

The Design Proposal

The design proposal takes as its point of departure the *Barcelona Supercomputing Center*, housed since 2005 within the neo–Romanesque Torre Girona chapel, built in 1860, deconsecrated in 1975, and subsequently absorbed into the estate of the Polytechnic University of Catalonia. Over the course of its existence, the building has accumulated successive and mutually alien identities (*prayer, education, and now computation*), each leaving its residual imprint upon a structure that was not intended to accommodate them all. This condition of a layered, irresolvable multiplicity makes the site an intriguing ground for the proposition of an artist residency programme conceived as a form of hybrid domesticity, situated at the intersection of commonly invisible infrastructure and visibly inhabited space.

Such proposition, however, deals with its own set of discrepancies. Technological oligopolies have long sought out artists as a means of broadening their appeal and legitimising their operations, yet frequently do so with a tacit awareness of the precarity such collaborations impose, notably raising unresolved questions regarding ethics, autonomy, instrumentalisation, and also financial security within contemporary artistic practice. Artists, in turn, have often demonstrated a capacity to subvert the very logic they were originally enlisted to follow and affirm.

The residency proposed here attempts to subtly hijack and unveil these ethical ruminations, by virtue of what artists are usually expected to generate and perform.

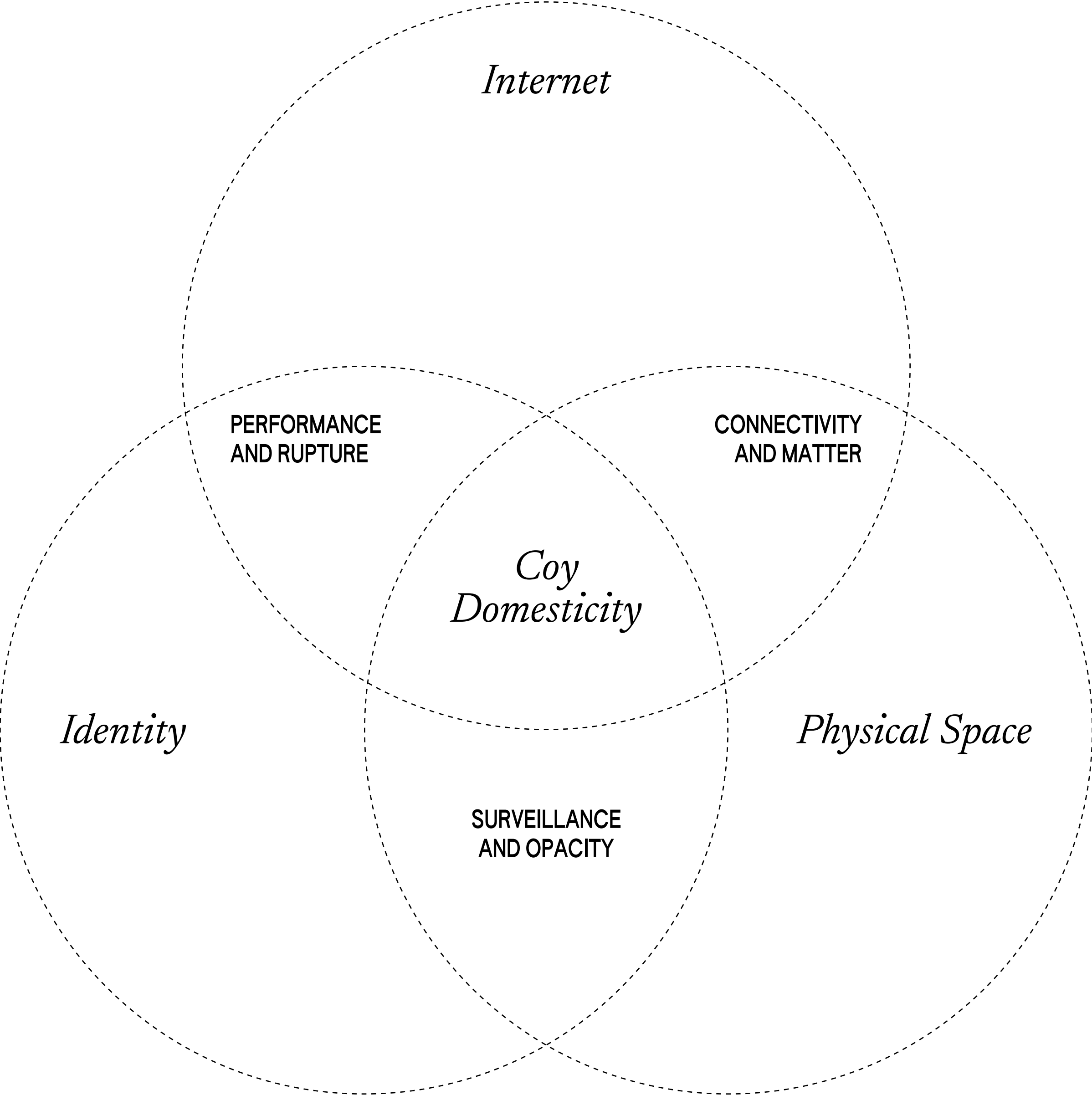
The primary outcome of the design phase is a series of speculative scenographies that seek to reflect and extend both the theoretical findings of the preceding research and the material conditions of contemporary domesticity. The aim of the following four scenographic interventions – *The Web Crawler Index*, *The Ode on Gossip*, *The Doomscroll Mass*, and *The Pay-per-view Confessional* – is to occupy the complex site in a parasitic fashion. Each setting orchestrates a scene of hybridity that inverts narratives of the extractive and surveillant logic, devising agonistic assemblies amid the offshores of code.

The Web Crawler Index scenography draws directly from the theory of *garageification*. The archival impulse here is reappropriated as an act of resistance and refusal; a cataloguing of domains otherwise designated for erasure, a reclaiming of control over what gets stored, indexed, and made legible.

