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U-rss *in* the dark side of the moon



1 - *U-rss*, generic logo, ©2012, société i materiel

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ABSTRACT

There is no other reality than that secreted by the simulation models.

Jean Baudrillard, *De la séduction*, Éditions Galilée, collection Folio / Essais, Paris, 1979, p.23.

We are currently developing a project called U-rss (<http://www.u-rss.eu/>) that allows to set up what we may call a layer of *social portraits*, superimposed *in fine* to Google Earth. This layer contains several 3D modules (the *social portraits*) which are created with the help of analysis tools built on top of *APIs* that Web platforms provide in order to interact with their services. These tools give us the understanding of someone or the group he relies to, how he is described, qualified and linked by the Web itself. The project is framed by the idea that the platform speak more than the actor himself ; our main purpose being to detach every automated processes that appeared glued together on our screen, especially with Facebook. This *joint program*, always focused around a specific territory, was applied in Mexico City and Toluca with a group of students and teachers of the TEC of Monterey (<http://micampus.tol.itesm.mx/>) who have created, during a whole week, a language of signs and shapes understandable by all, regardless their nationalities or language barriers.

Keywords: Google Earth, Facebook, data visualization, data mining, digital art, cartography, social network, API, code, semantic Web.

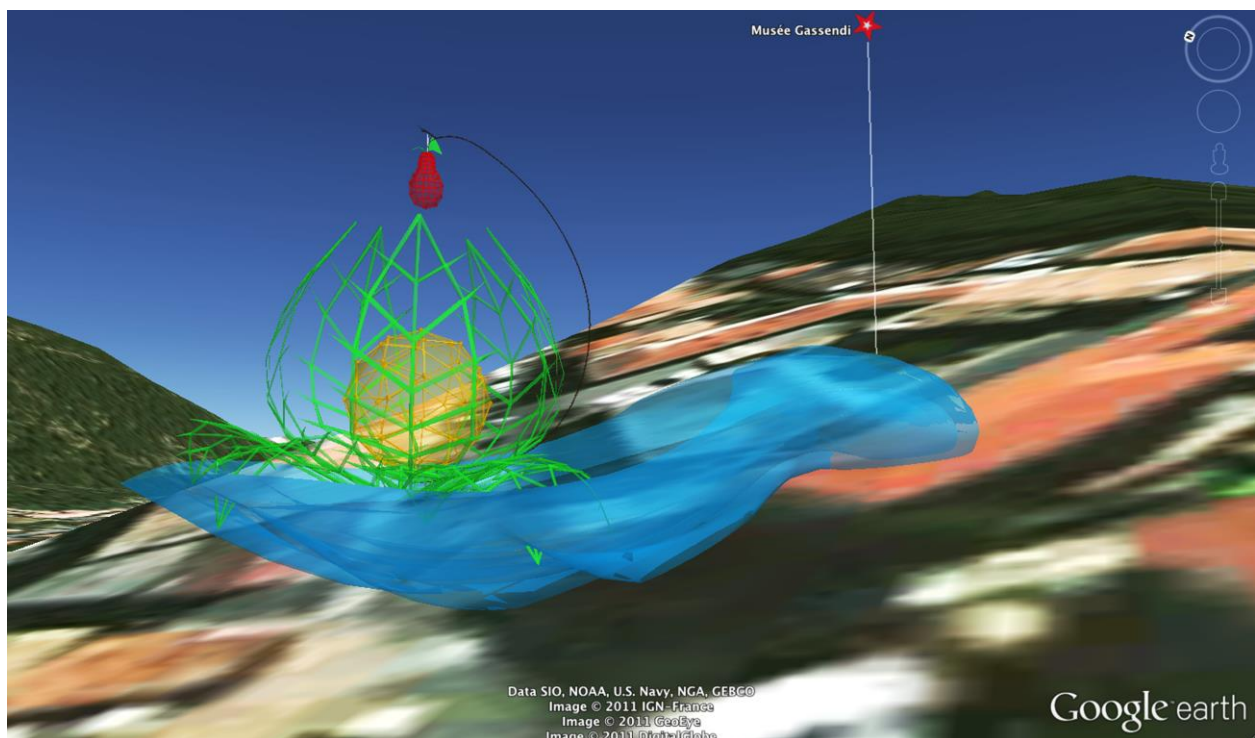
INTRODUCTION

This creation goes throughout two stages. Firstly, several signs - we could define as "i+D/signs"ⁱ - are extracted and reassembled according different levels of introspection going from a basic keyword agglomeration (*i-deal*: http://u-rss.eu/data_viz/i-deal/) to a personal Facebook's wall analysis (*u-rss+scanner*: http://apps.facebook.com/urss_scanner/). Where *i-*

