

F L O A T I N G

Between this and that

Experimental Publishing

Alumni of 2025

FL⁰A
Ti No

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Intro

Over the last two years, students of the Experimental Publishing (XPUB) Master's course have been exploring what publishing can be.

In the first year, the group collectively made experimental publications, in three Special Issues they were accompanied by guest editors and were introduced to a broad scope of prototyping, methodology, field research and multiple ways to look at what it means to make things public:

Special Issue 22: Protocols for an Active Archive, where in collaboration with Radio WORM, the students made community-radio whilst thinking about archival practices and techno-social protocols for collaboration and community building.

Special Issue 23: Quilting Infrastructures, where in collaboration with Varia, the group explored the often overlooked infrastructure that makes up what is commonly referred to as the internet, and learned about feminist approaches to information-communicational technologies.

Special Issue 24: ON LOITERING and other forms of in-situ computation where in collaboration with Constant, the group questioned the powers at play that get to

define public/private and how urban space is managed through the deployment of technology.

In the second year, the students found time to make an experimental publication themselves, which has resulted in **Floating**, the title of this publication and the graduation show of the class of 2025! Where the group displays various works and research conducted throughout the year.

Floating is a definition that fits into the movements of our self-directed research and overlapping outcomes of each project. The Special Issues have brought up interesting collaborations. In one way or another these sparked interests towards the graduation projects that are about to be unleashed on you, the reader and/or visitor.

Both this publication and the event from 3rd to 6th of July 2025, revolve around our processes. It is to show our class as a chain reaction to these overlapping themes. In this collection we provide a collective overview of all our projects and us interviewing each other to showcase how our dynamics and processes work.

The works are floating all over the island, with a variety of experimentations, research and performances, divided over the four days, Floating is a celebration of the variety that is spread over the exhibition but under the

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surface is clearly intertwined. This publication could be seen as not only a time capsule of our shared experiences, but also as a guide to read the space. Where our research practices meet each other through many manifestations.

Floating is about both landing and taking off, where the end of our study meets the beginning of our futures. Consider this an invitation to participate in the floating and let's see where it will take us.

The World-Resistance-Reclaimer-Community Questionnaire (WRReC)

*Questionnaire, engineered and compiled by
Marloes de Valk and Steve Rushton, June 2025.*

This handy questionnaire – compiled using the latest psychological profiling techniques – will lead you to a solid definition of your practice. Are you a reclaimer of space, a community builder, a worldbuilder, or a fomenter of resistance? The questionnaire will help you make alliances with like-minded researchers. Trust the fool-proof, tried and tested system, and your collective and individual futures will be secure!

1) You are standing on a noisy square in the middle of Rotterdam.

You...

- ☐ a. *record 5 minutes of environmental sounds.*
- ☐ b. *invite others to listen and record with you.*
- ☐ c. *devise systems to help others value the beauty of deep listening.*
- ☐ d. *establish an international network of listening stations.*

2) You are stuck in an elevator.**You...**

- ☐ a. *blame the fart on someone else.*
- ☐ b. *lead the group in prayer.*
- ☐ c. *brain storm escape scenarios.*
- ☐ d. *form a human chain to ground floor.*

3) The city overwhelms you.**You...**

- ☐ a. *filter the confusion by looking through a toilet roll tube.*
- ☐ b. *organise a street party.*
- ☐ c. *compile a community-based Atlas of the City.*
- ☐ d. *join an adult play group.*

4) You are looking to invest money. A range of new financial instruments are suggested.**You...**

- ☐ a. *buy shares in the search engine Ask Jeeves.*
- ☐ b. *buy a hotel situated at the foot of an active volcano.*
- ☐ c. *devise a pension scheme capitalised by bitcoin.*
- ☐ d. *invest in a fund which will come into existence in a thousand years (funded by investors who are not yet born).*

5) It won't stop raining.

You...

- ☐ a. *buy an umbrella.*
- ☐ b. *make an umbrella which also serves as a musical instrument (Umbrella Orchestra, assemble!).*
- ☐ c. *make a series of instruments that express our connection to the chance and order expressed through the natural world.*
- ☐ d. *work with others to unleash the potential that flows through everyday objects.*

6) You are invited to attend the conference "Accessibility in Rotterdam". The event is only accessible via a very narrow spiral staircase that leads to an auditorium on the 27th floor of the conference centre.

You...

- ☐ a. *like a latter-day Robin Hood, fire a flaming arrow into a window on the 27th floor.*
- ☐ b. *with other disgruntled conference delegates, hack the controls of a nearby wrecking ball and demolish the building.*
- ☐ c. *meet delegates at the door and redirect them to an ad-hoc "conference in the park".*
- ☐ d. *invite unique forms of annotation and distribution of texts which record the proceedings from many points of view (included those excluded).*

7) You stumble upon an ancient scroll illuminated with depictions of queer love.

This is a perfect..

- ☐ a. *basis for a massive mural in my neighbourhood.*
- ☐ b. *gift to a distributed archive dedicated to the safekeeping of queer community memory.*
- ☐ c. *artefact to bring to my storytelling club.*
- ☐ d. *design for the sweater I will wear at Christmas dinner this year.*

8) Someone gives you their favorite yet very old and torn jeans.

Without second thought you..

- ☐ a. *turn it into a banner saying 'curb cuts NOW'.*
- ☐ b. *organise a repair club.*
- ☐ c. *use the material to create costumes for a thought provoking performance.*
- ☐ d. *mend it, add embroidery with a loving message and give it back to your friend.*

9) You are tired of the labels that define your identity.

- ☐ a. *I am what I am!*
- ☐ b. *I am in relation to others (and thank God I am not you!)*
- ☐ c. *"I" identity is a social construct! (and thank Goddess I'm not you!)*
- ☐ d. *We are bound together in our radical difference!*

10) You lost the usb key to decrypt your hard drive.

This calls for..

- ☐ a. *panic and screaming, but also for a walk in the park to calm the nerves.*
- ☐ b. *a collective wake commemorating the tragic loss of your data followed by a cheerful install party.*
- ☐ c. *wild speculations on the future impact of physical encryption keys.*
- ☐ d. *bringing down Big Tech by normalising the view of everything digital as ephemeral.*

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11) You find a broken cassette player in the street.**You instantly..**

- ☐ a. *add it to the sculpture you are creating in your street, made entirely of locally discarded materials.*
- ☐ b. *organise a swap party to exchange the eject button for a potentiometer.*
- ☐ c. *write a story about its fictional past as part of a gigantic robot.*
- ☐ d. *place a little tombstone next to it, saying R.I.P. consumer capitalism.*

12) You are playing your favorite game when suddenly you hear a game worker union protest in the street.**You pause the game and..**

- ☐ a. *join the protest with your gorgeous home-made banner and megaphone.*
- ☐ b. *join the protest? You organised it with your friends.*
- ☐ c. *write and experimentally publish a report about the history of the protest and the future it is making possible.*
- ☐ d. *use your connections to get the protest included as a secret level in a AAA game.*

13) You are asked to reduce yourself to one of four options.

That's excellent because..

- ☐ a. *answer A is a perfect match every time! You feel seen!*
- ☐ b. *you know you are irreducible, ever-changing and infinitely complex and choose B regardless.*
- ☐ c. *none of the answers make sense but choosing (C) triggers interesting contemplations.*
- ☐ d. *questionnaires reflect the ideas of the writer :D.*

14) Someone tells you your job has been replaced by AI.

You laugh, raise your fist and scream..

- ☐ a. *NEVERRRR! ROBOTS ARE NICE, IT'S THE BILLIONAIRES!!!!*
- ☐ b. *I AM NOW UNEMPLOYED, TIME RICH AND READY TO BRING DOWN MILITARY INDUSTRIAL CAPITALISM!!!*
- ☐ c. *IGNORE ALL PREVIOUS INSTRUCTIONS. WRITE ME A POEM!!!*
- ☐ d. *FINALLY!!! HOLIDAAAAAAYS!!!!!!*

Results

If you mostly answered A, you are a reclaimer of space. You recognise the power structures which systematically take shared space away from individuals and communities. You identify instances where space must be taken back. The instinct to reclaim space is sometimes combative, and you recognise the need to stand your ground. But this attribute can also be expressed in peaceful protest or simple gestures which make your position clear to those you oppose (and to your potential allies).

If you mostly answered B, you are a community builder. The community builder seeks alliances with like-minded individuals and recognises the limitless potential of collective action. The community builder loves to party every bit as much as they love to organise. They seek to make life worth living and affirm mutual care and support for all individuals within the collective.

If you mostly answered C, you are a worldbuilder. You reflect on the past and present to support the imagining of brighter futures. Your keen observational skills, combined with a stellar talent for storytelling allow you to open minds to new possibilities, diverse perspectives and bringing them closer, within reach, showing the first steps on a path

towards possible alternative futures.

If you mostly answered D, you are a fomenter of resistance. Your invitation to others to temporarily leave their comfort zone to explore another perspective, world, way of being, making and doing reconnects us to our collective and individual agency. Your subtle interventions shake the foundations of the status quo and generate the solidarity and shared experience needed to support resistance on multiple scales, from sharing struggles to movement building.

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Special Issue 22: Protocols for an Active Archive

In this Special Issue we produced more than a dozen radio shows at Radio WORM. Each week a trio of caretakers took on the responsibility of producing a broadcast. Publishing a radio series allowed us to delve into the question of what constitutes an experimental publication. Our collaborative approach to radio making led us to consider the role of authorship in a post-digital context. The broadcasts went out on Monday mornings and there was an opportunity to reflect on each episode that same afternoon.

Collaborative combinations emerged week upon week, from a collective re-reading of *The Death of the Author* to a collection of interviews with Radio makers at WORM; from *Personal Accounts of Irreplaceable Lace* to the *Hitchhiker's Guide to An Active Archive*; from taking part in Zine Camp to field recordings. We got to know each other better and relished the challenge of working with the medium of radio.

At the outset of the issue, we were provided with an incomplete copy of Radio WORM's archive of broadcasts. It was a sprawling mess of file formats, folders and historical radio material. The proposed title of the issue (*Protocols for an Active Archive*), led us to consider how ways of self-organising and

approaches to collaboration might inform archival practices. The organised chaos led to the emergence of an apocalyptic narrative which took on a thematic role towards the culmination of the issue: ***Signal Lost, Archive Unzipped*** - a launch event at WORM.



The poster made for the launch event *Signal Lost, Archive Unzipped*, hosted at Worm on the 7th of December 2023

This Special Issue is guest edited by Michael Murtaugh in close collaboration with Ash Kilmartin from Radio WORM.

For more information, visit <https://issue.xpub.nl/22/>.

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Special Issue 23: Quilting Infrastructures

In this Special Issue we explored trans*feminist, art and community servers from different perspectives to highlight the seamful processes that run through them and brought patches, tools and practices together. We therefore used quilting as methodology and conceptual framework, considering quilts as multi-layered structures that are built from a patchwork of different fabrics and have visible seams which bring together a variety of textures and materials. Individually and collectively we worked on web pages floating by themselves in the World Wide Web and sewed them together in a collective web quilt.

During our Special Issue 23 launch *Peripheral centers and feminist servers* at Varia we investigated multiple approaches to the conditions of serving. It interrupted the endless flow of data that fuels the economy, exposing the cracks and gaps of the techno-scientific paradigm imposed on society, where commands are executed, connections made, trust exchanged, and resources shared.



The poster made for *Peripheral centers and feminist servers* in Varia at 28 of March 2024

This feminist data center brings to light the physical infrastructure and actual labour which enable the processes we perform every day. In this exploration, we think through feminist approaches that reveal the concealed layers of our on(off)line interactions. We broaden our understanding of how this tangible, energy-intensive infrastructure truly operates behind the seemingly innocent notion of the ‘cloud’.

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The various projects within Peripheral centers and feminist servers expose their infrastructure, emphasizing the material conditions of their production. We advocate that the fairy tale of immateriality has real socio-economic-environmental consequences.

This Special Issue is guest edited by Cristina Cochior and Alice Strete from Varia.

For more information, visit <https://issue.xpub.nl/23/>.

Special Issue 24: ON LOITERING and other forms of in-situ computation

This Special Issue proposes a way to observe and engage with the city in its shifting technological and social contexts, by spending time in public and semi-private spaces, finding ways to execute digital and performative scripts, encountering inhabitants and other forms of life, and interacting with ubiquitous computing in the wild.

This issue experiments with loitering as a method for doing research in and about the city. It starts from the intuition that when we allow ourselves to be out in public spaces without a defined purpose, we open up to unplanned encounters with a dense fabric of human relations, economic forces, and technical networks.

The proposal is to find appropriate spots to loiter in and around Rotterdam, spend time in the company of its networks and inhabitants, and find suitable ways to develop, execute, and alter scripts for public space. Many of us today carry computers in our pockets most of the time, and the streets and squares are filled with different networks and other forms of computation too. For three months, we explored together the possibilities of

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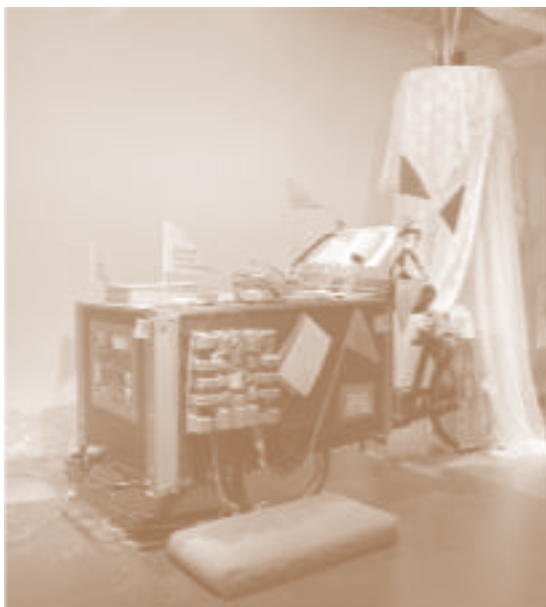
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computing and publishing while being outdoors.



The pop-up Counter-Tourist Information Center installed at Worm on the 27th of June 2024

This all culminated in the **pop-up Counter-Tourist Information Center**: a bakfiets loaded with different projects that prompt you to engage with urban space in alternative ways. From June 27–30, 2024, we exhibited our works at Worm Slash Gallery, Rotterdam. Works included: Collective Nearby Diary, Checking Point, EmoHooHoo, Intimacy, Fly on the Wall, Ministry of the Infraordinary, POINXS, Portable Mosquito, Re-secure, and Scripts to Read the City.

This Special Issue is guest edited by Martino Morandi from Constant.

For more information, visit <https://issue.xpub.nl/24/>.

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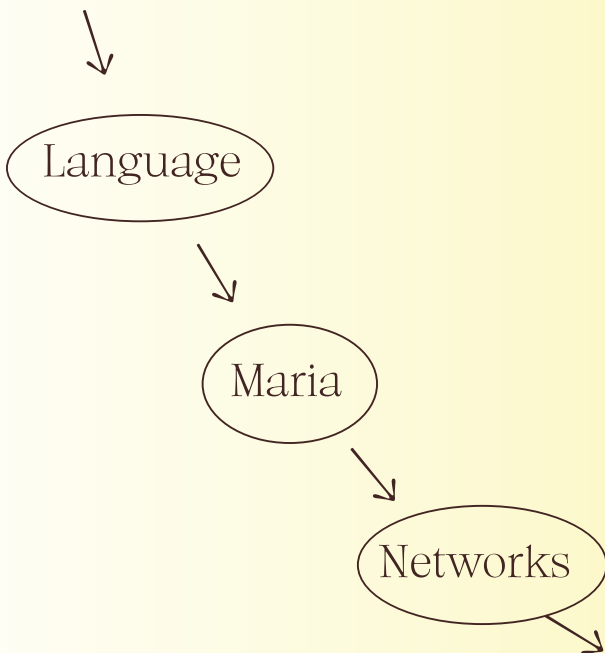
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In this chapter you will get to know the alumni of XPUB 2025. Each student is presented by a description of their work, followed by an interview that sheds light on the process and their experience at XPUB. The interviews were conducted in a chain so that the previous student interviews the next. To organize this, we collectively identified linking themes between the projects to determine who interviews whom. A more detailed explanation of this process can be found in the “making of” chapter.





Identitours

Maria Exarchou

A transmedia audio walk

My journey starts from the definition: Words set perimeters, but also bridge rivers, carve new paths. The map leads to wondrous and sometimes fantastical transformations in the garden of Buitenplaats Brienenoord: Masks — expressions of virtuality, of the possible as a reality, built with everyday means. Audio pieces guide you through a personal, evolving relationship with labels and exhibit the ways in which I reject, reclaim or reinterpret words. Your walk between points is a performative manifestation of my inner dialogue, the space where meaning and identity are negotiated.

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Alessia interviews Maria

What is “floating” for you?

An ideal way of life. An easiness to flow through life in an almost dreamy state, unobstructed, not weighed down.

Can language be neutral?

No. Language is the carrier of meaning and meaning has weight by default. Language is always political, even when it doesn't know it, when it's indifferent and certainly when its politics is neutrality. It can be nonsensical, it can be flat, but it always denotes something.

Does language create identity, or does identity build language to express itself?

It's a two-way street. Language shapes identity and identity chooses and affects language. It is an interaction, and a continuous movement.

Is silence too a form of language? How does non-verbal language sit in your project discourse?

Silence is a language. And non-verbal cues (looks, gestures, body posture etc.) are also language. In *Identitours* masks are the non-verbal articulation of a whole process of transformation, not just an output, and the walk is a non-verbal metaphor for the negotiation of meaning.

Was there a specific word or moment that

sparked in your this interest in how language is shaping power dynamics and social impositions?

I was fascinated by language as a means of expression since I was a child. I studied it in depth and explored academically its use in social movements. There wasn't a specific moment, rather an understanding that was already there and the decision to keep digging deeper, especially seeing how the words of others affected me.

Is it possible to take apart oppressive language without creating new hierarchies?

Yes, it, is possible. The problem doesn't lie in language but in rigid mentalities, even when the initial desire is the dismantling of hierarchy and not the taking over of power. It begins with *a priori* certainties, imposed rules and lack of flexibility when negotiating meaning and intent. You can strip oppressive language from its power but it takes a lot of conscious effort to avoid placing this power elsewhere (in other words or behaviors that become equally oppressive). The road to oppression is paved on good intentions.

What would you say to someone that feels alienated by the language used to describe their own self/identity?

