

Sensory Evidence & Material Witnessing

Ways of Approaching the World of which We Are a Part

Gathering

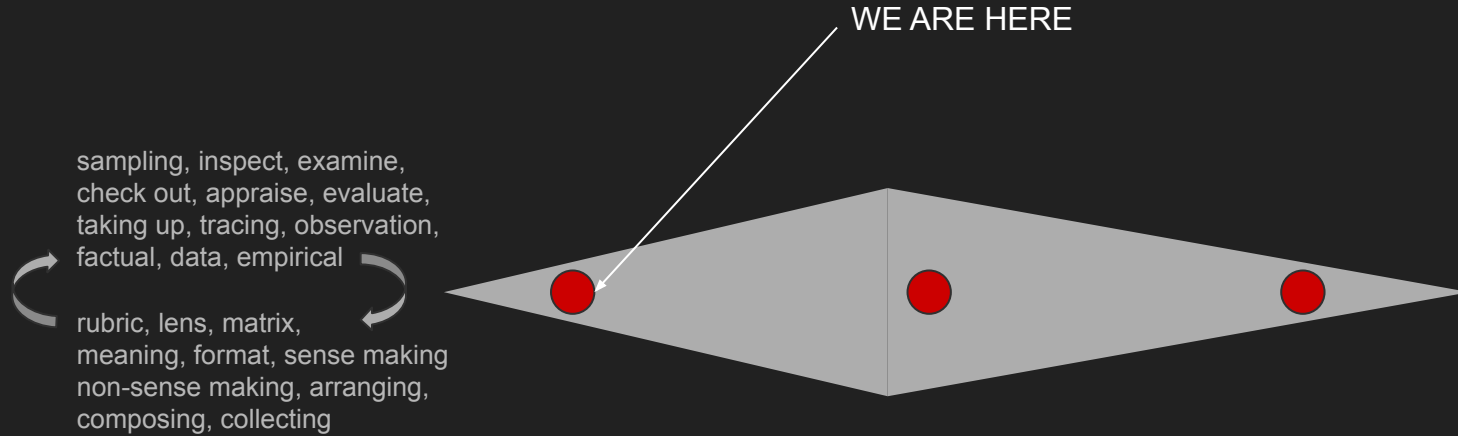
&

Rendering

sampling, inspect, examine, check out, appraise, evaluate,
taking up, tracing, observation, factual, data, empirical

rubric, lens, matrix, meaning, format, sense making
non-sense making, arranging, composing, collecting

Ways of Approaching the World of which We Are a Part



Ways of Approaching the World of which We Are a Part



Neuronormativity, texturing
complexity, caretaking,

Ce Gamin là, 1965
— Fernand Deligny & Renaud Victor

Ways of Approaching the World of which We Are a Part



Psychonormativity, subject-object
(doctor-patient) orientations

R.D. Laing
— Kingsley Hall

Ways of Approaching the World of which We Are a Part

Object others?
Biocentrism
Perspectivism
Animism

Aligator Video from Taussig's essay

Ways of Approaching the World of which We Are a Part

“Do you realize,” the phytolinguist will say to the aesthetic critic, “that [once upon a time] they couldn’t even read Eggplant?” And they will smile at our ignorance, as they pick up their rucksacks and hike on up to read the newly deciphered lyrics of the lichen on the north face of Pike’s Peak.”

‘The Author of Acacia Seeds’ and Other Extracts from the Journal of the Association of Therolinguistics”

— Ursula K. Le Guin

Ways of Approaching the World of which We Are a Part



Speculative Fabulation
— Donna Haraway

Ways of Approaching the World of which We Are a Part



Inuit Knowledge
and Climate Change

Inuit Knowledge and Climate Change
— Zacharias Kunuk and Ian Mauro

Ways of Approaching the World of which We Are a Part

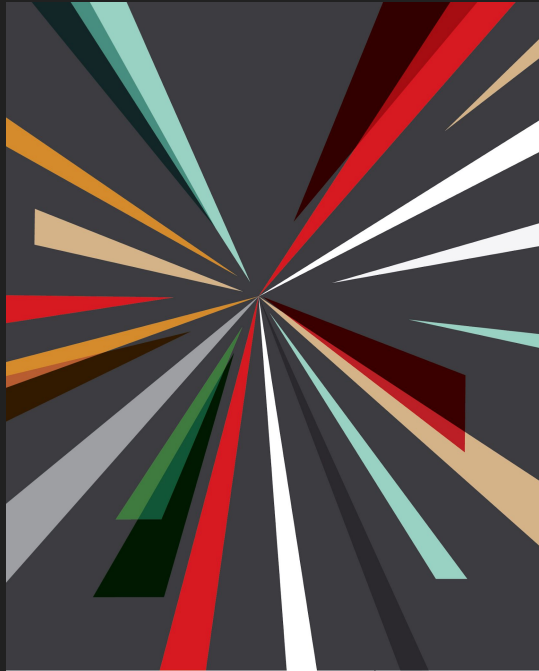


Protektorama Akhada
materialistischer Spiritologie
— Johannes Paul Raether

Ways of Approaching the World of which We Are a Part



Ways of Approaching the World of which We Are a Part



MAKE IT SO

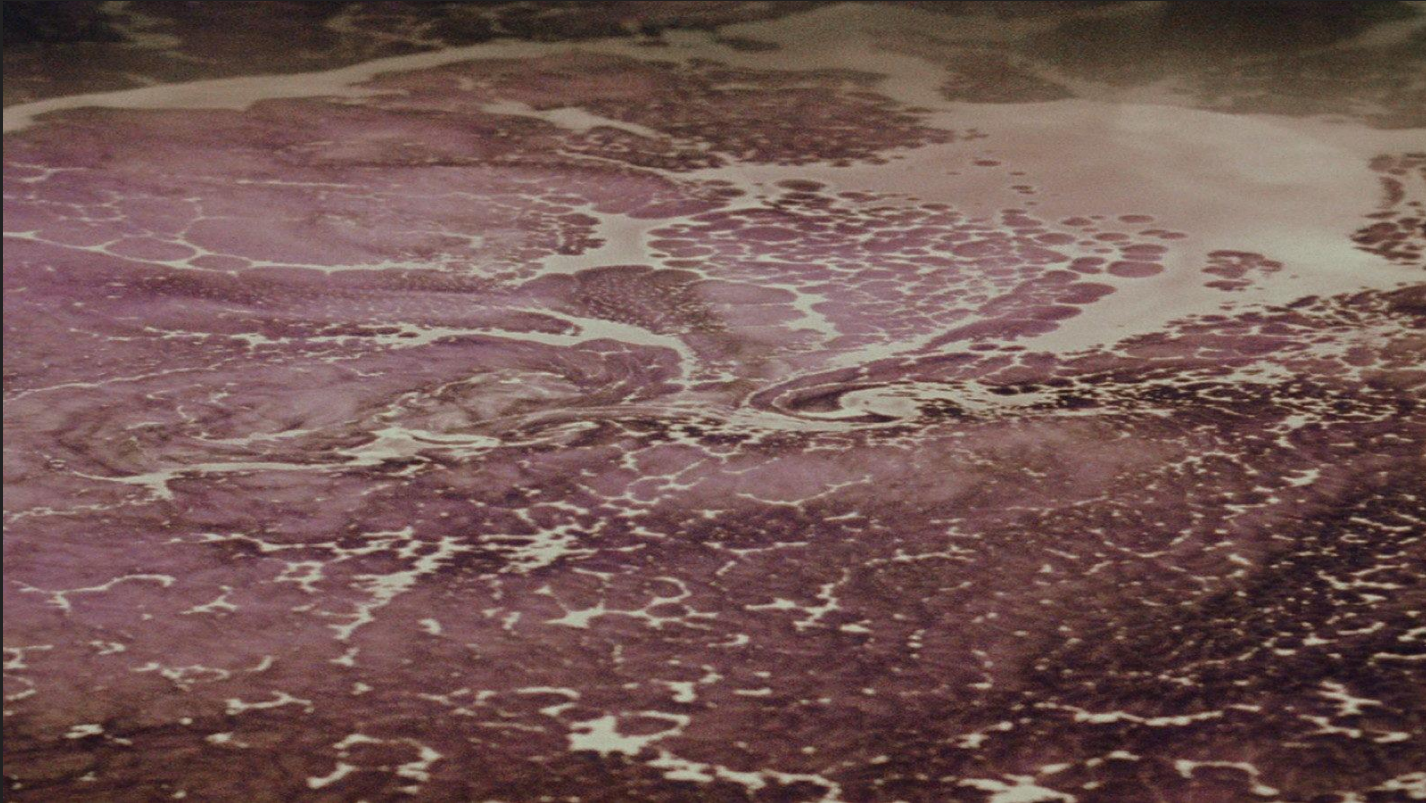
Interaction Design Lessons from Science Fiction

by **NATHAN SHEDROFF & CHRISTOPHER NOESSEL**

foreword by Bruce Sterling



Ways of Approaching the World of which We Are a Part



“I’ll make my report as if I told a story, for I was taught as a child on my homeworld that Truth is a matter of the imagination.”