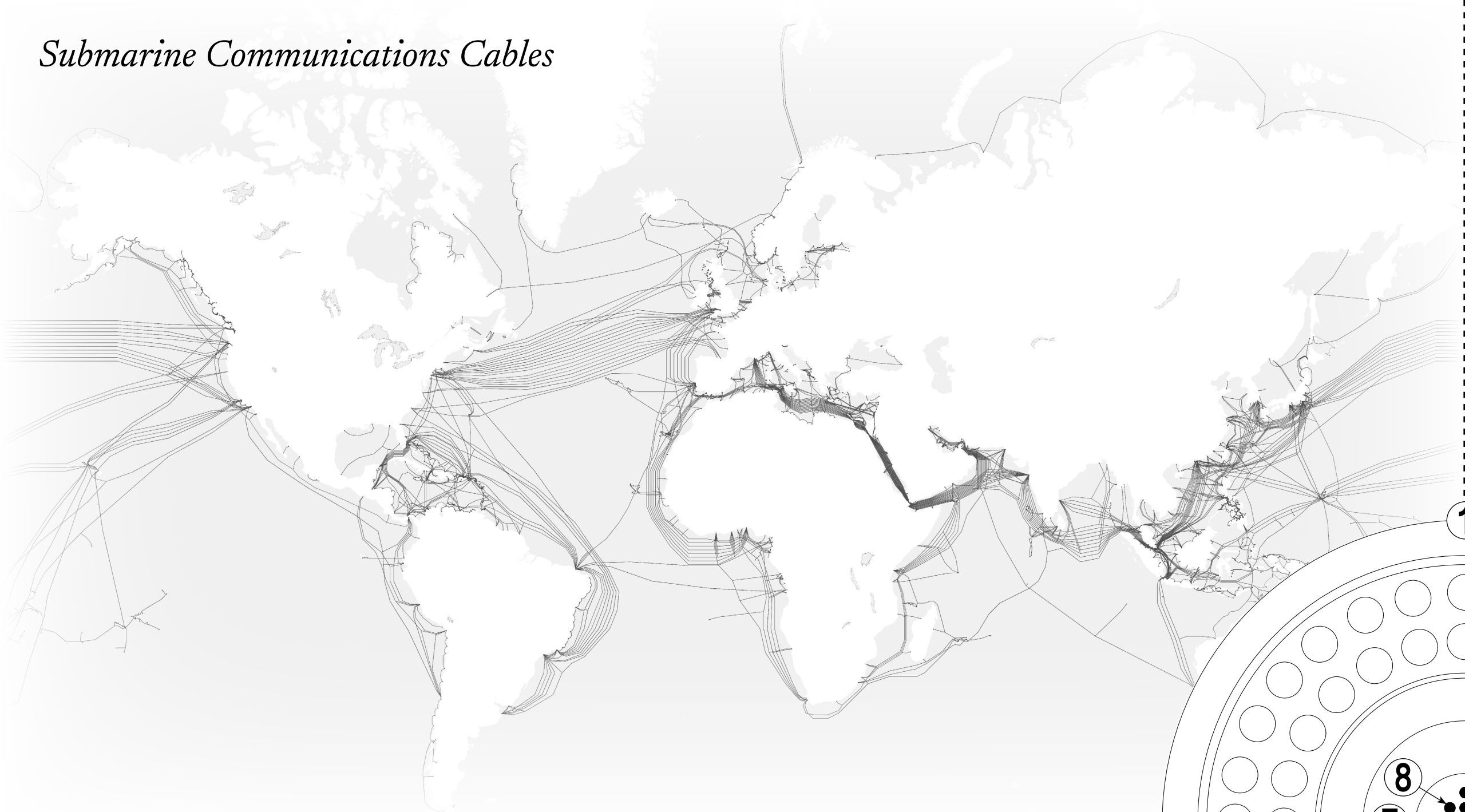
The Doomscroll Mass understands the phone as a bodily appendage, implicating its users in an act of collective and compulsory engagement (*chanting, murmuring, reading, scrolling, touching, whispering*), mirroring a choreography of a religious mass while enhancing the physicality of modern–day technological devices.

The Ode on Gossip centres on a binaural ASMR microphone, hacking the position of a spokesperson. The scenography draws on the etymology of the word *gossip* itself – derived from the Old English *godsibb*, denoting the godparents of one’s child, and by extension one’s closest confidants. By the sixteenth century the term had been pejoratively reassigned, predominantly to women, as a descriptor of idle talk and rumour–mongering. Its original context was linked to a birthing room, a space of exclusively female sociality, intimacy, and exchange. The ASMR microphone reclaims that register of closeness and word of mouth, quietly subverting the notion of censorship and re–exercising the freedom of speech.

The Pay-per-view Confessional constructs its space from a screen backdrop and a ring light, mounted on a shrunk plinth. The confessional, commonly a space of asymmetric disclosure in which one party is seen and the other concealed, is here transposed as an inverted form of video–chatting, proposing a sudden and deliberate reversal of power dynamics between the one who seeks to gaze and the one who is being observed.