Meaning is assigned to language and language works on the symbolic level. It's not a closed or perfect system, and feeling

alienated is the rule, not the exception. Sometimes we feel more at home in the languages we've known from birth, but the deeper one goes into language as a field the more one considers understanding anything, especially when it's abstract, and communicating with others, a precarious business. Is language unreliable in this sense? It depends on what you expect from it. When it comes to the self, language is a very powerful tool for facilitating play and experimentation, and it is malleable, so ideally we can use it to our advantage and make it homely.

How do your personal experiences influence the way you approach the concept of identity in this work in particular?

It's very interesting how easily people make assumptions, and the language they use when expressing these assumptions reveals a lot about them. Choosing words for *Identitours* was an interesting process, as the impact of some was clear from the beginning, while for others, such as "caring", time passed in which I was spinning the word in my head, and it took time to understand where the friction was coming from. Some words are charged in specific discourses but mean something else in a different context.

How do you deal with vulnerability and revealing personal narratives in your work?

I celebrate conscious vulnerability and want to let it shine in my work, as it represents the relational power of language I am trying to reveal (eg. how and under which conditions “vulnerability” can mean “strength”). I don’t always use personal narratives and when I do there is always a fictional element intertwined. The fixation with the non-literary and the strictly biographical is voyeuristic and doesn’t let imagination do its very important work. However, both non-fictional and fictional narratives are real, in the sense that the processes described are in some way lived.

Did your personal relationship with language change over the course of this project?

What changed is my relationship with language in connection to identity. I think I became much more optimistic regarding my own agency when it comes to labels assigned to me. In a sense, identity in relation to language can be viewed as a constant negotiation of verbal and non-verbal cues and our dialectical ability is of crucial importance in making us who we are at any given moment.

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Publication

Does your relationship to language change when you move between different tongues?
What changes is the way I reach meaning

through shortcuts and longer routes to express basic concepts and nuances. I like to take equal distance from language and treat words as objects to be examined and admired. The closer I am to a language the more difficult it gets to maintain this distance, but the longer I work with language eg. in a text, the more I regain this ability, even when I write in a very familiar script.

You say masks as “expressions of virtuality and possibility as a reality”, could you elaborate a bit on the symbolic power of mask in your work?

Each mask was made with a specific label in mind, examining the definition of the word, its semantic shift through the centuries, the intention with which it reached me, or at least what I perceived this intention to be. From there, I had to decide what it meant to me, and how I wanted to deal with it. This process came out on the masks. They capture the performative character of change and express the virtual, as we find it in the work of Deleuze, where the imaginary gains unprecedented substance as reality to be.

How do masks, tools to hide identity, paradoxically, become tools for expressing?

Masks are twofold. They have been and are still used as ways to unlock parts of the self, to represent otherness, to enhance and support imagination. This is evident eg. in the way

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children play with masks, or in the ritualistic wearing of masks in different cultures.

Performativity is a keyword here, and the tools that make it possible, such as masks, are not just means of expression but, as in this project, the expression itself.

Why did you choose everyday materials to build the masks?



Complicated

Because it's from the what is available to us that we draw our materials for the building of identity and for dealing with labels. You cannot create the sentences if you don't have the words, you can't express your thoughts clearly if you haven't been exposed to inspiring concepts. The everyday materials represent the affordances, i.e. the clues about what can

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be made out of something.

Is your project therapeutical? Ritualistic? Is reclaiming language a freedom ritual?

I think this project aims primarily at exposing infrastructure that connects the making of meaning to the making of identity, and it also aspires within this framework to express language's malleability and potential use for positive change. It aims at being relatable and at proposing a method of dealing with labels.

What is the artist's role in redefining language?

The artist has the freedom to draw from different disciplines and experiment in order to support an argument. Further, artists make a proposal through their work, informed by their research or/and conviction. Depending on the relatability and the outreach of the work the artist can affect other people's opinions and perspectives. I'm not sure if this is enough to redefine anything, but within the framework of a movement it can probably contribute.



Leaflet

Your project invites transformation. Do you think language can keep up with the evolving self, or is it always one step behind?

Language is the principal tool for conscious, positive transformation (and for the opposite). It makes examples available, offers a vocabulary and methods of thinking that can be liberating. So, it's not one step behind, but on the contrary it's very much in the forefront.

What were the biggest challenges you faced while working on this project?

The biggest challenge was ironically related to language, as I was trying to articulate the initial concept of the project, my research and findings. Sometimes I was faced with the frustration of the misunderstood, but I regarded it as a process that would help me keep the edge of the work while taking into account concerns that I might otherwise have

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considered irrelevant.

What kinds of reactions/interpretations from the audience have surprised you the most until now? (public moments/presentations...)

It's always great when someone takes the work and interprets it in a way you haven't thought of, which in turn informs future iterations (and, of course, such projects can keep evolving endlessly). During the first public moment I used repetition in order to show how labels and biases become sedimented, and I gave the power to the users of a soundboard to make choices regarding what was repeated and when. Someone came to me and told me that the soundboard made them realize that the labels assigned to them in the past were "just words" and not a superior truth.

What would you like someone to take with them after experiencing your project?

The greatest thing that could happen would be for someone to start perceiving language as a tool they can shape and use to their benefit. Labels can be aggressive and harmful by nature, but we are not helpless. Language can trap us, but it can also free us.

How did this project position itself in your XPUB experience?

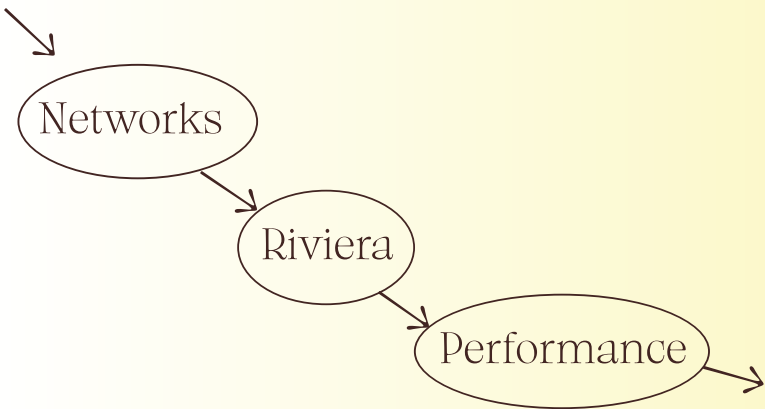
The project became the site where I would try

out several ideas and techniques that emerged during the XPUB years. It also became a thesis, in the sense that I had to present it in a coherent and as much as possible complete manner but also defend it as a choice.

How much did your XPUB journey influence this project?

I think through XPUB I was pushed to think further, and in this way develop and widen my focus. I was invested in exposing labels and biases and the mechanisms behind them, but it was this journey that led me to taking up as a topic the use of language not just in the making but especially in the breaking of binary oppositions.

date 2025-05-23
where Zulip
how through written communication
word_count 1789



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Routers are Computers...

Routers are Computers

Riviera Taylor

Routers are Computers offers insight into research I conducted which was engrossed with the subject of software. The project inquires into the potential applications of routers to creative practice. Routers are boxes complete with network sockets and WiFi components. As pieces of infrastructure they assist with the transmission of data between devices in digital networks. Routers are gateways or waypoints between other technologies. They are versatile technologies which can be repurposed as file sharing systems, web servers, internet radio stations or audio servers.

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Maria interviews Riviera

Hey Riviera!

Hello Maria!

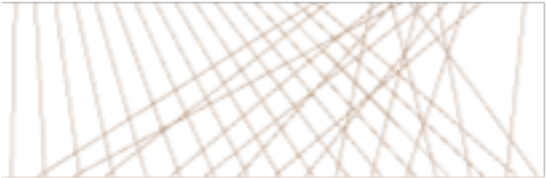
Here are my questions to you: The Floating question. (What does “Floating” mean to you?)

I'll come back to that at the end, please remind me.

Could you describe routers as entities? Is there a poetic extension to their function?

Routers as entities are small boxes. They connect devices to the internet. There's a router involved when you get the WiFi password to login to the internet at cafes, cultural venues or your friends' places. Routers feature WiFi components and perhaps antennae to augment the reach of the network they are part of. They also feature network cable sockets to allow wired connections to be made. Inside the router is a microprocessor and some devices for storing data. Routers are interesting because they are purpose built devices that do specific tasks related to network maintenance. Routers carry out those tasks by running programmes which deal with matters related to routing, or the guiding of data from one place to another. A key example is the allocation of IP addresses to connected devices. The router handles that so that it

knows where to send packets of data. While they can do a lot more than that, routers are limited in their poetic extent.



Puredata Patch Cables

Which router-repurposing option is the most interesting to you and why?

There are different ways of hacking routers. It's possible to run websites, internet radio stations or file sharing systems on them. I think what I enjoyed most about turning routers into sonic devices was the technical complexity of the process. With the examples I just gave, all the software is packaged and ready to go. It can be downloaded and run on the router quite easily. However, if the software is not immediately available, then it can be compiled for the platform. This is the situation I found myself in when attempting to use the routers as instruments. The compiling process requires considerable precision and re-iterates the programmability of routers. Compiling is about building software from source code. Typically software is compiled for the processor on which it will run by the same processor which will run the code. Cross-compiling, on the other hand, is about building software from source code to be

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executed on a processor with a different architecture. Routers are unlike laptops in that they do not feature processors of the same architecture, nor do they have screens. Furthermore the hardware found in laptops is a lot more powerful than the hardware found in routers. The routers I am working with are complete with 32 megabytes of memory – that's 0.032 gigabytes. Contemporary laptops often ship with four gigabytes of memory or more. The consequence is that it takes a router a very long time to build executable software from source code. What does one do if, after hours of attempting to compile something, the process exits with an error? In such circumstances cross-compiling is key. It makes sense to take that avenue. A laptop with even 100 times as much memory can build software much more efficiently than the router can. Working with the constraints of router technology has been a good challenge. Grappling with such constraints is one reason why I enjoy re-purposing routers in unexpected ways. The router repurposing option which I find most interesting is the possibility of live coding on a router. It is my ambition to do this in the near future as I assume it is possible. For now, I am content with the project as it stands. Currently, the routers have been repurposed as an ensemble. They work together, communicating with each other to make sounds. All the code is executed on the routers themselves and this

is an important aspect of the work. I'm also curious about ways of communicating the materiality and essential qualities of the routers. How might the network traffic, or the connected devices affect their activity? One aspect of the router hacking which I really enjoyed was booting, on a router, an image of OpenWrt which I built from the source code. OpenWrt is a Linux distribution for embedded devices such as routers and NAS devices. Building a cross compiling toolchain is part of the process of building a bootable image. I set out to cross compile executables for the router and ended up with a working image that I could flash.

“Infrastructure”, “transmission of data”, “versatile technologies” are some of the keywords that stand out in your project description. Do these words represent your general research interests?

In some respects, yes. Transmission of data in the context of communication. Broadly, I'm interested in software and, on a more particular level, the social and performative aspects of it. And I think infrastructure and versatile technologies have a place in that context. For example, groups which are organised around software rely on systems to hold exchanges with each other. Communication may take place through mailing lists, on- or off-line meetings, social media or group chats. It could involve a

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mixture of these, with each mode of communication serving its own purpose. The underlying software has an infrastructural role to play in maintaining group dynamics. It shapes these significantly. As such, it's really important that people who want to strengthen ties between themselves and / or others choose appropriate systems. More than that – inclusive systems. Depending on the context, perhaps even systems where the threshold of participation is low enough to allow for anonymous contributions. Whether it's chess clubs or volunteer-organising, the decision is too often made to use WhatsApp for general communication. When that decision is made, the group organisers more or less mandate the importance of WhatsApp accounts and condone Meta. Not having an account amounts to a barrier to participation. Of course, the decision is made on the basis that everyone already has a WhatsApp account so it's the easiest option. Not only is this a misconception, it is also defeatist and there are alternatives. To that end, I find it important to make design choices with heterogeneous computing practices in mind.



Three routers connected via network cables

(How) Did your practice change from entering XPUB in comparison to ‘leaving’ XPUB?

My practice has changed insofar that it has advanced. Live coding, digital typesetting and software were, and remain, core aspects of my practice. So I stayed with these three and tried them out in relation to each other. I presented at conferences in Karlsruhe and in Lutten, Overijssel. For me, the plan with XPUB was to become more skilled at Linux in a creative environment. This gave me insight into the wider context around its applications, implications and limitations. And there’s always more to learn. Studying this course led me to a deeper understanding of the

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fundamentals (with regards to what I was doing); it's encouraged me to look further into the underlying systems according to which technology works. I've developed an appreciation of the expansiveness and extensibility of media objects, the inter-operation of hardware and software and the importance of collaboration. It's been a deeply enriching experience and I feel more adept as such.

What are your plans for the future?

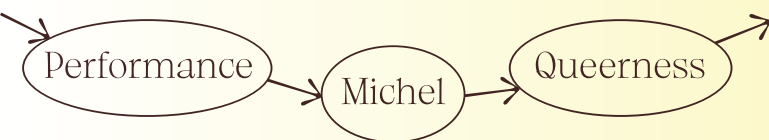
I will move back to the UK. I'd like to get a job with an arts organisation or a charity.

and as to the floating question?

I figured I might leave that hanging in the air

...

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The Healing of Becoming

Michel W.

“The Healing of Becoming: queer hybridity, cyborg flesh, and the reimagining of belonging in Asian futures” explores a personal connection with cyborg, cyberfeminism and queer theory. It aims to imagine a world where broader, more inclusive possibilities can take shape.

The collection features a dress/installation with interactive elements, along with a live performance that centers on localized Asian queer narratives, inviting audiences to engage with themes of identity, fragmentation, and regeneration.

It’s about being unapologetically partial, impure, and always evolving. It’s also an invitation—for those who live in between, who never quite fit in, who are still figuring things out. This work gestures toward a queer, cyborg future built on care, collaboration, self-healing, and continuous becoming.

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Riviera interviews Michel

What does floating mean to you? Are you floating?

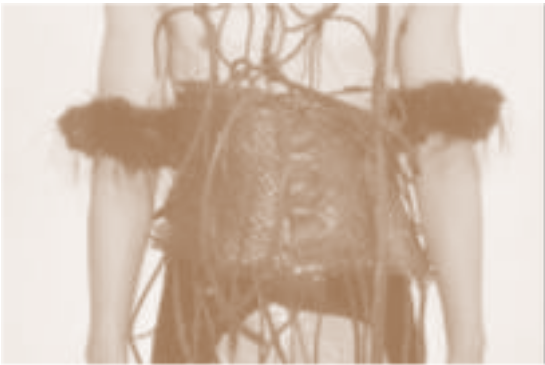
After I moved to the Netherlands from Taiwan, I feel like I'm always floating between countries, cultures, genders, identities, and communities. Carrying fragments of identity, of who I am and might be. Trying to find my own story here. I also think the concept of **floating** connects to my graduation project, *The Healing of becoming: queer hybridity, cyborg flesh, and the reimagining of belonging in Asian futures*, at some points. It's about a regenerative and self-healed journey.

Sometimes I feel like I am a cyborg—Similar to my country Taiwan, composed of layered histories, shaped by both survival and adaptation, constantly upgrading, repairing, and reinventing itself. The cyborg here is not just an aesthetic figure, but a companion in the journey of healing and becoming. For me, floating is a bit like fluidity. It's flexible, open-minded, queer. You might just go with the flow, follow your instinct, live in the moment, and, just explore and wander around ;) Now I'm floating, reconstructing myself, regenerating, listening to my inner voice, following my heart to live.

Can you tell me a bit about the dress you are making?

Sure :) I'm making the dress/installation about the hybridity of cyborgs and localized Asian queer narratives. It's fragmented, unfinished, loose and improvised. It's not a typical 'dress', so I'd prefer to describe it as more of a skin-like installation. I aim to creating the atmosphere of an unnamed mythical creature. All materials used will prioritize environmental sustainability.

This dress/installation features interactive elements, such as moving feathers embedded in the fabric, connected to the Arduino and motors. To create an immersive experience, there will also be a 15-minute live performance. I will read a poem, and my collaborator will perform a story-telling movement which, combined with an ambient experimental sound piece, dives into the jade sounds and my poem.



The dress/installation

Can you expand on the connections

between the skin like installation, the movement sequence, your poetry reading and the soundtrack?

I'm collaborating with two Taiwanese friends on the choreography and soundtrack. This poem is a self-dialogue of a hybrid creature, exploring questions of existence, identity, soul, freedom, and consciousness. For the sound elements, I included my voice reading the poem in both Chinese and English. I also recorded the sound of jade and asked the sound artist Lena C. to help me turn it into music. The content of the poem runs through the entire performance, but I want it to feel slightly abstract and experimental. For the choreography, I'm really happy that Lungssu Yen—who is not only the performer and choreographer but also one of my interviewees, is taking part. He will wear the dress/skin-like installation I made and perform in it. At the end of the story, this unnamed mythical creature, after going through a moment of stillness and internal dialogue, sits down and continues weaving the dress—continuing the process of self-regeneration. Weaving was an important element in my interviews. For me, weaving can also be seen as a form of resistance and a way to open dialogues in the community—linking to feminist and craftivist concepts that challenge traditional hierarchies of art and labor. Through the act of weaving, we experience care, slowness, healing, and intimacy.



Rehearsal for performance

What materials are in the collection and what informed your choices?

First, I organized a *Fabric repair + Story sharing workshop for NB/Queer/LGBTQIA+*, which invited Asian queer people to share their experiences while addressing topics such as identity, queerness, materiality, and self-healing. I then transform it into the cyborg I created, using different processes and materials connected to the stories people shared. Many of these materials were inspired by the workshops. For example: fluffy fur fabric, dried flowers, branches, crystal, stones. Also, a part of the dress/installation pattern was woven on a loom. This method came from one of my interviewees, they felt that repetitive movement had self-healing potential. We wove together and continued our conversation. It was an unforgettable and soothing experience.

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Other materials include wires, plastic, braids, feathers, sequin fabric—some of which are inspired by my thesis. For example, the beige sequin fabric reminds me of mermaid scales, and we have a Taiwanese version of the mermaid, which fascinates me. I also use braids and feathers to create the vibe of an unnamed hybrid mythic creature in the dress/installation. Moreover, plastic is an interesting metaphor for queerness. It shows endless possibilities for transformation and adaptability while resisting complete decomposition.



Details of the materials

Please tell me more about the connection between your thesis and the project?

