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Canariobox : Um ar(t) de canario

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[VIRUS JOURNAL]

TAPETE CARPETE Hack [public space]

TRAMONTANO, M.; ROÇA, L.; SOUZA, M. D.; MARTINS, M. J. Do it yourself!. Editorial. **VIRUS**, São Carlos, n. 10, dezembro 2014. Disponível em:

<<http://www.nomads.usp.br/virus/virus10/?sec=1&item=1&lang=pt>>. Acesso em: 26 Abr. 2019.

Carole Brandon, **Canariobox : Um ar(t) de canario**

<http://www.nomads.usp.br/virus/virus10/?sec=5#sect52>

Credits:

Interactive Street art, imagined, created and coordinated by Carole Brandon (assisted by Arnaud Burgniard (smartphone designer and web interface)

Interns: Marine Reymond (creativ achievements assists) and Edwin Contat (graphic design) (22 April to 13 June 2014)

Production May 2014 Chambéry with the active participation of Master1 hypermedia / communications department Communication / hypermedia University Savoie Mont Blanc and our dynamic volunteers Ghislaine, Jeanne, Sarah, Charlie, Frank, Marc, Rudy, Robert, Anissa, Damien and all my students of infocom licence1 onformation-communication Chambéry ...

Description:

silhouettes clipped on a 1/1 scale on white cloth, are scattered in the city. Each figure is dressed in the manner of an offering, decorative ornaments painted, embroidered ... in reference to Mexican tradition, El Dia de los muertos. Here, stuck in the urban space, silhouettes celebrate the living state ; offering or giving, they animate the walls like connection points, thresholds exchangelike votive pagans.

The positions of the body depend on the place, chosen according to the available network (the city of Chambéry is not connectable everywhere); *"The premises belong to a different logic than that of the card; unique, appealing to time, memory, each with its own individuality, body wrap ... "* what interests me is the *"extension of the place in the sense of deep memory"*¹

Each figure has a QRcode once scanned, allows to geotag the figure and each scan to file voice messages.

Agree to leave a message provides access to a nesting space whose machine, compare to the magic stick or lantern, reveals the sewings.

Leave a message and record authorizes :

1- access to other messages saved before in the same place

2- acces to the map geolocated all the silhouettes

3- support for a local association to help the most vulnerable people in society, a few days before the march Odyssea (breast stroke running)²

intentions:

With this project, we focus on the use of the QRcode and altar-silhouettes as

¹ Cauquelin Anne, *Le Site et le Paysage*, éditions PUF Quadrige, Collection Essai Inédit, Paris, 2002, p.79-80

² <http://www.odyssea.info/chamberly/>

connectors: social ties between private and public spaces, individual stories for the collective history. What kind of short circuit of uses (here QRcode only in marketing for example)? We question the role and nature of traces we leave. On the other hand, the emergence of possible through existant but invisible surfaces; idigital and smart objects may restore sense, in order to recreate the link, to reconnect with each other ...

Findings: the use of QRcode:

this use is neither intuitive nor ordinary, we needed to be present as a mediator. Explain downloading an application to read QRcodes, operation, and then the all the works. Very few messages were filed spontaneously. Studies show that in Europe there is much less used than in Asia.³

In France, it is synonymous with marketing referring only to a video or an advertising page. Often used as a gimmick or as a means to attract customers by intensive gamification. Although the treasure hunt organized March 31, 2012 in two districts of Paris, for Faguo⁴ offers an interesting gifts race : it points immediately the reduction of its target and the user guide well-crafted consumers on the surface of the game. no interest for the individual character, no interest for the place ... The most interesting experiment is the webdocumentary {Raspou Team}⁵ 2011, celebrating the 140 years old of the Commune of Paris, reappearing on the walls surface, buried layers of the past

This web documentary uses the image as illustration of a fact, as real memory and as connector : the relationship between all the elements pasted in urban space (criers and front pages of newspapers with QRcodes and images on advertising formats) join the category of pressmedia, they tell an event. Like an urbangame, the user will move to places facts and find out their stories.

In Canariobox, we would leave the possibility for users to submit their own messages: the idea came from free and spontaneous writings in the city, in love, in anger... like the Alma Bridge where the place of the death of Lady Di have no monument, but became now monumental by the accumulation of messages written on urban elements.

Strangely, post a message was for both users as to drop a secret ... talk to stones, a dazibao from the other side of the wall, to give value to private information. Confiding is in maaner of speaking like alleviate bodily. But participants also played with the message itself, so hidden and anonymous, it gives fictions, lies, fantasies.

