Tokyo, anti-nuclear protest 2012



Casa Amarela, Morro Providencia, Rio de Janeiro 2013



Tangiers, Strait of Gibraltar, 2004

Pedagogic Outlook



Pablo DeSoto's pedagogic outlook is based on process-oriented methods, investigative schemes and laboratory-oriented methodologies. Modes of working and learning are tried out and developed through unconventional, situated experimentation, which provides a testbed for ideas, prototypes and projects aimed at developing new educational methods operating at the intersection of architecture, emergent technologies and the commons.

His teaching practice is genuinely mediated through digital technology, and draws its inspiration from hacker ethics, the free software movement and the critical epistemologies arising from feminist technoscience.

DeSoto's pedagogic principles emerge from a combination of two strong beliefs and tested methodological tools:

- In the beginning, there is a lab!

The Laboratory here stands for a whole methodology that creates the setting for a collaborative architectural culture and practice, where strategies and proposals are developed through joint practice-based research. This doing-it-with-others approach seeks to generate a work environment where different interrelated subjects and projects can be explored, both individually and in groups, and a shared base for common knowledge and action is established. While architecture is the main discipline, lab methodologies encourage multidisciplinary. Future architects are trained to also think beyond architecture, to reflect on the discipline in relation to other disciplinary and ontological frameworks.

- In the beginning, there is a map!

The concept of map in its Deleuzo-Guattarian sense, as "more action than representation; the map, rather than represent a world that is already given, involves the identification of new components, the creation of new relationships and territories, new machines" (Deleuze & Guattari, 1980). A cartographic practice that "is no longer limited to a drawing that represents a geographical territory in two dimensions - but, as a tool of knowledge and production of the real, it extends to any (re) presentation of a complex situation that situates on the same (metaphorical) relations and heterogeneous elements, social, political, mental or technological processes, events, places, imaginary, etc". In-between the artistic and the scientific modes of cognition, cartography as a learning tool for collective action and agency: the map as performance.

Teaching Experience



DeSoto's teaching experience by providing examples and valuations and opinions can be accessed in his web-based Pedagogic Portfolio at :
<http://scalar.usc.edu/works/portfolio-pablodesoto>

Research Agenda

Radical Cartography

On Radical Cartography as the practise of mapmaking that subverts conventional notions in orders to actively promote social change. Deleuzeian-Guattarian approach to cartography as the identification of new components, the creation of new relationships and territories, new machines.

Urban Commons

Research line based on the *Mapping the Commons* platform, a parametrical experimental method and multiyear research participatory project on urban commons. The project was launched in 2010 and it has achieved six case studies in Europe and South America. In 2013 It was awarded with the Elinor Ostrom prize by University of Buenos Aires for research on Common Goods.

Social Technologies / Citizen Science

This research line explores the intersection of urban technologies, architecture and citizen science in a rapidly changing formulations of hybrid space in the age of algorithmic governance. It is based mainly on two both theoretical and practical initiatives: *Situation Room*, a citizen prototipe of a situation Room and *Drone Hackademy*, a temporary school, citizen science laboratory and critical theory platform for the use and discussion of unmanned aerial vehicles as a social technology.

Environmental Humanities

In the new interdisciplinary framework of the Anthropocene/Capitalocene, this research line explores the intersection of architecture with the emergent field of the environmental humanities, undertaking critical analysis through spatial practices, media analysis & artistic research..

Digital Publishing

On innovative ways of scholar publishing in the 21st Century based on interactive video and html5 tecnhnologies. It's supported by the recent publication of *AfterVideo: Assemblages*, *The Global Street* and work on the Scalar Platform.



Projects

Situation Room

year: 2009

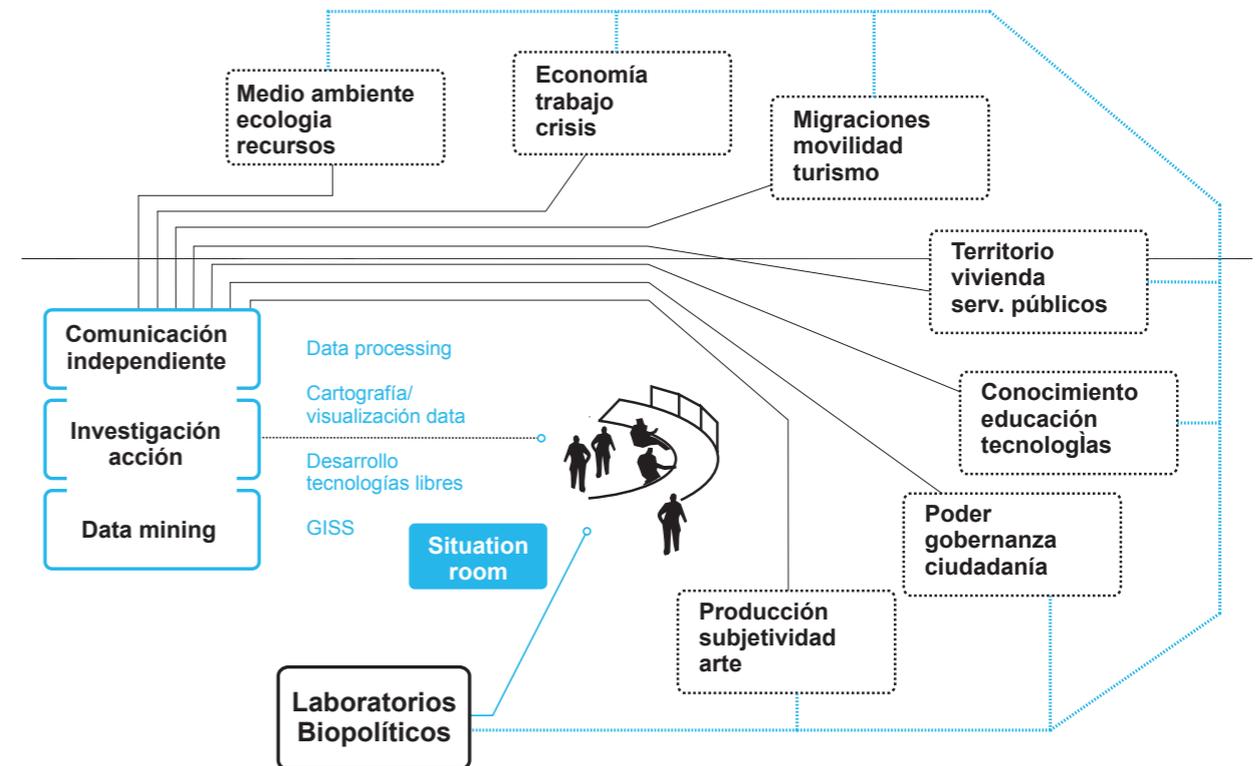
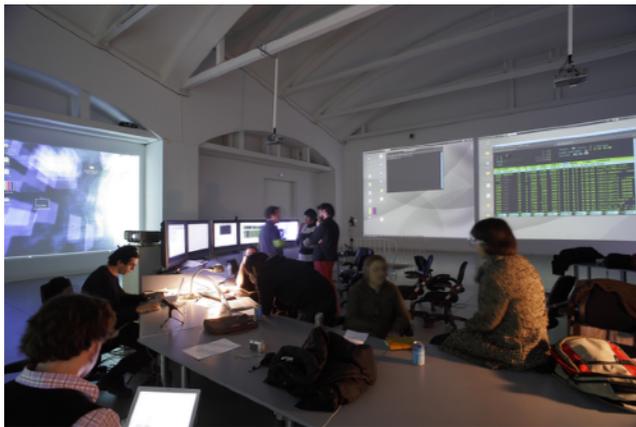
place: LABoral Art Centre Gijón

keywords: Hybrid Architecture, Social Technologies / Citizen Science

Situation Room is a prototype of a citizen situation room inspired by Cybersyn that was installed and tested in LABoral Art Centre.

The term "situation room" is normally used to designate a secret place used in times of crisis to assess and monitor data for decision making purposes. Its origins can be traced back to World War II with the invention of computers, digitalization, and the collaboration of architects and the military. These rooms are equipped with monitors and data boards used to control everything from flows crossing the strait of Gibraltar to fission processes in Nuclear Power plants and the life support mechanisms on board the International Space Station.

Rather than being afraid of control, and technologies in general, the idea of Situation Room prefer to think in terms of social appropriation and implementation with research and creativity; we even think that, as the experience of socialist cybernetics Cybersyn in Allende's Chile shows, the source of technological creativity actually lies in social cooperation, and that it is only later captured by the military or capitalism.



Drone Hackademy

year: 2015

place: Rio de Janeiro

keywords: Social Technologies / Citizen Science

Drone Hackademy is a temporary hacktivist school, citizen science laboratory and critical theory platform for the use and discussion of unmanned aerial vehicles as a social technology. It is a collaboration between computer engineer & artist Lot Amorós and architect & scholar Pablo DeSoto.

The participants are chosen through a public announcement with the objective of bringing together people of different backgrounds and knowledge fields: filmmakers, mediactivists, artists, architects, researchers, geographers, biologists, hackers, software developers and others. We practise positive discrimination welcoming people from the grassroots social movements, low income classes and limited access to technology. Drone Hackademy aims to create a community of learning, "situated knowledges" and action.

Drone Hackademy lasts for a week combining theory and practical application. It took place in June 2015 in Rio de Janeiro with ten participants aged between 19 and 49. The participants learn both how to build unmanned aerial vehicles and how and why to protect themselves and their communities against them. The final activity consists in the realization of a outdoors operation where drones are employed in a socially beneficial function.

The aim of Drone Hackademy is therefore to provide this technology to those territories, places and situations where its use is ethically justified in order to counterpower social/spatial/environmental injustice. Drone Hackademy collaborates with these communities contributing the capacity of action in the airspace.

<http://dronehackademy.net>

<https://vimeo.com/224670450>



Aerial cartography of Vila Autódromo

year: 2015

place: Rio de Janeiro

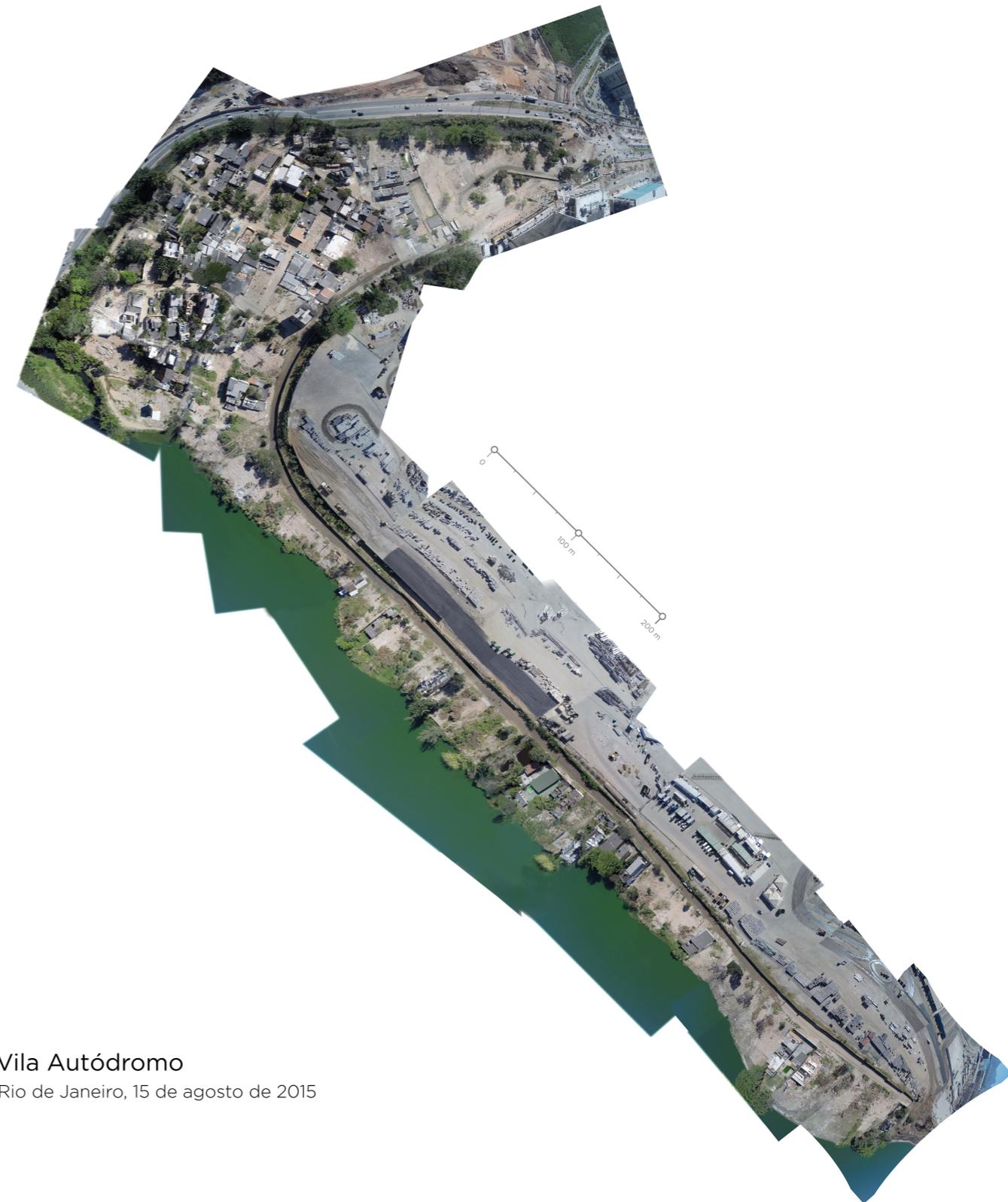
keywords: Radical Cartography, Social Technologies / Citizen Science

The aerial mapping of Vila Autódromo, the local community resisting eviction from the real state project conceived at the site of the Olympic Park in Barra da Tijuca, was achieved in the context of the Drone Hackademy Rio de Janeiro.

Pablo de Soto & Lot Amorós used drones to document the struggle of a community under threat by neoliberal urbanization related to the 2016 Summer Olympics.

The aerial cartography is composited from twenty photographs taken by a drone at the altitude of 300–400 meters on 15 August 2015

It had the support of the MediaLab_UFRJ and LAVITS (Latino-American Network of Surveillance, Technology and Society).



Vila Autódromo

Rio de Janeiro, 15 de agosto de 2015

Mapping the Commons of Athens

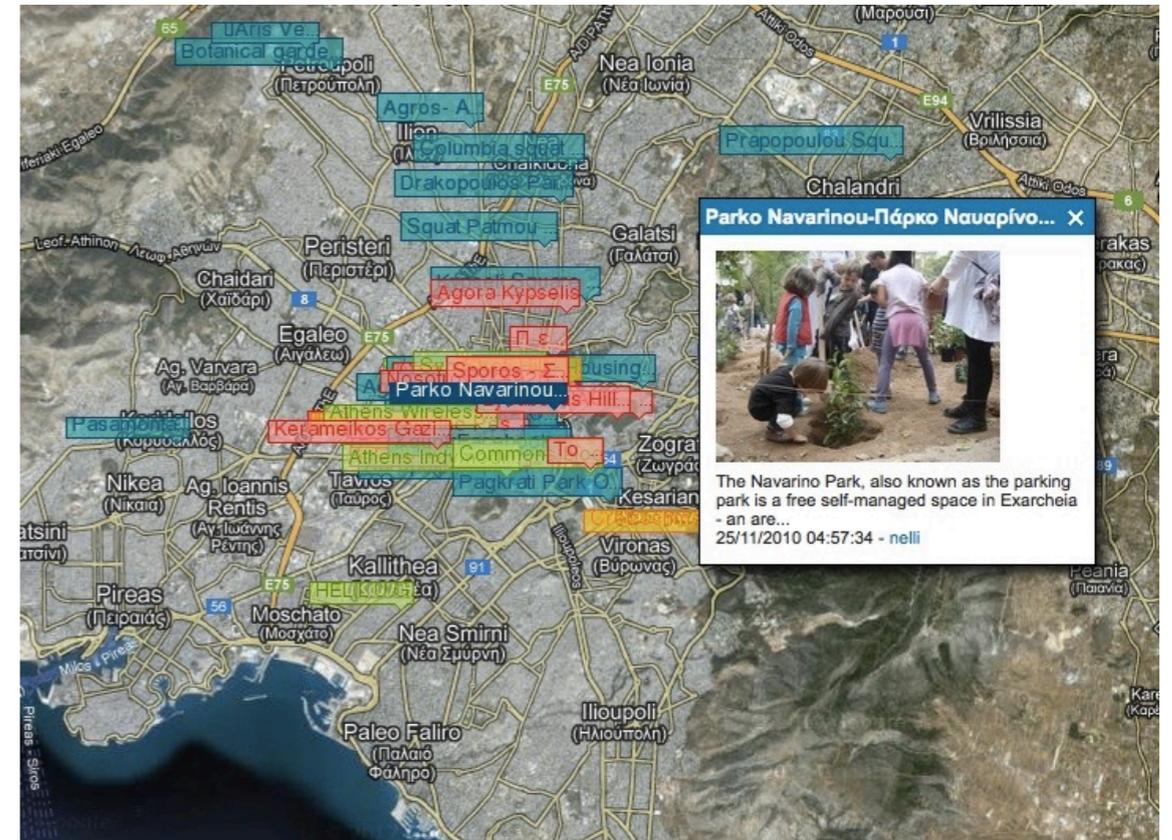
year: 2010

place: Museum of Contemporary Art, Greece

keywords: Urban Commons, Radical Cartography

Mapping the Commons of Athens took place at the end of 2010, at the year when Greece started losing its financial independence. Six months after the first memorandum with IMF and the implementation of the first austerity measures, the Greek capital was called upon to play a new role. Athens was invited to become the “beta” city of crisis, to constitute the experimental ground for the emerging transitional economic period and to confront first in Europe the impasse of late capitalism. The metropolis looked vulnerable but also restless, and its territory was the one where older and newer forms of resistance and counter-practices were about to be formed but also challenged.

Inspired by the thought of Hardt and Negri, the workshop ‘Mapping the Commons, Athens’ aimed to study and empower these emerging forms of resistance, by focusing on the city’s most significant wealth, its commons. If “the city is the source of the common and the receptacle into which it flows” as the philosophers argue, then a cartography of the commons for the city of Athens, a city in times of crisis, would be able to highlight the city’s living dynamic and its possibility for change. With this goal in mind, the team was faced with an interesting but difficult challenge; to emphasize the wealth of the metropolis by turning to the affects, languages, social relationships, knowledge and interests of its multitude; to build a cartography based on commons that to a great extent were immaterial and abundant, fluid and unstable and to therefore try to respond to certain difficult questions: How can the new artificial commons be mapped? Do they emerge in times of crisis? Do they constitute a form of resistance and which are the new dangers of enclosure that need to be faced?



