

gambi-
qwa



Artes e
Design
PUC-Rio

Aluna: Maria Carolina Moreno

Orientador: João Bonelli

The background consists of several large, irregular white shapes on a black background, creating a jagged, mountain-like silhouette. The shapes are composed of straight lines, with some pointing upwards and others downwards, creating a sense of depth and movement.

“An investigation into technodiversity proposes to rearticulate the question of technology; instead of understanding it as an anthropological universe, we will need to **rediscover a multiplicity of cosmotechniques** and **reconstruct their histories** in order to **project** onto the Anthropocene the possibilities that lie dormant within them.”

**Yuk Hui,
Technodiversity**

bugs

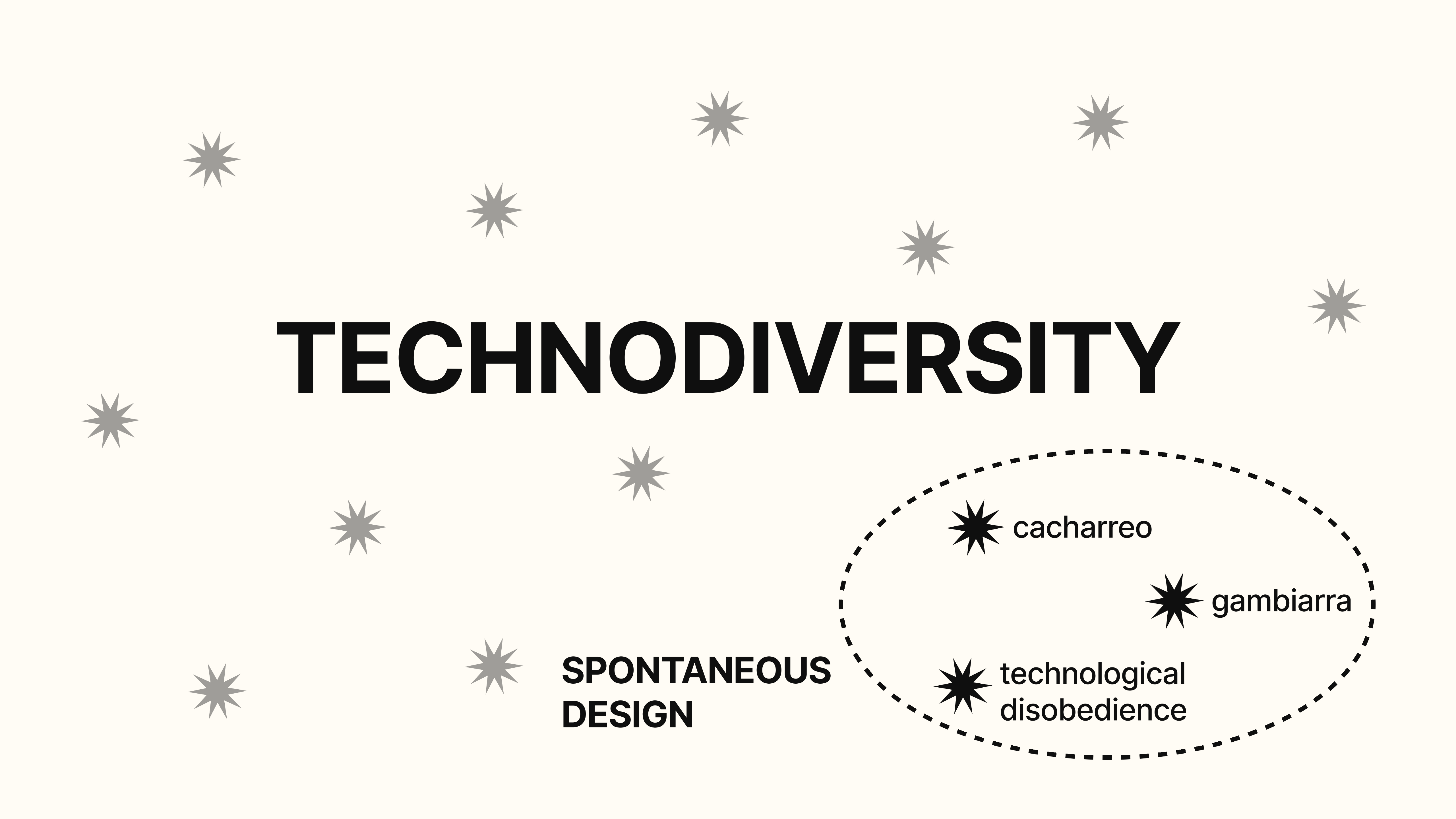
pieces of code

hardwares

virus

binary numbers

They can be defined as data and metadata relationships, governed by structures that can take shape on a screen or remain hidden in computer operations.



TECHNODIVERSITY

**SPONTANEOUS
DESIGN**

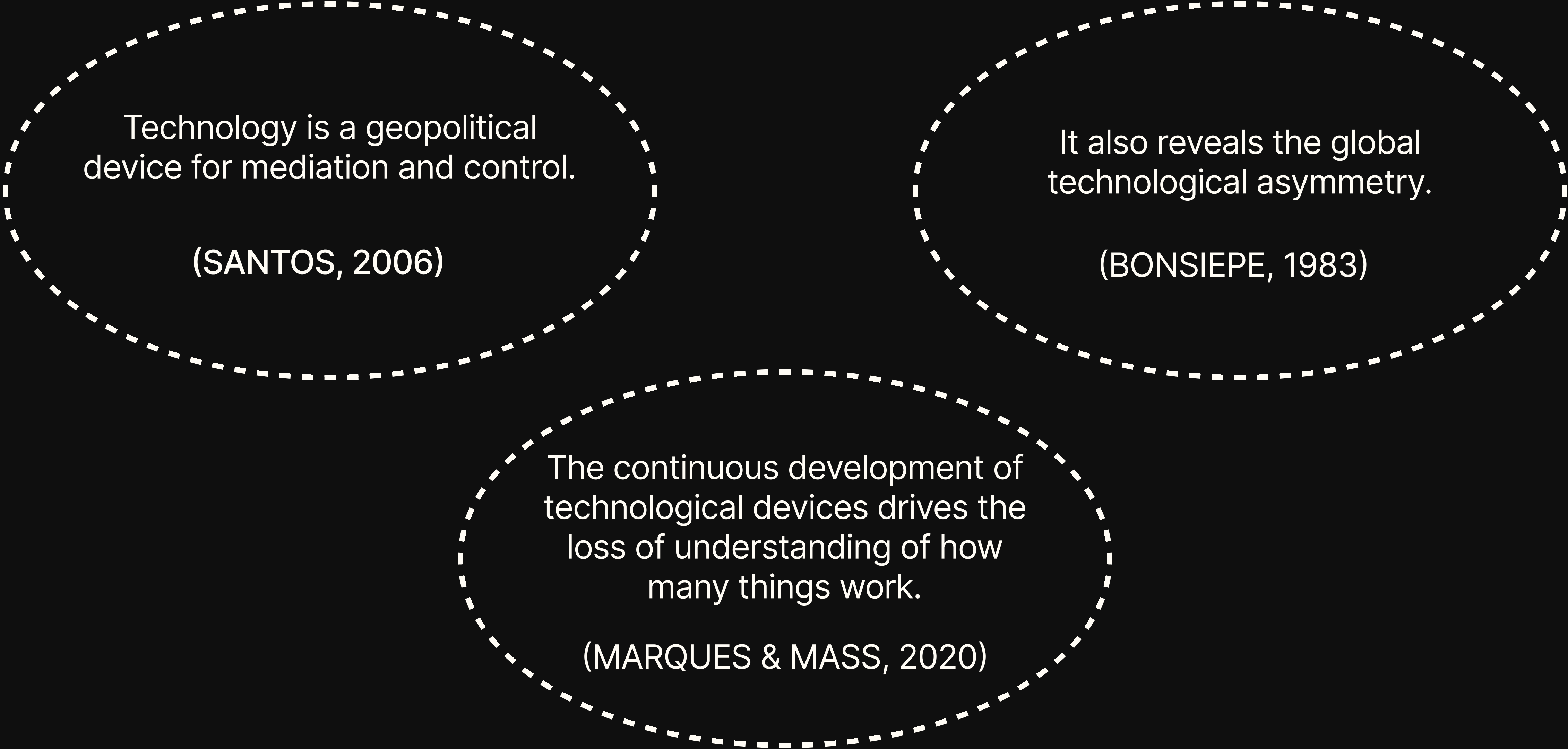
 cacharreo

 gambiarra

 technological
disobedience

spontaneous design

Spontaneous Design is defined as a practice of **creative resistance** that seeks solutions to concrete problems in a context of severe resource scarcity. Therefore, it is a term that encompasses practices of intervening in industrial artifacts such as **gambiarra**, **cacharreo e technological disobedience**.



Technology is a geopolitical
device for mediation and control.

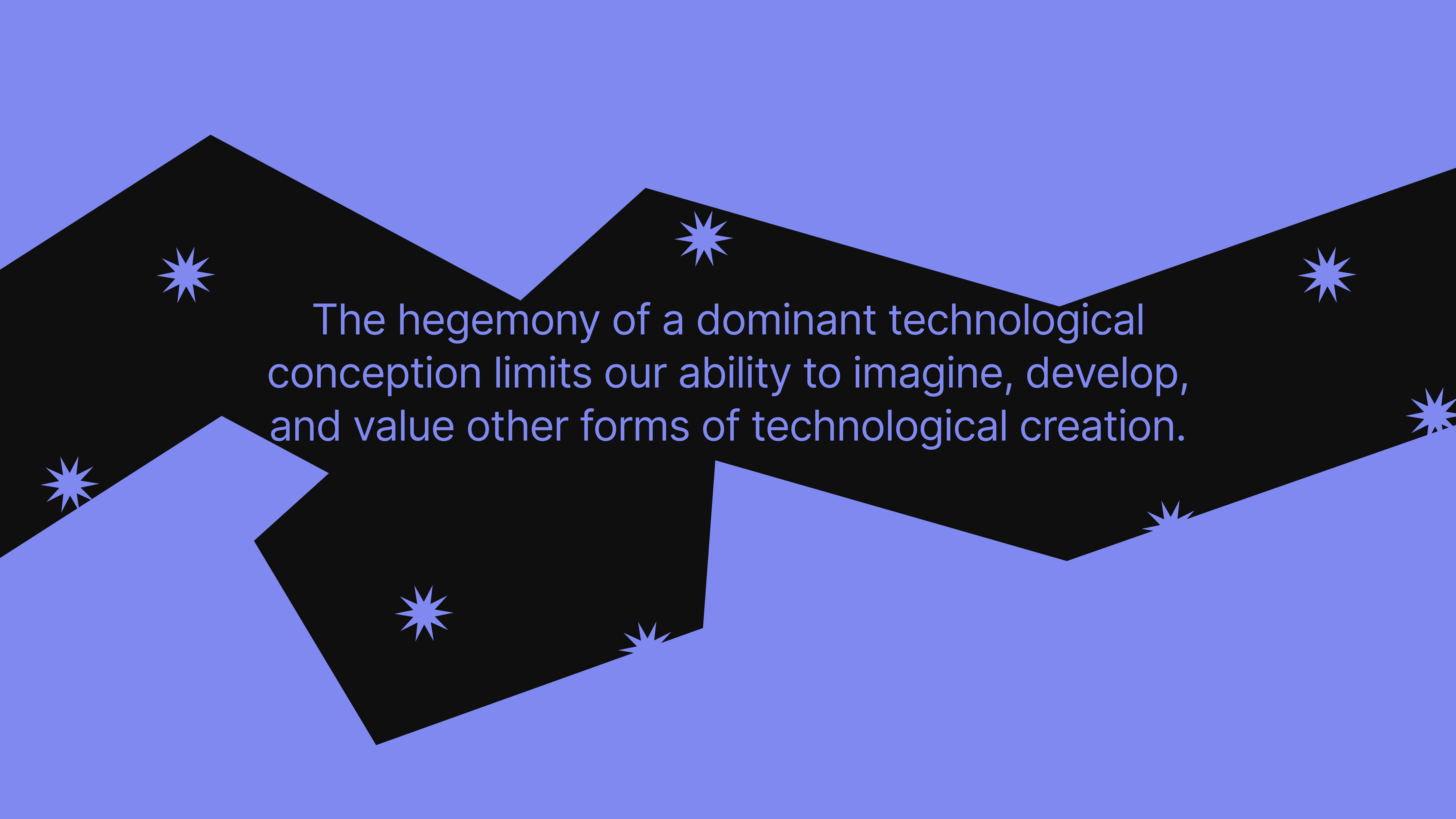
(SANTOS, 2006)

It also reveals the global
technological asymmetry.

