

Xtended

επέκταση μουσείου σε περιβάλλον Mixed Reality (MR)

Όνομα: Χριστίνα Ντανοβασίλη

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Τίτλος: Xtended

Επέκταση Μουσείου σε Περιβάλλον Mixed Reality (MR)

Η διπλωματική εργασία πλαισιώθηκε απο μια θεωρητική προσέγγιση της έννοιας του χώρου και του τρόπου ύπαρξης μέσα σε αυτόν με κεντρική αναφορά στη γεωγραφική σημειωτική της παρουσίας στο γεωγραφικό χώρο και την επέκτασή της σε υβριδικά περιβάλλοντα που επαναπροσδιορίζουν τον τρόπο με τον οποίο αντιλαμβανόμαστε τη σύσταση, τις ιδιότητες και τις διαστάσεις του χώρου. Η ανάλυση συστάθηκε με βάση την έννοια της πολλαπλότητας (multiplicity, Gilles Deleuze, Félix Guattari) και μελετήθηκε ως προς την εφαρμοσιμότητά της σε πεδία όπου το ψηφιακό, το πραγματικό και το αφηγηματικό συγκλίνουν. Ως τέτοιο, το θέμα του project επεξεργάζεται το ρόλο και τη χρησιμότητα της αρχιτεκτονικής, την ταύτιση(;) πραγματικού χρόνου-πραγματικού χώρου (real time-real space) και τον τρόπο με τον οποίο το άτομο μπορεί να ενυπάρχει σε επαυξημένα περιβάλλοντα. Η επέκταση, με την τυπική έννοια της προσάρτησης ενός χώρου σε μια υπάρχουσα δομή, αποτελεί τη βασική απόληξη της θεωρητικής προσέγγισης και της συνθετικής διαδικασίας προτείνοντας μια επέκταση μουσείου που εγκαθίσταται ψηφιακά στον πραγματικό γεωγραφικό χώρο και γίνεται περιηγήσιμη μέσω της εφαρμογής Xtended (Android App, Google Play/Xtended). Προγραμματικά η επέκταση μουσείου (χώρος έκθεσης, αμφιθέατρο, αίθριο) προτείνεται ως μια πλατφόρμα που παρέχει τη δυνατότητα έκθεσης ψηφιακού υλικού (screen-based media, ψηφιακές μορφές τέχνης, τρισδιάστατες ψηφιοποιήσεις 'συμβατικών' έργων τέχνης) και που μπορεί να λειτουργεί και σε συνεργασία με υπάρχοντες εκθεσιακούς θεσμούς. Το project Xtended, απο τη θεωρητική ανάλυση ως τον καθεαυτό χώρο της επέκτασης, το εκθεσιακό περιεχόμενο και την εφαρμογή του, ενεργοποιεί μια δυναμική συσχέτιση ατόμου-χώρου εξετάζοντας την προβληματική του χώρου (site-specificity, in-situ, ex-situ) σε σχέση με το ψηφιακό milieu.

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Title: Xtended

Museum Extension in Mixed Reality (MR) Environment

The project of Xtended spaces is based on a theoretical frame that approaches the concept of space from a geographical perspective in order to extend into hybrid environments. In the notional context of multiplicity (Gilles Deleuze, Félix Guattari) the analysis was based on the applicability of fields that merge the digital, the real and the narrative milieu. The project of Xtended is based therefore on an encrypted augmented coordinate system (the grid) where virtual passages are founded in order to be decrypted. The process of decryption presupposes the use of the Xtended App (Google Play/Xtended) but most importantly the actual physical presence of the sensor-carrier in the area where the Xtended space is located. Once an augmented coordinate is crossed-traced the application notifies the user and the hyperlinked Xtended space of the museum is accessible and set for navigation. While a typical museum extension is a construction planned adjacent to an existing museum edifice, the project proposes an open-ended approach of both the structural-synthetic elements of the extension itself and the potential assembly with a fore-existing museum institution. The installation of a museum extension in such a way enables also new ways of displaying different genres exhibitions (screen-based media, digital arts, digitized 'traditional' forms of art) rendering thus the curate process into a fundamental stage design. The main objective of the Xtended spaces is to present an intermediate spatial condition where navigation mutates towards a form of narration. Xtended spaces, both in concept and in realization, is a project that flows to and fro to a critical thinking regarding the problematic of site-specificity (in-situ/ex-situ), the city and the existing infrastructures (virtual/real) and the active engagement of subjects with space.

ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ

ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

ΔΙΠΛΩΜΑΤΙΚΗ ΕΡΓΑΣΙΑ

ΝΤΑΝΟΒΑΣΙΛΗ ΧΡΙΣΤΙΝΑ

ΕΠΙΒΛ. ΑΡΙΣΤΕΙΔΗΣ ΑΝΤΩΝΑΚΑΚΗΣ

2014-2015

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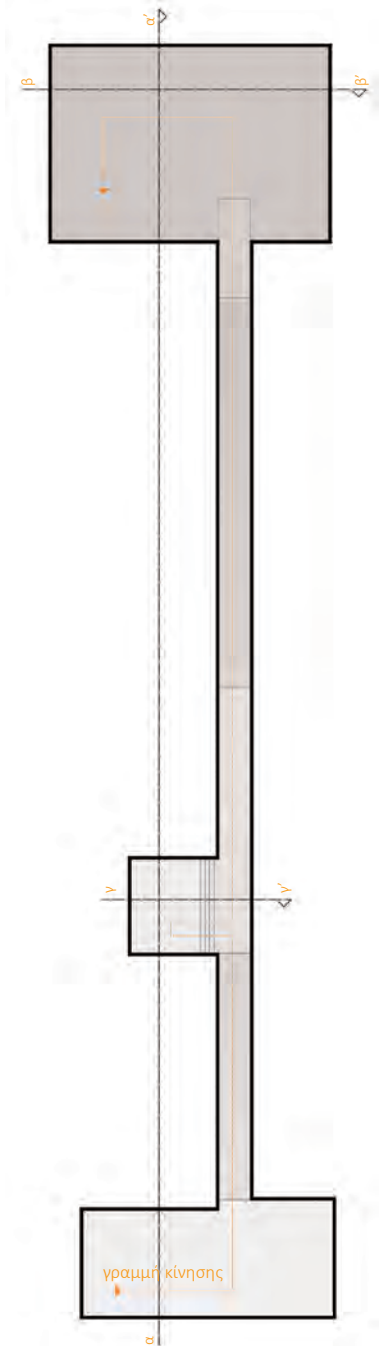
Το project Extended πλαισιώθηκε απο μια θεωρητική προσέγγιση της έννοιας του χώρου και του τρόπου ύπαρξης μέσα σε αυτόν με βασικό σημείο (sic) εκκίνησης τη γεωγραφική σημειωτική της παρουσίας στο γεωγραφικό χώρο και την επέκτασή της σε υβριδικά περιβάλλοντα που επαναπροσδιορίζουν τον τρόπο με τον οποίο αντιλαμβανόμαστε τη σύσταση, τις ιδιότητες και τις διαστάσεις του χώρου. Πιο συγκεκριμένα, η μελέτη περιλαμβάνει την εννοιολογική επεξεργασία του σημείου 'Χ' στα συμφαζόμενα του χάρτη ως αναπαράσταση του 'κάτι/κάποιος' βρίσκεται 'εδώ/εκεί' και ως εν δυνάμει σημείο εγκατάστασης χώρων. Το θεωρητικό πλαίσιο συστάθηκε με κεντρική αναφορά στην έννοια της πολλαπλότητας¹ και μελετήθηκε ως προς την εφαρμοσιμότητά της σε πεδία όπου το ψηφιακό, το πραγματικό και το αφηγηματικό συγκλίνουν. Ως τέτοιο, το θέμα του project επεξεργάζεται το ρόλο και τη χρηστικότητα της αρχιτεκτονικής, την ταύτιση(;) πραγματικού χρόνου-πραγματικού χώρου (real time-real space) και τον τρόπο με τον οποίο το άτομο μπορεί να ενυπάρχει σε επαυξημένα περιβάλλοντα. Η επέκταση, με την τυπική έννοια της προσάρτησης ενός χώρου σε μια υπάρχουσα δομή, αποτελεί τη βασική απόληξη της θεωρητικής προσέγγισης αλλά και της απαιτούμενης συνθετικής διαδικασίας προτείνοντας μια επέκταση μουσείου που μπορεί να εγκαθίσταται ψηφιακά στον πραγματικό γεωγραφικά χώρο και να γίνεται περιηγήσιμη μέσω της εφαρμογής Xtended (Android App, Google Play/Xtended). Για την εγκατάσταση του μουσείου εφαρμόστηκε ένας επεκτατός κανάβος σημείων (grid) απο τον οποίο επιλέχθηκαν τρία σημεία (επι της οδού Σκοπέλου, Βόλος) με κριτήριο τη χαμηλή υφιστάμενη συχνότητα κίνησης και την ενδεχόμενη επαύξησή της. Η εφαρμογή του κανάβου επιτρέπει την 'επανεγκατάσταση' και ελεύθερη 'μετακίνηση' του μουσείου σε άλλα σημεία, ανάλογα, για παράδειγμα, το context και την επιμέλεια των εκθέσεων, προς ενίσχυση του επεκτατού και προσβάσιμου προφίλ του. Προγραμματικά η επέκταση μουσείου αποτελείται απο έναν κύριο χώρο έκθεσης, ένα αμφιθέατρο και ένα αίθριο και προτείνεται ως μια πλατφόρμα που παρέχει τη δυνατότητα έκθεσης ψηφιακού υλικού² σε συνεργασία ή μη με υπάρχοντες εκθεσιακούς θεσμούς. Το project Xtended, απο τη θεωρητική ανάλυση ως τον καθαυτό χώρο της επέκτασης, το εκθεσιακό περιεχόμενο και την εφαρμογή του, ενεργοποιεί μια δυναμική συσχέτιση ατόμου-χώρου εξετάζοντας την προβληματική του χώρου (site-specificity, in-situ, ex-situ) σε σχέση με το ψηφιακό milieu.

Η επέκταση μουσείου περιλαμβάνει κύριο χώρο έκθεσης, αμφιθέατρο και αίθριο. Η συνθετική διαδικασία αναπτύχθηκε με βασικό κριτήριο τη διακριτή αίσθηση κατεύθυνσης της κίνησης μέσα στη περικλειστή δομή των χώρων.

The term Xtended refers to the body of research that constitutes the analysis-stage of this project. The semantic approach toward notions such as space, presence and narrative is respectively presented in three parts; the X, the Body and the Threshold. The principle concept of this tripartite analysis is that of the extension, that which transcends the fixity of reference (spatial, temporal) and establishes an open-ended mode of existence. '(E)xtended from cross-referenced fields and media, toward new dimensions of becoming'.

The x

In the context of a map the x, the cruciform³ configuration of two lines, stands for the primitive semiotic referent deducted to a sign that can refer to either an object a subject or a spatial entity. The representation of a referent according to its site-specificity and in relation with other fixed referents indicates a process that attributes the acknowledgement of presence geospatially, namely by correlating the existence of the referent with its geographical location. The indication of a referent on a map implies a principle understanding that distinguishes being 'here'⁴ from being 'there'. In order to define better this distinction we will assume that the 'here' is the spatial condition that can be thoroughly acknowledged given that it is perceived in real time.



