

Pablo DeSoto

PORTFOLIO

Architecture + Digital Technologies + Environmental Humanities

Resist as Forest***year: 2109******place: Trondheim***keywords: Hybrid Architecture, Social Technologies & Citizen Science

Resist as Forest is a public environmental humanities action on deforestation. The initiative involved multiple modalities and scales: video, sound, a technological public space, twenty-five different languages, collective storytelling, a 3D video creation, an urban scale projection, a street theatre, scholars and students. It staged on September 27, 2019, in Adressaparken in Trondheim, Norway, during the Global Climate Strike, a civil society action all around the world demanding climate justice to everyone and an end to the edge of fossil fuels.

The action was created during Pablo DeSoto's 2019 NTNU ARTEC Artistic Residency and curated by Hania Musiol, together with local artists, scholars, technologists, and community members. Institutional Partners: NTNU ARTEC and Adressaparken with the support of the Humanities Faculty, Trondheim Kunstakademiet (KiT) at NTNU, Trondheim PoesiKveld, and Gibberish / Artistic Directors: Pablo DeSoto and Alexandra Murray-Leslie / Curator: Hanna Musiol / Organizers: Hanna Musiol, Andrew Perkis, and Sara Brinch / Moderators: Olga Lehmann, Sophia Efstathiou, Stella Mililli / Student Assistants: Shreejay Shreshta, Vilde Borgan, Sepehr Haghighi. 3D Design: Siddharth Gautam Singh Special thanks for advice, resources, soundwork, images, tech support, & trust: Dagfinn Dybvig; Sofie Månsson; Irene Dominguez & World Cultures United; the Kayapo people; Andreas Bergsland; Robin Støckert; Aajege, Ånde Somby, Helen Murray, and Aida Miron; Frank Ekeberg; codeofconscience.org; the Macaulay Library; students @ Music / Music Technology, Trondheim Kunstakademiet (KIT) & Department of Language and Literature: Christopher Logan, Ada Mathea Hoel, Unnur Andrea Einarsdóttir, Mina Paasche, Joachim Sture, Jørgen Wassvik, Berke Ince, Lisa Størseth Pettersen, Samrridhi Kukreja, Jennifer Petzold, Srinavin Shiva, Chen Lili Zaneta Jianing Zuo, Erin Akawachi, Hilde Edvardsen, Karolina Jawad, Aage A. Mikalsen, Sigrid Voll Bøyum, Woon Ting Chan, Bjørg Madelén Gamborg-Nielsen, Mahsa Hamed Mousaviyan, Laura Henrike Hurenkamp, Erina Kawachi, Trond Nesheim, Jennifer Petzold, Srinavin Kumar Raja, Shiva Sherveh, Lili Zaneta, Jianing Zuo, Brooke Eriksen, Mari Ellevseth Oseland, Jørgen Vie, & Vova Gabissov; Krzysztof Orleanski, Adressaparken; Besteforeldrenes Klimaaksjon & Natur og Ungdom; Heli Aaltonen; NTNU Environmental Humanities Research group; Litteratur for Inkludering; & Kunsthall Trondheim.



Cartography of endangered Rivers and Corals

year: 2019

keywords: Radical Cartography, Social Technologies & Citizen Science

This project is the result of integrating the Environmental Humanities in the Post-graduate program of Architecture and Urbanism at Federal University of Paraíba. It comprises field work -the river as a classroom-, a mapping the urban commons course, an activist action on corals protection, and the publication of the Cartography of Endangered Rivers and Corals of Joao Pessoa.

Cartography credits: Coordenação: Pablo DeSoto, Letícia Palazzi Perez, Andrea Porto Sales, Paulo Rossi.

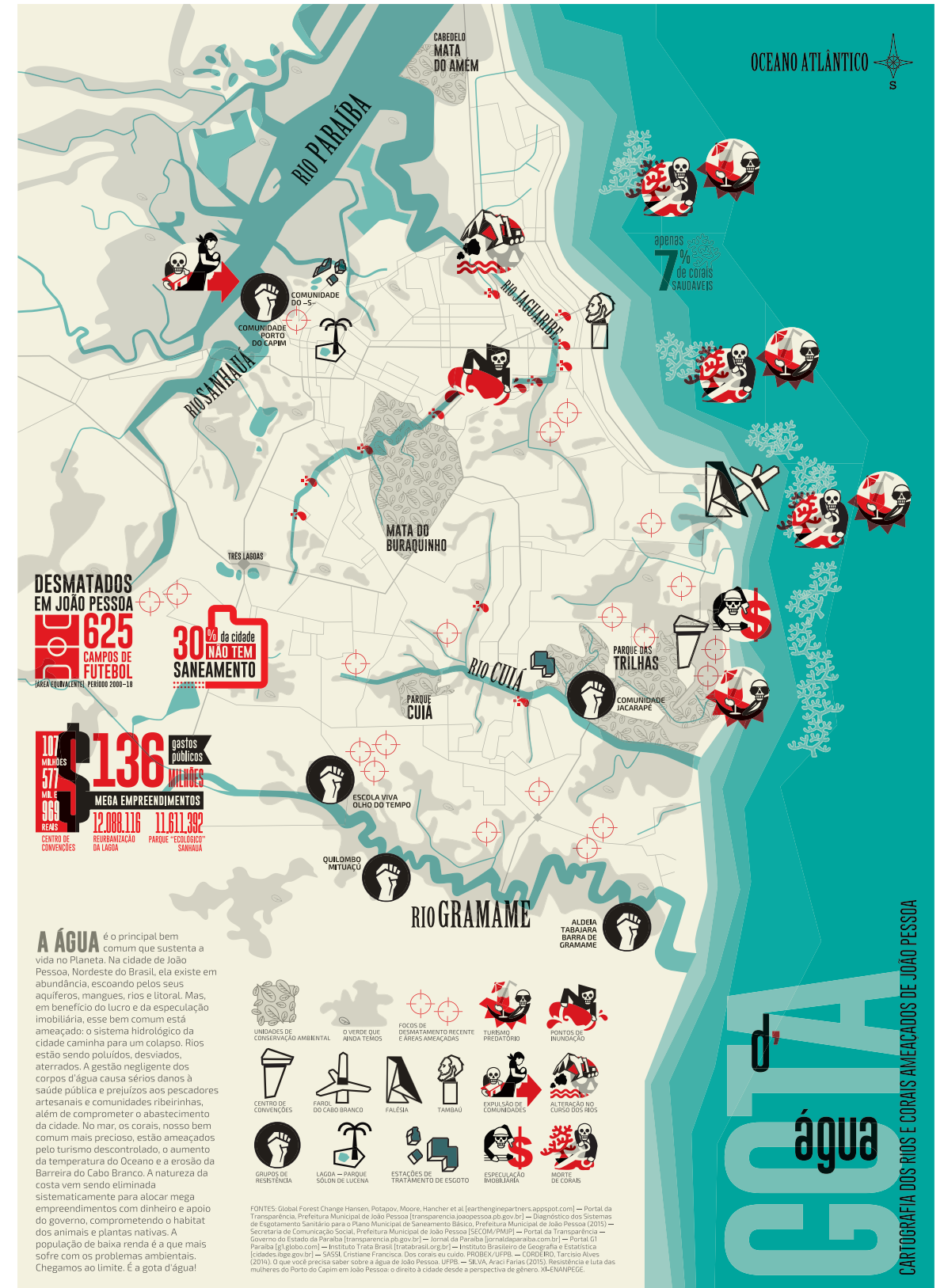
Projeto gráfico: Yumi Nsh, Rodolfo Santana, Raissa Monteiro.

Contribuíram: Flavia Bezerra, Gabriella Almeida de Oliveira, Ian Coelho, João Luiz Carolino, Lincoln Almeida, Mariana Oliveira, Yanna Garcia, Aurora Caballero, João Batista, Aurora Caballero, Raissa Monteiro, Ademar Barbosa, Andrea Cavalcanti, Arthur Chacon, Ricardo Bruno Cunha Campos, Danielle Guimarães, Eleonora Paoli, Maria Carmen Cavalcanti, Mariana Daltro, Rafaella Dantas, Beatriz Pires, Elisa Carneiro, Matheus Pontes, Aline Ramalho, Ana Beatriz Nóbrega, Ivana Accioly, Jessica Rabello, Ivanildo Santana, Jailma Carvalho, Izanilde Barbosa da Silva, Alessandra Soares, Guilherme Cavalcanti, Maria Heloísa Oliveira, Mariana Ribas, Marília Dornellas, Mirelli Gomes, Nilton Fernandes, Sidney Pereira & Yan Azevedo.

Organização: PPGAU e DGEOC, Universidade Federal da Paraíba.

Agradecimentos: Espaço Cultural José Lins Do Rego, Pedro Rossi, Iconoclastas.

Apoio: IESP.



The Zone

year: 2018

place: LABoral Art Centre Gijón

keywords: Hybrid Architecture, Social Technologies & Citizen Science

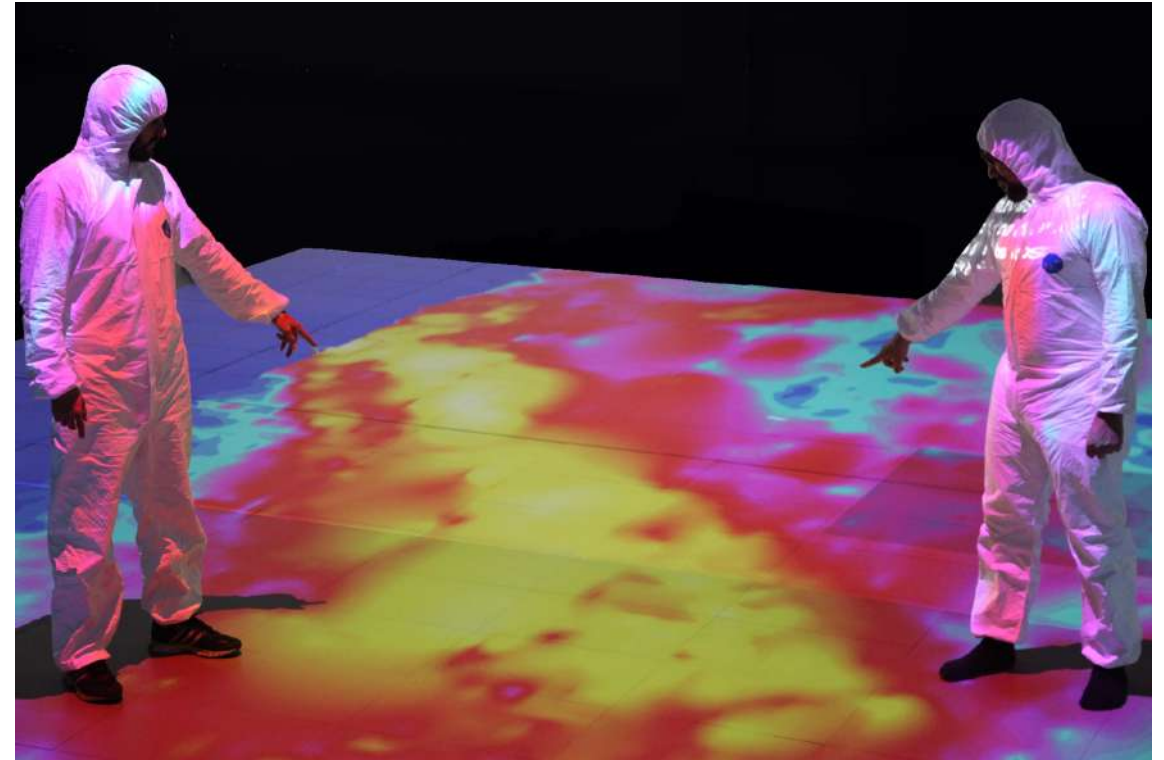
The Zone is a project about the Anthropocene/Capitalocene landscapes of our damaged planet. It takes its name from a real physical space, the exclusion zone established as a consequence of the Fukushima nuclear disaster in Japan. The Zone is also a metaphor that constructs the mythology of the present, warning us against dreams of technological progress turned into nightmares. The project explores the possibilities of art & cartography displays in understanding contemporary environmental disasters.

The project consists of four main parts: 1/ an outdoors installation, 2/ an interactive map, 3/ a workers area, 4/ a documentation area.

The main piece is a 78 square metres interactive map. The map is projected on the floor allowing the visitors to walk on the top of it. Five digitally fabricated objects on its surface, when approached by the visitor, activate a specific story. These stories include 1/ the earthquake and tsunami, 2/ the multiple nuclear reactor meltdowns, 3/ the evacuation of the population, 4/ the first journalist to get into the Exclusion Zone, and 5/ the citizen science as a response to the radiological disaster.

The workers' area is a tribute to the thousands of workers, mostly subcontract ones, who enter Fukushima Daiichi Nuclear Power Plant everyday or work in the decontamination brigades. It includes a Geiger Counter developed by Safecast, a citizen science community established in Japan as a response to the nuclear disaster.

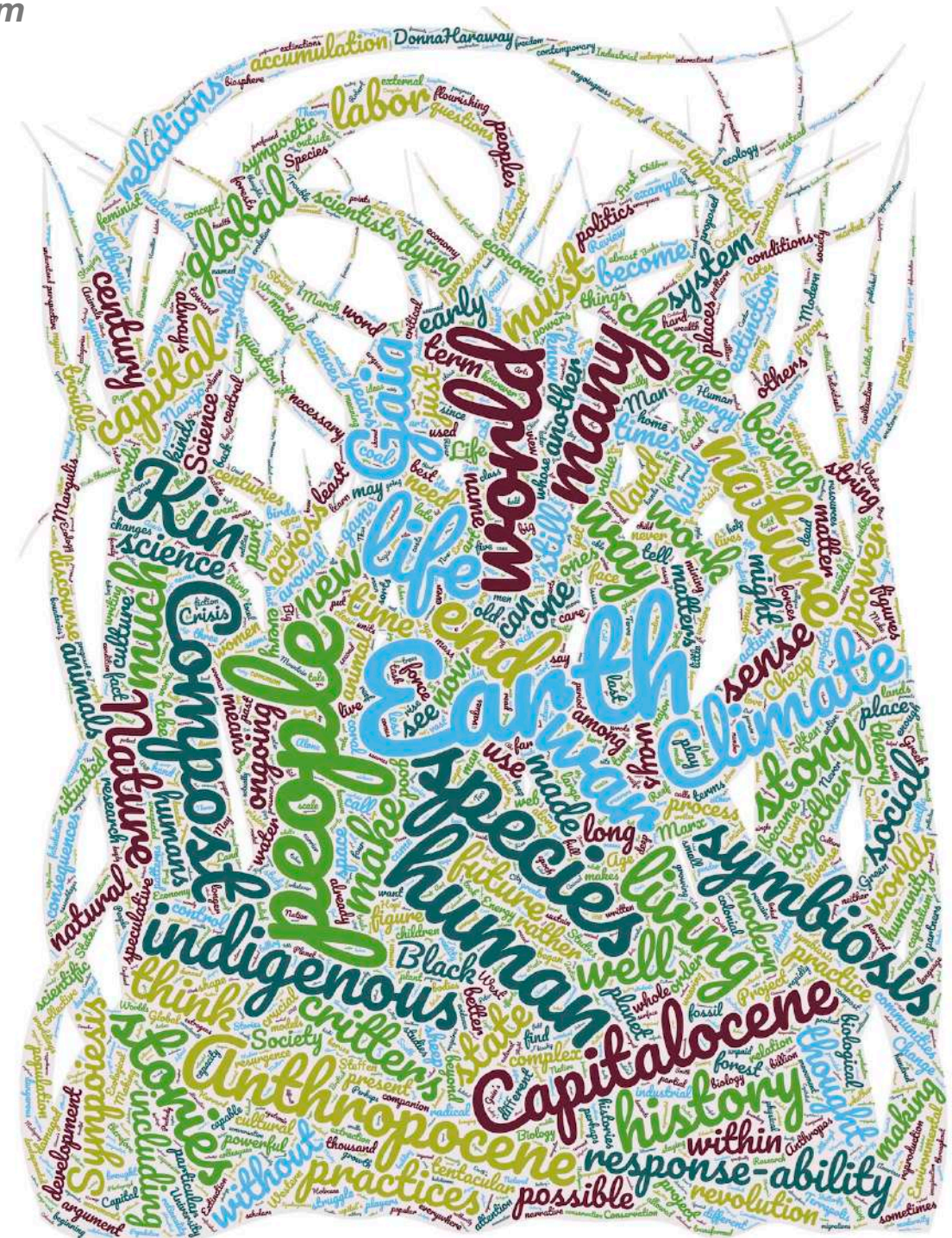
The documentation area includes books, reports, photos and academic papers on the Fukushima Daiichi nuclear disaster. It additionally includes resources from primary sources collected in Japan between November 2011 and February 2012. Selected Academic Papers are organised into six main categories: Social Movements, Citizen Science, Philosophy, Ecosystems, Activism, Workers and Public Health.



place: Facing the Anthropocene, New Shape Forum, Stockholm

Tentacular Lexicon was a commission for the exhibition 'Facing the Anthropocene', curated by Carlota Mir, a call to seven international artists to reflect on, and produce visual responses and a street guerrilla strategy to the questions the Earth is facing.