— Ursula K. Le Guin

GATHERING

RENDERING
(to ourselves)

Observation



The Social Life of Small Urban Spaces, Market Square - W H White

Observation



Anthronormativity?
Animal others?
Animal media / technology
(Animal Computer Internal)

Jean Painlevee — Pigeons in the Square

Longitudinal Observation



Jellyfish. A lifetime of Observation
— Claudia Mills

Quotidian Observation (Living With)



The Girl Who Talked With Dolphins

Interview / Narration



Passing Drama
— Angela Melitopoulos

Inverse Observation



Les Statues Meurent Aussi
Chris Marker

Signal Registering



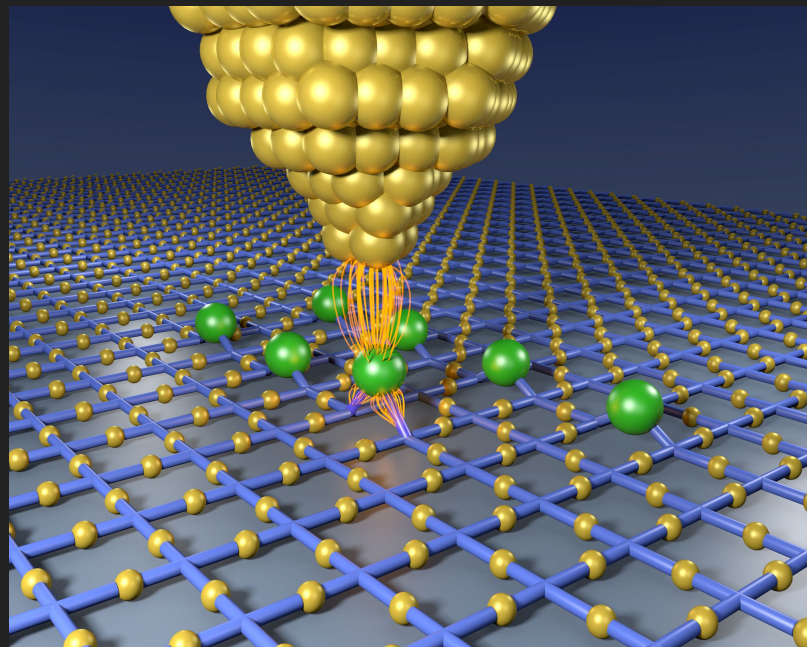
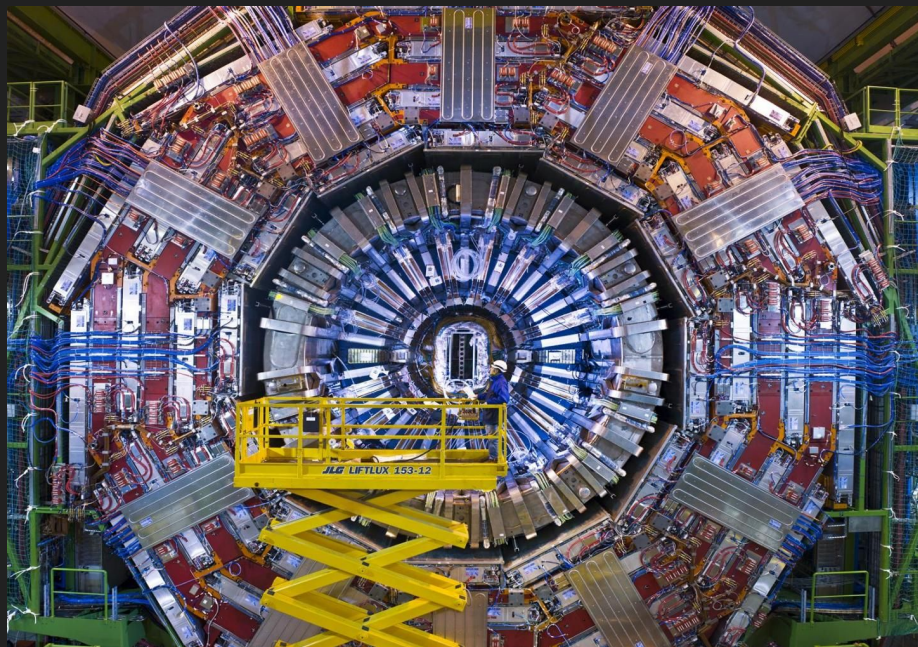
Plant Sounds
— Mileece

Eth(n)ology



Cats with GoPros

Instrumentation



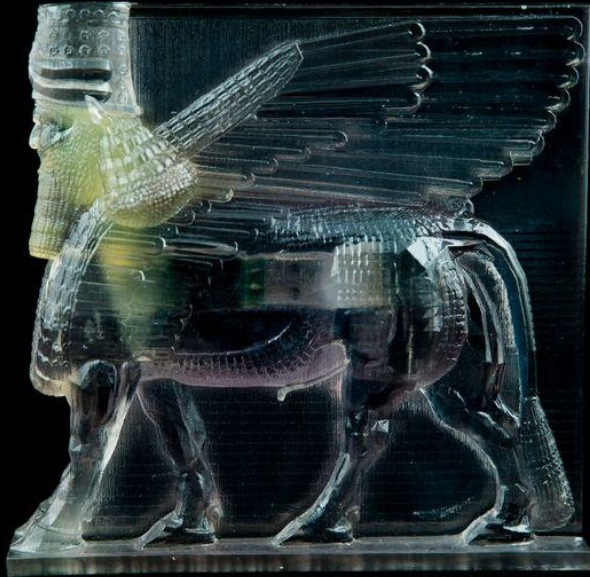
CERN

Reperformance



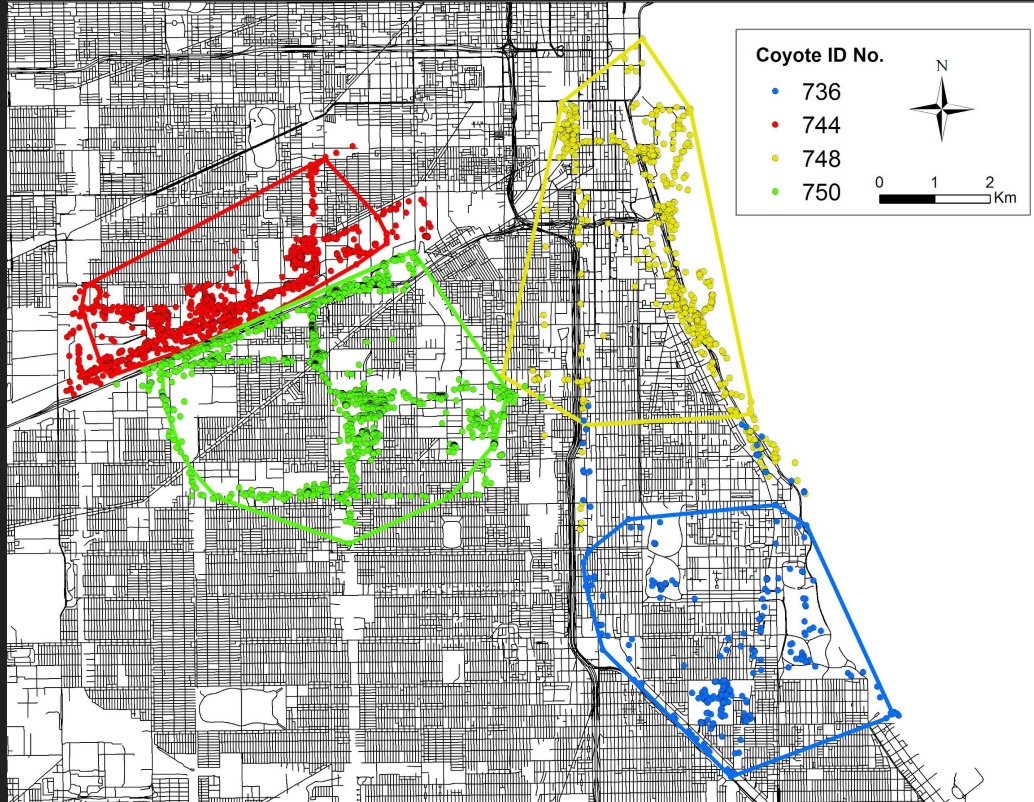
Sounds from Beneath
— Mikhail Karikis

Reconstruction / Material Speculation



ISIS
— Moreshin Allahyari

Tracking / Tracing (movement, geographical)



Tracking / Tracing (movement, geographical)

Yassan's GPS Drawing Project
<http://gpsdrawing.info/>



Walking / Touring / Flaneur(ing)