κάτοψη



τομή α-α'

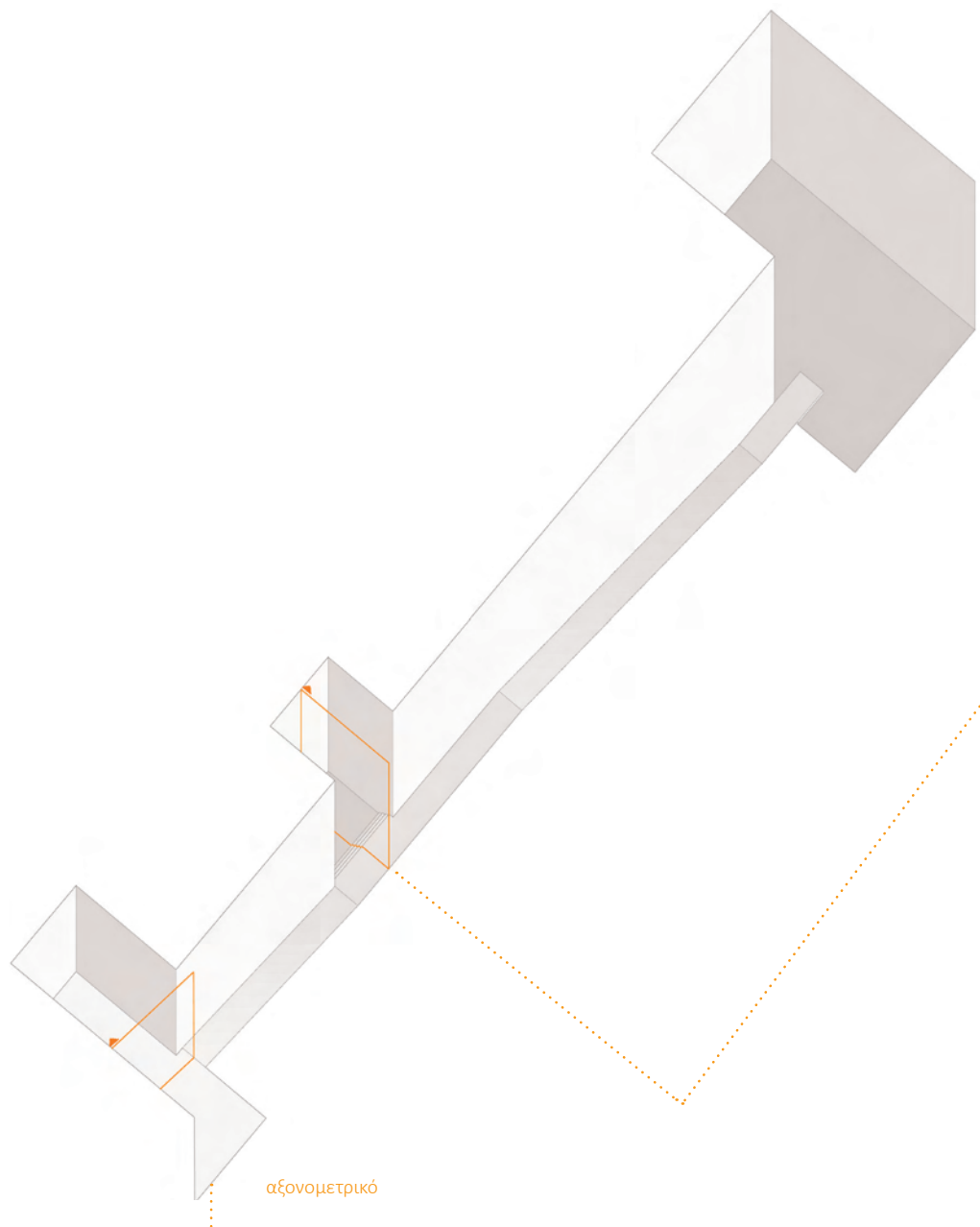


τομή β-β'

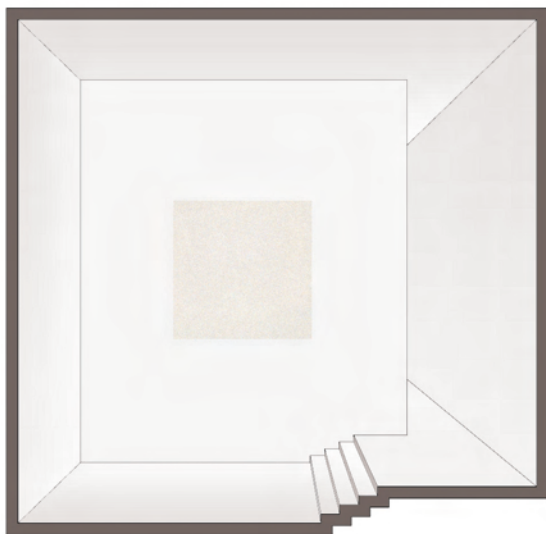


τομή γ-γ'

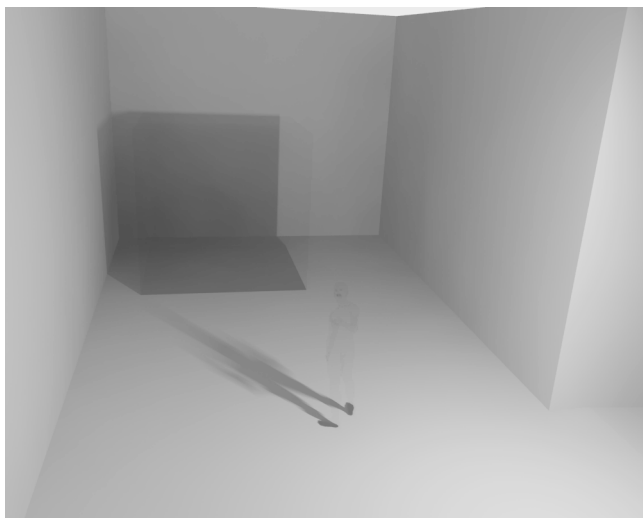
Subsequently, the 'there' simulates the perception of a 'deterritorialized' here, and thus can be cross-referenced out of the real-time context into the plane of a map and have a representative spatial property. Accordingly, the mark of an x on a map affirms the equation between 'something exists' and this something 'exists there'⁵. Even if the implicit challenge of maps is not simply to find an instance of a this or a there but to find that 'this is there' precisely where 'there is this' the x mark can still elude the definite attribute of a fixed content in order to convey a more abstract profile. Furthermore, the dimensionless⁶ design of the x on the two-dimensional plane of a map enhances its generic quality and the flexibility with which it can signify different referential content. At the same time, an x mark by being solely placed upon a map is automatically assigned in the Geographic Coordinate System and has a numerical identity attached to it. In this context the x is not self-referential but exists in a specific proximity of other referents and thus its location is represented with geometric accuracy.



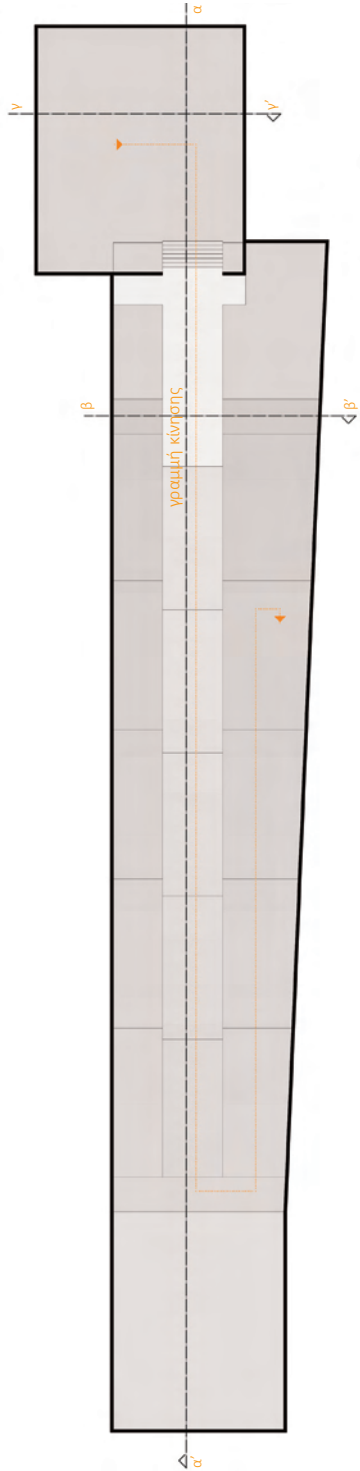
αξονομετρικό

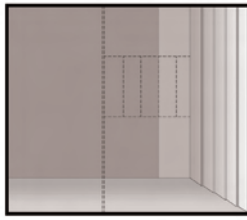
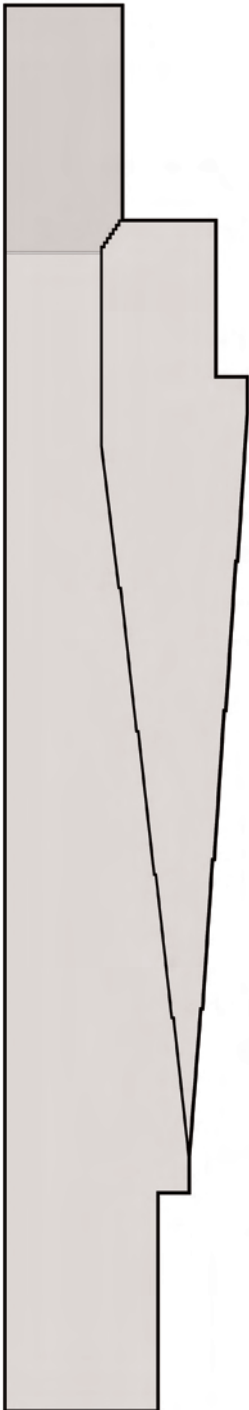


προοπτικό



άποψη 3d model





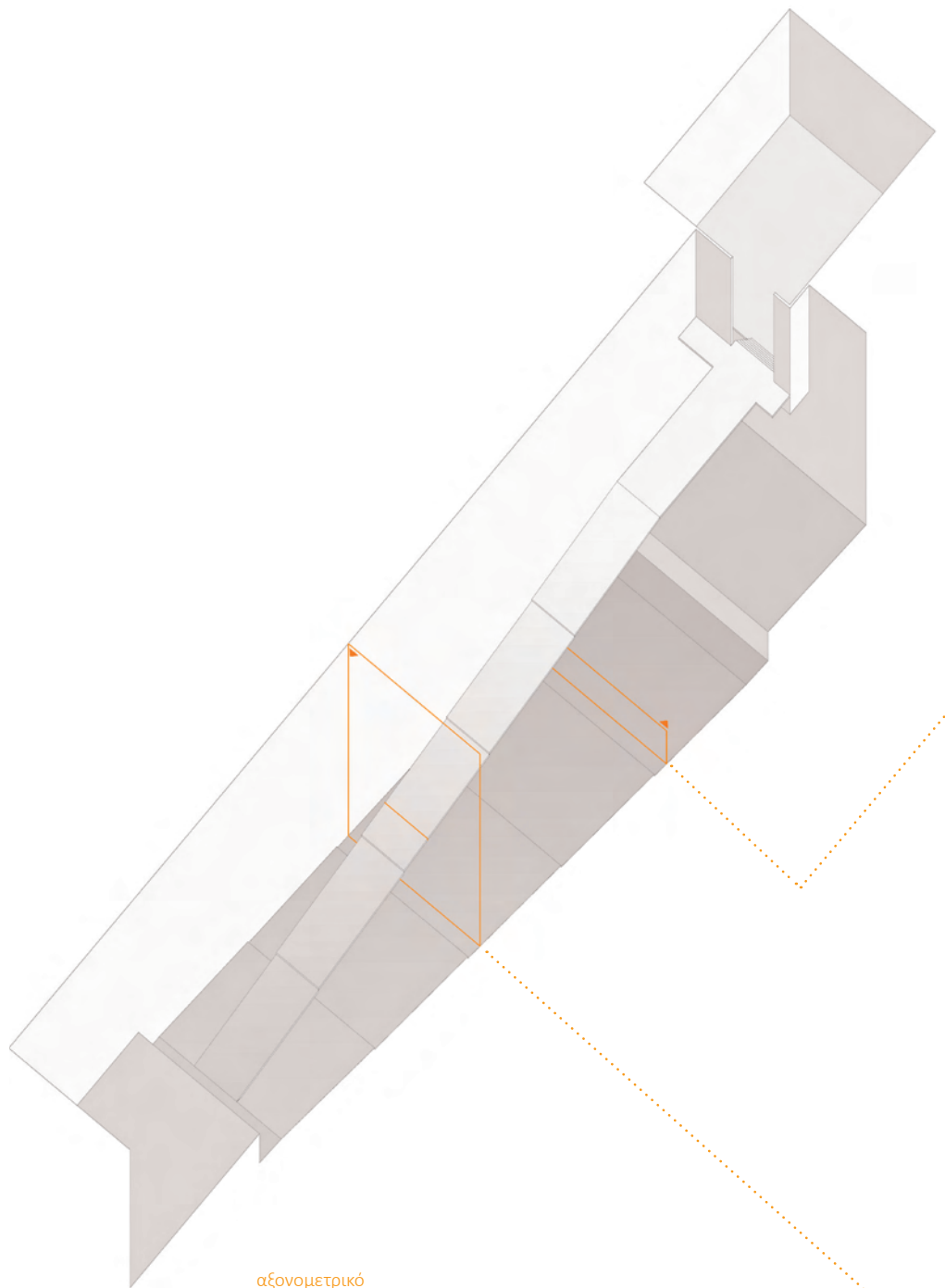
τομή β-β'



τομή γ-γ'

τομή α-α'

In reference to the Global Positioning System (GPS)⁷, the indication of marks⁸ on a map is a common part of navigational processes where points are interlinked in order to orient oneself in space. Therefore we can assume that the environment we traverse in is defined by networks regulated by a current fixity of points. The mesh of lines is regarded though as a more “constant” element because the fluid space they generate remains as such contrary to the fixity of referent points that endure in terms of temporal and spatial plasticity. Lines represent movement, a fluid state of existing in space, and at the same time they encode trajectories⁹, namely literal paths of circulation, that project informational data¹⁰ onto the plane of multi-dimensional space. The multi- prefix stands for the multiplicity¹¹ of space, a multiplicity which refers both to the cognitive and technical strata that layer the concept of space¹². In this framework, the x referent resembles a primordial and minimal grid, a pseudo-point from which lines are generated, ceaselessly establishing connections and thus extending towards new –spatial and narrative- realities¹³.