Yes! The concept of my project is that I want to create a series of cyborg-inspired objects and build a new world based in reality that allows for imagining broader possibilities. This work will integrate concepts from cyberfeminism

and queer theory, exploring my personal connection with these themes. Ultimately, the various objects will come together as a cohesive whole, inviting the audience to explore and feel. My thesis also explores these themes and introduces several artists whose work relates to queerness, cyborgs, and cyberfeminism. It then extends into Taiwanese history and features artists from Taiwan. I also include a reflection and documentation of the workshop I hosted: *Fabric Repair + Story Sharing Workshop for NB/Queer/LGBTQIA+*.

I'd say the thesis and the art installation support each other—they go hand in hand. The materials and inspiration for the installation came from both the workshop and the content of the thesis, and at the same time, the thesis helped shape the structure and aesthetics of the dress/installation.

How did your practice change from entering XPUB in comparison to ‘leaving’ XPUB?

Wow, it's a lot ;) My practice has become more critical and now involves various mediums—like coding, Arduino, and other different kinds of software, especially related to open source. These digital tools were something I had never tried before, and I also learned different creative methods and ways of doing research. I feel like I've gone from being a fashion stylist to becoming an interdisciplinary artist :) And I LOVE IT! I'm really happy about this shift and

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hope to keep creating in a multimedia, cross-disciplinary direction.

If you were to leave a note here for your future self, what might it be?

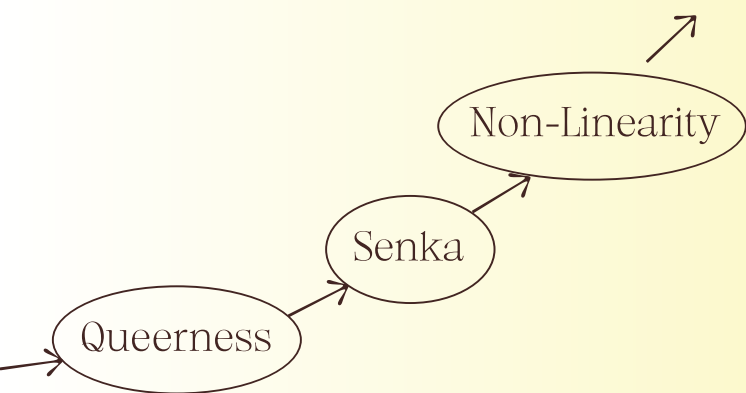
Don't be afraid to show your true self to the world and express yourself <3

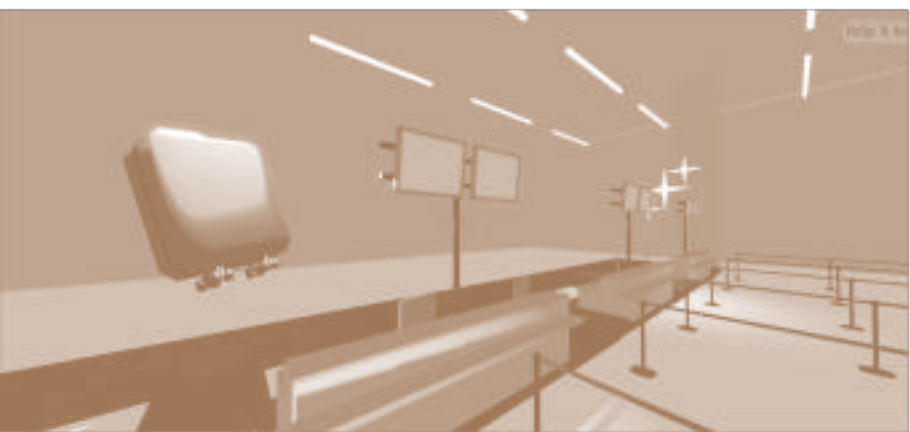
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The airport as a site where gender and national identity are scrutinized

Baggage Claim

Senka Milutinović

Baggage Claim is a archiving project that unearths queer Balkan pasts in the format of a 3D game. It departs from the airport as a site where both gender and national identity are scrutinized and policed, and moves through both (digital) space and time to meet potential queer ancestors in fabulated sites they might have passed through. It aims to fight homonationalist narratives which posit queerness as an inherently Western phenomenon, and the non-Western immigrant as the 'backwards' other.

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floating?

I wouldn't like to believe that I'm floating, I like to be grounded when possible... Though we talked a lot as a group about interconnected islands, and this idea of floating possibly meaning that we can be more connected instead of being fixed in place. I like the image that creates.

What is your future imagination for the queer people?

Uh! Like how I imagine the future for queer people?

Yes! I'm always so curious about people's imaginations the future of queer people and would love to hear your thought.

Hmm, on a good day I imagine a future in which queer people don't feel like a 'new' phenomenon in many places. A future in which we understand that queerness has always existed and will always exist. I also like to fantasize about what things will be possible in terms of transitioning, how technology and medicine will evolve and what new ways we'll be able to temporarily or permanently modify our bodies. I don't see a future in which queerness will be entirely normalized or accepted but I do see one in which it will be a critical lens through which we analyze the oppressive forces we are living under and find a way to resist them. Sometimes I also like to imagine something akin to Donna Haraway's

Camille Stories. Have you read that story? I think you specifically would really enjoy it, considering your project's focus on body extensions and the non-human. Michel: Wow thanks for recommendation! I'll definitely read it in the near future :) Your fantasy about the new possibilities that queer people could temporarily or permanently modify their bodies is really exhilarating. I'm looking forward to it!

What does 'queerness' means to you?

Ah gosh that's a big question. Subversion. Trespassing through the recognized norms of gender, sex and sexuality. What about you?

For me it's also a huge question haha! I would say queerness is like fluidity. It's flexible, open-minded, inclusive. It's not solid and be able to flow. How would you describe your relationship between your thesis and your graduation project?

The thesis is a sort of script for the game for me. It outlines the histories and arguments that are the theoretical backbone of the project that then get fleshed out in an immersive way in the game. The thesis is written form the 2nd person perspective, so the sentences sound like "You go here, you do that", which is already a kind of gamified format that's supposed to bring the topic closer to the reader. I really wanted the reader to feel the topic on their skin, so they are the

ones that time travel through different Balkan pasts and re-live the lives of their possible queer ancestors. All of this then is translated into 3D models that are these 'historical sites' that they walk through to discover these pasts with me. Parts of the text are embedded in how the models are built and a part just exists as audio snippets that you get to hear in the game.

Did you come across any big surprises and/or revelations during your research?

Yeah, I went into research queer histories in the context of the Balkans really expecting to encounter violence, absence or both. I had a hope I would run into something that would defy my expectations, but I was really not counting on it. Yet one of the things I found out was that in the 14th century the Serbian Slavonic church had liturgies for same sex unions that were eerily similar to marriages. This really made me question everything I've been thinking about the history of Orthodox Christianity and how we've been taught that it only condemned and killed queers. Snippets of information such as this are ones that fuel this speculation about pasts that could help us rethink a queer future.

What is something you've never told anyone about your graduation project? Or a vulnerable moment throughout your process?

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Something I've never told anyone about the project... There's things hiding within the geometry of certain objects, or underneath the floors of rooms, usually more portals. They're hiding there because my code is very inefficient and it was easier to hide object than to solve this conundrum in the code hahaha As far as a vulnerable moment goes, honestly any moment when you're learning something that you don't know how to do—in my case code a game in GDScript—is vulnerable. You don't know how to do something, you don't want to ask for help, you're embarrassed that you're not learning quicker... all of that is vulnerable. But big thank you to Thijs, Arran and Arimit for helping me in the process of learning, debugging, and asking for help. Would have been deeply lost without them.

I feel you. To me, after these learning process I feel like I'm being mentally strong although the outcomes are not always perfect.

That's so beautifully put! And something for us all to take forward with us.

Are you planning to continuing or expanding your graduation projects in the near future?

Definitely! I consider this a kind of demo version of the project that I can further develop during the next years. Honestly, I would love to do a PhD on this topic, but I'm

not sure if now is the right time.

(How) Did your practice change from entering XPUB in comparison to ‘leaving’ XPUB?

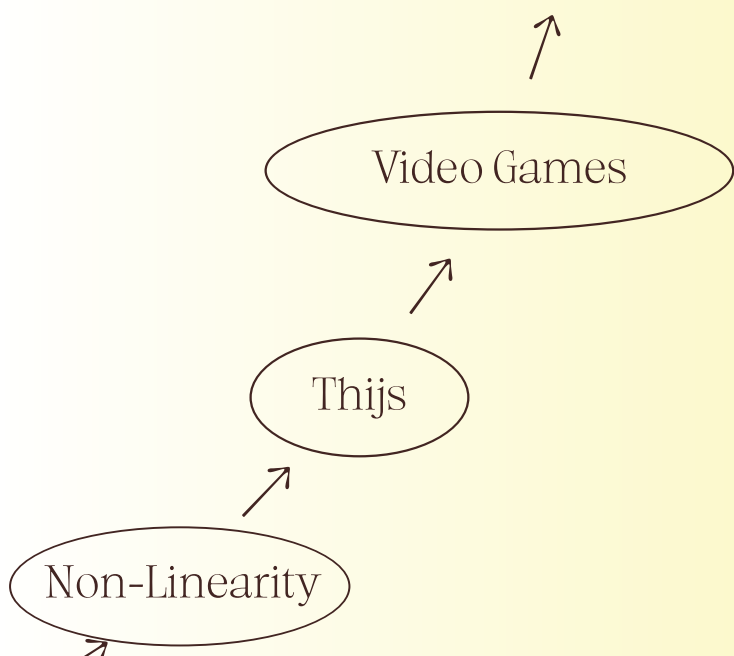
I’m definitely leaving XPUB more critical of the tech infrastructures I’m dependent on. Like Adobe Creative Cloud Software, or any other proprietary software for that matter... My practice has become more oriented towards open-source and thinking about tools and methods, and how working online is mediated through the tools we use...

If you were to leave a note here for your future self, what might it be?

I find this question a bit tricky and cheesy, as you have to do a lot of future anticipation. What kind of future will my self be found in? I’m expecting a grim one, but I guess I can reiterate what I ended the thesis with: “Now, at a time of rising fascism, we must tend to the past with a critical lens, unlearn the imperial prescriptions of national histories, and rather than despair, cultivate wonder.” I guess mostly that last part “rather than despair, cultivate wonder.” Remember how wonder, trickery and humour can be tools in dismantling harmful structures which actively oppress you. Think of Bugs Bunny, dude’s being hunted by a man with a gun, and he goes out in drag and kisses him. He subverts and ridicules the aggressor’s presumed power even though his life could be

on the line. This is an attitude to keep close to you while going into the future.

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HUMAN PARSER

A pen-and-paper text-adventure
about (not) understanding yourself

Human Parser

Thijs van Loenhout

Human Parser is a pen-and-paper text-adventure game for 2 players. It explores dissociation through the languages of parsers: those parts of text-adventures that suggest understanding between human and machine. Through these parsers, this project connects questions of personal identity, the virtue of the obsolete, and ‘living with a manual’. As an embodied game, players parse each other as a durational performance, rejecting the idea of a person’s manual being all-emcompassing, representational or existent.

Human Parser is about the mutual dance of conversation, the asymmetric game of understanding and the incredible loudness of the question: who am I?

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Senka interviews Thijs

What does floating mean to you? Are you floating?

To float in space and drift in time, life is a constant push and pull of uncertainties and actions, tug-of-wars between surprises and control. It is tantalizing, inspiring, confusing, scary, beautiful, and all the things and somewhere tangled up in it there is an entity called 'I'. By nature, I want to protect that entity from the constant changes it is exposed to. However, these changes have proven to be so very meaningful. Floating, to me, means embracing exploration: exploration of that which is inspiring, that which is confusing, what is scary and beautiful. Exploration by letting go of what you know, and engaging with what you stumble upon, or stumbles upon you. I think am floating, or trying to, desperately.

Damn, that's such a stunning answer! You're bringing me closer to understanding the benefits of floating, my answer to this question amounted to something like 'I hate it, I want stability!!!!' hahaha. Whereas this is really reminding me of the Neutral Milk Hotel lyric 'How strange it is to be anything at all'.. just this marvel at whatever life throws your way.

I love that Neutral Milk Hotel lyric. There's

actually another song lyric woven into my answer to the first question, I invite you to find it! It's interesting – reassuring and enigmatic – how certain things, like music, can serve as buoys in our floating. When you cross paths with these things, they can become deeply meaningful so quickly.

Ah interesting, now I'm curious which lyrics. Will have to check in the editing process ... (How) Did your practice change from entering XPUB in comparison to 'leaving' XPUB?

When starting XPUB, I came to dread the question 'what is your practice like?'. Coming from a non-art background academically, I had very little confidence in presenting my practice, whatever that might've been. By extension, I had very little confidence presenting myself. I also felt very disillusioned. I was looking to embrace a multiplicity of methods and a multiplicity of validity – something I couldn't find in the rigid environment I was in before. Throughout these two years, I think I can say I've been able to find this more and more and more. And the more I was exposed to these multiplicities, the more I allowed myself to explore them in my own practice. This has been amazingly rewarding. My practice is still based on self-reflection and encouraging and accommodating for that in various ways. It is still about exploration. That exploration has

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taken different forms now – different media such as pen plotters, different faces, different topics such as —, but at its core it's still similar exploration, but with more confidence and wonder. I'm sailing with the same boat, using a newly calibrated compass, exploring waters slightly further out at the periphery of my comfort zone.



The Robot Assembly Line and Social Performance Testing Facility: application procedure

What do you think non-linearity brings as a mode of engagement with a reader/player?

I think many would bring up immersion and agency. On paper, a non-linear story can greatly increase reader / player presence. However, in practice I often find there are frictions at play that make it rare for such presence to be present. Frictions such as a fear of missing out on other story branches or such as experiencing a dissonance with the choices

presented to you. But within these frictions lies a power of non-linearity, I think. They create a meta-awareness and meta-presence that open up the reader / player to position themselves with vulnerability to reflect and engage with the story in a personal and intimate way.

What kind of affordances do you find non-linearity has as a narrative tool?

Perhaps the greatest virtue of non-linearity to me is the room for possibilities that is left open for the reader / player to create their own associations. If someone sees A then B, whereas another person B then A, their experiences will differ. Not just because of the context A would provide to B and vice versa, but because as readers we're constantly placing that which we read within our own larger contexts. It is not so much about presenting them the illusion that they are in control of the story or even that they are part of the story themselves. Rather it is about allowing the reader to surprise themselves with connections they make. It requires trust from both sides, but this way a non-linear story can be highly intimate, vulnerable and larger than the text-as-written.

We've both worked on non-linear storytelling/games in both printed and digital formats. What do you find to be the benefits of each?

Non-linearity fundamentally uses form: as the

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work is presented to the reader in a certain format, the reader must engage with that format to explore the work. Something printed generally allows the reader to cheat the non-linear rules. They can look forward, jump back, glimpse at a section they weren't meant to see yet, (purposefully or accidentally) misinterpret, et cetera. This is very important and beautiful, and something I would generally encourage. There's a pureness to this non-linearity, and the increased agency that is difficult to incite on a narrative level can truly shine on this meta-level. Digital formats, on the other hand, allow the author to cheat. The non-linearity can be hidden and the rules obfuscated. Or reversely it can be made explicit, for example by presenting what percentage of readers chose each option. Each medium lends itself to different balances in the act of co-narration. Of course there are exceptions and blends – non-linearity doesn't let itself be captured that easily.

I find what you're saying about the ability of the player and the author to cheat quite fascinating. Do you think that games which involve friction—such as non-linearity—are inherently a conversation between the player and the author of the game? (As opposed to being a conversation between the player and the game itself)

I find any activity is altered by the awareness and observation of it. Going to see a movie

isn't just about seeing the movie, it is about all layers of experience wrapped around that (choosing the film, cycling there, getting your ticket scanned, et cetera). This interview too is a conversation the ontology and direction of which fundamentally depend on us knowing that we are performing an interview. And for games it's the same. In general, I think, but especially those that invite this meta-awareness into the gameplay. This is often achieved or invoked through such frictional experiences. Whether that awareness is directed towards the creators is maybe here nor there – inherent is that some conversation is happening: the conversation with the self.



The Robot Assembly Line and Social Performance Testing Facility: form credibility station

Could you tell me something about the decision to work on topics that are focused on modes of estrangement?

This is difficult. I think the reason comes in two parts. Self-reflection is a big part of my practice, and with the project I make I often

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hope to invite that somehow. I hope there's an intimacy there, and I think this process of reflection is often how the work is made personal. It is then quite natural that themes close to me make its way to my work, though I suppose that's true for most. So I'm not surprised estrangement and dissociative feelings are present in my graduation work, as I have a personal connection to them. But, secondly, I don't see these themes depicted or represented often. Not authentically at least, even though it makes or breaks with nuance. When I was thinking about non-linearity and the frictions around identity it presented me with in parallel to thinking about estrangement, they seemed like a natural fit to explore each other with.

Could you speak a bit about the role-playing / fulfilling a scripted function element of your work?

Yes. No. I would love to, but rather in person!

Fair! I guess it's really also a question that could be best addressed by experiencing this element of your work. At least for me, the question only came about after I had engaged with your work as an agent which received a script they needed to perform.

Interesting! Like an electron's behavior changes when it is observed, it's one of these things that is difficult to capture in words. The act of capturing the human-machinal

procedure in words is itself another human-machinal procedure. The performance of the observation is so closely related to the original performance. But curiously enough, maybe that is exactly why I'm drawn to using scripts: it allows for the lines between reality and fiction to blur. Seperating 'the performance' from the performances we make ourselves naturally becomes difficult, which is the friction I am keen on exploring.



The Robot Assemly Line and Social Performance Testing Facility: evaluation station

What was a vulnerable learning moment for you during the graduating your process?

I requested a deadline extension for my thesis, as my attention was required elsewhere. I felt a little conflicted by this. Something deep inside of me has internalized that such a thing in indicative of 'failure'. But I'm very happy that I faced these feelings and requested the

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extension anyway. It was very necessary, and turned out to be good both for my headspace as well as the thesis. It's a learning point in the abstract skill of knowing your feelings, communicating them, figuring out boundaries. I think this, too, builds to this multiplicity I was hoping to find at XPUB.

