



Canariobox : Um ar(t) de canário. Carole Brandon

How to quote this text: BRANDON, C., 2015. Canariobox : Um ar(t) de canário. *VIRUS*, 10. [e-journal] Available at: < <http://www.nomads.usp.br/virus/virus10/?sec=5#sect52> > [Accessed dd mm aaaa].

Carole Brandon is a media artist and PhD in Arts (with Françoise Parfait, of the *Université de Paris 1 La Sorbonne*). She is a professor and researcher at the Hypermedia and Communication Department, of the *Université de Savoie Mont Blanc*, in France.

Keywords: v!10, Do It Yourself, art, urban, public space.

(http://www.nomads.usp.br/virus/carpet_data/52/media/video_01.flv)
Video 1: Canariobox project teaser. Source: C. Brandon.

Description

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

V!RUS 10

>DIY//DO IT YOURSELF!+

revista do nomads.usp | nomads.usp journal
issn 2175-974x | CC BY-NC
www.nomads.usp.br/virus | vnomads@sc.usp.br

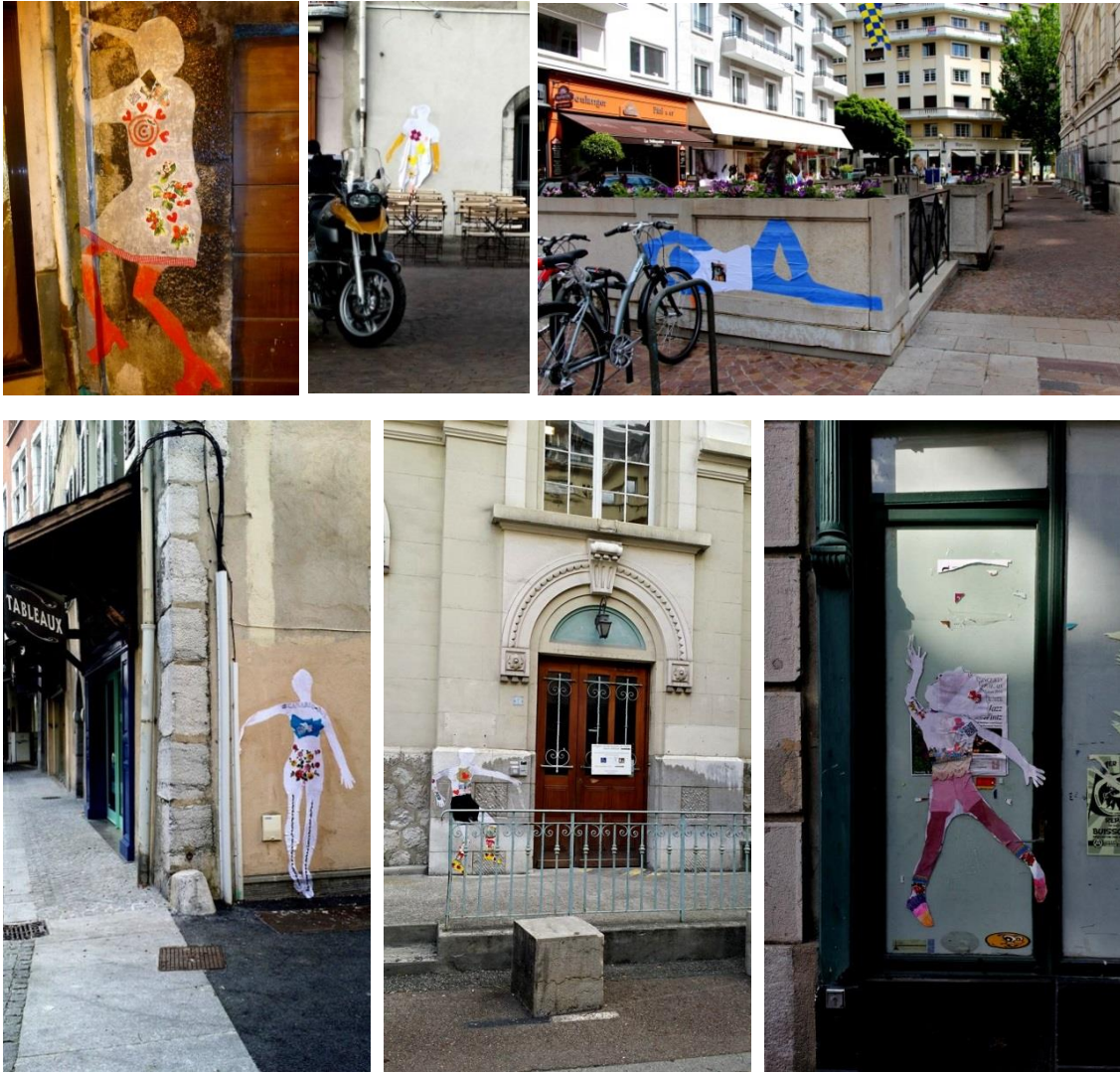


Fig. 1 to 6: Silhouettes on the walls. Source: C. Brandon.

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

Each figure has a QR code which, once scanned, allows to geotag the figure. Each scan allows to file voice messages.

V!RUS 10

>DIY//DO IT YOURSELF!+

revista do nomads.usp | nomads.usp journal
issn 2175-974x | CC BY-NC
www.nomads.usp.br/virus1 vnomads@sc.usp.br

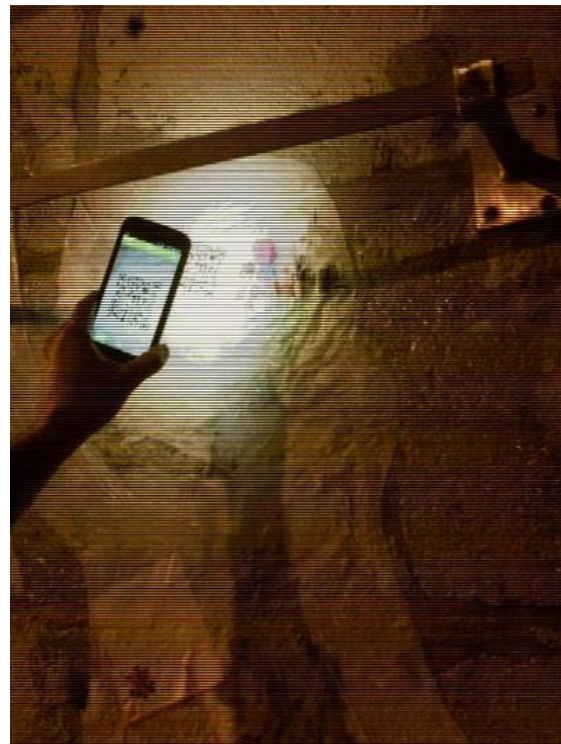
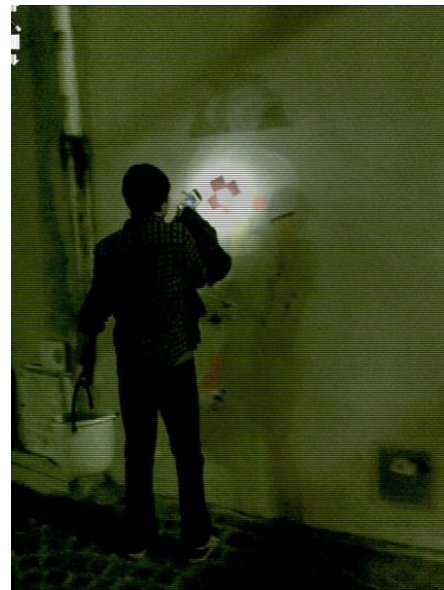


Fig. 7 to 11: Silhouettes and QR code. Source: C. Brandon.