Submarine Communications Cables



200 M *Dysphotic (Twilight) Zone*

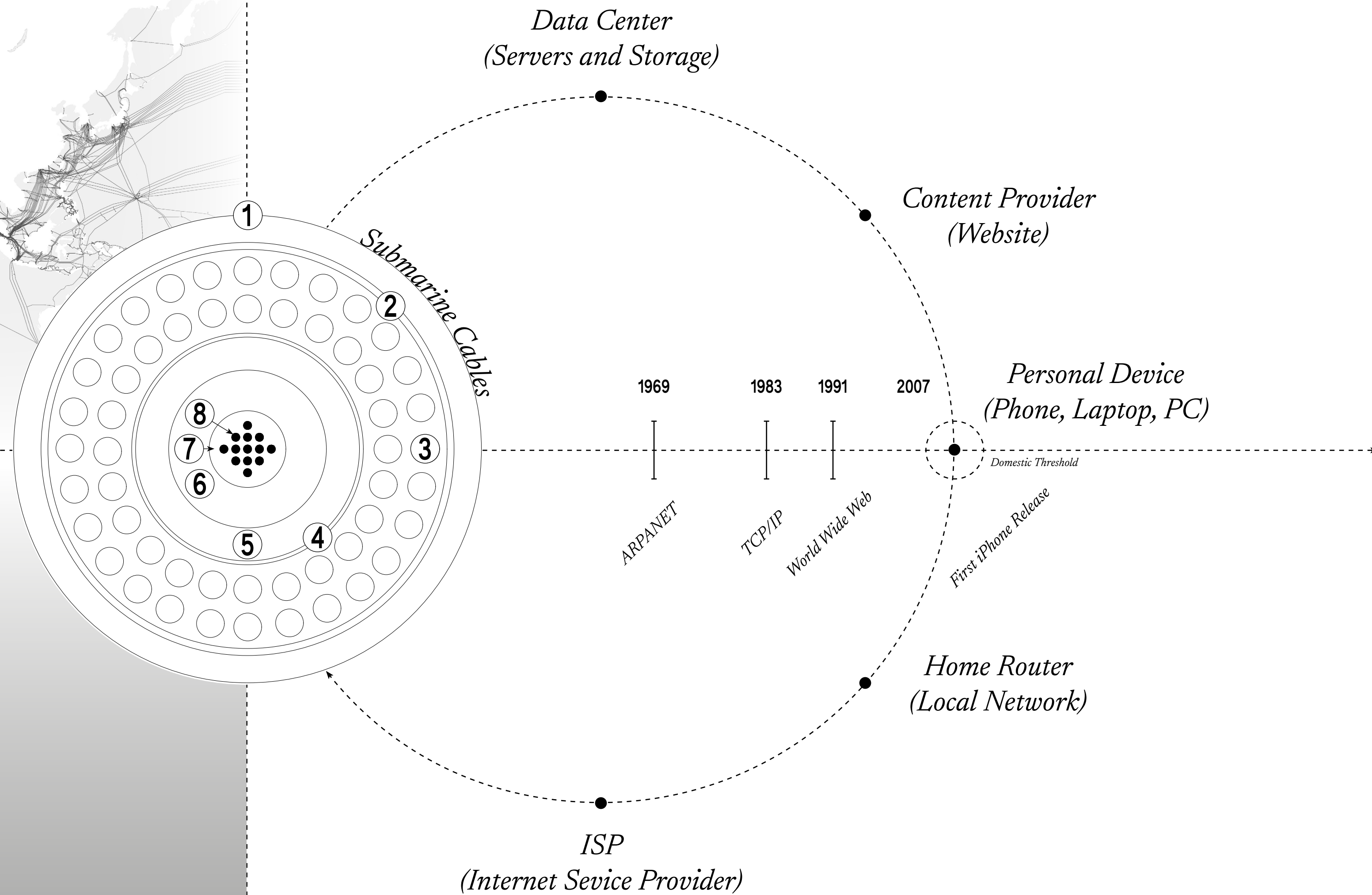
1000 M *Bathypelagic (Midnight) Zone*

3500 M *Average depth of a submarine communications cable*

4000 M *Abyssopelagic (Abyssal) Zone*

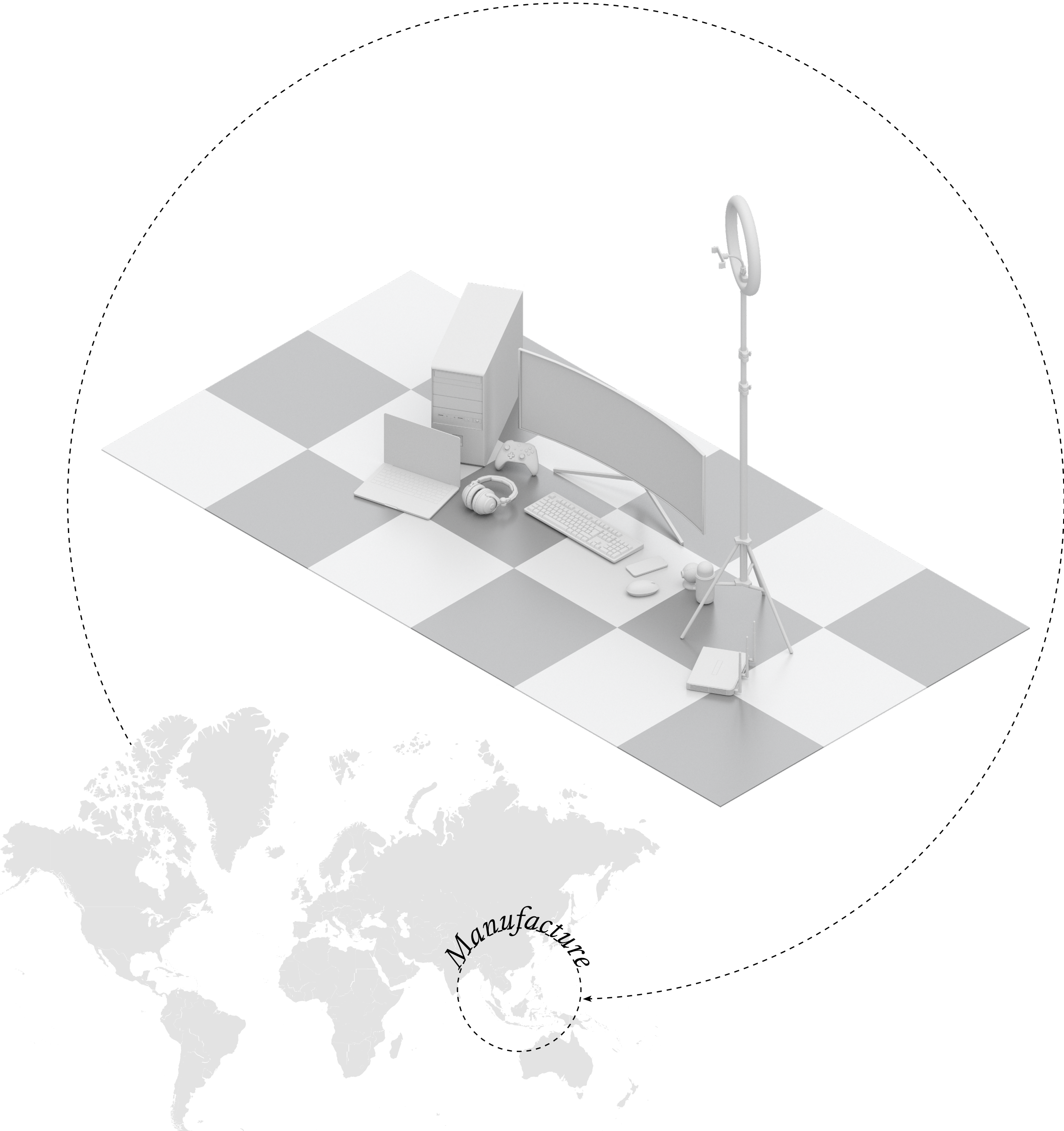
6000 M *Hadopelagic (Hadal) Zone*