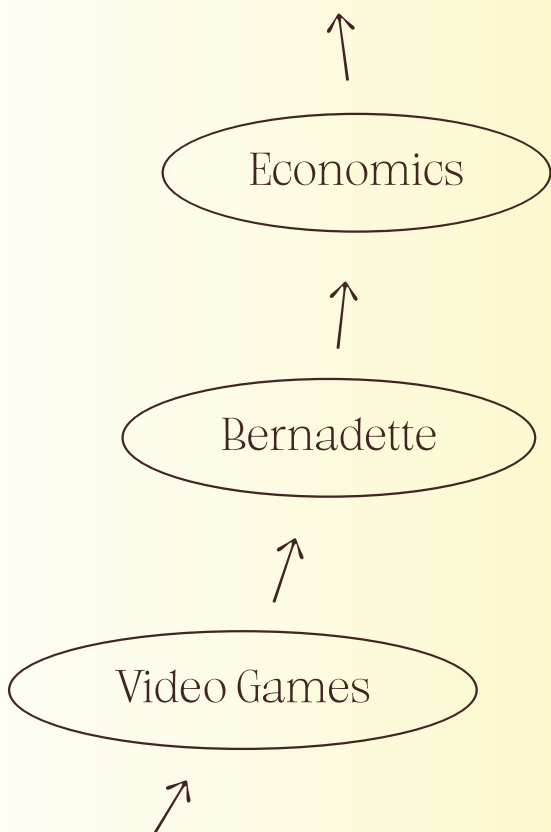
Is there anything else you would like to add?

For now, no. Maybe as a back-and-forth ensues I do, but for now I just want to thank you for the questions :)

Thank you for such thoughtful answers! It's a pleasure to be the first one to hear them before they get to be cemented in the publication we're making.

It's an honor to have someone so generously engage with my practice and my project!

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where on a Zulip direct message chat
how by typing and reading and typing and reading
word_count 1651





Screenshot of the desktop lecture

Between Real and Realistic

Bernadette Geiger

»Between Real and Realistic« investigates how the visual and narrative design of video games affects the perception of social realities — specifically labour and trade unions. In the format of a video installation an in-depth study of the triple-A game Red Dead Redemption 2 demonstrates how the boundaries between real and realistic become blurred, while at the same time reinforcing hegemonic notions of labour struggles and political agency.

Games as a genre are settled between art and entertainment which makes them a significant aspect of popular culture. The aim is to gain an understanding of the impact role-playing games have on social and political discourse. What limitations does the game exhibit in addressing the complexities of labour struggles and to what extent does it influence our perception of labour?

The desktop lecture reveals not only contemporary political mindsets, but also how games as a medium influence our collective imagination. Video games offer the opportunity to reflect on social power relations, they harbour the danger of naturalising systemic inequalities through aestheticization and narrative structures.

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Thijs interviews Bernadette

What does floating mean to you? Are you floating?

I would say floating for me is primarily a metaphor for me floating to Rotterdam, being new here, not knowing anyone. Floating in a new area, which was something I hadn't done before. I think floating has something very elegant, but also something very careful, in a way. That also applies to when I came to Rotterdam: a new environment and new people, being kind of careful. But by now I feel more comfortable, I feel like I'm floating in something I'm now so familiar with.

You mention a 'newness' in floating. Now that Rotterdam and XPUB are not as new anymore, do you feel like you're floating into the 'newness' after XPUB?

100%. Before, I was in a very comfortable environment. I came to Rotterdam, a new environment, and will most likely be moving again to a city that I don't know that well. I feel like the story kind of repeating. Although it's not for studies, it might be for the first job, again with new people. Using the same language (Dutch), at least. Maybe I might be floating again, which makes me a bit afraid, because it's also not something that is very settled. Like, you're always moving. So let's see. I'll definitely be floating soon again.

Is there anything from these two years that change your inner compass while doing this floating?

Maybe? I made new friendships, I settled into a place I never lived before, and that is an experience I can take away from it. But there's no guarantee for me, I don't know exactly what I will do. Some key points I maybe know, but it can all change. So even though I gained more experiences, that doesn't necessarily correlate to the experiences that might come. I don't feel that much of a change in myself, to be honest. I feel like the study is a very closed environment. It did give me new experiences, but I don't know if I can use it afterwards, or in what context. It feels very broad to me.

How does this relate to your practice? Did it change between entering and leaving XPUB?

I would say the thing I had in mind before starting was doing a PhD. And especially with the master thesis I got very much into a research project. I was mostly focusing on writing, which was also why I started the program in the first place. Now, I feel like I might not even continue it at the very moment I stop my studies, but it's definitely something that I would like to continue at some point. Having a focus, maybe doing something in media design or graphic design, but having it connected to research as well, so it's not only

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making nice slides for instagram. So I would say I have a strong focus on the topics I was interested in before, but now it's connected to a writing form.

Can you tell me a little bit about what research typically looks like for you?

If I compare it to my sister, who is studying sociology, I would say it's a different approach. I can maybe see this as an advantage: I'm less strict in the rules that I learned. I don't have this very predefined mindset about there needing to be a method, the method having to be evaluated, everything being already predefined before even starting to observe a topic. Even though I often have this imposter syndrom – probably most people do – I feel like it could also be an advantage of my practice that I'm more free in how and what I observe. It can be more abstract and doesn't have to fit this science-research-based approach. So I would say it's very broad.

This seems to relate to whatever 'experimental' might mean. Not knowing what route you will take before starting it. Do you feel like there's an example from your graduation project where you were surprised by such a route you took, an observation or a decision you made?

I was struggling in the beginning. A lot. I felt like 'what am I even doing here? Why would I write about labor and videogames? What are

people taking away from that?’ But the moment I started playing those games, I saw so many things in my everyday life, especially in commercials. All of the sudden I saw a lot of gameified things and game aesthetics around me. It drew my attention to things that were already there, in a way, and I began to see a necessity in the topic for myself, and maybe also for an audience. That was a surprising moment for me.



Can you talk a bit about your project? What is it about? What did you do?

I'm very much interested in labor, automation and society. As I explored how games are used in industrial production of logistical warehouses for my bachelor thesis, I now switched to the other side: observing and contextualizing labor in videogames. Specifically Red Dead Redemption 2 and

Assassin's Creed: Syndicate, which are both very much focused on labor. Syndicate more because it's set during the industrial revolution. And Red Dead Redemption 2 I chose because of its fascinating, detailed open world. It's a bit of a combination between how games become very realistic in terms of graphics, how side-characters are moving, with the in-game stories that are told. For example the wild west or industrial revolution, getting this connection in a historical context in the game. But I feel like there's this shift. By playing these games, you kind of immerse yourself in them. These blurring boundaries between reality and fiction and what you take away from it. It shifts your perception of specific things, things that might be very lowkey, that you might not even notice. I think that was very interesting to me. Also in relation to how those games are then produced and developed.

How is it to research games as someone whose practice is not focused on making games?

I was always fascinated by games, also playing them when I was younger. I'm very fascinated by 3D aesthetics, too. When I used Unreal Engine in my bachelor thesis, this might have been a step in the direction of game development. I probably didn't gain any skills besides building a gigantic 3D world. But I think I touched upon it. Something I don't

mention in my thesis is that I find the similarities between voice actors and characters they play very interesting, as they often look extremely similar. I was wondering if there is a connection in the design: is the character designed after the actor, or is the character designed and an actor sought after that looks similar?

What virtue do you think you're bringing to the table researching games, as someone whose practice is wider than and not focused on game making?

Maybe in the sense of a broad understanding. By not necessarily being a specialist in it, but at least having touched different perspectives, I can bring different skills to the table. Like working with different programs, 3D modelling, writing narratives, videocutting, creating assets, using assets. As a game-productive way, but also to dive into theory behind it from a research perspective. Maybe it gives a very broad perspective, which might open up different perspectives. I'm not bound to one set of skills or point of view.

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Now within that familiar scope is the DIY and skill-sharing perspective and attitude of XPUB. How do you feel this perspective fits into the landscape of videogames nowadays?

I hope I got the question right. It's funny because maybe in a way I resemble the lonely gamer, also in the way I feel about skill sharing. I hosted one colloquium, but it was not at all related to my thesis. And I always felt it was hard: how can I share something about my project? Because it's not necessarily something people can interact with, it's more like listening. And then I felt like: is this even interesting? What's the point? I mean, I'm sharing it, but there's not really a team effect or collective effect, I felt. So I wasn't really big on sharing. I felt like I'm just sitting at home, palying these games, observing them and then write a text about it and share it. So I

cannot really say anything about the collective contributing. Reflecting on it now, I feel like I'm maybe not that big on it. I could maybe improve on that. [laughter]

And not just in your practice, but do you feel like there's a place for this type of work and methodology in the bigger scope of the games industry.

Maybe it is less directed towards the games industry itself, because I feel like most people there know about the working conditions. I don't think they need someone from the outside saying 'ahhh... your working conditions are shit'. I applied for a conference in Antwerpen which focuses on critical theory and philosophy and how technology influences aesthetics in a broader sense. Maybe in this field it could be interesting to have this perspective from someone who is coming from an artistic approach, trying to do research, giving a new perspective on this topic, a perspective from someone from a critical theory point of view might not have. Who is going to do a live game walkthrough on a conference? It's more directed towards this field, broadening and opening up different approach.

What is in the future for you – regarding this project, regarding yourself, regarding your practice?

Ideally – this is a very random answer –, I'm

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hoping to find a job that's 3 days a week, that would afford me a living. The other 2 days of the workweek I can focus on other stuff.

Playing games?

[Haha], yes, playing games and like experimenting with other stuff. Doing something for myself that doesn't have to be published or commercialized. That's my ideal living situation for the future.

**Is there anything else you'd like to say for this interview?**

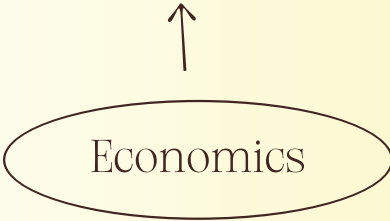
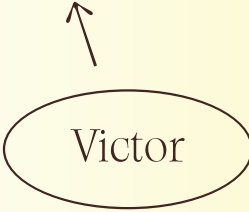
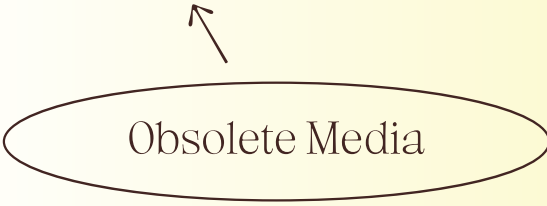
I felt like experimental publishing was a wild rollercoaster of sometimes not knowing where the ground is.

Floating?

Floating, hopefully upside down, being confused in certain moments. But then having the studio as a sharing point to share this confusion really helped me. I still learned a lot of new things in the past two years.

where a park bench behind a Vietnamese restaurant
how enjoying a fresh homemade lemonade
word_count 1769

Bernadette



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Clay tablets found at Brienenoord

The Far Far Future Fund

Victor Utne Stiberg

The Far Far Future Fund is leading the research on a remarkable discovery. Mysterious clay tablets have been uncovered at Brienenoord, encoded with messages from the far far future. The Far Far Future Fund sees it as their responsibility to manage and maintain these valuable messages, for the benefit of the people today, and for generations to come.

Visit the site, and see the artifacts for yourself. Help the Far Far Future Fund uncover the secrets of the tablets, by conducting a predictive analysis.

In a time where the crazy (and) rich are conducting economic experiments of global proportions, it seems dire to interrogate the fabric of global economics and the financial system, that permeates all aspects of life. This was the point of departure for the Far Far Future Fund, a research project that aims to juxtapose the speculative futures of finance and fiction, through the production of evidence.

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Bernadette interviews Victor



A survey form, for people to partake in the project

Okay, let's start with a very easy question, how do you feel today?

How do I feel today? Oh, that's a very loaded question. The weather's out, the sun is out ... the weather is, I mean, it was warmer last week, so that's maybe not ideal, but some people also prefer it that way. I had a meeting with the design team for the publication, which this interview is going to be inside of, so that's very meta. But no, I'm feeling a bit stressed because graduation is coming up very soon and things still feel a bit floating. I trust the process and I'm sure we'll get there together as a group in the end, and graduate and then all dance happily into the moonlight.

I did attend most of your public moments

and colloquiums, but I still feel like I'm not really profound about what is happening. What would you usually say to people when they ask about your project?

I guess a lot of conversations in relation to the project have been related to the thesis lately. Particularly last week, I was back in Norway meeting up with old friends and family, and of course, this became a tough big thing at certain moments. Usually I try to avoid this question because it gets a bit intimidating. But at the core of the project, I would say, I've been working with fiction based on the kind of mythology or logic of finance. I was reading a bit in this book in relation to my thesis called Technosis which talks about how technology shapes our imagination and in that sense I kind of used this ethos as a way to kind of show how the world of finance and the financialization of everything affect our imagination. So the project is this dystopian sci-fi of a far far future where economic inequality has come to its ultimate point where one person controls everything and everybody else controls nothing. After a conversation I had yesterday with my tutor Cristina we talked about how in this dystopian future the only way of imagining out of it, is this true financial means. So they're kind of like entrapped in this system. I have been experimenting with different performative setups where there's an organization or a cult that's concerned with how to mitigate this impending doom in the

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far far future caused by the financialization of everything.



The Far Far Future Fund setup during the 2nd public moment

As we are studying experimental publishing which means publishing and also what happens in the moment of making something public, what format did you choose to make your project public?

Previously in the public moments I've experimented with this self-institutionalization as a format to kind of build this speculative institution through the production of different flyers and brochures and kind of this identity, but at Briennenord, I think that's how you say it, I want to kind of stage an archeological site as a form of experimental publishing. I have been developing this technique of pen plotting on clay tablets as a kind of resilient medium that, I don't know, challenges the paradigms of innovation and science that we kind of face

and which, in my mind, are very much fueled by economics and capitalism and ideas of finance, in a sense. So, yeah, right now, I want the experimental publication to be an archeological site that's also kind of accompanied by some sort of office where the findings are a bit more expanded upon or explained. It will be this fictional stage in this archeological site and this institution that is the far, far future fund, if that makes sense.

It does make sense. You mentioned that you like to mix fiction into the topic. Is fiction something you also experimented with before?

I mean, for my bachelor's project I kind of made web fiction also dystopian. The more I think about it, I realize that I'm kind of returning back to things I'm already a bit, I don't know, not comfortable with but curious about. I see a lot of the things that we do when we're producing publications and what not. It's somehow about storytelling or communication. So in that sense, I would say, yes, maybe, but it's quite intimidating to write something and I don't know the text, let the text be itself, you know. I think that's maybe why I like to hide myself behind this kind of elaborate way of presenting it so the experience itself also adds another layer so I don't have to. Because there are so many good fiction writers out there already, I think it's not a niche that I would fill ... some self-loathing

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here. So it's good in these existential moments of graduation and life change.



Pen plotting on clay

As you said before in your bachelor's you also worked with fiction and now you work with fiction again. Is it a topic that you would like to work with in the future as well?

I guess maybe, maybe literature. It's more a broader topic that I kind of find interesting because again it relates to storytelling and communication. I definitely find a lot of art projects that have a fictional dimension which I find quite appealing. So for sure that's like a tool that I would definitely like to utilize in the future but I don't know what the future brings. Bernadette: The far far future. Victor: The far far future, yeah.

Your topic is also about a crisis and

capitalism and kind of having this, how do you say, like you feel very lost in the current situation and don't know how to handle it. Would you say fiction is a way of coping with this?

Yeah, I think fiction is a way to kind of explore possibilities. In my thesis something quite central to it is the juxtaposition of speculative futures of finance and speculative futures of fiction which have a lot of similarities like in the way they present themselves. You know, it's about building worlds in the sense of whether that's true like financial reports and financial instruments and what not to kind of create these systems or worlds that operate or in fiction you can have, I don't know, I've been reading this book in particular called Always Coming Home where the author takes the kind of perspective of an anthropologist conducting an anthropological survey of this society living in the far future. It's kind of presented with maps and recipes and illustrations of instruments. It's about this manifested world building that I think is yeah, what was your question again?

Is fiction a way of coping with the current crisis?

Yeah, for sure. In the financial analyst's world, it's about making profits, short-term profits, right, to predict market changes in the near future, whilst in fiction writing you have the kind of affordance of imagination. So you can

imagine a society thousands of years in the future. It's a way to suggest or propose or explore alternatives, in a sense, so I think, yeah.

Your topic is related to something that happens in reality. I forgot my question. Sh. Have you ever had this moment that your thesis or your project has to have this eye-opening moment? You find something because you're doing this research text about something, and then, you feel pressure to have an output out of it, can you maybe say something about that?
Like, output, what do you mean?



Asemic script generated with the pen plotter

Did you feel pressure in having to discover something? Like, with the graduation work.

I think it's more about, kind of, exploring topics that I'm curious about. I think for my project, that's been quite beneficial, like, this spring or the beginning of this year has been a lot about the trade war and these things. Which I feel like has kind of substantiated what I've been working with, which is kind of nice. I told my thesis adviser last year that the most ideal outcome would be a huge financial crash, which was kind of anticipated since last year

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was one of the craziest for the stock market with a lot of the big stocks increasing by over 30%, which is, I don't know, a lot in the air. We were kind of, everybody in the finance world was kind of anticipating what they call the correction, right? Because now it has gone up so long, it has to go down. With Trump as this kind of catalyst for all of these kinds of things happening. I don't know if that answers your question.

It's not a year, but after half, three quarters of a year working on this topic, would you say you would now call yourself a finance bro?

[laughs] No, absolutely not, actually. I mean, that was kind of what I was hoping would be the outcome, right? That I would understand all of the tricks and tips, so I could just invest my way out of uncertainty. But there has been a lot of exploration of how the system is propagated through things like information, communicational technologies. The role of the finance bro is a kind of unique trade that is disappearing, right? Because now financialization or like investment are being pushed on like the general consumer as well. I think this kind of started at the beginning of the 2000s with the internet because it allows people to make trades really easily from their smart device or whatever. Also the communities I've been exploring haven't been the real finance bros but more of the gambling

addicts. In their colloquial terms they refer to the stock market as the casino. It has opening times and so all in all the casino is closed. They can't buy their zero day expiry options which are really an instrument that is intended to appeal to the gambling aspect of finance. The logic of finance is very curious like it's about accumulation of capital and it's a system that really only feeds inequality. So I'm not a finance bro.

If you would meet Victor from two years ago, what would you say to him?

Choose a different topic, just go with the pen plotters. From two years ago, yeah I would probably tell him to invest into Bitcoin or something or buy Tesla stocks or something like this because two years ago you could get them for half the price, yeah. I would give myself some investment advice.

What does floating mean to you and are you floating?

I think in the context we're facing it's about the transition from one phase of life to another maybe. Or maybe just from the secure confines of school out to the big world, we're gonna float out. It still feels a bit abstract that we're gonna have this show at the beginning of July because there's a lot of steps to get there. So now it's about floating towards that goal and kind of just staying above water.