Diving into that emerging interdisciplinary framework, "Tentacular Lexicon" addresses the Anthropocene both as a geological concept and a popular one by exploring propositions that critically inquire the term beyond stratigraphy and Earth system sciences. It visualises the lexicon from three books: Donna Haraway's *Staying with the Trouble: Making kin in the Chthulucene*; Deborah Danowski & Eduardo Viveiros de Castro's *The Ends of the Worlds*; and *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*, edited by Jason M. Moore. From different situated practices and disciplines, these contributions contest the way of naming of the Anthropocene, pointing out the need to open up the conversation to other narratives and ways of knowing-



The Global Street

year: 2016

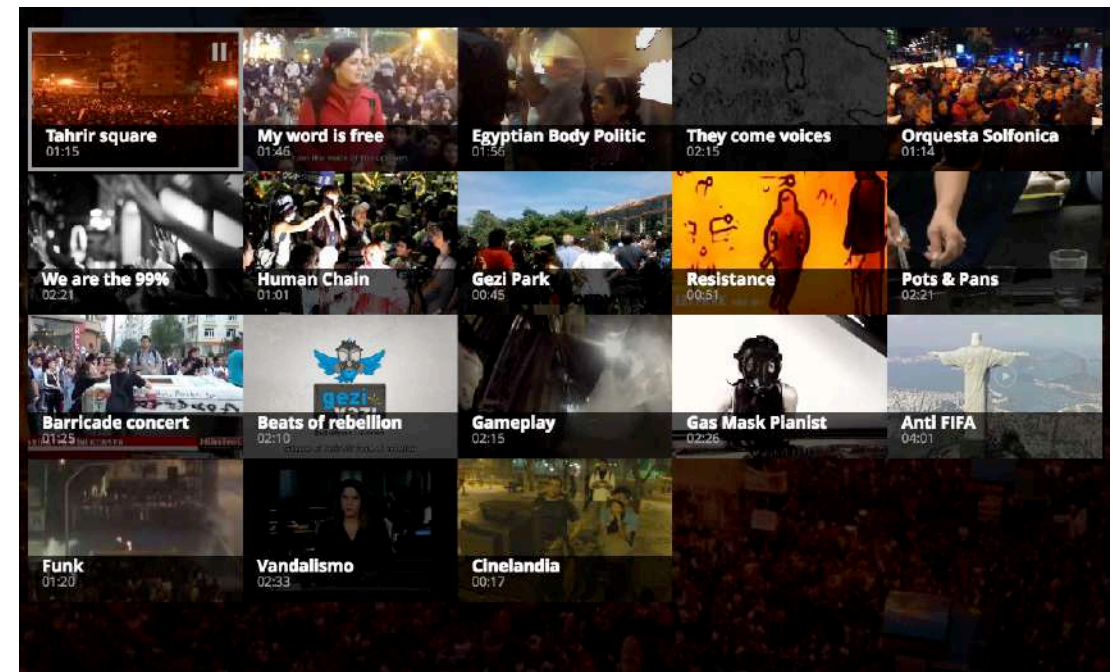
keywords: Radical Cartography, Digital Publishing

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/>



Aerial cartography of Vila Autódromo

year: 2015

place: Rio de Janeiro

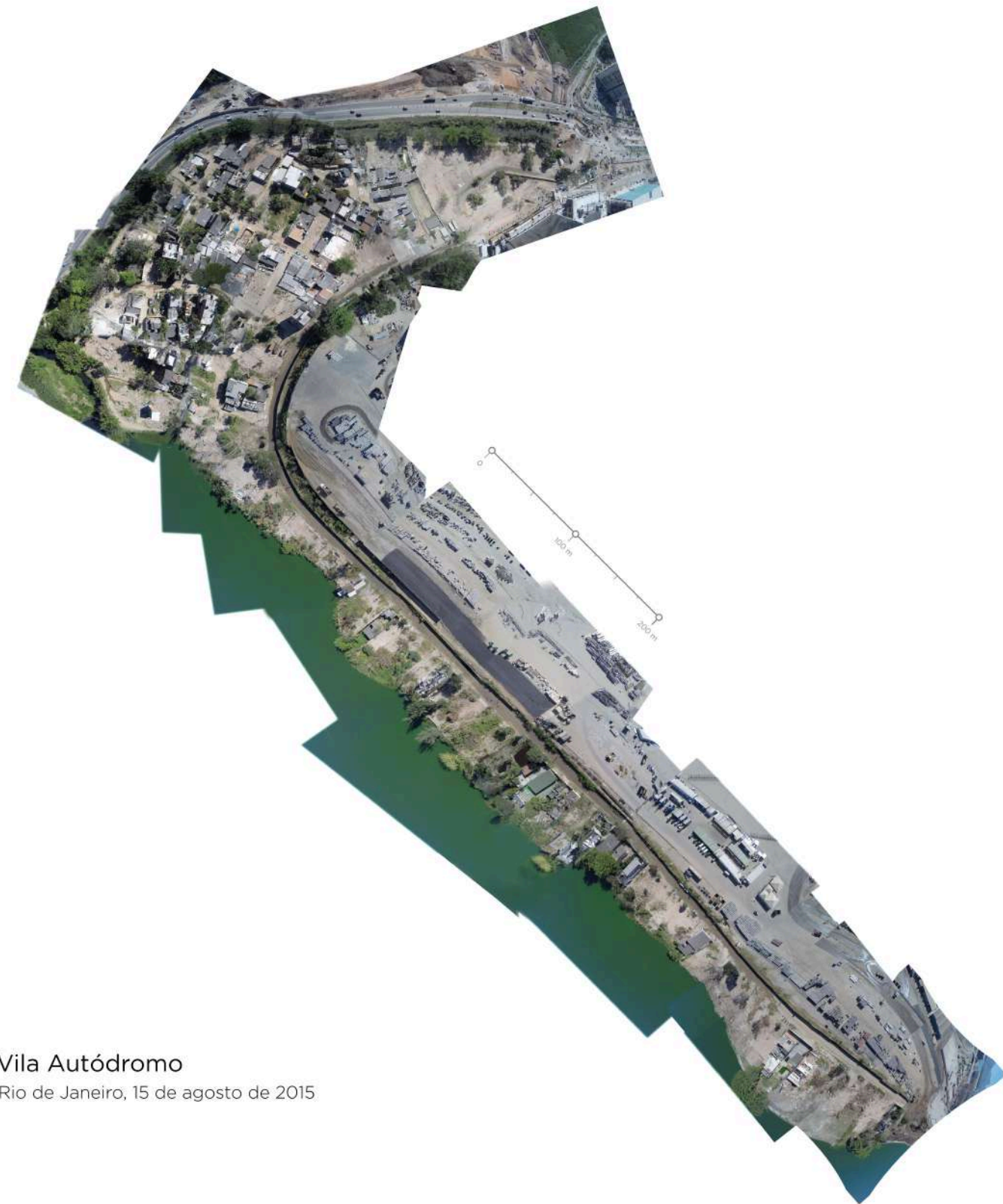
keywords: Radical Cartography, Social Technologies & Citizen Science

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

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>

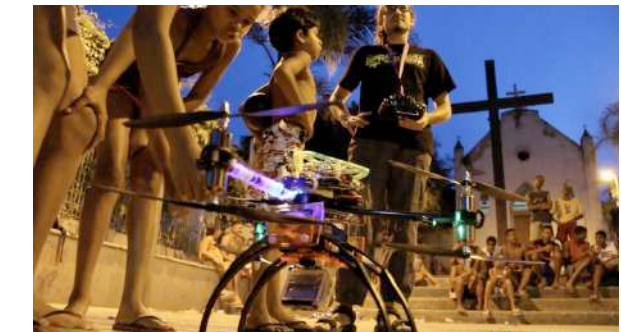


MediaLab UFRJ**year: 2012-2016****place: Rio de Janeiro**keywords: Social Technologies & Citizen Science

As parallel activity to my my PhD I organized several activities in the MediaLab.UFRJ at School of Communication and in public spaces of Rio de Janeiro (In Brazil: extensão). It included:

- Fala Chthuluceno! Indagações críticas ao Antropoceno: decentralizar as perspectivas, repovoar os imaginários, multiplicar as falas..., com Julian Bellanger.
- 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.
- Tecnopolítica 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/>



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/>



Mapping the Commons of São Paulo

year: 2014

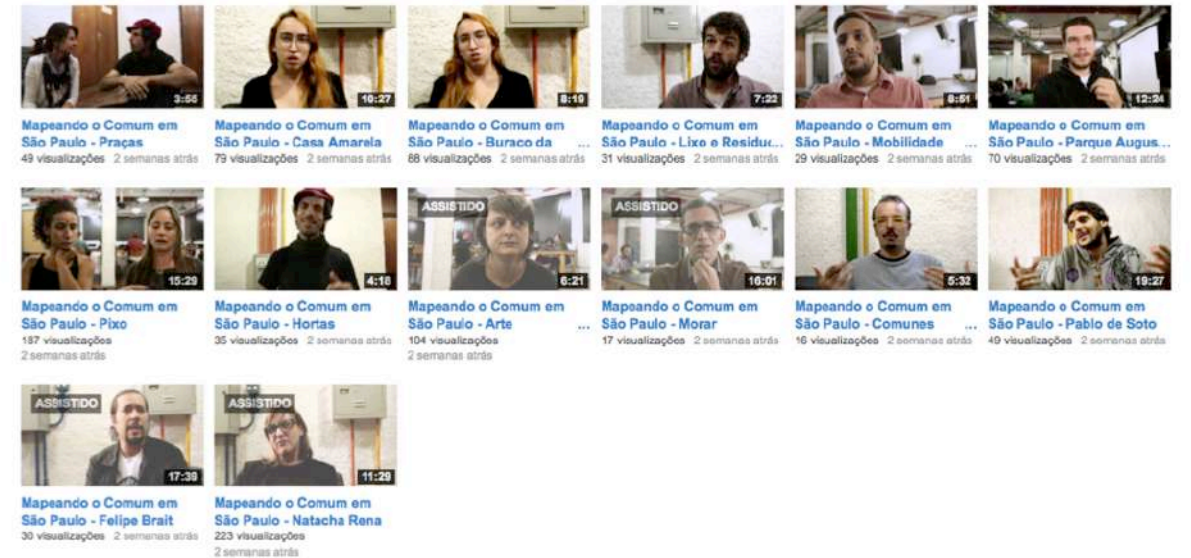
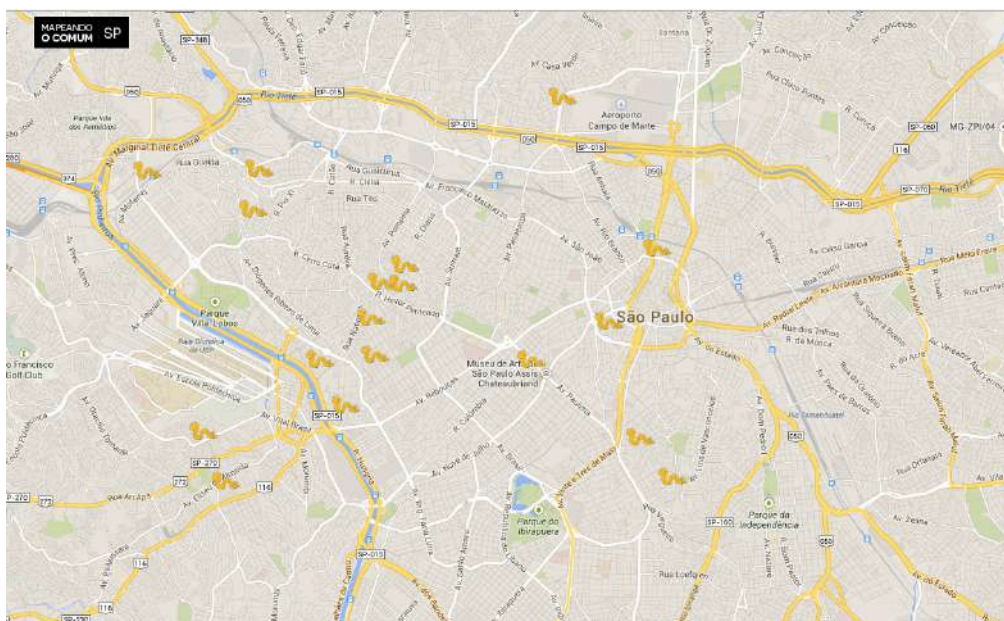
place: SESC Pompeia

keywords: Urban Commons, Radical Cartography

Mapping the Commons of São Paulo took place in two different moments in 2014, both in SESC Pompeia, a factory converted in cultural center by architect Lina Bo Bardi. The first workshop was organized in the context of ENCONTRO AVLAB Artemidia e Tecnopolitica na esfera do Procomún curated by Daniel Gonzalez Xavier. The second workshop was a parallel activity in the context of the exhibition MULTITUDE curated by Lucas Bambozzi.

The activity was based on the Mapping the Commons methodology previously developed in workshops conducted in Athens, Istanbul, Rio de Janeiro and Belo Horizonte. The workshop bring together a group of 30 activists, PhD students, and researchers from different disciplines - architecture, arts, media, literature and social sciences.

The results of the project include a short video summary, a set of Interviews and an videoinstallation at SESC Pompeia in the context of exhibition MULTITUDE.