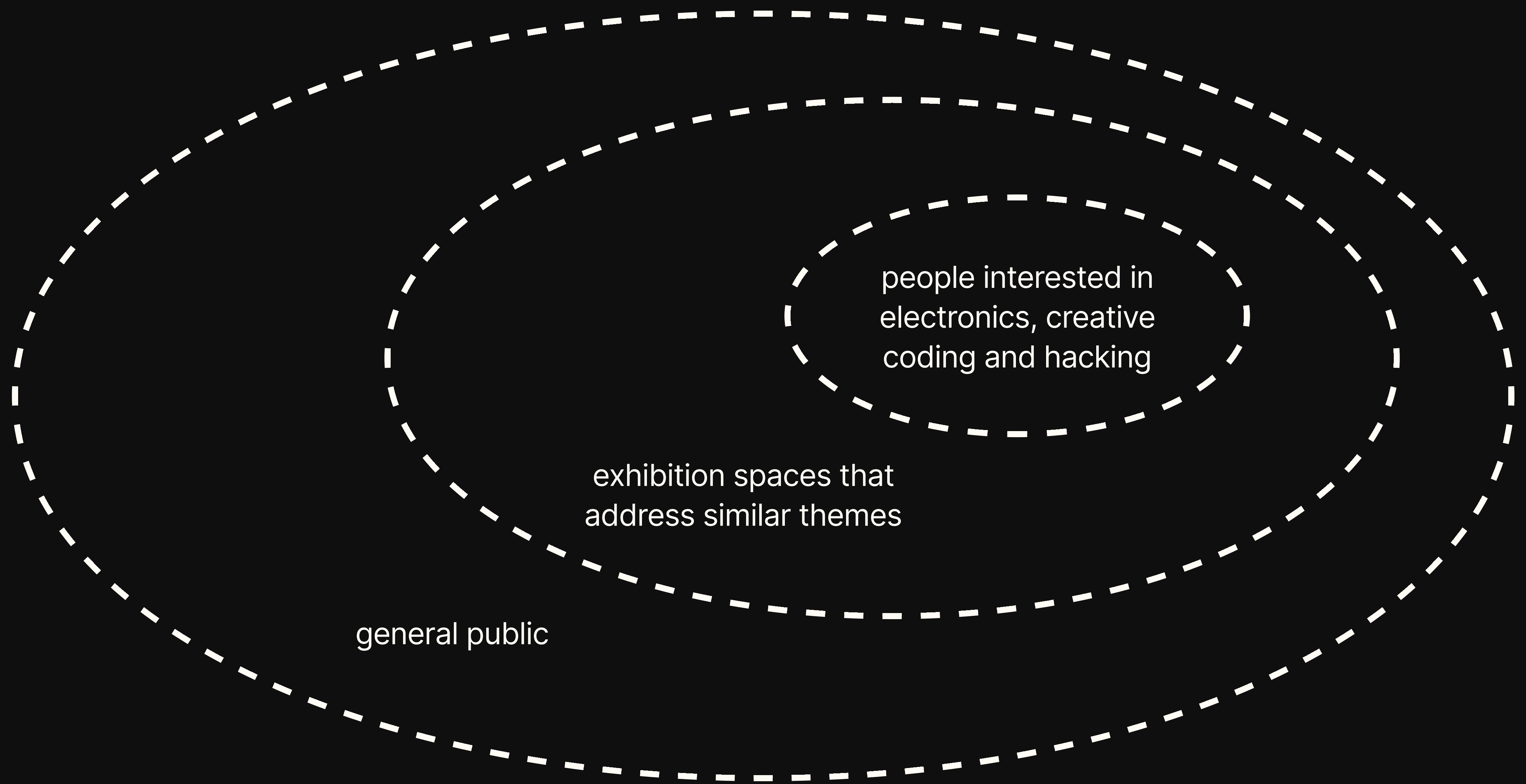
(BONSIEPE, 1983)

The continuous development of
technological devices drives the
loss of understanding of how
many things work.

(MARQUES & MASS, 2020)



The hegemony of a dominant technological conception limits our ability to imagine, develop, and value other forms of technological creation.

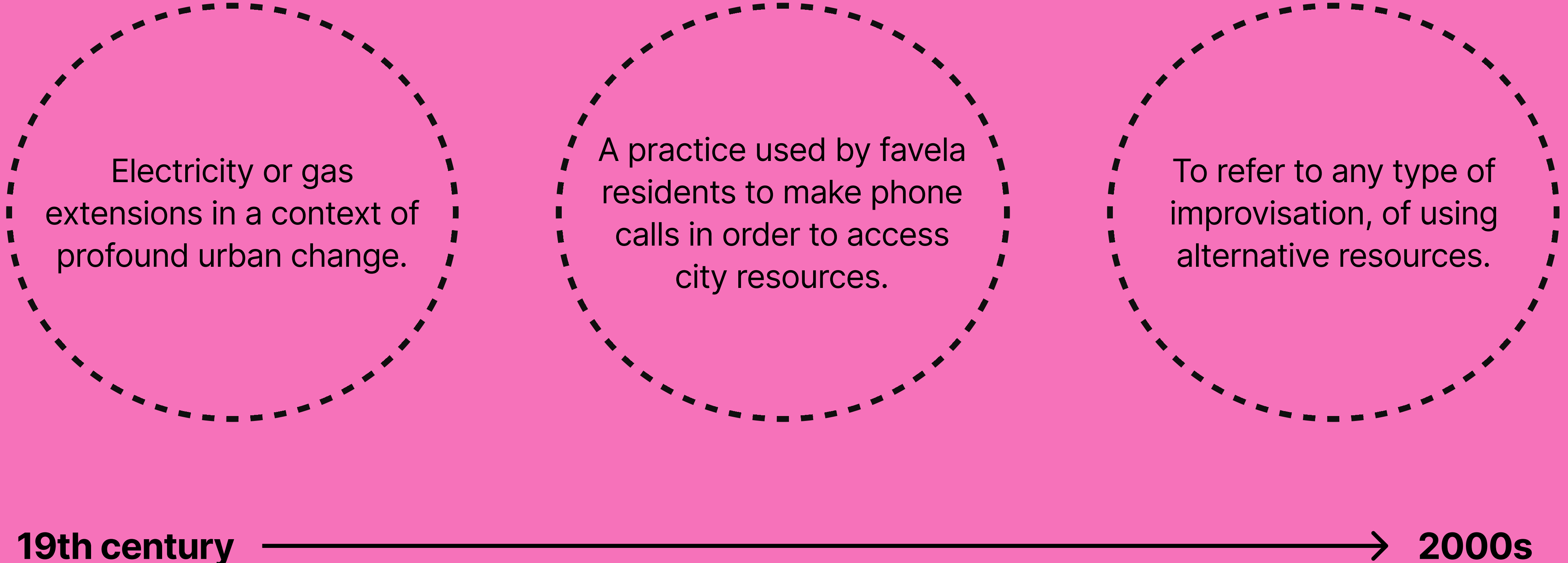




To reflect on the contemporary relationship with digital technological objects and to encourage the search for new ways to create technology through an **interactive installation**.

main purpose

GAMBIARRA ?



Electricity or gas extensions in a context of profound urban change.

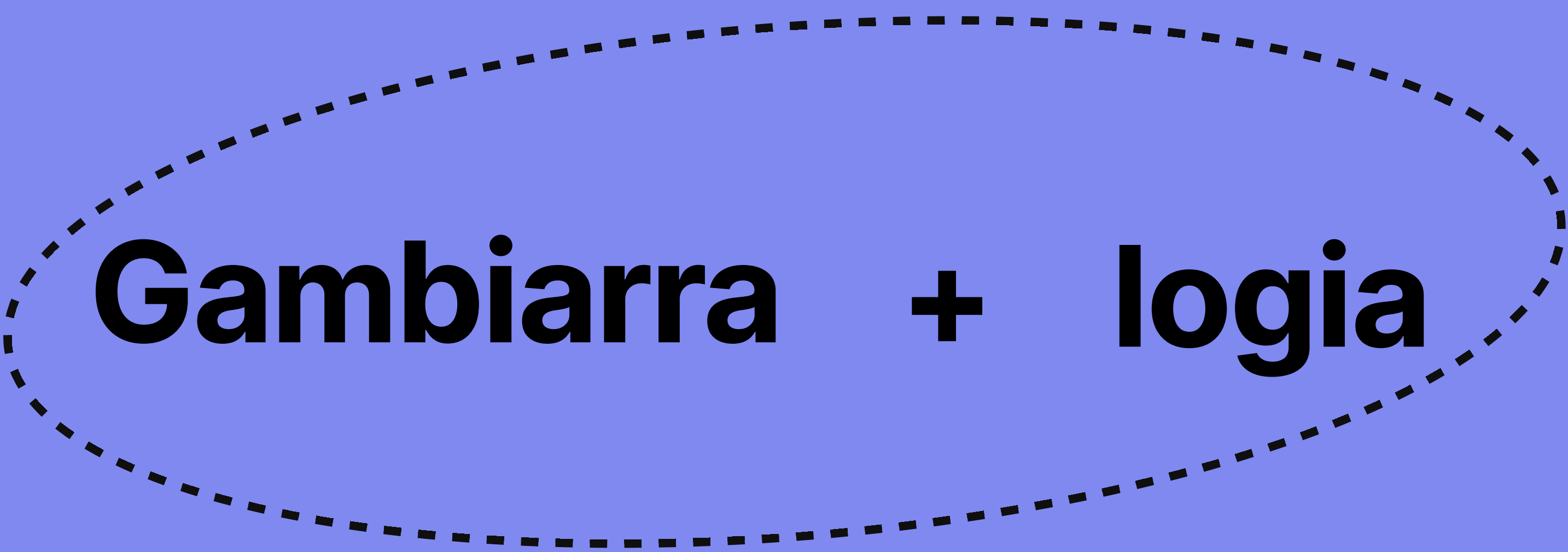
A practice used by favela residents to make phone calls in order to access city resources.

To refer to any type of improvisation, of using alternative resources.

19th century

→ 2000s

GAMBIOLOGIA



Gambiarra + logia

terminology that is begins to be used and disseminated as a spontaneous practice adapted to the digital context in Brazil.



The need is only resolved by
reappropriating modern technology based
on a new cosmotechnics that consists of
different ways of knowing the world



Foto: DANIELA BAOUELLO



JULIANA PORFÍRIO & NEVILLE D'ALMEIDA

BRASIL (MG/RJ)



CORPO UTÓPICO (2018)

Oi Futuro Flamengo (Rio) - 04/06/2018

Sesc Palladium (BH) - 08/10/2018

Sesc Corno (São Paulo) - 22/11/2018

Intervenção espacial que envolve performance, música e projeção, a partir de uma vestimenta eletrônica, dotada de câmera e monitor, que filma e reproduz as pessoas em volta e também é usada como tela para projeção a laser.