Unfortunately, the downtown of Chambéry, protect under heritage and history, town, freezes and bans all unexpected proposals. The silhouettes are stuck together an hour and 15 days for some other (as in empty shops or corners already tagged). We have not been able to leave messages proliferate and

³ <http://www.emarketer.com/Article/US-Ahead-of-Western-Europe-QR-Code-Usage/1009631>

⁴ <http://www.linternaute.com/homme/mode-accessoires/faguo-tresor-une-chasse-au-tresor-dans-paris.shtml>

⁵ <http://raspouteam.org/>

measure the virality impact and even the use that could be done. On the Monument against Fascism (1986 to 1993), Jochen Gerz and Esther Shalev-Gerz, is faced with racist and neo-nazi messages. They must be able to exist in the meanders of others, do an ecology digital exist, finally? how to use it? like the Indigné, Anonymous, Arab Spring, and the events after the murders of Charlie Hebdo

Transform the city into a museum and control the urban space impose our uses: this work supports the idea of returning to the use of urban space not only as an imposed grid (Michel De Certeau 1980)⁶ but rather as a space of collective life in which our individual and daily practices redefine the contours that scale of big city like Paris, Berlin, Barcelona still allow.

As the initiative of parkingday⁷ legally diverts the use to pay his parking place in order to appropriate this space. Very disappointing, since the spontaneity and the unexpected are lost in a planned event ... suddenly it loses its meaning. The unexpected makes the experience of this project really vital and we have to continue to help the acceptance of the heterogeneity of the messages, of the ephemeral and unstable in our alldaylife.

Find dating zones ... The initiative in Lyon, the first city to adopt in 2004 an ethics panel of the CCTV in France, is to map the locations of the video cameras in a collaborative way⁸

It is not supervised areas that concern us here but the "free" zones, these kind of breathing zones ... which ultimately depend in Canariobox of the embroidery of the messages that are left. How they finally answer to eachother?

Canariobox is just trying to offer an alternative not only to the omnipresence of a power in the city but also on digital networks " *entre les couleurs et les visibles prétendus, on retrouverait le tissu qui les double, les soutient, les nourrit, et lui, n'est pas chose, mais possibilité, latence et chair des choses* »⁹.

This active involvement allows access to other informations; personal investment reveals other worlds. This is the question posed by the work very committed BorderXing Guide (2002) from Heath Bunting¹⁰ : Artist funded by the Tate in London, traveled to Europe to list all the areas of free boundaries (unattended). The map's access is only possible if you are located in the place of one of the list's point, or if you have a stable IP address (possible only by universities for example). It reverses the use of the Internet, by connecting this new use of geographical frontiers. This re-connection in place (of freedom) is an anti "Blut und Boden". Canariobox questions this connection, not the individual in the history of the place but in the area of freedom of our daily life, just like a message put on a fridge before leaving the house, piddling, it can take value as trace, one day. Fascinating in the works

⁶ De Certeau Michel, *L'Invention du quotidien*, 1. : *Arts de faire*, éd. établie et présentée par Luce Giard, Paris, Gallimard, 1990 (1980)

⁷ <http://www.parkingday.fr/>

⁸ <http://lyon.sous-surveillance.net/>

⁹ Merleau-Ponty Maurice, *le visible et l'invisible*, éditions Gallimard, Collection Tel, Paris, 1979, p.175

¹⁰ <http://www2.tate.org.uk/intermediaart/borderxing.shtm>

of Till Roeskens, these micro-stories restore places like unpredictable resistance¹¹...

Although Google Goggles invents a phone application where the system decodes the information and situates it. it certainly recontextualizes from one image, every information about it, from a database, also fueled by Internet users.

This globalization disavow the body in the experience of the place, this ballad imposed by Canariobox repositions in the line of urbangles, the body in its scale relative to the site.

Because un « *entrecroisement de corps, de passions et de hasards : c'est cela qui, dans ce discours, va constituer la trame permanente de l'histoire et des sociétés. Et c'est simplement au-dessus de cette trame de corps, de hasards et de passions, de cette masse et de ce grouillement sombre et parfois sanglant, que va se bâtir quelque chose de fragile et de superficiel, une rationalité croissante, celle des calculs, des stratégies, des ruses* » ¹²

How to think about a new strategy to regain power? Does the scattering of entry-points in a specific territory, in the database, as well as the uncontrollable heterogeneity of messages and especially the impossibility of surveillance, give Canariobox finally a reason for re-unifications?

¹¹ «j'ai demandé aux habitants du camp de Aïda, Bethléem d'esquisser des cartes de ce qui les entoure. Les dessins en train de se faire ont été enregistrés en vidéo, de même que les récits qui animent ces géographies subjectives à travers six chapitres, vous découvrirez pas à pas, le camp de réfugiés et ses environs, vous suivrez les trajets de quelques personnes et leurs tentatives de composer avec l'état de siège sous lequel ils vivent. Un hommage à ce qu'on pourrait appeler résistance par contournement, à l'heure où la possibilité même de cette résistance semble disparaître.»

Till Roeskens in revue de presse exposition Musée Château Annecy, juin 2009

¹² Foucault Michel, *Il faut défendre la société*, éd. Gallimard Le Seuil, coll. Hautes Etudes, 1997, Cours du 21 janvier 1976, p. 47