deal gives us a quick snapshot of semantic relationships between queries and search engines (whether they're used for texts or images), *u-rss+scanner* is a simple gate we have built in order to record a Facebook activity on an external database. Thus, we can get rid of Facebook point of view and restrictions, write new algorithms on large scale of data and extend the Facebook *API* with more polemical methods.ⁱⁱ During this first step, we are able to retrieve meaningful descriptors that speak for cultures practices, and sensitivities of anyone; a set of signs, allowed by *mutual agreement* of participants in this project. Then, in a second step, these signs are organized, processed to give rise to what we may call *modular architectures* (information + signs = *in/signs*). In other words, we gather signs given by our tools into a 2D graphic we lastly interpolate in 3D. These *architectures* - real *social portraits* of *in/signs* that are resulting from cross content, collected information, themselves summarized (compressed?) using *i+D/signs* - are finally visible on Google Earth and instantly legible from RSS feeds.

With the computer, the visible has always a blurred side projected in the shadow, this is the program. However, a precision of vocabulary is needed: we tend to approach the relation in a dichotomous way (the light against the darkness, the visible against the invisible, either in the case of the computer: the information vs. programs, codes and algorithms) while we should understand both sides in the gray of the relationship, in the *penumbra*, in an interface that is capable of retaining traces of the two poles at once. The *penumbra* is therefore that gray area (the unspoken subject) where the light illuminating the body (information) is partially intercepted by the program. In this original context, the filtering parameters made from Facebook to build *i+D/signs* on U-rss will allow us to update and gather particularly rich and interesting criteria, which will overlap this field of study by producing new forms built *upon, in between* existing forms. This project is associated with the fundamental idea that, while seeking to transform the way we design, publish and share content on the Internet, we inevitably offer new forms of identity, defined by social logics directly associated with web users and the ability of machines to produce quantifiable and interconnected data. In this idea of "semantic web"ⁱⁱⁱ, it is therefore here we're able to review our personality from the intersection of two points of view that seem both contradictory and complementary: Facebook and Google Earth. While the first proposes a formatted structure where we have to slip into in order to build a tribe - in which we may lose ourselves at any time - the second gives us the illusion of zooming from the collective to the singular, from global to local levels. Thus providing a focus on a progressive *fold* ("re-pli" in french) to the peculiar, a deep whirlpool diving into private space, a bit like a snail retracting itself to the center of its shell. Three other parameters in this art and research project still need to be emphasized: first, how to redefine the concept of reality through the device of *representation* where the image (the *social portrait* on Google Earth) of the image (the set of *i+D/signs*) of the image (the Facebook tribe) does only illustrate this successive overlapping of *simulation models*? A second line of approach will inevitably asked the role of "i-negotiation"^{iv} we have to implement in this work since it is a constant confrontation (conversation?) between our own desire to interact with a community and algorithms - that already carry ideas and

opinions - behind the interfaces we use to exchange, maybe just like a visual anthropology exercise applied to digital networks. Indeed if an initial scan of the Facebook wall is done automatically by a program, the raw result is then *modulated* (corrected?) by the play of *i+D/signs*, so the interest of certain elements - for us or the owner of the wall - can be *overstated* depending the automatically generated links... Finally it is important to notice the rhythm of *in/signs* - leading to the construction (the invasion?) and conservation of the 3D modules on Google Earth - which is associated with information gradually - but also temporarily - left on Facebook. The work is constantly evolving, so... a bit like a melody of "Free Jazz"^v, in which a musician would (re)interpret a known score and adapt it during a temporary immersion in a social body, U-rss develops several recurrent issues raised by the sometimes ambiguous relationship relying arts, science and technology since the advent of the Internet.



2 - *U-rss, social portrait: Musée Gassendi*, ©2011, société i matériel.

1- CONVERSATION: THE SPRING PRINCIPLE

It is interesting to note that *Spiral Jetty* by Robert Smithson (1970) "which creates the experience of a constant shift"^{vi} perfectly sums up this idea of a double point of view emphasized in the proposed U-rss project. With the work of Robert Smithson, paradoxically, when a person