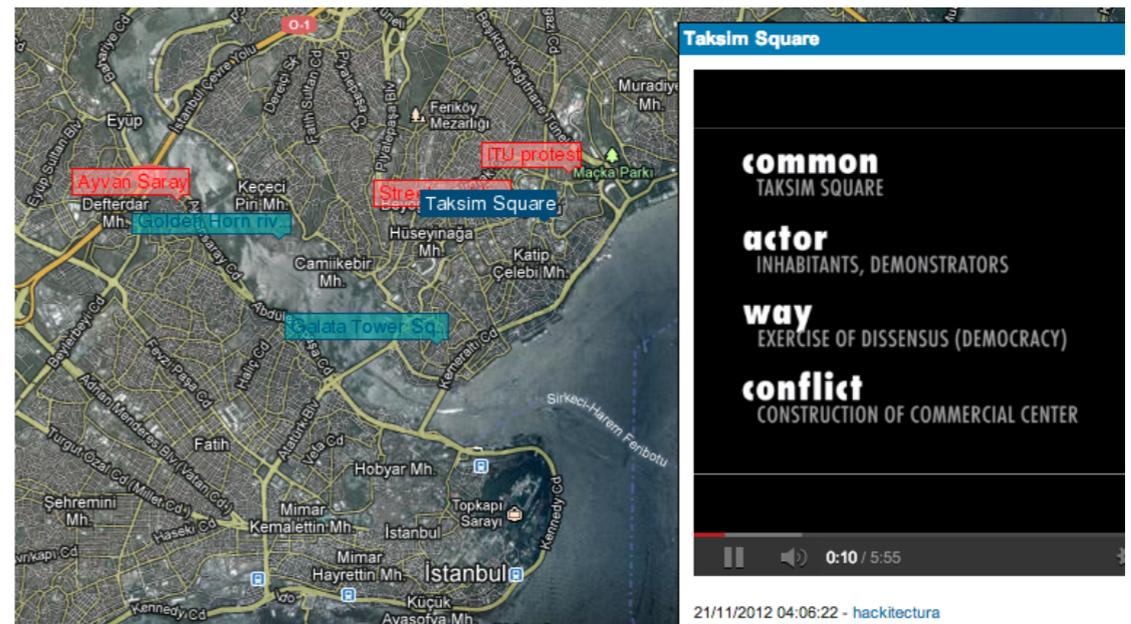
Mapping the Commons of Istanbul year: 2012

place: Istanbul Technical University

keywords: Urban Commons, Radical Cartography

At a time when Istanbul is being transformed radically with large-scale privatizations and constructions due to increasing pressures of neo-liberal politics, it becomes an urgent necessity to think and act in order to (re)claim commons in the city. Commons in Istanbul, such as open spaces, the right to inhabit in the city, the right to be informed of the governing and rebuilding of the urban spaces and the freedom of expression in these processes, communication platforms, and nature are under threat of diminishing today more than ever. The emerging laws for transforming the areas in danger of natural disaster (Law no. 5393, in 2005, Law no. 6306 in May 2012) lend strong authority to the state to demolish and rebuild the housing areas in the centre of Istanbul, moving the owners into public housing on the periphery and leaving the tenants unsettled.[1] The law announcing the state woodlands and farmlands on sale (Law no. 6292, in April 2012) makes the natural common lands vulnerable for private development.

At the moment, there are a great number of large-scale projects transforming public coasts, squares and parks into demolition and construction sites in short-term and turning them into private lands in the long-term. Taksim Gezi Park is one of these common sites, where the former barrack building on site is planned to be re-built from scratch in order to house privately controlled cultural and commercial activities. Taksim Square, one of the most important places for public appearance, is now a construction site since November 2012, to be transformed into a large empty space devoid of public density. While in transformation, common memory of the citizens for these places is permanently destroyed and erased. For example, the public life of Taksim Gezi Park and the image of Taksim Square as a political scene for large demonstrations are already on hold due to the long-term construction works, and will hardly exist after the planned spatial changes. Similarly, Haydarpaşa Train Terminal where one entered Istanbul and enjoyed its large public stairs is closed at the beginning of 2012 to be turned into a hotel despite public opposition. and documented a wedding and immigrants kitchen on 4 November 2012.



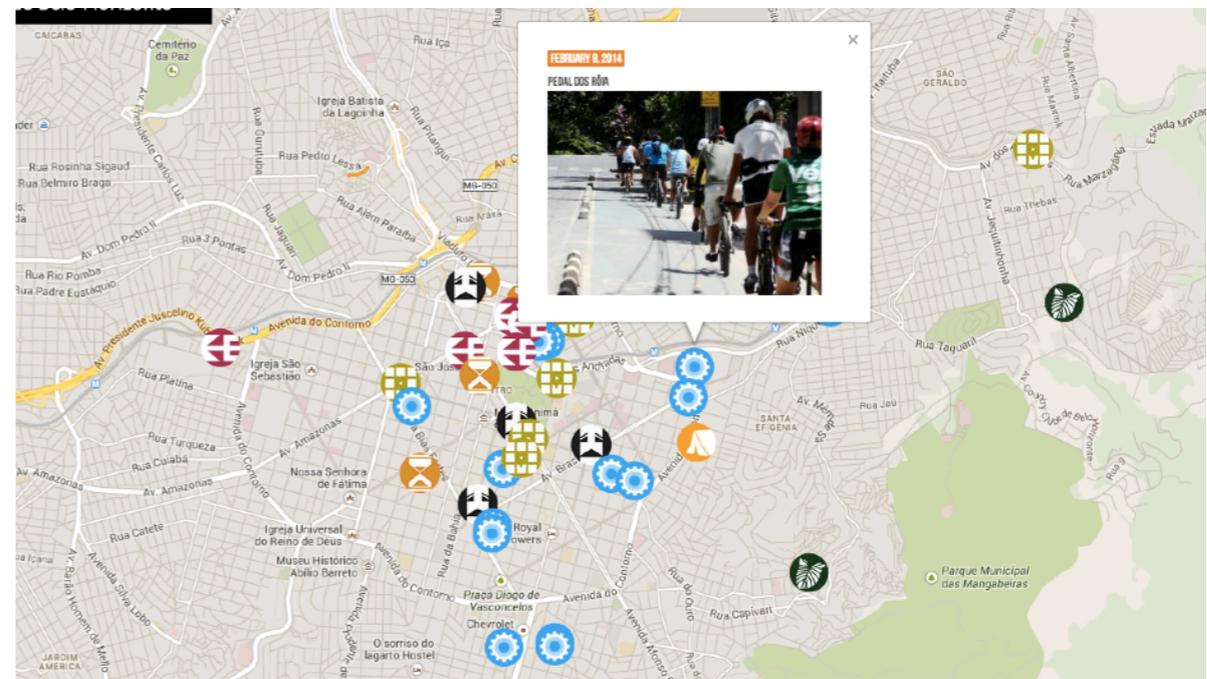
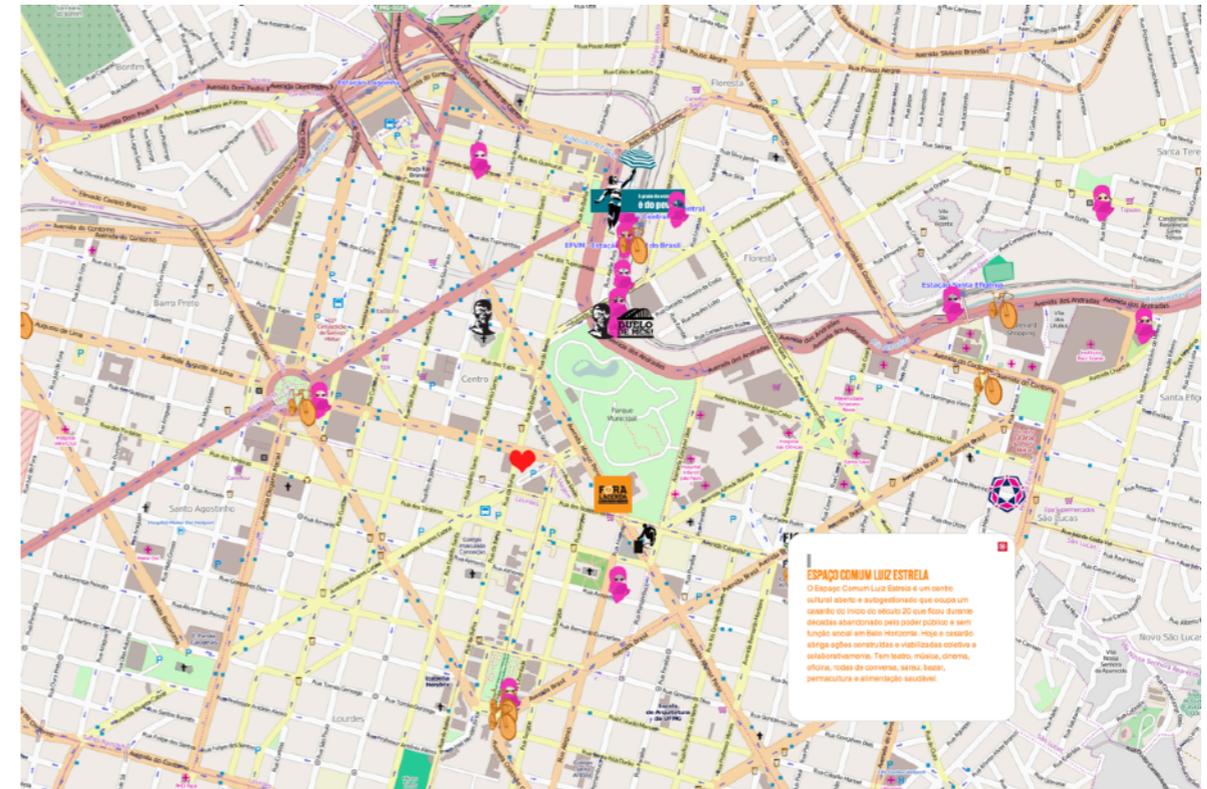
Mapping the commons of Belo Horizonte year: 2014 place: School of Architecture

keywords: Urban Commons, Radical Cartography

Mapping the Commons of Belo Horizonte workshop took place from 6th to 8th February 2014 organized by Professor Natacha Rena and Research Group INDISCIPLINAR from School of Architecture Federal University of Minas Gerais. The activity happened after the June 2013 protests in Brazil, when Belo Horizonte became an example of what David Harvey defined as rebel cities. Demonstrations, popular assemblies and direct actions pop-up around town to reclaim the right to city and the urban commons for all.

The laboratory joined 40 participants, from urban social movements connected to mobility struggles, permaculture, popular music; and scholar and students from several disciplines, architecture, geography, agriculture and social sciences. The mappings carried out addressed areas affected by the so called Operação Urbana Consorciada Nova BH, an urban development enterprise which proposed to radically modify the structure of 7% of the city's territory. The aim was not only to study the gentrification processes in the whole central region of the city, but mainly, to reveal the productions of urban commons as resistance to that gentrification in the urban fabric. We comprehensively discussed the transformations of the city from a critical perspective towards the neoliberal urban policies currently in action.

The results of the workshop were very satisfactory and empowering, from both a scholar and activist perspective. The workshop was a catalyst of resistance networks relating to cycling and permaculture.



Mapping the Commons of Rio de Janeiro

year: 2013

place: Federal University of Rio de Janeiro

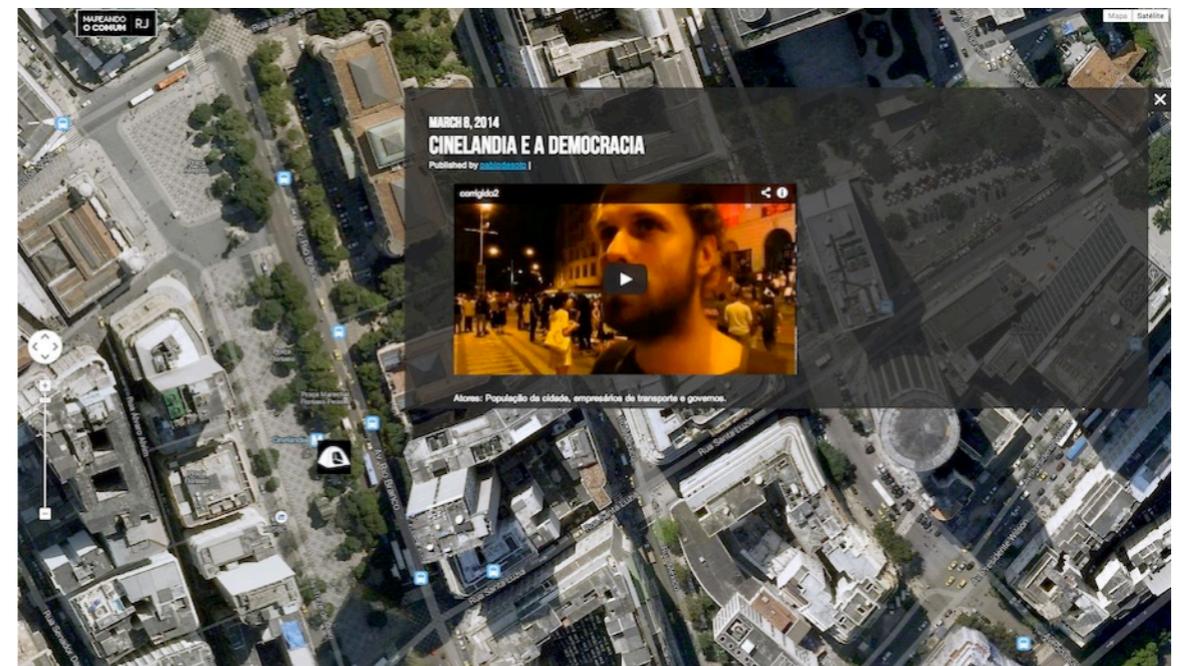
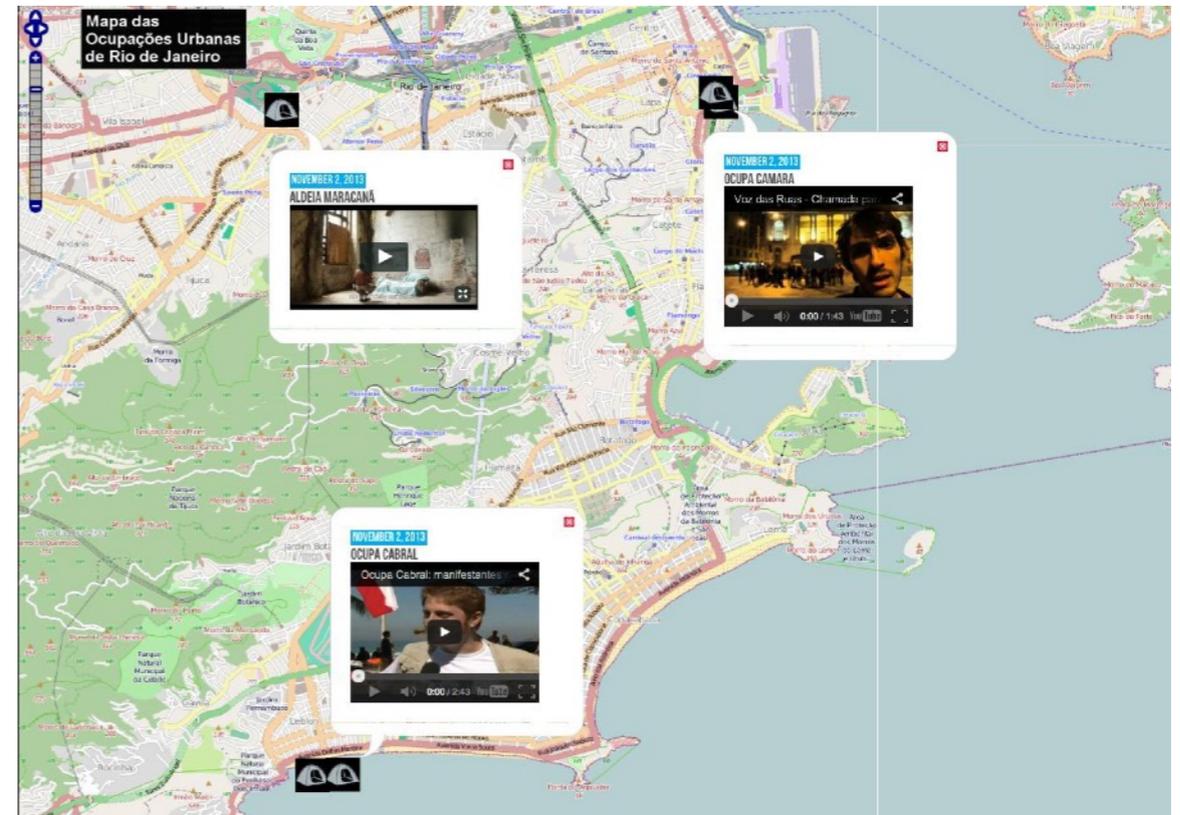
keywords: [Urban Commons](#), [Radical Cartography](#)

Mapping the Commons of Rio de Janeiro was organized as part of the course Networks, Maps, Games in 2013 at the School of Communication Federal University of Rio de Janeiro.

Rio de Janeiro, an urban area branded as "the marvellous city" has probably some of the most exuberant assets for both natural and cultural commons in the world. Those commons are disputed in a metropolis of enormous inequality, which has the biggest slavery hub in the second part of 19th century and it is historically under state of exception.

The activity took place in a period when the city was going to host mega events as the World Cup and the Olympic Games. Conflicts relating to housing evictions flourished in many areas. The so called "jornadas de Junho" protests emerged relating to the rise of pointed to the mobility as a common and the right to the city. This scenario opened an excellent opportunity for a political discussion on the urban commons.

The methodology and aims of the activity was the same one used in previous Mapping the Commons workshops in Athens and Istanbul. The workshop participants included undergraduate students, who worked in groups to produce a bunch of texts and videos on urban commons including topics such as Cinelandia square, mobility issues, grassroots assemblies and child imaginary.