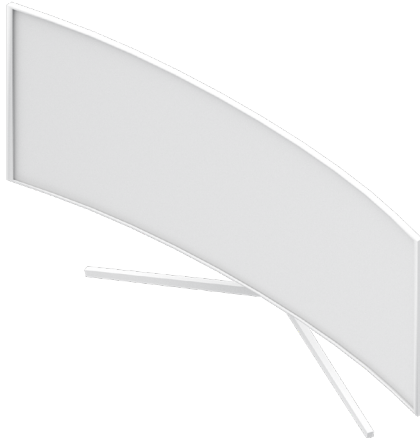
Flow of Data & Timeline of the Internet

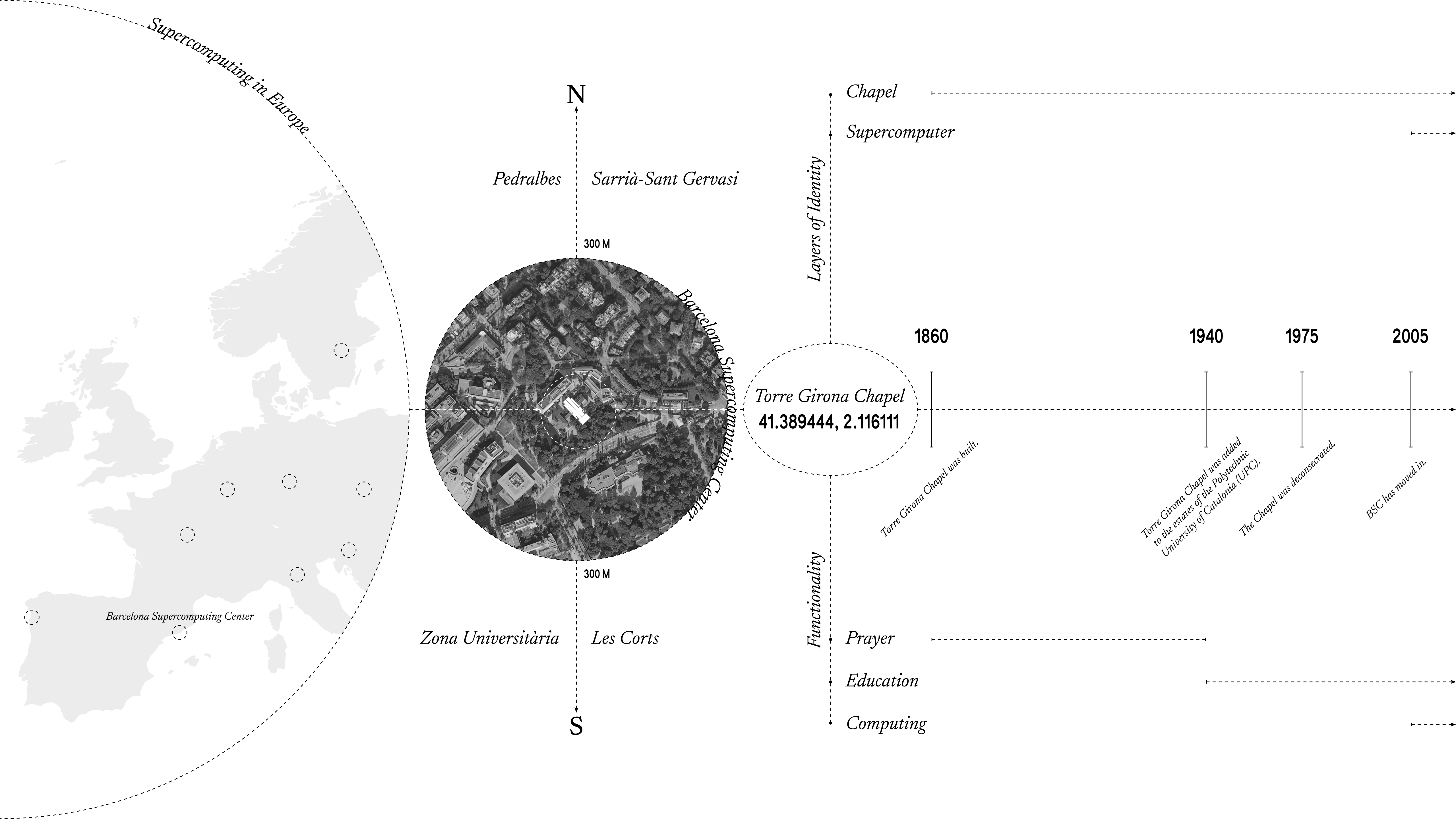


- ① Polyethylene
 - ② Mylar Tape
 - ③ Stranded Steel Wires
 - ④ Aluminium Water Barrier
 - ⑤ Polycarbonate
 - ⑥ Copper/Aluminium Tube
 - ⑦ Petroleum Jelly
 - ⑧ Optical Fibres