Concepção: Juliana Porfírio & Neville D'Almeida

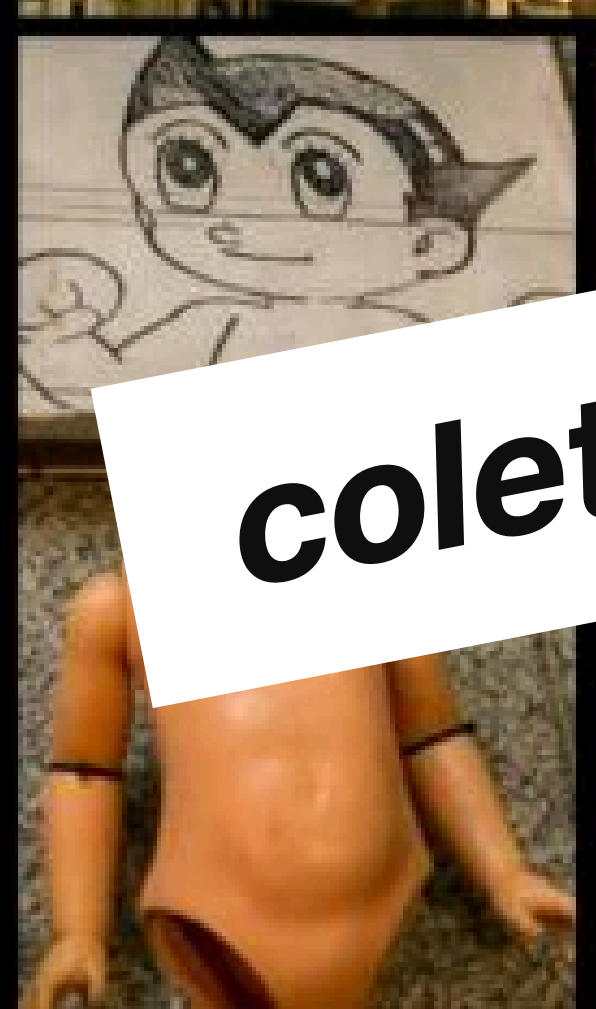
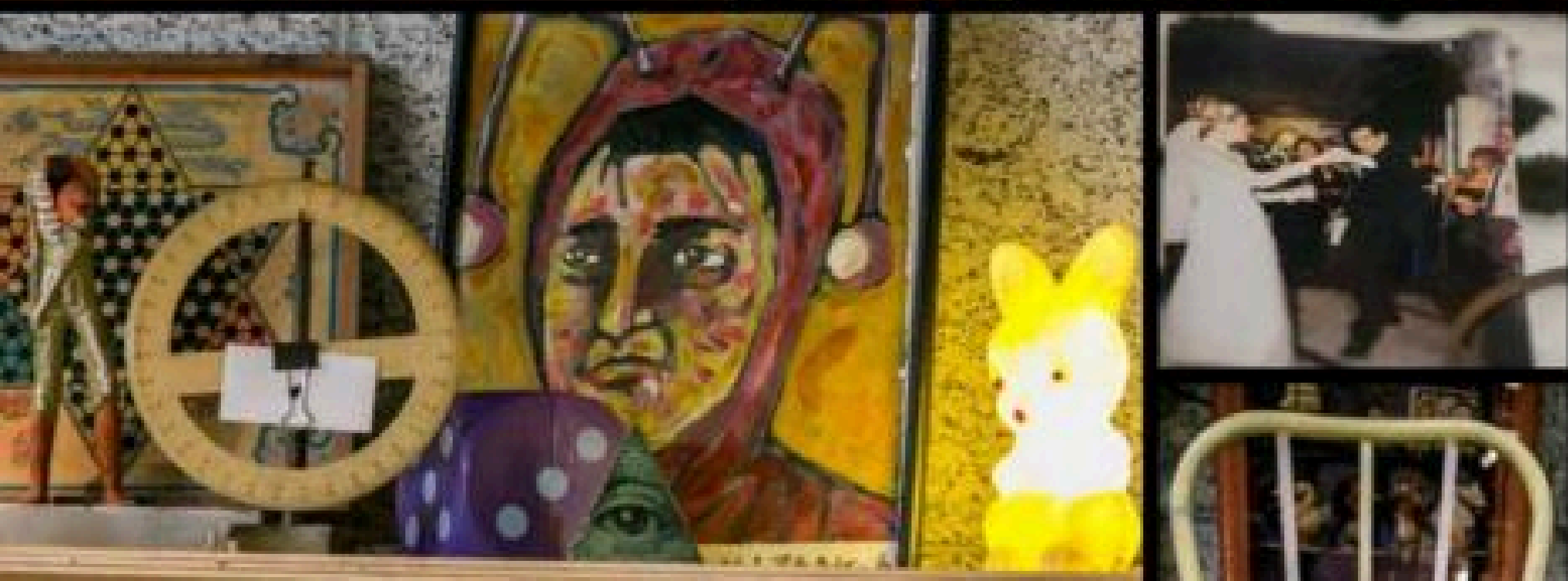
Atrizes: Patrícia Niednermeier (Rio) e Rosa Antuñia (BH/SP)