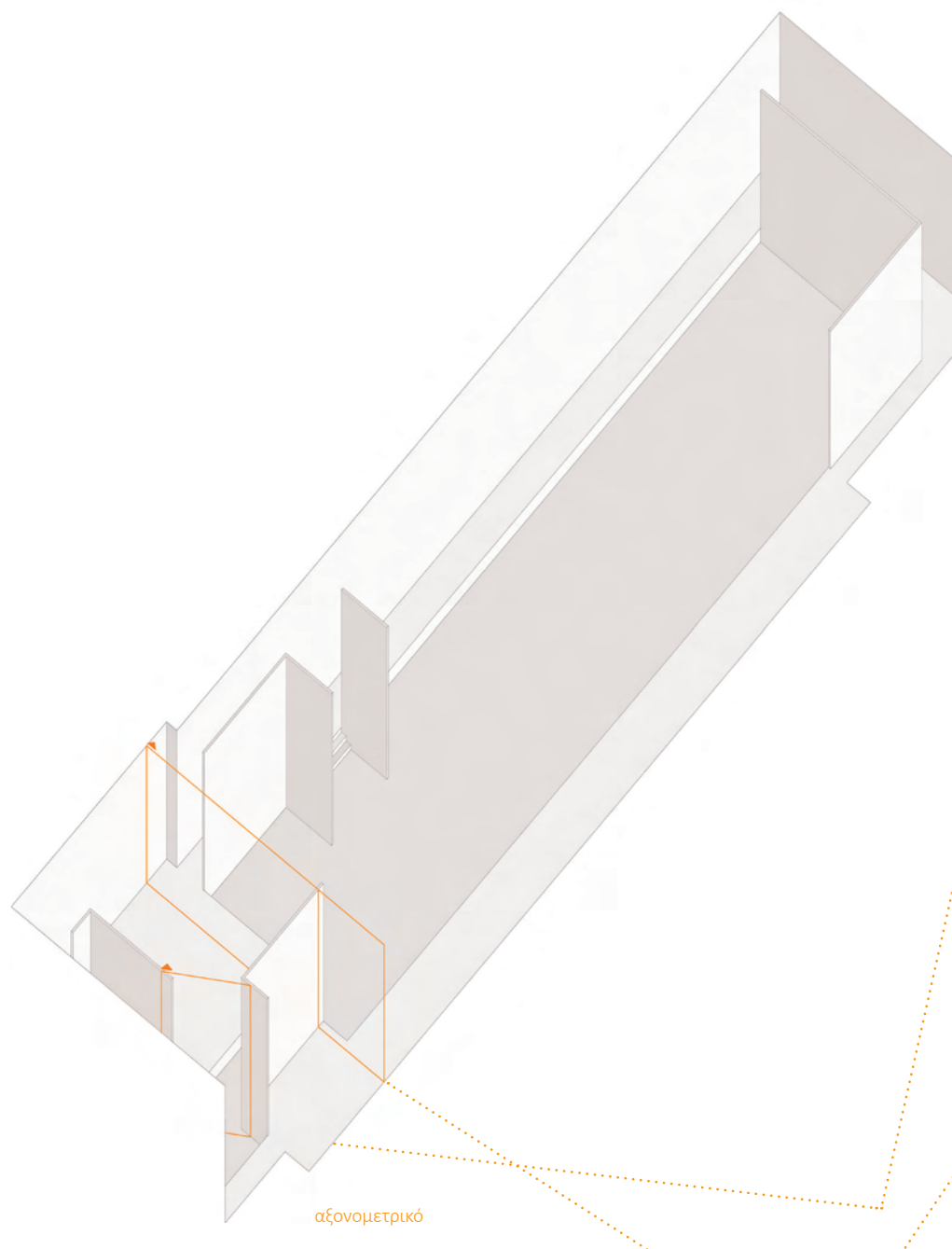
αξονομετρικό



άποψη 3d model



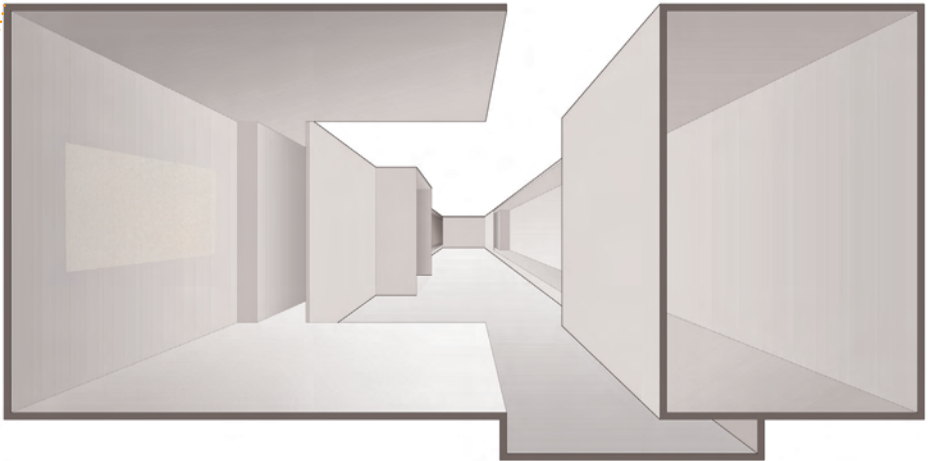
προοπτικό



αξονομετρικό



άποψη 3d model



προοπτικό

Η εγκατάσταση της επέκτασης μουσείου έγινε σύμφωνα με τον κάναβο $16\mu*16\mu$ (8μ είναι η μέση εμβέλεια GPS) . Τα σημεία απο τη διασταύρωση των γραμμών αποτελούν τα “επαυξημένα” Χ. Ένα τμήμα του κέντρου του Βόλου αναλύθηκε στη συνέχεια ως προς τα Χ και τη συνάρτησή τους με το υπαρκτό δομημένο περιβάλλον. Η επιλογή των τριών σημείων Χ και η σύνδεσή τους με τους χώρους του μουσείου έγινε με βάση τα διαγράμματα και τη μικρή συχνότητα κίνησης.

Τα ακόλουθα διαγράμματα αντιστοιχούν με τις εξής αναλύσεις:

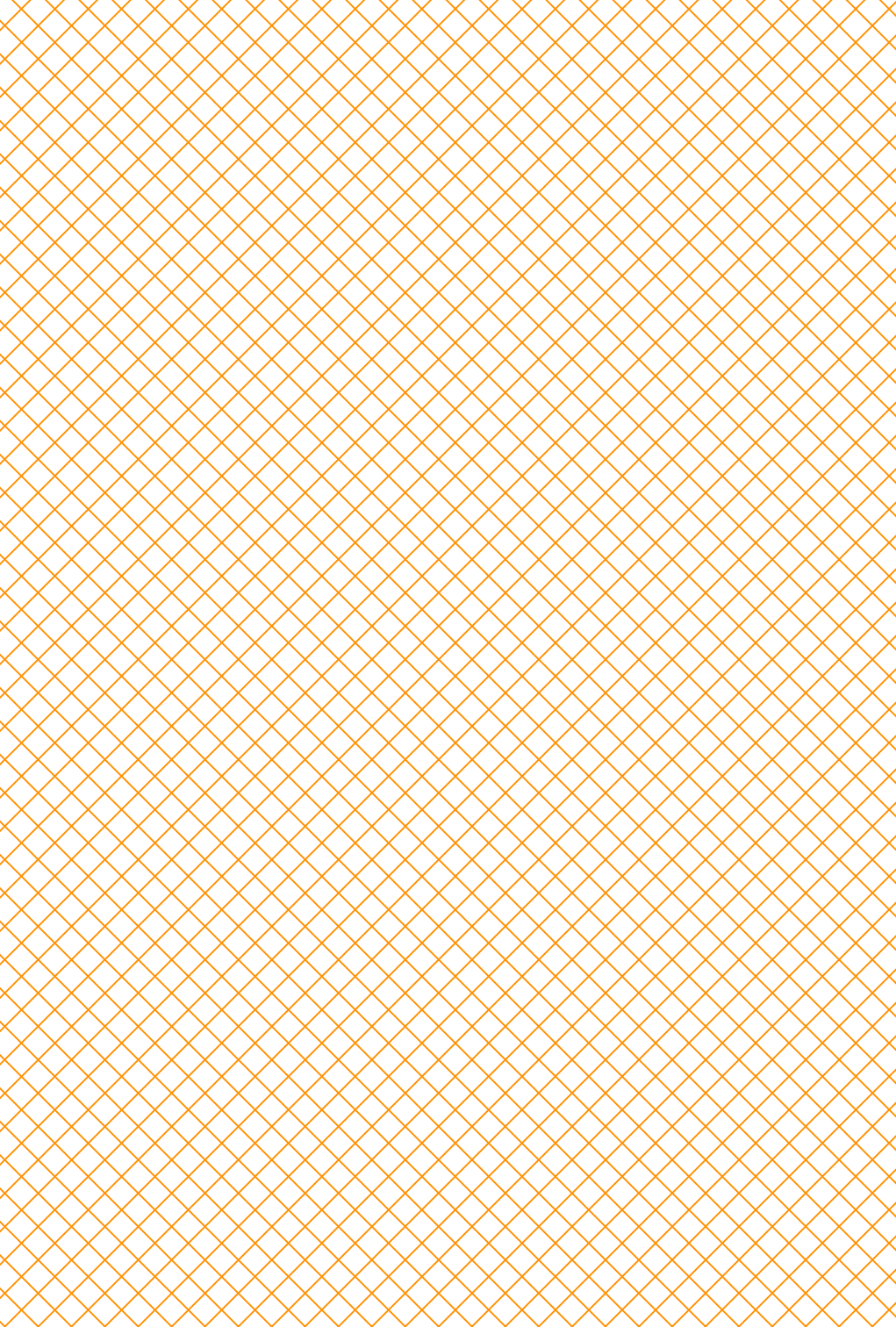
- Κάναβος
- Χ-δρόμοι
- Χ-οικοδομικά τετράγωνα
- Χ-ανοιχτός χώρος
- Χ-νερό