Nome do Projeto	Local	Coordenador	Participantes	Objetivo	Metodologia	Resultados	Impacto	Orçamento	Financiamento	Divulgação	Monitoramento	Avaliação	Conclusão
Mapeando o Comum SP	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Praças	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Casa Amarela	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Buraco da...	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Lixo e Residuc...	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Mobilidade	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Parque Augus...	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Pixa	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Hortas	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Arte	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Morar	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Comunes	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]
Mapeando o Comum em São Paulo - Pablo de Soto	São Paulo	[Nome]	[Número]	[Objetivo]	[Metodologia]	[Resultados]	[Impacto]	[Orçamento]	[Financiamento]	[Divulgação]	[Monitoramento]	[Avaliação]	[Conclusão]

<https://www.youtube.com/watch?v=5m1vXOZYYP4>

Mapping the Commons of Athens

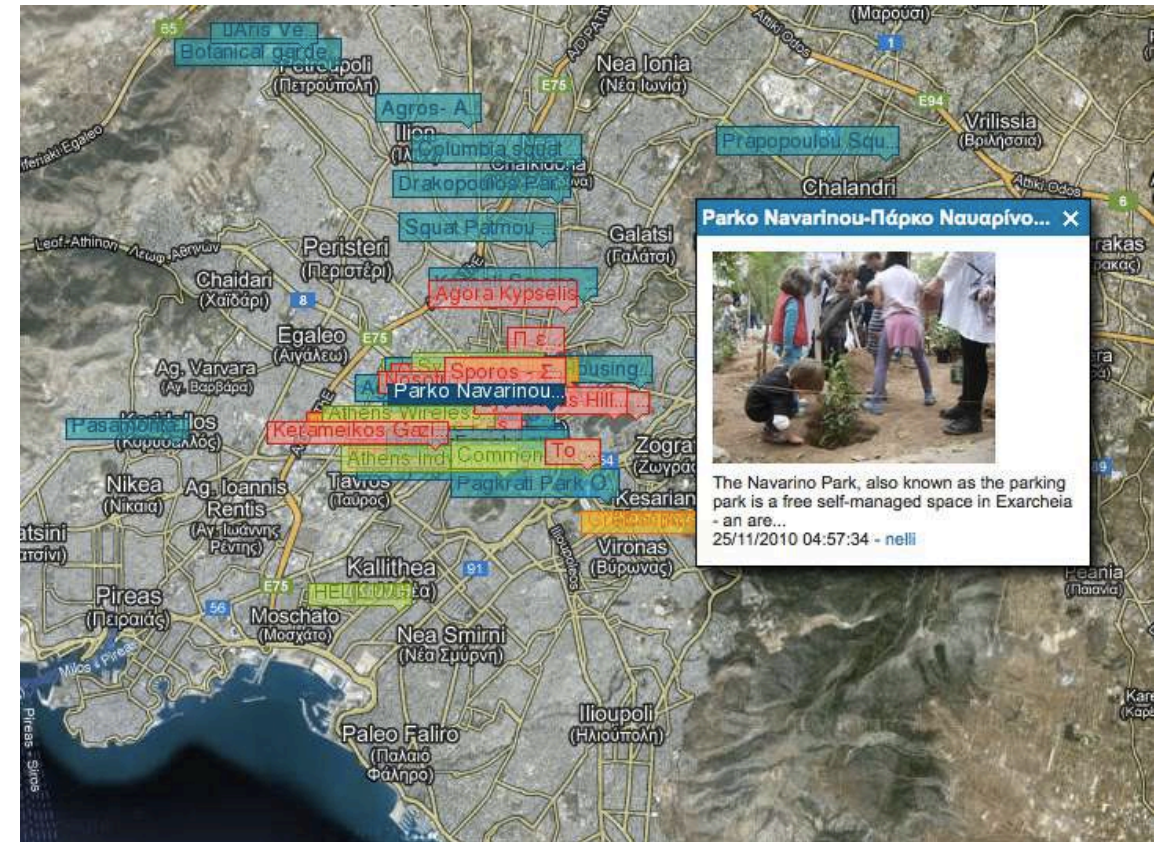
year: 2010

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 destructed 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.



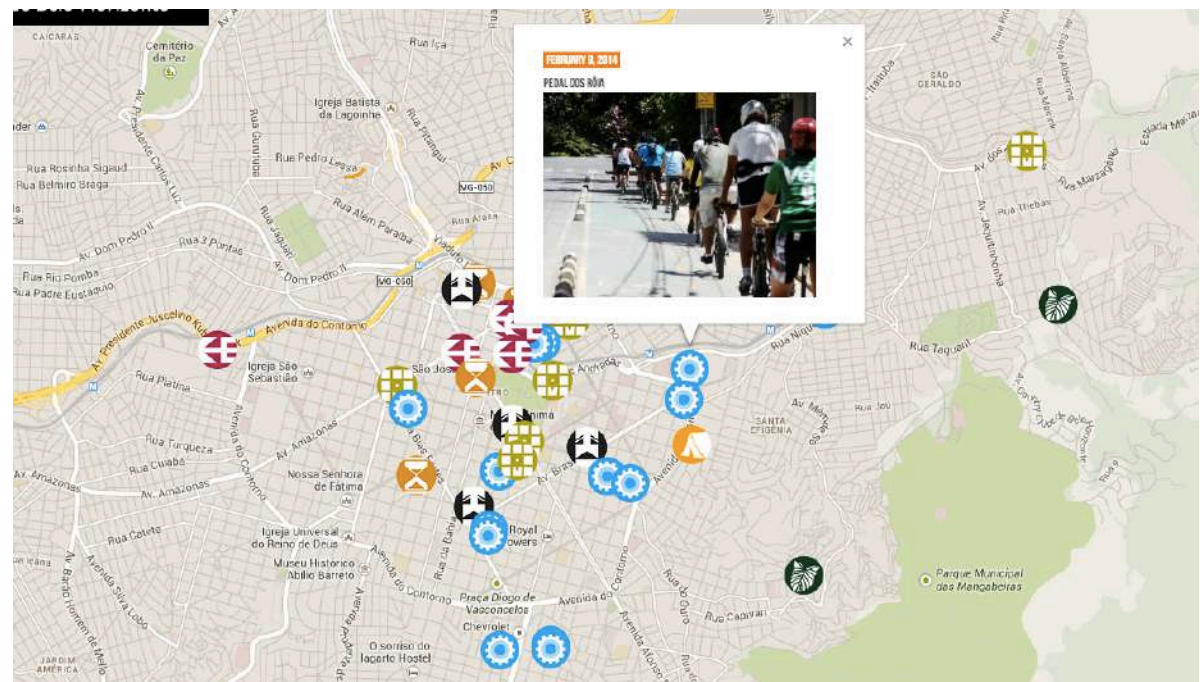
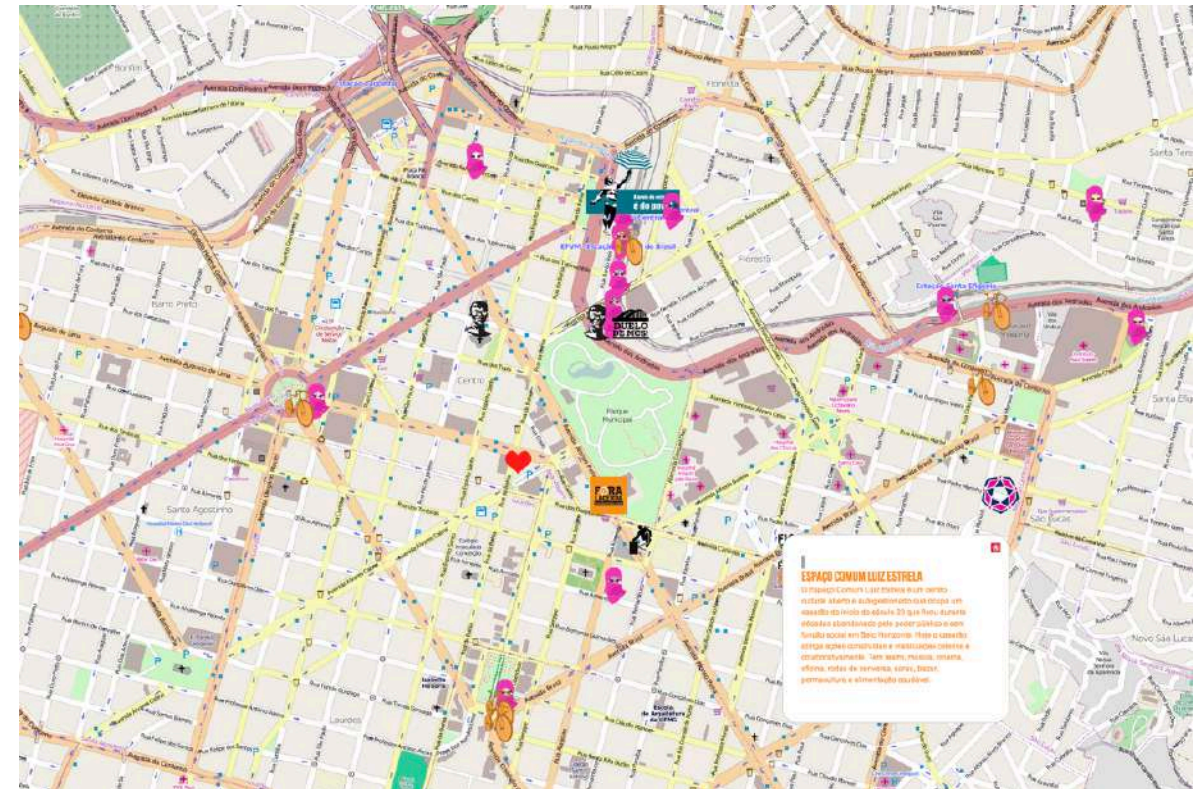
Mapping the commons of Belo Horizonte year: 2014 place: School of Architecture

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

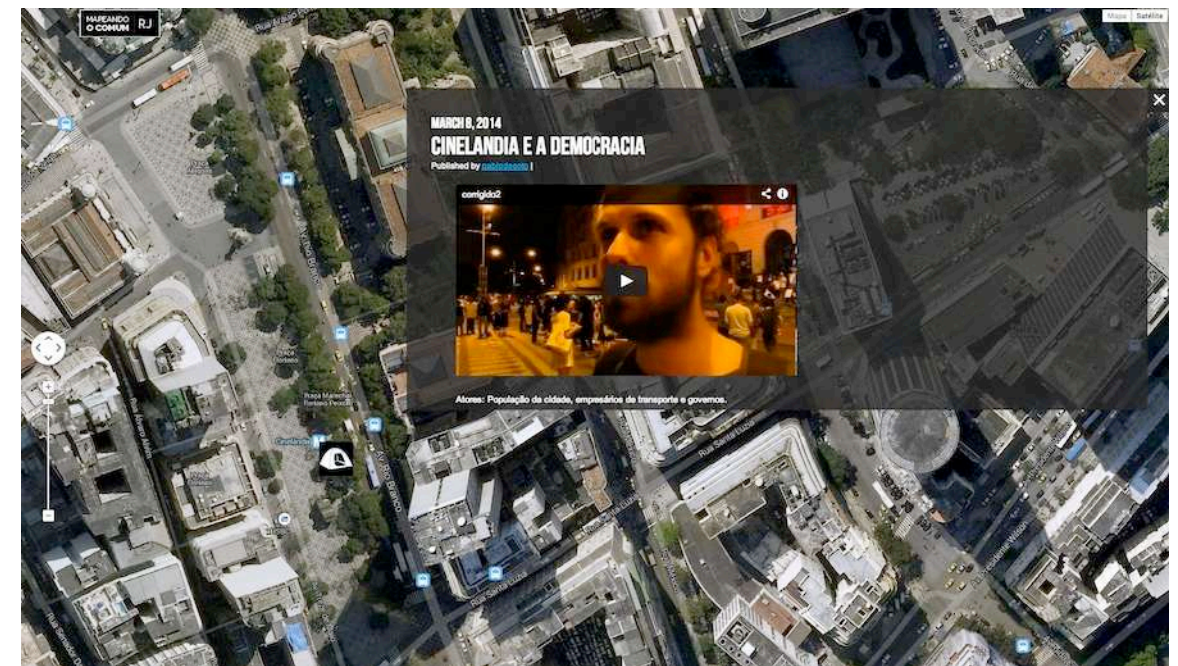
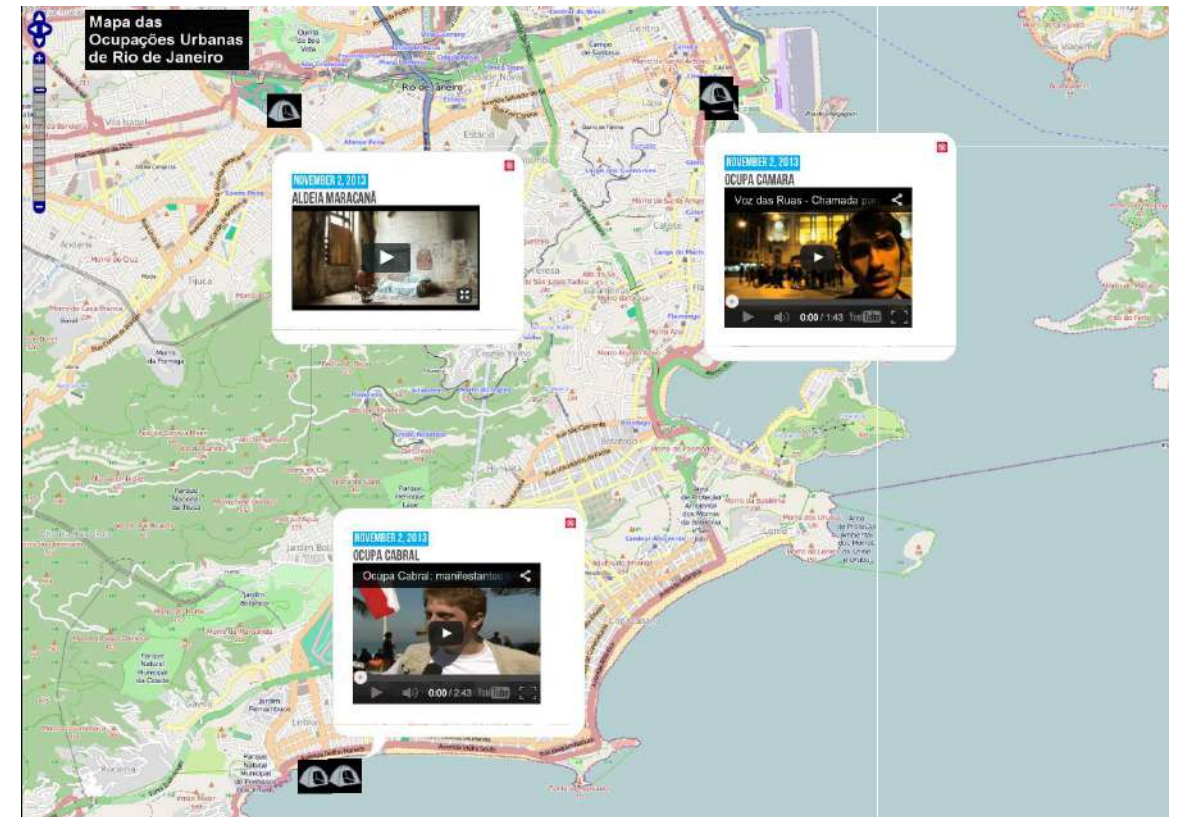
keywords: Urban Commons, Radical Cartography

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

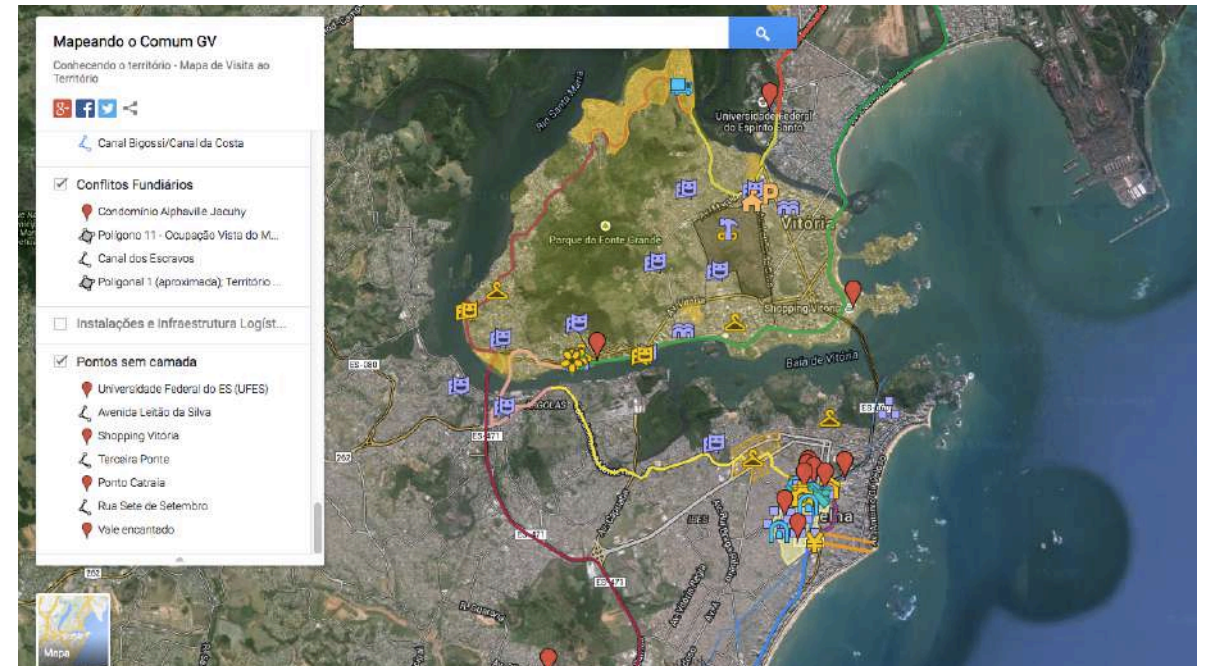
keywords: Urban Commons, Radical Cartography