ΠΥΡΚΑΓΙΑ | με την καύση του άνθρακα του ξύλου παραμένουν τα ανόργανα συστατικά του, δημιουργείται αβιοτικό περιβάλλον εκτεθειμένο στον αέρα, τον ήλιο και την υγρασία | **ΒΡΥΑ_ΛΕΙΧΗΝΕΣ_ΜΥΚΗΤΕΣ** | Είναι οι πρώτοι οργανισμοί που αναπτύσσονται πάνω σε γυμνά πετρώματα, μορφές ζωής ανθεκτικές στην έκθεση και στην ξηρασία_αποσυνθέτουν σταδιακά την επιφάνεια των πετρωμάτων δημιουργώντας ένα υποτυπώδες έδαφος | **ΧΩΜΑ** | την αποσύνθεση των βρύων και των λειχήνων αναλαμβάνουν "πρωτοπόροι" αποικοδομητές, οι βιολογικές λειτουργίες των οποίων, διαμορφώνουν ευνοϊκές συνθήκες για την ανάπτυξη ποικίλων φυτικών μορφών | **ΧΟΡΤΑ** | τα νέα φυτικά είδη, πούδη φυτά, σκιάζουν τα βρύα και τους λειχήνες που σταδιακά εξαφανίζονται | **ΚΟΥΡΑΣΑΝΙ** | αποτελούσε μίγμα τριμμένου κεραμιδιού, σβησμένου ασβέστη, ελαφρόπετρας, χώματος, νερού και ξερών χορταριών και χρησιμοποιείται σαν συνδετικό κοινάμα | **ΠΕΤΡΕΣ_ΚΕΡΑΜΙΔΙΑ_ΠΛΙΝΘΟΙ_ΕΠΙΧΡΙΣΜΑ** | λόγω της φυσικής καταστροφής θρυμματίζονται | **ΧΩΜΑ** | δημιουργείται από τη διάβρωση των υλικών του ερείπιου | **ΧΟΡΤΑ** | φυτότα πάνω στο έδαφος που έχει δημιουργηθεί και αναπτύσσονται α διάλογα με τις συνθήκες του περιβάλλοντος | **ΑΕΡΑΣ_ΥΓΡΑΣΙΑ_ΗΛΙΟΣ** | το ηλιακό φως και η υγρασία ευνοούν την ανάπτυξη βρύων και λειχήνων και η ανάπτυξη τους είναι δείκτης της ατμοσφαιρικής ρύπανσης της περιοχής



Entropic Gardens (Patras)
— Panos Kouros

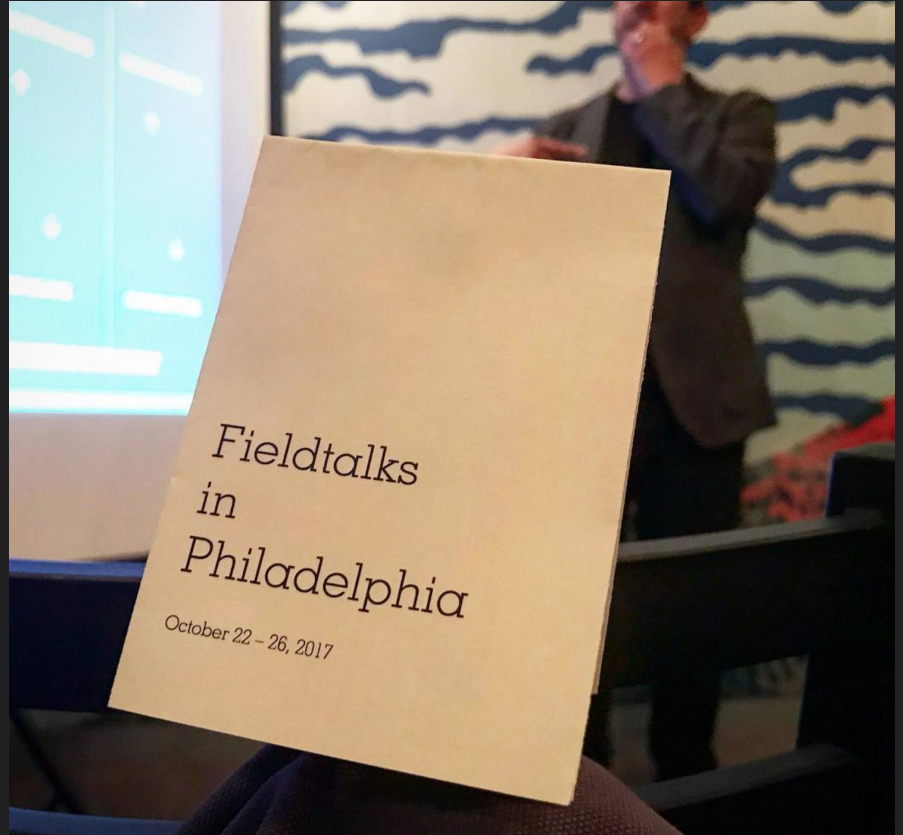
Walking / Touring / Flaneur(ing)

But while navigating in the metropolis without following obligatory itineraries, one can potentially discover the ruptures of modern mythology. It is not enough to acknowledge the power of every individual spatial practice to concretize individual though anonymous "ways of use" or "styles of use"... We have to see in walking not only a rhetoric but also a power to reveal, to reveal what is spatially and temporally other. The power to construct passages, *poroi*, is a power inherent in a "demonstrative" walking.

A pedestrian spatial practice thus assumes the power of metaphorically hinting towards a negotiation with otherness through the creation and valuation of passages. And these passages not only deal with, but actually reveal, the existence of otherness.

Navigating the Metropolitan Space: Walking as a form of negotiation with otherness
– Stavros Stavrides

Walking / Touring / Flaneur(ing)



Archival (Re)search

Sometimes to take three steps forward one has to take two steps back, back into the archive, to find the materials for going on, but in a new way. I just don't think the canonic theoretical resources trotted out over and over are adequate any more to understanding the present. We need new ancestors, and new ways to read our contemporaries.

“Introduction,” *Molecular Red*
— McKenzie Wark

Archival (Re)search



Fred Wilson

Documentary Theater



La Vida Despues, 2009
— Lola Arias

Measuring



Measure, 2010
— Tom Emerson & students, ETH Zurich

Forensics

Forensics is used to interrogate the relation between the two constitutive sites of forensics—namely fields and forums (...) The field is not only a neutral, abstract grid on which traces of a crime can be plotted out, but itself a dynamic and elastic territory, a force field that is shaped by but also shapes conflict. The forum, in turn, is a composite apparatus. It is constituted as a shifting triangulation between three elements: a contested object or site, an interpreter tasked with translating “the language of things,” and the assembly of a public gathering. Forensics thus establishes a relation between the animation of material objects and the gathering of political collectives.

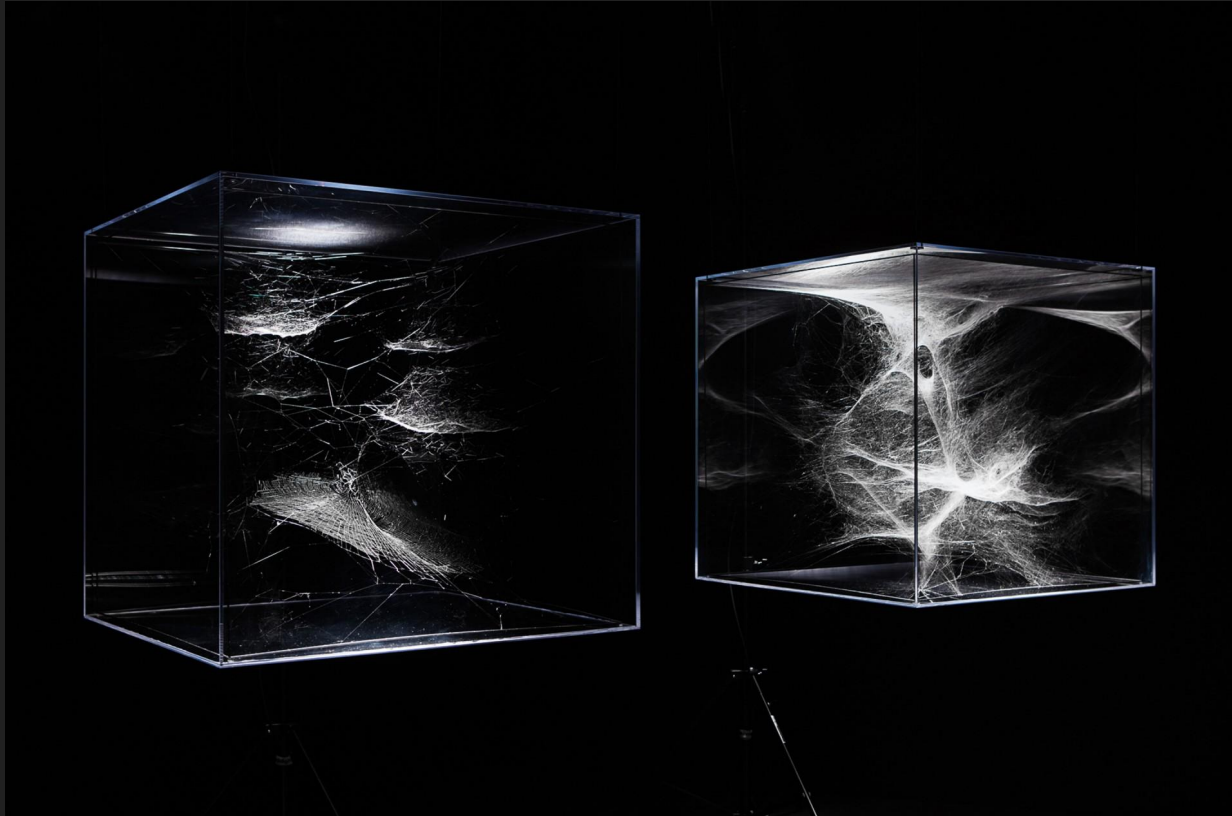
“Introduction. Forensics”
— Eyal Weizman