runs on the pier to the center of the spiral, he moves away from the shore (which might delimit, to him, the *boundary of the land*). But the more he approaches the center (thus theoretically: the idea of having traveled the farthest *on* the water), the more the concentric rings of the pier separates him from the lake... Similarly, in U-rss, if the recovery of a constant mass of data on Facebook inevitably produces a social portrait from a set of important *inter-community* connections (the tribe of the verb *be*?) - and somehow determines the avowed desire of a view opened on the outside - this transformation of *raw data into corrected data* seems *a priori* attached to a result inversely proportional to the programmed investment: a continuing interest to assert his limits. The experience is similar to that described above with *Spiral Jetty*. What happens when you leave yourself? The hypothesis is to consider the duality between two points of view apparently contradictory but necessary. This hypothesis can be summarized by one simple concept: the *spring principle*. On this idea, *relational design* sets to work in U-rss requires us to suggest that the development of a dialogue with the *Other* invariably seeks to build a *private space*, only visible within its permeable boundaries... Thus, this *conversation* between the Facebook *wall* and Google Earth - we could be inclined to initially think as the *necessary appropriation of a new living space* (Internet) - would be able to build both the eyes of others and the policy of an *ego identity*. It would gradually composed the bricks of an autonomous subject, a *self sentinel* posted *secretly under all*, who would define his *elastic limit*. And the *i+D/signs* would be witnesses of this essential balance between tension and elasticity. These limits make - and perhaps *anticipate* - the indeterminacy of language as they mark intersections; *signal* nodes built on networks that involved a social, outward *ego*... The *social portrait* marks a temporary elasticity limit. As a *focal point* (superimposed to the Google Earth texture), this social portrait is located on the optical axis of a lens: a metaphorical meeting with the *Other*. But if like him it focuses light rays, it is only possible during this process of constant back and forth between the opening and closing of this lens.

Jean-Louis Boissier writes about the work "Five Into One"^{vii} of Matt Mullican: "The virtual here is neither a representation nor a simulation, it is the projection of a mental universe topology. In this sense it has the consistency, the concrete presence of a raw object, strictly artificial, shaped as a map project, without a map of any territory"^{viii}. The correlation generally drawn between public and private spaces, experienced here through U-rss, has to be interpreted in the sense of a *Weltanschauung* (worldview). It is first and foremost a matter of speech: a reversible conversation. This one - theoretically here because always linked to language - produces the opening to the *Other*, organizes, arranges *his own mental territory of identification* by the use of essential filtering devices. These devices cause many levels of interpretation needed for this speech to solidify, *to sediment*, to close itself gradually until it looks like a *shack*. Because "virtual worlds, as generally devices of digital interactivity, remains

within the partition, an art of interpretation"^{ix}. In U-rss, the transition from the surface of *i+D/signs* to the simulation of a 3D volume takes place in three acts. As we said, everything starts with the information originally reported on Facebook, which are then analyzed and transformed into *i+D/signs*, and last modeled in 3D... before being placed on Google Earth. In our daily use of these tools, we could think that they represent something important to us, they interface things that seem to be linked to reality whereas they just emphasize the presence of something absolutely artificial, just because they rely on codes which could be re-interpreted, re-framed and re-exposed. In order to get a wider perspective on our daily digital life, we believe that we have to penetrate the algorithms beneath the interface so we could project the proper mental universe (an utopy?) that stays within and that we could only achieve it by melting the territories of what those tools aim to map. In other words, U-rss becomes a bit like the *Rosetta stone*, a collection of words and images where three languages (of the same text) coexist within an *i-negotiable phenomenon* so we can attach, in some way, the *Google Earth territory* to Facebook walls with *language springs*. We are here far from a simple "informational acupuncture"^x set by Maurice Benayoun: the tattoo operation *designed* by successive implants - springs of language - on the Google Earth platform *virtualizes* it.

describe the whole set of players who can take a part regarding their influences on the information rate. In the *pre Internet* era, when dealing with traditional media, we can consider that the technology actors, the transient channels, exert a relatively little influence considering our problem, the price of information seems to be mostly modeled, constructed by organized human agents. In these systems, regulation means a lot, and the act of piloting information, their switches from one to another is governed by an organization (an institution in most cases) that is highly hierarchical thought. In this case, if a current (stock) of information sees its stock price raising, it is relatively easy to trace the chain of transactions that have granted its final value because the players who cause this are easily identifiable. This principle is also sufficient to explain the archaic systems of knowledge transmission, especially when it comes to societies based upon spoken words. In a science fiction book as *Grande Junction* by Maurice G. Dantec^{xiii}, the archaic regression of information's delivery systems is based on deregulation of these latter. We are in 2060; in an information society which has seen its distribution organisms gradually technicized until every human is connected through bionic implants to a central machine. The plot of the book lies in the intrusion of a computer virus, bugging the central machine and making every little digital object perfectly mute. This gigantic bug, called *the fall* in the novel, leads each human to a *non sustainable* use of language, oral transmission so. Dantec then describes very well this society of informants, organized as a network of dealers whose main product is information itself. Thus there are small dealers, traffickers and barons finally, the last link in a chain where each branch contains actors who try to take profit (trading) of information they provide the transmission for. It is interesting to note that the life of all human kind depends on the goodwill of these barons, in the information they allow to be traced. Otherwise said, the value of each human life is estimated upon the width of the pipe of information they are.