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

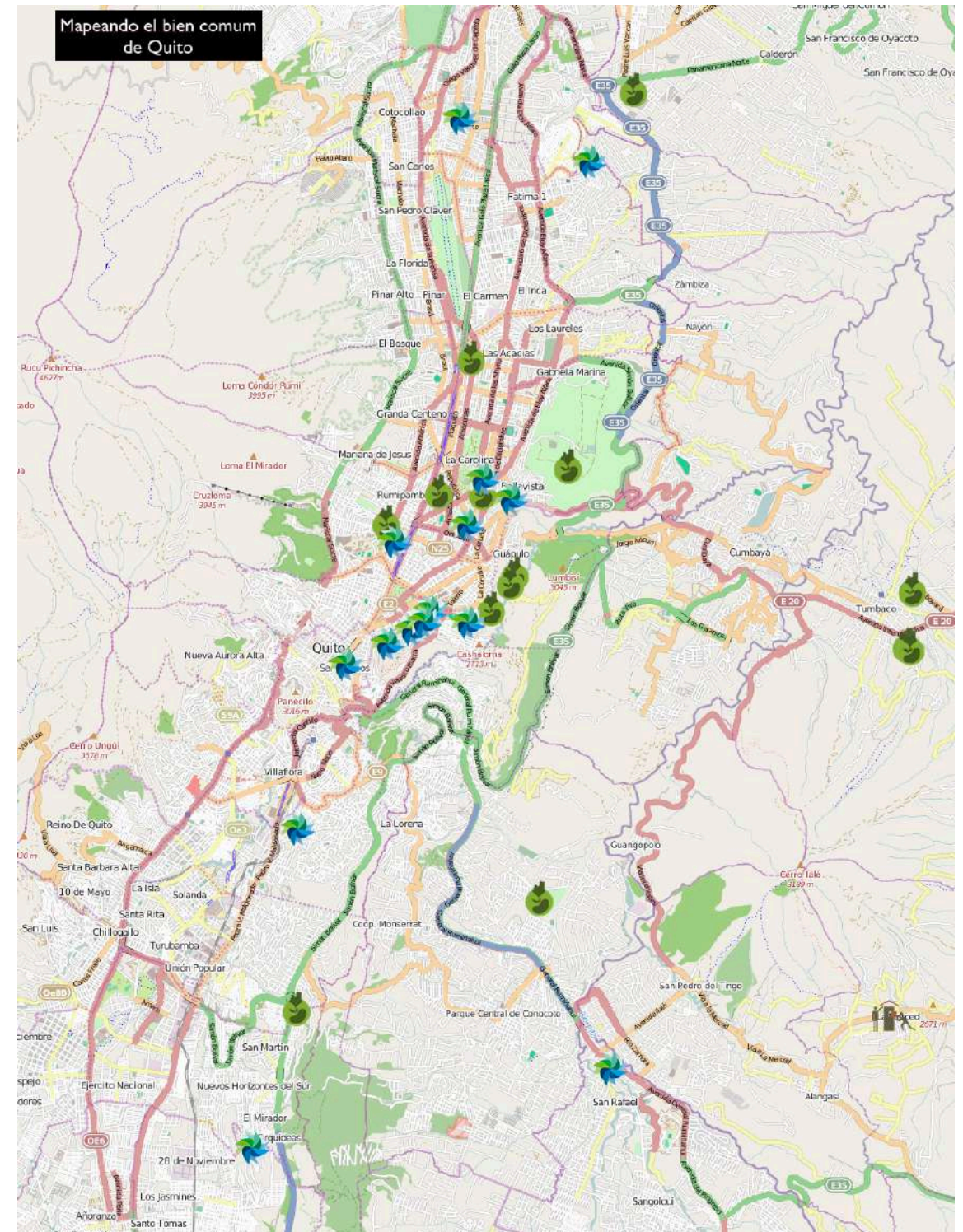
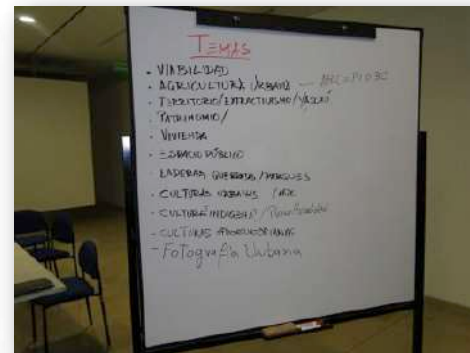
year: 2014

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.



Metropolitan Video-Cartography Medellin

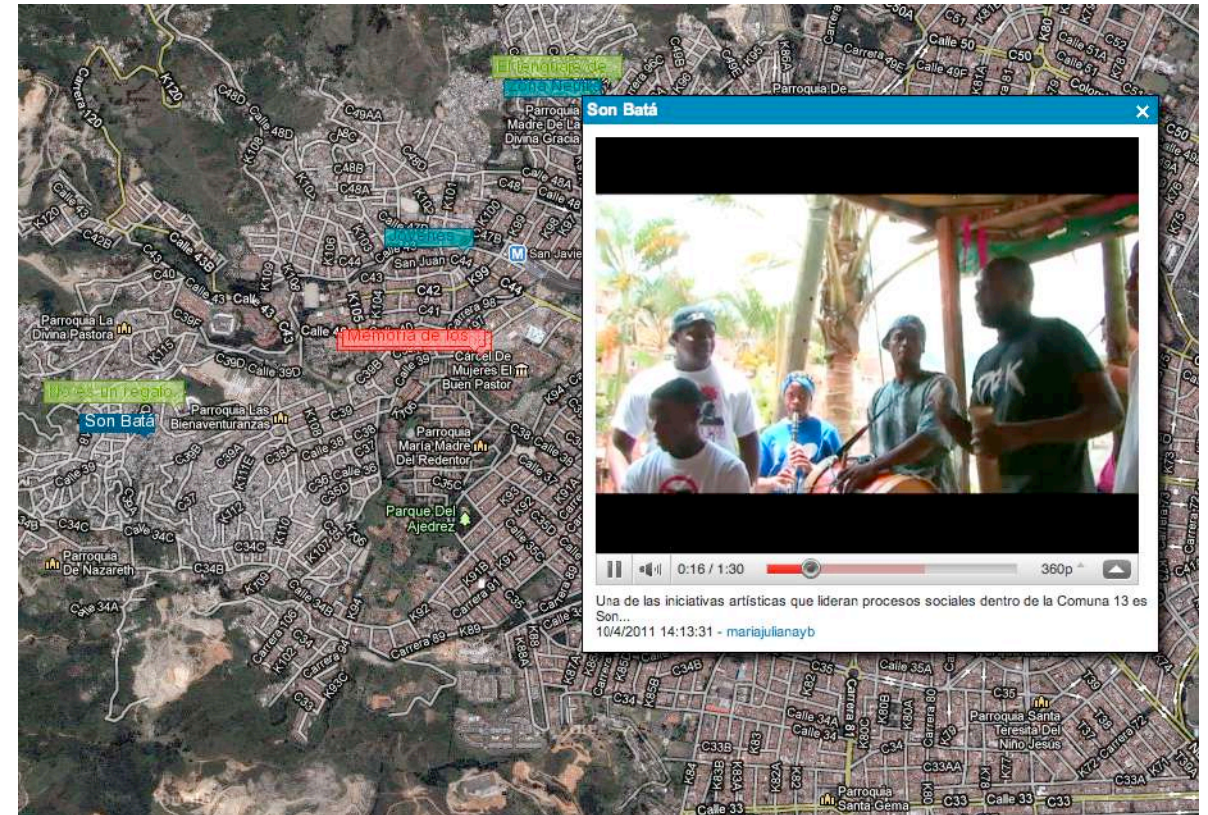
year: 2011

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 Medellin. 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, Medellin 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 Medellin (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.



Projects

Imagining Commoniversity

year: 2011

place: London

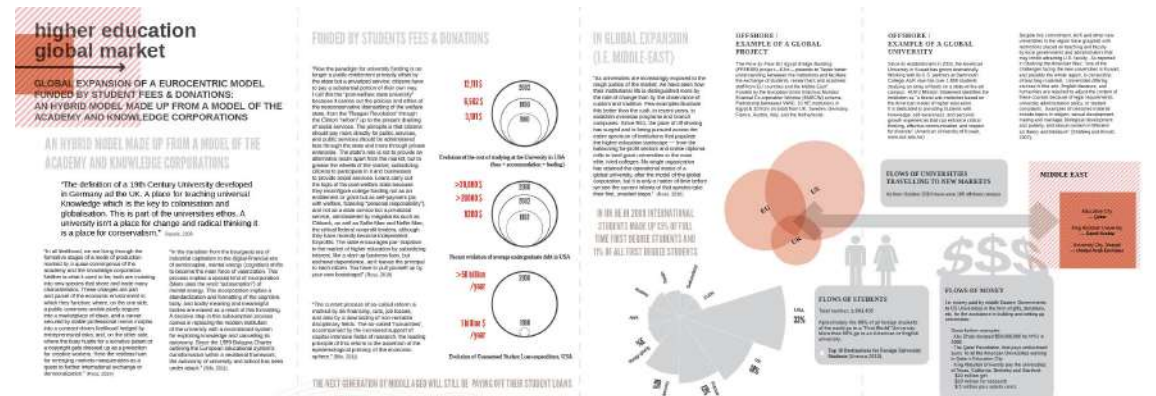
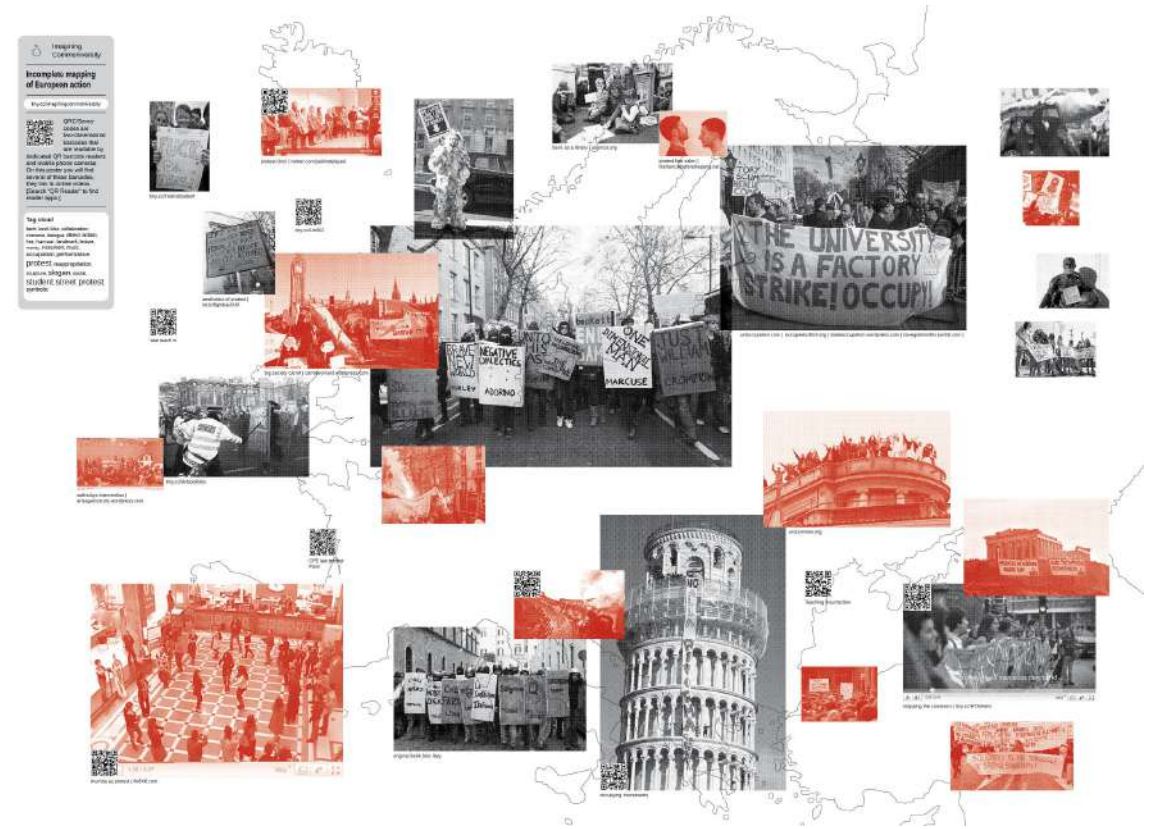
keywords: Radical Cartography

Imagining Commoniversity was a cartographic project the result of a took place from 28 to 30 march 2011 at Chelsea Collage of Arts & Design London in the context of the project Visualizing Transnationalism by European Alternatives. It was conducted by Pablo DeSoto and Alejandro González and coordinated by Emanuele Guidi and Lorenzo Sandoval.

The workshop took as starting point the assumption of University as a Common to engage with the student protests in the UK (due to the taxes increase) as well as the European movements experience that emerged in the previous years to tackle the Bologna process issue. The workshop was open to a registered audience joining 12 people with an interest in education/university, new media technologies, activism, mapping techniques and art.

The research was addressed towards the future and tried to imagine how a common University in Europe could look like, how it should work and what should be its role in society. Through mapping strategies, open collective discussions and the implementation of new media technologies, we worked on the experience and the tradition of a British group such as Archigram, to sketch and design the 'vision' of an ideal and utopian Common University of the future. Looking at the experiences of avant-garde free-universities and utopian architects as Archigram. Presenting the history and contemporary practices on data visualization. Pedagogic choice: image making workshop. One image to be produced in forms of maps and/or plan to research a possible representation of a common university.

The results, we produce one poster that was printed in the following weeks as final result of the workshop. Augmented reality, through Quick Recognition Codes (Qr codes) will be employed as tool to open a dialogue between a more classical form of map/plan/drawing with the resources available in the internet space.



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.



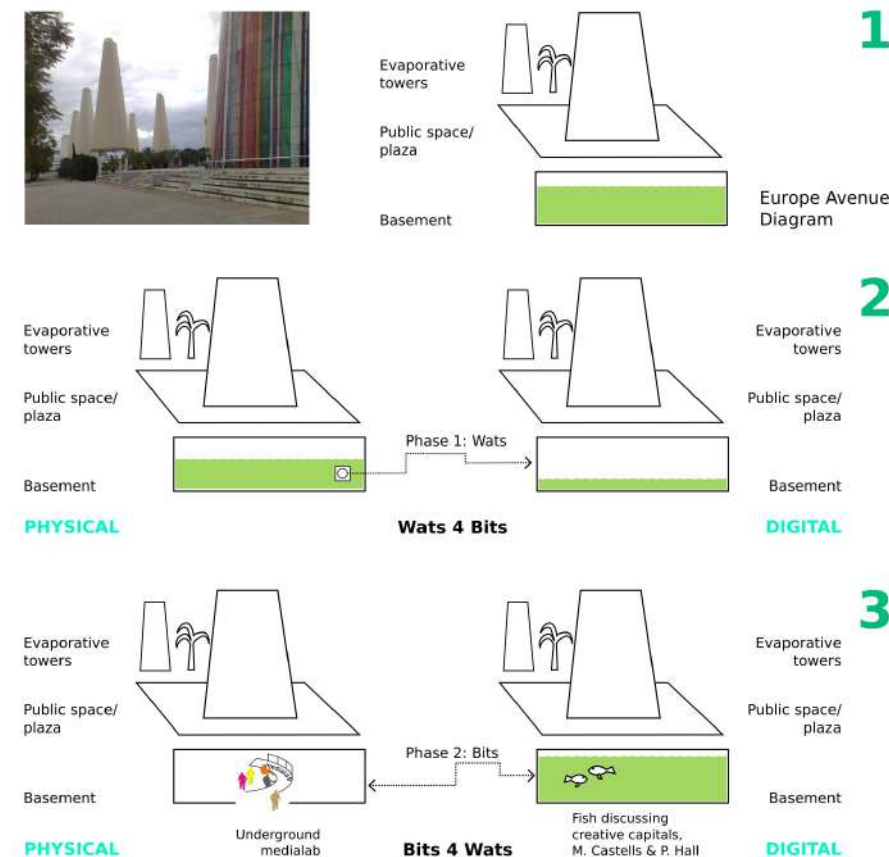
A second life for EU's pavillion

year: 2010

place: *BIACS Seville Biennale of Contemporary Art*

keywords: Hybrid Architecture, Social Technologies & Citizen Science

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.