Iluminação e projeção a laser: Lucas de Jesus

Sistemas eletrônicos: Eduardo Pessoa

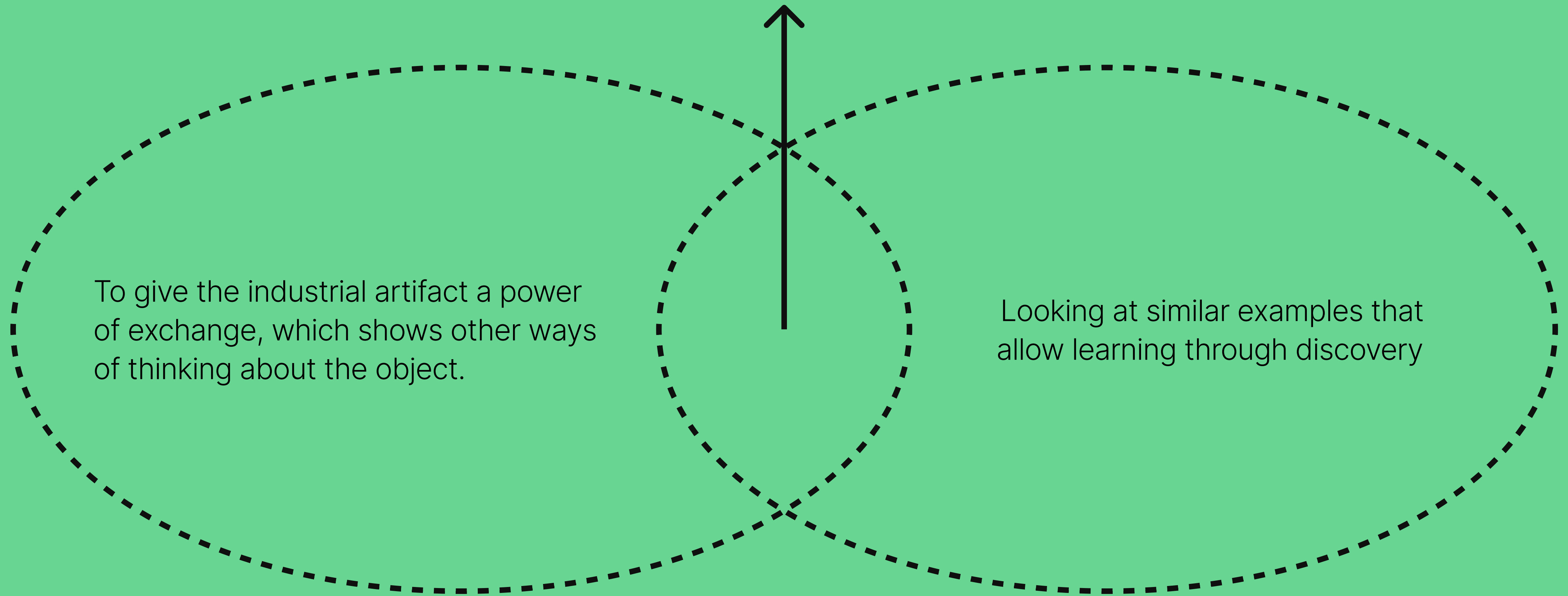


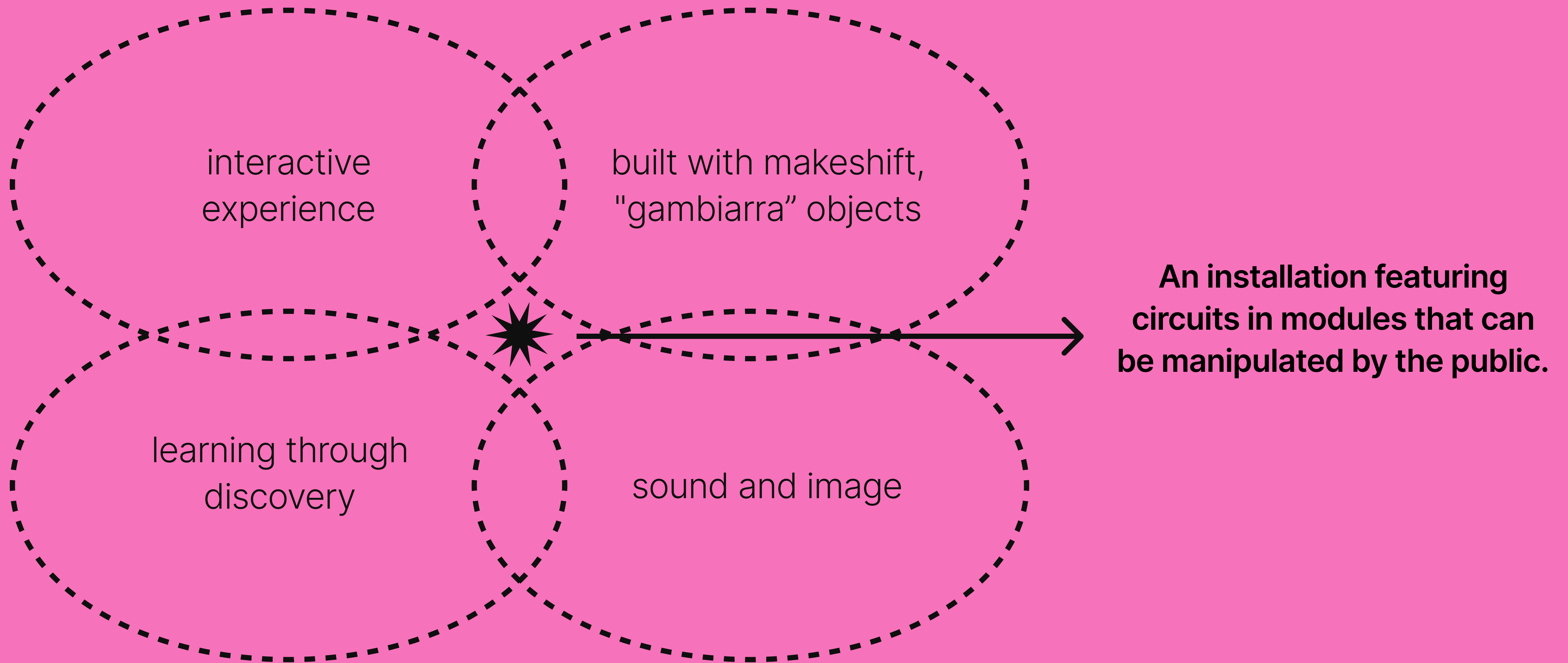
coletivo gambiologia



coletivo gambiologia

MAKING OF PROJECT PARAMETERS

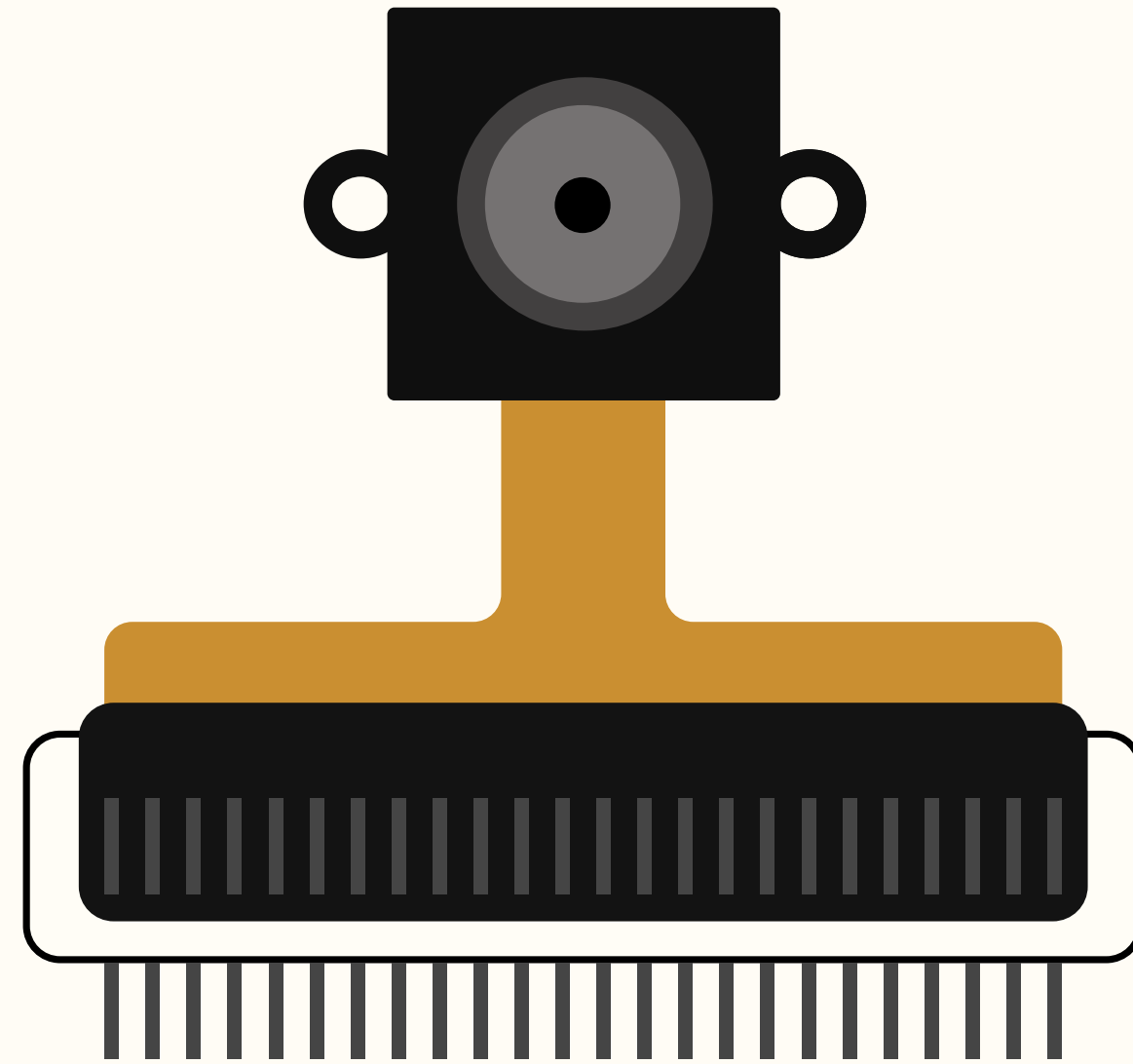






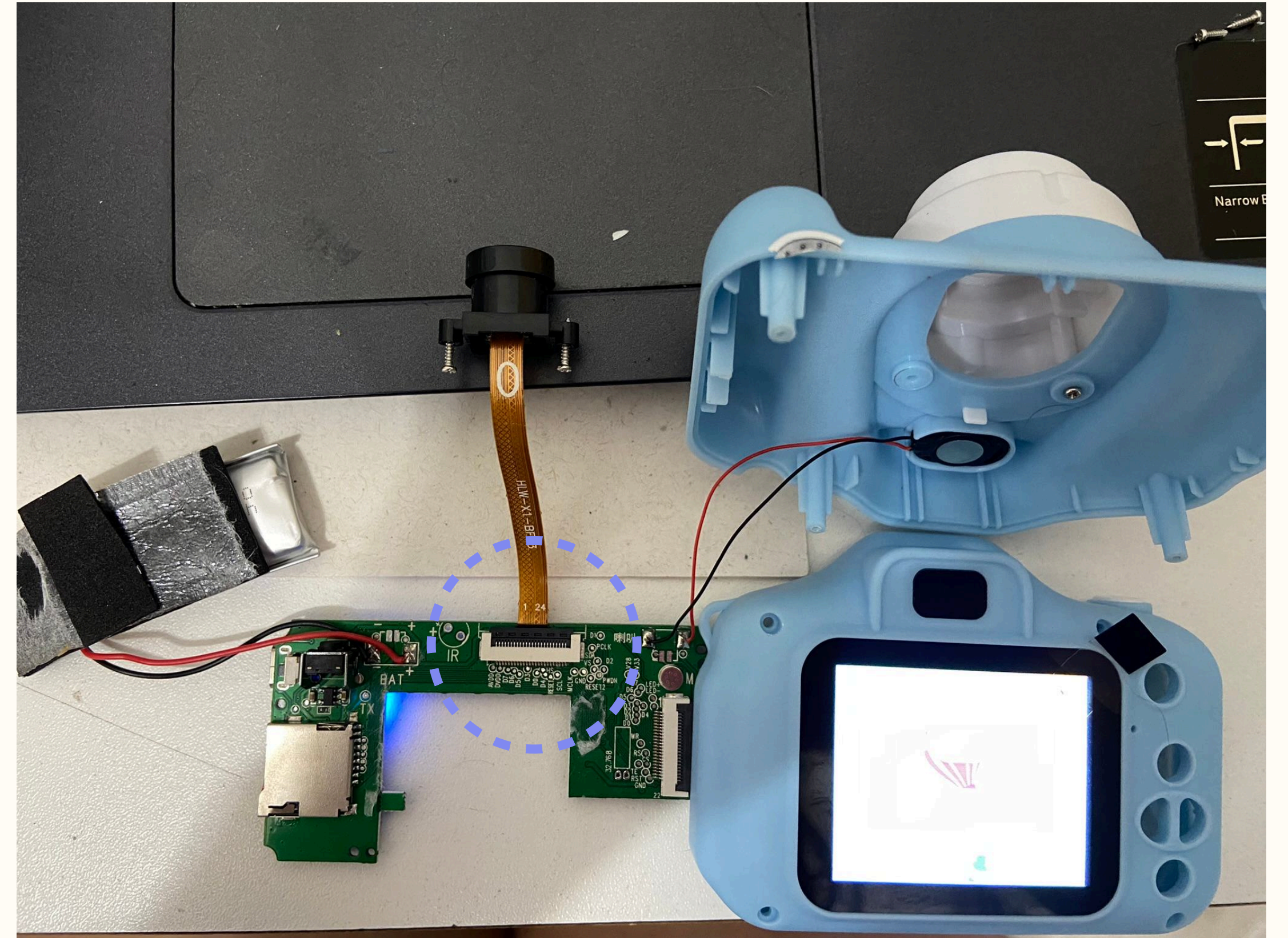
The term "**shopping-chão**" (literally "**ground-shopping**") is created by merging the English word that identifies a place and act of consumption with the materiality of the street market, with objects spread out on cloth on sidewalks and avenues.