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

Leaving a message and recording authorizes:

- 1 access to other messages saved before in the same place; (Fig. 12);
- 2 acces to the map where all the silhouettes are geolocated; (Fig. 13);
- 3 support for a local association to help the most vulnerable people in society, a few days before the march Odyssea (breast cancer running) [2] (Fig. 14 e 15).

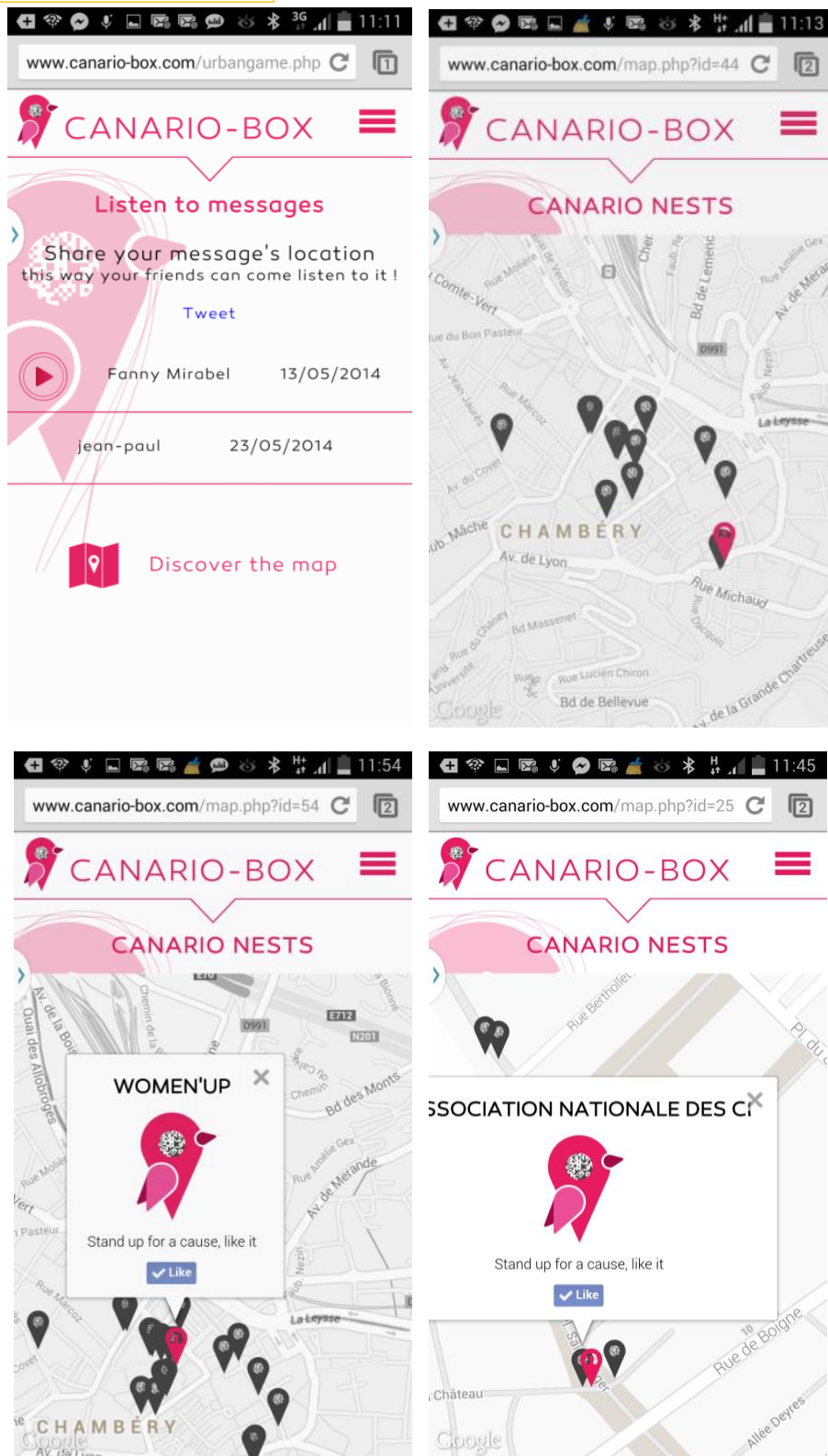


Fig. 12 to 15: Canariobox interface. Source: C. Brandon.