Forensic Architecture

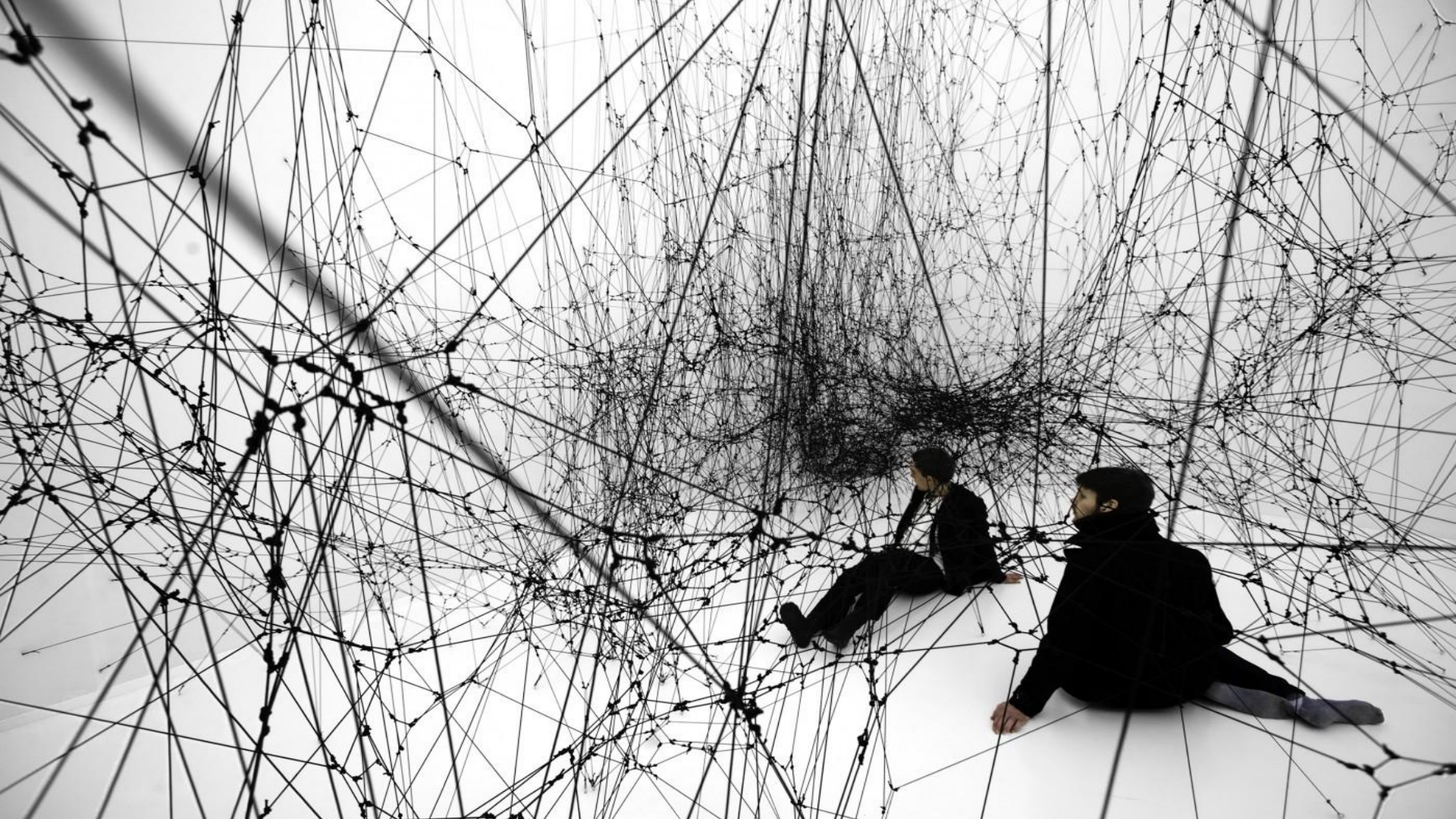


How do they do it?: Forensic Architecture
— Documentary, Amnesty International

Prototyping



From Spiderwebs...





... to space

Prototyping

Much current terminology centers on attributes of prototypes themselves: the tools used to create them, or how refined-looking or -behaving they are. Yet tools can be used in many different ways, and resolution can be misleading. We have proposed a shift in attention to focus on questions about the design of the artifact itself:

What role does it play in a [person's] life?

How should it look and feel?

How should it be implemented?

“What do Prototypes Prototype?”

— Stephanie Houde and Charles Hill Apple Computer, Inc.

Modelling



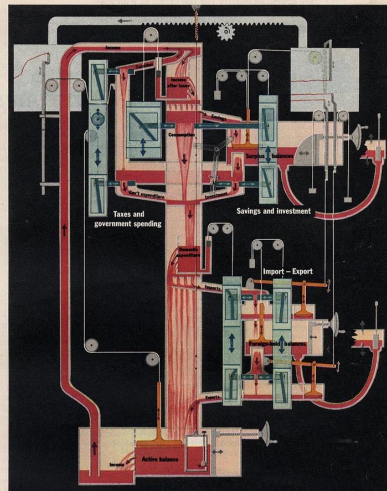
The Moniac

"Economics in thirty fascinating minutes"

The odd-looking machine at left, seven feet high and two feet wide, is an ingenious hydraulic device that teaches economic principles in a few easy and graphic operations. It was invented by a New Zealand electrical engineer named W. A. Phillips and dubbed the "Moniac" by its initial U.S. enthusiast, economist A. F. Larnet of Chicago's Roosevelt College ("to suggest money, the KNAK, and something musical"). Of two models in the U.S., one is at Roosevelt College, the other at Harvard. In essence a simple analogue, the Moniac traces the circular flow of dollars through the economy. These flows are controlled by nine adjustable sluices or "functions" (the white rectangles in the picture), each of which regulates a set of effects—of national income on tax revenues, government spending on consumption, domestic spending on imports or exports, the rate of interest on savings or investment, the rate of exchange on exports and imports. These "functions" are arbitrary in that they represent government, business, or consumer behavior and must be fed into the machine as assumptions. Once these "functions" are set, the Moniac can quickly demonstrate—and chart on calibrated scales—how changes in any number of economic relationships simultaneously affect all others.

How it works

Once started, the Moniac draws dollars (colored water, see diagram) from the bottom tank marked "active balances," which represents the total stock of currency and bank credit in the economy at any given period of time. As income, these dollars are pumped to the top, where they are distributed in different quantities (by valves controlled by the "functions") among taxes, consumer expenditures, and savings. How many of these coins course through the economy (the main channel in the center) depends upon the volume of government expenditures, the translation of savings into investment, and the propensity of consumers to spend. Some of the dollars drain off to pay for imports; others return in payment for exports. The total flow returns to the working balances at the bottom tank where a feedback apparatus pumps the circulating dollars up again. As the levels change in the various tanks, floats activate the controls through attached strings, opening and closing sluices, moving the "functions," printing the scales on the charts. The left scribe records at the rate of two minutes a year the resulting gross national product; moving scribbles at the top right can show the effects on the



Max Gorkovsk

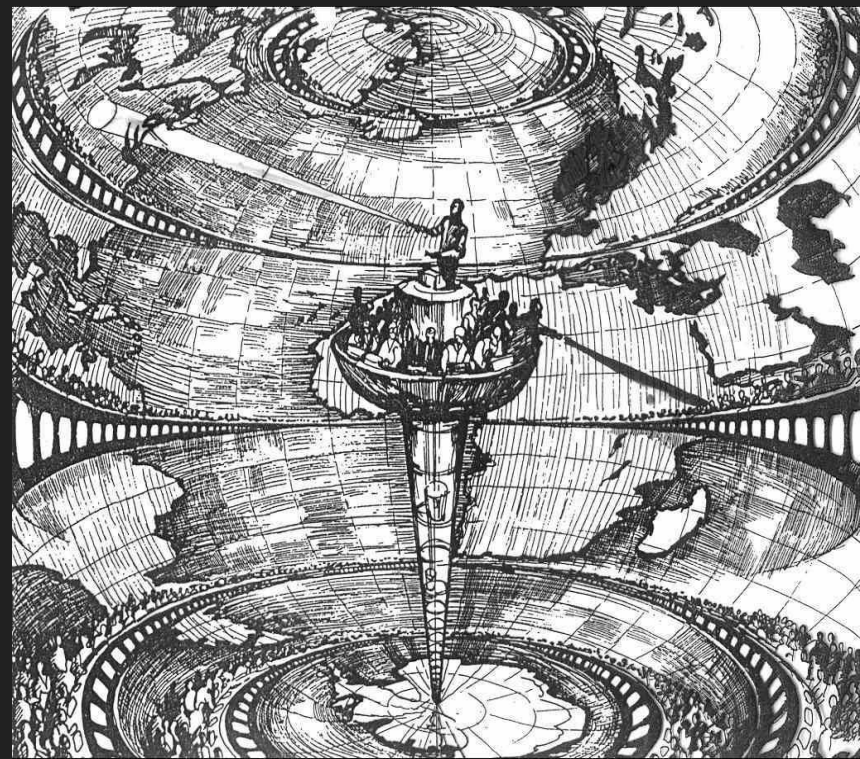
rate of interest and on imports and exports. The Moniac deals with "macro-economics," the operation of the total system, as against "micro-economics" (the theory of the firm). But it is not necessarily Keynesian, a confusion often made because of Keynesian preoccupation with national-income analysis. Actually, it can be set for any economic model. In a "classical" system, fiscal policy is neutralized and the interest rate acts as the regulator of the economy by distributing income between consumption and investment.