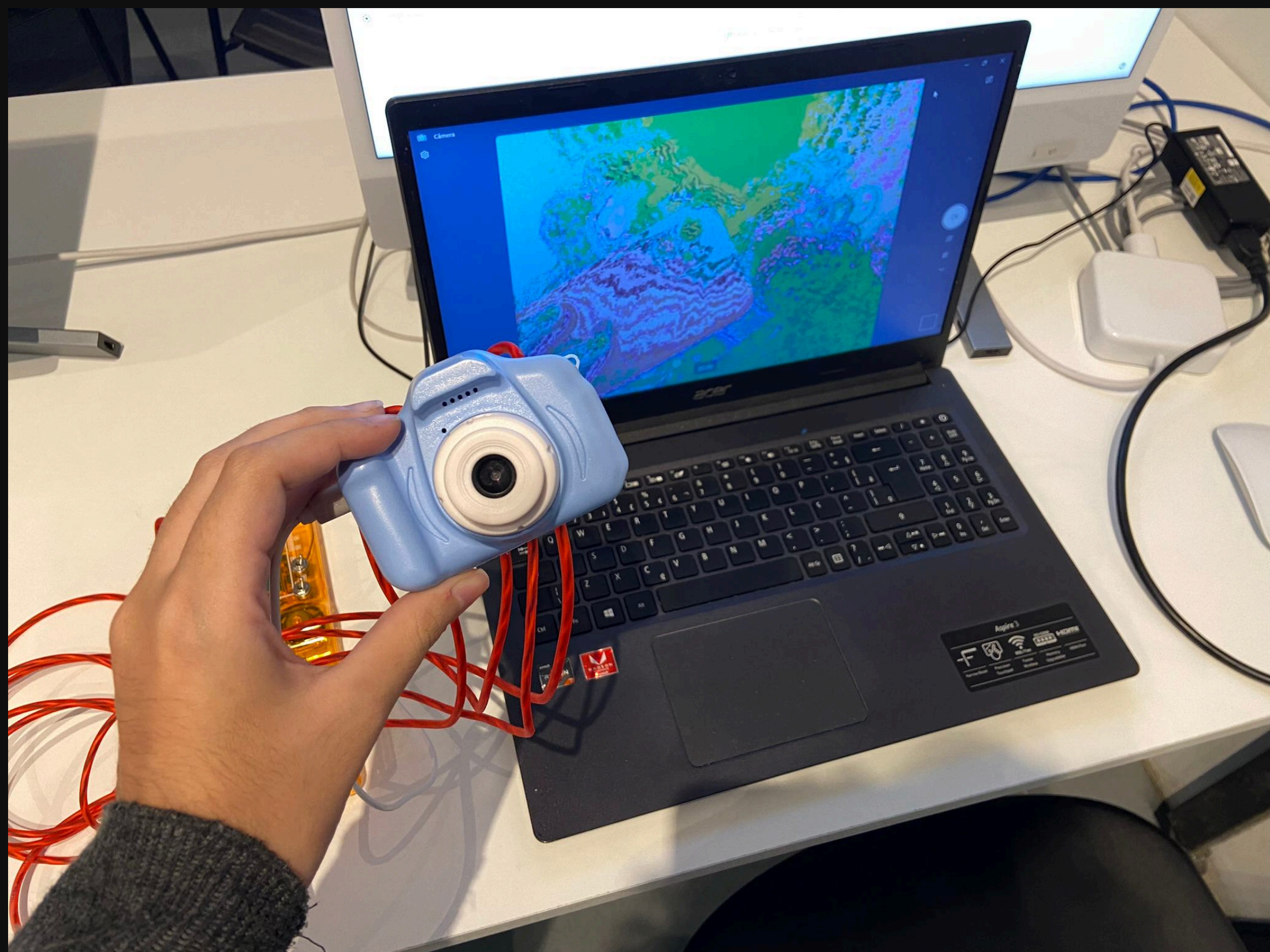
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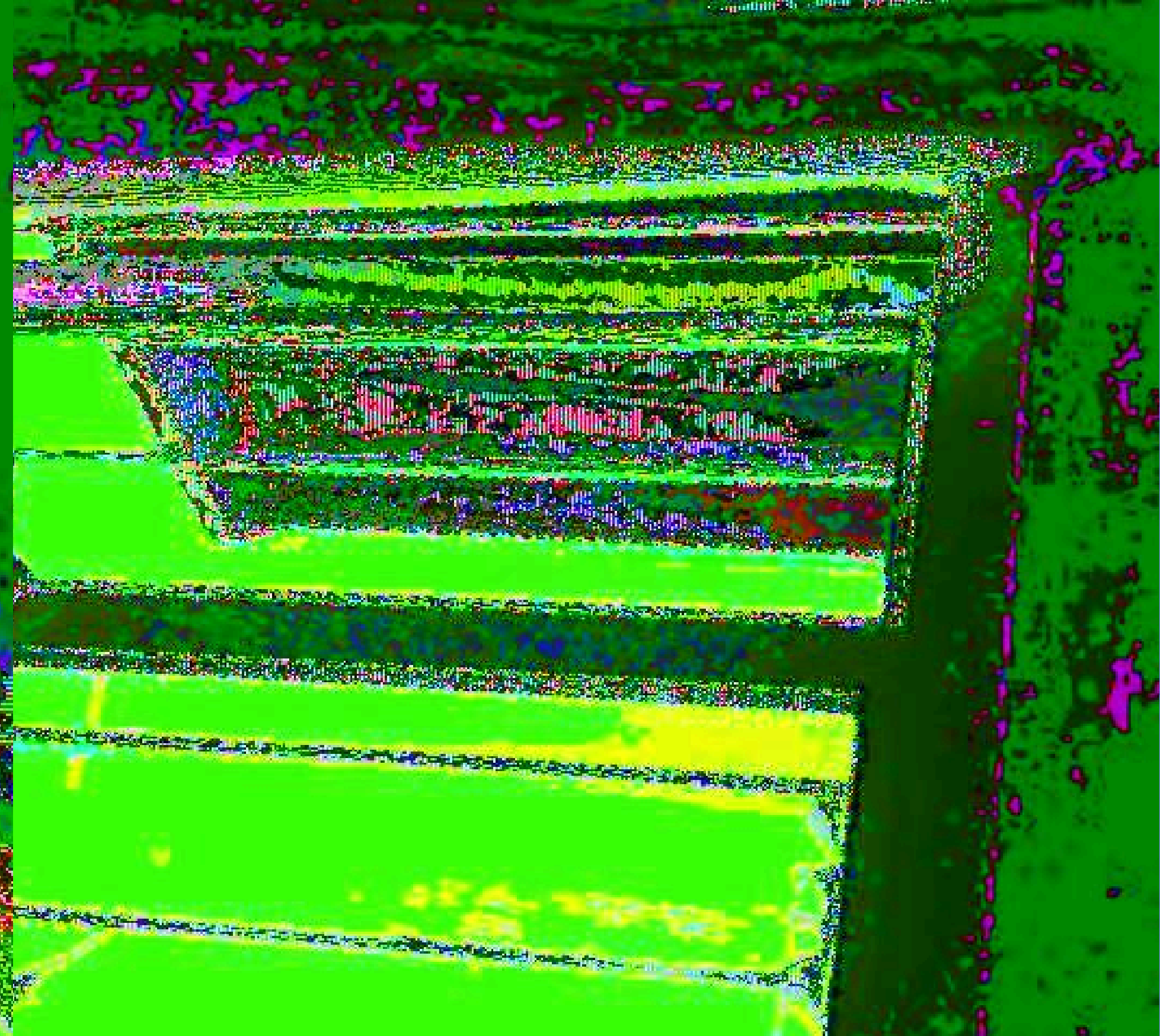
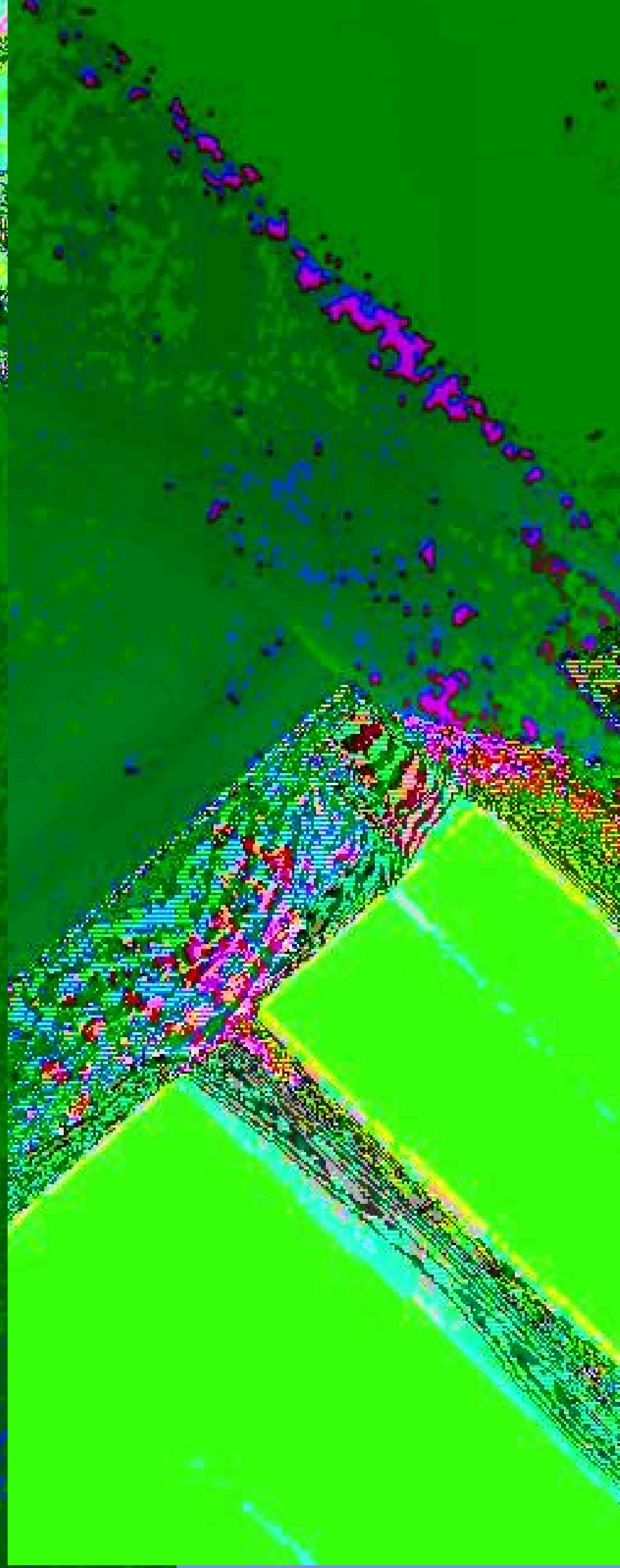
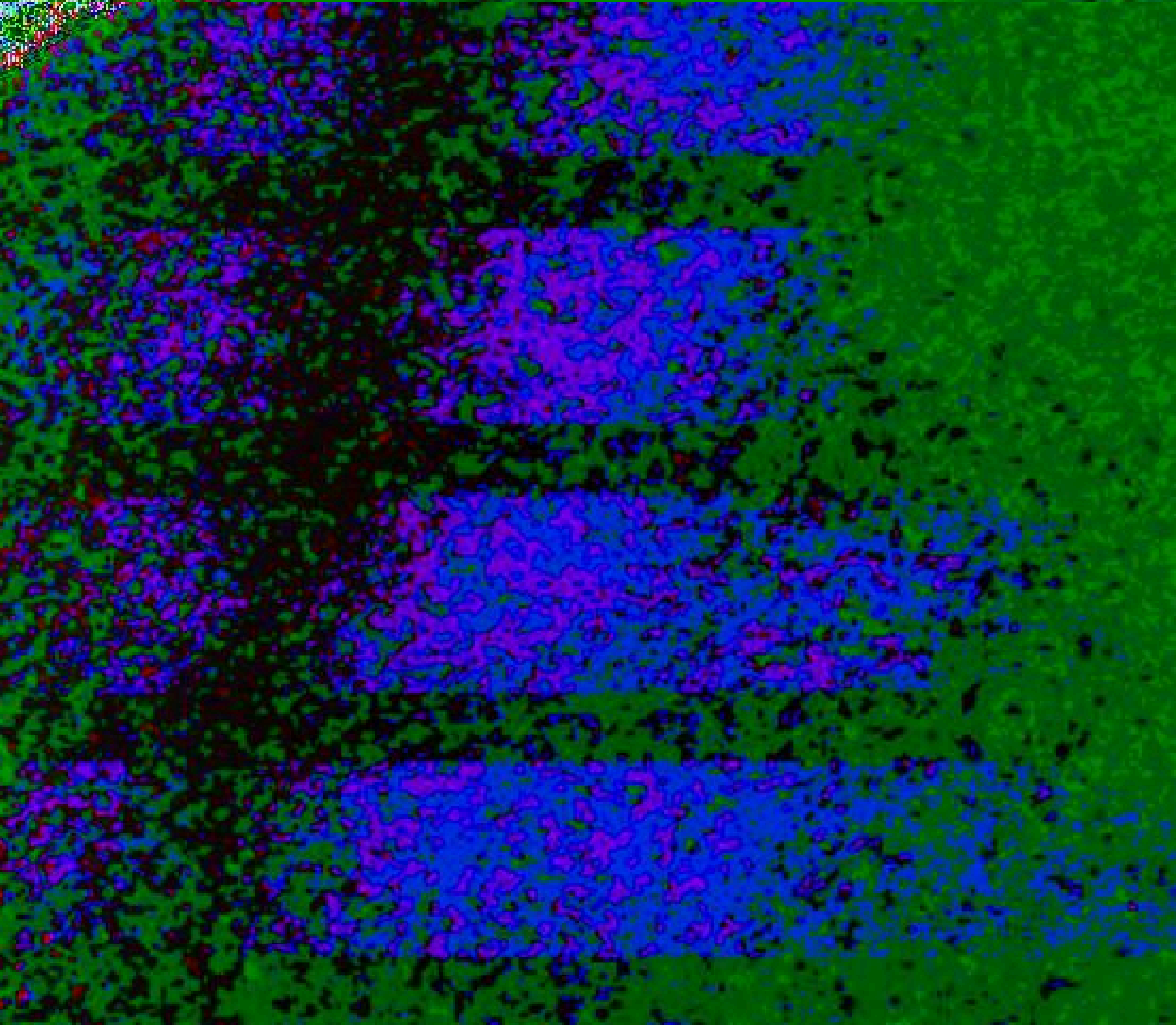
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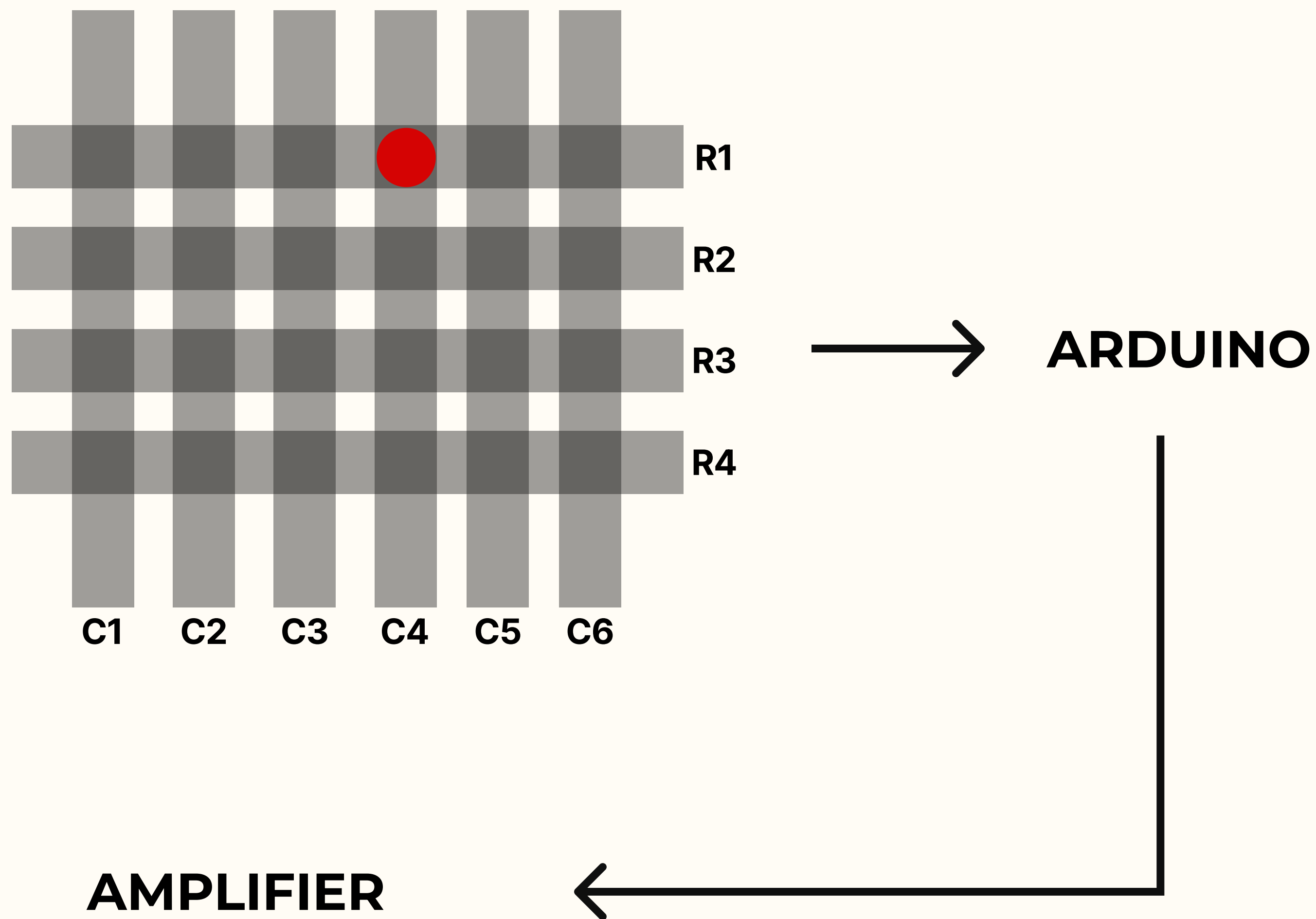