Projects

year: 2009

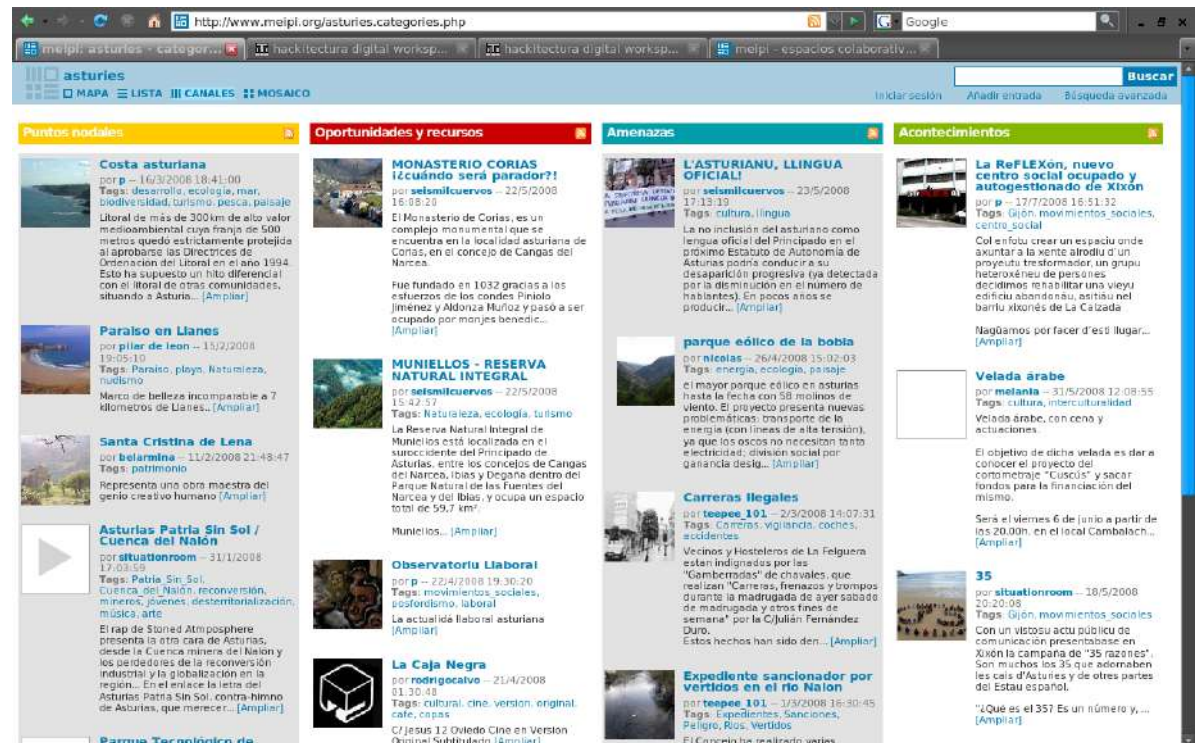
place: LABoral Art Gijón

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.



Situation Room

year: 2009

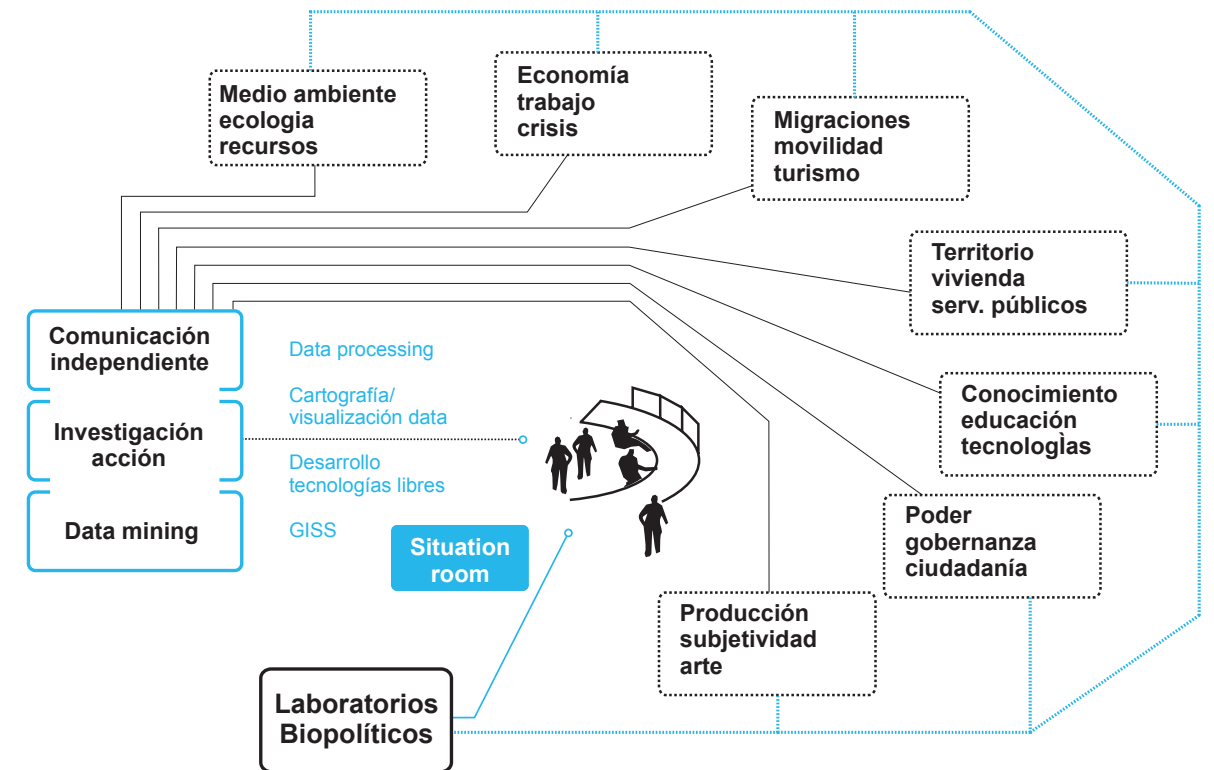
place: LABoral Art Centre Gijón

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.



From Cairo to Gaza
year: 2009
place: Gaza-Egypt Border

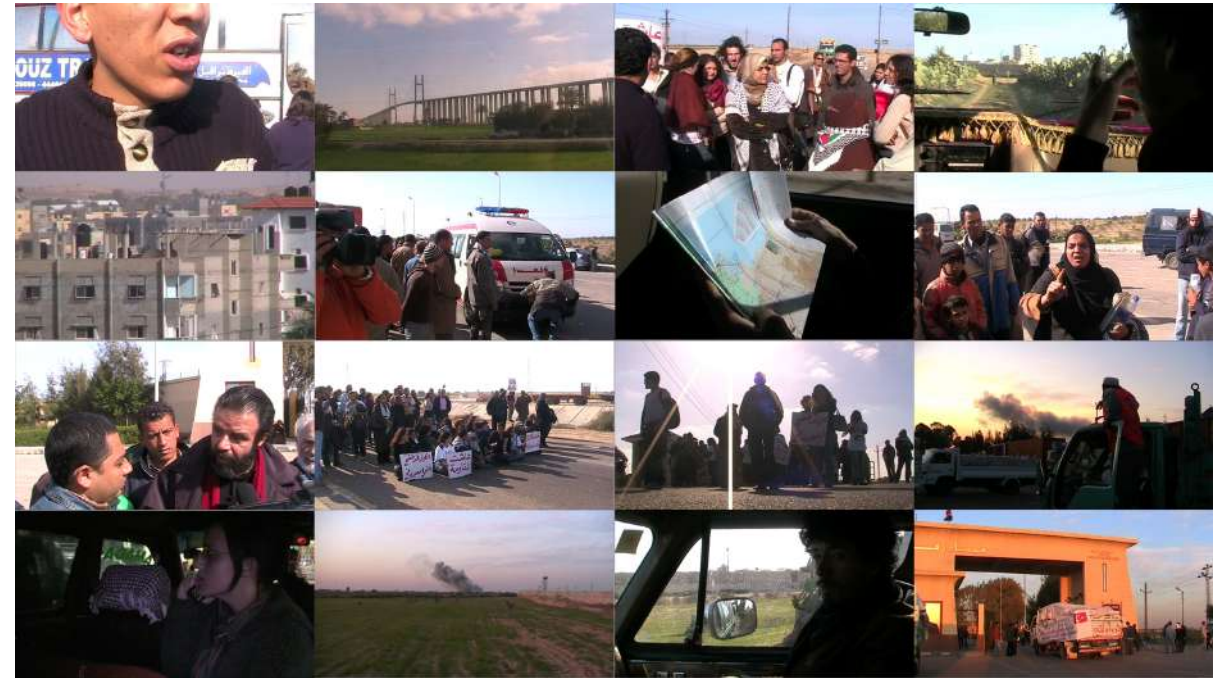
keywords: Radical Cartography

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.

border to show their solidarity.

[illegible]

<https://vimeo.com/11807140>



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.



Open Street Map for Kids

year: 2009

place: LABoral Art and Industrial Creation Centre

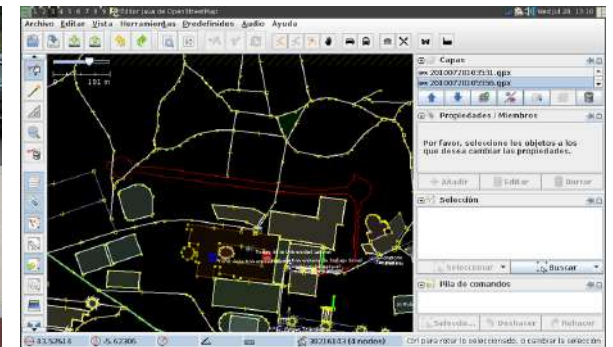
keywords: Radical Cartography, Social Technologies & Citizen Science

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!



Citizen Cartography International Symposium

year: 2009

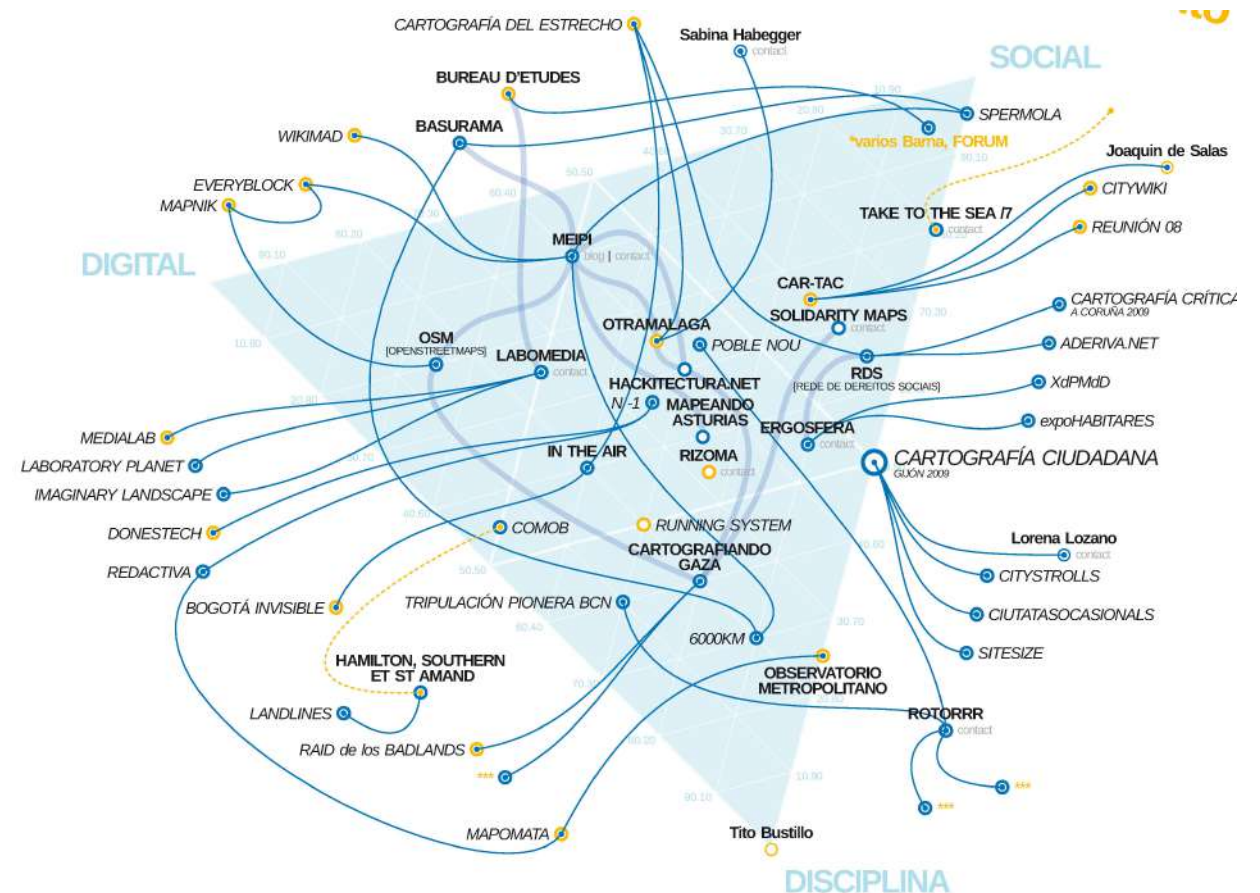
place: LABoral Art Center, Gijón

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.