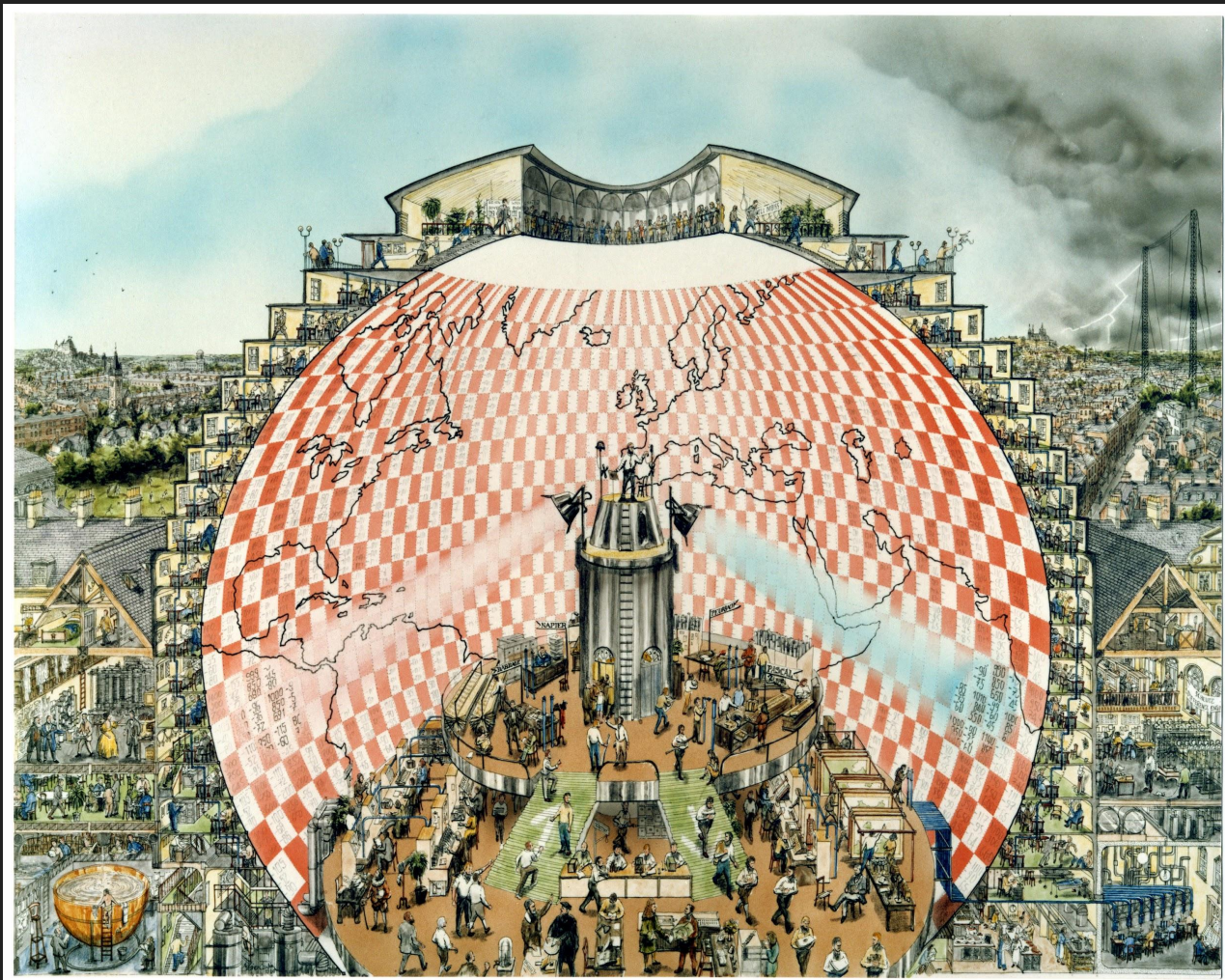
To approximate a modern economy, a "Federal Reserve System" is added (from a tank through the top U-shaped pump) and bank credit is drawn to expand surplus balances when needed. And, if a Keynesian touch is wanted, the government can en-

gage in "deficit financing" by tapping the surplus balances to increase its own expenditures without additional taxation. Quite often the machine demonstrates the unforeseen results of loose economic thinking. It shows that when government spending increases, even pay-as-you-go policies result in a net inflationary effect. Such taxes halt consumer repercussions but do little to offset the pure inflation of government spending, which uses resources that may not exist.

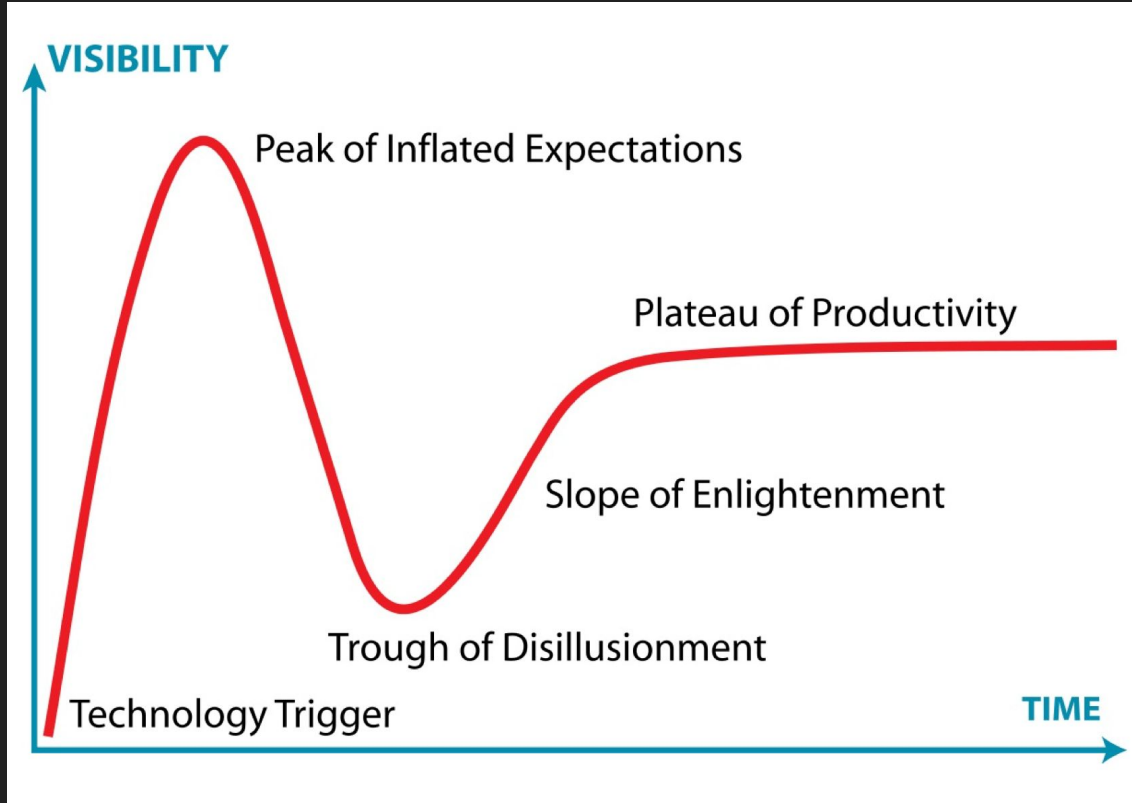
What future for the Moniac? With interest in popular economic education by foundations and the need for demonstrating fiscal problems before congressional committees, etc., the Moniac may have appeal for teaching "economics in thirty fascinating minutes." Price: \$4,500. END

Simulation

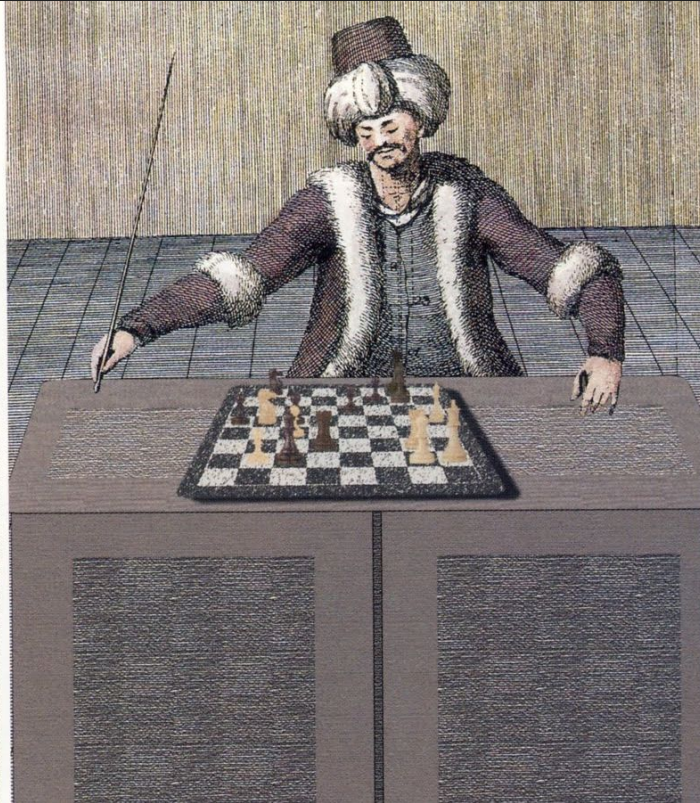
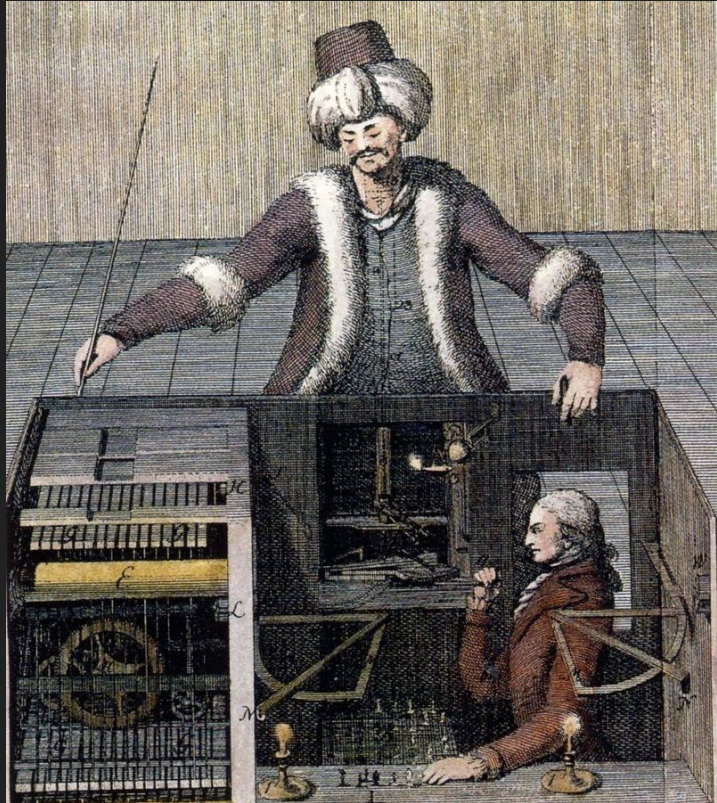




