

Socialfiction.org is a long-term research project that seeks to develop speculative knowledge that subverts ordinary ways to employ, experience and measure space, time and language. The day to day reality of socialfiction.org is filled with projects. For most of them we encourage participation by persons known and unknown. Some of our projects are like whales, most are like plankton: the small ones feed the large ones. Here are our whales:

Generative Psychogeography

Unlike what most people think psychogeography is really very simple: the moment you first step into a room you immediately, without conscious effort, have a heartfelt opinion about it. Psychogeography is the study of the 'stuff' that causes this mental reaction and the psychological and behavioural effects that are evoked by it. But this definition is with the benefit of hindsight. It is a rule of thumb that if you want to be a famous philosopher you have to produce deliberately obscure and meaningless books about which you state that they contain deep insight only few enlightened souls will understand. Before you know it you have produced a classic by virtue of other people forming schools to defend and propagandise their particular explanation of your initial charlatanism. Psychogeography is by default associated with a group of petty intellectuals calling themselves situationists. In our mind only fascists try to narrow down the richness of language and policing language was preci-

ce these algorithms by calling for a "Hot Summer of Generative Psychogeography 2002", inviting, with success, people to try it for themselves with their own friends and share their ideas with the likeminded.

.walk

Generative psychogeography produced the serendipity .walk, pronounce dotwalk. Change before mentioned code a little bit into:

repeat

```
{
  first left
  second right
  second left
}
```

2 Brackets transform ordinary instructions into something that looks irresistibly like software to be executed by walkers. In generative psychogeography these algorithms were used to generate walks, but why not use this code to compute something useful simultaneously; the Universal Pedestrian Computer (UPC) was born. In theory this computer can do anything any ordinary computer can. One of the hallmarks of a good .walk application is that it is platform, read city, independent. The purpose of .walk is to show that a UPC does belong to the realm of

ones own remains problematic, inventing a private language seems to be an option as viable as building your own backyard bunker to survive nuclear holocaust. Invented languages are grotesque creatures providing a unique instrument to create, understand, describe and manipulate private realities and dark sensibilities. And this is why we like them.

OnlyOneNativeSpeaker is a research-whale that creates a Babylon bonanza by bringing languages and linguistic experiments together.

This particular project was germinated by our need for dedicated languages to express with precision the make-up of psychogeodynamic objects, resulting in 2 languages: PML and the L-Expression. PML stands for Psychogeographical Markup Language. The L stands for Landscape. One is shaped like a tree, the other like the sea. Both are crap.

The Journal for Patterns Recognised

Only in our own time, due to the failure of classic approaches in artificial intelligence, the fundamental importance of pattern recognition as the key to understanding cognition has come into full view.

The Journal for Patterns Recognised is a systematic effort dedicated to the study of patterns because the whole of artistic explorations into unknown territories of form and shape can be understood as experiments in pattern recognition. Leonardo da Vinci could recognise in old

Crystalpunk

With these words by Samuel Taylor Coleridge: "I do not like that presumptuous Philosophy which in its rage of explanation allows no xyz, no symbol representative of the vast Terra Incognita of Knowledge, for the Facts and Agencies of Mind and matter reserved for future Explorers."

The Crystalpunk Manifesto commenced to illuminate a new journey through a Hercynia of social fiction uncharted. We at socialfiction.org are a pack of wild beasts: and if the Journal for Patterns Recognised represents our contemplative side, the crystalpunk movement announced in our manifesto embodies our desire for Action! Best summed up as grassroots artificial intelligence project working in the tradition of poetic theories of mind, crystalpunk is punk because it is based on self-education while its inorganic strategies are based on the self-organised programmability of crystals. Novalis, poet and student of mining, held the crystal to be a dark, soul-eating parasite transforming the human heart into the dead cold of a stone; a warning some believe to be an early apocalyptic warning against the cyborg.

The sentiment is easily understood; is it, after all, not true that it is with more than just amazement we listen to the stories about that Indian sect that refuses to eat anything organic and, consequently, rather suck on amethyst for the rest of their life than touch organic matter, even

Generative Psychogeography

The Socialfiction.org showdown

sely what the situationists did. Modding down (in the jargon of today) everyone inventing words like "situationism" ("there are only situationists"), harassing those who dared to use their special words with a slightly different meaning. In wilful obedience to this practise our project is regarded by some critics with doubtful eyes: where is the situationism? can this still be called psychogeography? There exists currently a blooming and exciting scene of psychogeographers like there has never been. Yet these critics want to hold on to a past long lost because they lack the mental flexibility to change their perspective and acknowledge that everything they believe is wrong. Moving away from the automatism of surrealism and situationism, we used generative algorithms for our drifts in search for the psychogeographic. That is to say:

```
first left
second right
second left
repeat
```

or instructions to that effect. Perhaps to your surprise this actually works in generating strange unconventional routes and it is fun too. The next step was to open sour-

possibilities. The Deep Walk application, currently in development, will prove this beyond the shadow of a doubt. On one side of a table there sits the current world champion chess, on the other side 1000 pedestrians are ready to whip his ass. After each move he makes, the UPC grinds into action, each street turned by every pedestrian represents a possible move, each move is weighted, rejected or approved, slowly a strategy builds up inside this swarm brain, processing towards the optimal move. To ensure the integrity of this P2P (psychogeographer to psychogeographer) application not one of the participants is allowed to know as much as the rules of the game.

OnlyOneNativeSpeaker

Language is parasitic, not on the human body as William Burroughs suggested, but on the world around us: it feeds on the output of the sensory apparatus and leaves behind hideous carcasses. Language whiplashes the mind when we speak it, poisons our blood when we write it down and heats up the earth when we print it. Language is to reality what your lungs are to oxygen, but whereas growing a lung of

dirt covered walls: "several things like landscapes, battles, clouds, uncommon attitudes, humorous faces, draperies, &c. Out of this confused mass of objects, the mind will be furnished with abundance of designs and subjects perfectly new". This observation predates the famous distinction made by Coleridge (who himself saw "birches and ferns, a cottage backed by it, and a small stream" in the lines on a stone) between fancy and imagination. This distinction, equivalent to another distinction from that period, namely whether the mind works as a mirror or as a lamp, can be clarified in light of pattern recognition.

The mind running in fancy-mode returns images already out there in the world around us, it recognises and combines things as they are, whereas imagination creates new patterns jabberwocky style: unprovoked and unprecedented by experience, or as Alice in Wonderland said: "Somehow it seemed to fill my heads with ideas - only I don't know exactly what they are". New patterns change the world without it actually changing. In its own peculiar way the Journal for Patterns Recognised aims at bringing about a revolution of everyday life.

when it is as profane as centipede-excrement. Mineral cults evoke in us absolute horror and disgust, suggesting crystalphobia lurking at the deep-end of our instincts. Crystalpunk is challenging the basic conditions of their humanity. But at least one standard metaphorical use of the crystal, that of the crystal as object of utopian perfection, as pure geometrical-molecular-ethnicity, in most cases turns out to be a chemical fiction. One of the most interesting qualities of crystals is their ability to encapsulate alien particles.

Crystals too produce noise, as one flaw entered during packing distorts tessellation for ever after. Crystals operate as synaptic agents of self-organised control, remixing pre-existing fragments of the world; if you can see them, they are successful. False memories can be replaced by genuine ones, separate realms of reality can be flattened and brought to uniform size and blended into one whole presupposed by its parts.

Crystalpunk is those wildstyle geniuses learning how to program crystalline molecules, pixels and neurons simultaneously. Mind and matter can be synthesised in one noisy stroke and the crystalpunk movement is here to prove it.