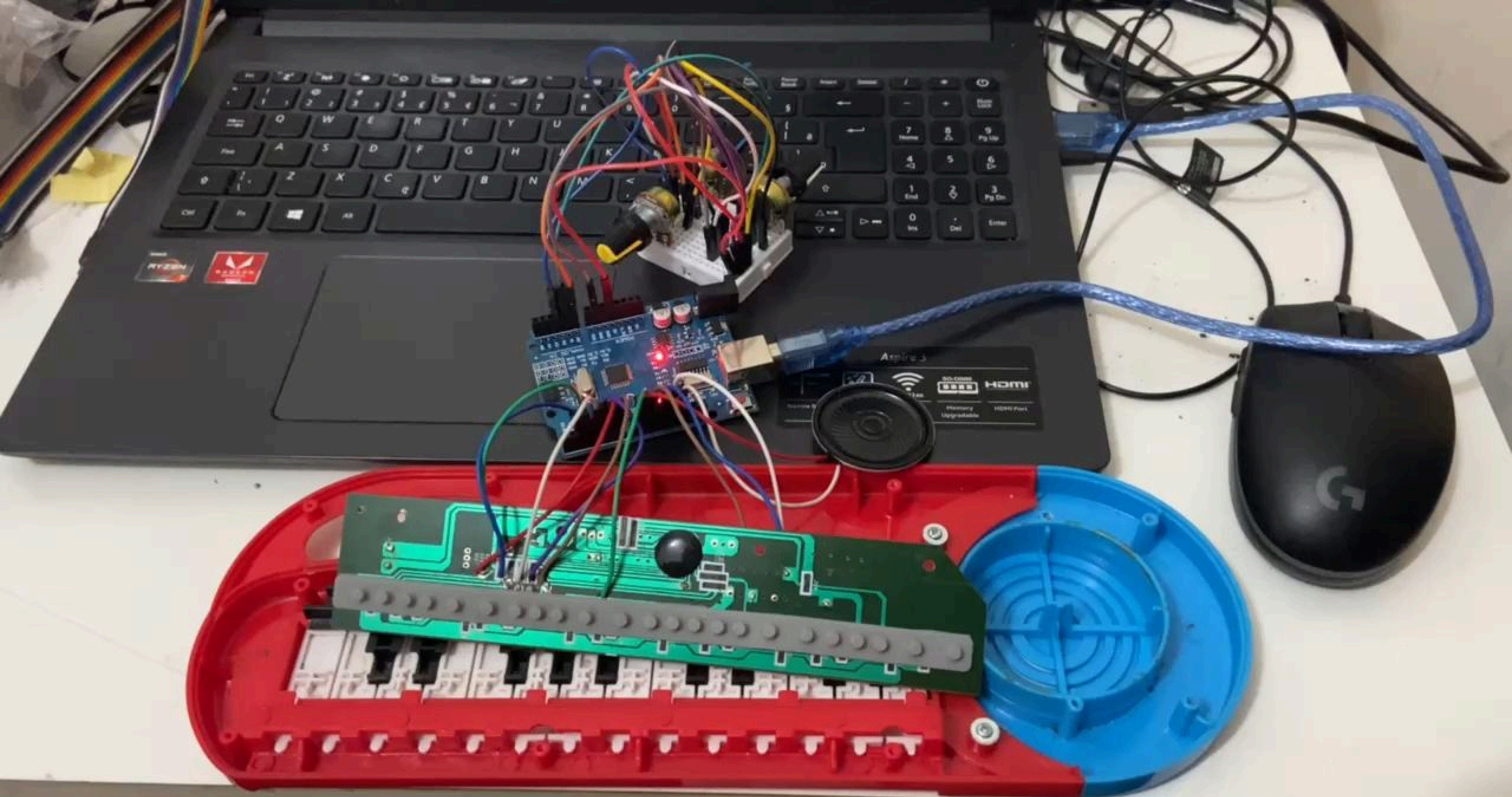




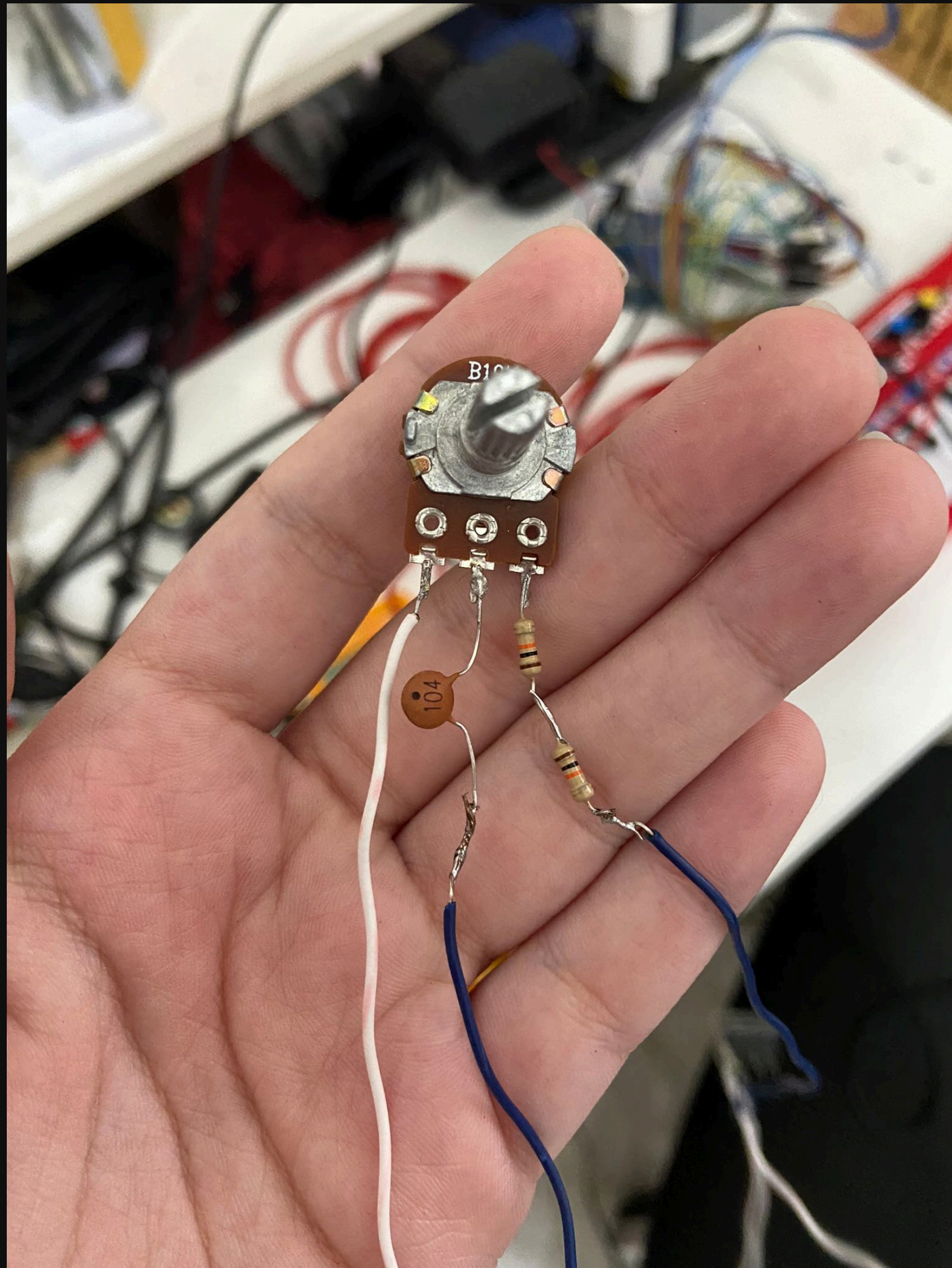


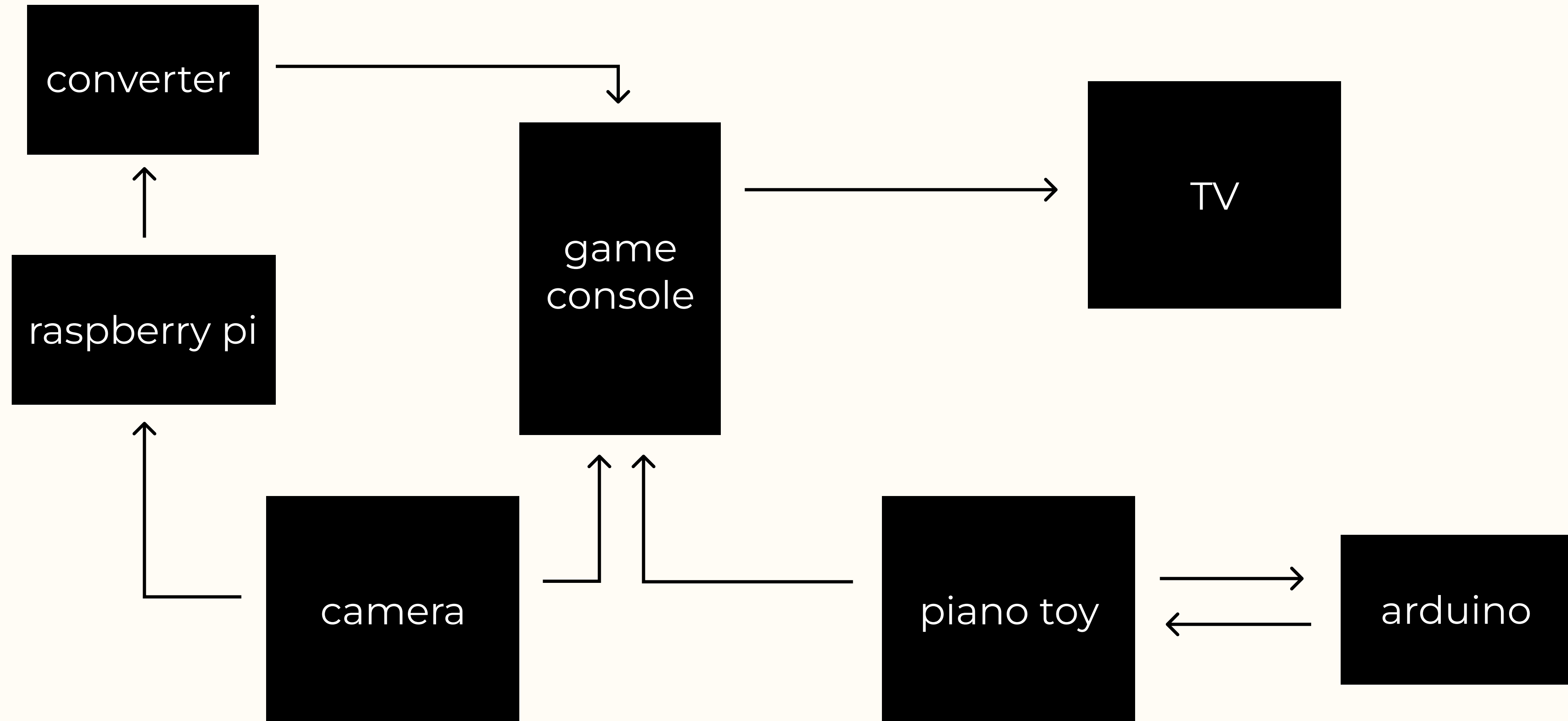


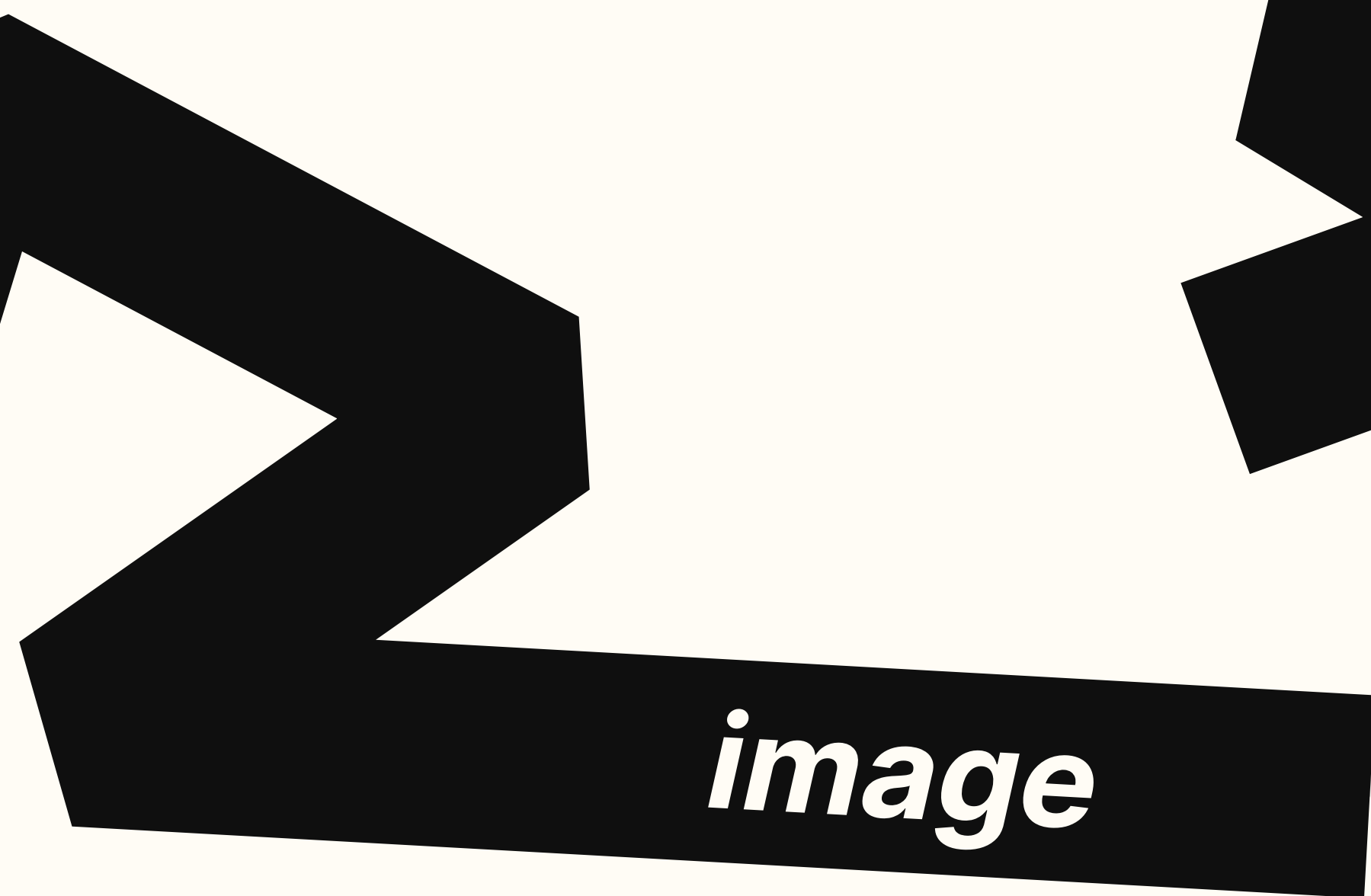
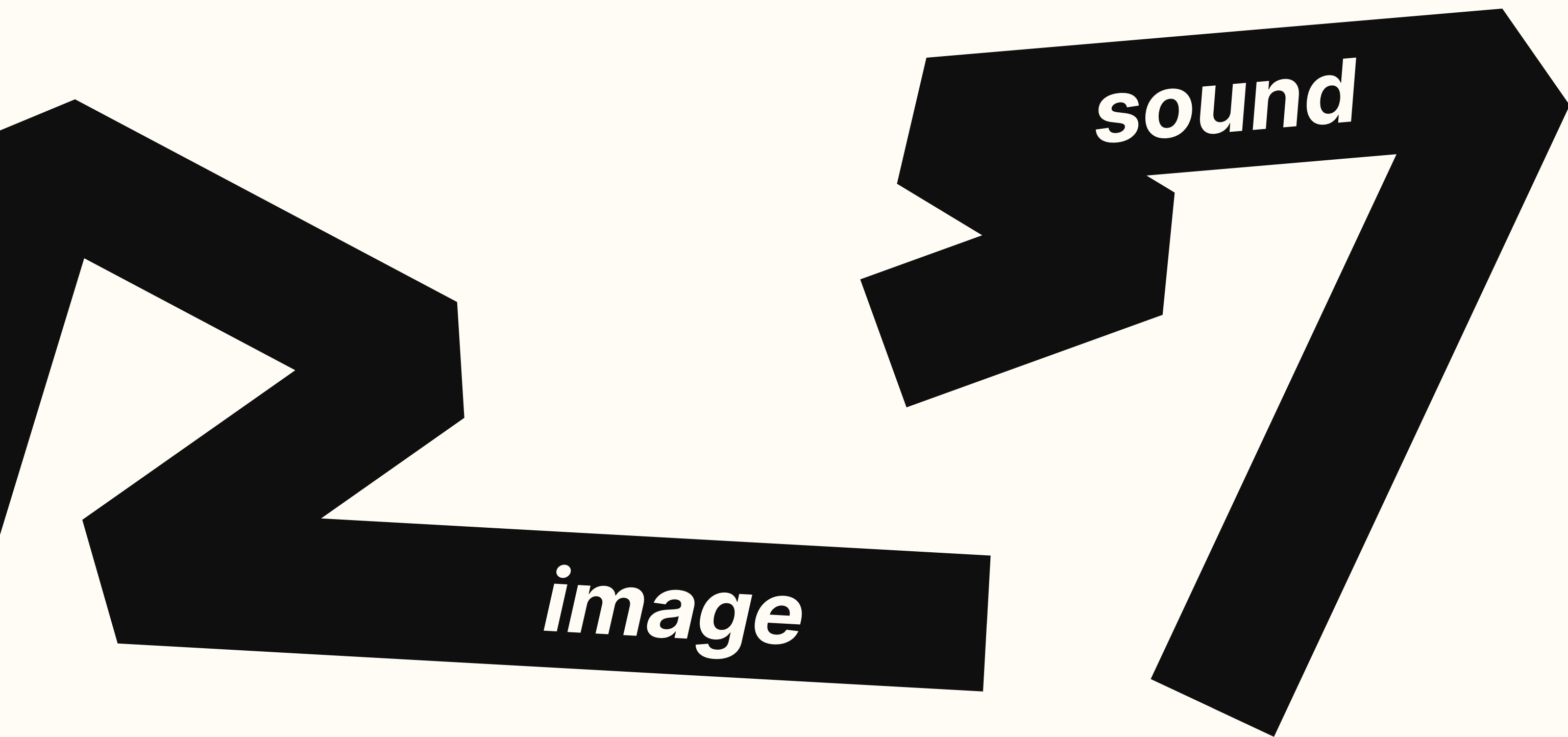
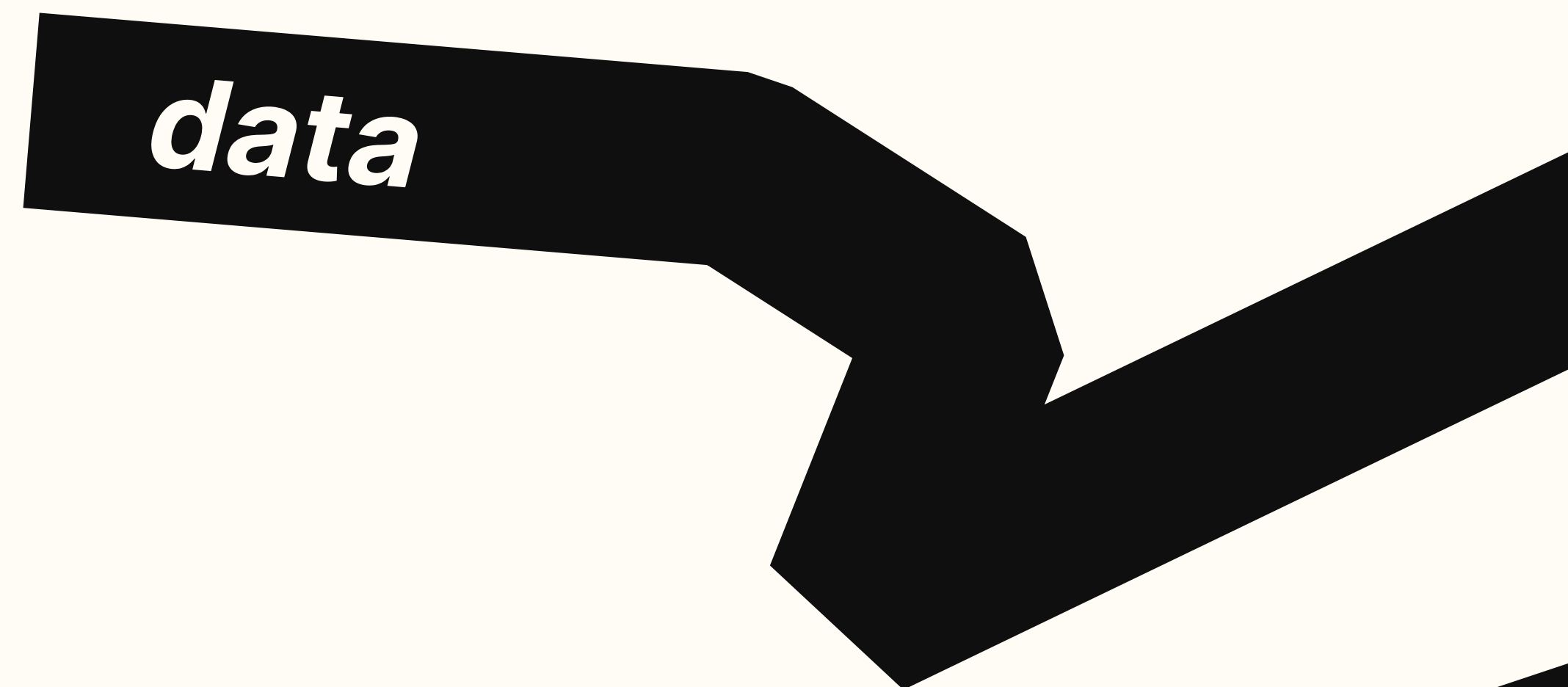
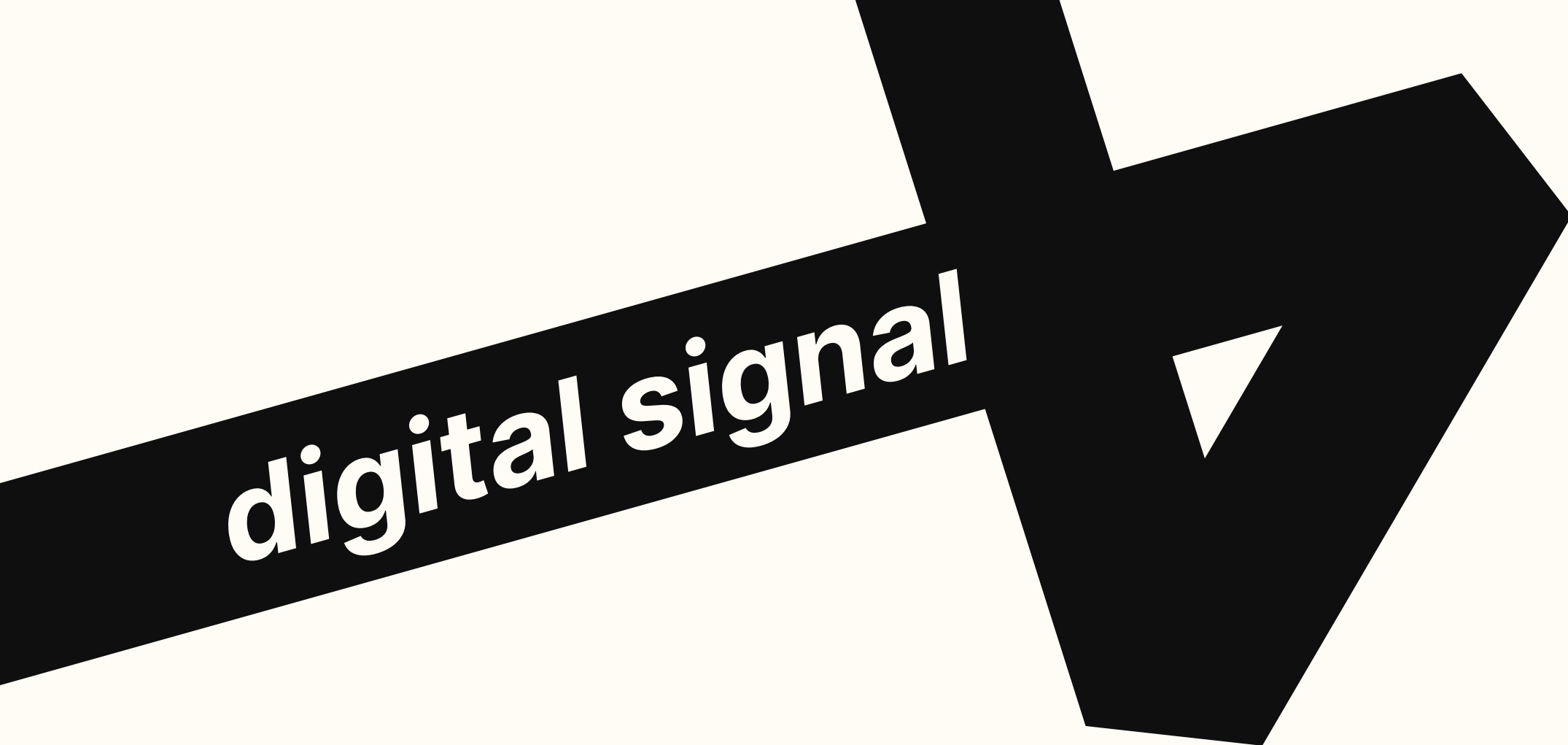












teclado sintetizador

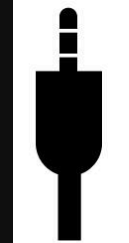
OBJETO INTERATIVO



Potenciômetro: controla algumas características do som, como modulação, volume e frequência.



Switch: sobre o teclado, muda o formato da onda que produz o som. Uma onda menos sinuosa causa mais ruído de som.



Cabo P3: inserido no teclado e no console de game, cria um caminho para a injeção do sinal de som na linha de vídeo.

câmera glitch

OBJETO INTERATIVO



Cabos RCA: esses cabos estão conectados nas saídas de dados da câmera, levam as informações sobre a imagem, conecte-os nas entradas RCA sobre o console de game.



Switch: sobre o console de game, os botões switch ligam e desligam as conexões dos cabos, embaralhando os dados.



Potenciômetro: controla quanto de som é injetado na linha de vídeo, quanto mais som, maior será a distorção da imagem.



project

qamzi-

qam

Technodiversity is a term coined by the philosopher Yuk Hui to propose a more plural and contextualized understanding of technology. However, the acceptance of singularity guides our relationship with technology.

The term "gambiarra" (makeshift solution) is understood as a complex and dissonant process of concretization based on a dynamic of precariousness and unforeseen circumstances. In this way, the project investigates "gambiarra" as a way of knowing and constructing the world, understanding that there is a multiplicity of cosmotechniques that lead us to different possibilities of invention. Through re-signified electronic

objects, "gambiarra" offers the industrial artifact a power of exchange, showing other ways of thinking about the object's functionalities that were not previously boxed into "something possible".