WikiPlaza Paris (design)

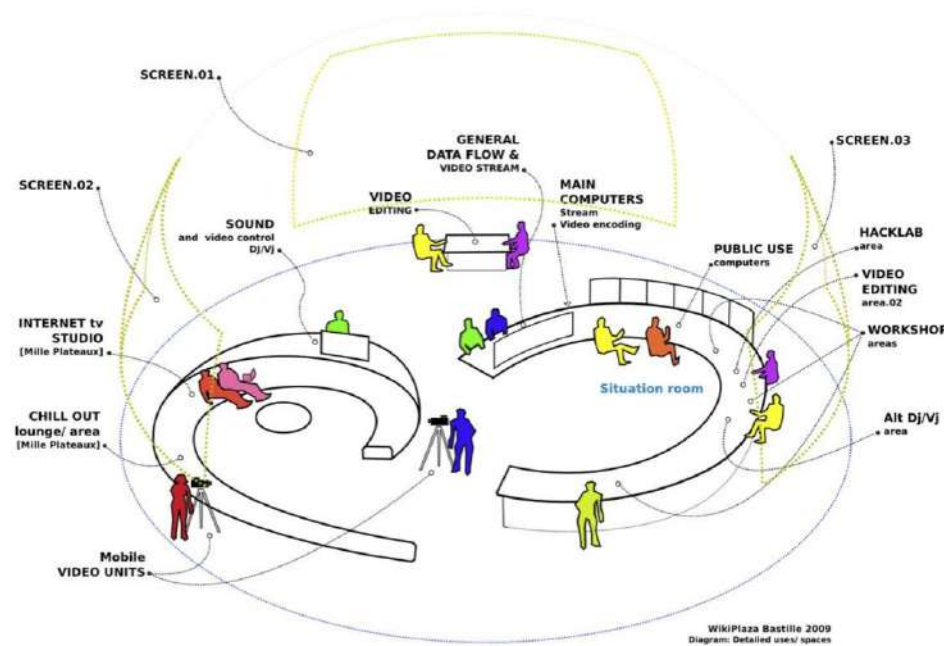
year: 2008

place: Place de la Bastille, Paris

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

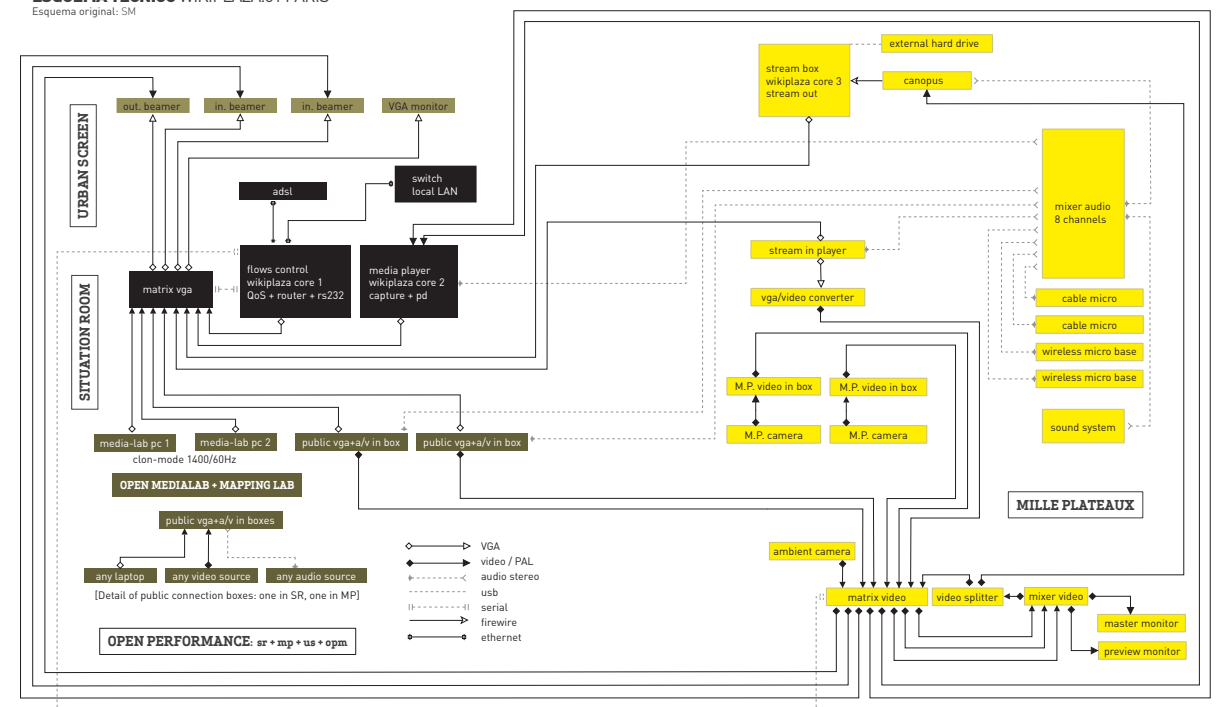
WikiPlaza was an experimental, long-term project that brought together several collectives of architects, hackers and activists. The idea sprung up of generating a hybrid public space in which to experiment with information and communication technologies as tools for individual and communal emancipation, 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/matrix_de_usos/



WikiPlaza Paris (execution)**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.



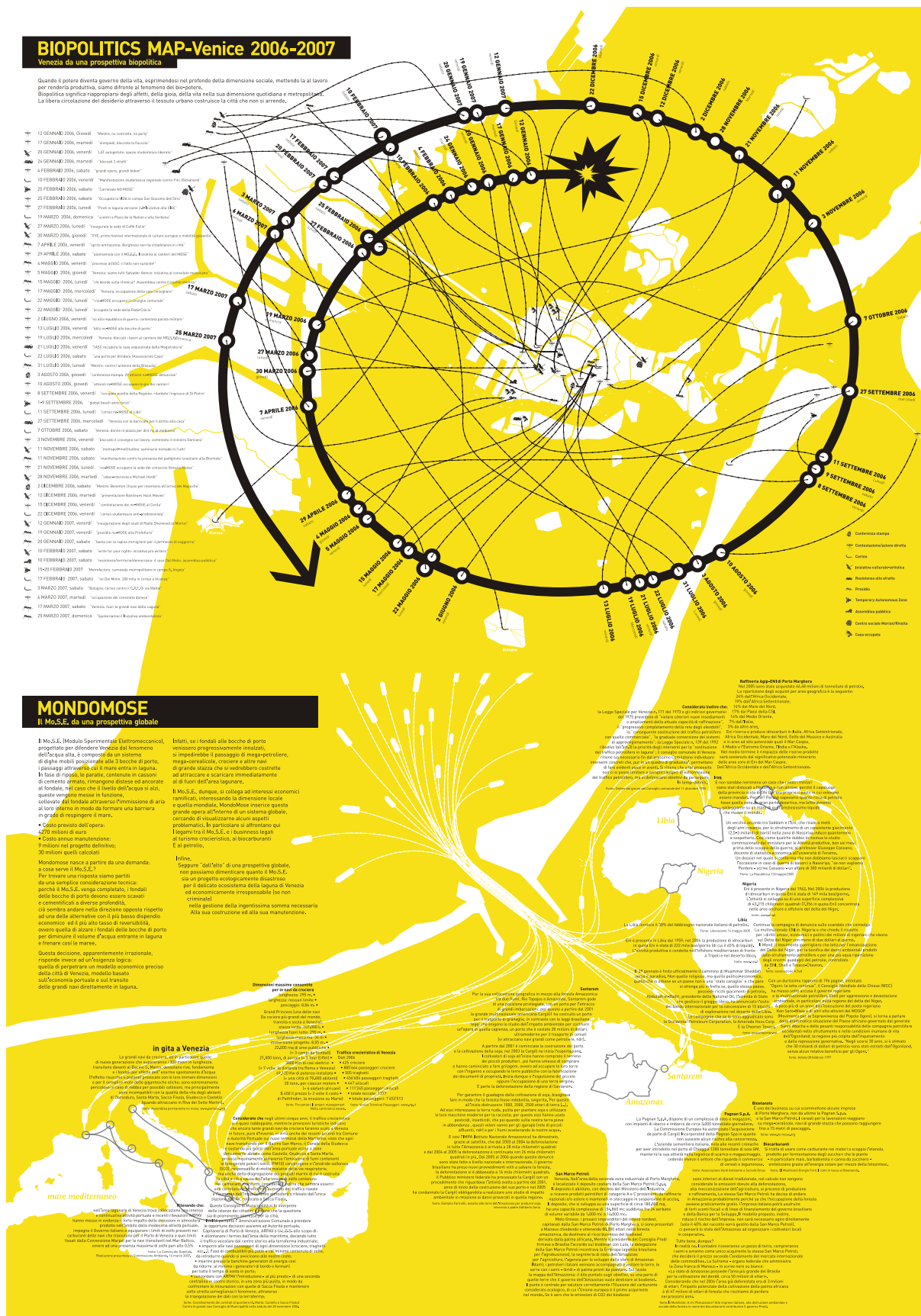
<https://vimeo.com/15217498>

place: Venice

Biopolitics Map Venice was the result of the *Laboratorio di Cartografia Partecipata - Cartography Workshop* organized by Marco Baravalle and the Laboratorio Morion (Venice) in collaboration with Hackitectura.net and Jaume nualart..

The map documented the activist actions across Venice during the years 2006-2007.

Projects



Emergent Geographies

year: 2007

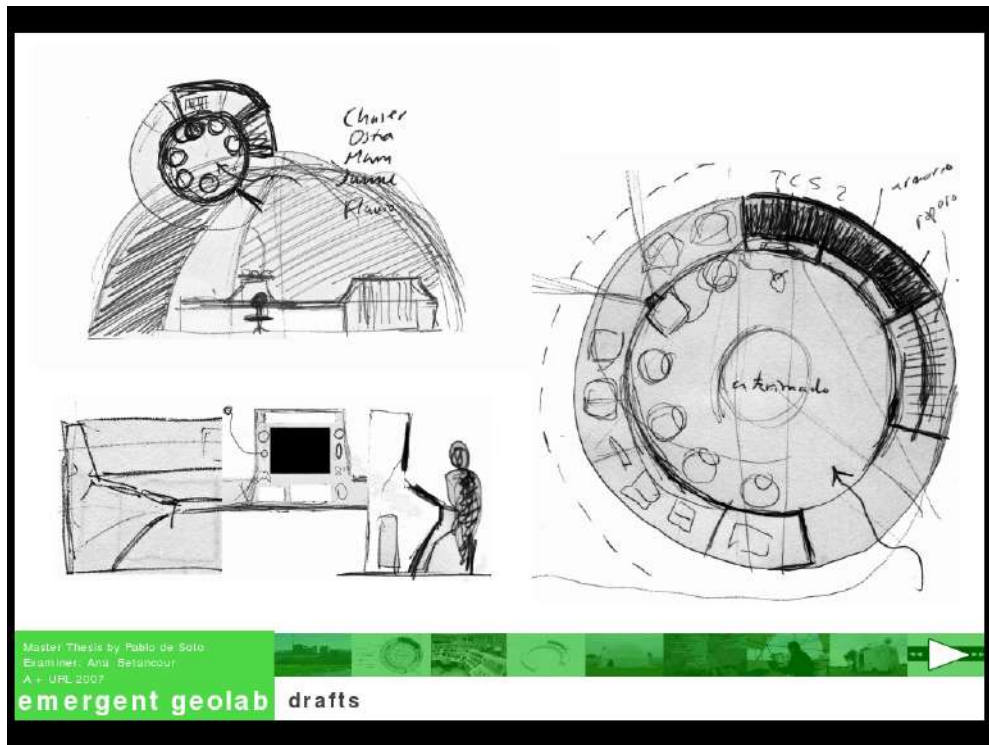
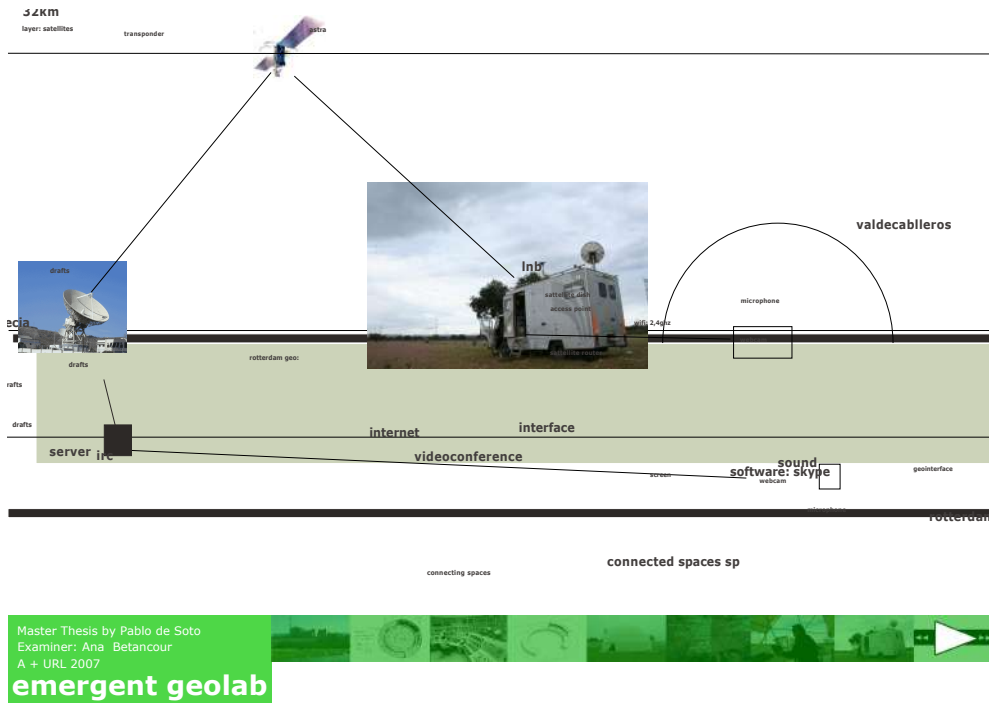
place: Extremadura

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.



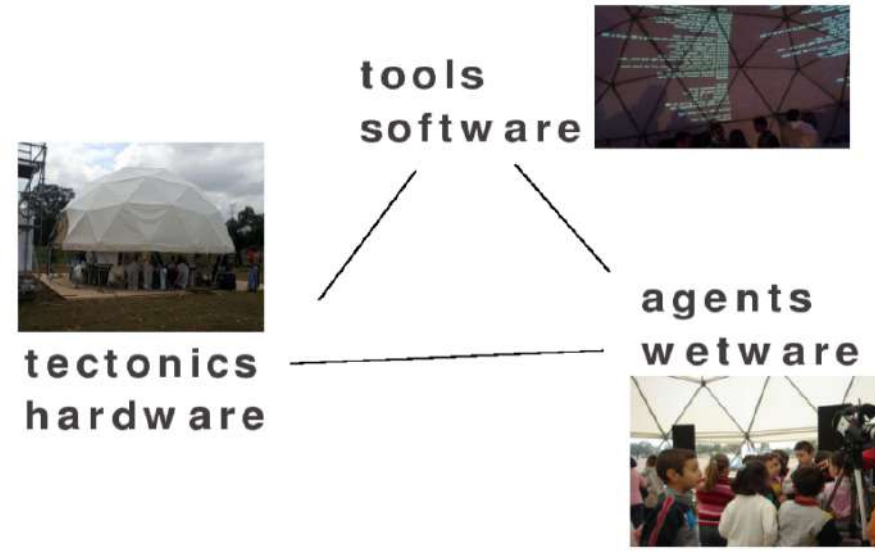
Emergent Geographies

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.



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.



Plaza de las Libertades

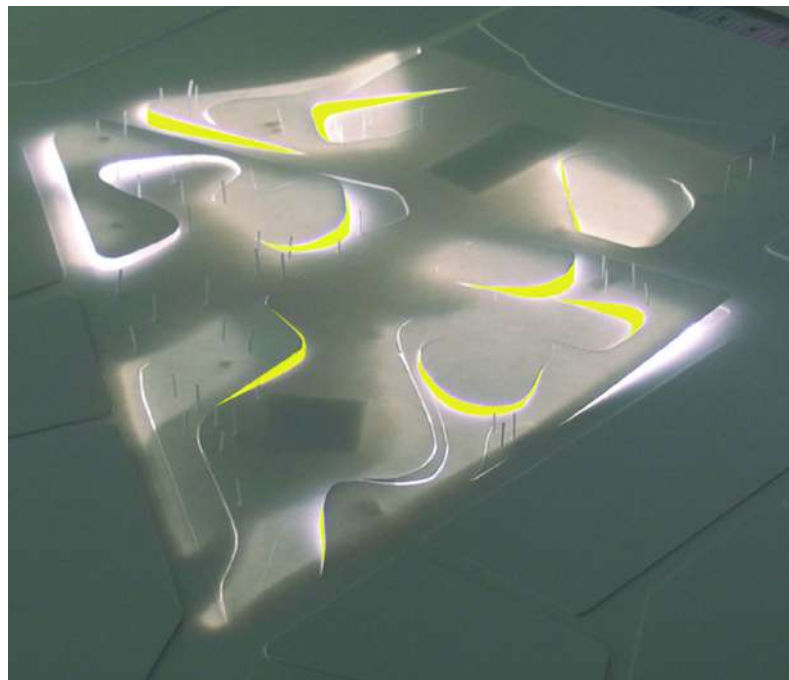
year: 2005

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.