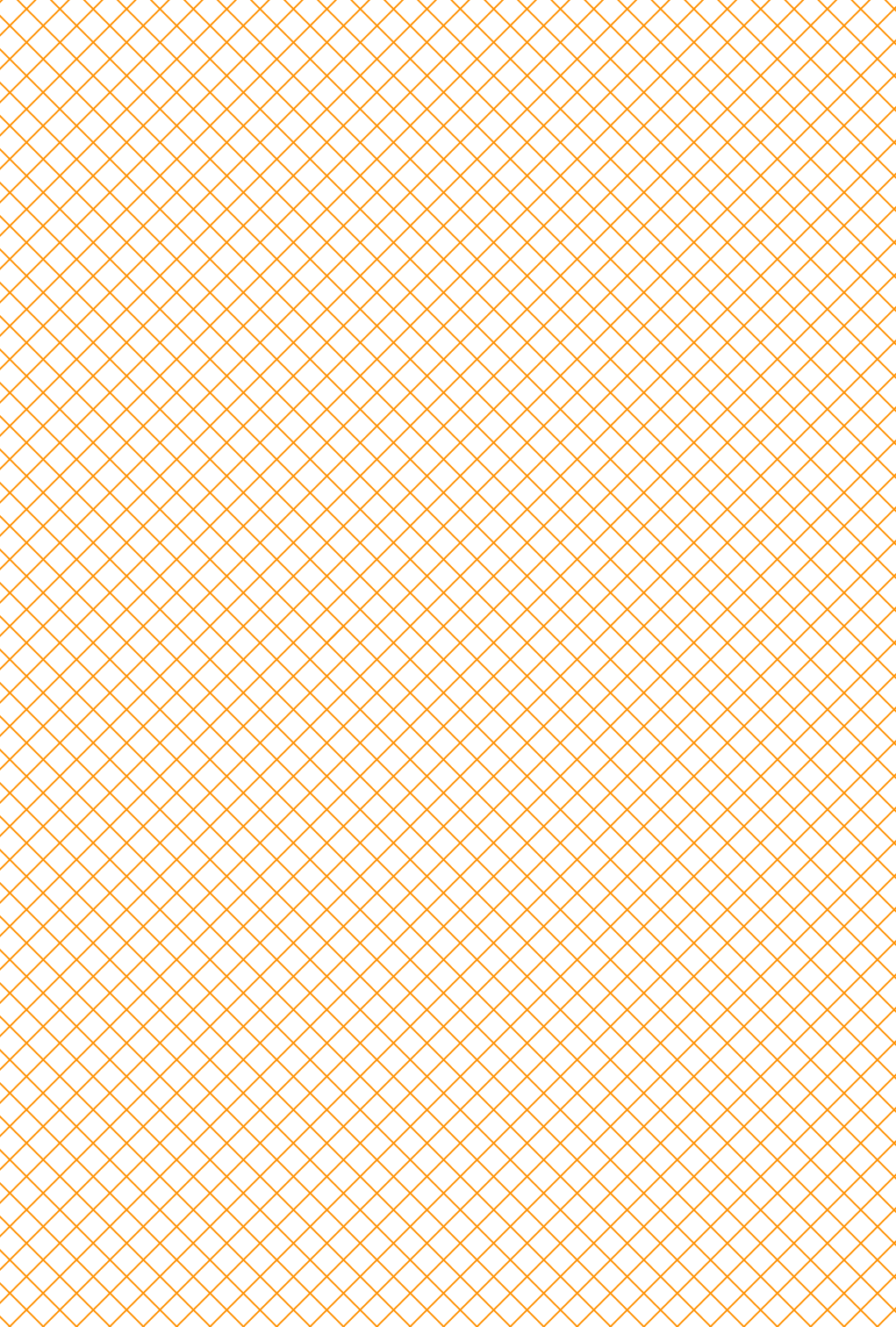
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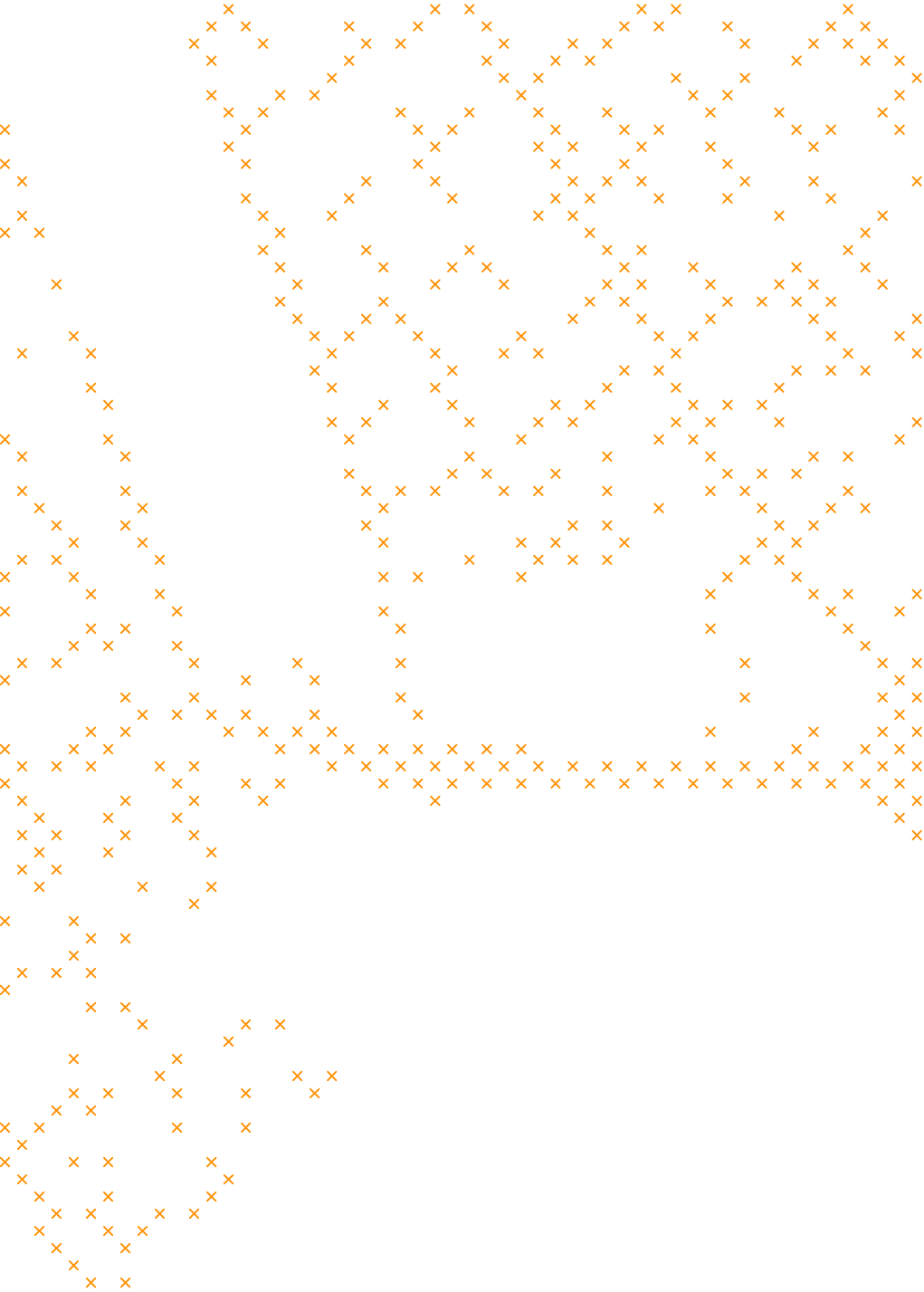
The body

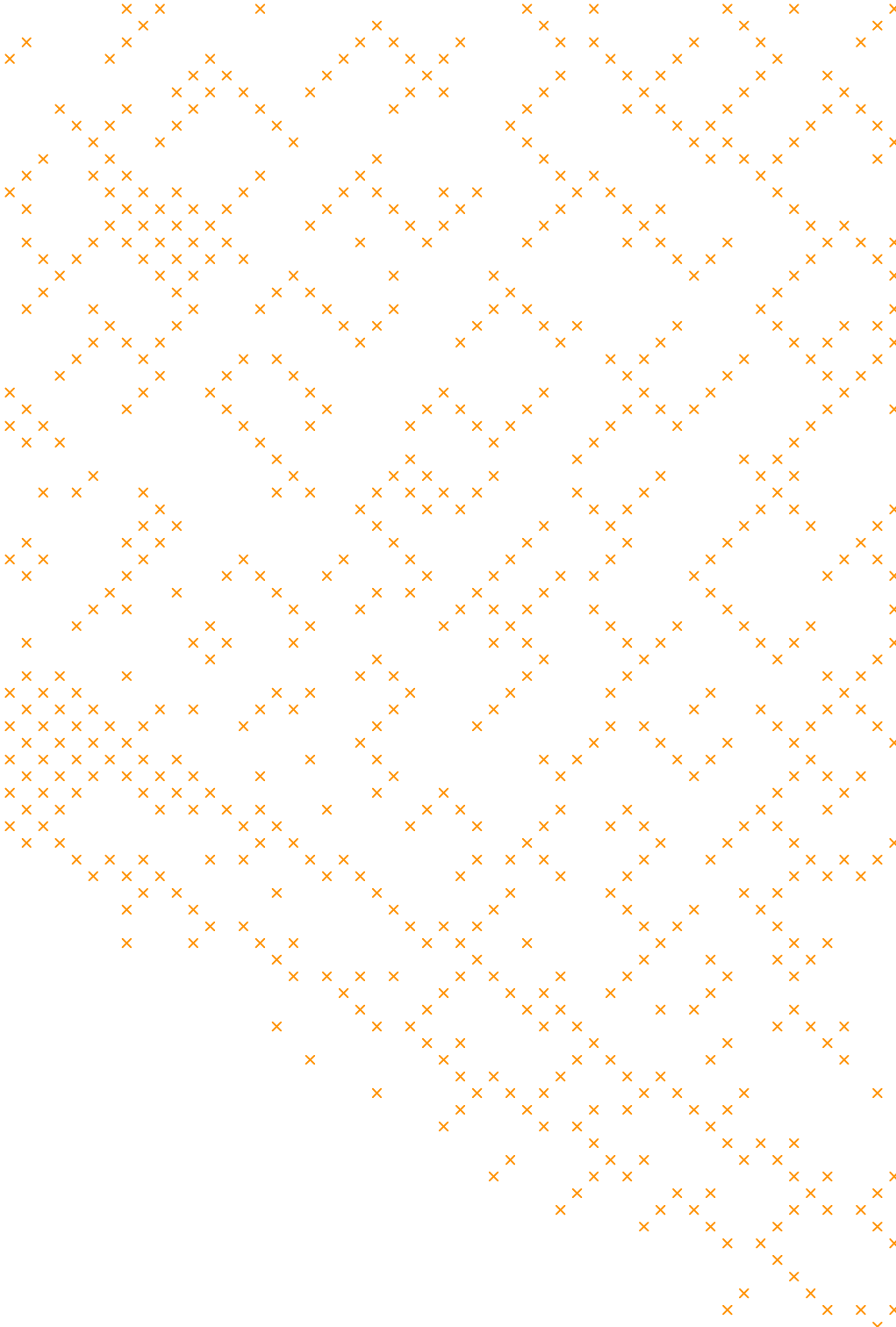
A referent (the -x-), as already mentioned, can represent the entity of an object, a subject or that of a place. What each case shares mutual is the material qualities that constitute a concrete body occupying a quantifiable location in space. On a map a body becomes a geographical entity¹⁴ for it adjusts in the scale and format of the map and its location translates into a specific position. As such, a body-subject navigates¹⁵ itself on the plane of the map and in real space accordingly. The process of navigation is constituted by the application of guidelines, trajectories that imply the course of direction in space, which the body-subject follows along. The ability to follow¹⁶ is attributed to the kinesthetic capabilities and the spatio-temporal sensibility of the subject, because the subject is a sensor of time and space, able to perceive temporal and spatial events.

The moving body engages with space in an active mode and thus becomes a vital component of the grids that traverse the spatial plane. Movement, perceived in the temporal frame of existing in space, is a trace¹⁷ that no longer belongs to the body that generated it but instead is an entity conveyed into the spatial sphere. This kind of "transaction" between human bodies and space suggests that the latter is substantially redefined by the active presence of the former but most importantly this relation occurs interchangeably. In this sense the human body stands for a portion of space and space is rendered sentient through the active engagement¹⁸ of a body with it.