The altered circuit, better known by its English name, circuit bending, is a practice that consists of intervening on circuits using simple electronics and low-cost components, producing effects different from the original design. When working with pre-built electronics, improvisation and manual experimentation are important elements for discovering hidden potential in a circuit. Often the result is a distorted and noisy sound/image, bordering on a flawed aesthetic.

digital signal

A digital signal is a type of signal that represents data as a sequence of discrete values, usually using binary code (0s and 1s).

sound

Sound is produced through the conversion of sound waves into electrical signals, the electronic manipulation of these signals, and their subsequent conversion back into sound waves through loudspeakers.

data

Data are a collection of raw facts, such as numbers, words, measurements, or observations, that, when processed and analyzed, can be transformed into meaningful information and insights.

image

A digital image is a virtual representation of an image composed of a grid of small squares called pixels. Each pixel has a specific color and tonal value, represented by binary data (0s and 1s).

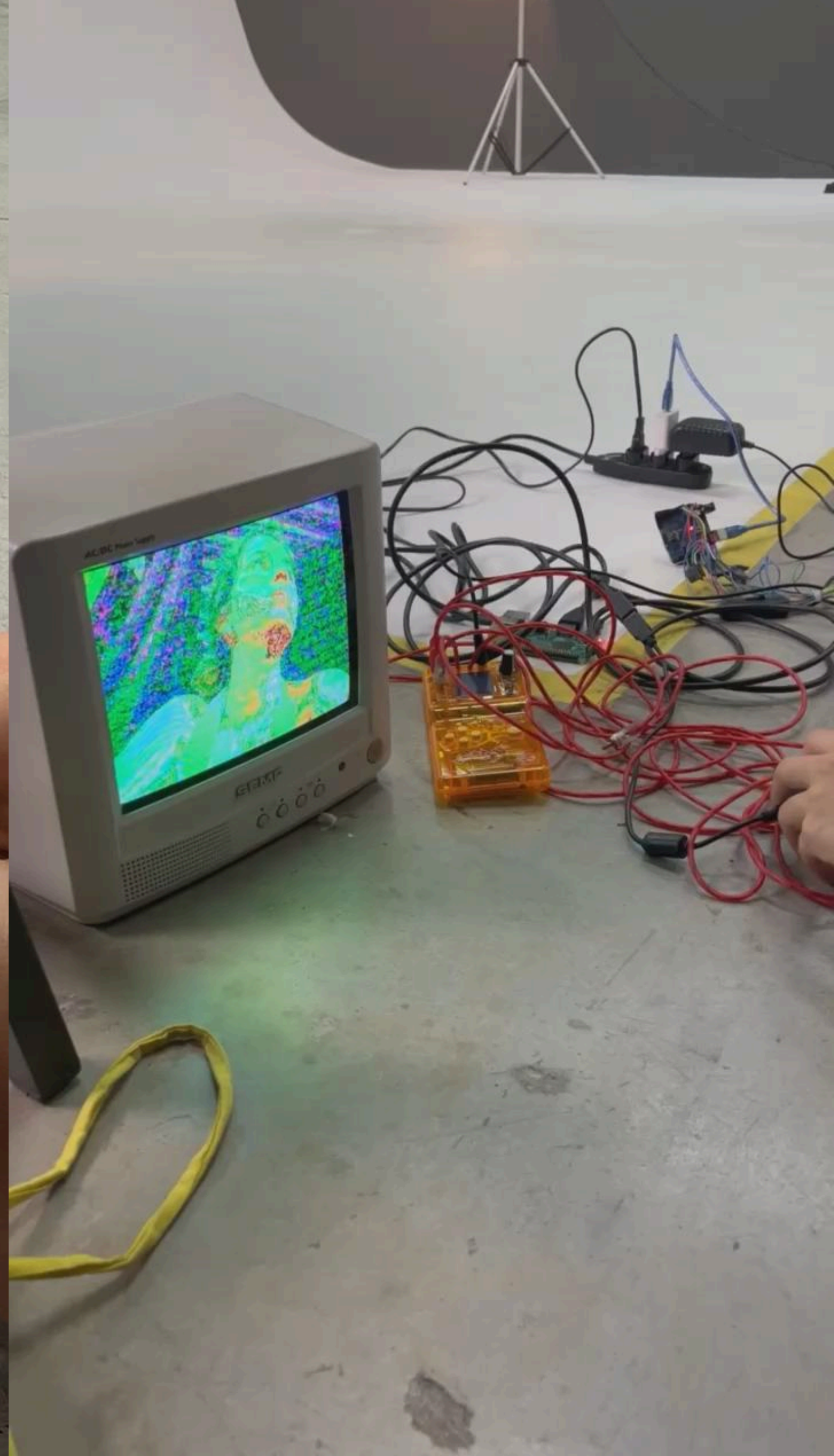
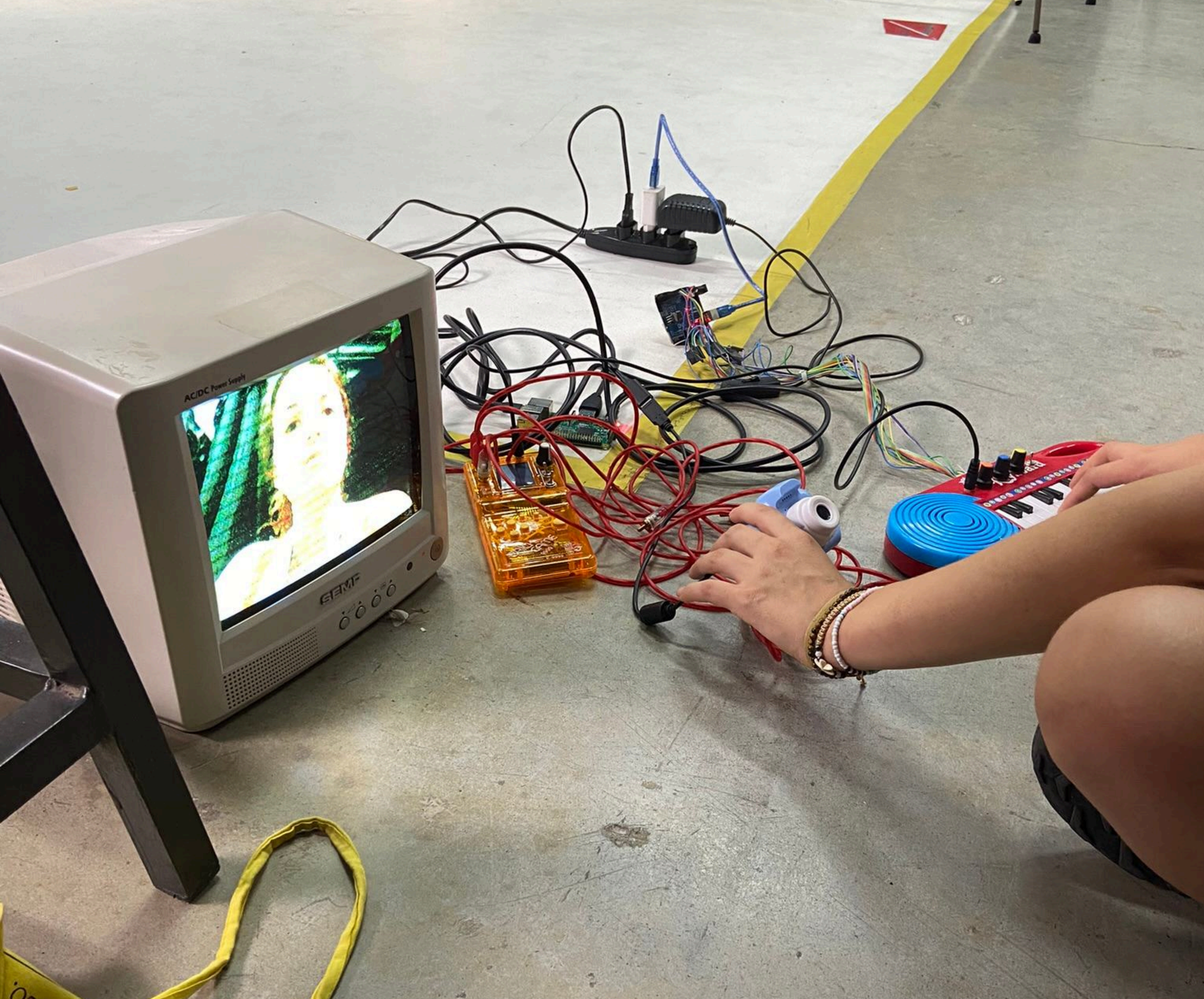
frequency

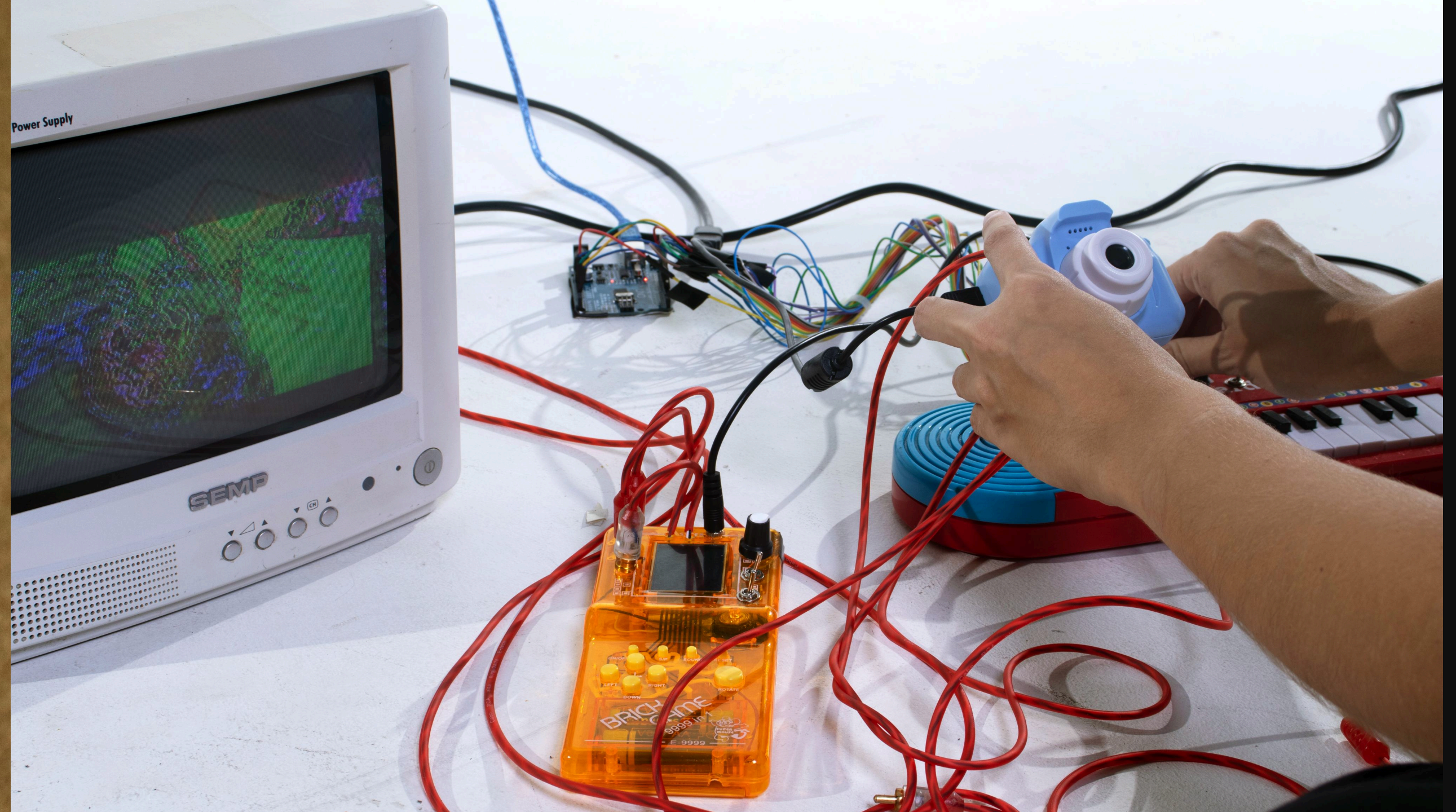
The frequency of sound is the number of vibrations or cycles that a sound wave completes per second. This property determines the pitch of the sound we hear. The higher the frequency, the higher the perceived pitch.

error

A digital error is a mistake or deviation from the expected result in a digital system, such as incorrect data or corruption during transmission. These errors can result from hardware malfunctions or glitches, leading to incorrect processing or output.







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