However, if we want to talk about the *i-negotiation* over the Internet and more especially in the use U-rss proposes to do with Facebook, we have to say a few words about this *web social service*. The high-tech platform requires us to include algorithms and programs as influential participants, acting in the negotiation process. *Decision-making* entities that are decentralized - fragmented into a network which overlaps an increasing amount of trading places, so that each user can shape an informational sphere of its own, according to his will, where he can access all resources the world knows - does not alter the fact that computer architectures operate with varying degrees of aggressiveness, influence and change to the access to information they solely provide. Quite the contrary, it's the very existence of these programs that made possible the emergence of this new paradigm the Web media is. If hierarchies are no longer visible in such systems, or, to quote Castells, if we went from a "space of places" to a "space of flows"^{xiii}, it's not so much because the Internet is profoundly ubiquitous (trading eras moving at the speed of light until they become a stream), but because technologies and programs build maps to drive the streams, thus forcing us to reconsider both the territory and the map logic. It is necessary to identify these programs, their influences and their possible corruptibility. Coming back to Facebook, the geometries of the platform are so complex that we are actually unable to emulate our model, without talking about the inside mechanisms of features such as *I like it*,

suggestions, groups or fans and what they involved. Information that is negotiated with the algorithmic logic of Facebook on one hand, with members of our network and the other, and corresponding to the digital identity of the user, presents such permeability towards actors (whether they're technological or not) with which it passes, that its rough edges make it elusive. The malleability of the web forces us then to find any material picture [Bachelard 1947] capable to stimulate our thinking. Very influenced by the thought of Peter Sloterdijk and his trilogy *Sphären*^{xiv}, Bernhard Rieder proposes the metaphor of *digital foam* to designate the *social web* and its impact on the interactions between web users. Most interesting in this article is the concept of *membrane* both *filters* and *interfaces* of a *bubble* containing the original identity equipment, constantly subject to intrusion. "The bubble must stay away from others but its extension inland (identity or *home of meaning*) depends on the production of such other space of their *own*. Our identity must occur by both relationship and isolation, or - to speak in Bourdieu's terms - the game of distinction demands that everyone plays it."^{xv}(14)

Under the U-rss project, we retain the concept of *membrane* as the (none) place of our experiment, space exchange (of flows) which build relationships between members of a shared network. The importance attached to walls (membranes) of web users is not to be looked in the exchanged contents but through the pulse of it, somewhere in between the relationship of its owner with its network of friends and programmed tools of Facebook. This is not so much upon a qualitative interest that the project was born, but from time measurement, from an activity that include rates, pulses and echoing vibrations. We consider that a wall is no less a musical score on which could be written the digital identity of his owner. Research by Bernhard Rieder and more generally *marine ontology* or the *aqueous lexicon* developed by Peter Sloterdijk is an interesting basis for considering the report that information and algorithms maintain in such interfaces. On this membrane, we do not dwell on content, or even on *hypertextual* qualities within them, but on its origin first, its liquid state then. Thus, activity of the *wall* can be segmented according to the origin of the interface trail it leaves:

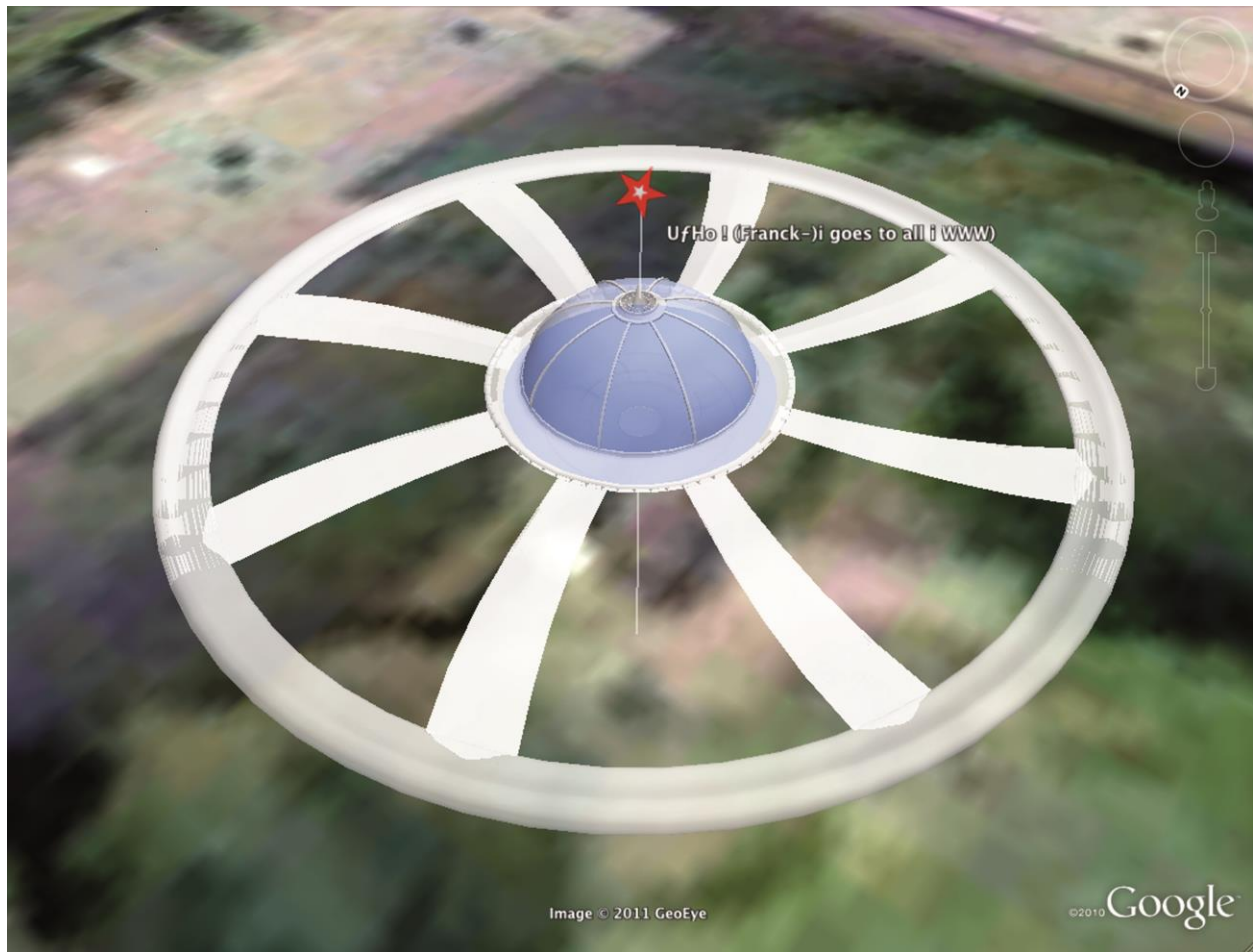
1 – Algorithm activity: all jobs generated by the system itself, traces of an activity outside the wall: *I* and one *Other* are now friends, *I* is a fan of ..., *I* joined the group ..., *I* commented link ...).

2 – Author activity: posts on the wall by the owner (role of images and hypertext links).

3 – Network activity: post by others, comments, spontaneous interventions.

These scraps of identity can then be classified according to their liquid state. Except for what we could consider as a *fossil record* – corresponding to the *administrative profile* of a user, an indelible mark consisting of a name (an index) and all the profile information linked to a tangible existence (address), or to any other physical communication tools (telephone, mail) - if we keep only information on the wall, we can measure the *liquefaction of information*, its degree of permissiveness. It remains ice if it does not cause reactions, it tends to ice if the reactions are removed, it tends toward liquid if it causes reactions (quantitative approach), it tends to gas if the reactions present some form of wealth (qualitative, social approach: rich network, information is reviewed by a lot of different friends, themselves posting personal

resources or other hypertext). This kind of report to the membrane is selected for U-rss, report that can be envisaged in terms of *interface* by extending what this net (*work*) retains or misses, deletes or rewrites.



4 - *U-rss, social portrait: UfHo! (Franck-)i goes to all i WWW*, ©2012, société i matériel.

3- CONSERVATION: I-DOCUMENTATION

U-rss provides several computer programs developed in AS3 and PHP that perform certain tasks with respect by obligation to the Facebook API. Applications are available on the Facebook platform itself and it is therefore possible to operate them. But they are mostly associated with the development of two important protocols:

- A documentation playing the same role as a *cartel* of a physical artwork, explaining the ontological conditions and uses of this program and aesthetics.

- A book of rules defining the limits of acceptable uses for a particular program and any contributions to the U-rss project in general.

The programs offer shortcuts to perform tasks such as scanning posts of a wall, retrieving images from an album, searching by keywords, etc. The source code for these programs are documented and made available for everyone. The progressive development of this toolkit may be, as usual with most open source projects, augmented by contributions from other artists, either by modifying the source code of existing applications or by providing new applications. The purpose of this part of the project is to involve various artistic actors who do not necessarily possess the technical knowledge about the use of open source projects. Documentation for a program, although it may be offered in a traditional "Javadoc"^{xvi} format, will have to be associated with a plastic, aesthetic and theoretical discourse, supporting the creation of the latter as it was developed with an artistic process in mind.