Extrapolation / Forecasting / Scenarios



Demonstration



Preenactment / Prefiguration

The Volksbühne is the new center of anti-gentrification. People who stand under the threat of displacement, or have already been displaced, will find here an informed community that will support their resistance. We reject all forms of violence and militance.

The Volksbühne is a peaceful place for discussion and a peaceful place for arguments, a place for dissensus and congress.

On the homepage of our theatrical staging B 61-12, you'll find a proposal for the participatory configuration of this project.

This includes a space-time concept as well as a model economic plan. They serve the theater collective as a basis for labor practices and discussion. We will present our results at a future press conference, at a time to be determined.

The theater is to continue to function as a place of social experimentation. It is to create space for the new (...). We want to play, to experiment, and to be allowed to fail in the process. The goals of the city theater are not to increase audience numbers and profit at any price; the goal is the creation of mimetic spaces of possibility.

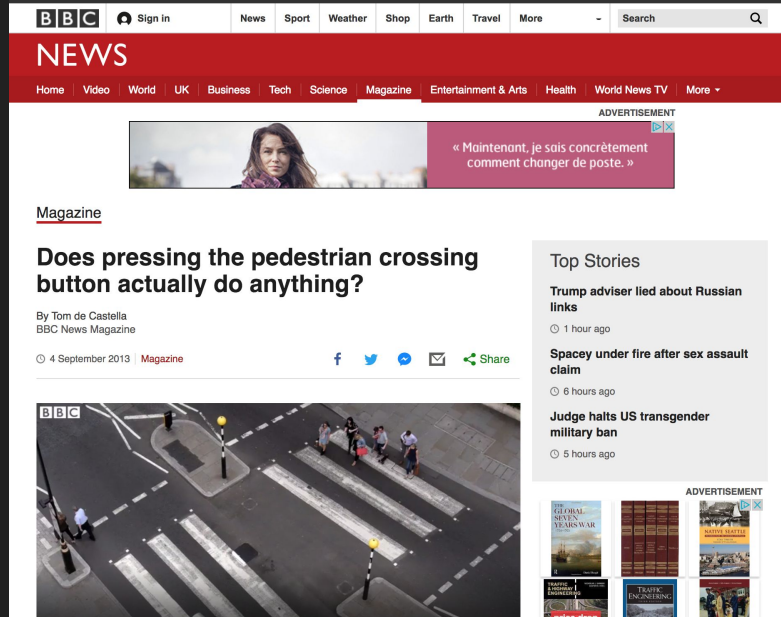
Technological Re-enactment



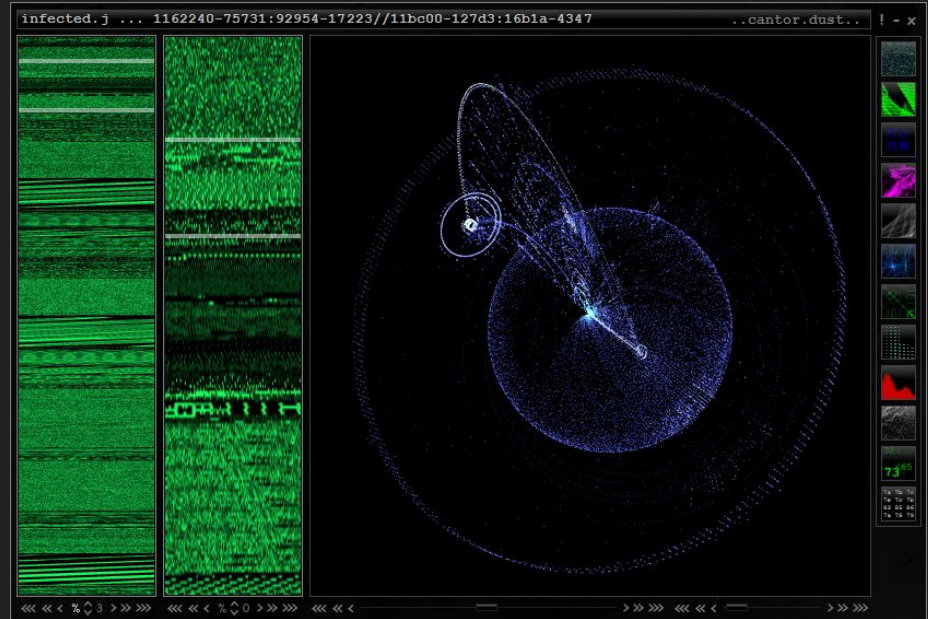
Reverse Engineering



Reverse Engineering



The screenshot shows the BBC News website interface. At the top, there is a navigation bar with the BBC logo, a sign-in button, and various category links like News, Sport, Weather, Shop, Earth, Travel, and More. A search bar is also present. Below the navigation bar, the word "NEWS" is prominently displayed in a red banner. Underneath, there are more category links: Home, Video, World, UK, Business, Tech, Science, Magazine, Entertainment & Arts, Health, World News TV, and More. An advertisement banner is visible, featuring a woman's face and the text "« Maintenant, je sais concrètement comment changer de poste. »". The main article is titled "Does pressing the pedestrian crossing button actually do anything?" by Tom de Castella, published on 4 September 2013. The article is categorized as "Magazine". Below the article title, there are social media sharing icons for Facebook, Twitter, and Email. To the right of the article, there is a "Top Stories" section with three items: "Trump adviser lied about Russian links" (1 hour ago), "Spacey under fire after sex assault claim" (6 hours ago), and "Judge halts US transgender military ban" (5 hours ago). At the bottom of the page, there is another advertisement section with several small image thumbnails.



Reverse Engineering



Bjork Explaining a Television

Making/Recreation



The Crochet Coral Reef
— Maragret and Christine Wertheim


Notation

=0									=1		=2			
[1]	P													
[4] [6]	1018				[2] [6]		1134				[6] [18]			
(P)	[1]													
[4] [6]	[4] [2]													
					P	R			P	R				
[3] [7]	← [4]		(3)		(5)		(7)		(7)		← [6]			
			↑ [6]				← [5]		↑ [7]					
=	(7) [4]				*	(8) [4]		(3) [4]	∇ [4]	(7) [4]	(7) [4]	(8) [4]		
H [4] (6)	∇	±(7)			(2) [4]		(2) [4]	*	(3) [4]	(6) [4]		(2) [4]		
(10)	↓	(7)			3		(5)	3	(4)	(2)	4	6	4	(5)
	0				4			0		0				


Eshkol-Wachman movement notation

Sketching


THE ABILITY OF CARTOONS TO *FOCUS* OUR ATTENTION ON AN IDEA IS, I THINK, AN IMPORTANT PART OF THEIR SPECIAL POWER, BOTH IN COMICS AND IN DRAWING GENERALLY.




ONE




A FEW



THOUSANDS



MILLIONS




(NEARLY) ALL

ANOTHER IS THE *UNIVERSALITY* OF CARTOON IMAGERY. THE MORE CARTOONY A FACE IS, FOR INSTANCE, THE MORE PEOPLE IT COULD BE SAID TO *DESCRIBE*.

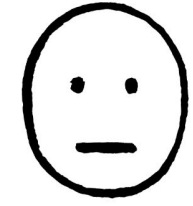


THIS, WHEN YOU LOOK AT A PHOTO OR REALISTIC DRAWING OF A FACE--



--YOU SEE IT AS THE FACE OF *ANOTHER*.

BUT WHEN YOU ENTER THE WORLD OF THE *CARTOON*--



--YOU SEE *YOURSELF*.