Intentions

With this project, we focus on the use of the QRcode and altar-silhouettes as connectors: social ties between private and public spaces, individual stories for the collective history. What kind of short circuit of uses (here QRcode only in marketing

for example)? We question the role and nature of traces we leave. On the other hand, the emergence of possible through existent but invisible surfaces. Digital and smart objects may restore sense, in order to recreate the link, to reconnect with each other.

Findings: the use of QRcode

This use is neither intuitive nor ordinary, we needed to be present as a mediator. We explained how to download an application to read QRcodes, its operation, and then how it works. Very few messages were filed spontaneously. Studies show that in Europe it is much less used than in Asia.[3]

In France, it is synonymous of *marketing* referring only to a video or an advertising page. Often used as a gimmick or as a means to attract customers by intensive gamification. Although the treasure hunt organized March 31, 2012 in two districts of Paris, for Faguo [4] it offers an interesting gifts race: it points immediately the reduction of its target and the user guide well-crafted consumers on the surface of the game. No interest for the individual character, no interest for the place.

The most interesting experiment is the webdocumentary {Raspou Team}[5] 2011, celebrating the 140 years of the Commune of Paris, reappearing on the walls surface, buried layers of the past.



Fig. 16: Raspou Team. Source: C. Brandon.

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

In Canariobox, we would leave the possibility for users to submit their own messages: the idea came from free and spontaneous writings in the city, of love, of

anger. Like the Alma Bridge, where the place of the death of Lady Di has no monument, but became now monumental by the accumulation of messages written on urban elements.



Fig. 17 to 19: Alma Bridge. Source: C. Brandon.

Strangely, posting a message was for both users like dropping a secret. Talking to stones, a dazibao from the other side of the wall, to give value to private information. Confiding is a manner of speaking like alleviate bodily.

[\(audio 1\)](#) [\(audio 2\)](#)

Audios 1 to 2: Testimonials. Source: C. Brandon.

But participants also played with the message itself. Hidden and anonymous, it gives fictions, lies, fantasies.

[\(audio 3\)](#) [\(audio 4\)](#)

Audios 3 to 4: Testimonials. Source: C. Brandon.

Unfortunately, downtown Chambery, a historical heritage protected town, freezes and bans all unexpected proposals. The silhouettes are stuck together for one hour, 15 days for some other (as in empty shops or corners already tagged). We have not been able to leave messages proliferate and measure the virality impact or even the use that could be done of them.

The Monument against Fascism (1986 to 1993), by Jochen Gerz and Esther Shalev-Gerz, is addressed with racist and neo-nazi messages. They must be able to exist in the meanders of others: does an ecology digital exist, finally? How to use it? Like the *Indignés*, Anonymous, Arab Spring, and the events after the murders of Charlie Hebdo.

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

As the initiative of parkingday[7], that legally diverts the use to pay for the parking place in order to appropriate this space. Very disappointing. Since the spontaneity and the unexpected are lost in a planned event, suddenly it loses its meaning. The unexpected makes the experience of this project really vital, and we have to continue to help the acceptance of the heterogeneity of the messages, of the ephemeral and unstable in our daily life.

Find dating zones

The initiative in Lyon, the first city to adopt, in 2004, an ethics panel of the CCTV, in France, is to map the locations of the video cameras in a collaborative way[8]. What concerns us here is not supervised areas but the "free" zones, this kind of

breathing zones which ultimately Canariobox depends on. The embroidery of the left messages. How do they finally answer to each other?

Canariobox is just trying to offer an alternative not only to the omnipresence of a power in the city but also on digital networks: "between colors and the alleged visible, we would find the tissue that doubles them, supports them, nourishes them, and which is not a thing but possibility, latency and flesh of things." [9].