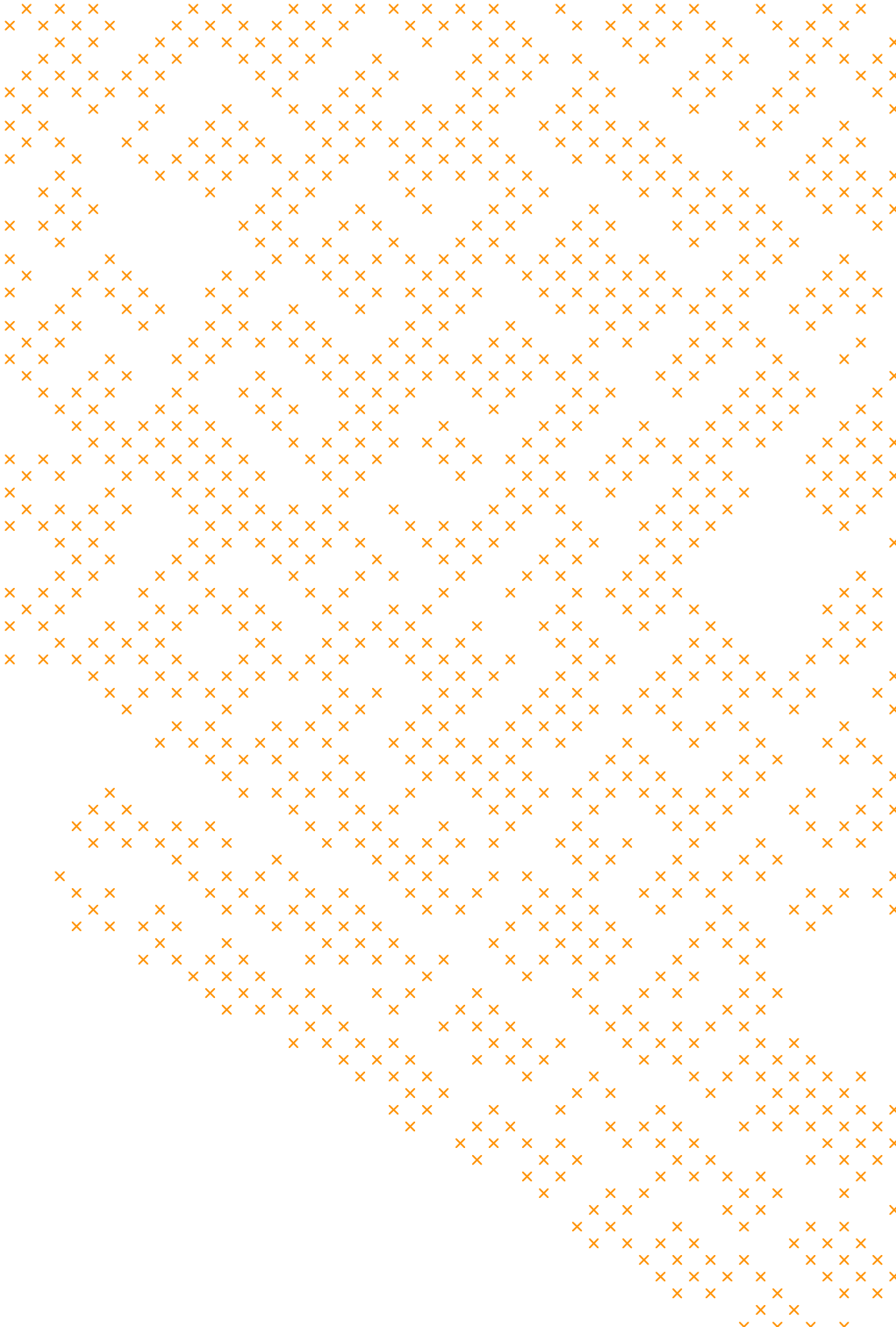




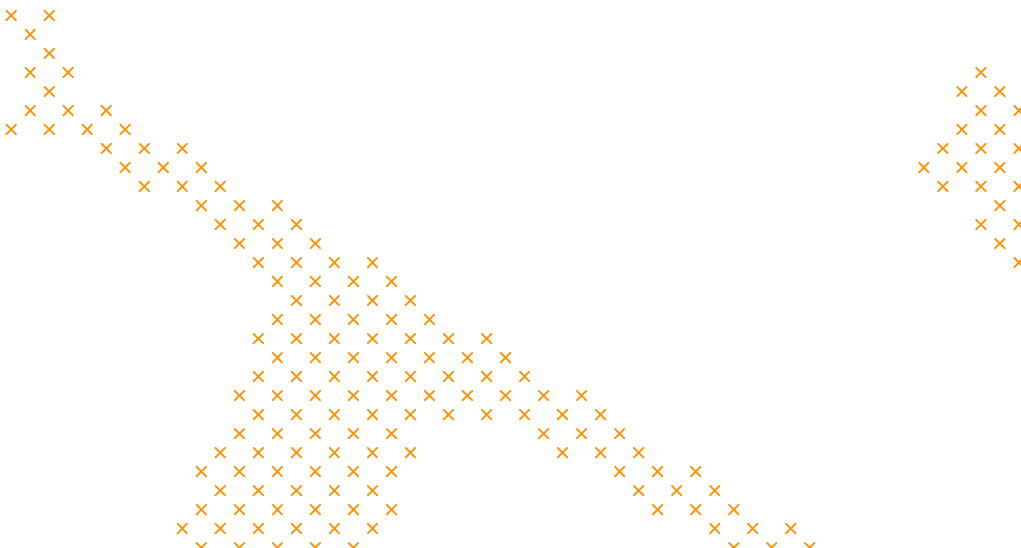


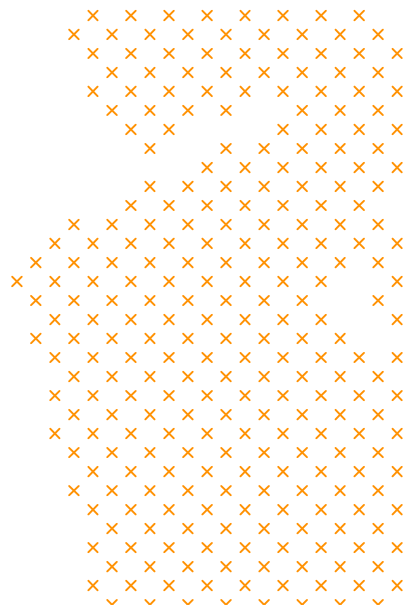


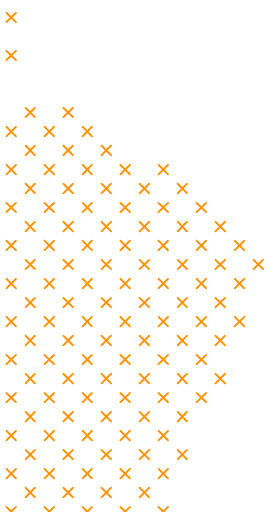


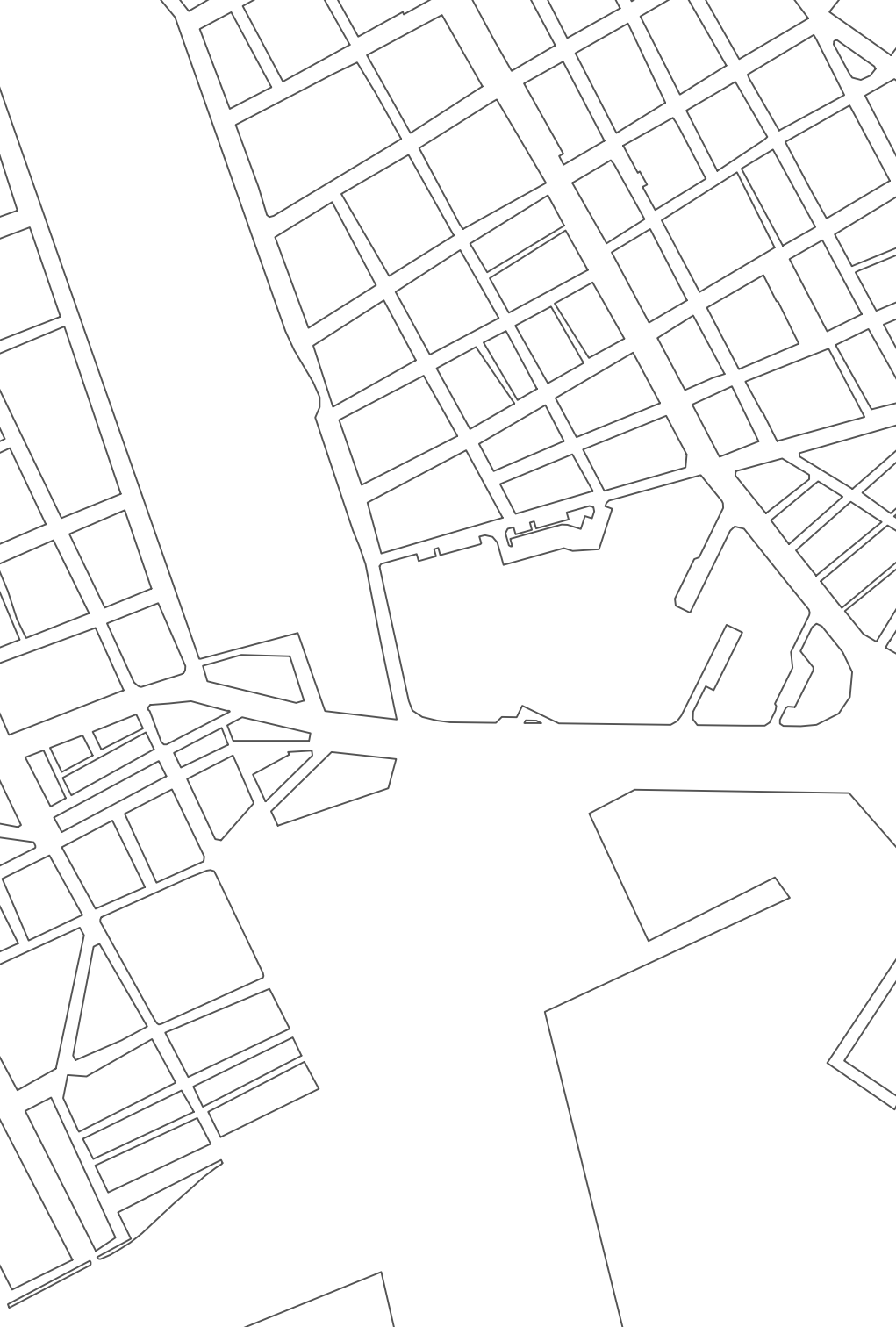


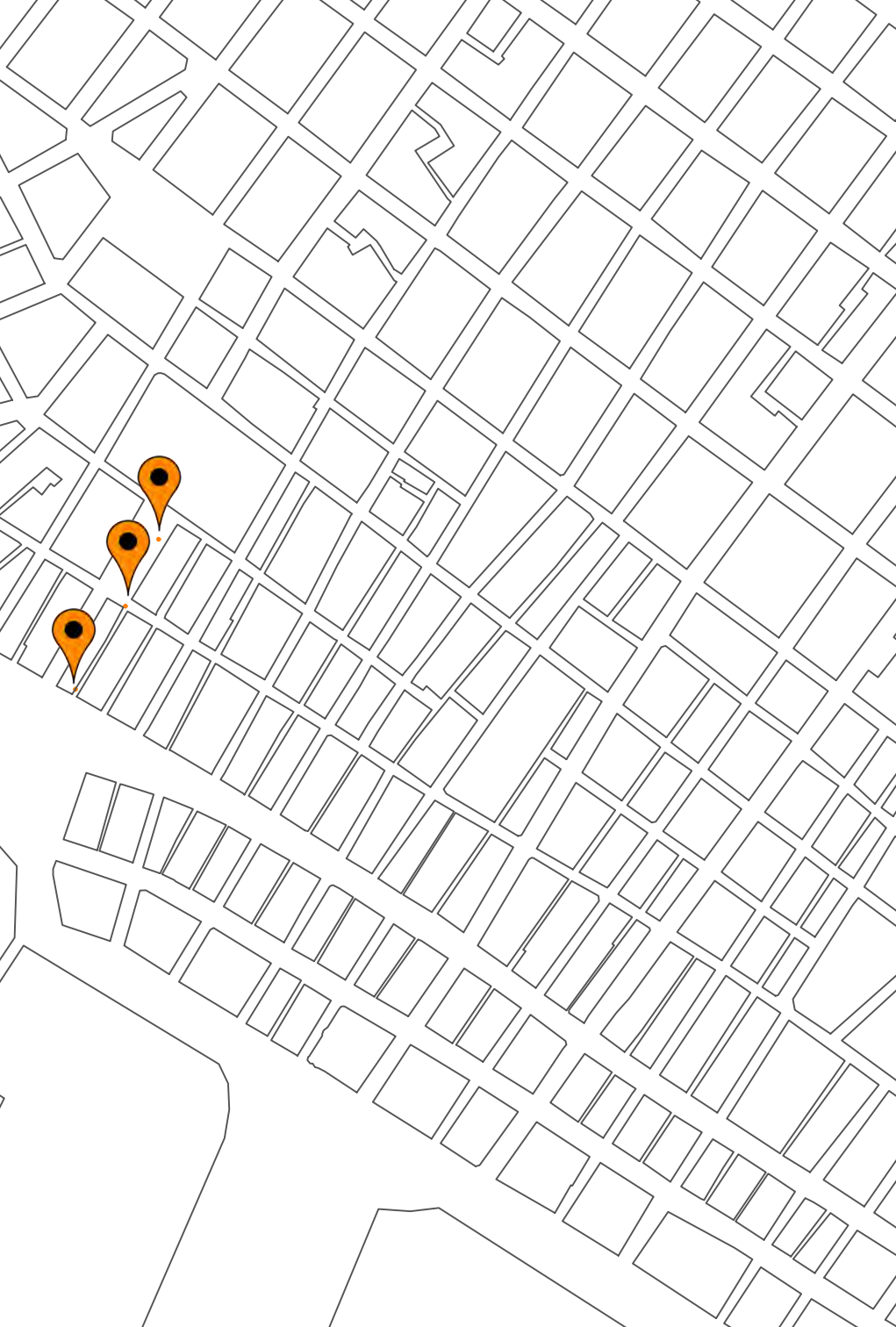


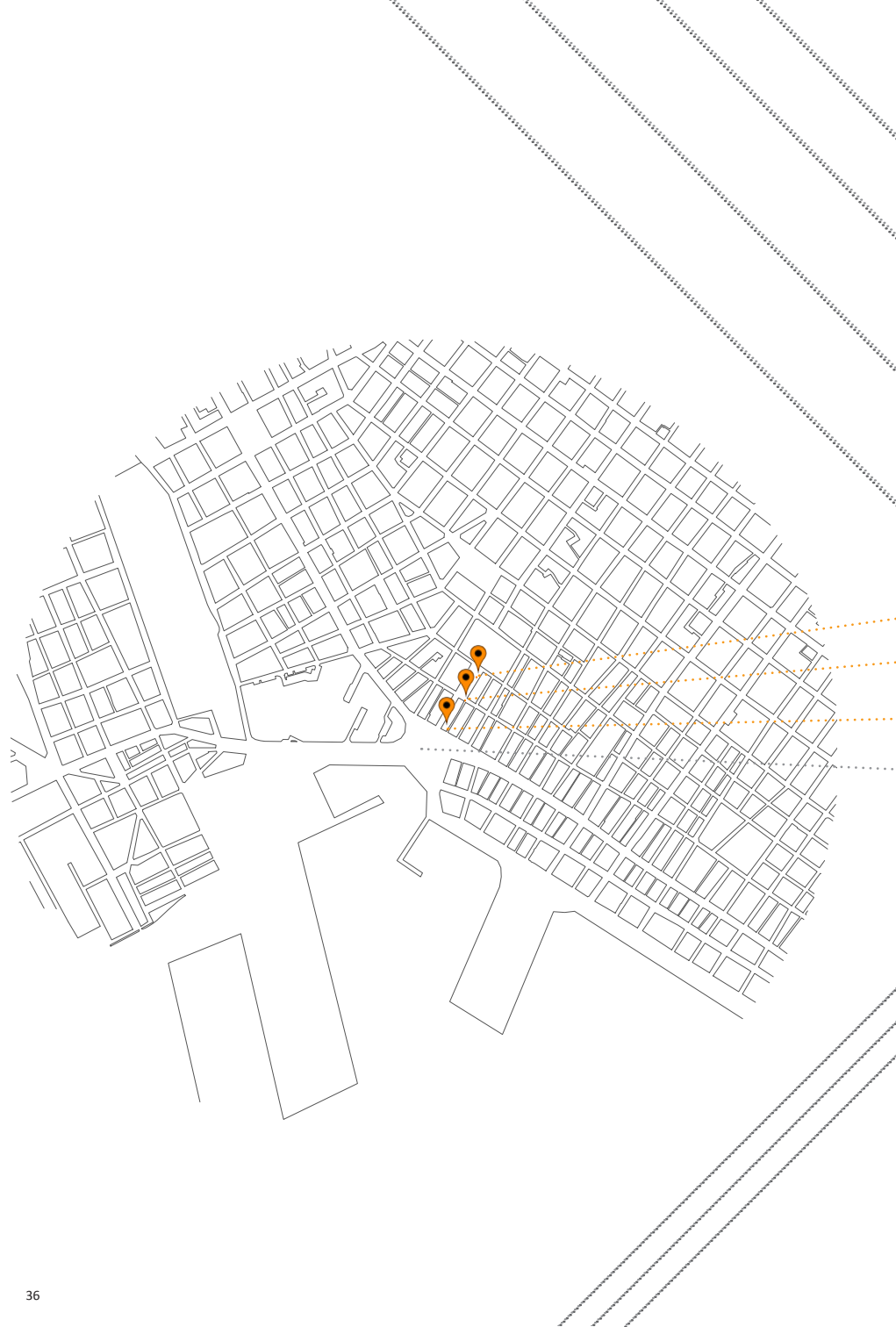


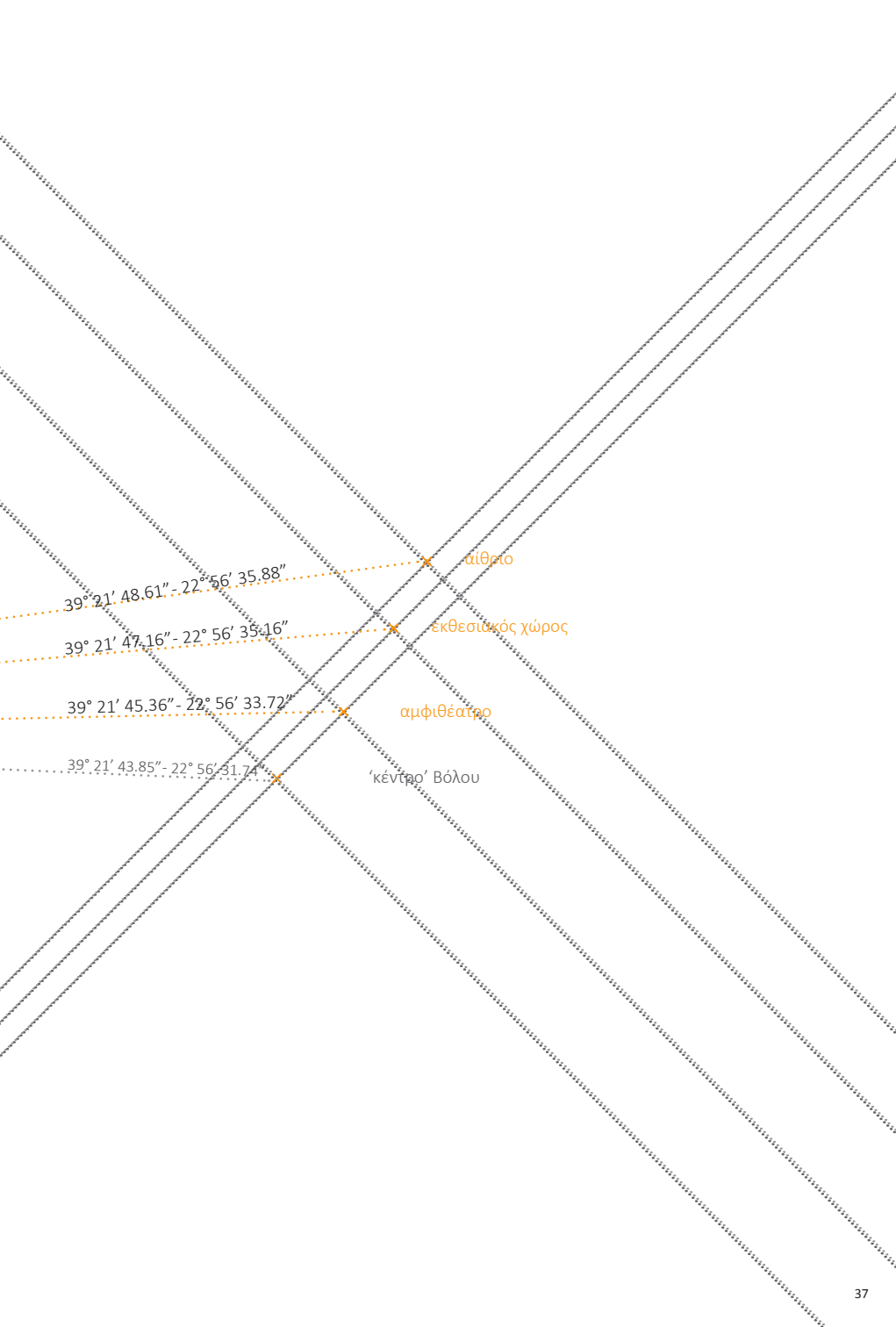












Η εφαρμογή Xtended είναι το εργαλείο με το οποίο οι χώροι του μουσείου γίνονται ανιχνεύσιμοι, προσβάσιμοι και περιηγήσιμοι. Τα σημεία στα οποία έχει εγκατασταθεί το μουσείο