Mapping the Commons of Vitoria

year: 2015

place: Istanbul Technical University

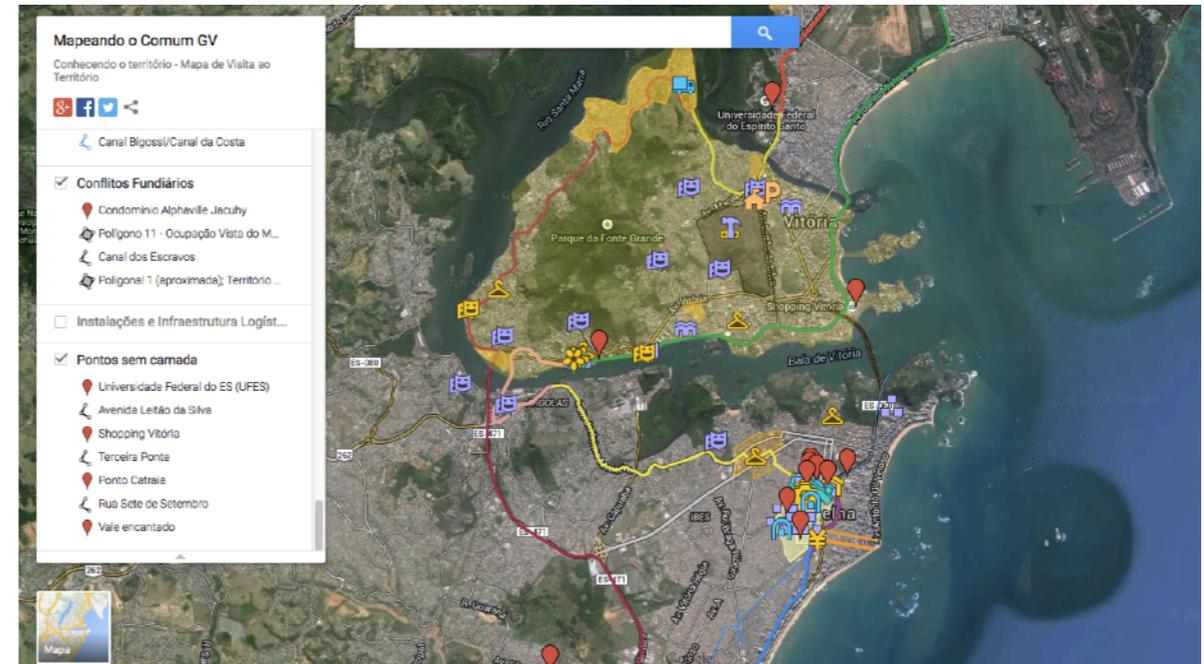
keywords: Urban Commons, Radical Cartography

Mapping the commons of Vitoria was a joint realization of the Federal University of Espírito Santo Architecture and Urbanism Department, coordinated by Professor Clara Luiza Miranda, and the Laboratory of Studies on Image and Cyberculture (LABic), coordinated by Professor Fabio Malini.

The activities developed were based on a methodology designed by Pablo DeSoto et al., which was previously worked out in cities such as Athens, Istanbul, Rio de Janeiro, São Paulo and Belo Horizonte. That methodology deal with the study of the urban commons through parametrization, cartography, and finally, the production of texts and short documentaries.

The workshop participants included representatives from social and environmental movements, artists and collectives. In the academic world, it was addressed to research groups, postgraduate students and teachers who are interested in cartography in its various approaches and who accompany study socio-environmental conflicts, urban and social movements in the Metropolitan Region of Greater Vitória.

The activities carried out theoretical and practical work through workshops, lectures and technical visits. Several maps were produced, as one to visualize the water and land conflicts in the Region of Greater Vitoria. A tent made from recycled wood and bamboo, called the commons tent, was built by the students to host the workshop lectures.



Mapping the Commons of Quito

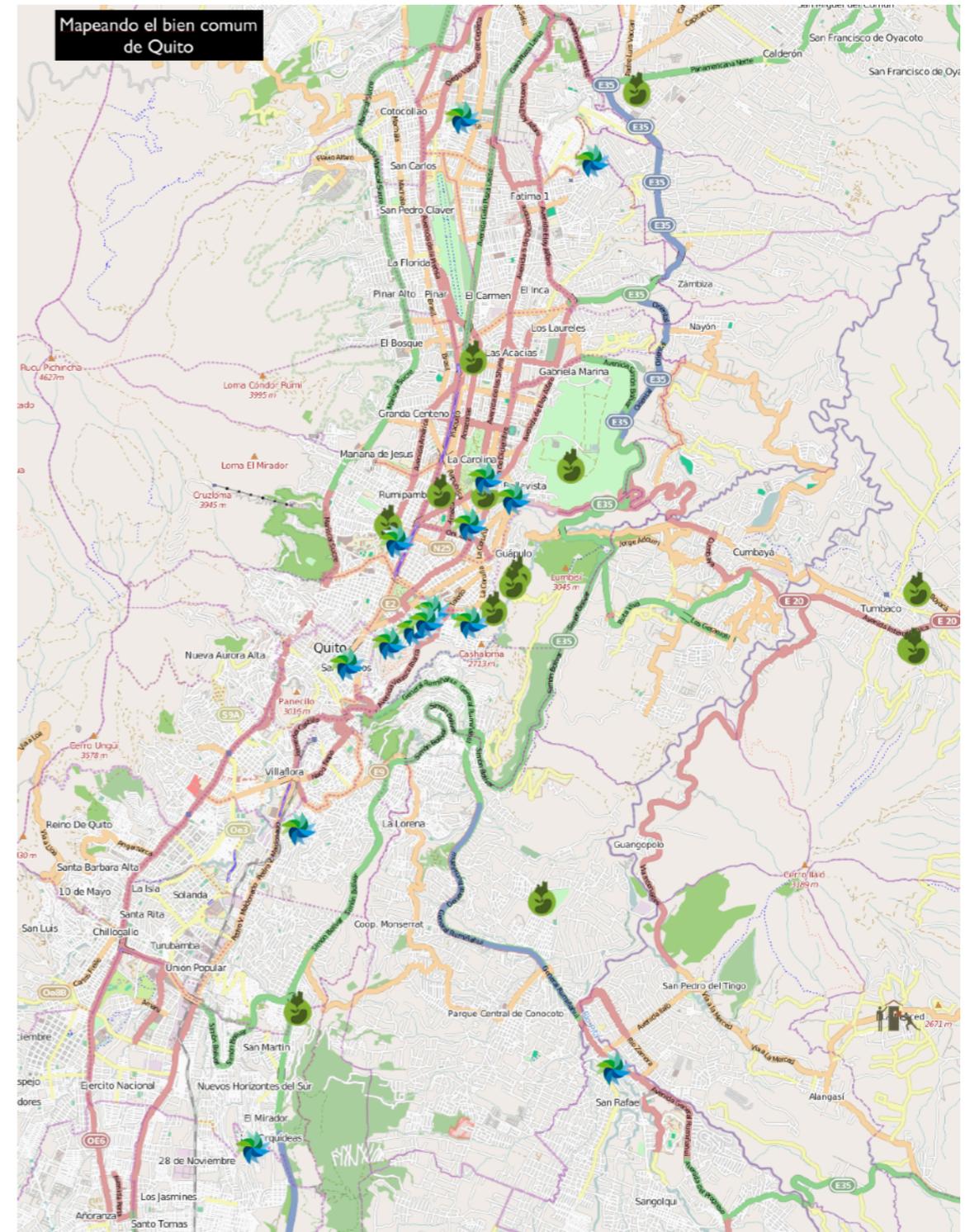
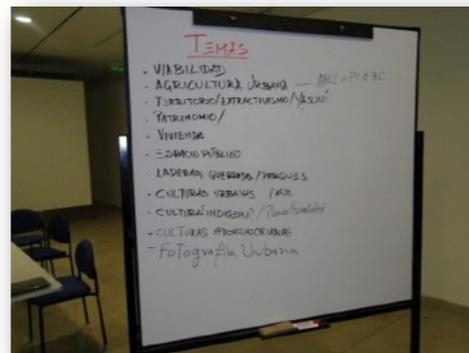
year: 2014

place: Istanbul Technical University

keywords: Urban Commons, Radical Cartography

Mapping the Commons of Quito turned FLACSO's Project Room during four days into a theoretical-practical laboratory prototype to map the commons of Quito. It was a format previously experienced in other metropolis of the world, in the context of the Mapping the Commons project. Workshop participants included geographers, architects, activists, artists, social scientists, economists, professionals and students from different disciplines.

The tension between emancipatory institutional texts, such as the National Plan for Good Living, and its difficulty of implementation for various reasons on the territory were one of the issues pointed out. Another was the need to think about the importance of the urban - rural relationship as a fundamental element in Quito, unlike in other cities analyzed in previous workshops. In a dazzling process of conversation, the princely themes discussed were as follows: agroecology, pro-Amazonia Yasunidos movements and self-built community housing.



Gaza Cartography

year: 2009

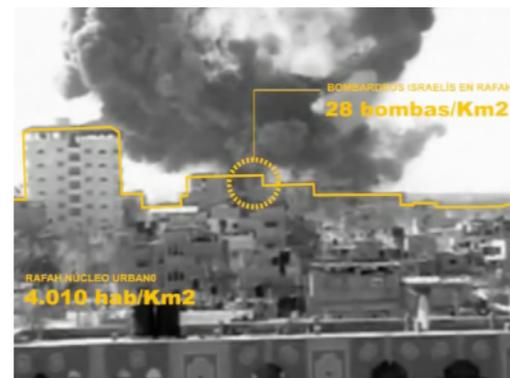
place: School of Architecture, University of Alicante

keywords: Radical Cartography

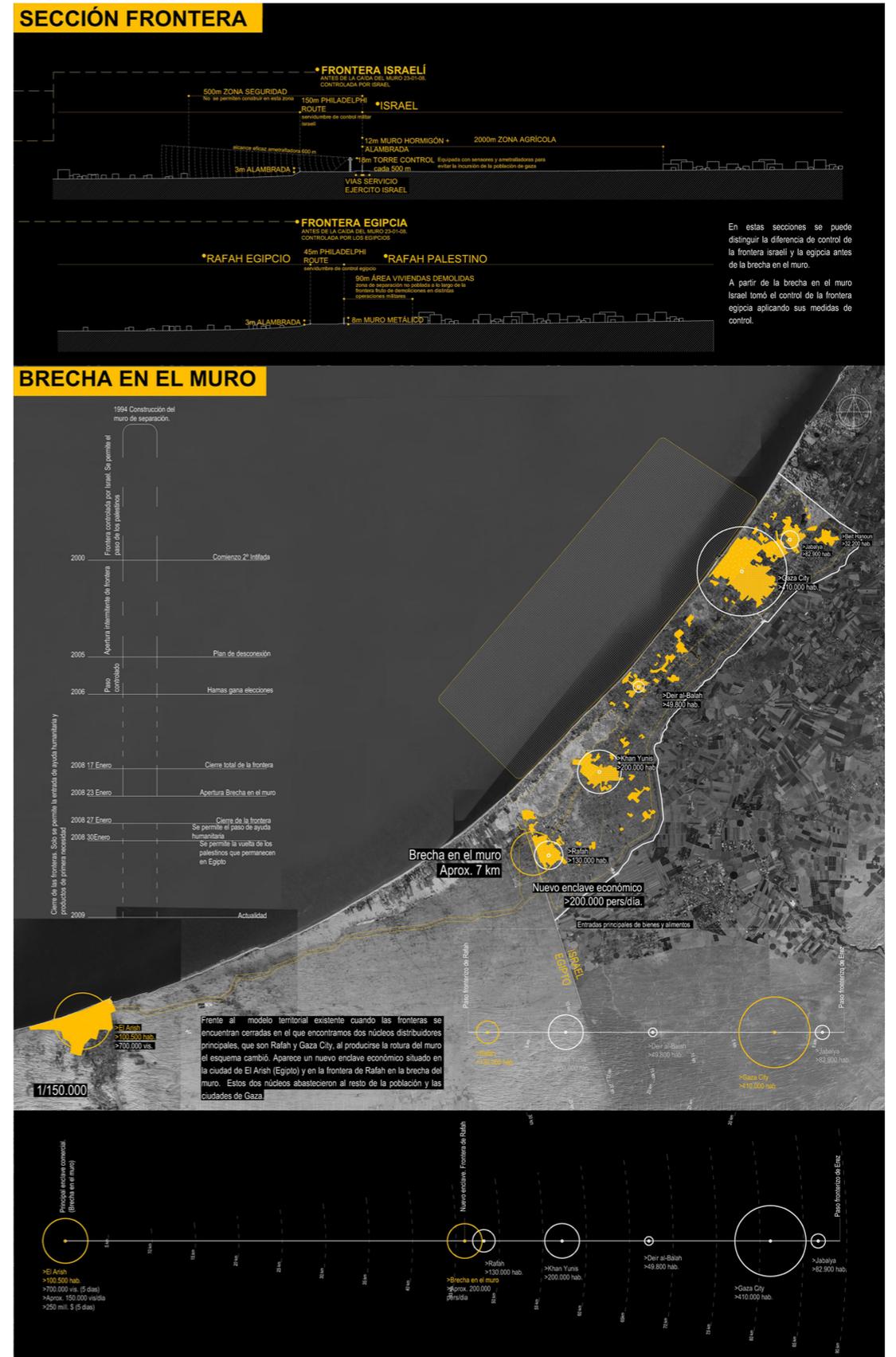
Gaza Cartography explores the role of architecture, urbanism and technology in the Israel-Palestine conflict and occupation. It was the result of the Winter Workshop at the School of Architecture, University of Alicante, designed and conducted by José Pérez de Lama and Pablo DeSoto (hackitectura.net) in collaboration with Regine Debatty, Miguel Mesa del Castillo and Juan Carlos Castro.

The research includes arguments by Eyal Weizman, Alessandro Petti, Giorgio Agamben, Naomi Klein). These authors and researchers understand 1/ that urbanism and architecture have a prominent role in the conflict, and 2/ Israel-Palestine is not an exception but rather a laboratory for contemporary urbanism based on enclaves and exclaves, connection-exclusion, control society, etc.

Gaza in particular and urban, architectural, technological features of the conflict/ war going on right now. Based upon this information, and other that can be supplied in advance, students, organized in groups will make a conceptual proposal of counter-devices; that is spatial, architectural, urban, technological devices that "hack" the above mentioned concepts to promote/ enable resistance, peace, cooperation, dialogue, communication, rights, liberties, international support...



<https://vimeo.com/38826651>



MediaLab UFRJ

year: 2012-2016

place: Rio de Janeiro

keywords: Social Technologies / Citizen Science

As parallel Activity to my my PhD I organized several activities in the MedaLab.UFRJ at School of Comunication and in public spaces of Rio de Janeiro. It included:

- Fala Chthuluceno! Indagações críticas ao Antropoceno: decentralizar as perspectivas, repovoar os imaginários, multiplicar as falas... , com Julian Bellanger e Pablo DeSoto.
- FLOK Society: Economia social do conhecimento livre, uma perspectiva a partir do Equador, com Daniel Vazquez.
- Laboratórios Cidadãos: Ciência Indie e Ciência Colateral, com Antonio Lafuente.
- La Cosa Radioactiva: experiências e cenários na fronteira entre arte, ciência e ativismo, com Sergio Galán.
- Pré-lançamento do Atlas #protestosBR, com Fernanda Bruno.
- Tecropolítica e 15M: a potência das multidões conectadas, com Javier Toret,
- Apresentação de Guifi.net, a maior rede sem fio autogerenciada do mundo, com Al Cano.
- Soft Power: encontro com a blogueira Maria Ptqk
- Chamada à Guerrilha do Acesso Aberto!.
- Guerrilha Drone no Morro Providencia.
- Ciencia cidadá: Encontro com o artista Christian Nold

<http://medialabufrj.net/author/pablo-de-soto/>



WikiPlaza Paris (design)

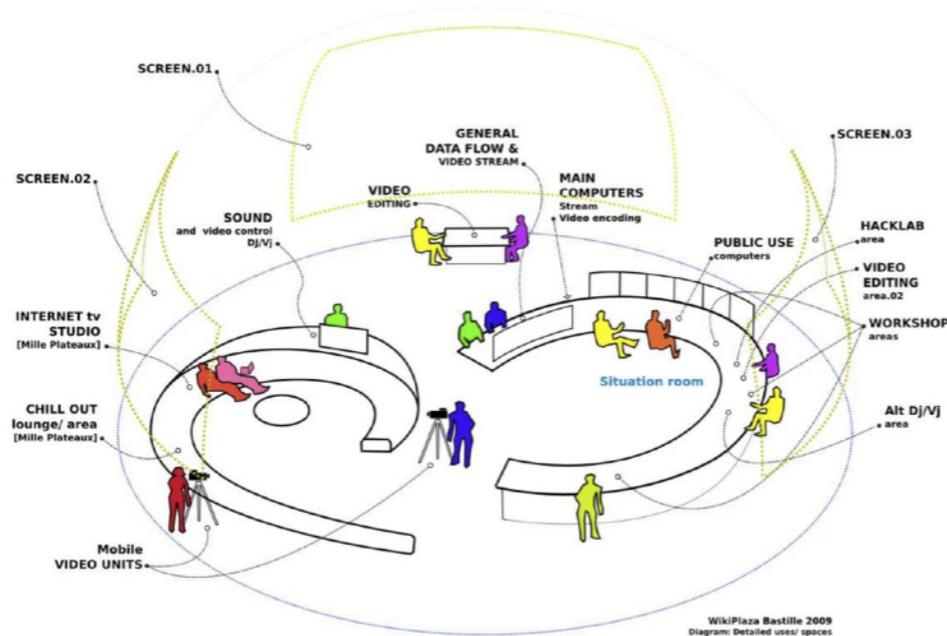
year: 2008

place: Place de la Bastille, Paris

keywords: Urban Commons, Hybrid Architecture, Social Technologies / Citizen Science

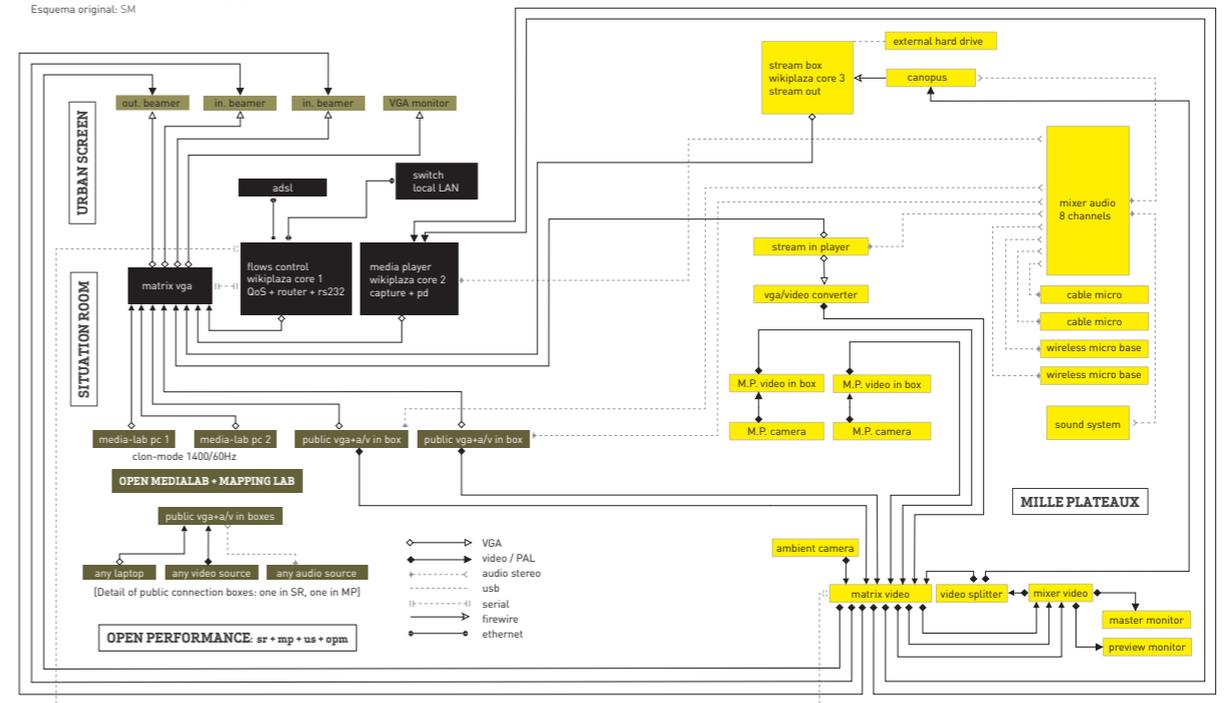
WikiPlaza was an experimental, long-term project that brought together several collectives of architects, hackers and activists. The idea sprung up of generating a hybrid public space in which to experiment with information and communication technologies as tools for individual and communal emancipation, based on free software and hardware, web 2.0 tools and an open and transparent use of spaces and systems.