This active involvement allows access to other informations; personal investment reveals other worlds. This is the question posed by the work very committed BorderXing Guide (2002) from Heath Bunting [10]. Artist funded by the Tate Gallery in London, he traveled across Europe to list all areas of free boundaries (unattended). The access to the map is only possible if you are placed at one of the list's point, or if you have a stable IP address (possible only to universities, for example). It reverses the use of Internet by connecting a new use of geographical frontiers. This re-connection in place (of freedom) is an anti "*Blut und Boden*". Canariobox questions this connection, not the individual in the history of the place but in the area of freedom of our daily life. Just like a piddling message put on a fridge before leaving home, it can get value as a trace, some day. Fascinating in the works of Till Roeskens, these micro-stories restore places like unpredictable resistance [11].



Fig. 20 to 22: Silhouettes on the Streets. Source: C. Brandon.

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

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

Because un "interlacing of body, passion and chance: this is what, in this speech, will be the permanent frame of history and societies. And it is just over this frame of body, chance and passions, of this mass and this dark and sometimes bloody swarm that will be build something fragile and superficial, an increasing rationality, that of calculations, strategies, tricks." [12]

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

(http://www.nomads.usp.br/virus/carpet_data/52/media/video_02.flv)
 Video 2: Teaser Canariobox Project, Chambéry. Source: C. Brandon.

Credits

Interactive Street art, imagined, created and coordinated by Carole Brandon (assisted by Arnaud Burgniard (smartphone designer and web interface). Interns: Marine Reymond (creativ achievements assists) and Edwin Contat (graphic design) (22 April to 13 June 2014).

Realization May 2014 in Chambéry, France, with the active participation of Master1 Hypermedia / communications department Communication / Hypermedia University Savoie Mont Blanc and our dynamic volunteers Ghislaine, Jeanne, Sarah, Charlie, Frank, Marc, Rudy, Robert, Anissa, Damien and all my students of Infocom *Licence1* Information-Communication Chambéry.

Notes

[1] Cauquelin Anne, *Le site et le paysage*, éditions PUF Quadrige, Collection Essai Inédit, Paris, 2002, p.79-80

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

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

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

[5] <http://raspouteam.org/>

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

[7] <http://www.parkingday.fr/>

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

[9] From French: "*entre les couleurs et les visibles prétendus, on retrouverait le tissu qui les double, les soutient, les nourrit, et qui, lui, n'est pas chose, mais possibilité, latence et chair des choses.*" Merleau-Ponty, Maurice, *Le visible et l'invisible*, éditions Gallimard, Collection Tel, Paris, 1979, p.175

[10] <http://www2.tate.org.uk/intermediaart/borderxing.shtml>

[11] «*j'ai demandé aux habitants du camp de Aïda, Bethléem d'esquisser des cartes de ce qui les entoure. Les dessins en train de se faire ont été enregistrés en vidéo, de même que les récits qui animent ces géographies subjectives à travers six chapitres, vous découvrirez pas à pas, le camp de réfugiés et ses environs, vous suivrez les trajets de quelques personnes et leurs tentatives de composer avec l'état de siège sous lequel ils vivent. Un hommage à ce qu'on pourrait appeler résistance par contournement, à l'heure où la possibilité même de cette résistance semble disparaître.*» Till Roeskens in revue de presse exposition Musée Château Annecy, juin 2009

[12] From French: "*entrecroisement de corps, de passions et de hasards : c'est cela qui, dans ce discours, va constituer la trame permanente de l'histoire et des sociétés. Et c'est simplement au-dessus de cette trame de corps, de hasards et de passions, de cette masse et de ce grouillement sombre et parfois sanglant, que va se bâtir quelque chose de fragile et de superficiel, une rationalité croissante, celle des calculs, des stratégies, des ruses.*" Foucault, Michel, *Il faut défendre la société*, éd. Gallimard Le Seuil, coll. Hautes Etudes, 1997, Cours du 21 janvier 1976, p. 47