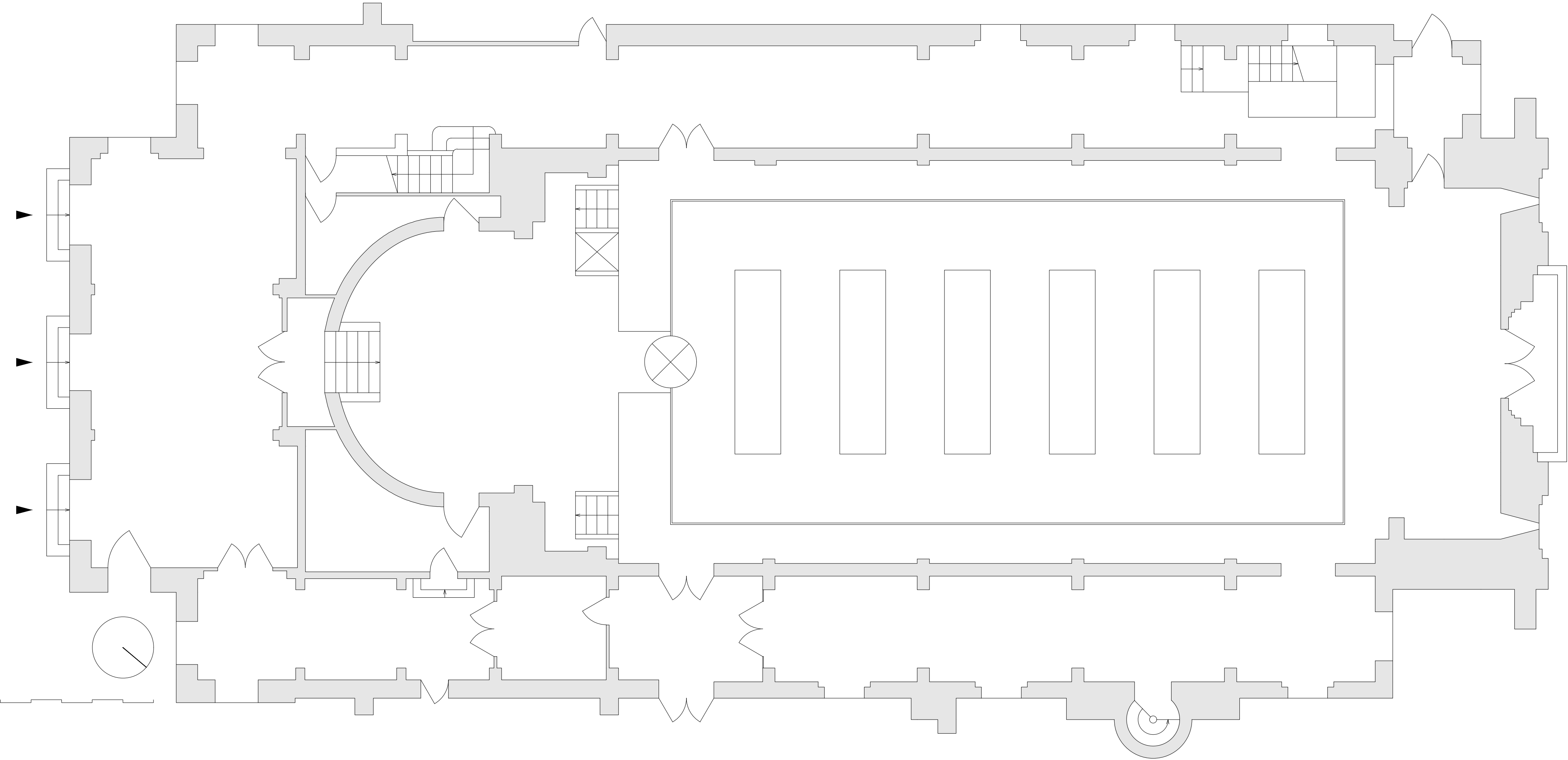
The Catalogue of Connectivity & Matter in Domestic Environments