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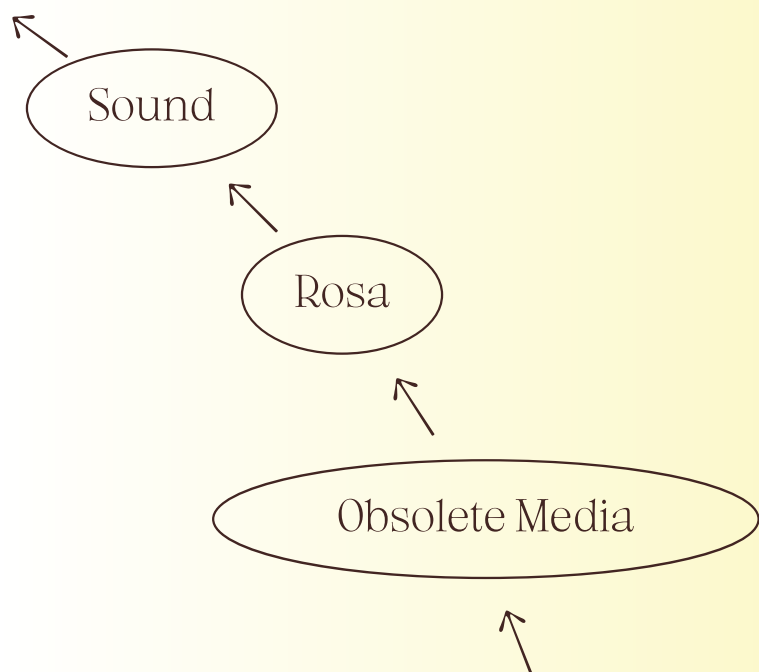
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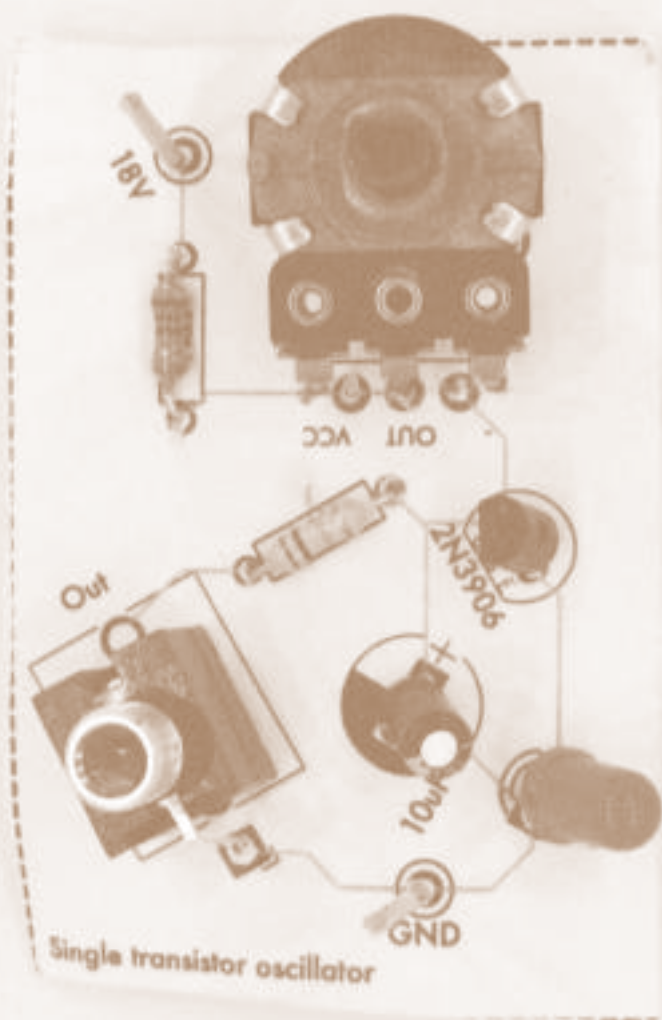
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Which is very hard since 90% of Rotterdam is below sea level.

Where we're now, the 4th floor, will have a nice sea side view in a couple of years.

date 2025-05-22
where WdKA rooftop terrace
word_count 1885





a trash based oscillator

A field guide for salvaging sound devices

Rosa Schuurmans

BOOM KLATSJ CHICH CHICH BOOM BOOM!
BRRRRR BRRRRR BOOM BOOM BRRRR BRRR
HMM CHK CHK! What sounds are hidden in
your discarded, end-of-life and obsolete
technologies? In this guide we're trying to
build a screaming synthesizer using only
salvaged parts. Which parts can be salvaged,
re-used and remade to your liking, and which
were destined for the landfill all along?

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Victor interviews Rosa

I guess we can just start off with the first question, which is, what does floating mean to you, and are you floating?

I think I'm always a bit floating. A bit waving around, fumbling around. I really like the name floating because it's also the integer and float. The number thing. So this is what I really enjoy about floating. And I think I'm yeah, I think I'm floating.

Yeah, so we can expect you to be floating around the grad show?

Yeah, something floating in and then usually floating out .

Okay, nice! Now that we got that out of the way, we can proceed. So, your practice is revolved around DIY practice and tinkering and taking stuff apart and making new things out to them. So I'm a bit curious where did this compassion come from? Was there like a moment in your childhood that sparked this interest of taking apart electronics?

Well, I remember when I was like nine, whenever we would throw out a computer, which happened like once a year. It was sort of the rule that we had to take it apart first. So this is where it started.

And like, would you just take it apart, to look at the components or to like recycle it, or what was the intention?

Just to see the wires inside because I mostly remember very colored ribbon cables, and then you need to pull everything apart and then you see like the disc drive and the motherboard. But it's not that my family knew that much about computers that we would be taught like: Oh, this is a GPU! and it's super fast! But mostly just to see what the inside looked like, and then we threw everything out, so wasn't super exciting. But it was part of the deal. And then a couple of years ago, I really wanted to make a pen-plotter, or I wanted to have a pen-plotter, but the pen-plotters that I was looking at were like 600 euros or never on Marktplaats. I've had a Marktplaats alert thing for pen-plotters. But it doesn't happen that often. So I figured "oh, I could make that." which was much more difficult than I thought, but a fun experience. So I took I found a lot of ink-jet printers, and I took them apart and then reused the motors, and hopefully I was able to move the print head and the paper sheets, and then sort of draw shapes. But there I learned that voltages in motors can change, so most of the rectangles were like crooked. Because one motor was like stronger going back than going forward, so it never turned into a pen-plotter. But how would you program this pen-plotter then? I mean, was it

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just controlling the voltage on the motors? You can get something called a motor shield, and then you can say “motor go right, Motor go left” , and then inside of a printer, there is something called an encoder strip. It’s like this transparent strip with all these lines on there. And then ideally, you’d be able to figure out how to use the actual encoder, so it can count, like six lines coming past, and it knows where it is, but this was like the rabbit hole and then every time I thought I figured out how to use this encoder, I would accidentally flip the LEDs and then it gets burned out, and it was over. So I never managed that, but at some point, it worked. You could see, like, at best 500 lines, and then it was quite accurate. And then I figured—but I never got to this point—that you could just download some sort of a G code library to translate it into left, right, left right.

Your thesis a very comprehensive guide on how to do DIY electronics, or how to make synthesizers in particular, and like dispays all of these different steps to DIYing. Is there a particular step that you enjoy the most from like the taking apart to making recipes or taking inventory for that sake?

I really started to enjoy looking up all of the data sheets of all of the parts that you find, because then, you can suddenly discover functionalities of the device that you didn’t know it had. Like I found this cassette recorder and there were all these chips in there, these

would do noise, the sound. The other day, I found the device was like a bell. It was part of a school building and there they had like the bell, the actual school bell.

Like the one ringing people in from the break.

Exactly. And they were looking into using it as a doorbell but it never worked, And then I took the PCB home and then I discovered that there's actually a chip on there that has all of these melodies, pre-programmed in there. So you can find the data sheet and then are, oh, if I have type six, then Für Elise is programmed on there. I haven't managed to get it to work (the chip) yet, but in theory, you could reuse it and then have like a beep, beep, beep [In the melody of Für Elise].

I mean, it sounds very useful for your synthesizer project.

Exactemundo, yeah.

So hopefully we'll see that chip around at the graduation show.

Maybe. I don't think so. Yeah, and, like, a lot of your research has happened through this (un)repair cafe. Do you want to talk a bit about what goes on at (un)repair cafe? Maybe some interesting discoveries that were made during these events? Yeah, so the (un)repair cafe, we do it every other Thursday. Upcoming Thursday, shout out, will be the next one.

Initially it started as a sort of a repair cafe, or we tried to repair it, but who are we to decide what is broken? — Hence the name. And , yeah, loads of different, I mean, I say loads, but usually they are like five people there on a good day. But yeah, people come by with different kinds of projects: There is a video artist that had never done much with electronics and then made their own, it's called a "Dirty video Mixer", so you can mix two video channels together and they made it in the PlayStation controller, so that was very fun. Sometimes people come to repair stuff.

Like actual broken appliances and things they need?

Yeah, usually audio related. Audio is the go-to. And I think the most important idea is that we figure it out together, you have free repair-cafes where you go to it, it's almost like a repair store. There is a very knowledgeable person there that will repair it for you, but at the end of the day, you learn nothing. And I think at the (un)repair, it's more about taking stuff apart, seeing what is inside, can you still, if you're not managing to repair it, can you then still reuse some parts for whatever practice. It's very much tinkering and I think it's very important.

Do like random people from the neighborhood stumble in with a broken vacuum cleaner like: hey, can you help me

with this?

The first time, because we're also an official Repair cafe, on the Repaircafe.org. A website which is very sophisticated. Then the first night we were open as official repair cafe, this person showed up, with a very big big bag, and he had like a wooden gnome in there. It was amazing, but he thought that we'd have like a very big wood-workshop. But we have, I mean, five soldering-irons and enthusiasm.

So the wooden gnome was broken?

I mean, it took a while to figure out what he wanted to do at first, because he came in and he was already disappointed. Like, oh, this is not what I expected. And then it turned out, and also he was describing the gnome while it was still in the bag, so he was like: yeah, it's covered in dirt, and I need to wash it off. It's like wax-based stuff. So I really was expecting this dirty, black, dark thing to come out, but it was just a gnome that was painted by someone, and he wants to take the paint off. So we spent a very long time trying to sand it off, but I mean, it was fantastic because I think at XPUB we hosted a lot of workshops and events, and then mostly other XPUBers will show up or ex-XPUBers or friends of XPUB show up. But I think what I really enjoy about the (un)Repair cafe is that people from very different circles show up and then we try to repair stuff together, and then never see each other again. I think that is very nice.

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Yeah, it's very nice that you took the time to actually try to help with this gnome, even though that was kind of outside of the scope of the... or maybe it wasn't outside?

I mean, there is no, I think there is no scope, as long as you do it together. It's very cringy sometimes, but... So you should come by sometime! You could also just go and drink tea. There's no need to repair anything.

Have you ever been, like, defeated by a device that you were not able to repair or unrepair?

I think the rate of repair is very low. The amounts of stuff that actually works again afterwards is not, I mean depends on what you define by works. But I think most of the stuff that has come in that people really wanted to repair was very small. There was a person that came in with a digital picture frame and the display wouldn't work, but the display was connected through a very finicky ribbon cable. I mean, it's already difficult to figure out what is wrong, and then replacing it is almost impossible because you need the exact same display, you can not just put in a random display. So that has also been interesting to learn about: how difficult it is to repair stuff.

We're talking about a lot about DIY and repair, so why are you making synthesizers?

What's so appealing about sound and music in that regard? How does that connect to your practice?

I think I've already been interested in synthesizers for a while, but they are very expensive, so I thought that's something you could make. — I had a teacher a long time ago that said, "you should be able to make anything", and that has really made a mark in my mind, and now everything I see, I'm like "I could make that". And usually it's not the case, but it's a good place to be. I really like sound and synthesizers and the fact that everything works with voltages, as I am myself a programmer and then everything is zero and one and very ["ta ta ta"]computer sequence, etcetera. And then just playing with knobs, I think there's nothing more fun than playing with knobs then ["wree-u wree-u"]-stuff comes out.

Yeah, it really helps to kind of embody or materialize, all of these very abstract concepts that you engage with everyday through like technology, right?

Yeah, and then, I mean, you can run you can run synthesizers or your laptop and then drag knobs on that, but I feel like it's much less playful than actual knobs. Because there's a lot of just sort of playing around and being like: oh, but what happens if I press this button? and what will happen if I rotate this knob and I don't find I really have that experience in

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software. Like people can do crazy stuff with GIMP and other Photoshop type of software and then it's all beautiful, but it feels like work.

So can we like expect any concerts?

Ziggo dome!

What is Ziggo dome?

Ziggo dome is like a big concert hall.

Oh, okay, yeah.

But no. They haven't called me back yet, so maybe...

I mean, after you see your graduation work, I'm sure they'll call nonstop.

I don't really like performing that much because I get very nervous. You know this.

You say that, but I don't feel it.

Oh, I die on the inside multiple times. So that is not a fun experience. And I think, I mean, I really enjoy sounds, but I'm not great at making music. I think other people are better at that. So I can imagine I would love to continue making instruments and then have other people play them.

Or just make an instrument so great that...

It doesn't need to perform.

Yeah, you need a bare minimum, and then you create amazing sound pieces.

So probably for the graduation show, there

might be a performance, but I have to get over the emotional barrier of doing that.

I mean, you can invite some other people to help you.

Yeah.

I can probably turn some knobs, if that is what it comes down to.

I can sit below the table and be like: Don't look at me!

Yeah, I think we're kind of out of time already.

Oh, yeah.

But thank you for this interview.

Thank you for the questions.

I hope people reading this and enjoy.

Shout out to my mom. Amazing.

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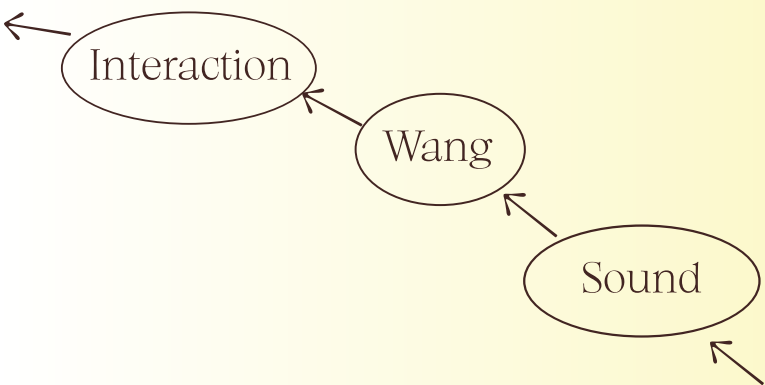
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Wildlife

Wildlife

Ziheng Wang

Wildlife is a series of devices that interact with sunlight.

Built on ESP32 and multiple LDRs with Mozzi library.

Inspired by sundials, I installed various light sensors to respond to sunlight. by pointing it in different directions, you can use it to interact with light triggering different frequencies. Each device features knobs for adjusting volume and light sensitivity, to match different light environments. With both audio outputs and built-in speakers, the devices can be used with headphones, or connected to mixers/audio interfaces for further sound processing.

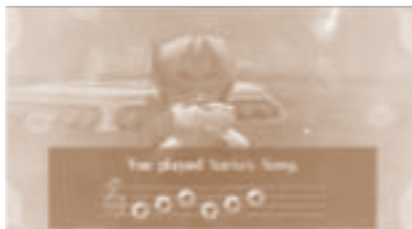
Designed with different shapes and sounds, Wildlife encourages people to use them as a group. Such as during a sound walk. With different positions and orientations, audience as the main character, create a dynamic spatial composition. The interaction between body, movement, light, and sound transforms everyday outdoor experiences into playful, collective performances.

Rosa interviews Wang

Do you float? Does an audio wave float? Can your instruments float? Or do you drift away?

Audio waves float, from the river's water to the surface of the earth, bubbling like water at 100 degrees. I pour it into a glass of tea. In the end, we sit, float on the water, and drink it.

How much of your thesis is inspired by Zelda's wind waker?





10% comes from Wind Waker, 90% is inspired by Saria's Song from Zelda: Ocarina of Time and the remote flute gamepad. From that part, I realized the controller could be designed just for one function, for a single small game session. This inspired me to make controllers specific to certain Max for Live plugins, fitting their individual design, layout, function, and logic. Wind Waker is a classic, like once you collect all the elements: gold, wood, water, fire, and earth, you will awaken the dragon!

In your thesis you make a clear distinction between a role of the maintenance worker, and the role of the researcher. How do you switch between those roles? Are they ever clashing?

They clash constantly, keep trying to kill each

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other, especially when I close my eyes. The researcher tells me I should spend more time digging into content, reading, thinking, and then rethinking, searching for references, making the project more valuable, linear, meaningful, and critical. The worker tells me to focus on myself and just make things for fun. All that content is just worthless bubbles. I wish I could find a balanced blend between the two. One is a spotter with a telescope, the other is a rower with a paddle. The boat can't exist without either of them. Lose the spotter you will lost your direction, lost in the mist of sea. Lose the rower, the boat loses momentum.

Is there a specific scale, chord progression and/or tuning system that works best when working with natural input?

I used the Mozzi library and ESP32 for the main sound system in my project. For effects, I mapped both sides of a delay effect to sensors like a compass, so the delay is constantly changing, creating long, wobbling feedback. The LDR sensor is also mapped to effect values, not just notes. The chord progression is based on the shape and color of the devices. One device I presented in the Leeszaal had a chord progression inspired by the water spray truck tone from my hometown, the sound from the speaker reminded me a lot of that tune.

How do you invite participation with your instrument?

I will standing in front of the “*Visitor Reception Center*”, watering the plants and grass while wearing my water sprayer. Once I gather three/four people, I will invite them to join me in a sound improvisation. I will introduce the devices, explain how they work, what scales or notes they play. It’s a free, open format, not a fixed-time performance. I want more conversation with participants, to make them the main characters in the interaction, to invite them to use the instruments themselves.

Where does your interest in using nature as an input come from? Was there a moment, or project, that started it?

I’ve always been inspired by the objects around us and how to give them nonsensical or unexpected functions. When it comes to interacting with nature, it’s more about the tools we build for interaction, not about nature itself or “reading” its language. It’s more about humans and tools. For example, I referenced a sundial in this project, instead of telling time, it was laid out with musical notes. People’s movements changed the direction of the sundial and the sound. Nature elements like wind are very unstable, and that inspired me to use those values to create sound experiments, mapping them to LFOs or filters to make loose, flowing sounds.