είναι κρυπτογραφημένα στο χάρτη της εφαρμογής και οδηγούν, όταν προσπελαστούν από το χρήστη, στον τρισδιάστατο ψηφιακό χώρο μέσω υπερσύνδεσης. Βασική προϋπόθεση λοιπόν για την πλοήγηση στο ψηφιακό περιβάλλον είναι η εφαρμογή και η πραγματική παρουσία του χρήστη στις γεωγραφικές συντεταγμένες που έχουν επαυξηθεί. Η διασταύρωση με ένα τέτοιο σημείο επιτρέπει τη διαδραστική περιήγηση του χρήστη στους χώρους του μουσείου.

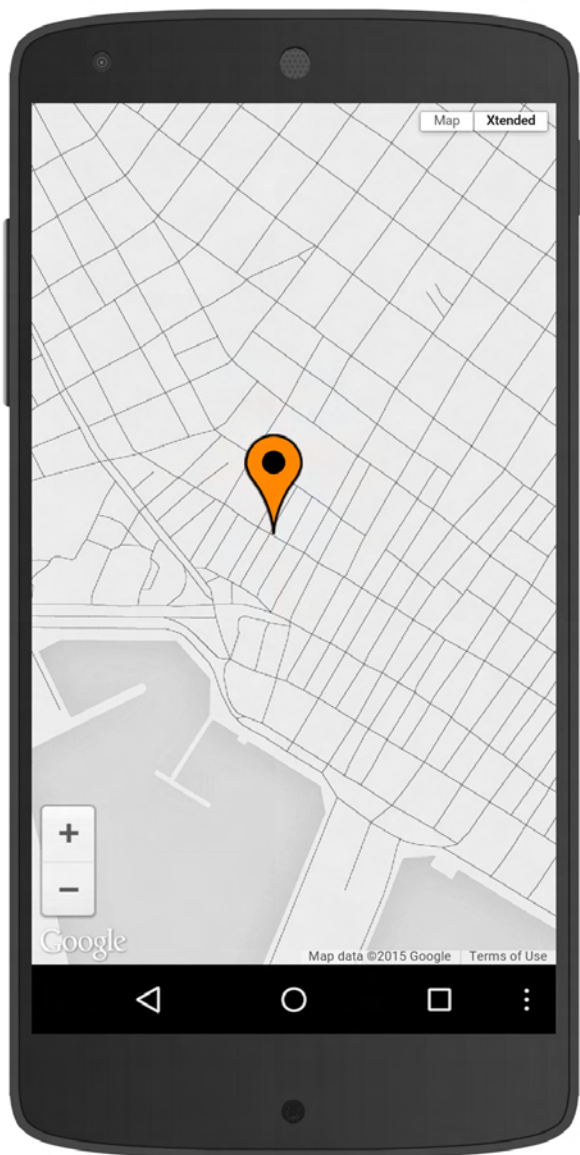


Η εφαρμογή διατίθεται στο κατάστημα Google Play της Google.