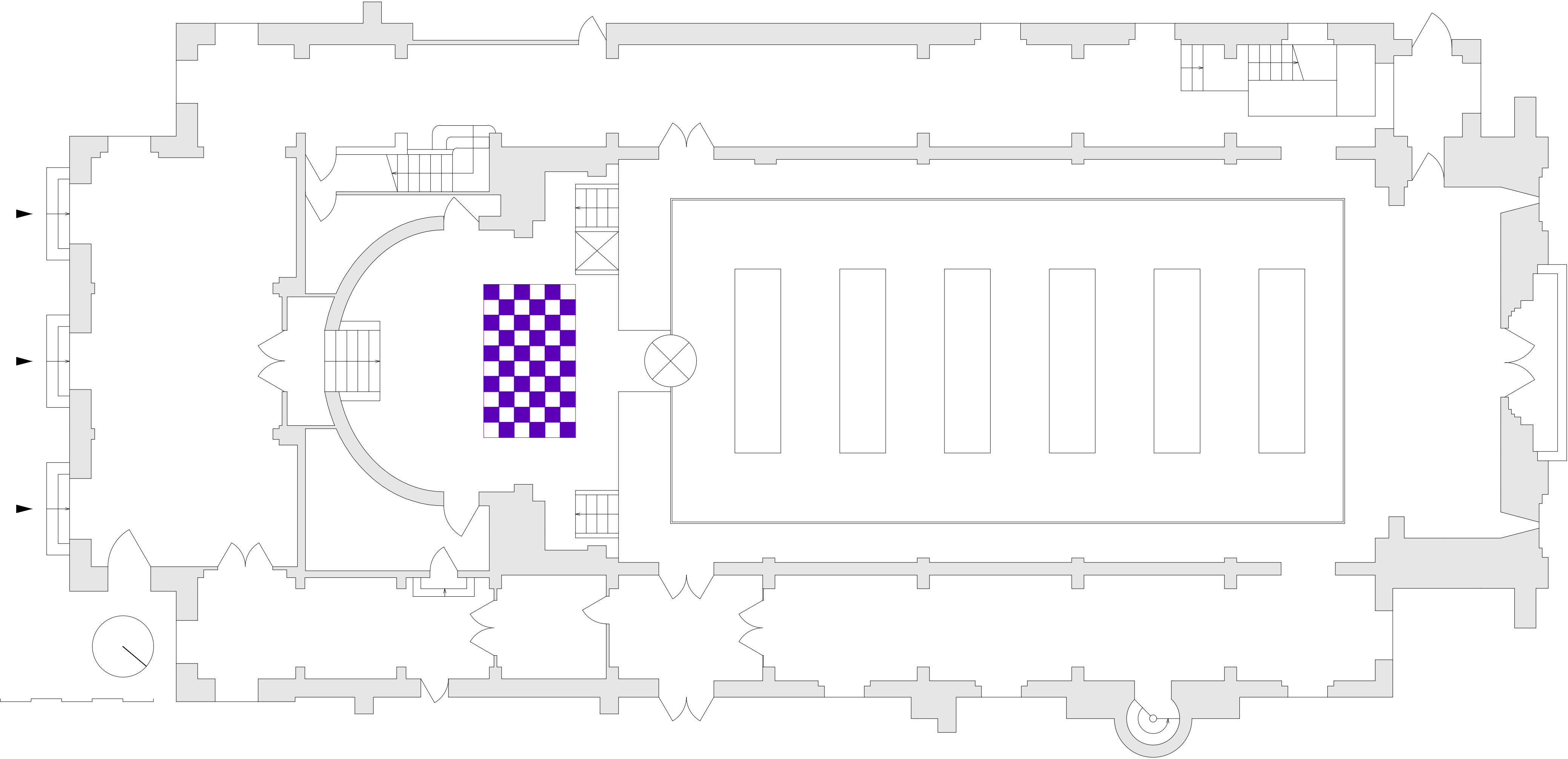


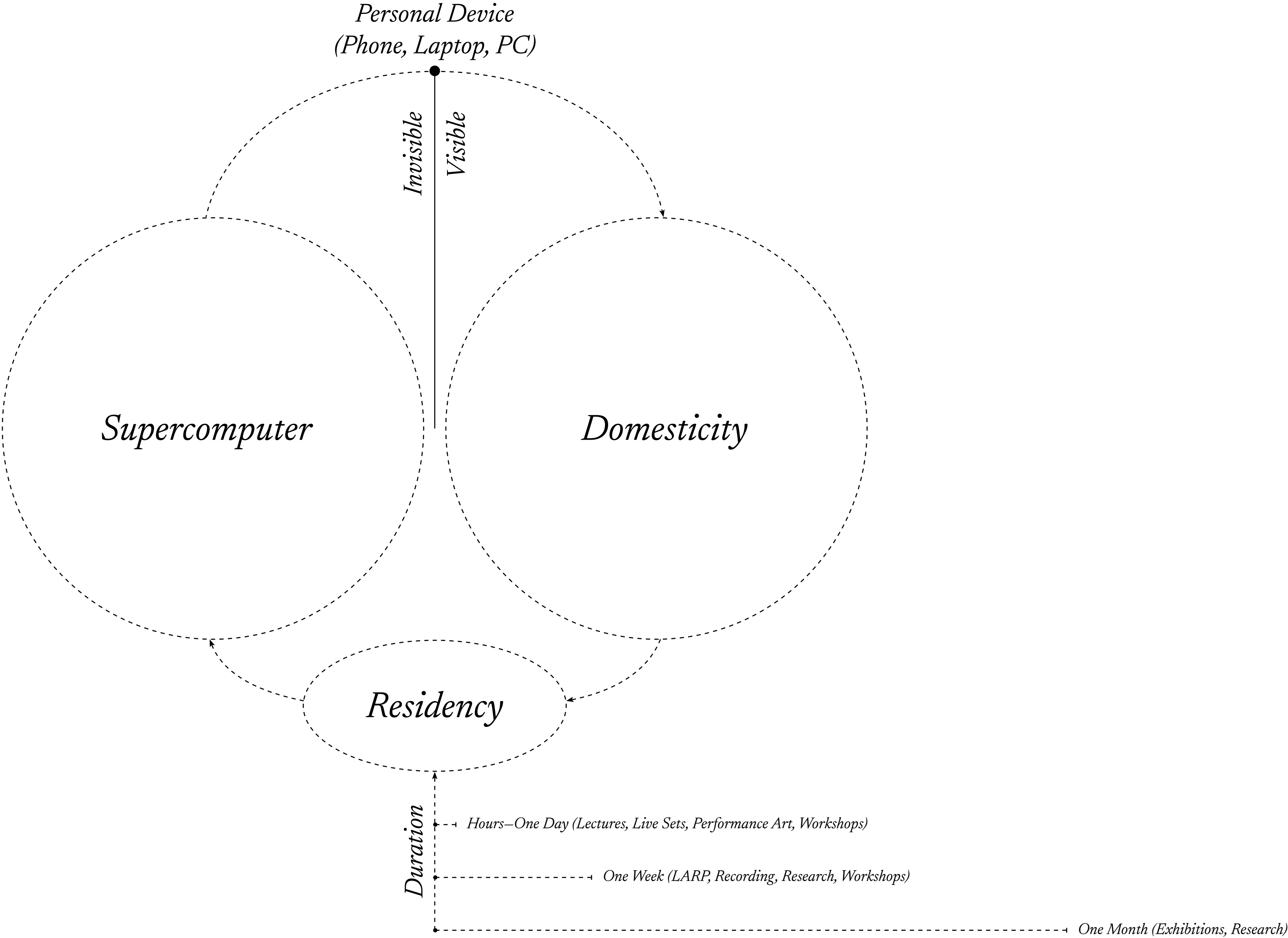
<i>Computer</i>		<i>Mouse</i>	
<i>Game Controller</i>		<i>Phone</i>	
<i>Headphones</i>		<i>Ring Light</i>	
<i>Keyboard</i>		<i>Router</i>	
<i>Laptop</i>		<i>Screen</i>	
<i>Microphone</i>		<i>Webcam</i>	

