Creazione dal basso e P2P

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The Lies of "Free" Market

The **Laws of Free-Trade** dictate that when you exchange money for the purchase of any item, that item belongs to you without strings attached.

Figure 1.1

Mobile communication objects sold worldwide are restricted. Such mobile communication devices constitute nowadays the widest network around the globe, mostly used by citizens for private communications.

The Industrial Involution of Art

- **Who owns what**? In digitally produced contemporary art the tool-makers (and not the artists!) own the rights to reproduce the artworks.

- **Uniformed design**. In a globally connected world uniformity is marketed better than variety (simplifying cognitive processes): uncommon ground is seen as a threat, massive outreach is forced by flattening perception.

- **Mis-creative industries**. Improvised social forms built around close-knit networks and non-conventional human relationships are substituted by the absorption of human emotion into bureaucratic channels: the emergence of a social coolness, an efficiency of feeling.[1]

- **Futurist corpses**. Ideology and advertising have exalted the permanent mobilisation of the productive and nervous energies of humankind towards profit and war.[2]

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[1] For an extensive analysis on the topic see "The Next Idea of the Artist" essay by Rana Dasgupta (2008) published on the catalogue of the Liverpool Biennial

[2] The Post-Futurist Manifesto. Franco Berardi, February 2009

At the End of Capitalism

- Is it DOOM for content creators?

- How is unrestricted copying anything but a bane for people trying to make a living while making media?

- Is there something as a **Peer to Peer Economy**?

- Think about it.

- It is **not** barter. Micro-payments maybe help.

- Think TWICE!

- Imagine **local economies**. Connect them.

- Let the people join. Give broad access to production.

- Redistribute the activity. Let neighbours take care of each other.

- Dis-corporate production. **REP RAP**.

The Rise of new Values

- **Refuse Scarcity**. Abundance is not our enemy, it is our friend.

- **Refuse the Big Success**, the Big Audience, the Big Mass Media. Connect specific communities with low-cost and low-latency distribution

- **Refuse the Broadcast Quality**. Embrace modesty, publish unfinished, involve people, work enthusiastically with what's available. Follow the vector of quality, don't pursue its mirage.

- **Recycle!** modular architectures, generic infrastuctures.

- RE-USE! **BRICO BRICO**

Figure 4.1

Successful GNU stories

Figure 5.1

Back in 1984 Richard Stallman, with help by Eben Moglen and others, drafted the GNU General Public License, granting users the rights to:

- Run for any purpose

- Study and adapt

- Redistribute

- Distribute modifications

Tagtool

Figure 6.1

The Tagtool is an open source instrument for drawing and animation in a live performance situation.

The project aims to explore digital drawing as a means for communication - on stage, on the street and over the Internet.

The Tagtool is in use as a visual instrument in theatres, youth centers, at jam sessions with musicians and for performances in public spaces. It serves as a VJ tool, a creative video game for children, and an intuitive tool for creating animation.

Reactable

Figure 7.1

The Reactable uses a so called tangible interface, where the musician controls the system by manipulating tangible objects.

The instrument is based on a translucent and luminous round table, and by putting these pucks on the Reactable surface, by turning them and connecting them to each other, performers can combine different elements like synthesizers, effects, sample loops or control elements in order to create a unique and flexible composition.
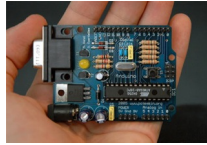
Arduino

Figure 8.1

Arduino is an open-source electronics prototyping platform based on flexible, easy-to-use hardware and software.

It's intended for artists, designers, hobbyists, and anyone interested in creating interactive objects or environments.

Arduino can sense the environment by receiving input from a variety of sensors and can affect its surroundings by controlling lights, motors, and other actuators.

dyne:bolic live CD

Figure 9.1

The **dyne:bolic** GNU/Linux liveCD multimedia operating system, developed from scratch since 2001 with the following focus:

- Ease of use, non invasive installation that co-exists with other systems

- Recycling of existing infrastructure, support for game consoles

- Oriented to production and not only fruition of media

- Enforcing privacy of users and independent distribution of information

- Self contained development toolkit

dyne:bolic in the Makrolab

Figure 10.1

No production or merchandising was ever planned for the distribution of this system, still as of today we count more than **1 million copies** on printed CDs all around the world.

- Community sharing

- Local business development

- Printed magazines, also those focusing on security and gaming

dyne:bolic cultural impact

One of the few **100% free** (libre, or in other words entirely freedom-respecting) GNU/Linux distributions that are recommended and mirrored by the Free Software Foundation worldwide, along with BLAG, gNewSense, Ututo, Musix and GNUstep.

The Independent UK lists us as **Top 10 open source project in 2005**, besides other projects as Wikipedia, Sourceforge, XVid, Gimp, Apache, Mediawiki, Firefox, OpenOffice:

. . .

> "Most of the world's computers use Microsoft Windows as the operating system. Despite its popularity, Windows does have drawbacks - cost and security holes, for starters. There is a free alternative: the geeky Linux/GNU. In the past it was known as reliable but hard to use. **Dyne:bolic is a multimedia studio on a CD that you simply pop into any computer and start it up**, instantly turning it into a Linux/GNU system without affecting existing things on your computer."

The Free Loop of Creation

An ideal *Semantic Square* (Greimas' Rectangle) to play with:
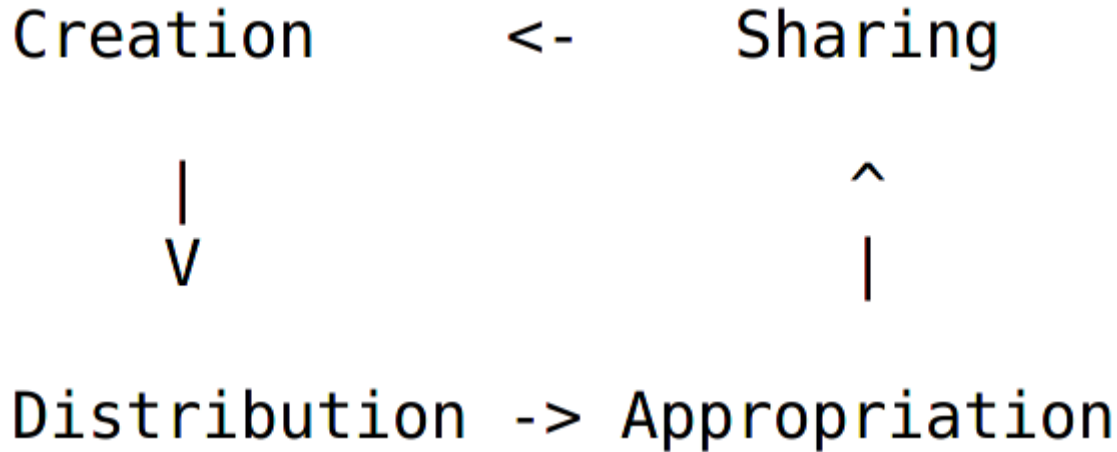
```
Creation          <-        Sharing


     |                          ^
     V                          |


Distribution -> Appropriation
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Figure 12.1

Salaam/Shalom/Shanthi/Dorood/Peace/Pace

Figure 13.1

Netherlands Media Art Institute (NIMK) - R&D
Jaromil's musings on **http://jaromil.dyne.org/journal**
HINEZUMI / Freaknet Medialab / Poetry Hacklab
Thanks, a thousand flowers will blossom!