Beginning with a generic discussion of new freedoms in the global metropolis –mobility, flexibility, cyborg transformations, ecology and participation – WikiPlaza Paris project consisted of a series of diagrams that proposed turning the place de la Bastille into a citizenship laboratory in the framework of the network society. Concepts and tools drawn from digital networks –especially from the communities of free software– were applied to the social construction of an open and participative public space that would favor use by its inhabitants. The concepts developed therein recombine ideas and practices most of which are already present on the web.



ESQUEMA TÉCNICO WIKIPLAZA.01 PARÍS
Esquema original: SM

~/wikiplaza.rfc/matriz_de_usos/



WikiPlaza Paris (implementation)

year: 2009

place: Place de la Bastille, Paris

keywords: Urban Commons, Hybrid Architecture, Social Technologies / Citizen Science

Wikiplaza Paris was set up as part of the Festival Future en Seine. Festival de la Ville Numerique, organised by Paris Cap Digital and curated by Ewen Chardonnet. It operated from 29 May to 7 June, 2009. The project was a co-production between the Cap Digital team, hackitectura.net and the Labomedia, directed by Sergio Moreno from hackitectura.net and Laura Hernández Andrade. It involved a production team of approximately 30 people.

The WikiPlaza was located in Place de la Bastille, one of the emblematic sites in the French capital, and functioned as the main hub of the festival. The architecture was developed by Straddle3 and Hackitectura, and consisted of a geodesic dome with a 15 meter diameter and a height of 7.5 meters, offering a covered area of some 180 square meters. To complement it, we designed a demountable platform based on the Layher system but adapted to the geometry of the prototype, which had to include an access ramp, a bicycle parking area, a 'quarterpipe' for skaters and stepped seating, all designed to enhance its integration with the everyday use of the public square. This base also allowed us to counterweigh the structure given that there was an express ban on drilling into the paving in the square. This was done using a sophisticated system of cabling and counterweights beneath the platform. The base and dome were complemented by the Mille Plateaux furniture element designed and digitally fabricated.



execution

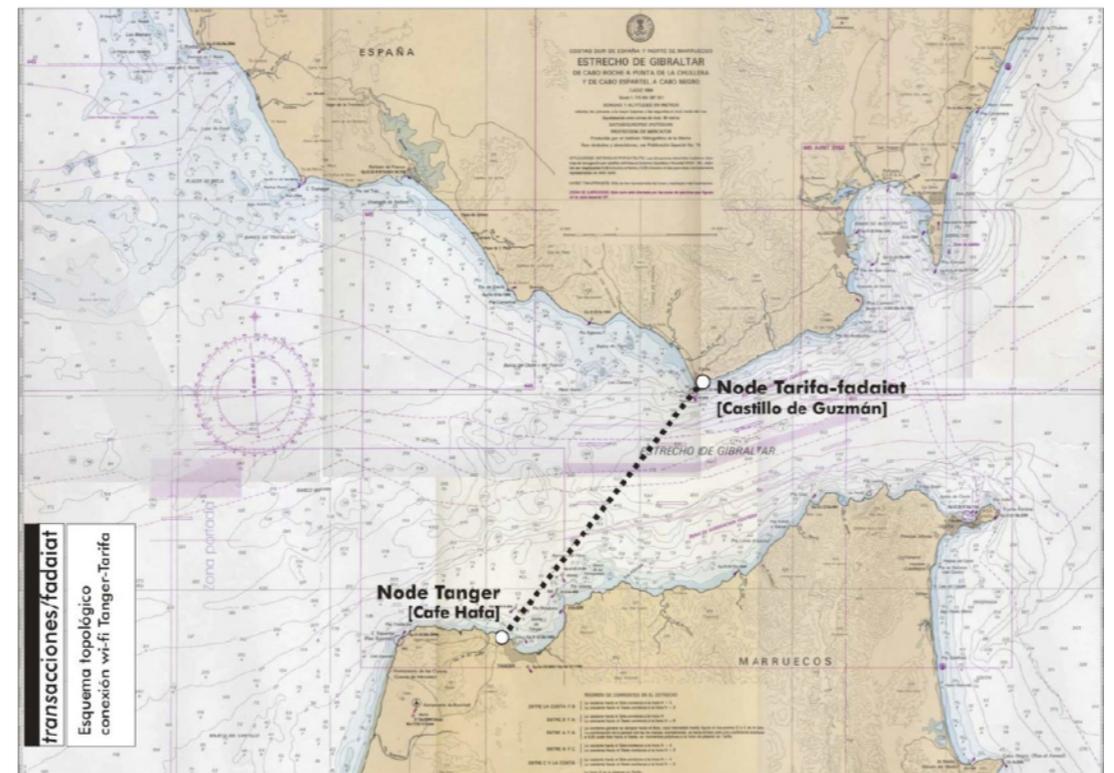
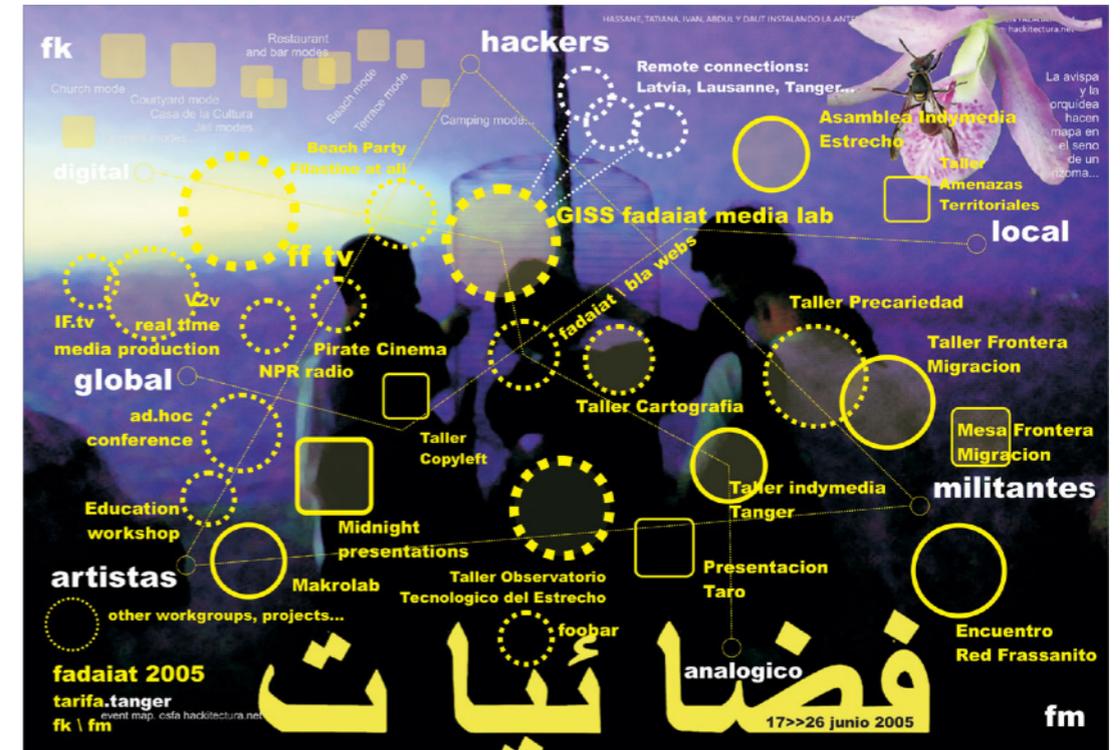
Fadaiat: Freedom of Movement, Freedom of Knowledge

year: 2004 -2005

place: Tarifa & Tangier

keywords: Hybrid Architecture, Social Technologies / Citizen Science

Fadaiat was meeting-action and territorial intervention that we carried out between Tarifa and Tangiers in the summers of 2004 and 2005. Another experiment connected with Indymedia Estrecho. We took the name, Fadaiat, from an interview in which Moroccan sociologist Fátima Mernissi explained that this Arabic term that traditionally meant "space" had come to be used colloquially to refer to all sorts of devices related to electromagnetic communication, such as satellites, or the parabolic television antennas that are so ubiquitous in Morocco. Freedom of movement, freedom of knowledge was the subtitle of this event that brought together immigration activists, artists, architects and communications activists, using technology to try to construct a shared future.



design

Fadaiat: Freedom of Movement, Freedom of Knowledge

year: 2004 & 2005

place: Tarifa & Tangier

keywords: Hybrid Architecture, Social Technologies / Citizen Science

For hackitectura, Fadaiat was a matter of exploring other uses for fixed communications technologies. A parabolic antenna connected the castle of Saint George and Tarifa beach to Internet via satellite, demonstrating the viability of a mobile connection managed with limited resources. In the castle itself a second antenna was aimed across the Straits of Gibraltar. It had been brought in for the occasion by a group of hackers from Alicante (Global Telesat). That antenna saw a third one on a terrace in Tangiers, establishing a wifi bridge between the two shores. Near the antenna on each shore, we set up a temporary medialab, so that the whole installation worked as a laboratory spread between the two continents, allowing cooperative work across the border. From that territorial device, we streamed video on the Internet, making it visible to webusers anywhere in the world. At the same time, this temporary public space received various real-time connections from other geo-locations involved in producing the event. Projected on the walls of the castle patio, they made those participants present in a social and involving way.

Perhaps the main interest of this device is that it was produced in a cooperative manner, with the knowledge and capacities of networks of friendly social movements. The communications setup functioned completely with free software, that is, with the product of social cooperation and collective intelligence, which, as we all know, is the same as with the indymedia network. The GISS (Global Independent Stream Support) network on which streaming occurred is also an autonomous network of syndicated servers around the globe, set up during in recent years using the same networks as were involved in Fadaiat. The economic capacity and sophistication of resources shared by GISS competes advantageously with any similar project in the capitalist sector. Technologically and territorially, Fadaiat was a distorting mirror of SIVE (Integrated System of Exterior Vigilance), the electronic barrier against migratory flows across the southern border that the Spanish state and European Union have been installing since the year 2002.



execution

Plaza de las Libertades

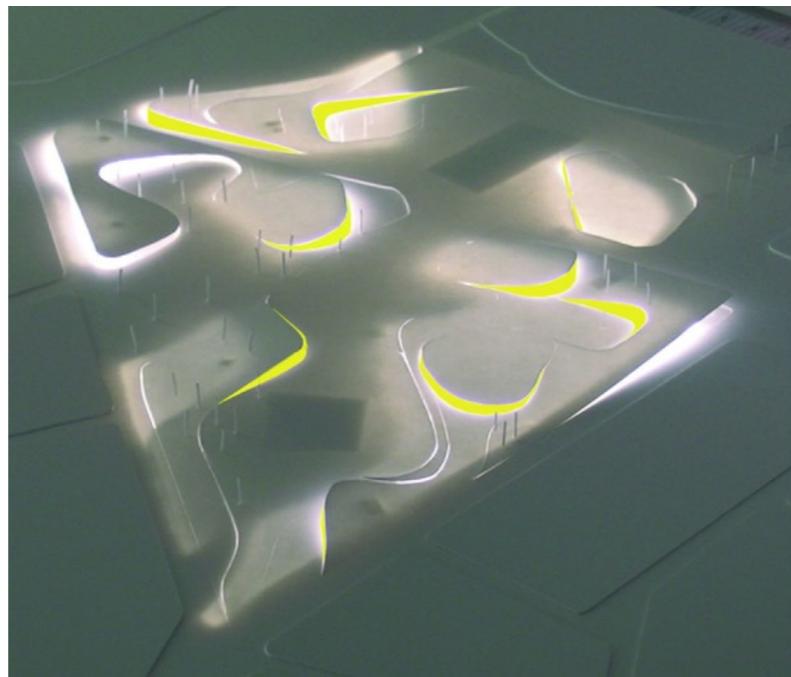
year: 2005

place: Sevilla

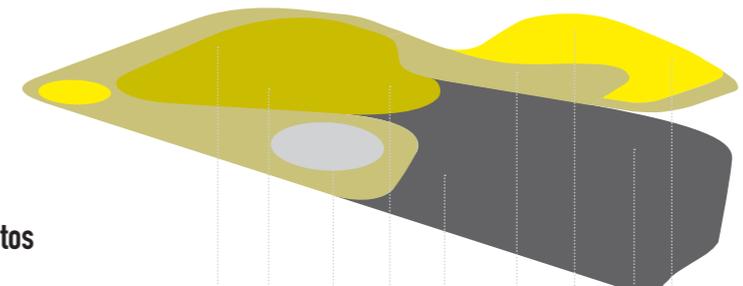
keywords: Urban Commons, Hybrid Architecture

This was a competition of ideas for the rehabilitation of a park with installations across from Santa Justa Station (Seville), one of the main entries to that Andalusian city. In collaboration with Morales de Giles Architects and Esther Pizarro, hackitecture won the contest to build what came to be called Plaza de las Libertades (Freedom Plaza). Because of the 2008 economic crisis in Spain, the project was cancelled.

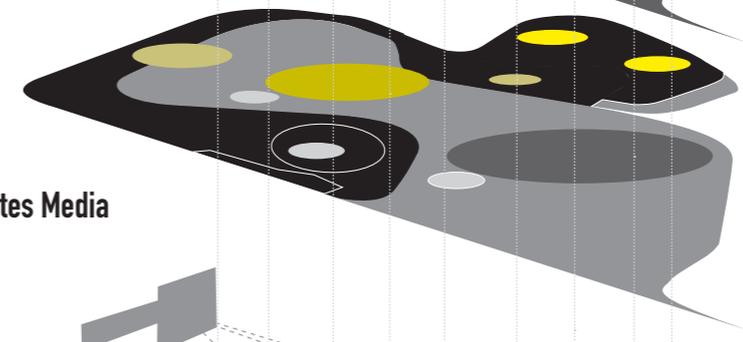
In "Plaza de las Libertades" hackitectura applied the theoretical hypotheses and practical experiments presented in previous smaller scale projects to the design of a permanent public space in the city of Seville.



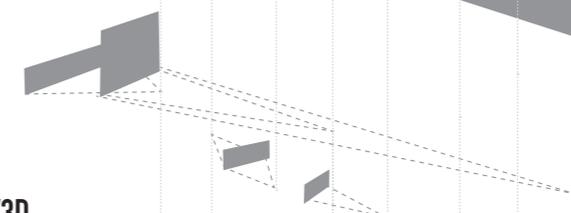
Usos



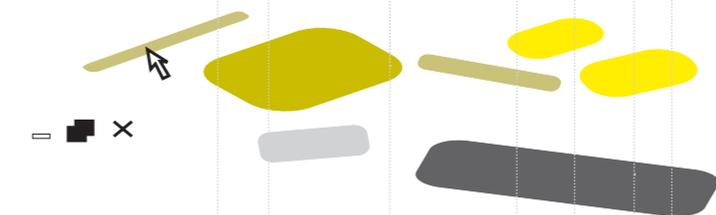
Ámbitos



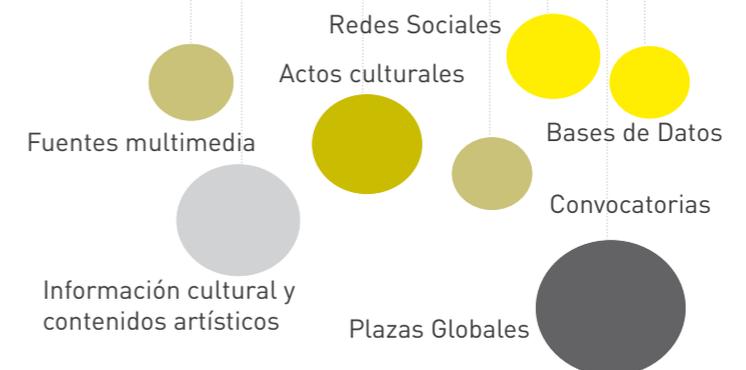
Soportes Media



Plaza Web/3D



Nodos



Global Struggles

year: 2014-15

place: Rio de Janeiro

keywords: Urban Commons

Global Struggles (#LutasGlobais) is a series of public lectures in the City of Rio de Janeiro inviting direct participants of the revolutions that have taken place in the world between 2010 and 2013, in the so-called new global cycle of struggles. with the objective of looking inside and outside the events and revealing their myths and realities, and the material consequences.