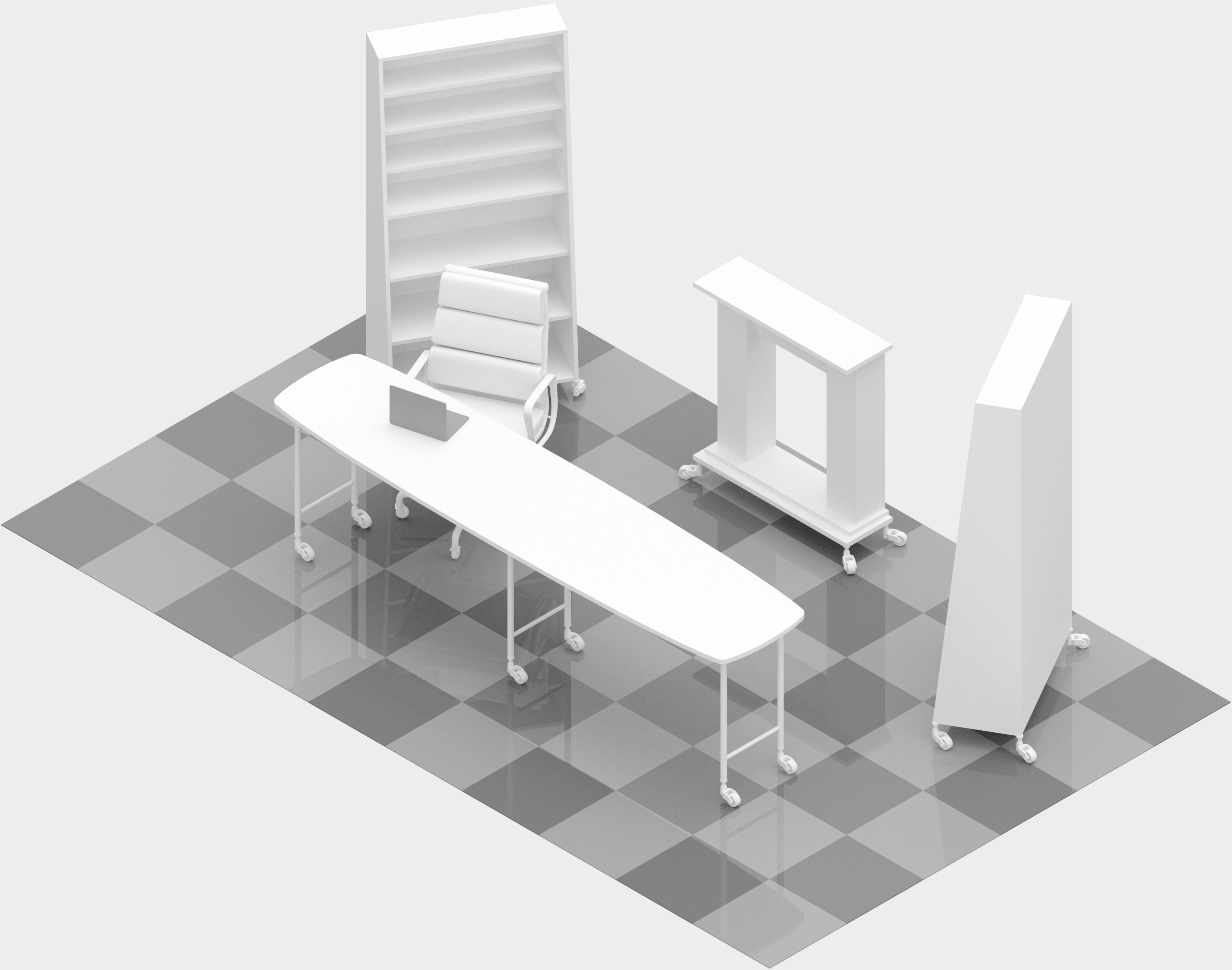


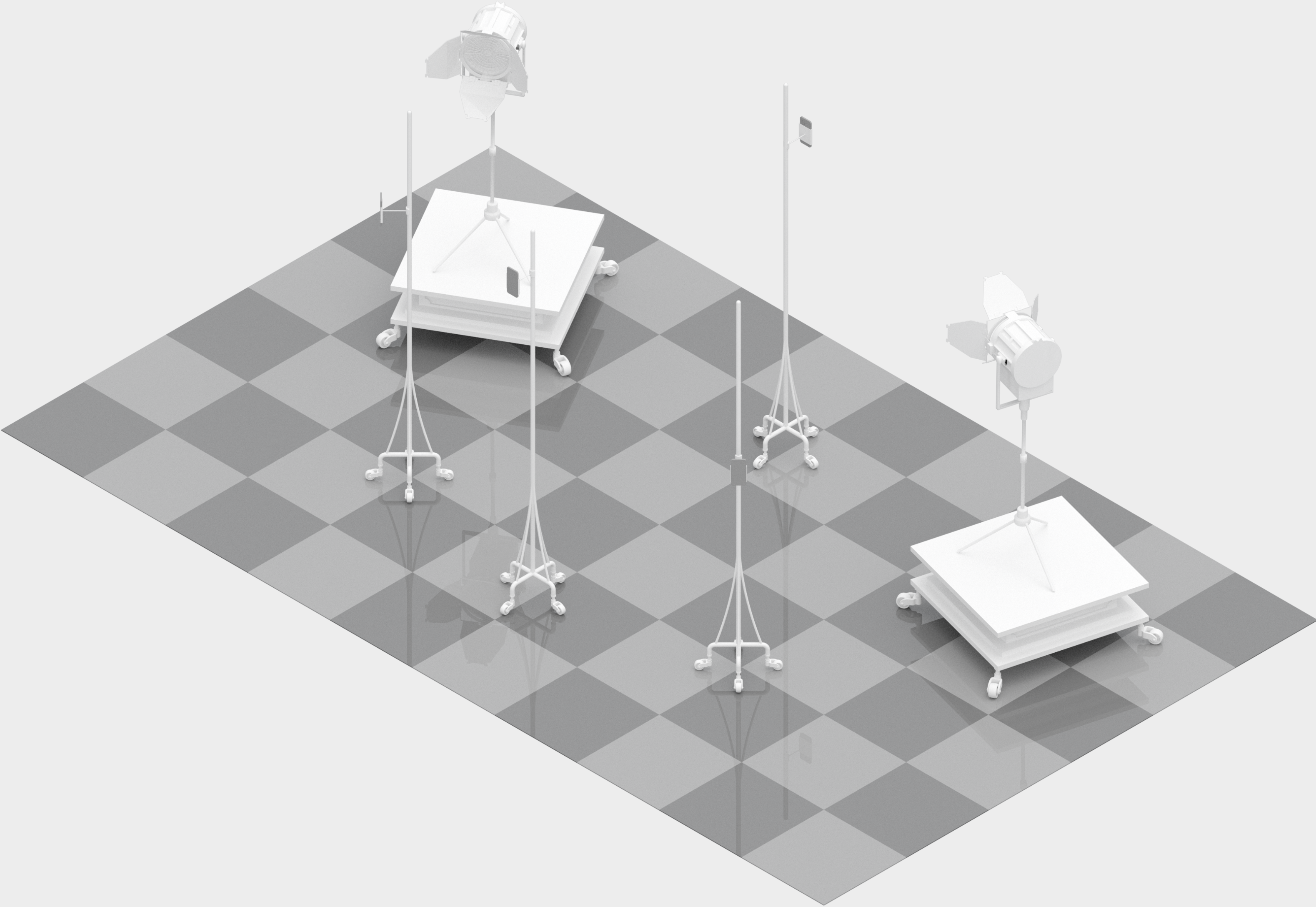
Current State of the