Documentation for these programs is then proposed as an alternative reference to the official API (http://en.wikipedia.org/wiki/Application_programming_interface) of Facebook. It means that there will be no question of relationship between functionality and algorithmic vocabulary^{xvii} anymore, but between *possibility* and *artistic problematic*. From the Facebook's API, some terms will be extracted, referring to very specific methods to achieve what may be called a paradigm of the *existing digital*, tracks that can combine several possible methods but must make sense as artistic approach inside U-rss. We are then facing a distinct material of the Facebook API, an interactive *language-specific* project. The goal is not to develop an efficient and functional API, but to offer entry points for uses or developments of applications that need a clear data model to truly work as computer art. Thus, two main branches are created in this documentation:

- The institution branch, designating methods and pointing applications that could be of interest for an institution on Facebook.
- The artist branch designating other methods and applications of interest in an artist's personal approach.

In addition, to allow insertion of projects brought by other contributors, creators of the project will offer a book of rules that one must comply. This book depends on the game levels to which the contributor wishes to submit (*transparency of inclusion*) and a classification of the action/shape dialectic (*reminiscent of the universal form*): action on Facebook and shape in Google Earth. Two rules are however necessary to thin the transition between the selected actions reserved for the development of the social portrait and its translation into a visible shape (*in/signs*) on Google Earth.

Transparency

The concept of transparency is selected here to explain the report that levels of implications (gray, pink, red) will maintain with the interface. In a transparent relationship with the production of social portrait, there are no other interfaces than the Facebook platform. An application is developed through the contributor's (the artist or the institution) wishes; he then installs it on its own wall. As mentioned before, the scanner merely exists to extract information

that the contributor deems necessary, depending on his goal and how he thinks himself on networks. But it remains invisible to his network, so no “friends” are aware that their interactions with that wall are used elsewhere. It is the gray level, the spy in the belly of *Neo* who tracks, records, agglomerates and translates the information to us. The pink level corresponds to the setup of an application by other users, which provides additional information, more sensitive, sometimes more accurate; the spy eventually ends up to present some kind of *ubiquity*. The interface remains unique, it is still represented by the Facebook platform and the essential operation of translating the data into shapes (*in/signs*) can work without the use of an interactive interface. It is the contributor who programs his algorithms, thus developing a hidden relationship in his *action/shape* dialectic. So far, there are no other interactions on the social portrait that those provided or authorized by Facebook. The red level involves the outsourcing of selected resources on Facebook in an intermediary layer such as a database. The artist then proposes an interactive artwork so that the raw data extracted from the API are replayed, open to corruption. The red level deepens the relationship with the digital identity and would, through the creation of an intermediate interface, give a hand on data so that an entire private segment slips into public space. This level designs a major “advocacy” of **U-rss** : the right for anyone of us to retrieve, copy, share any data we added to Facebook outside of it^{xviii}

Shape

In the same way as we faced given solid and / or liquid data, we are facing fossil or sandy *in/signs*. There are specific actions on Facebook, for example *I like it* could be considered as fossils, binary *in/signs*, episodic wave of lean interest, planted around a social portrait and or we may face sandy *in/signs* evolving such as reviews or measurable information we can extract, hypertext linking to a web page opening the post. We could scale these informations using semantic technology that will translate word into magnitude of the *in/sign*, altitude or opacity, its value against the 3D module, its value short ... The *Fine Arts classification* of Etienne Souriau [Souriau 1920], *colors / stamps / emotions* chart of Kandinsky can then present a great utility. The whole being is to identify the relationship we have with our digital twin and network. Some play on the concepts of private / public space, thus moving a cursor throughout a veiled / hidden rule, others measure the value of information (useful / useless), so the more an information they share raises reviews, the more their ego inflate, the more the spiral that draws a module extends. It may also play on a different axial relation. The inclusion of a third dimension provided by the use of Google Earth also allows a glimpse of a different relationship in terms of *inclusion*. The *in/signs* may develop on a horizontal plane (x / y) so they create a kind of forest, or on the *z* axis according to the depth with which the contributor appears on Facebook.

CONCLUSION

If, as Jean Baudrillard pointed out in the 70s, *meaning* takes precedence over the *signified*, then the *verbal* or *visual* symbols that represents things and real objects are detached from their referents: they are referents (because they are digital). Not only the images replace the real but also they *define* this real. Thus, we do consume neither objects nor situations, but the meaning of these objects reported in situation: we consume information. In any presentation space (or exposure space), if the context changes the perception of the image, it is especially the *recognition* of it that has already changed the perception of this image stored in its context. With information, the boundaries of territories *settled* by successive codes or signs articulate our progress. We are both *eyes on the dish of real*. As for the moon, what we see is only what is looking at us. The reality becomes reported reality in an area that is perceived as an area only because it is appointed. And this space should allow us to collect all the layers of construction, *i material distance* (the distance made by the information material) between material signifiers, structures and meanings of these joints. But with U-rss *in* the dark side of the moon other issues also seem to point through the intersection of these two platforms: Facebook and Google Earth. The coefficient of *proposed reality* suggests immediately a doubt about the *visually observable*, what our cognition understands through technology.