“Technical” or “Scientific” Drawing

The Tracker Guide to the Cloud

This field guide offers an introduction to recognizing the traces and patterns of online trackers, and content served through the Content Delivery Networks of the cloud. The term “the cloud” already suggest that it could be difficult to grasp, let alone recognize its particles. And indeed it is.

This field guide will provide you with a glossary of 236 trackers and Content Delivery Networks, as well as point you at the available equipment that can be used for your inquiry. It will help you to better understand what happens when you open a website in your browser. Which content is being “pulled in” from the cloud, and which user data is being collected by the present trackers.

A PROJECT BY THE DIGITAL METHODS INITIATIVE, UNIVERSITY OF AMSTERDAM AND DENSITVDESIGN, POLITECNICO DI MILANO

Tracker glossary

TYPE — SHAPE



AD



ANALYTICS



BEACON



TRACKER



HIDEIT



CDN

DATA IN — INNER CIRCLE COLOR



NO DATA



SOCIAL



AD



SURVEY

DATA OUT — OUTER CIRCLE COLOR

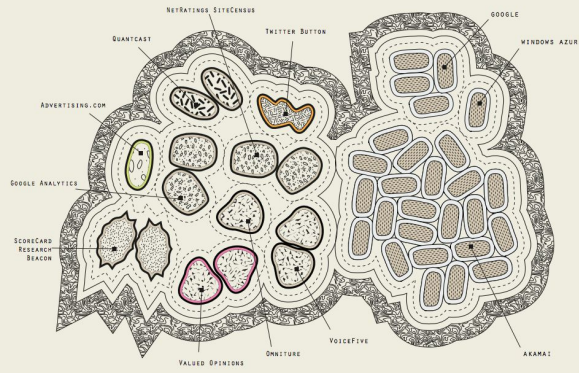
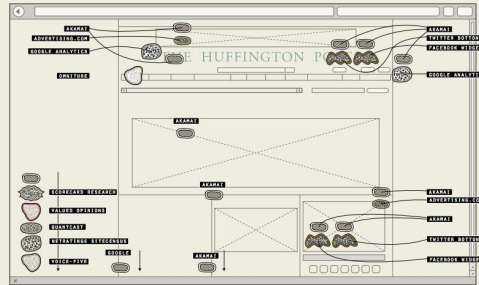


DATA OUT



NO DATA OUT

Trackers in action



The Tracker Guide to the Cloud
— Research: Diego Dacal, Kalina Dancheva, Carolin Gerlitz, Anne Helmond, Sara Minucci, Sabine Niederer, Lonneke van der Velden, Esther Weltevrede; Design: Alessandro Brunetti, Gabriele Colombo

Mapping

He had bought a large map
representing the sea,
without the least vestige of land.
And the crew were much
pleased
when they found it to be
a map they could all understand.

"What's the good of Mercator's
North Poles and Equators,
Tropics, Zones, and Meridian
Lines?"

so the Bellman would cry,
and the crew would reply:

"They are merely conventional
signs!"

"Other maps are such shapes,
with their islands and capes!

But we've got our brave Captain
to thank,"

(so the crew would protest)

"that he's bought us the best —
a perfect and absolute blank!"

The Hunting of the Snark, 1876.

— Lewis Carroll

On Exactitude in Science

Jorge Luis Borges, *Collected Fictions*, translated by Andrew Hurley.

...In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.

—Suarez Miranda, *Viajes de varones prudentes*, Libro IV, Cap. XLV, Lerida, 1658

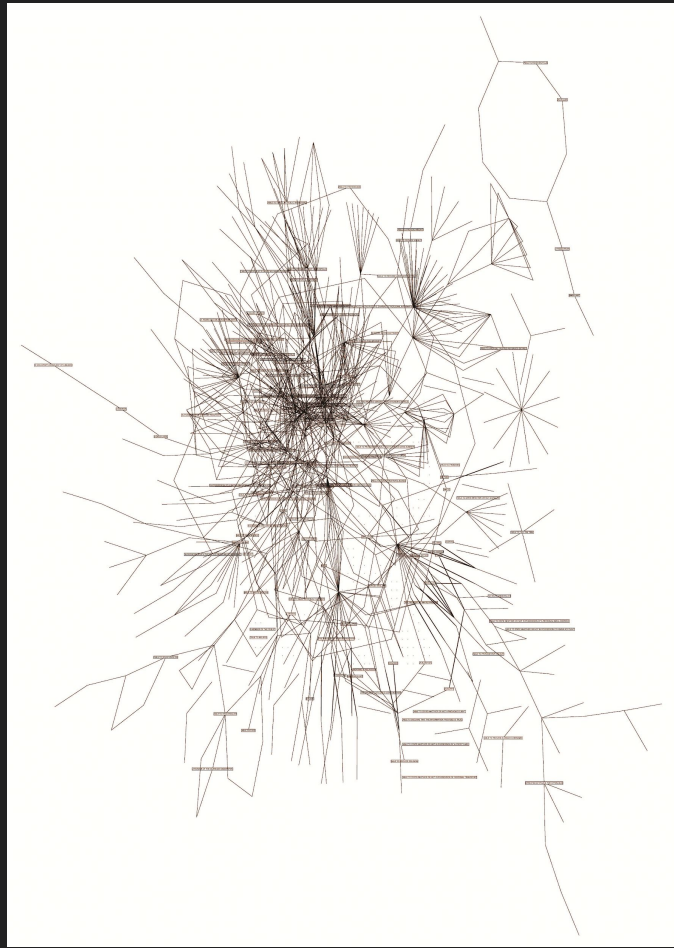
Listing

We like lists because we
don't want to die.

- umberto eco

Emporio celestial de conocimientos benévolos (Borges)





42 YEARS OLD FROM BIRTH
63 KILOS IN WEIGHT
A BANK OF ENGLAND CREDITOR
ABLE TO ACCEPT TERMS AND CONDITIONS
ABLE TO ACCESS THE INTERNET
ABLE TO BATH MYSELF
ABLE TO CARE FOR MYSELF
ABLE TO COLLECT POST REGULARLY FROM THE
ELECTORAL REGISTER
ABLE TO COMPLETE A SIMPLE HEALTH
QUESTIONNAIRE
ABLE TO COMPLETE TASKS
ABLE TO COUNT
ABLE TO DECLARE THAT 16 YEARS OLD OR ABOVE
ABLE TO DECLARE THAT 18 YEARS OLD OR ABOVE
ABLE TO DECLARE THAT THE INFORMATION
PROVIDED IS TRUE

....

“Artist’s Self Portrait,” from “The Status Project”
— Heath Bunting

Collage / Assemblage

THE ATMOSPHERE

AN JOURNAL FROM AND ABOUT THE ATMOSPHERE
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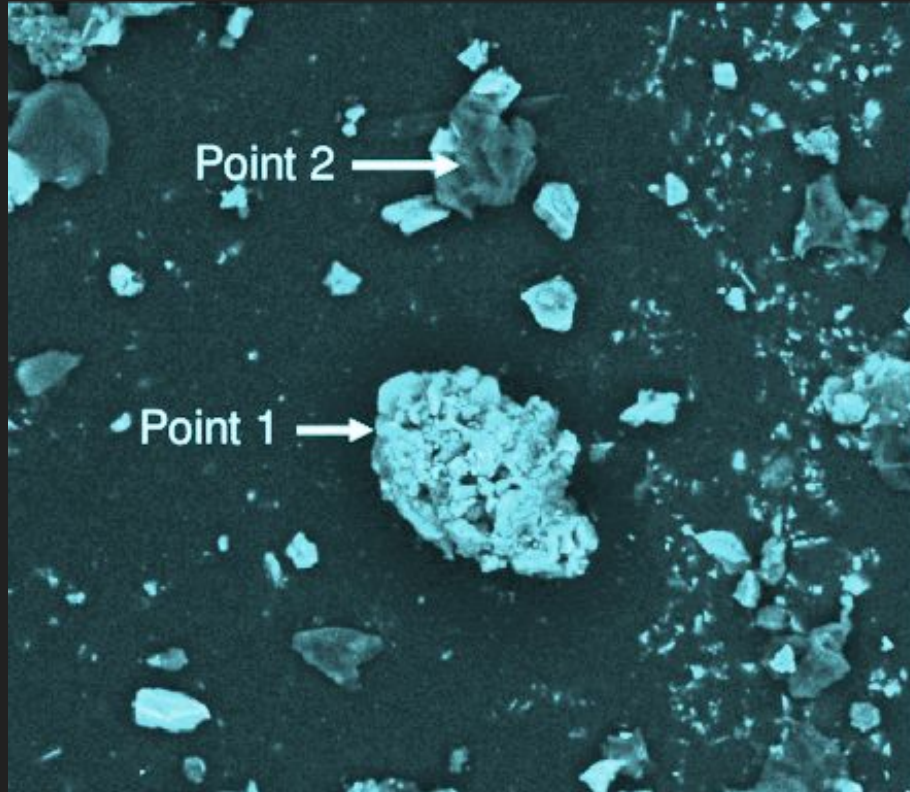
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 The Atmosphere Magazine is a quarterly journal of science, art, and culture. It is a platform for the voices of scientists, artists, and writers who are passionate about the atmosphere. The magazine is committed to providing a space for the most innovative and thought-provoking work in the field.