Torre Girona Chapel

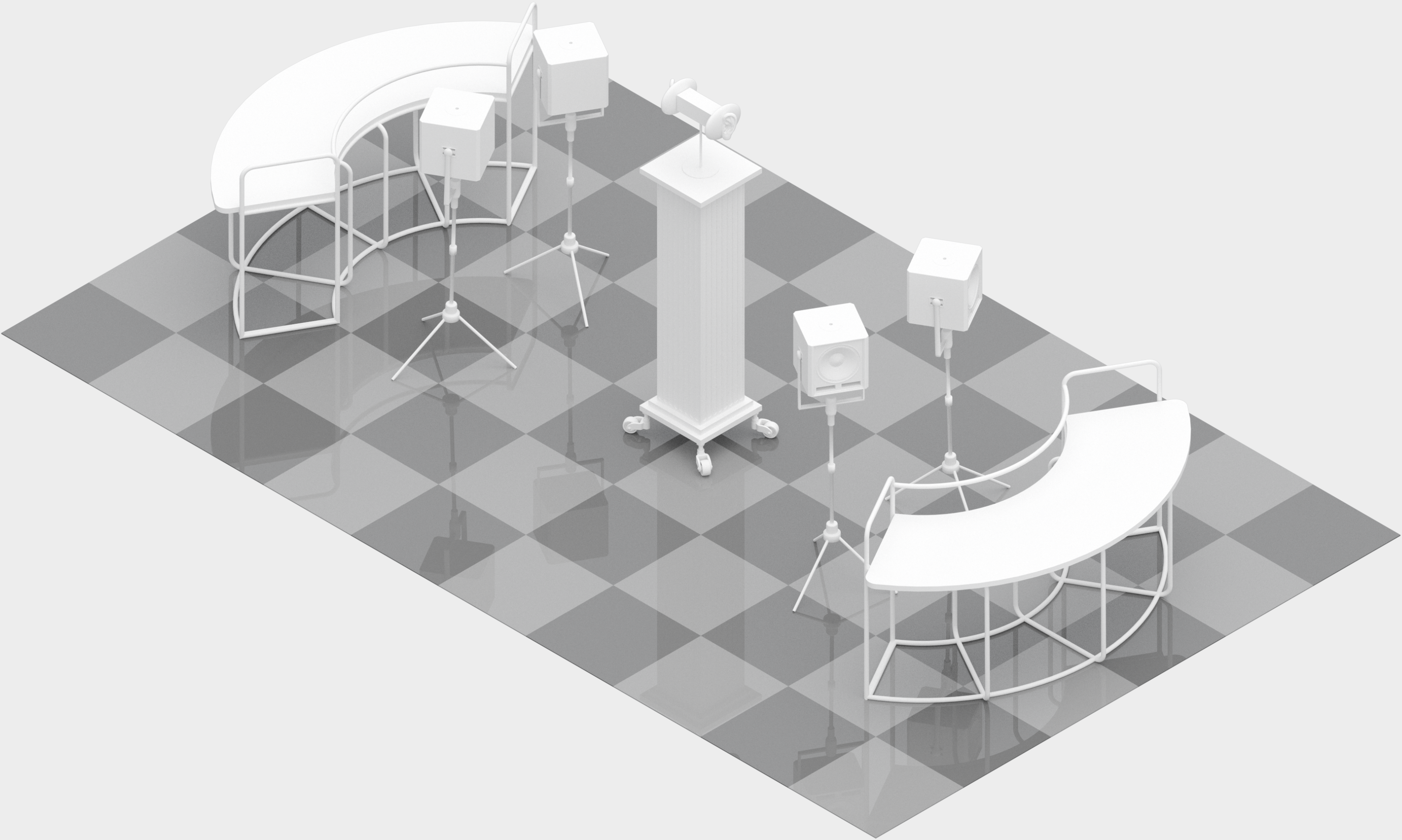












The Pay-per-view Confessional