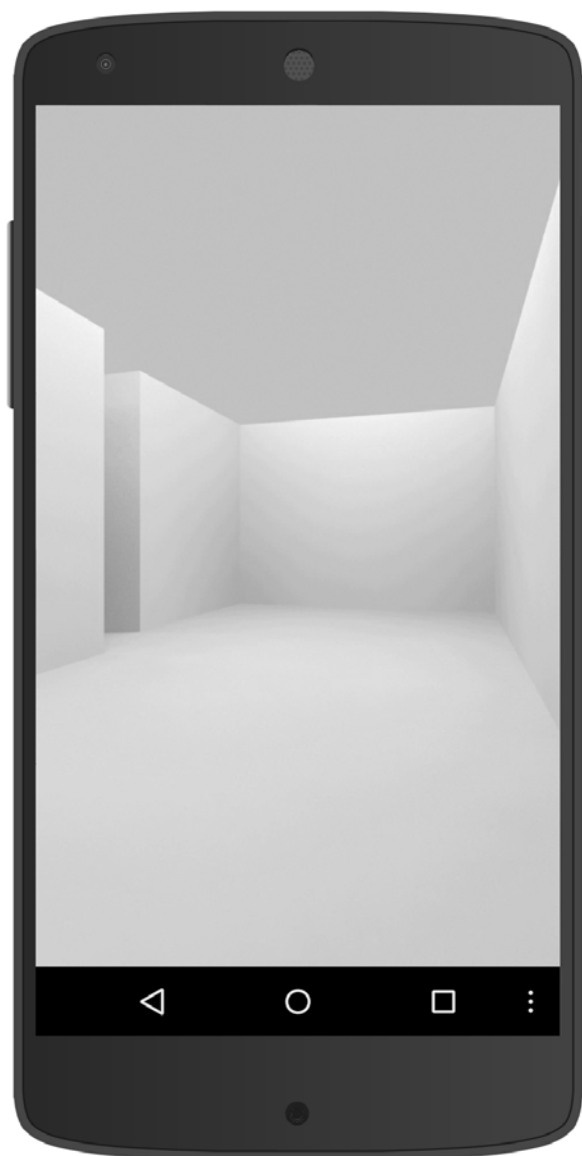
Therefore movement and mobility are the key concepts and prerequisites altogether. Movement, moreover, is key for it represents the fluidity with which complex systems operate. In the multi-dimensionality of space the human body is not a standalone entity but an interconnected organism¹⁹ that actuates as such and respectively fluid, multi-dimensional territories. The body as part of the multiple networks that traverse the space and its intermediate milieus²⁰ adapts to the mode of their existence and hence is capable of elaborating further sensibilities²¹. This kind of extension of the human body is also further enhanced due to the technological²² applications that function, in this respect, as technological prosthetics. In the case of spatial navigation, for instance, the body, extended through GPS-enabled applications and devices can be a transmitter and receiver of geospatial data. The acknowledgement of the exact coordinates as opposed to the acknowledgement of the whereabouts on a map enables a techno-animistic sensibility and additionally permits an access into the informational context²³ that superimposes the mere geographical orientation. The body, by being mobile alone, is a fundamental animator of spatial territories²⁴. However, in its extended mode, is ultimately capable of animating different types of realities and therefore have an impact on the way space and time can be experienced²⁵.

στιγμιότυπα της εφαρμογής





σημείο εκκίνησης της ψηφιακής περιήγησης στους τρεις χώρους του μουσείου



εκθεσιακός χώρος

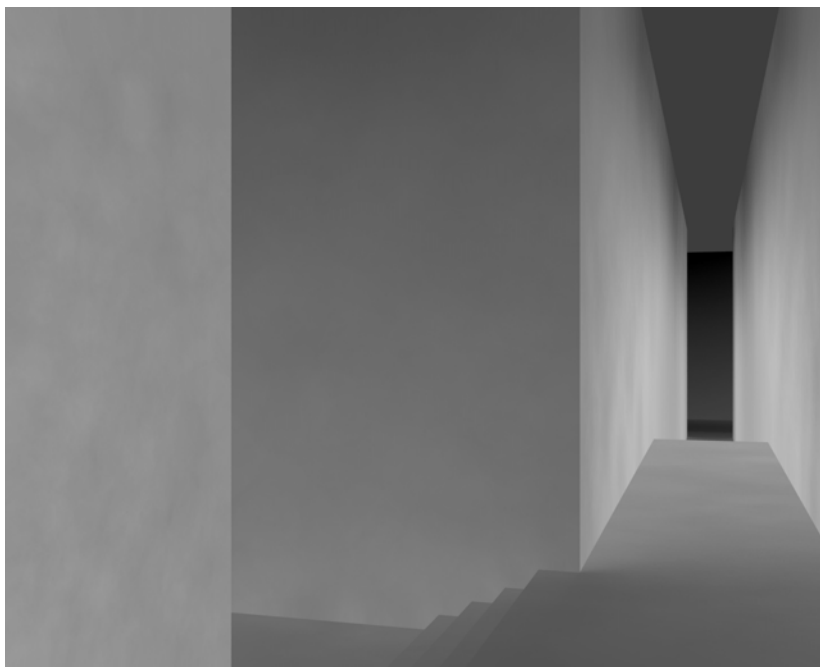


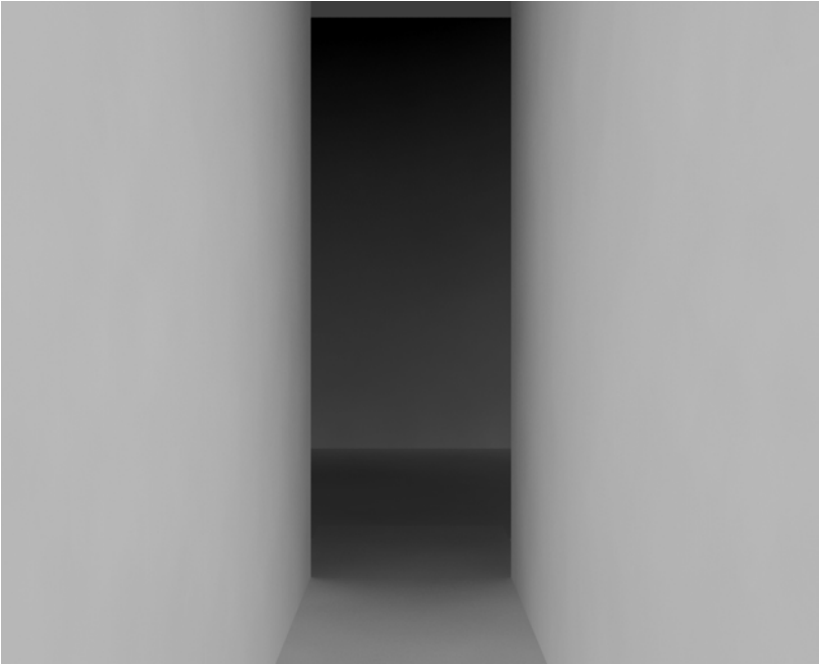
αμφιθέατρο

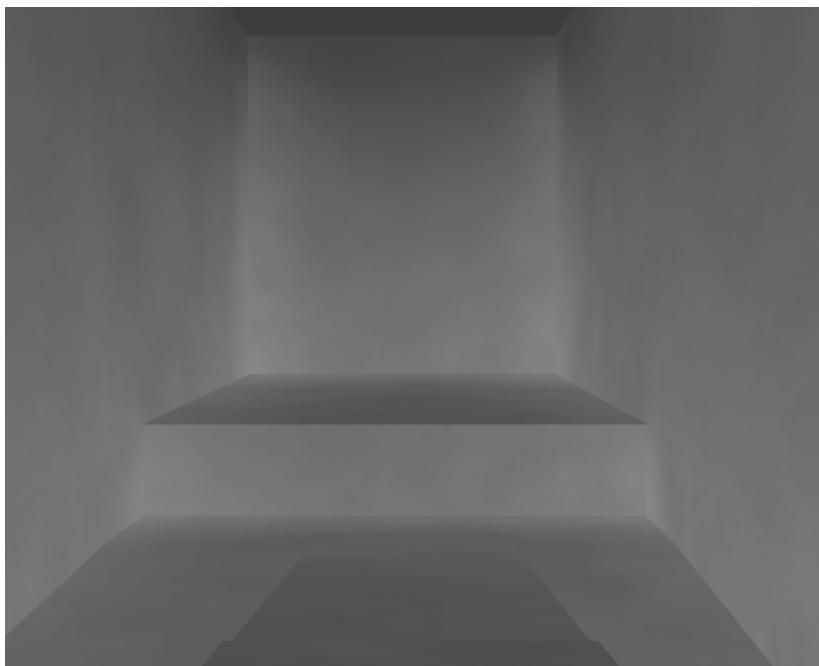
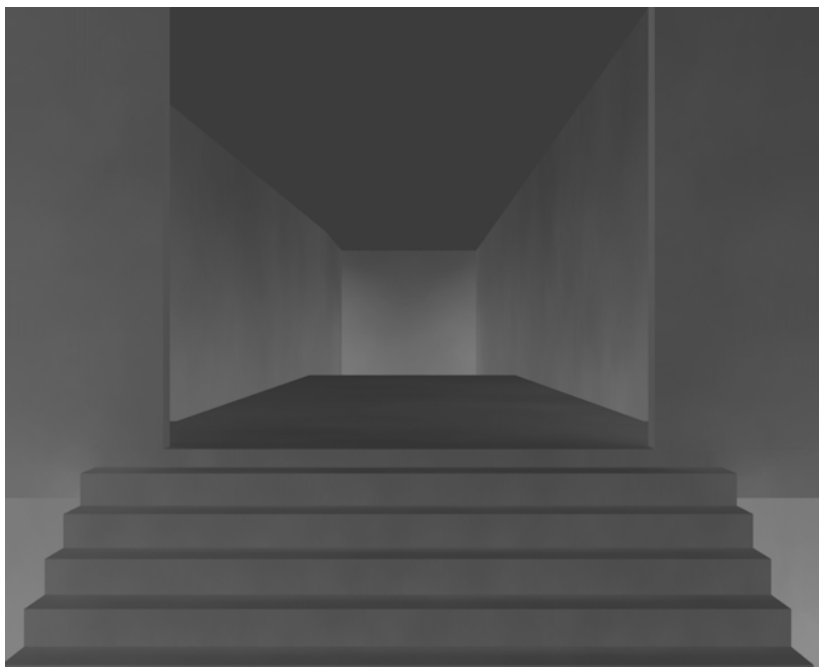


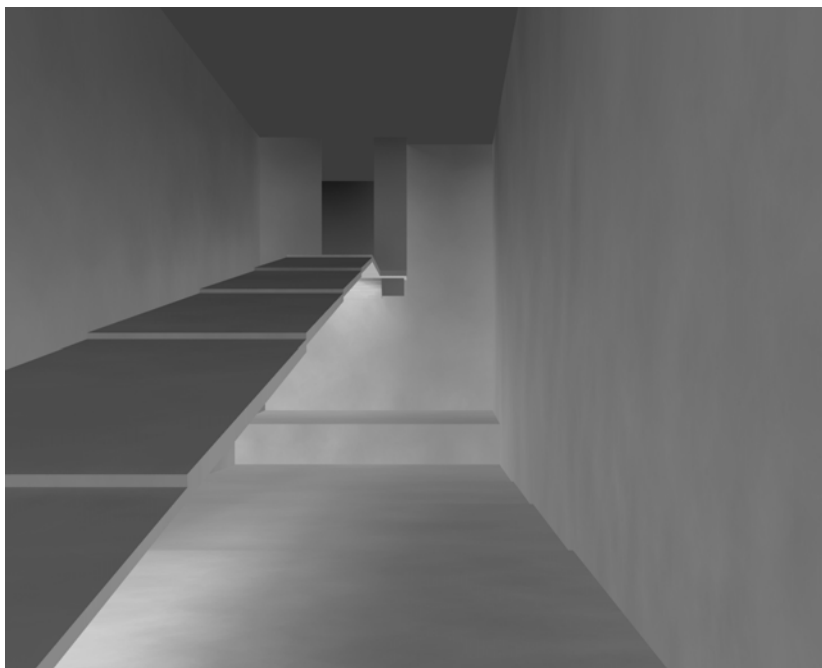
The threshold

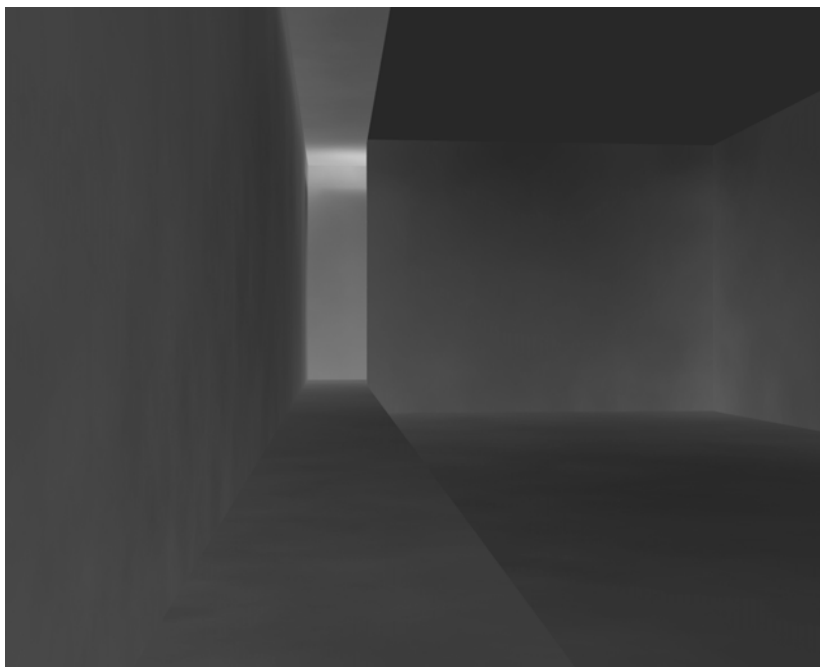
With the x and body under consideration, the plane of space and time emerges in a multiplicity²⁶ of contexts that can be nonetheless experienced through apropos conditions and processes. In the cloud of different realities the matter of access becomes critical. The problematic refers less to the occupancy of new space-times rather to the establishment of entry points that favor the circulation, exchange and communication in order to enrich the overall context of experiencing space and time. Access is not a jurisdiction²⁷ regarding permission but, on the contrary, is a fundamental problematic that arises from the notion and the material dimensions of space itself. In this sense, admission could be sought after the different properties of space and especially through the porous consistency that permeates the strata of space. Ultimately an installation of thresholds²⁸ in this porous environment would enable a free communication among bodies, spaces and times. From a threshold as such trajectories would escape the literality of the path line by becoming formations of a narrative nature²⁹. From lines to passages, the body grasps its presence as part of new kind of events in an intermediate spatial condition where navigation mutates towards a form of narration.