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LAYERS OF THE ATMOSPHERE	YOU ARE HERE	POLLUTION	SPATIAL POLITICS	REMOTE SENSING	CLIMATE CHANGE	AIRSPACE	ELECTROMAGNETIC SPECTRUM
EXOSPHERE EXOBASE 800-800,000,000,000 MI The exosphere is the outermost layer of the atmosphere, extending from the top of the thermosphere to the edge of space. It is composed of the lightest gases, which are able to escape the Earth's gravitational pull.	MAVY PERVA, COLORED SKY A photograph of a colorful sky at sunset, with the sun low on the horizon and the sky filled with vibrant colors.	THINK GREEN, THINK A photograph of a globe with a green leaf growing from it, symbolizing environmental science and pollution.	SPATIAL POLITICS A diagram showing the Earth's atmosphere and the various layers, with arrows indicating the flow of air and the effects of spatial politics.	REMOTE SENSING A photograph of a satellite in space, with a view of the Earth's atmosphere from above.	CLIMATE CHANGE WINDS TO COME A photograph of a wind turbine, symbolizing renewable energy and climate change.	AIRSPACE A photograph of an airplane in flight, with a view of the sky and the horizon.	ELECTROMAGNETIC SPECTRUM A photograph of a person standing in a field, with a view of the sky and the horizon.
THERMOPAUSE THERMOSPHERE 90-800 KM / 56-500 MI The thermosphere is the layer of the atmosphere above the mesosphere and below the exosphere. It is characterized by a significant increase in temperature with altitude.	EMERD A photograph of a landscape with a large, dark, circular feature, possibly a crater or a large hole in the ground.	BROWNE DAY A photograph of a person standing in a field, with a view of the sky and the horizon.	WELFARE STATE A photograph of a person standing in a field, with a view of the sky and the horizon.	REMOTELY SENSITIVE SENSING A photograph of a satellite in space, with a view of the Earth's atmosphere from above.	CLIMATE CHANGE A photograph of a wind turbine, symbolizing renewable energy and climate change.	KÄRMÁN LINE A photograph of a person standing in a field, with a view of the sky and the horizon.	WATSON A photograph of a person standing in a field, with a view of the sky and the horizon.
MESOPAUSE MESOSPHERE 50-85 KM / 31-53 MI The mesosphere is the layer of the atmosphere above the troposphere and below the stratosphere. It is characterized by a decrease in temperature with altitude.	NOCTURNAL CLOUDS A photograph of a night sky with a large, dark, circular feature, possibly a crater or a large hole in the ground.	RESEARCH CONVENTION ON AIR POLLUTION A photograph of a person standing in a field, with a view of the sky and the horizon.	SCIENCE AND ENVIRONMENT A photograph of a person standing in a field, with a view of the sky and the horizon.	RESEARCH OF ICE IN THE MESOSPHERE A photograph of a person standing in a field, with a view of the sky and the horizon.	ATMOSPHERIC & CLIMATE JUSTICE A photograph of a person standing in a field, with a view of the sky and the horizon.	CLIMATE MODEL A photograph of a person standing in a field, with a view of the sky and the horizon.	DIFFERENTIAL THERMOSPHERIC REFRACTION A photograph of a person standing in a field, with a view of the sky and the horizon.
STRATOPAUSE STRATOSPHERE 10-50 KM / 6-31 MI The stratosphere is the layer of the atmosphere above the troposphere and below the mesosphere. It is characterized by an increase in temperature with altitude.	JOSEPH MITCHELL (1818-1887) A photograph of a person standing in a field, with a view of the sky and the horizon.	ARCTIC AIR POLLUTION TRANSPORT A photograph of a person standing in a field, with a view of the sky and the horizon.	WATER IN THE LOWER ATMOSPHERE A photograph of a person standing in a field, with a view of the sky and the horizon.	DRIFTSONTS A photograph of a person standing in a field, with a view of the sky and the horizon.	OSMOSIS (I) A photograph of a person standing in a field, with a view of the sky and the horizon.	DIAPYCNOSIS A photograph of a person standing in a field, with a view of the sky and the horizon.	SPECTRUM A photograph of a person standing in a field, with a view of the sky and the horizon.
TROPOPAUSE TROPOSPHERE 0-12 KM / 0-7 MI The troposphere is the layer of the atmosphere closest to the Earth's surface. It is characterized by a decrease in temperature with altitude.	ARCTIC BLOW-OUTS (EVIDENCE OF 1997) A photograph of a person standing in a field, with a view of the sky and the horizon.	TRANSFORMING AIR POLLUTION A photograph of a person standing in a field, with a view of the sky and the horizon.	STRETCH TUBES IN THE ATMOSPHERE A photograph of a person standing in a field, with a view of the sky and the horizon.	PROTEINASES A photograph of a person standing in a field, with a view of the sky and the horizon.	ATMOSPHERIC BROWN CLOUDS A photograph of a person standing in a field, with a view of the sky and the horizon.	VERTICAL LAYERS OF BROWNECLOUDS A photograph of a person standing in a field, with a view of the sky and the horizon.	TRANSFORMATION A photograph of a person standing in a field, with a view of the sky and the horizon.
SEA LEVEL 0 KM / 0 MI Sea level is the average level of the world's oceans, used as a reference point for measuring elevation and depth.	SF-BAY AREA AIR BASIN A map of the San Francisco Bay Area, showing the air basin and the surrounding region.	THE CONCRETE TOWER A photograph of a person standing in a field, with a view of the sky and the horizon.	HAPPY A photograph of a person standing in a field, with a view of the sky and the horizon.	LEAD DETECTORS & HAZARDOUS A photograph of a person standing in a field, with a view of the sky and the horizon.	SNAP TRACKS A photograph of a person standing in a field, with a view of the sky and the horizon.	AIR FIGHTS A photograph of a person standing in a field, with a view of the sky and the horizon.	PUBLIC GOODS A photograph of a person standing in a field, with a view of the sky and the horizon.
CHARTING THE SKY A diagram showing the Earth's atmosphere and the various layers, with arrows indicating the flow of air and the effects of spatial politics.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.	SOURCES & CREDITS A list of sources and credits for the various articles and images in the magazine.

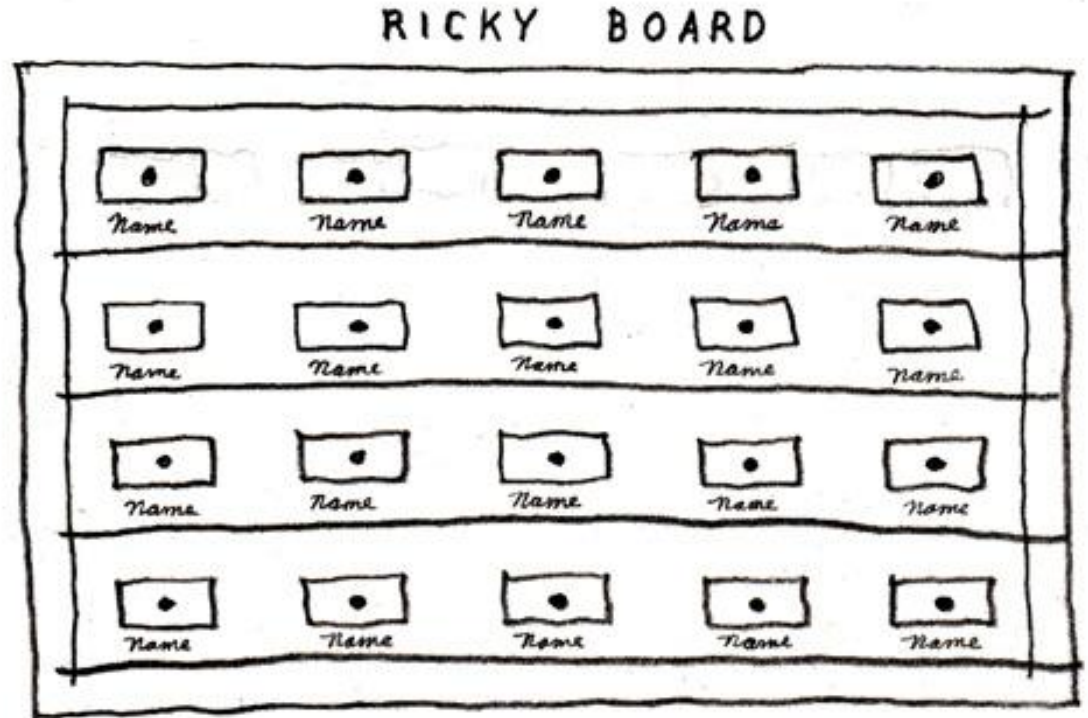
The Atmosphere
— Amy Balkin

Physical Science



Element	Point 1		Point 2	
	Weight %	Atomic %	Weight %	Atomic%
O	55.61	69.19	60.82	75.65
Na	-	-	7.99	6.92
Mg	3.76	3.14	-	-
Al	6.37	4.8	-	-
Si	24.52	17.74	2.12	1.51
S	-	-	3.37	2.09
Cl	1.58	0.9	16.12	9.05
K	6.55	3.4	2.53	1.29
Ca	1.61	0.82	7.04	3.5
Totals	100	100	100	100

Classification (Difference / Repetition)



Sensory Evidence & Material Witnessing

Ways of Approaching the World of which We Are a Part



of not being caught, but it's also
about knowing how to read traces.



<https://vimeo.com/65503589>

Unluckily not on youtube
replace?