The lectures/meetings occur in the public spaces and were organized in collaboration with the social movements, and popular assemblies

1st: Global Struggles Encounter: Tunisia. From the dictatorship to the "revolution of Jasmine" that started the Arab Spring.

2nd Global Struggles: Japan Fukushima is here: neoliberalism and resistance in post-disaster Japan

3rd Global Struggles: Turkey. A year after The Gezi Uprising.

4th Global Struggles: Greece. Future suspended: the Legacy of the Athens Olympics. Ocupa Golf

<http://medialabufRJ.net/tag/lutasglobais/>



Metropolitan Video-Cartography Medellín

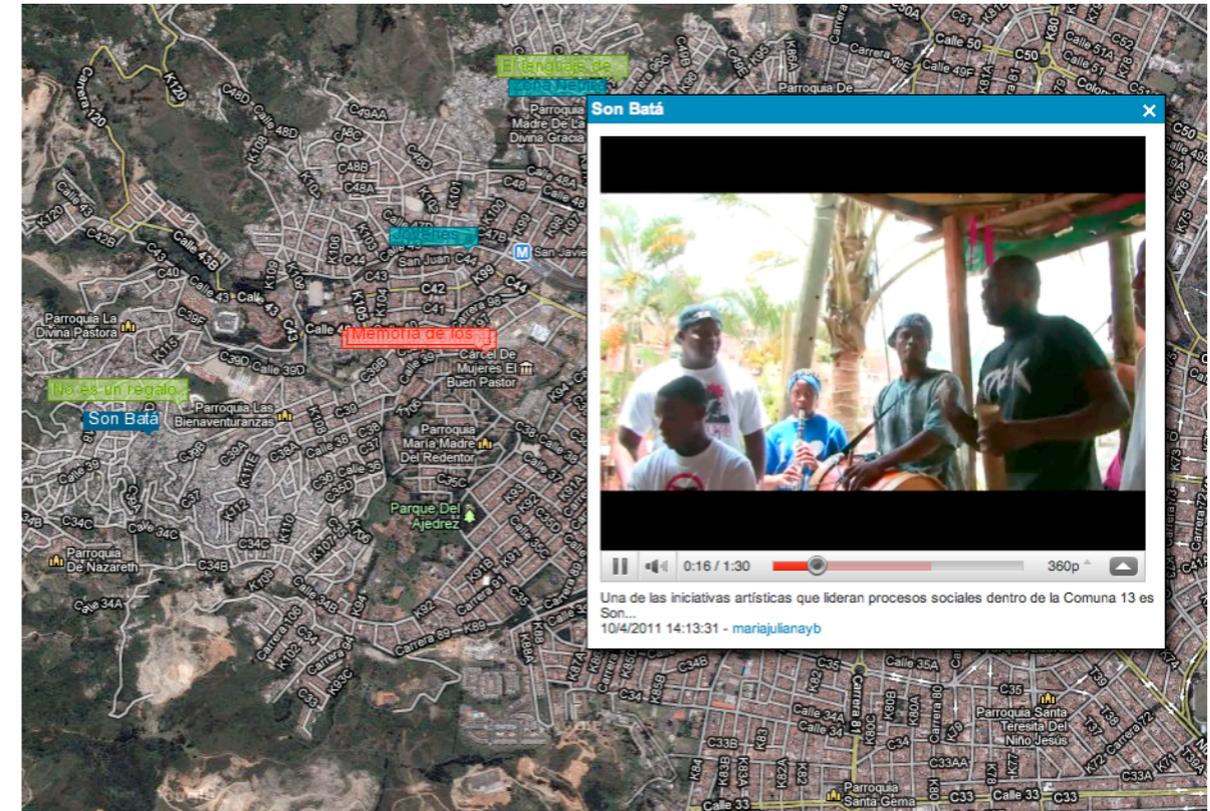
year: 2011

place: Comuna 13 & Moravia (Medellín)

keywords: Radical cartography

The metropolitan videocartography workshop took place in April 2011 in the context of the LabSurlab meeting in the city of Medellín. A meeting of the network of independent initiatives that make up: hacklabs, hackerspaces, medialabs and all kinds of laboratories and biopolitical groups operating from and towards territories of the South [of America] seeking from experimentation and creation to achieve their own spaces of action and representation. In the words of the organizers: "One over another to decant the vectors and possible cultural strategies of the network society. Why? the reason is very simple, Medellín is going through a vertiginous transformation, there is a great commitment towards technology; which we want, we owe, it is our interest to rethink from the experimental, artistic and social component of the media." The meeting had as main space the Museum of Modern Art of Medellín (MAMM) and had a great diversity and heterogeneity of contents that included round tables, concerts and workshops.

The goal of the metropolitan cartography video workshop is to work with audiovisual language on the map of Medellín. In the context of the LabSurLab meeting, the workshop provided the territorial dimension and connection with the city, leaving the metropolis of Antioquia to explore the problems of its neighborhoods and communes. For this, the plan consisted of working ad hoc with local dynamics already underway. The purpose of the cartography was decided in an organic way through a dialogue between the people and groups involved.



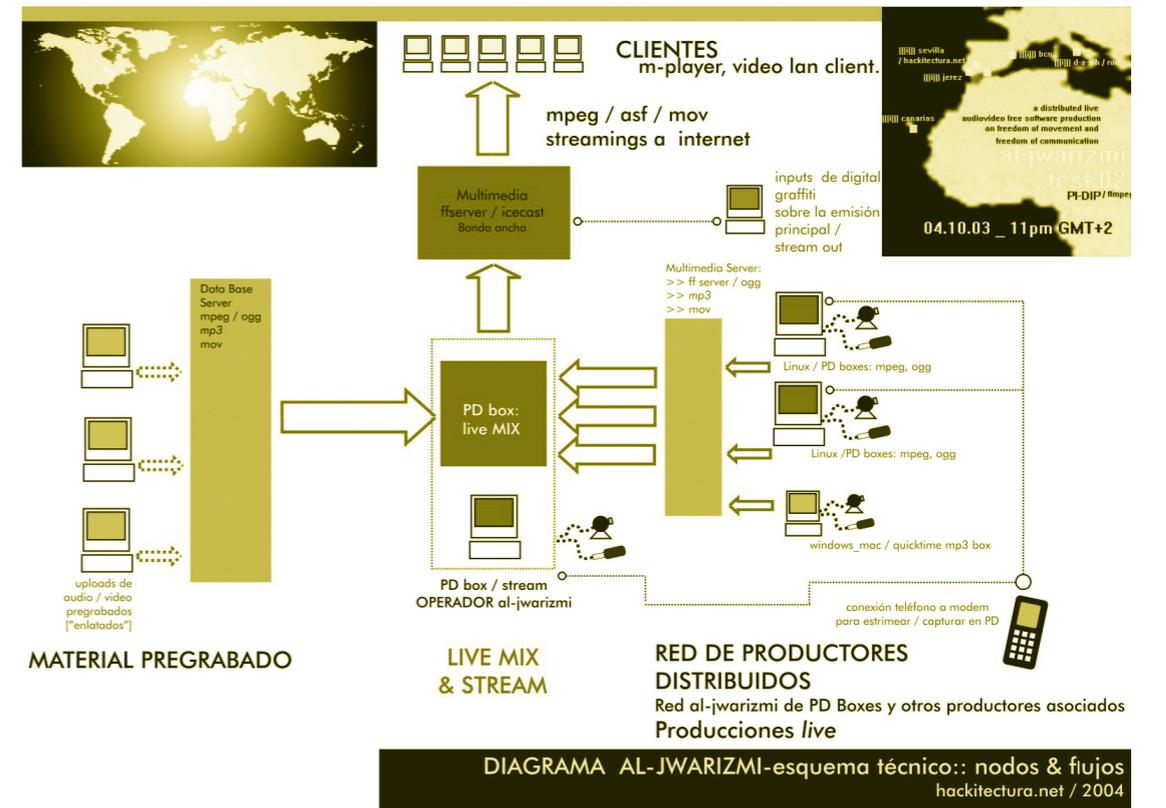
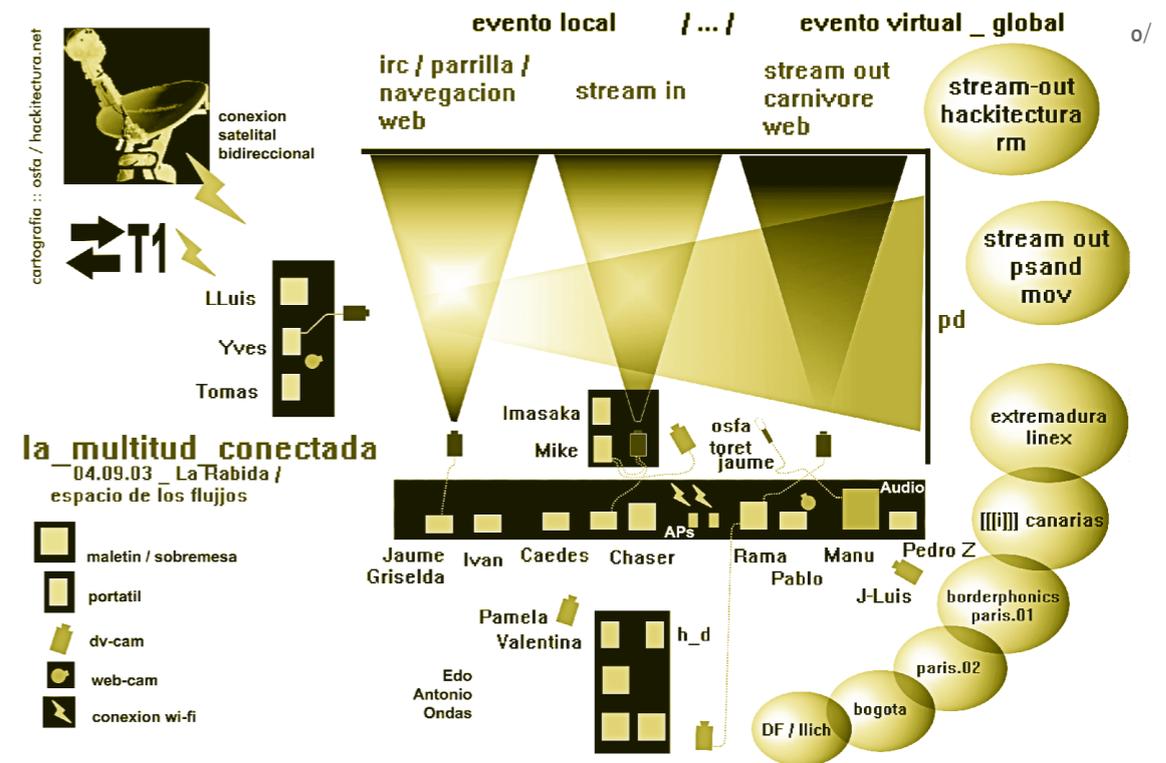
The connected multitude

year: 2003

place: Huelva, International University of Andalusia

keywords: Hybrid Architecture

The Connected Multitude was a prototype for a networked public space, produced for a network of activists, artists and technicians. Using technologies such as a bi-directional satellite connection, wifi (in its infancy at the time) and streaming with free software, - with real time connections to México DF, Bogotá, Paris or El Viso del Alcor -, we created a space which was both local and global, digital and analog.



Indymedia of the Straits

year: 2004 & 2005

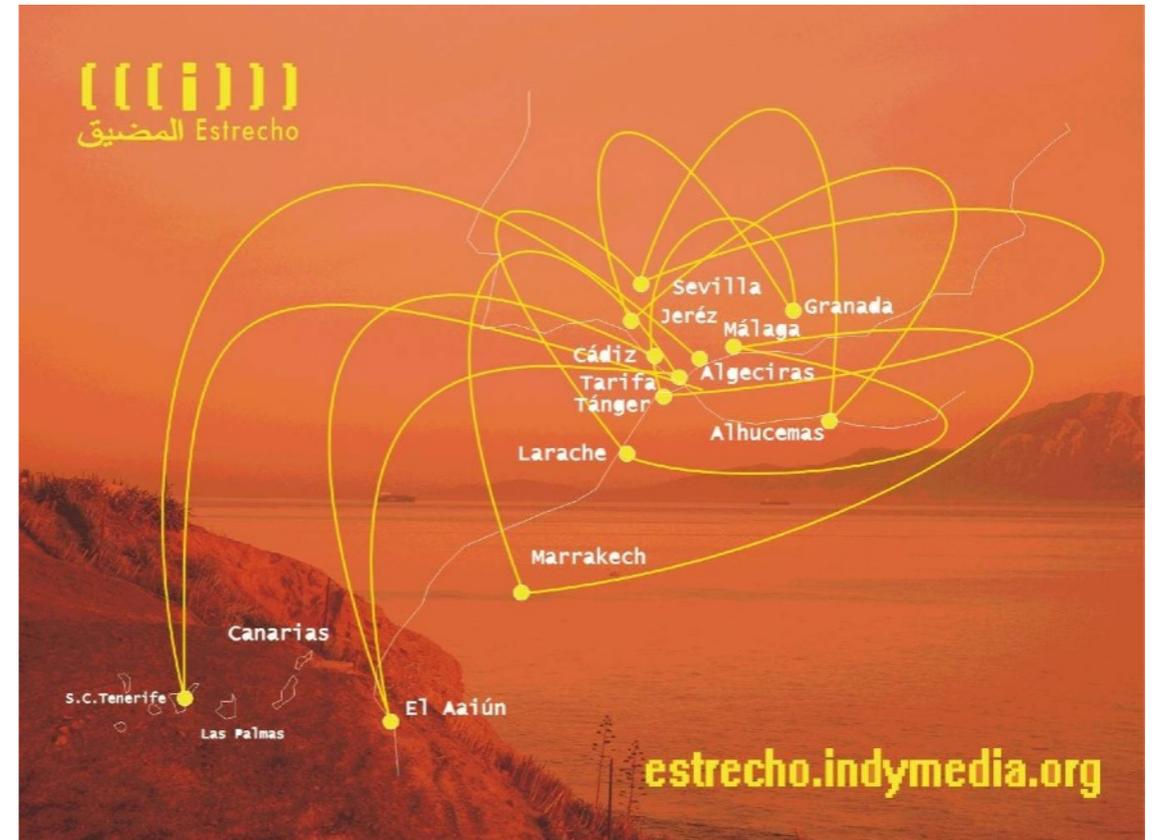
place: Tarifa & Tangier

keywords: Radical Cartography

Around 2003, along with other collectives from Andalusia and North Africa, hackitectura participated in the conceptualization and launching of Indymedia Estrecho. The project arose at a moment when the global community was debating the crisis of the indymedia model.

After constructing networks and debates, our community decided to take on the development of a new type of indymedia. The first innovation consisted of approaching indymedia as the basis for producing "another territory." Spread across the border of the Straits of Gibraltar, our proposal was to participate in the creation of a new cartography, a cyborg territory that we actually saw emerging along the banks of Europe and Africa. For us, the communications space of Indymedia Straits was not only an additional layer placed on top of the territory, it was a tool for recreating a bio-political space in order to produce hybrids of physical and digital between immigrants and technologists, activists and communicators.

Looking back at what has happened between 2003 and today, we must point out that not all the objectives have been met. From a territorial standpoint, it has worked better on the Andalusian side. From the bio-political standpoint, it has worked, though modestly—especially between 2003 and 2006—as a catalyst for the creation of networks and new real events. From the standpoint of collective enunciation and information, it continues to work, at least at particular moments, such as the 2005 crisis of Ceuta and Melilla, as a relevant point of reference in questions concerning this territory.



Technological Observatory of the Straits

year: 2006

place: Tarifa

keywords: Hybrid Architecture

Many meetings and workshops organised led to a process of discussion and experimentation that eventually produced the idea of the Technological Observatory of the Straits. Some of the main issues that intersect with the transformations now in process, as discussed above, are beginning to overlap and cross each other, and so common hypotheses are being raised in different collective spaces for theoretical discussion and practice. It is difficult to name and locate all the spaces and times that have shaped the steps of this nomadic path. Conferences, workshops, meetings in person or through chat, celebrations, conversations in different contexts, mobilisations, compilations of material shared on the tiki-wiki, online publications and comments, telephones. Collective paths and also individual paths that converge in Fadaiat and the Observatory, and that we can synthesise for the purposes of this text, without forgetting that the experiences go much further than the text. For us, all these moments of intersection have affective dimensions and intensities that cannot be reversed.



The magic carpet

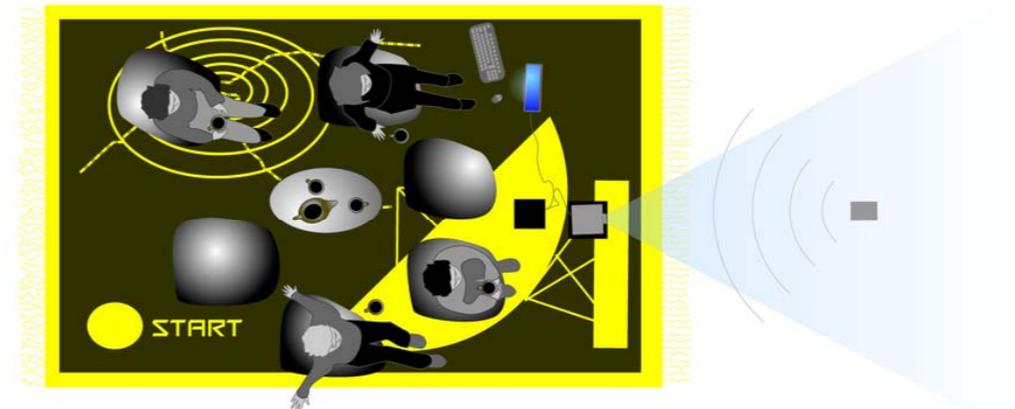
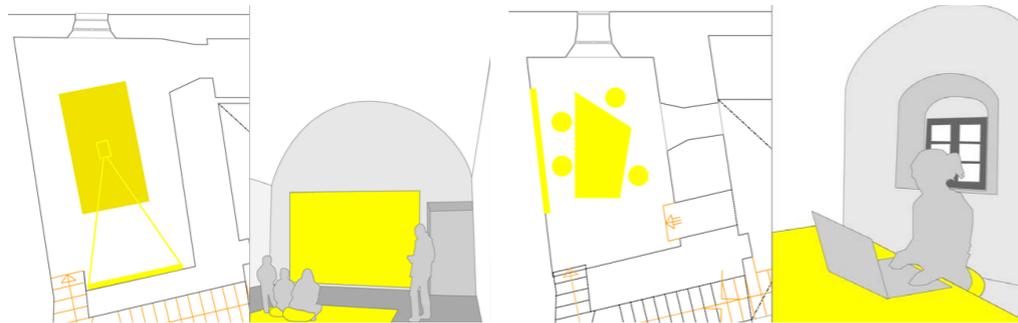
year: 2005

place: Tarifa

keywords: Hybrid Architecture

The Magic Carpet is an art installation project connected to the Fadaiat project. It was designed for the castle turned into cultural center in the city of Tarifa (Spain).