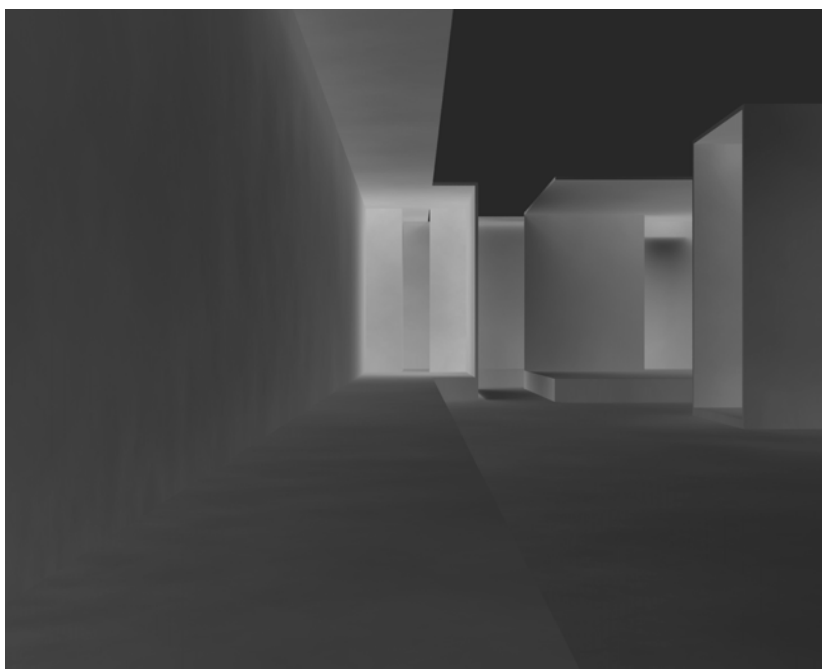












¹ 'multiplicity' [Gilles Deleuze, Félix Guattari]

² Μια ψηφιακή εκθεσιακή πλατφόρμα μπορεί να υποστηρίξει την έκθεση screen-based media, ψηφιακές μορφές τέχνης όπως επίσης τρισδιάστατες ψηφιοποιήσεις 'σύμβατικών' έργων τέχνης. Στο πλαίσιο της ψηφιακής αρχειοθέτησης, η επέκταση μουσείου ενισχύει τον εκπαιδευτικό του ρόλο καθώς το αρχείο είναι 'προσβάσιμο' ανεξάρτητα από περιορισμούς τόπου/χρόνου.

³ The intersection of two lines bears witness to a meeting point where they co-exist independent one of another.

⁴ The field of the anthropological research studies, among other, the here and the elsewhere as part of the general question of the other. As Marc Augé points out, "the question of the other is the sole intellectual object, the basis on which different fields of investigation may be defined." [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

⁵ 'A posting is a fundamental cartographic proposition and equals to 'this is there'. A posting affirms the existence of 'the this' and the existence of "the there". 'The this' takes on thereness, a quality of being somewhere, while 'the there' takes on thiness, a quality of being something.' [Animated Maps and the Power of the Trace, Giuseppe Fidotta, 2014]

⁶ The x itself does not adhere to specific dimensions or scales.

⁷ In respect to GPS's main use for absolute location, the absoluteness is a pivotal concept to be reconsidered in different fields of research.

⁸ 'Anthropological place is geometric. It can be mapped in terms of three spatial forms which apply to different institutional arrangements and in a sense are the elementary forms of social space: the line, the intersection of lines, the point of intersection. (...) Space is more abstract than place. Space is applied to an area, a distance between two things or points or to a temporal expanse.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

'(...) forms transform to fields. The essence of a field is its absence of center, symmetry, hierarchy. Fields are precursor to the nets and webs that now consume our global spatial imagination.' [Toward A Minor Architecture, Jill Stoner, 2012]

trace [etym] > trahere (Latin), to drag, draw, pull. 'The trace is the particle of the sign, the proof that actually something stands for something else. (...) The power of the trace consists in the affirmation of the objectivity of the map apart from any factual evidence.' [Animated Maps and the Power of the Trace, Giuseppe Fidotta, 2014]

'The map is not the territory.' [Alfred Korzybski]

⁹ 'Towards an abstract machine, a rhizome ceaselessly establishing connections.' [A Thousand Plateaus, Gilles Deleuze, Félix Guattari, 1988]

¹⁰ 'The infosphere is absorbing any other space.' [Information A Very Short Introduction, Luciano Floridi, 2010]

¹¹ The bergsonian notion of multiplicity stands for the assertion that there is more than one geo-historical trajectory. [Wikipedia]

According to Deleuze and Guattari, a multiplicity has neither object nor subject, only determinations, magnitudes and dimensions. The map in this sense suggests that the coordinates are determined not by theoretical analyses implying universals but by pragmatics composing multiplicities. 'The rhizome is not reducible to the One or the multiple. It is not the one that becomes 2,3... It is not a multiple derived from the One or to which One is added (n+1). It is composed not of units, but of dimensions, directions in motion. It has neither beginning nor end, but always a middle (milieu).' [A Thousand Plateaus, Gilles Deleuze, Félix Guattari, 1988]

¹² 'A teleospheric ordinal-anumeric set of layered spaces that incorporate the territory and the map seamlessly. This is not some virtual cyberspace but it is the total encompassment of our global environment in which we exist.' [Nick Land: On Time – Teleoplexy & Templicity, S.C. Hickman, 2014]

¹³ The map as a rhizome is "entirely oriented towards an experimentation in contact with the real". [A Thousand Plateaus, Gilles Deleuze, Félix Guattari, 1988]

'Lines manifest in real time. They constitute a diagram that challenges every geographical interior-physically constructed, politically leg-islated and geologically evolved (...)

(...) Lines generate fluid space (...) invisible to any system that defines space in terms of fixed geometry, measurability and materiality. These lines cannot be reduced to laws of space or time. They are lines of pure escape.' [Toward A Minor Architecture, Jill Stoner, 2012]

¹⁴ 'The body constructed as a geographical entity by their correspondence to a site on the grid.' [Postmodern Passages The Construction of the Body Edmund Berger, 2013]

'The human body itself is perceived as a portion of space with frontiers and vital centres. The body is a composite and hierarchized space which can be evaded from the outside.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

¹⁵ 'Michel de Certeau defines the 'place' as an 'instantaneous configuration of positions' which boils down to saying that the elements coexisting in the same place may be distinct and singular, but that does not prevent us from thinking either about their interrelations, or about the shared identity conferred on them by their common occupancy of the place.' [Ibid]

¹⁶ 'Voyage as not the measurable quantity of movement, but as the mode of spatialization, the manner of being in space, of being for space.' [A Thousand Plateaus, Gilles Deleuze, Félix Guattari, 1987]

¹⁷ 'The trace is the only proof we have that an action took place.' [Nick Land: On Time – Teleoplexy & Templexity, S.C. Hickman, 2014]

'The subject is the boundary of a continual movement between an inside and an outside.' [Control and Becoming, Gilles Deleuze in conversation with Antonio Negri, 1990]

¹⁸ 'Michel de Certeau's space is a 'frequented place', an 'intersection of moving bodies'. There is a parallel between the place as an assembly of elements coexisting in a certain order and the space as animation of these places by the motion of a moving body.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

¹⁹ 'We are not standalone entities, but interconnected informational organisms –inforgs-sharing with biological agents and engineered artifacts a global environment, ultimately

made of information; the infosphere.' [Information A Very Short Introduction, Luciano Floridi, 2010]

²⁰ Such as the digital and virtual environment

²¹ 'The body in movement is a body submersed in a machinic environment catalyzed by media machines, becoming enhanced. (...)The body in movement is an augmented body. When placed into the context of the cybernetic mechanosphere, we achieve the theory-fiction of "cyborg body".' [Postmodern Passages The Construction of the Body Edmund Berger, 2013]

²² 'Beyond objectism/subjectism, towards techno-animism.' [Gilbert Simondon & Digital Culture, Workshop Audio Recordings, Leuphana University of Lüneburg, 2013]

Inforgs: the informational nature of human agents. "What it means to be an agent and what sort of environment these new agents inhabit." [Information A Very Short Introduction, Luciano Floridi, 2010]

'As our bodies are extended and perhaps supplanted by prosthetic devices that mediate our experience of the world, new forms of being come alive.' [Art Post-Internet, Exhibition Catalogue, Ullens Center for Contemporary Art, Beijing, 2014]

²³ 'The universe is fundamentally composed of data, understood as *dedomena*, patterns of fields of differences, instead of matter or energy, with material objects as a complex secondary manifestation.' [Information A Very Short Introduction, Luciano Floridi, 2010]

²⁴ 'The traveler's space is the archetype of non-place. Movement adds the particular experience of a form of solitude, of 'taking up a position. (...) Anthropological place is formed by individual identities, through complicities of language, local reference, the unformulated rules of living know-how. Non-Place creates the shared identity of passengers.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

'Collective walking to actuate territories, to bring space into being.' [Toward A Minor Architecture, Jill Stoner, 2012]

²⁵ In reference to Gilbert Simondon's concept of 'Transindividuality' which applies to the individuation through digital networks.

²⁶ 'New Information and Communication Technologies (ICT's) are re-ontologizing our world and creating new realities. The threshold between here (analogue, carbon-based, offline) and there (digital, silicon-based, online) is becoming blurred. (...)ICT's are not enhancing or augmenting. They are radically transforming devices because they engineer environments that the user is then enabled to enter through gateways, experiencing a form of initiation.' [Information A Very Short Introduction, Luciano Floridi, 2010]

²⁷ The ontological equality principle of Information Ethics (IE): any form of reality (any instance of information/being) simply for the fact of being what it is enjoys a minimal, initial, overridable, equal right to exist and develop in a way which is appropriate to its nature. 'Information Ethics translates Environmental Ethics in terms of infosphere and informational objects, for the space we inhabit is not just the earth.' [Ibid]

²⁸ 'Non-places are there to be passed through, they are measured in units of time. (...)The space of Supermodernity is inhabited by this contradiction; it deals only with individuals, but they are identified only on entering or leaving.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

'Minor architectures may emerge in the movement from one segment to another or as lines of force within the zones between segments.' [Toward A Minor Architecture, Jill Stoner, 2012]

'There is no interior, only multiple thresholds that imply architecture's desiring state –to become exterior, to find an outside.' [Ibid]

²⁹ 'The stability of the territory's whereabouts is assured by narratives.' [Non-Places An Introduction to Supermodernity, Marc Augé, 2008]

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πλαίσιο

πλατος 135mm

υψος 200mm