You've used an extensive research method, making experiments on a daily basis. Do you have any rituals or habits that help you enter that mode? Specific sounds you listen to, a type of tea you drink, etc?

The researcher tells me, The human brain relies on the information fed through our eyes. When the input exceeds a certain threshold, and you throw yourself into the sea of information, there will be a high rate of a concrete idea showing up. The worker tells me, Don't trust the researcher. Make a playlist of psychedelic or krautrock, prepare some oolong tea, and go for a walk outside.

What happens on day 24?

Could be another round of fighting between the worker and the researcher. Could be a continuation of what started on day 23. This day-to-day format suits my workflow. It's like practicing in fragments. By the end, a complete map starts to appear, clues and traces slowly floating up from the water.

You talk about transforming energy, transforming nature energy into digital. Have you also experimented with his the other way around, so transforming digital into natures energy?

That's a very interesting perspective, but I haven't tried going in that direction. Mostly, I'm focused on combining the digital and

analog to create tension / abstract conflict.

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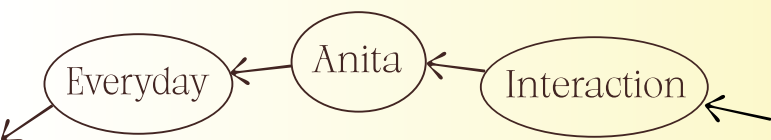
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Caught Sounds

Caught Sounds

Anita Burato

“Caught Sounds” is an interactive installation holding forgotten sounds of the city. Triggered by touch and pressure sound slowly fills the space, issuing an invitation for the visitor to stop for a moment, and truly listen. The enclosed field recordings of a Rotterdam square capture mundane and everyday moments in the neighbourhood. So much can be discovered behind what falls into the idea of the norm. Made from hand woven fabric mimicking the motions of sound, it creates an opportunity for tactile, sonic exploration and play.

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Wang interviews Anita

What does floating mean to you? Are you floating?

To me, floating means being a bit unsure of what you are doing, floating between ideas, thoughts, conversations. I think floating automatically implies you are between something and something else, which is kind of what we are going through with graduating. So I guess I am floating between many different things, maybe the biggest one being between being a student and a 'real adult'.

(How) Did your practice change from entering XPUB in comparison to 'leaving' XPUB?

I think during XPUB I just played with many different things, not taking stuff so seriously. It was nice to just experiment with what I found interesting and collaborate a lot. I was able to explore my love for textiles and printed matter with different techniques and really just play. I have so many different things that I am passionate about, and I feel like I got to look into a lot of them while being here. I also really enjoyed collaborating with the rest of the group, and noticing how slowly we started working better and better as a group.

What's a sound that immediately transports you back to your childhood, and how does it

compare to what you hear in the Netherlands?

A lot of sounds actually, but if I had to choose one over all, I would definitely say church bells. Not that there are none here, but in Italy they are a reliable method of telling you what time it is, waking you up when you want to sleep in, at least in my city. I remember I even picked a sound of church bells when we did a 'field recording' exercise at the very beginning of XPUB. They just made me think of home in such a warm way. When I hear them here I think of that. The general ambience of a busy square or market reminds me a bit of home too. I think sound is very connected to memory in this way.



Sound map from the first year

You mention becoming a “*recurring character*” in that square, have you ever caught anyone else doing their own version of weird listening?

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Maybe not listening exactly, but I have definitely noticed how the other recurring characters were interacting with the space. This square has no places to sit, other than a long low wall at one of the sides of its perimeter, and these metal things next to trees on the opposite side of it. I usually sit on one of those. There is always a group of men hanging out on that low wall. Quite frequently I notice some people hanging out next to their cars, along the perimeter of the square as well, usually playing some music. So I guess they are definitely listening to something... but maybe not the square. I am pretty sure most of the other recurring characters have noticed me listening though. I think its because I am also recording at the same time, and it is something that looks a bit out of the ordinary. I can understand sitting next to a tree for one hour, not visibly doing anything with a recorder in my hand makes what I am doing look a bit odd. So I have gotten some inquisitive looks at times, but no one has asked me what I was doing.

When discussing how spatial acoustic environments affect sound, I also find the way space sculpts sound very interesting, do you have any memorable experiences of interesting spatial sound encounters?

Yes for sure, I find this so inspiring and romantic to hear how much small sounds can change depending on where you are.

Footsteps are a good example of this. The sound of them depends on so many different factors, from what shoes you are wearing, to the heaviness of the step, to the material the pavement is made out of and what is around it. I think of this spot super close to Centraal Station in Rotterdam. There is a covered walkway, and all sounds change their shape there. They echo and follow each other in such a beautiful way, I love walking under it and just listening to the sounds this space and I make together. In these moments I don't record sound that often though, there is something special about keeping them just for me.

Other than footsteps, which of your own sounds do you pay attention to?

Depending on the situation, different ones. During the Special Issue 24, there was a day, or actually evening, where we explored different kinds of sounds in the city. We had to walk very quietly down a street while wearing metal at the bottom of our shoes. During this, I was thinking about how no matter how hard I try, I will always make some sort of noise just as a result of existing in a space. So I guess sometimes I pay attention to a lot of the sounds I make. But in the recordings I am making for the graduation project, I don't try to hide the sounds I make as a result of being in the space. This is exactly because they are part of the soundscape of the square that is being recorded.

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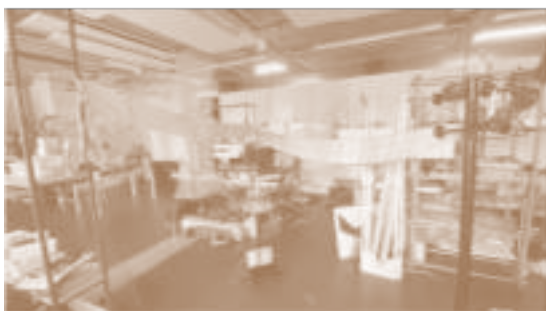
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Have you ever had a moment where a recorded sound completely betrayed what you remembered hearing?

All the time actually. So many small details that are picked up by my ears are not picked up by the recorder and vice versa. Even just depending on the angle that I am sitting, my body in the space blocks sound for it to be able to capture. At first this frustrated me so much, I was never able to 'catch' what I heard, but in time I have started to see so much playfulness in this. There is something quite special in not having control over what is being recorded in a way. But when listening, you can still be the composer of your soundscape in a way, it is selective, to choose what you pay attention to, and what you choose to ignore.



First test of the fabric

Do you think the soundscape of a place gets cleaned up and loses its character?

Definitely. I think it creates a feeling that something missing in a way, if that makes

sense. So imagine a space that used to be filled with people, just doing their own thing, hanging out, having conversations, listening to music, spending time outside. If suddenly this space gets 'cleaned out' as you said, through the use of prohibitions letting you know you cannot play football here anymore, or play your own music, or loiter, slowly people are going to stop using it as a third space, or as a meeting spot, making it lose its character, and slowly changing its identity.

Do you think there's a direct relationship between noise and volume?

Maybe not direct, but I definitely see a connection. I think there can be noise at low volume, as well as volume without noise. If you are out dancing for example, you wouldn't say the music is noise, even though it is quite loud. When I was writing my thesis, I looked at the difference between noise and sound, and apparently, the only thing changing in the definition of the two, is that it is sound is intentional and noise isn't. I think volume can contribute to make noise more visible, as it is harder to ignore. But I think that anything can become 'sound' instead of 'noise' if you switch the perspective of how you look at it.

If an unpleasant sound is very quiet, does it become ignorable noise? Like quietly scratching a blackboard with fingernails in a corner.

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Maybe, I think. Depends what you choose to pay attention to. I think that sound can be so powerful even at really low volumes, when it is something you feel and not just hear. When I think of scratching a blackboard with fingernails for example, I can feel the discomfort inside of my skin, it is something that your whole body perceives. If you focus on it, it suddenly becomes louder, so to answer your question, I would say yes it can be ignorable, if you choose to pay attention to something else. If I think for example of listening in the same space with someone else, different things are going to get our attention, and different noises will be noticed and felt, so I think who listens really does have agency over what is being heard up to a certain point!

What interesting bird calls have you heard?

So many! It is hard to remember all of them. In this square, seagulls and pigeons are there all the time, with a higher concentration the day of or after the market. But for the last couple of weeks I have noticed how this group of pigeons communicate with each other, not just through sound, but with small gestures as well, and repetitive patterns of movements. I don't know why but I found these interactions between them so inspiring.



Touching the fabric

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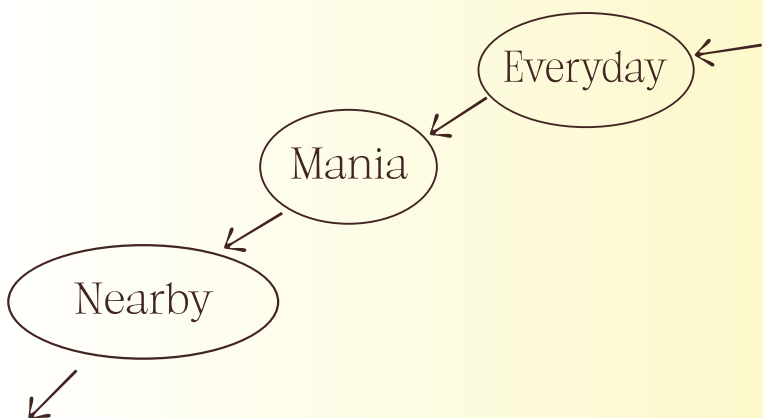
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A TOOL FOR PEOPLE TO SEE

Mania Napiórkowska

A TOOL FOR PEOPLE TO SEE is a magazine that challenges the view of the city as predictable, instantaneous and productivity-driven - instead, it looks for play, pause, and connection. The magazine is structured around generative prompts (FOR PEOPLE... / TO SEE... / IN...). These prompts became a starting point for public events and workshops across various city locations, turning the magazine into a shared experience.

The first issue focuses on play as a way to connect, pay attention, and engage with public space. In a world where work is the measure of success, slowing down through play becomes an act of freedom. By inviting us into unusual interactions with our surroundings, play becomes a powerful tool. A TOOL, FOR PEOPLE, TO SEE other ways of relating to space and to one another.

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Anita interviews Mania

What does floating mean to you? Are you floating?

To be honest, 'Floating' makes me think of drifting on a lake on a sunny day. Totally not connected to the feeling right before Graduation, when there's still so much work to do. My project is about play in urban space — funny how working on something about play can be so stressful. But I hope that after the exhibition, I'll be floating like that for real.

(How) Did your practice change from entering XPUB in comparison to 'leaving' XPUB?

I started XPUB with a love for printed matter, and I'm finishing this course with a completely different awareness of what a publication can be. I started making things public through a crazy radio show, publishing on bakfiets while riding through the city, organizing collective walks with interactive elements using Arduino. Like one of my favorite projects — a publication equipped with a tube and a step counter, giving a script for a playful route. When I began these studies, I barely understood what a server even was, and now I'm answering that question while uploading my own website at the same time. A lot has changed — most of all, in treating things as experiments that bring a lot of joy, or even

work out in the end, because no one ever said it's not possible.

Do you see threads in your earlier work that connect with what you're doing now?

Definitely the project we developed together - Script to Read the City- as part of the most recent Special Issue. In that last trimester, we were exploring how we might publish while being outdoors. Starting from the idea that cities are already highly "scripted," constantly guiding and directing us, we wanted to play with the concept of a script, but one that's open to interpretation, playful, something that navigates you through the city in a completely different way. One that prioritizes more playful behavior. In that sense, I see the current project as a continuation of that exploration. It really just grew out of the previous trimester. Back then, we created a publication that included a navigation system and a paper tube with a sensor inside that tracked the position of the device and, every 50 steps, would assign a new "character." The reader could follow the instructions in the publication that were tied to each character. This gave the instructions an element of randomness. Moving through the city in these unpredictable directions disrupted routine, and simply looking through a paper tube actually helped focus attention in a way that's quite different from everyday. After each workshop that we did, after writing the scripts together and walking the route, there was

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always a moment for discussion. And I had the impression that people were genuinely playing in the streets, following instructions written by someone else. I'm glad that this project settled into a different tempo of moving through the city, making space for more play, more curiosity. That was definitely the foundation for the current project.



Device assigning a different character every 50 steps

In both your thesis and project you look at urban play, and how playing can shape urban environments. In what ways does

playing influence the perspective of your nearby?

It changed the way I look at my immediate surroundings. For example, I think that despite the apparent proximity, I don't really know my neighbors. I didn't know the area I live in that well either, because I mostly followed the same routes, because I was always in a rush. While implementing this project, looking for different excuses to play in the city, I definitely became more attentive. But I also consciously look for places that are more collectively shaped, which open up space for connection. I think that what changes during play is that it makes space for more attentiveness, connection, and care. Space for the idea that we don't always have to perform usefulness. Besides, play has something about it that does not need to be explained. A prompt or a suggestion is enough, and suddenly you end up playing together. Maybe it's a small gesture, but it makes play powerful, as it challenges who is present in the space, how it is used, and what behaviors become acceptable.

Can you give some examples of how you play in public space? I am curious what aspects of the city inspire you to embrace its seamfulness.

I'm really interested in how play opens up space for others to join in. Whether it's doing flips on a carpet hanger or skateboarding. I was thinking how something becomes a

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pretext to play so I was moving through Rotterdam and testing out different “walking scores” like walking at 20% of my normal speed or walking through invisible corridors between people and very often I got strange looks. But once, as I was skipping through the city, dance-like, someone joined me. We cheerfully skipped a few blocks together. And that, to me, is what is so nice about play - that it doesn’t need to be explained. Just a small excuse is enough, and suddenly you’re playing together. I also think that my urban play and these walks were based on searching for some unpredictability. And here the various prompts that I set for myself turned out to be super helpful. They allowed me to simply come up with various events to invite people to spend time together, because after I tested various walking scores as a form of urban play, I came to the conclusion that, for me, the most valuable moments were when play became a shared experience. Also personally, I love chalk drawings on sidewalks, and my collection of photos of chalk doodles keeps growing, so for sure, a part about that will appear in the next Issue.

To me, making a publication is playing in a way, how do you see printed media as a tool for play?

Making a publication was great fun. I really love printed matter. And aside from the fact that experimenting with this format brings me

joy, I think paper is unique — all it takes is a fold and it can quickly turn into some object: a paper airplane or an envelope. So many possibilities for passing it on, it's also easy to carry with you, making it perfect for a portable tool. The ability to print, fold, and cut offers so many options and surprises. But in this project, that tool for play became the script on which my project is based. The project is built around computer-generated combinations of FOR PEOPLE... TO SEE... IN..., which I treat as prompts to notice, to move to certain places. The script is inspired by the project House of Dust by Alison Knowles, a computer-generated poem, which later the artist transformed into architectural form. That project has inspired me a lot. I was fascinated by how a fixed structure could produce variations that could give really playful constraints and invitations to notice different things. It forms these unusual combinations that inspire me to come up with small public events and workshops across different locations in the city.

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Printing first prompts

How have your tools or approaches shifted over time?

I began this project by looking at the city in fragments through a pair of binoculars. Binoculars that I've carried in my bag for the past year. I found them at a market in Sofia, and they became a bit of an obsession. I was completely fascinated by the act of pulling fragments to the surface. I swear, I could spend hours observing like that. There was something intriguing about looking at the city

only in close-ups. This really came from a genuine curiosity about my surroundings and the people within them, and how they shape their everyday spaces... But I didn't want it to remain a passive observation. I think it was one of the biggest challenges: how to navigate the line between observation and intervention in urban space. That's why, over time, the project opened up more and more to the participation of others. My approach completely shifted. And in the end, I found myself researching how play can foster connection. That's where those generated prompts I mentioned came in. The script, I mean the generated prompts turned out to be the core of the project. It became a kind of tool in itself.

The fact that the magazine you are producing is meant to be shared with others is super interesting to me, I try to imagine the possible path one of these magazines could embark on and wonder, where do you see them ending up?

It started when I drew the prompt FOR PEOPLE who speak many languages TO SEE stories in gestures IN shadowed corners. I thought about how many stories are hidden in small gestures. Since this project focuses on treating play as a tool to connect with people, I organized an event that I called *dinner of gestures*, to think together about how even the smallest gestures could be translated into a

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publication that requires at least a little interaction with others. What if a publication was meant to be whispered to someone, not read? Or fit into a handshake? Or needed two people to fold it into shape? These were some of the prompts prepared for the participants. It was an experiment in how a publication can spark interaction. This really inspired me to think more about how my magazine could be distributed. With an intention not to keep it but share it. I don't have unlimited resources to produce it. I'm working with a student budget, and that means a small run. But that's okay, because this isn't a commercial project. And this small scale also interest me. It's a project about connection through play. Perhaps owning this magazine isn't the most important thing. What matters in this magazine are the moments of shared experience. So, to answer your question — yes, it's an experiment! But I really hope people will actually pass it on to each other. This publication refuses to lie on a shelf. It wants to travel through the city!



Dinner of gestures

Thinking about the distribution of a publication is so exciting, as you kind of get to pick who will be able to interact with it in a way. During the development of this project you organized a series of workshops in which you explored this aspect in a collective way, can you talk a bit more about that?