The installation worked as a immersive device where the Fadaiat videos and images were presented to the general public.



Detalle: visión axonométrica

Emergent Geographies

year: 2007

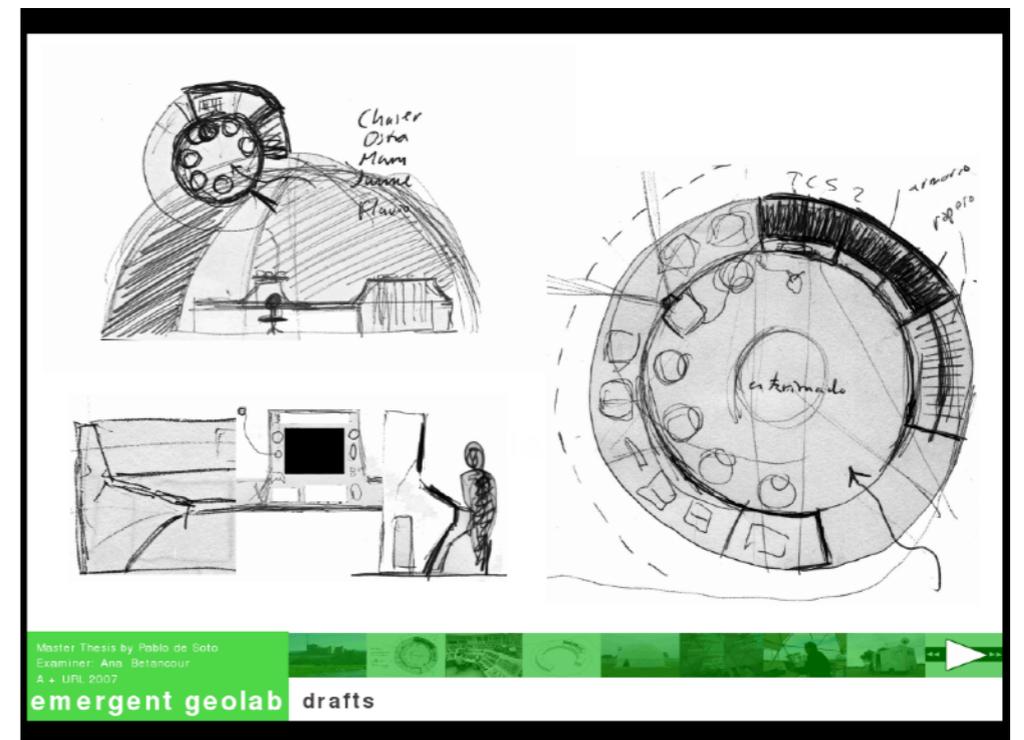
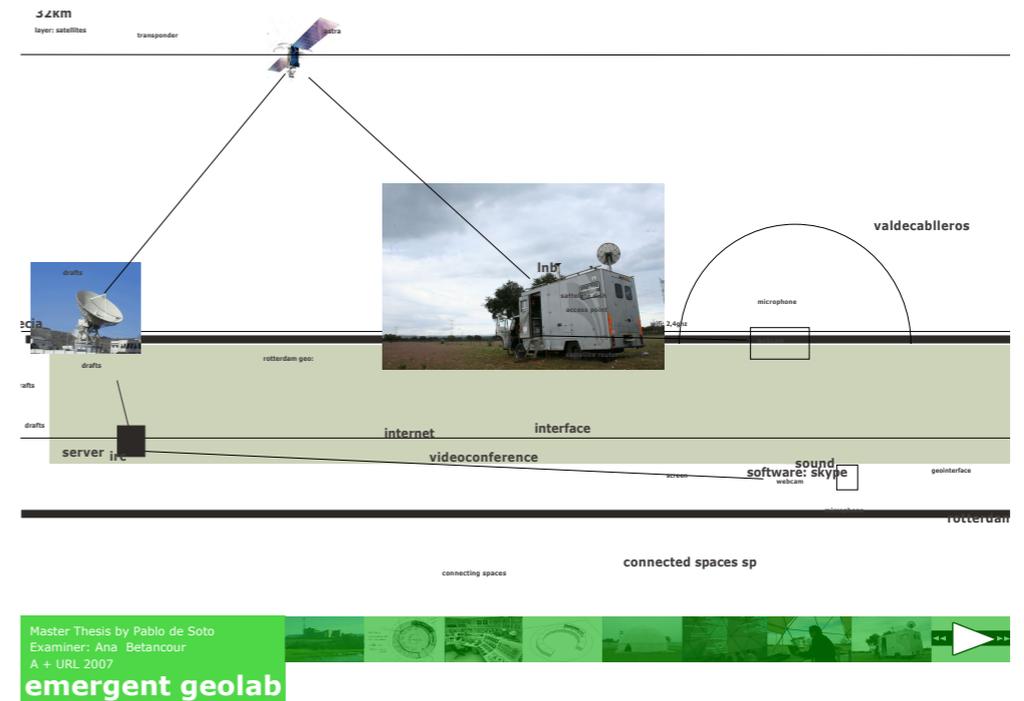
place: Extremadura

keywords: Hybrid Architecture

Emergent Geographies was my Master Thesis Project at KTH Architecture.

Semi-transparent geodesic dome about ten yards in diameter, on a farmer's field surrounded by grazing sheep. It's half shelter, half screen - an evanescent bubble of technical know-how and artistic creation, located right next to the hulking concrete ruin of the Valdecaballeros nuclear power plant. installed computer equipment in a semi-circle like a mock control room, and filled the interior and the surrounding grounds with hackers, dancers, musicians, architects, free-software enthusiasts, elements of the regional government and whoever else wanted to come along for a workshop and a party beneath the sun, the rain and the stars.

The power plant is situated next to one of the region's man-made lakes, dammed up as part of the development programs conducted under Franco. It is closed off to the public with warnings of fines and criminal consequences; but there was never any fissile material here, so that prohibition is not taken too seriously. Multiple holes cut in the chain link fences offer access to the building, which is itself unlocked. The inside is a labyrinth of vast, windowless spaces, traversed by blind corridors with stairwells leading down to flooded basements. The rooms and hallways echo with dripping water, footfalls, creaking metal and unidentifiable noises amplified by gaping emptiness. To approach this western European "heart of darkness" is to come face-to-face with a massive, inadvertent monument to the Faustian pact that bound entire populations to the industrial State. The social space of the twentieth century, with its highly extended networks of energy transmission, circulation and exchange, and its ultra- concentrated hubs of industrial manufacture and political-economic control, has been physically produced by this Faustian pact, whose continuity today is symbolized by the cryptic reality of the entombed reactors.



Emergent Geographies

year: 2007

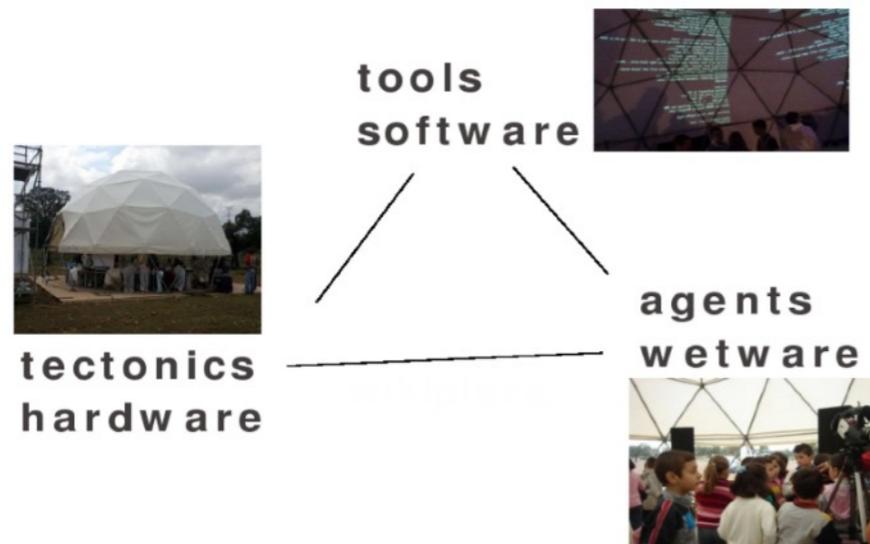
place: Extremadura

keywords: Hybrid Architecture

Spring in the pastures of Extremadura: on the horizon we can spot the derelict nuclear power station of Valdecaballeros, a symbol of the failed dream-nightmare of industrial development. A geodesic dome and a truck equipped with a satellite antenna share an oak grove with some sheep. The control station has been installed in the dome to start up the nuclear power station, this time, with free software. This is an imaginary start-up, that of its recycling in a different model of development based on free culture and ecology. During the day the dome fills up with children dressed as nuclear technicians thinking up alternative futures for the region. At night, the dome is illuminated inside and out with images coming and going from Internet by satellite. The bodies let themselves go with a concert of post-nuclear noise generated using sounds recorded by an antenna abandoned by the Soviet army in Northern Europe. An architecture of blurred limits. A machinic ecology.



execution



Citizen Cartography International Symposium

year: 2009

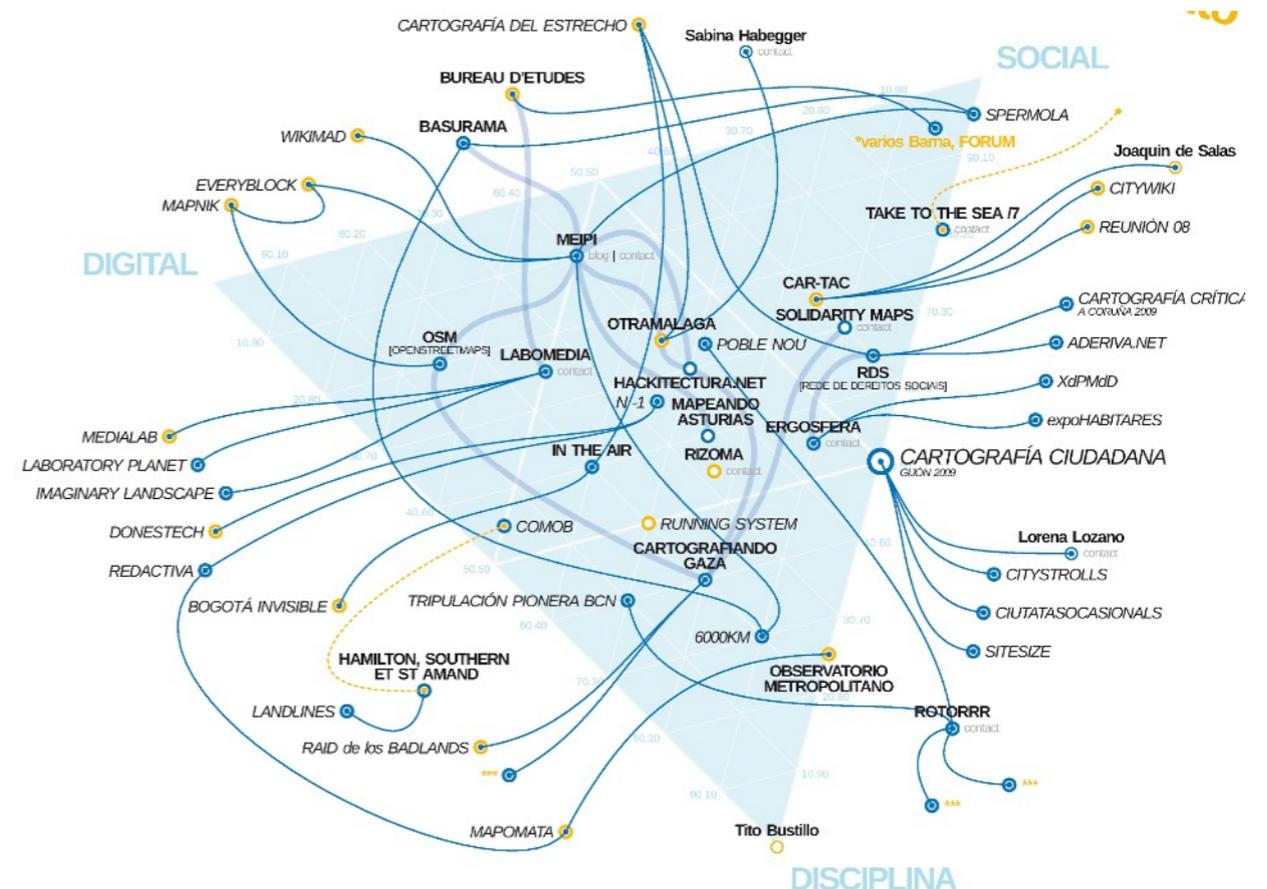
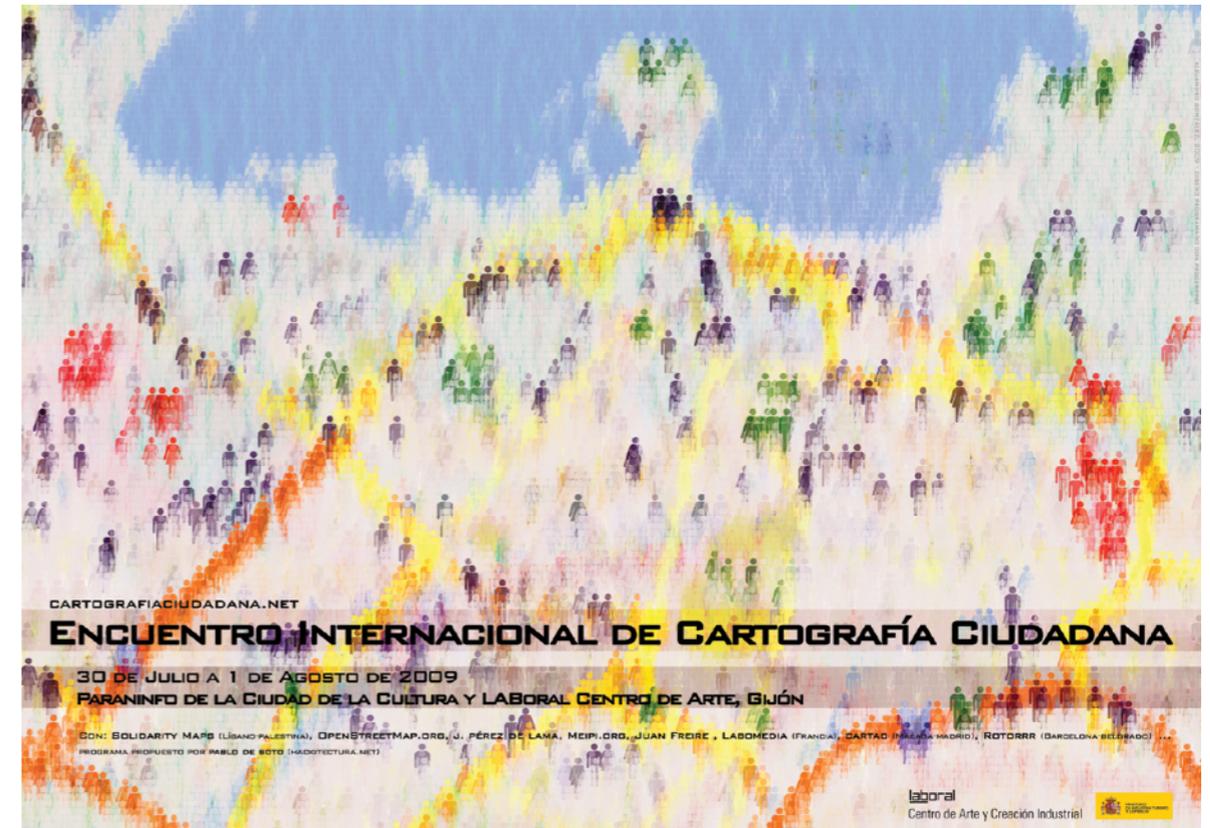
place: LABoral Art Center, Gijón

keywords: Radical Cartography

With a view to enriching the regional process with experiences arising from other places and contexts, we organised the 1st International Citizen Cartography Meeting, which was held at Parainfo at the Ciudad de la Cultura and at LABoral Centro de Arte y Creación Industrial in Gijón, from July 30 to August 1, 2009. The meeting brought together a wide range of researchers and activists from various fields: architecture, journalism, anthropology, urban planning, art practices, geography, biology, psychology, social work and software development.

The methodology consisted on theoretical and practical working sessions that sought to create a network and combine efforts and resources towards the development of converging projects, with a special focus on developing free software for mapping. Meanwhile, the encounter also helped to conceptualise and draft an article on "citizen cartography" for the spanish version of Wikipedia.

The meeting put the spotlight on a series of outstanding community mapping projects and tools such as Open Street Map - a free global geographical data project -, or Solidarity Maps, a Lebanese- Palestinian based initiative that produces maps on the occupation of Palestine and the asymmetric use of violence in recent Israel military operations in Lebanon and Gaza.



From Cairo to Gaza

year: 2009

place: Gaza-Egypt Border

keywords: [Radical Cartography](#)

From Cairo to Gaza is a cartography and a video project, consisting on an interactive map and a documentary film. It was based on fieldwork conducted as artist in residence in Cairo Townhouse Gallery. It had the support of LABoral Art Center. The film documents three trips from the Egyptian capital to the divided city of Rafah on the southern border of Gaza in January 2009 during Operation Cast Lead, in which the Israeli army caused 1,440 deaths and thousands of casualties among the Palestinian population. The action happens mainly across the road linking Cairo and Rafah, following civil society attempts to break the blockade imposed by their own government by organizing protests at the border to show their solidarity.