With Facebook & Google Earth - even if the latter has implications with observable reality: for example the real presence of the [©box](#) and the IMUS leads to a kind of confrontation between two nested observation, a process that can be called a “*réellit *” (actually a *temporary and partial reality*).

Any integration of digital 3D elements (*ingredients?*) on a programmed system which thinks itself as a projected photography (Google Earth) also disrupts the readability of the system. Finally, does this project can then be regarded as a *prism*, a (*no*) *place*, or simply the *place of language?* To see through; all the richness of this (*false?*) crystal, while relying only upon the choice of ingredients, work plan and statement of the recipe... In U-rss, if the physical location to the project is fundamental, it gradually dissolves in its digital identity. We do not choose a place for what it says about the reality it represent, which means: city names, roads, neighborhoods, but because we need a visual boundary, a proper portion of the globe where our investigations are echoing the map. The same logic is applied to existing buildings that needs to be created and implemented on Google Earth because they become a part of **U-rss**. For example, during the *invasion* of a geographical space - in this case Annecy-le-Vieux - with any module (the above IAE Savoie Mont-Blanc that is already invaded by players), we do not include the architecture of the real building with care in order to simulate his presence on Google Earth (the 3D model is blue, transparent and has no textures), but to identify the institution we, as searchers, depend. So any individual who is living around or who discovered the project is able to produce (digital) *i-*

real. This digital report seems to present two interesting points: the content is intended to position the institution or individual with respect to the norm. This means that a difference can be measured depending the hosts of the place and if all these productions are linked to the existence of a physical territory (a building, a place...), these productions of information (i.e. communication) probably correspond to *operations of deterritorialization* (Deleuze). In other words, this digital format forces us to reconsider the existence of the territory as an *open source* program. What does that mean? Perhaps that an idea, a thought or an event that produces any *i-real* is never a collaboration around a *shared* real. In summary, if U-rss *in* the dark side of the moon is mostly based upon the share of a real: U is MY @lf-real friend, with the source of this event, our voluntary presence on the landscape of the *Other* is only a crystallization of elements that become meaningless when shared by a form of universal language, somehow a joint program...

Marc Veyrat / Franck Soudan, 2012.

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ⁱ These common signs, which we call *i+D/signs* are not simple translations of words. These are cuts of information using recurrent signs (e.g. the *i* of information that any person intends as a signal), resulting from clues left by the use of certain words, their circumstances, their positions in a message on the wall of Facebook (the *D* that stands for “definition”)... These *i+D/signs* are used to intentionally cause interactions between words, colors and objects. “In a world actually overthrown, the true is a moment of the false”(1) says Guy Debord in *The Society of the Spectacle* (Éditions Gallimard, Paris, 1992, p.19). However, as pointed out by Jean Baudrillard to the question of the *sign / simulacra*, now, in this really reversed world, it is the false that has become a moment of the true. Thus, on our computer, we’re looking through the *window / screen* that is not really a window on the world, something that exists, which is not true, but which refers to something real or at least to what we know about it, our *certitudes*. For example, in the *i material society*, the image of green grass will be chosen because we all believe, we all know intuitively that the grass is green. Consciously, the false then gives the illusion of the true and when the image becomes true, then the *i material society* really starts... Jean Baudrillard writes in his book *Seduction* (Editions Galilee, Paris, 1979, p.78): “*any talk of sense wants to end up appearances, that is its lure and deception. But also an impossible undertaking: the speech is inexorably linked to his own appearance, and thus its own failure as a discourse*”. The speech would be a network of identifiable signs potentially related to ideas - what we call *i+D/signs*, whose meaning is still subject to the shape, appearance and charm of these signs ...