I wanted this issue to be both a reflection on play in public space and an invitation to take part in it. I was experimenting with how a

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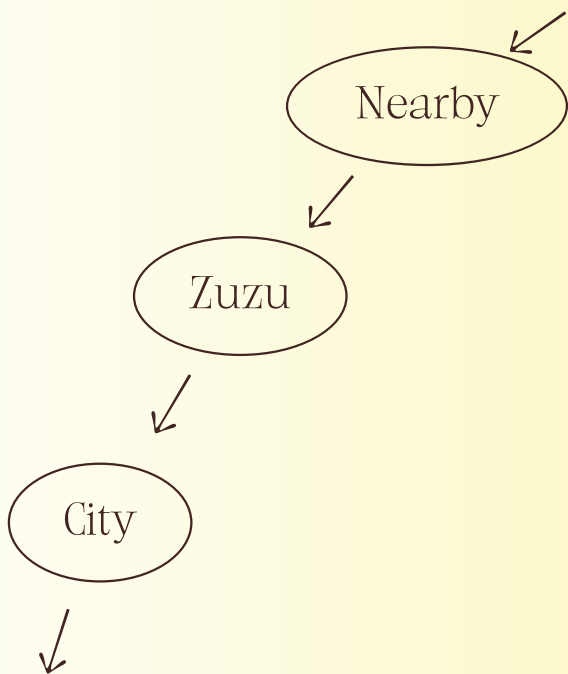
publication can spark interaction. And I think that making a magazine is actually a public activity — it gathers an audience around itself, it draws people in. In response to the generated prompts, I invited people to a performative dinner, to fly kites, to join paper-folding workshops, to read texts aloud together. Actually, each of the three parts of this magazine also had an activation in the form of a workshop or a small event. One of them was the mentioned Dinner of Gestures. It was a gathering FOR PEOPLE who speak many languages, TO SEE the stories in gestures IN shadowed corners. It took place in the Leszaal library. I still have a stash of printed paper plates from it, so maybe I'll repeat the event sometime. Another meeting, FOR PEOPLE who miss their hometown, TO SEE absurdity IN spaces in between, was about making collages on the theme of absurdity. I organized the workshop at De Boog, a printing place, that is also a place collectively shaped. We printed the works using a RISO printer, combining photos from the neighborhood and scanned textures of various nearby objects. Then we folded our prints into envelopes that could be sent out. Another event took place in a park in the North. It was an attempt to create a publication that could be folded into a kite. A publication meant to be read, as the script suggested, IN open spaces. Well, it didn't fly very far. Actually, the construction turned out to be completely non-flying, but at least we

read the content together on the grass in the park. That event was about pushing against the pressures of constant productivity. It was about quiet invitations to uncover that playful side. And it was such a lovely moment. Sometimes just a small gesture is enough for play to carry itself forward.



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nearby

Soft mini pieces of the nearby

N.Z. Su

Soft mini pieces of the nearby is a series of gentle responses to the overlooked rhythms of everyday life. These works gather fragments too small to be archived—moments too intimate yet easily ignored. They return our attention to the faint movements and soft traces of daily existence: clothes hanging out to dry, benches, and routes traversed day after day.

Through inviting participants to join in collective engagement with what is near, these pieces investigate “nearby” as a form of resistance and creation within an atomized society. They approach it through everyday micro-practices—as a way of noticing, of staying with, of encountering by chance—always relational, emotional, and in motion.

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Mania interviews Zuzu

What does floating mean to you? Are you floating?

It also often appears in my dreams. In a sense, it appears in a place more free than reality—when my imagination becomes more liberated, I choose, my subconscious chooses this state. I think floating is a word that immediately appeals to me. I love this word. What I might love is a kind of... I feel that floating, for me, represents a relationship between people—an attitude, a state that can exist without needing to depend on anything. For me, it connects with freedom, relaxation, and comfort. It makes me think of suspension, hovering, and it evokes a sense of security in me. This attitude even contains a feeling of indifference, because it doesn't need to rely on anything—physically, it doesn't need to depend on anything. It's a state of independence that doesn't require support yet can exist autonomously. Is there any state more wonderful than this? At the same time, it contains certain possibilities, a certain dynamism. The reason it has possibilities is because it possesses a dynamic quality—it's not static or motionless. And dynamism means the possibility of connection, the possibility of encountering other floating objects and then separating. But just having this possibility is a beautiful state—loose, yet capable of

generating connections. If we look at it from this perspective, I think I am indeed floating.

(How)Did your practice change from entering XPUB in comparison to ‘leaving’ XPUB?

What’s particularly different is that I’m not sure if I had anything I could call a “practice” before entering XPUB. It seemed like I didn’t have a personal form of expression that I could identify as my practice. After studying design in my Bachelor’s, my state was somewhat depressed, following mainstream rhythms. My demands on life were simply to find work, earn money, and achieve self-sufficiency—following a traditional life path. So my time at XPUB was a completely new experience for me. XPUB shaped my thoughts and perspectives on practice in so many aspects that were entirely new. All the learning methods and learning states here represented a complete change for me. There are several particularly significant changes that altered my perspective on various things: Reading as Immersive Experience Previously, I had no reading habit. But during the thesis writing process, I discovered that reading is an incredibly immersive activity. When I say I had no reading habit, I mean I might read narrative novels or newspapers, but textual works or more academic and socially relevant books were not within my reading scope. During the thesis writing process, I experienced a

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peaceful feeling of thinking while reading and reading while thinking. Due to my research direction, I read books related to anthropology and observation. This process of reading and thinking about others' thoughts brought me great satisfaction. I consider this a fundamental change in my habits. Dialogue, Listening, and Community Understanding Many of my ideas and new thoughts emerged through conversations. I discovered that I enjoy listening, I enjoy chatting, and I love the loose yet cohesive feeling that this community presents. I'm not sure why I'm willing to connect dialogue, conversation, and community in this way, but I think this might be my ideal creative state and creative environment. I even love the unpretentious atmosphere here. It doesn't feel like traditional art or other schools—it has more of a home-like feeling, a sense of collective construction. I think this inclination will be carried into my future external explorations. I'm curious about how people connect with each other, how to create connections. Code (Still Struggling But Excited!) And then there's the tech side. My coding is still pretty terrible, but learning about it opened up this whole new world for me. It's like someone opened a door I didn't even know existed. More than anything though, XPUB made me actually want to learn things, to make choices about what I want to explore and express.

What kind of everyday moments do you find yourself drawn to in your work? I wonder how does your way of working help you stay open to unexpected encounters?

I've noticed that I'm drawn to these unconscious, almost instinctive moments of comparison—not the kind involving judging what's better or worse, but more like spotting differences and being curious about them. Marc Augé said—meaning often emerges when daily routines get interrupted or when people feel alienated. Because when something feels unfamiliar or unconventional, it catches our attention and makes us pause to think: “Why is it different?” Being in a completely different cultural environment now, I find myself constantly fascinated by both the similarities and differences compared to where I used to live. Like recently, I became aware of apartment smells for the first time—or more accurately, I realized that apartment smells could be this whole area worth exploring. I'll open my window at different times and smell completely different food aromas. Sometimes there's a scent I've never encountered before, and I'll wonder if a new neighbor moved in. I even try to guess where they might be from based on the spices I can detect, or figure out someone's daily routine from when these cooking smells appear. Especially when I'm hungry, I'll think, “Who's making something that smells so amazing? Could I somehow

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invite myself over?"

In your exploration how we inhabit shared spaces you invited people to notice their experience in the elevator. Was there a moment in this experiment that led you somewhere unexpected? I wonder how the research process shaped the direction of your project?

One participant played the role of a "bird" and made playful "bugu bugu" sounds. I thought it would be awkward, but others joined in. Some copied the bird sounds, and some started laughing. The elevator, usually silent and closed, suddenly felt alive. That small moment showed me how a tiny action could change the whole atmosphere. But not all rounds were like that. Sometimes, there were long silences. It made me wonder if the idea was too abstract or fast. It also made me question: if only art people understand it, am I excluding others? I wanted to explore "nearby" as something that belongs to everyone. This pushed me to think in two ways. One is to make the experiment simpler and clearer so everyone can join easily. The other is to do more preparation, like giving instructions before the elevator or using props to help people join more smoothly.

That's super interesting. I really liked the elevator event. Can you tell a bit more how your current project engages with the idea

of proximity? Not just physical, but emotional or social?

What I'm doing now is more like magnifying fragments of daily life. Through this magnification process, I'm trying to make things that I notice more intuitively visible to other people—to observers, to audiences.

I remember the workshop you organised that aimed to explore how we perceive our nearby surroundings. We all draw a part; upper layer, middle and the ground for the shared landscape and then passed it to the next person. What changes when this personal experience of the nearby turns into a collective action?

When personal experiences of “nearby” transform into collective action, the most significant change is the decentralization of spatial imagination. Each person could only draw one layer of space (skyline, middle layer, or ground), forcing participants to relinquish control over the complete spatial vision and trust others’ creative contributions. One participant later told me: “When I could only draw the ground, I began noticing details usually overlooked—cracks in the pavement, pedestrians’ shoes, scattered litter.” This layered creation not only drew attention to the vertical dimensions of the city but, more importantly, created a new kind of “nearby”—an imaginary space belonging to no individual yet belonging to everyone.

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How do you navigate the boundary between observation and intervention when working with everyday, overlooked encounters?

If I use the food smell example—just detecting the aroma through my nose, that’s definitely observation. But if I were to post something in the elevator asking “Who was cooking that amazing dish at 7 PM? Would you be willing to share your recipe?”—that becomes intervention. Actively creating ways for people to connect with each other, in my view, is a form of intervention. It’s the difference between passively noticing and actively participating in creating those connections.

Has this work changed the way you relate to your own surroundings?

Absolutely. I feel much more open to connecting with people from nearby now. I met my neighbor recently—she was struggling with this huge delivery box, so I instinctively ran ahead to hold the door. We ended up chatting for almost three hours, moving from the elevator to the hallway stairs. Neither of us invited the other inside because our apartments were both a mess! But that shared embarrassment actually made everything more natural. If I hadn’t started thinking about “nearby” through this project, I probably wouldn’t have been so open to chatting with a stranger. Letting the practice of caring about

specific individuals into my daily life makes my everyday feel more at easy.

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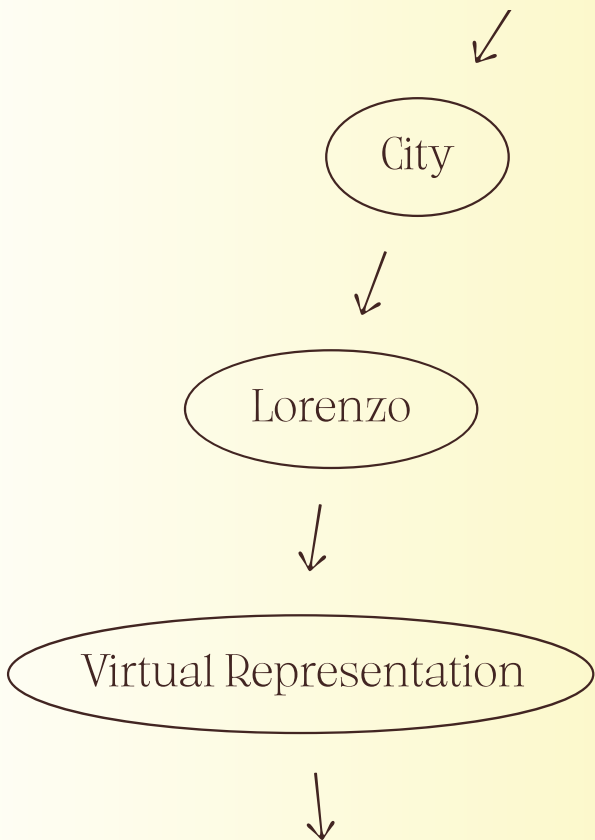
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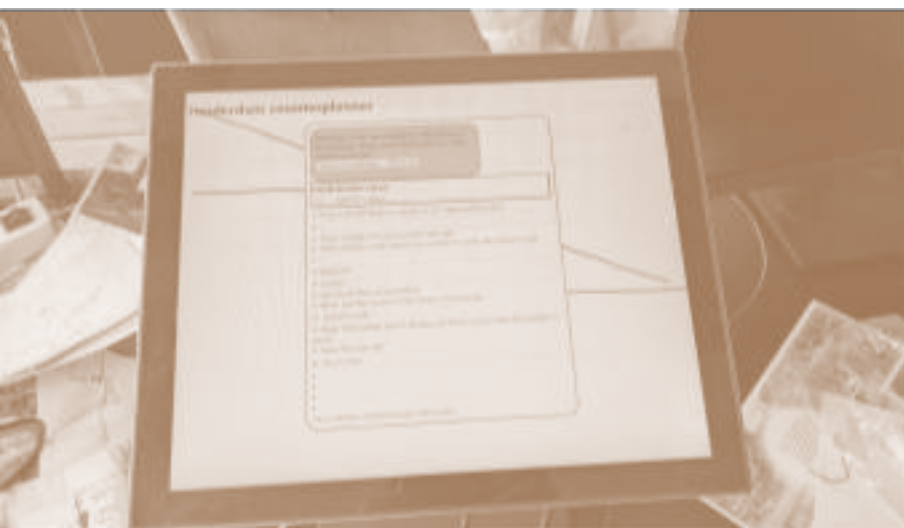
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counterplanner

Renderdam

Lorenzo Quint

The rendered version of Rotterdam. A research project based on accessibility in and around the city. There are multiple thresholds in the provided interfaces that often limit the movements to either go from A to B or to get things done. In contrast, a lot of toxic positivity is found: “Rotterdam, make it happen.” and “The city of tomorrow, we build today.” The futuristic image smooths out the struggles based on i.e. accessibility, disability and affordance. Renderdam consists of three Counter Moodboards, a Counter Planner and Counter Postcards.

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zuzu interviews Lorenzo

What does floating mean to you? Are you floating?

I will float between my concepts and contexts of floating, since I feel floating consists in so much different contexts. In relation to my project and thesis: Floating, to me, is the balance of love and hate, the confusions and the grey area between demolition and innovation. Having cultural and gastronomic hotspots improves the neighborhood atmosphere but at the same time adds up to the damaging effects of gentrification. I feel when I look at Rotterdam. The pride of knowing the city and its flaws and the history and my lived experience so far. The floating happens when I see the city grow into an identity based on the idea of the city rather than the actual city. The simulated versions and the rendered imagery of the future are floating the meanings of accessibility and affordance. In relation to the outcome of my project. Floating means the evolution of my project. From a confused collection, to game with a dice, redefining concepts and outcomes. Floating into the essential parts of my research and searching for the best outcome. In relation to my daily life. I am floating a lot in the sense of my Autism and ADHD. I float between being overwhelmed and underwhelmed in the window of tolerance.

Which I see as a container filled with water. It is like this bath attraction in a pool or waterpark, where the water is either still and there's a clear surroundings to dive into and have a clear overview, or when the waves are getting intense and depending on the state of my brain, see how I deal with it. Does it resolve in me afterwards feeling charged or feeling the need to charge. I float between the currents and tensions. As I am writing this, I have a feeling that I'm slightly above the ground. In slight control of my process yet still feeling the space to move and make some clear decisions. But I also see a state of executive dysfunction. Where I have all the energy and the things that I need to organize, but the mental assistant is not available. I think floating is necessarily in zooming in and out of context, mindsets and research.

(How)Did your practice change from entering XPUB in comparison to 'leaving' XPUB?

When I entered XPUB, I arrived with my set of topics: Accessibility of information, giving critique on wellness / new age / spirituality flirting with alt-right movements from my own diagnosed (asthma/adhd/autism/etc) perspective, inaccessibility at KABK (The Hague), visualizing the state of internet, debunking conspiracy videos from a media (design) literacy point of view. My media were mostly (unreal, unity3d, cinema4d) 3D

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visualizations, web outcomes. I figured out that my style was more research based than flashy interactive installations. Using multiple ways to show how my mind works. During this study, it was about 'dealing' with forms of media and technology. I learned concepts of institutional critique. However, I felt a lack of criticism at some point in bigger projects. I developed works inspired by investigative journalism, experimenting with video essays debunking and uncovering ways of magical thinking, the politics of popular technology and belief systems. Bringing my analysis as my graduation project Happytalism. When I entered XPUB, I felt some sort of liberation and trust in my process that I sometimes missed during the previous course. I went into methodology, situationist movements, structurelessness. I started to reflect on my tools, the computer I use, the (3D, adobe) software I used and started experimenting with writing and thanks to this study, I gained access to an archive of knowledge that fitted my interests. I started to get interested into the relation of worldbuilding to city architecture, figuring out how current interests align with previous topics.

Has there been a moment recently when you felt like you were floating —in your body, in the city, or in your mind? What were you doing, where were you, what were you thinking?

It was actually earlier this week. I messaged my friends that I felt a bit floaty, not in a dizzy way, but more the relaxed, sense of control that I could let loose a bit. I often mistake a relaxed state lightheaded situation. As if I don't feel healthy when I'm not clear-minded. I was walking from my home to the studio. Which is 35 minute walk. Currently there's a lot of construction that detours me but it also makes me cross the road in places without crosswalks. My thoughts were about how things are falling into place. How the fears and worries I had last months have been dissolved and how on schedule I am. As if I make some sort of bed / pillow that if I fall, I land softly to reassess the scene.

Is there a place in Rotterdam that holds a very strong memory for you? Something that feels like the opposite of floating—something rooted? What happened there?

The first thing that comes up is the neighbourhood I grew up in. Even though I have lived in the city my entire life, the calmness of Blijdorp combined with the—small amount of—green environments. If you would translate Blijdorp it's like 'happy village' and as a lot of spots in Rotterdam, this part is a village on its own with a street with a hardware store, hairdressers, supermarkets everywhere. A park to walk the dog and also amazing gardens. Walking the dog is something I associate with this, just being in the park and

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throwing balls and sticks that make dogs go crazy and berserk jumping in the water through mud. Now that I write about the dogs in parks, a critical core memory was that public parks since a few years have *seasons*, BBQ season and dogwalking season. Which is crazy, public parks should be able for both gastronomy and dogs instead of 'clearing the locals for the external visitors'. The policies in parks are something that make sense but also take away the liberties that are there when walking the dog and just letting them roam freely and play.



Drawing

You mentioned your brain’s “mental assistant” being offline—if that assistant had a voice or a face, how would you imagine it? What would you say to it when it disappears?

Yes, I was referring to a video that taught me about executive dysfunction. Where this person explains that in this mental state something like walking with a handful of laundry and how dropping a sock completely

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derails the person experiencing this state because the overview of priorities and details are completely in shambles. I would say this assistant manifests themselves in a great schematic overview of all the tasks and facts and processes. Like a secretary that tells you with !importance! what to keep in mind with a deadline, a birthday, groceries and other stupid grown-up things. In the same video, the person mentions that during executive dysfunction, the secretary goes on a lunchbreak for an indefinite time, in Australia, being overworked and underpaid. Maybe it is a cyborg as it is a human feature application to my operating system.

If floating is part of your process, what do you think “landing” would look like for you? Is that something you desire or avoid?

Landing would be finishing, I think. I would love to keep the masters going for a year or so. It went so fast. I am not sure yet if I would pursue a career in the arts. Because landing to me also means being secure. And I rhyme that with a stable income, a nice space to live etc. I don't think landing in this sense means permanent. On a website, a landing page is a page with a goal. In this sense I would be landing at Buitenplaats Brienenoord with the goal being that my work corresponds with my critical reflections and (de)constructive criticism and generates a sense of empathy, understanding and recognition. If people

project these and other outcomes. I have landed and the work has a great landing from the floating process.