The screenshot shows the 'this is Rafah' website with a navigation bar at the top containing 'MAP', 'LIST', 'CATEGORIES', and 'MOosaic'. Below the navigation bar, there are several columns of news articles and categories. The categories include 'bomber clinics', 'freedom actions', 'socioeconomic facts', and 'historic facts'. The news articles are organized into these categories and include titles, dates, and tags. For example, under 'freedom actions', there is an article titled 'Gazans clash with Egyptian police at Rafah' dated 11/03/2009. Under 'socioeconomic facts', there is an article titled 'Tunnel trade' documentary dated 20/03/2009. The website also features a search bar and a 'Log Out' button.

The screenshot shows the 'this is Rafah' interactive map. The map displays an aerial view of Rafah, with various labels and markers overlaid. The labels include 'Rafah, a landscape scarred by Israel's war', 'Rainbow film review', 'Rafah, a landscape scarred by Israel's war', 'Report from the', 'Rafah, a landsc...', 'War of the Tunnels', and 'Palestine's Guernica'. The map also features a search bar at the top right, a 'Log Out' button, and a 'My profile' link. The bottom of the map shows the 'meip.org' logo and a footer with links to 'About meip.org', 'Blog', 'Legal advice', 'FAQ', 'Content License', and 'Choose language'. The footer also includes the text '© 2009 ANL - A terminus de uso'.

Meipi Asturias

year: 2009

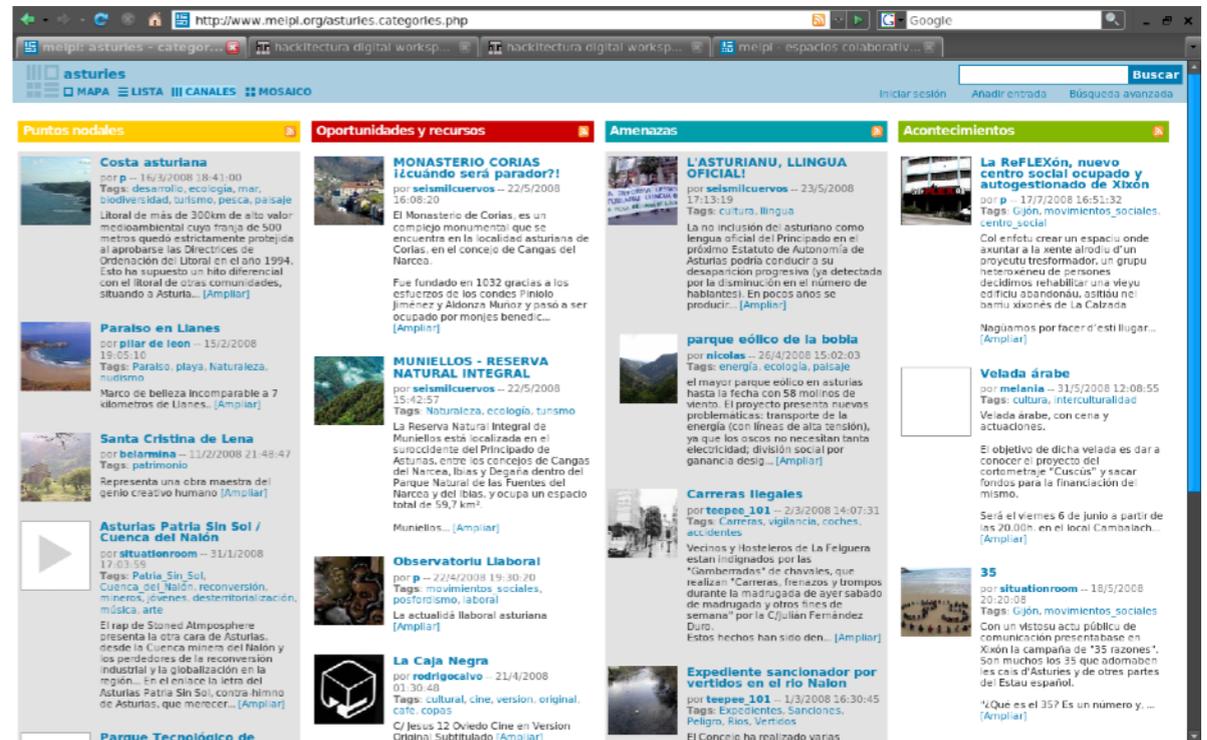
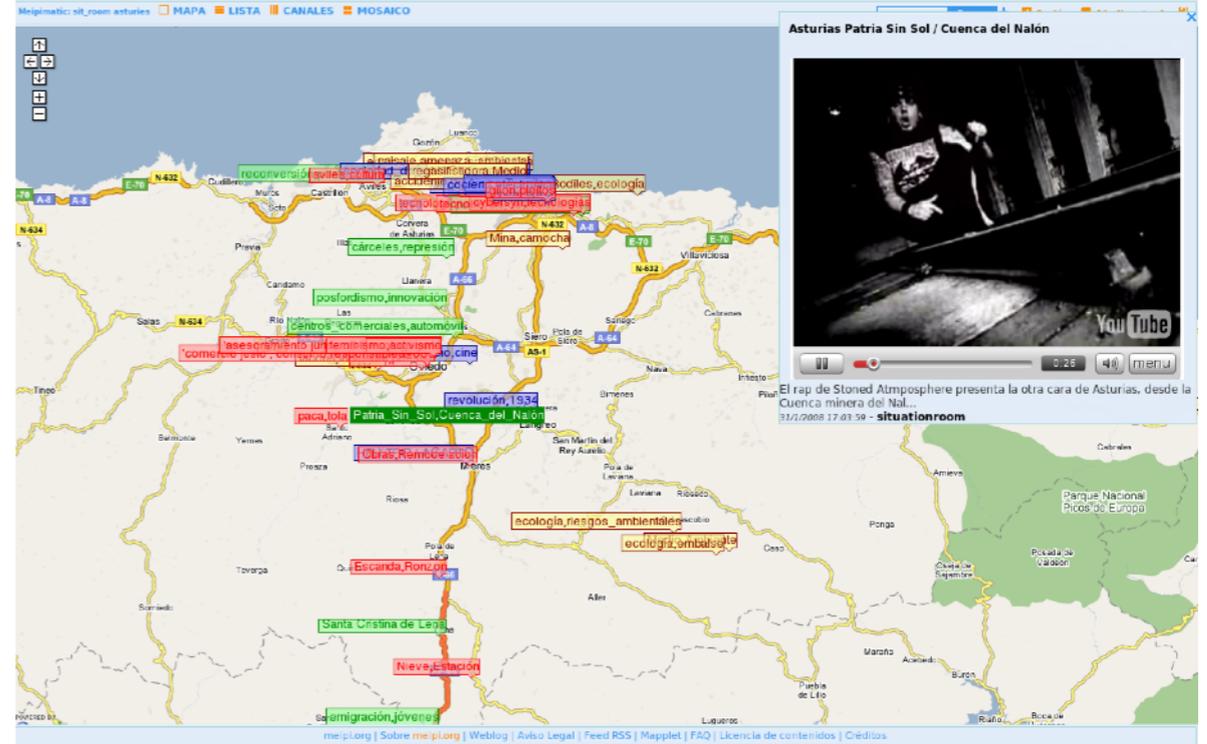
place: LABoral Art Gijón

keywords: Radical Cartography

Mapping Asturias was a research project that lies within this contemporary mindset. In the local Asturian dialect, "mapa" means an example, model, sample, or a place that serves as a model for something. In this sense it can be used as a superlative, such as in the phrase "eso ye la mapa las mazanas" for example, which would translate as "that's the best place for apples (mazanas)", or "the land that produces the best fruit."³ Mapping Asturias aims to produce a model of good practice in the field of citizen cartography, inserting it into the dynamics of the commons⁴ and free culture.

The idea for the project came up during the workshop "What to Map? On methodologies and participative construction of tactical cartographies" which was held during the Situation Room at LABoral Centro de Arte y Creación Industrial between January and March 2008. A wide range of different critical mapping projects that have been undertaken in recent years in Seville, Malaga, Barcelona, Istanbul, Venice and the Strait of Gibraltar⁵ were presented during the workshop.

The project revolves around a number of different core themes that go from technical concerns – the development of free software – to experiential issues such as the compilation of data by means of citizen consultation. It ranges from a global scale, with the organisation of an international meeting on this issue, to a local level, such as the participative digital mapping of Asturias.



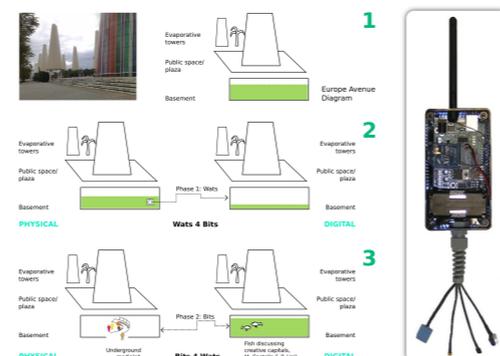
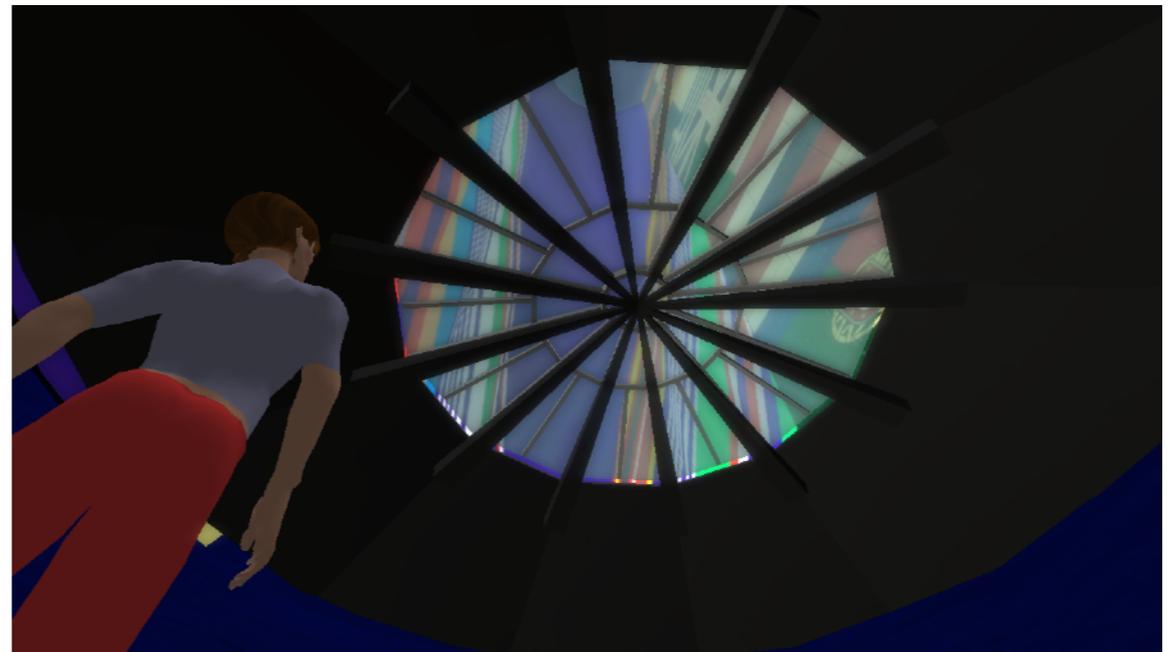
A second life for EU's pavillion

year: 2010

place: BIACS Seville Biennale of Contemporary Art

keywords: Hybrid Architecture

A Second Life for Expo92 Europe Pavillion, was a synchronised (and visitable) installation in both physical and digital space that explored dreams, nightmares and the realities of post-modern technology at the heart of Seville's Technology Park. The physical space was the European Pavilion at the Cartuja Technology Park, Seville. The park is the result of the urban recycling of the site of the World Fair held in the city in 1992. Although in general it is a successful, productive environment, some of the world fair pavillions still stand empty. One such is the European Pavillion, which nowadays looks like a ruin from a novel by J G Ballard: subterranean, empty, partly flooded. The installation in question aims to turn it into a type of visitor's centre for the archaeological exploration of the future. The digital space was a 3D clone of the physical space created in a synthetic or Metaverse world, Open Simulator, which could be described as a free and distributed version of Second Life. This digital space shows environmental data collected from the pavilion in real time by means of sensors (arduino-squidbee / light, relative humidity, temperature) while simultaneously displaying a project to transform the pavilion into an experimental citizen's media lab, on the lines of the Prado and Hangar media labs (Madrid and Barcelona). Meanwhile, the process was documented at the Centro Andaluz de Arte Contemporáneo by means of two screens that act like mirrors: one shows the physical space and project details, while the other is an Open Simulator version of the pavilion in the future, which can be toured by visitors. The project raised public awareness about the place as a space of opportunity for Seville and explores its future use as an experimental citizen's media lab. Digital artists, architects, students and the public in general were invited to take part in a forum on the participatory construction of the project.



Atoms & Bits temporary medialab

year: 2010

place: Sevilla Technopolis

keywords: Hybrid Architecture

Atoms & Bits is a temporary medialab set up as a prototyping exercise of a media lab for the city of Seville.

For five days in June 2010 the lab hosted out a series of activities guided by a model of practices that are taking place in a "new model of spaces" where work is carried out around a series of related themes, to produce, experiment and investigate as an urban laboratory. These "labs" represent a renewed approach to the production of knowledge, which encompasses certain artistic practices that make use of similar work methodology in relation to digital tools. Generally, these processes, which mark a new paradigm, are associated with the digital culture, although not exclusively. Rather it would be a new generation of cultural researchers and producers who, capable of adapting to the network society, have assimilated the necessary technical and theoretical knowledge related to the Internet. We understand therefore that the digital has already been extended to society as a whole, so that such a "label" is not identified only with digital technological tools but with a whole cultural movement.

The temporary lab was strategically positioned in the technological park of Seville to integrate ourselves in the context where we believe it would be more interesting to propose and maintain a center of such characteristics permanently. In this way, PistaDigital, a track of crash cars transformed into a nomadic scenic space, would be our main ally to carry out the medialab, both because of its location in the Cartuja's technopolis and because of issues of sustainability and mutual support between the different agents with which we share a series of principles and objectives.



The Global Street ***year: 2016***

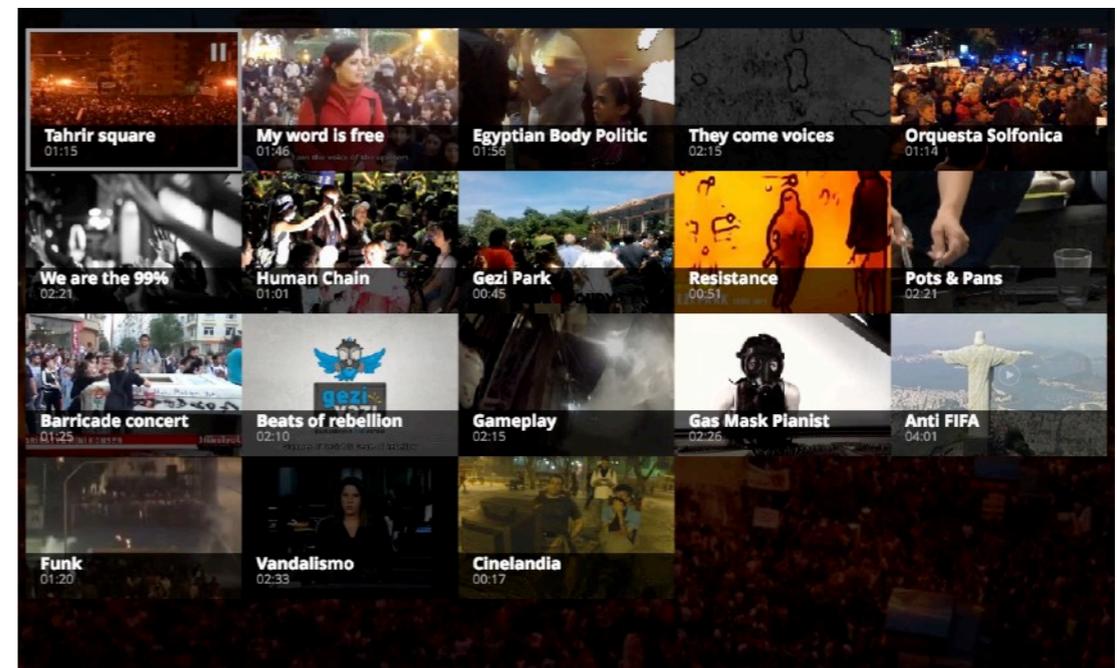
keywords: Radical Cartography, Digital Publishing

The Global Street is an online video-cartography linking the streets and squares the streets and squares across Tunis, Cairo, Madrid, New York, Tokyo, Istanbul, São Paulo, Belo Horizonte and Rio de Janeiro.

From the Arab revolutions to the 15M movement in Spain, from Occupy Wall Street in the USA to the Hydrangea revolt in Japan, from #direngezi in Turkey to the June Journeys in Brazil, music has played an essential role to sustain and in some ways synchronize protestors hearts, political agendas and imaginations.

The Global Street assembles a selection of affective songs and disruptive beats which were part of already historical atmospheres of democratic change: from the chanting crowds in Tahrir Square and Puerta del Sol to the Taksim Gezi Park barricade drums, from the Gospel band in Zuccotti Park to the Brazilian protest funk.

<http://change.makingvision.net/matrix/folios/the-global-street/>



Open Street Map for Kids

year: 2009

place: LABoral Art and Industrial Creation Centre

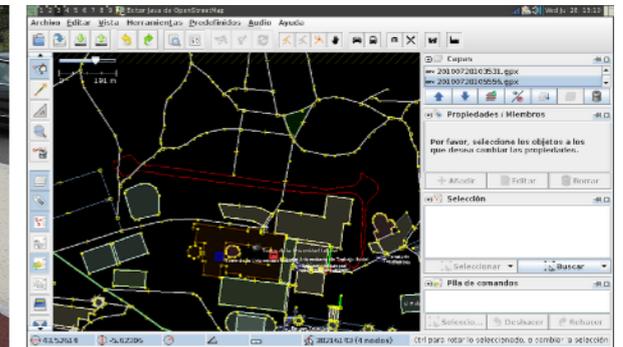
keywords: [Radical Cartography](#)

Open Street Map for kids was one of the actions of the research project Meipi Asturias on the use of maps by social movements and citizen initiatives that continued to the Situation Room and a long series of projects of critical cartographies produced in the last years in Seville, the geopolitical territory of the Strait of Gibraltar, Venice and the Egypt-Gaza border. In the context of Meipi Asturias we organized during the summer of 2009 the International Encounter of Citizen Cartography, in which Open Street Map was one of the highlights. Open Street Map is the "free" map of the world that, like Wikipedia, is created and updated by volunteers.