ⁱⁱ On social platforms, we always face multiple active speeches all meted together on a single interface. Our message is written to be shared on a network of contacts but when it becomes visible to them, our content is augmented by the code and the discourse of the development team behind the platform. This inclusion produces more damages to our words than a simple and necessary inter-operability process: it changes the design of meaning. Facebook does not only provides a tool with which we share our identity, it tells us how we should interact on the Web. That is precisely what Zadie Smith points out: the fact that Facebook is merely a Mark Zuckerberg production. “Shouldn’t we struggle against Facebook? Everything in it is reduced to the size of its founder. Blue, because it turns out Zuckerberg is red-green color-blind. “Blue is the richest color for me—I can see all of blue.” Poking, because that’s what shy boys do to girls they are scared to talk to. Preoccupied with personal trivia, because Mark Zuckerberg thinks the exchange of personal trivia is what “friendship” is. A Mark Zuckerberg Production indeed! We were going to live online. It was going to be extraordinary. Yet what kind of living is this? Step back from your Facebook Wall for a moment: Doesn’t it, suddenly, look a little ridiculous? Your life in this format?” Zadie Smith (2010), *Generation Why?* Retrieved February 4, 2011 from <http://www.nybooks.com/articles/archives/2010/nov/25/generation-why/>

ⁱⁱⁱ “*How such systems will they live, and when they will begin providing meaningful answers, begins to be the topic of many researchers and experts:*” says John Markoff for the [New York Times](#). For Markoff, this Web 3.0 is based on the excavation of human knowledge, as Google has operated within its Page Rank (who plays the links of a web page to another as a vote). And to give a sum of examples to his thesis: “*We’re going to a Web of connected documents to a Web of connected data*” said [Nova Spivack](#), from [Radar Networks](#), a start-up company that operates the content of social network websites, and who reported recently on his blog, [how fed up of web 2.0 he was](#) (“[Destroy the myth of Web 2.0](#)”). [KnowItAll](#), from a research group at the University of Washington, extracts and aggregates information from products testing websites to provide understandable information to the user. So today, for information about travel, you need to review long lists of comments gleaned from the web. With web 3.0, the system will classify all the comments and will find, by cognitive deduction, the right hotel for your particular need. “*In its current state, the web is often described as being in the Lego phase, with many different parts able to connect to each other. Those who bear the vision of a next phase, web 3.0, see it as an era when machines will start to do seemingly intelligent things. [...] It is clear that human knowledge is more exposed to machines than it has ever been.*” says Danny Hillis of Metaweb. From artificial intelligence systems, such as [Metaweb](#) or [Cyc](#), which combine basic and conventional rules for of web content analysis, could afford to operate always better this incredible database that is the current web, to provide answers to complete questions. Unless, thinks the Research Manager of Yahoo!, salvation come from the aggregated user intervention: “*With Flickr you can find images that a computer could not find. Problems that we are challenged for 50 years, suddenly became trivial.*” Guillaud Hubert (2006). *Vers le Web 3.0*. Retrieved January 30, 2011, from <http://www.internetactu.net/2006/11/21/vers-le-web-30/>, (translation: Franck Soudan).

^{iv} Soudan Franck (2009). Collectifs intelligents et algorithmes, l’i-négociation sur Internet, *H2PTM’09, actes du colloque*, Paris, France: Editions Hermès.

^v Free jazz normally retains a basic rhythm, but without regular meter, with sudden accelerations and declines, as the sea swell. Often the musicians of the same orchestra are playing on different tempos. Wikipédia, Retrieved August 8, 2009, from http://fr.wikipedia.org/wiki/Free_jazz.

^{vi} Centre Pompidou : Traces du Sacré (2008). Retrieved January 30, 2011, from http://traces-du-sacre.centrepompidou.fr/exposition/oeuvres_exposees.php?id=31

^{vii} Mullican Matt (1991). *Five into one*. In *Artifices 2*. Retrieved January 30, 2011, from http://www.ciren.org/artifice/artifices_2/mullican.html

^{viii} Boissier Jean-Louis (2004). *La relation comme forme, l'interactivité en art*, Switzerland, Geneva: MAMCO, p.64.

ix *ibid.*

x Benayoun Maurice (2009). *Colloque H2PTM'09, Session Art des Nouveaux Médias*, table ronde, laboratoire CiTu, France. Paris.

^{xi} *op.* 3

^{xii} Dantec Maurice G. (2006). *Grande Jonction*, France, Paris: Albin Michel.

^{xiii} Castells Manuel (1996) *The Information Age : Economy, Society, and Culture: Volume I, The Rise of the Network Society*, United States: Blackwell.

^{xiv} Sloterdijk Peter (2004). *Sphären*, Germany, Francfort: Suhrkamp Verlag KG.

^{xv} Rieder Bernhard (2008). *Membranes numériques : des réseaux aux écumes*. Paper presented at the PHITECO seminary, UTC de Compiègne, France.

^{xvi} [Javadoc](#) is a tool for generating API documentation in HTML format from doc comments in source code.

^{xvii} For example, one of the most widely used methods of the Facebook API method is the one called [Users.getInfo](#). It can recover some information about the user. But does this raw method make sense for the U-rss project?

^{xviii} This right is actually not provided by the Facebook Platform Policies (<http://developers.facebook.com/policy/>) thus making our scanner application legible for shut down.