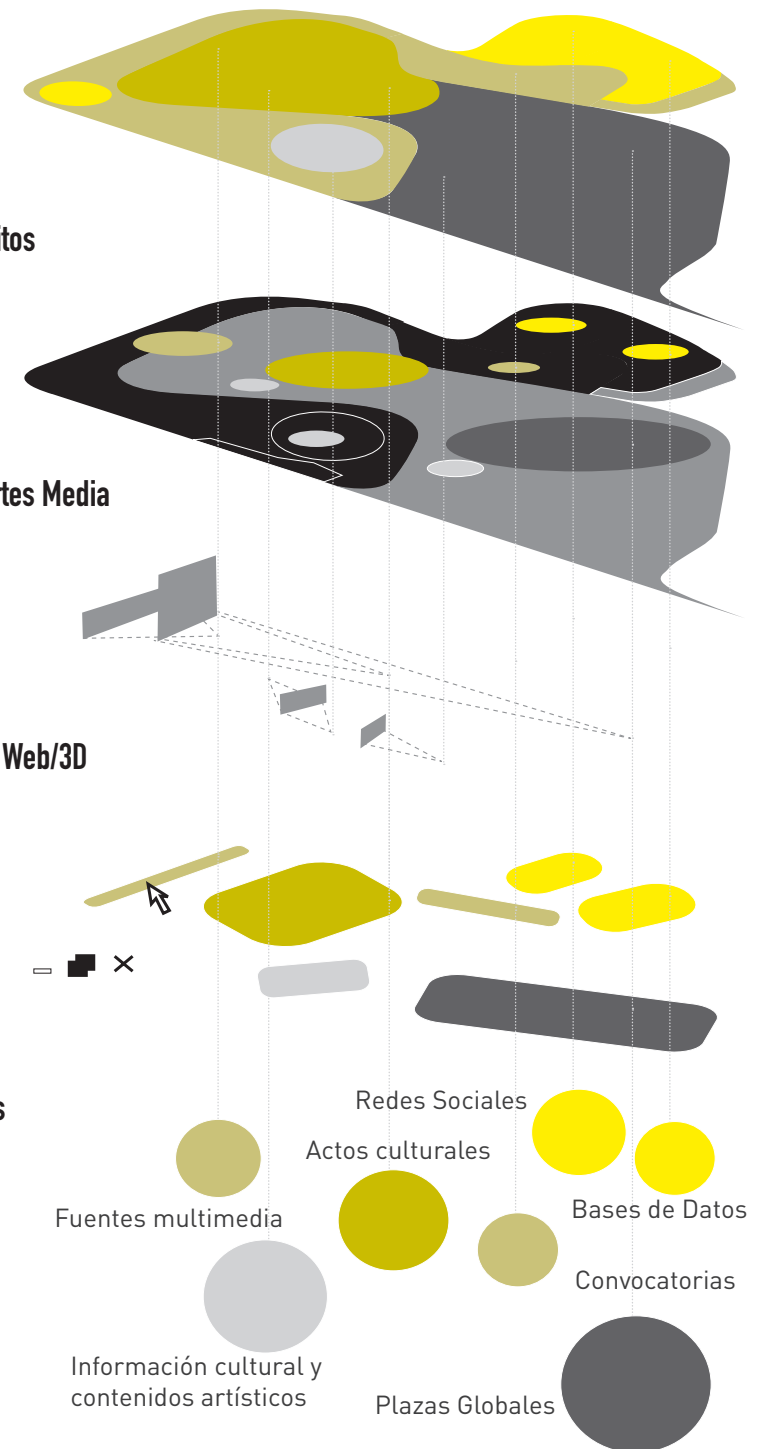
Usos

Ámbitos

Soportes Media

Plaza Web/3D

Nodos



The Magic Carpet

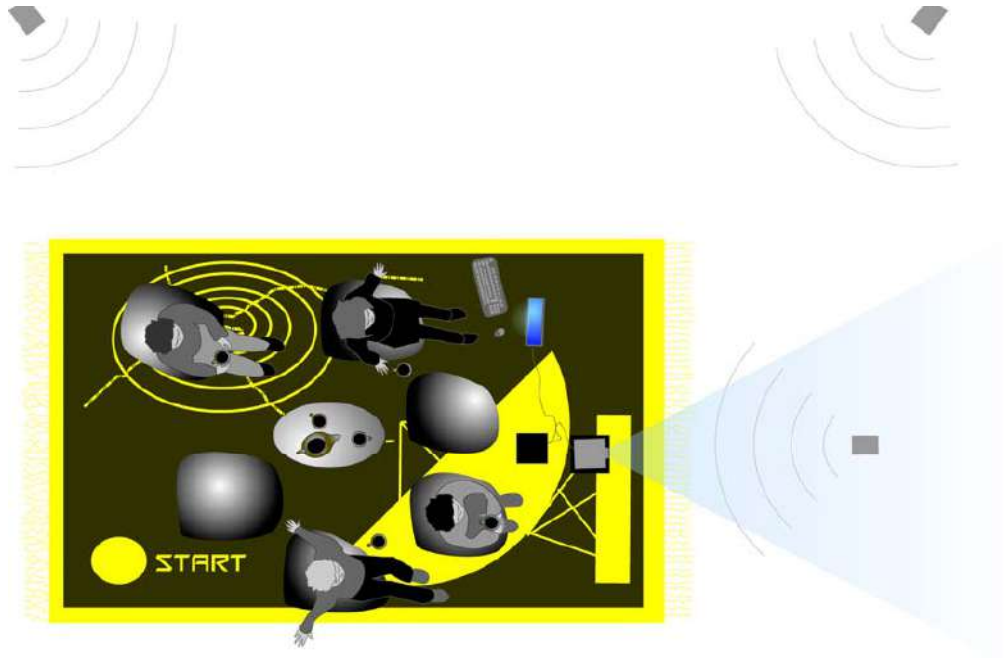
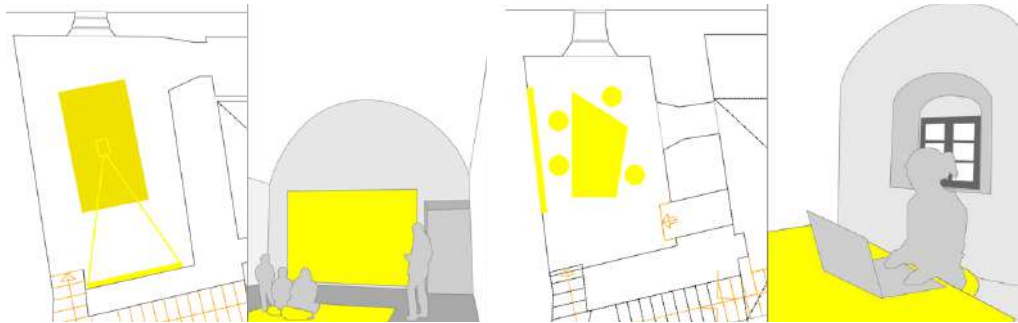
year: 2005

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).

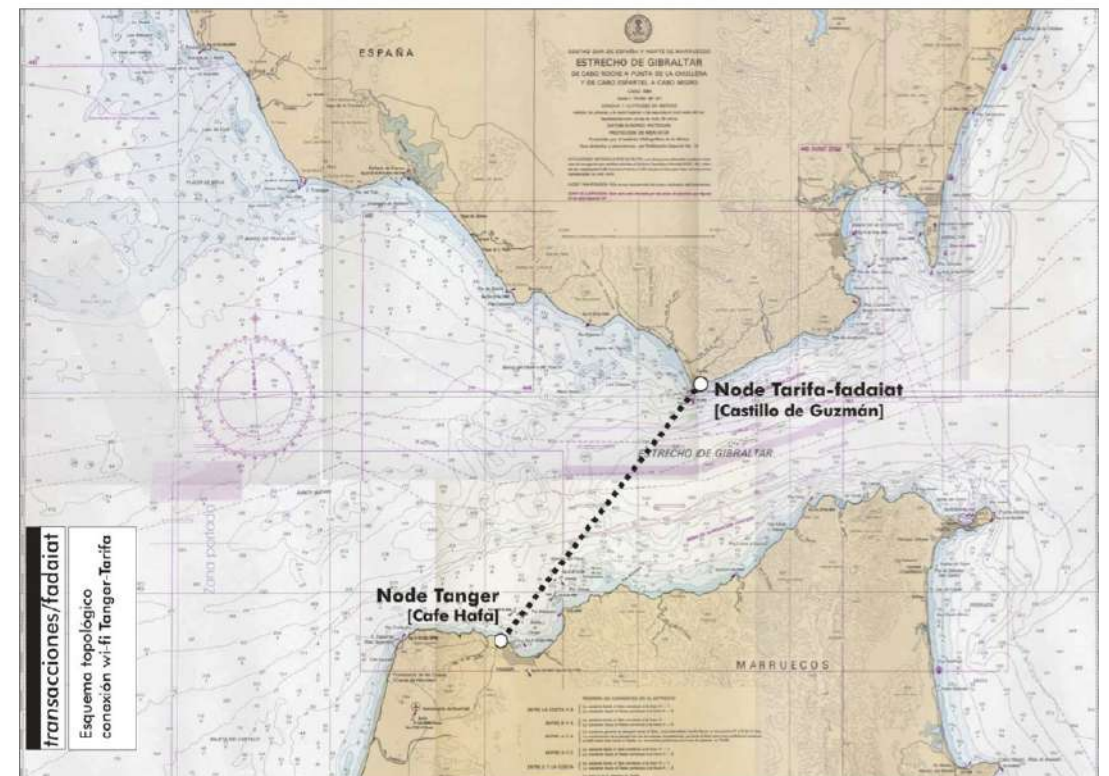
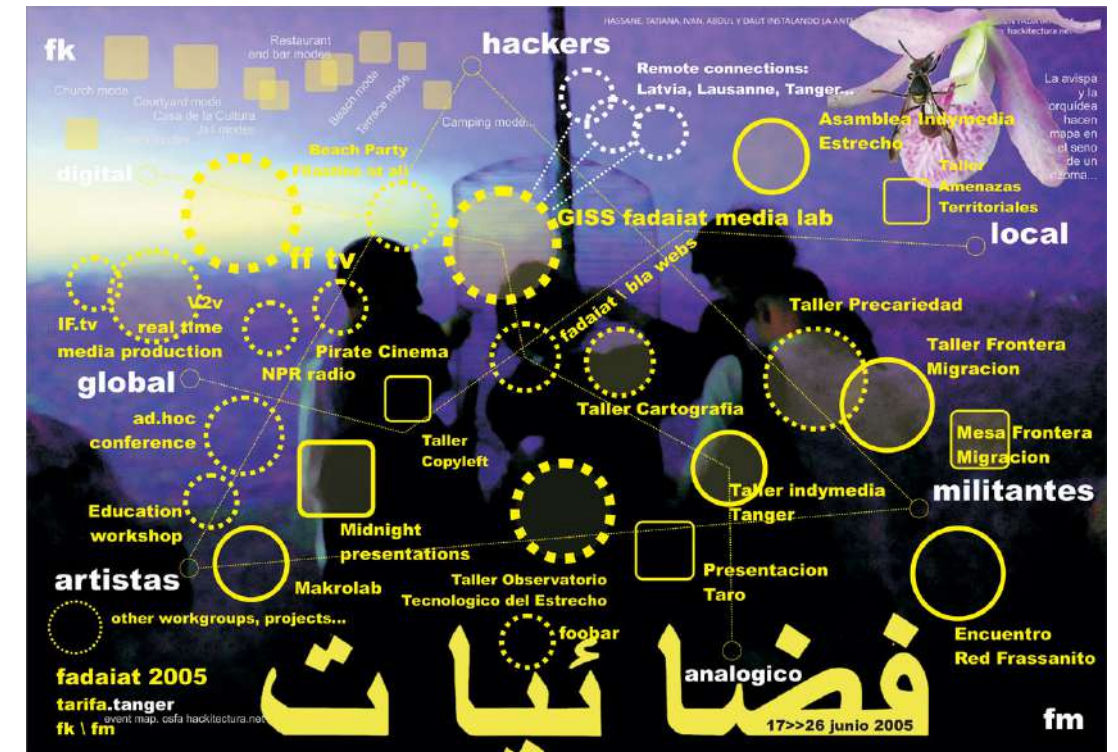
The installation worked as a immersive device where the Fadaait videos and images were presented to the general public.



Detalle: visión axonométrica

Projects

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.



Projects

Critical Cartography of the Strait of Gibraltar

year: 2004

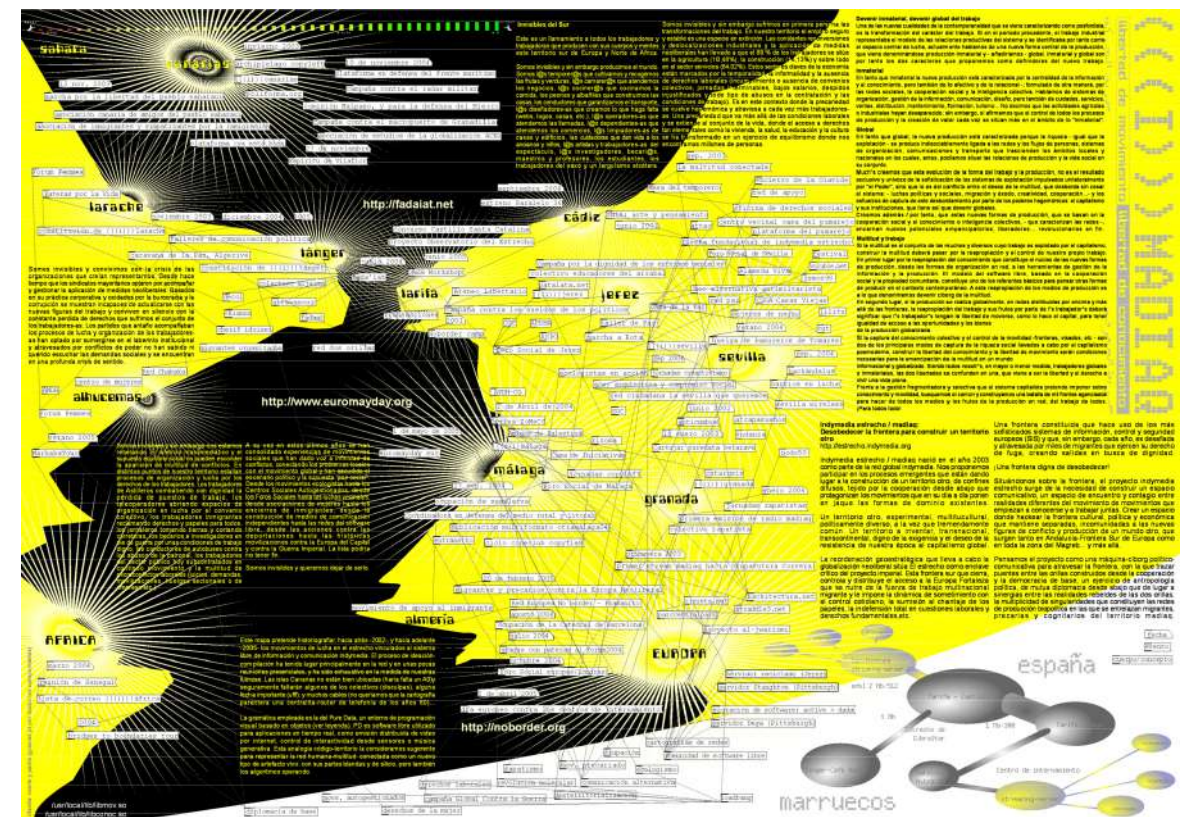
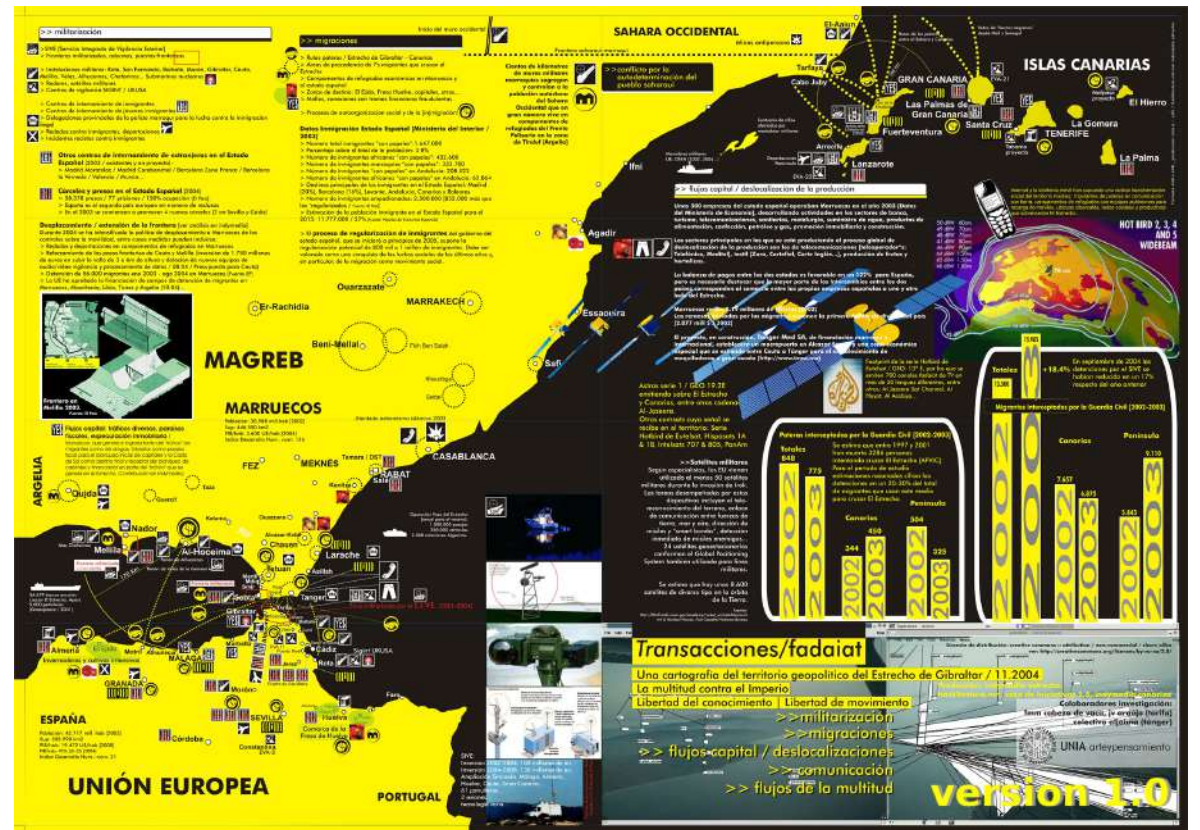
place: Southwestern EU Border

keywords: Radical Cartography

The Critical Cartography of the Straits of Gibraltar creates an alternative understanding of the EU - Nor border region. The border is not an abstract geopolitical line but an increasingly complicated, contested space. The inversely oriented (north at the bottom) map highlights connections between southern Spain and northern Morocco to show a single region. A multitude of migrants enters Europe in flows, past motion sensors, semi-military repression and expulsion. The idea of the map is to follow the flows that already traverse the border, such as migrants, Internet data and cell phone calls, as well as capital and police. The flows reshape the very border into a border region. In this mapping project, Hackitectura and their collaborators map the border region to contest and transcend it.