With the subtitle Mapping Party: The adventure of maps, the Open Street Map for kids was developed during the 2010 Summer Camp of LABoral Center of Art and Industrial Creation and involved 20 children between 6 and 9 years. The objective of the activity was to transmit basic notions about the current art of cartography with digital media, and to carry out a practical exercise of "mapping" the area of recent urban transformation around the City of Culture in Gijón.

By external requirements the workshop was very compressed - three one hour sessions on consecutive days. Day one was dedicated to a theory class on maps and social responsibility, explaining the current state of the art in mapmaking from paper to digital. Day two was dedicated to fieldwork. In the third day, entitle "becoming a cartographer", the kids edited themselves the Open Street Map of the area of Gijon with our help as conductors.

The assessment of the workshop was very positive. The initial objectives of introduction to digital cartography and critical approach to geolocation technologies were satisfactorily fulfilled. As with free software, Open Street Map is very useful in educational terms. We have been pleasantly surprised by the feedback and learning ability of our young cartographers as well as the very good group dynamics that existed between them. Although OSM is a project with a certain gender barrier - with very few girls involved - in the workshop we did not see any difference in the interest shown in the activity by boys and girls, and some of them asked us to take them for more territories to map!



Cairo, start a Map!

year: 2009

place: Museum of Modern Egyptian Art

keywords: Radical Cartography.

Cairo Start a Map Open Lab. Cartography as performance, starting a map! workshop took place at Guezira Grounds (Cairo Opera House Complex) In the context of Cairo Art Biennale.

It consisted on a 2 hours program, including: Introduction to the theory and practice of collective tactical cartography

first part: Theory and experiences Cartography as representation vs cartography as performance. Principle of cartography by Deleuze and Guattari. Territories/hegemonic maps vs territories/other maps. Interpretation of reality and/or strategic tool: map as tool for critique and action. Cases studies: Seville global. Barcelona 2004, Istanbul critical map, Fadaiat and critical cartography of the Strait of Gibraltar, Meipi Asturias, Bureau Etudes/Universite Tangente, Rotorr. Georeferenced and not georeferenced maps.

second part: On Methodologies What to map? With what objectives? What aspects of reality to map? How to visualize it? Layers, areas, channels, themes, metaphores. What databases to access? Data mining. Public vs proprietary data. Software tools, creating it digitally and online. The importance of the artwork. Which subjects to map? A community as a mapmaker vs technician or artist cartographer. Distributed vs centralized and linear production. Feedback: how to connect mapping and action/transformation. Maps to activate social networks. Dissemination and distribution.

third part: Practical exercises Starting a mapping project proposed by the participants. Presentation of Rafah Egypt-Gaza border cartographic project.





Publications

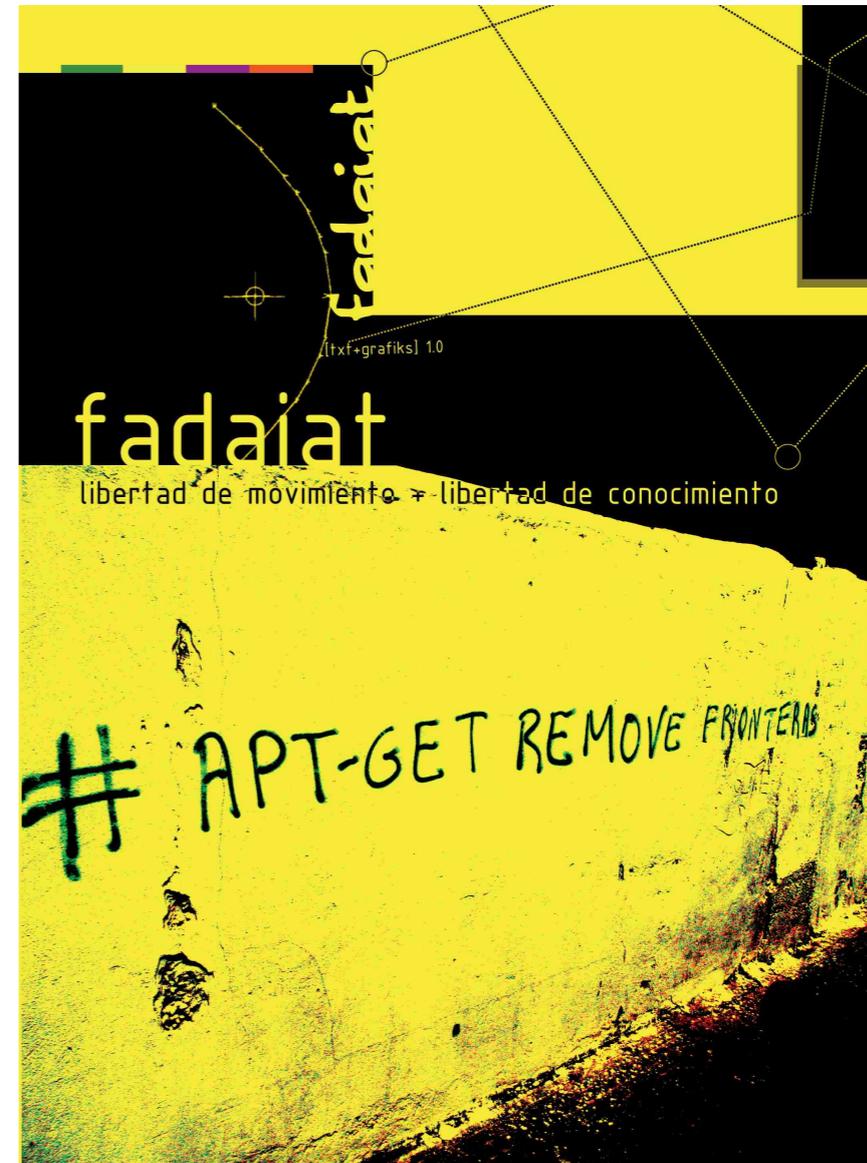
Fadaiat: Freedom of Movement, Freedom of Knowledge*year: 2008**Publisher: CEDMA*

The straits of Gibraltar is a mirror-territory of the transformations taking place in the world today: globalisation, migrations, borders, citizenship, network-society, communication, technologies... the border is a crossed-place, an extensive territory of life and mobile confinements where multiple social practices put pressure on established limits. new spaces and relationships emerge from and through the border between southern Europe and northern Africa.

the book and all it entails plays an important and irreplaceable role, but it is just a fragment of a process that goes far beyond it in terms of both time and subject matter. Here it opens new possible becomings that were mere conjectures until it was written; it is a line with relative autonomy running parallel to the other relatively autonomous part-projects and establishing fruitful exchanges among them, which in turn become an opportunity for new projects.

through this process, and specially the publishing of this book, we want to contribute to the existence of new spaces of social and technological hybridisations that, by forging new paths, continually (re)invent world(s).

DESOTO, Pablo. MONSELL, Pilar. Fadaiat libertad de Movimiento, Libertad de Conocimiento, CEDMA Málaga, 2008.



Situation Room, designing a Citizen prototipe of Situation room

year: 2010

publisher: dpr-barcelona

Situation Room is normally used to designate a secret place used in times of crisis to assess and monitor data for decision making purposes. Its origins can be traced back to World War II with the invention of computers, digitalization, and the collaboration of architects and the military. These rooms are equipped with monitors and data boards used to control everything from flows crossing the strait of Gibraltar to nuclear fission processes in Nuclear Power plants and the life support mechanisms on board the International Space Station.

"Rather than being afraid of control, and technologies in general, we prefer to think in terms of social appropriation and implementation with research and creativity; we even think that, as Cybersyn shows, the source of technological creativity actually lies in social cooperation, and that it is only later captured by the military or capitalism." -Hackitectura

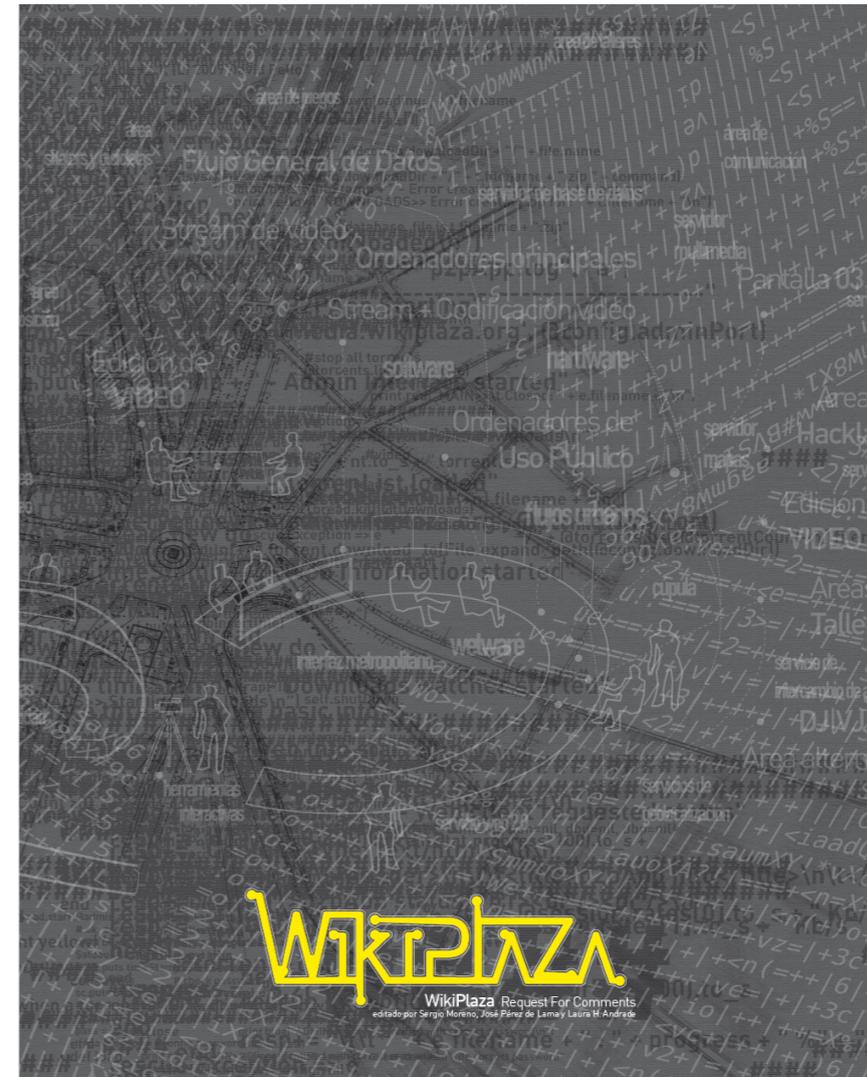
DESOTO, Pablo. (ed) Situation Room, designing a citizen prototype of situation room. Dpr-Barcelona, 2010.



WikiPlaza: Requesting for comments**year: 2011****publisher: dpr-barcelona**

WikiPlaza presents the practical and theoretical research carried out by hackitectura.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 wikipalaza 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!



After.video: Assemblages

year: 2016

Publisher: Open Humanities Press London

After.video is an edited collection of assembled and annotated video essays living in two instantiations: an online version – located on the web and an offline version – a paperback book and video stored on a Raspberry Pi computer packaged in a VHS case. This is both a digital and analog object: manifested, in a scholarly gesture, as a ‘video book’.

After.video realizes the world through moving images and reassembles theory after video. Extending the formats of ‘theory’, it reflects a new situation in which world and video have grown together.

We hope that different tribes – from DIY hackercamps and medialabs, to unsatisfied academic visionaries, avantgarde-mesh-videographers and independent media collectives, even iTV and home-cinema addicted sofasurfers – will cherish this contribution to an ever more fragmented, ever more colorful spectrum of video-culture, consumption and appropriation...

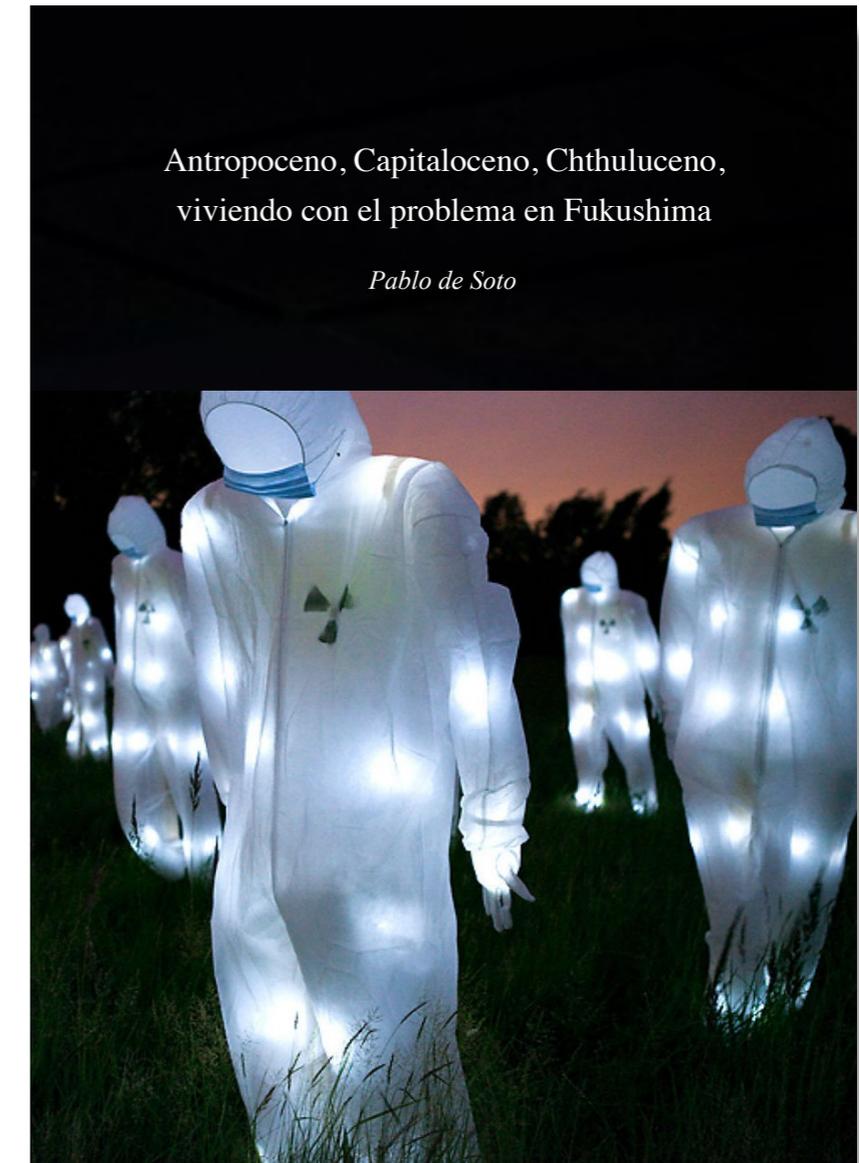
LERONE Oliver., HADZILEMOVIC, Adnan., DESOTO Pablo., SHEREEN Laila. (2016).
After.Video: Assemblages. London: Open Humanities Press.



Anthropocene, Capitalocene, Chthulucene, Staying with the trouble in Fukushima*year: 2016**PhD Thesis*

In the space-time of environmental devastation announced by the Anthropocene, nuclear catastrophe is one of the troubles with fuzzy boundaries that challenges our capacity for comprehension. It is characterized by a twofold invisibility, with both ionizing radiation and institutional invisibility - the claim by the authorities that the problem is "under control". As in the case of Chernobyl, the Fukushima Daiichi disaster is a maximal 7 on the AEIA scale of accidents. It was unprecedented in that several reactors went into meltdown, and in that it occurred 200 kilometers from the most populous metropolitan area on the planet. Taking as a theoretical framework the interdisciplinary discussion of the Anthropocene, and critical formulations such as Jason W. Moore's Capitalocene and Donna Haraway's Chthulucene, this dissertation investigates how humans and other creatures are staying with trouble of a nature-culture altered by radioactivity in Fukushima. With their different figures and metaphors, Capitalocene and Chthulucene are alternative epochal names to the hegemonic Anthropocene, bringing other ontologies and epistemologies from the fields of contemporary Marxist theory, eco-techno-feminism and multispecies ethnography. Repurposing Anthropocene, Capitalocene and Chthulucene as analytical apparatuses and ways of knowing nuclear catastrophe, this dissertation proposes an onto-epistemology with which to construct an experimental narrative about the meaning of Fukushima in current discourse regarding environmental challenges on a planetary scale.

DESOTO, Pablo. *Antropoceno, Capitaloceno, Chthuluceno, viviendo con el problema en Fukushima*. Thesis (Doctorate in Communication and Culture) - School of Communication, Federal University of Rio de Janeiro, Rio de Janeiro, 2016.



Selected Papers in peer review journals

DeSoto, P. (2017). Os mapas do 15M: A arte da cartografia da multidão conectada *Liinc*, 13(1).

DeSoto, P., Delinikolas, D., Dragona, D., Senel, A. and Pérez de Lama, J.P. (2015). Mapping the Urban Commons: a Parametrical and Audiovisual Method. *VIRUS*, 11.

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DeSoto, P. (2016) *#Dronehackademy: Tecnopolítica aérea do comum vs. a violência da cidade neoliberal*. In: Rena N., Rena A. and Bambozi L., eds., *Tecnopolíticas do Comum: arte, urbanismo e democracia*. Belo Horizonte: Fluxos, pp. 76-85.

DeSoto, P. (2015). Los mapas del #15M: El arte de la cartografía de la multitud conectada. In: Serrano, E., Calleja, A., Monterde A. and Toret. J., eds, *15MP2P. Una mirada transdisciplinar del 15M*, Barcelona: UOC, pp. 362-387.

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Pérez de Lama, J., DeSoto, P; Moreno, S. *WikiPlaza y Geografías Emergentes*. (2009). In: Ohlenschläger, K. and Rico, L., *Banquete redes y nodos*. Madrid: Sociedad Estatal para la Acción Exterior, Turner, pp: 266-271.