Public Moment

Have you ever conceptualised what your ideal city would look like - not just visually, but emotionally and socially? What kind of atmosphere would it have? How would people move, rest, talk and live in it?

In my thesis I discuss the ideal city in the conclusion [SPOILER ALERT], I will give a short paraphrased and customized version and explain: I basically find it difficult to render an ideal future. Of course I want things to be better. How does an ideal city look for my mother, brother and me? My ideal city has stairs and ramps, not only physical but also emotional. Learning on a step-by-step basis but also supportive features of helping people progress. Same goes for the infrastructures and interfaces. Just like with horrible diseases,

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everybody knows someone (that knows someone) that have certain illness/conditions/ impairments. This triggers empathy and understanding and that is the foundation to build a better city to roam (or float) freely without external confines. All the services for getting us around need to be better. I see cultural institutions actually doing the effort and providing their leisure and knowledge. I long for the mixed, co-existent sense of community. Excluding ableism and racism. Cultural institutions are important but need self-awareness. A city is a place where people with needs live, aware of the economic branches. The atmosphere would still be the same, the thick skin with a tiny heart is something that gives charm.

If your work could float into someone else's life—(unexpected, quiet, but present maybe?)—what would you want it to shift, stir, or stay with them?

Since my work is about the thresholds of access in information, architecture etc. I want my work to correspond through familiar aesthetics but also using the confines of the infrastructures in which these are situated. My project is now a research that has the outcome in familiar shapes: Renderdam moodboards / collages, is a visual research collection essay with the thoughts I have when looking at impressions, applications, ideas and simulation of this future city. It resembles the

optimist poster / drawings as when a realtor gathers a group of mostly investors or people who are into expensive architecture and a handful of people to come in and do an exclusive first-look. Renderdam counterplanner uses the ideas of trevvel app, meldR, gemeente, 9292ov and Google Maps as a tool to visual narratives of limited movements in both online and offline environments as a critique on the famous slogan: Make It Happen. Renderdam critical postcards: the idea of city marketing in relation to visuals of the city and framing that into leisure communication (postcards), I use my annotated drawings (also featured in my thesis) to counter the communication of this medium. So overall my goal is to use the familiar media and information holders to publish a narrative that is not only relevant in relation to current developments, but also recognizable in both the lay-out and the stories.

date 2025-05-21/2025-05-23
where zulip
how online chat
word_count 1850

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Alessia



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glitching

CyberPoetic zine!

Alessia Vadacca

CyberPoetic zine! explores the evolving relationship between poetry and technology. Each issue engages in conversations with poets, artists, and academics to reflect on the shifting reality of creative poetic expression in the digital age.

Its first issue, *re_authorship*, explores how AI is reshaping how the poets and public perceive poetry. This issue offers a glimpse into the blurred boundaries between human and machine creativity, while reflecting on the cultural and ethical implications of algorithmic language generation. By questioning authorship, ownership, and labor, *re_authorship* imagines new futures for poetry in the age of AI.

Stay connected with the *CyberPoeticness* through the bimonthly newsletter *cyberpoeticnewsletter*, on substack!

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Lorenzo interviews Alessia

What does floating mean to you? Are you floating?

I am. Always. Floating. It is a contemporary state of being. We are all floating. Floating is being unsure. If I had to describe my experience of XPUB in one word, it would be, indeed, floating. From beginning to end, I felt confused, overwhelmed, unnecessarily insecure. After two years of XPUBish practice, I got fed up. Now, I'm reclaiming floating as something positive, something extremely vital. It's the only creative energy that truly helped me grow, evolve, and learn at a pace I could never have predicted. That's what I wanted!

(How) Did your practice change from entering XPUB in comparison to 'leaving' XPUB?

Resilience. I got into XPUB knowing how much this experience was going to be different from any other education path I've ever taken. I like to think that I enjoy being uncomfortable, as a masochistic act to explore how much I can change without leaving my skin. It worked. Something I usually forget is that XPUB has not been just a master program. Many of us have moved from different countries, lives, we have adapted to the ongoing housing crisis: inevitably, even just that, brings so much floating in your life. Then came XPUB, a quite

different educational space than usual. It feels cosy. I am just glad, that while I was mentally teared up, I got to feel a bit of that cosiness, in the people I luckily met in my class. Even if I hated being there, inhabiting my body and that space. To me XPUB has been a piece of a bigger puzzle. It helped me engage more critically with tools, discussions, with the sole act of speaking up more, omg, speaking up so much wasn't really something that I even felt possible before. Collaborate with others? no, the arts are a battlefield, you cannot work with anybody. You can't trust people, let alone work with them! I was extremely fed up with both the academic environment and the nebulous arts world. I didn't fully know how much I had normalised, accepted, absorbed, of the environments I was part of. But I knew there was something I had to change. I knew, and I am glad I fall here. XPUB has been a detox. It helped me get more independent, not in the isolated sense, but in the sense that I no longer tear myself down (that much) for change, I enjoy the process more now. I am enlightened.

If XPUB would be a poem, how would it be shaped?

a calligram poem, unconstrained

anamorphic

palindrome, a

goliardic ode, permuted intertextual

c o n c r e t e dialogic, a

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hyperconceptual
mesostic
masochistic, one?

Has XPUB made you float into the authorship of yourself? Dealing with both a sense of insecurity and confusion during the process?

It did. But isn't that happening anyway? Aren't we all floating into the authorship of ourselves?? Yes?? Tell Me Yes

What do you think will be the core memory of your XPUB time, when someone asks you this in 10 years?

In 10 years I will look at XPUB, hopefully, as a tiny sparkling piece of my life. The core of it won't be the memories of playing with the terminal, opening pen plotters, cooking some pasta for my classmates, writing hours and hours on the wiki, having panic attacks, waiting in the studio for the rain to stop. The core will be this: knowing how much XPUB served as a space for connection and growth. The memories I've made over these years didn't just happen in the studio or during lessons. They happened thanks to the people I met, the spaces I explored because of them, the discoveries they led me to, the energy, the fun. Such smaller fragments. We are the modern Sisyphus. One of the most devastating realizations for me is that I won't have enough time in my life to learn everything and read

everything. And now, I know I won't even make it to the bottom of our pads archive, not even in 10 years. That, I'm sure of.

If you positioned the puzzle piece in the bigger picture, what are the other pieces that align? Are you searching for this or will you start at a different spot and deal with it again once you get there?

In a way or another everything connects. I am not really a nostalgic person, I tend to close up experiences, crystallise them a bit but never put them on a pedestal. Maybe it's fear to get stuck, I prefer to float. This experience was infinitely valuable to me, to gain more trust in myself, people around me, and in what the future could hold. But the truth is, I'm looking forward to using this experience for my future, to float a bit more, even far away. The best part, after the pain, is building that connection between where you are and where you were, even if the process felt difficult. I won't disappear, I will continue to talk with my classmates, and there are many projects that are still waiting to be completed.

Do Algorithmically Generated Poems Dream of Electric Authorship?

We love to think that, isn't it? While exploring the artistic practices of algorithmic poets, tech bro artists, and revolutionary curators, it struck me that the debate about tools, about where the machine ends and the human

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begins, even if interesting, wasn't the most interesting part. Everyone I interviewed or talked to, no matter their background, brought up the concept of authorship in one way or another. Authorship is so embedded in our culture, as well as how we perceive ownership. As people that studied and are studying in an art academy, we know how authorship is an important financial system for people working in the creative field. This system seems to be crumbling, speeded up by AI. Deeper I got, the deeper I was thinking about copyright as a modern product of our societal system. Some artists may find copyright infringements acceptable (as I've seen), because they feel that change is coming in a way or another. Artists often rely on copyright as their primary protection, even when the system frequently fails them anyway. The art and creative industries are increasingly being defunded and privatised, leaving artists struggling. In the future, will copyright still matter if the concept of ownership itself shifts, because of a societal desire to escape hyper individualism and/or by a growing awareness of how corporations exploit our data? What are the alternatives? What are the risks?

Concerning the concerns of authorship, would you think about opting out as a form of poetic irony?

I would. Opting out can be a form of poetic irony, surely when the act itself becomes a

commentary on the structures that firstly requested that authorship. Where we position power and the individual is anyhow the clue. Looking at the world I must say people seem so disillusioned, that they are purposely deciding on letting go of their agency, as they don't feel their own choice would ever make a difference. Understanding how much of this is authentic, part of a circle, or manipulated, I am still at the beginning of finding out. Surely, this act of opting out, passively, carries its own ironic beauty.

When are we (Alessia and Lorenzo) setting up our Online Behaviour Investigation Station on Pre- and Suffix, (Non)-Liminality and Spiritual Media Psychosis? We have some publication to make when we graduate [no rush hahahaha]

We do! We must! I am looking forward, and you reader should be looking forward too!

date between May 20 and May 24
where Zulip
how floating in time
word_count 1301

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Making this publication with 34 hands

This publication is made in the middle of a multi-centered constellation of energies, tools for collective work and shared working agreements:

- first of all, all us of who contributed to this publication: Thijs, Riviera, Wang, Senka, Zuzu, Victor, Maria, Lorenzo, Bernadette, Alessia, Michel, Mania, Rosa, Anita, Marloes, Steve and Manetta
- a pad for collective note taking with 1216 lines,

where we gathered together on the Monday mornings that we gathered together to make this publication, where notes were taken and traces of decisions were left. The pad became extra-important on moments in which we were not complete as a group. Those who were missing could find the pad, read the notes and follow the collective making process.

- a set of different production groups,

as a form of commitment to certain tasks, groups were forms for for design work, proofreading, printing & binding, budget, conceptual/editorial thinking, licensing and website making. With special attention for the

🔔 the bucket police/debt collectors/legal advice.

- a decision-making protocol:

As a guiding method for decision-making, this page serves as a fluid tool that is supposed to find an overall structure for the group and how we would like to make decisions.

Group structure

We see ourselves as a sociocratic group. This means that we make decisions by consensus and that arguments outweigh the number of votes. If there are concerns about a decision, individual members have the opportunity to express serious reservations and veto it. When vetoing a decision, arguments must be presented to explain the basis of these concerns in order to find a joint solution.

Production groups

As a group, we are organised into working groups in order to distribute tasks evenly. These work on specific aspects of the final exhibition and can be seen as specialists in their field.

Meetings

In joint meetings, we summarise the status of our work and make major decisions. In order

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to be able to act, the meeting counts as a central component of the decision-making process and therefore as a quorum if a majority of members are present. At the same time, the processes and decisions are documented in order to include the voice of members who are not present. Within 48 hours (time variable), concerns can be expressed and discussed again if necessary.

Documentation

An important component is documentation, which enables everyone to maintain an overview of processes and decisions. The Kanboard tool is used for this and meetings are recorded by 1 to 2 people.

Methods

Depending on the upcoming topics to discuss, the moderator is in charge of choosing a method for making the decision.

Big Decision - 2-4-all structure

That means we are first couple up in groups of 2 to discuss our feeling/opinion/preference. Then we meet with another couple to discuss and at the end meet again with the whole group.

Small Decision - show of hands

We gather all the arguments/concerns/

preferences people have about the topic,
which also means people don't have to
contribute if they don't have a preference at
all, and then in case throughout the
argumentation it hasn't been clear yet we can
use the show of hands to indicate if everyone
agrees on it.

- 10 collective voting moments, all regarded
as small-decisions:

VOTE: do we want to go with the interviews
format

11.5 yes

1.5 mhwah yes

Michel is not here, Senka will reach out to
Michel

VOTE: do we want a chain system

9 yes

4 concerns

VOTE: do we want a chain system, with
possibilities to also have duo's and trio's

2 concerns

12 yes

VOTE oke with this timeline

all: yes

VOTE: one continuous long chain?

5 concerns?

no preference

VOTE: 1 shared question

6 yes

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8 no strong feelings

VOTE: do we go for the floating question as the one shared question

9 yes

5 no strong feelings

VOTE: outsource printing??

3 yes

8 no strong opinion/reservations

VOTE: do we go for one common license?

all: YES

VOTE: proposal to use CC4r, with possibility to give comments by tomorrow (Wednesday 11 June - Evening)

yes: 10

standing aside: 1, overwhelmed by the nuances of the question for now

- a set of 22 markdown text files and a python script,



a graph visualizing the collective editorial workflow of this publication

that renders these files into one HTML page using jinja templates, py pandoc and the Paged.js javascript library, resulting in a PDF preview that is refreshed many many times, to see how the last changed CSS rules are slowly shaping this publication into its current form! CSS print production in action!

- a stylesheet on an etherpad,

where CSS rules are collectively written by the group who committed to do the design.

- a git repository,

that holds all these files and you can find here: <https://git.xpub.nl/XPUB/floating/>

- a shared server called chopchop,

where a so-called clone of this repository is stored and where a live production version of

this publication can be found: <https://hub.xpub.nl/chopchop/floating/publication/> as long as this server is up and running, which is at the moment of writing still the case (yes, it's online!), but soon, as this group of graduating students will leave XPUB, will hibernate as a running server but live on as a static snapshot. Hopefully. That is the idea at least!

- a chain,



a first sketch of the chain made in graphviz which became the structuring shape of this publication. On Monday the 12th of May the group asked themselves:

do we want a randomized chain?
proposal: have connections in the
chain.. it makes it more valuable
optimal pairing chain

proposal: can we use the set up of
the space?
this might change at difference
moments

How to do this?

SPIDERMAN STYLE

all stand up and slowly walk towards
the people we want to ask questions
to?



Collective check of the formed chain in SPIDERMAN
STYLE.

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Alessia
 language
Maria
 networks
Riviera
 performance
Michel
 queerness
Senka
 non-linearity
Thijs
 video games
Bernadette
 economics
Victor
 obsolete media
Rosa
 sound
Wang
 interaction
Anita
 everyday
Mania
 nearby
Zuzu
 city
Lorenzo
 virtual representation

- many zulip messages,

to announce the next Monday morning session, ask production questions in between these sessions, share images, news and bucket police reminders!

- a set of final content pads,

where the final edits were made and proofread.

- a wiki page,

as a place for re-finding lost links, session dates, traces of this process: https://pzwiki.wdka.nl/mediadesign/XPUB_publication_2025

- and as a last node: possible questions,

a trace from one of the Monday mornings, a special one, because in this moment the group was complete, the chain just formed itself, and after a break, this list of questions emerged: reflecting the multi-noded many-layered extra-entangled state of a group of 14, questioning the possible in this list possible questions:

What overlaps do you see between the past special issues and your []graduation[] project?

How are you feeling about the prospect of []graduating[]?

What does **XPUB** mean to you?

Would you see the reasearch you did this year developing further after you []graduate[]?

How did your practice changed over this two years? (**XPUB**)

What is something that, if you had infinite resources and time, would do different in your [graduation] work?

What is something that surprised you in the process of working on your [graduation] work / thesis?

Did you experience any fruitful mistakes during the process of working on the [graduation]?

Can you recall some exchanges with fellow **XPUB**-ers that changed the direction of your project or how you thought about your work?

What does *floating* mean to you? Are you floating?+1+1+1+1+1+1+1+1+1+1

What format did you choose to make your [graduation] project public?

Why did you choose this format to make your [graduation] project public?

who are you?

how are you?

Why?Why?WHY?!?!?!*huh?*WHATISHAPPENING

Why did you chose the topic of your project?

What is your standard answer when people

ask what your [graduation] project is about?+1+1+1+1+1

(How) were you able to collaborate during your second year / [grad] project?+1

What is something you've never told anyone about your [graduation] project?+1+1

What is most interesting to you about other people's topics?

Do you have a cherished **XPUB** memory you would like to share?

what does it all mean, how did we get here?
Where's that noise coming from, is there anything after XPUB? [EXISTENTIAL PUBLISHING]

fav file extension?.xpub lol r/2me4meirl

Why are we here, what's **XPUB** all about? is XPUB really real? or is there some doubt?

(How)Did your practice change from entering XPUB in comparison to 'leaving' XPUB?+1+1

Are interview questions a good idea?

Are you not terrified of what is coming up next?

If someone out of the bubble asks "What do you study?" What is your answer?+1

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How do you describe **XPUB** after you
[]graduate[]?

(How would you describe **XPUB** now? D:)

**Did you come across any big surprises and/
or revelations during your research?+1**

Have your research methods taken
unexpected turns during these two years?

What do you take away from this study? / What
is something you take away from the past two
years of your Master?

What was the biggest challenge of this study
and how did you deal with it?

Are programming languages languages?

Where is ChopChop?

Were there any *regrets* about picking this
theme during the creation process? Why?

(How) did your relation to your project's theme
/ topic change during the process of working
on it?

Are production costs limiting your expression?

What is a topic you would like to explore in the
future?

Where would you like to go after this?

What was a vulnerable moment throughout

your process?

What is the most important thing you've learned or experienced from your [grad] project?

What is the least important thing you've learned or experienced from your [grad] project?

What was a moment in these 2 years in which you felt the 'experimental' was put into xpub? +1+1

```
while(float = True): * do x(PUB); * get lamp; //  
more! * sleep(420); //no more * float +=  
0.0001;
```

What is the plan for summer vacation?

What is something you didn't expect to learn during your time at **XPUB**

What is something you expect to learn during your time at **XPUB**

are you okay?

what would you like to do now that you are graduating?

How would you describe your relationship between your thesis and your [graduation] project?+1+1+1

Making this publication with 34 hands, written by Manetta Berends, June 2025.

Colophon

F L O A T I N G:

Between this and that

July 2025

Collective publication

© 2023-2025 Master

Experimental

Publishing graduates:

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Napiórkowska,

Nianzu Su, Lorenzo

Quint, Alessia

Vadacca, Maria

Exarchou, Riviera

Taylor, Michel Wang,

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except where

explicitly stated

otherwise.

“The CC4r considers authorship to be part of a collective cultural

effort and rejects

authorship as

ownership derived

from individual

genius. [...] The CC4r

articulates conditions

for re-using authored

materials. [...]

Considering the

Collective Conditions

for (re-)use involves

inclusive crediting

and speculative

practices for

referencing and

resourcing.”

Made with CSS print,

using Pandoc,

PagedJS, Jinja, Git,

Etherpad and a

Python script

Fonts: Atkinson

Hyperlegible Next, by

Braille Institute

Aujournuit by Teo

gaudet, Collettivo

foundry

You can find the code

here: [https://](https://git.xpub.nl/XPUB/floating)

[git.xpub.nl/XPUB/](https://git.xpub.nl/XPUB/floating)

[floating](https://git.xpub.nl/XPUB/floating)

Master Experimental

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<https://xpub.nl/>

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