The theoretical approach was based on Negri and Hardt's political philosophy described in *Empire* and *Multitude*. The 'A' side of the map was outlining Empire. What do Empire and its neoliberal globalization look like in this geopolitical territory at the beginning of the 21st century? We mapped north-south economic flows, free trade zones, new control infrastructures, detention centres, and migrant pathways. The aim was to visualize the ongoing low-intensity war against sub-Saharan migrants but also the Strait as a 'contested' space where 'another world' is possible. Hence, the 'B' side of the map outlines the 'multitude', the counter-hegemonic actions and groups opposing Empire: to visualize recent struggles and emerging 'rhizomatic' network.

We decided to use the map as a strategic tool: contents related to 'the multitude' were about the past, the present and the future. The latter made the map an activist political agenda for the months and years to come. Therefore, the result was not a static map, but a map for action, a performative tool that would enhance connections among groups active at the time across Andalusia and northern Morocco. We used the metaphor of the 'social algorithm': a lively diagram whose lines emerged from everyday 'face-to-face' encounters and entanglements. Surprisingly, the map worked out well as it helped to expand and strengthen those connections. For instance, it established connections between Moroccan and Spanish networks and collectives working in different cities in Andalusia.



Indymedia of the Straits

year: 2004 & 2005

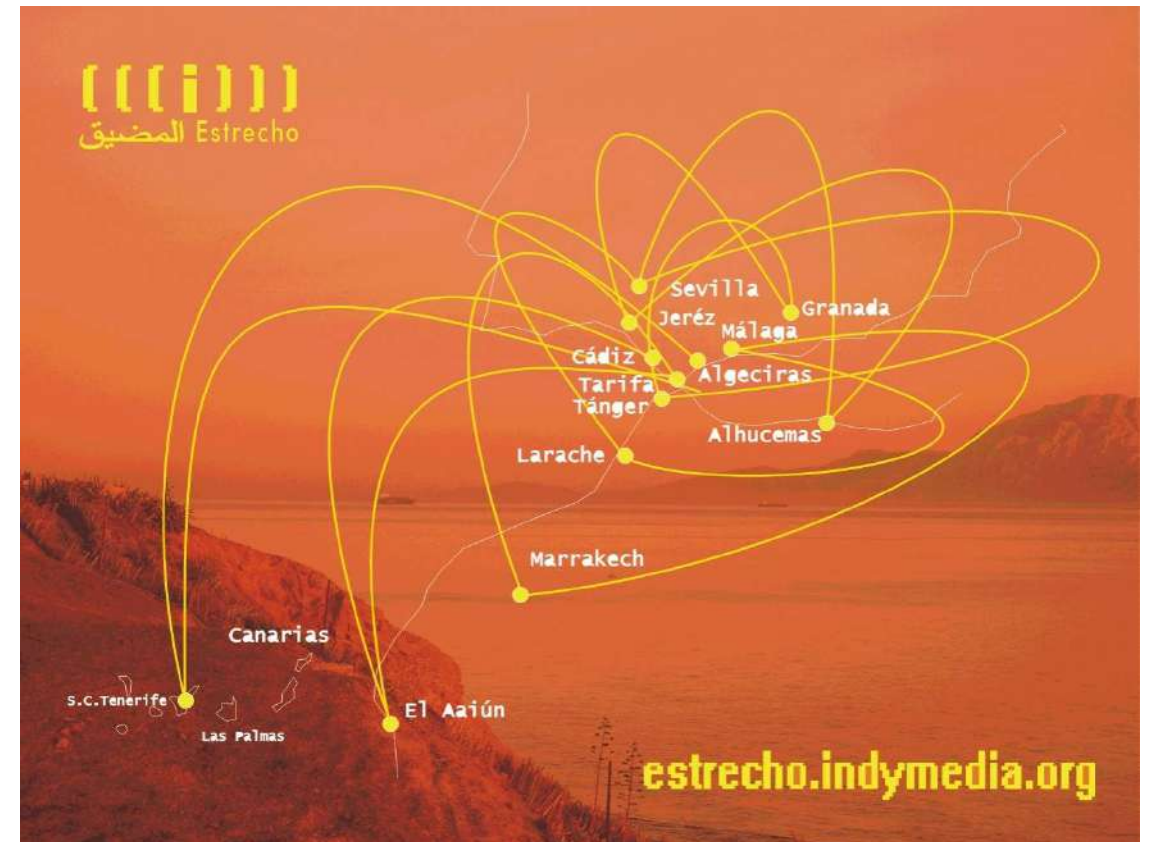
place: Tarifa & Tangier

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.



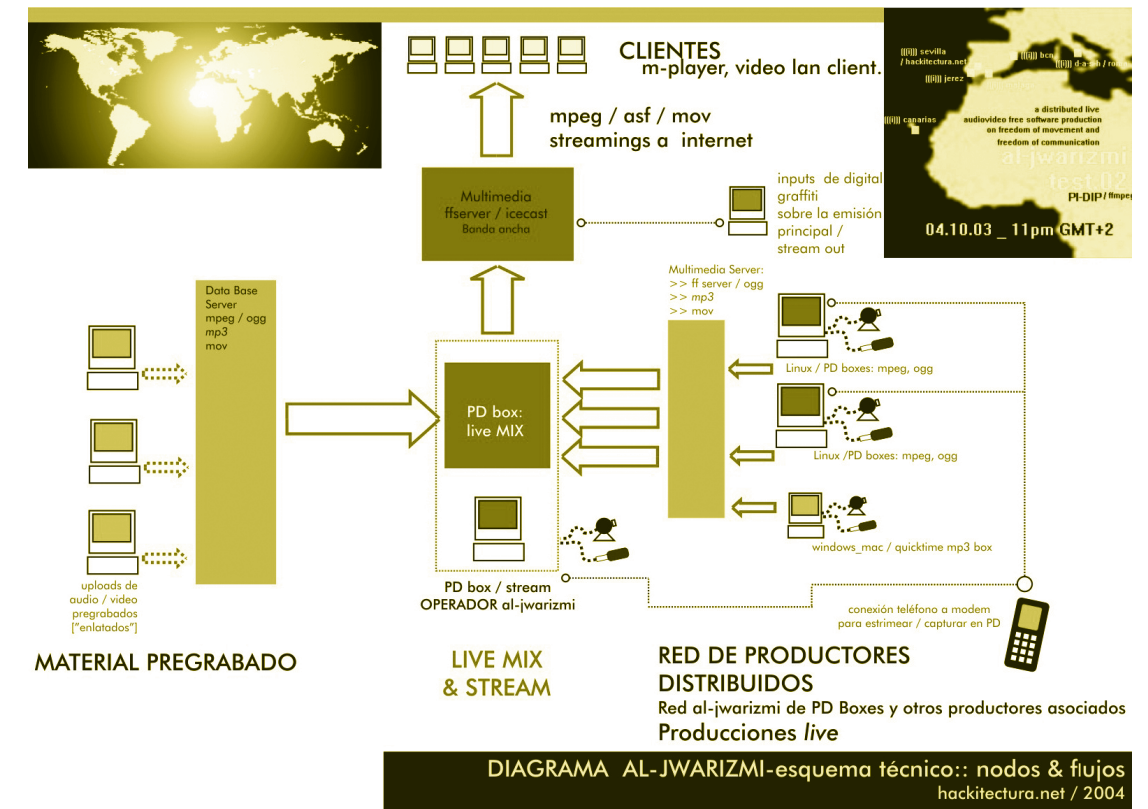
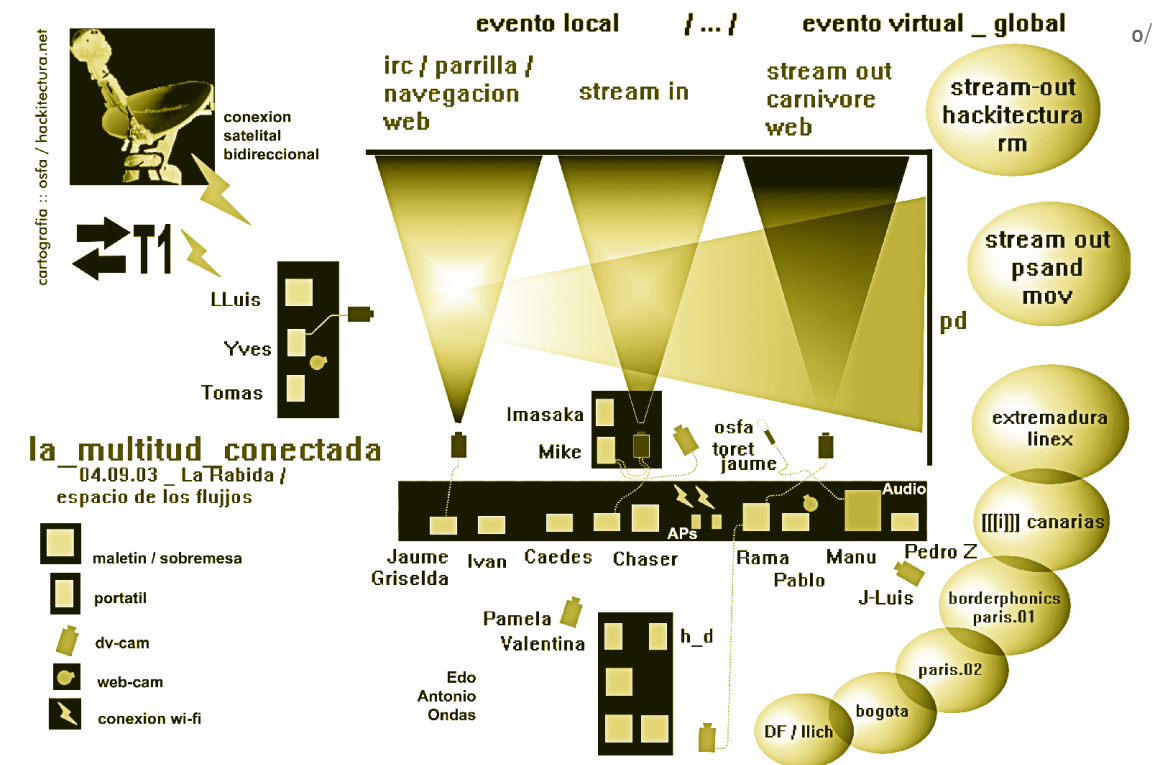
The Connected Multitude

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.



Pure Data Beta Rave

year: 2003

place: Seville

keywords: Hybrid Architecture

On a cold January night hackitectura organised a media-architecture intervention at the abandoned high speed train (AVE) stop in Isla de la Cartuja. We were trying to apply a skin of electronic information to the ruinous canvases of the old high speed train station. The human team was formed by specialist a crew of technological experts from Barcelona (visuals and communication networks), Madrid (wireless networks) and Seville. With remains of the Expo we limit a space-barricade to place computers, projectors and audio equipment. When the projections on the white textiles began, the space became a new place. At a given point in time the projections start to come in via the wireless network from Holland, Argentina and El Viso del Alcor. For a few hours this madmax style ruin became a global public space, a temporarily autonomous area, which could also be inhabited in cyberspace. A hybrid territory in an uncertain place between the physical-local and the digital global.

HACKS. WEBCAST: *The world is interconnected, we can't wait any more. This is a collaborative and rizomatic open source network, an ALLIANCE between social activists, hackers, and culture jammers.*



PURE DATA BETA **RAVE**
RAVE
RAVE
RAVE

TESTING: **HELIX // VJ // WIFI // MULTI LIVE STREAMS**



PARRILLA STREAMS:: <http://www.hackitectura.net/webcast/>multiplexacion.....
<<<<<< CONTACT: PDESOTO@WEWEARBUILDINGS.CC >>>>>>

.....MODERN RUIN.....
.....HIGH SPEED TRAIN STATION : CARTUJA.....
.....DEEP SEVILLE : SPAIN.....
.....18-01 > 20:00 - 6:00.....

PROGRAM GEOPOLITICS LOCAL
WIKI ENTER MAP



20:00 - 21:00 a.a. CLASE: Software Pure Data, Live-Rave
21:00 - 22:00 a.a. desde norteamerica: norteamerica, Barcelona (a. de la ciudad por la democracia) - Barcelona (a. de la ciudad por la democracia) (WEBCAST)
22:00 - 23:00 a.a. a+LINE: Noma en: Montreal, Canada (WEBCAST)
23:00 - 00:00 a.a. a+LINE: Paris, la ciudad por la democracia - London, Reino Unido (WEBCAST)
00:00 - 01:00 a.a. a+LINE: PORDOS: Buenos Aires, Argentina (WEBCAST)
01:00 - 02:00 a.a. Suburbano en: (a. de la ciudad)
02:00 - 03:00 a.a. a+LINE: (WEBCAST)
03:00 - 04:00 a.a. PORDOS: Buenos Aires, Argentina (WEBCAST)
04:00 - 05:00 a.a. a+LINE: (WEBCAST)
05:00 - 06:00 a.a. a+LINE: (WEBCAST)

Sevilla Global Map

year: 2002

place: Sevilla

keywords: Radical Cartography,

In Seville, on the eve of a large EU summit and concomitant protests in 2002, a collaborative mapping project was carried out with different community organizations to try to represent different effects of globalization on the city. The project drew on Zapatista frameworks of understanding, particularly those from the communiqués on “Seven Loose Pieces of the Global Jigsaw Puzzle” (Marcos 1997) and the “Fourth World War” (Marcos 2001). In this case, the map is part of a broader collective project of revisioning the city, a project that lasted much longer than the action itself.

This early mapping projects resembled street maps, although our goal was to chart the diversity of protest actions and events at one of the large anti-globalization protests. Individual groups could plot their different actions on a larger master copy and it could be used as an infopoint at a protest convergence center or reprinted for handheld use. From these efforts at showing where protests were happening, later efforts focused on how to translate discussions of the effects of “globalization” on a city-wide scale.

