record of events necessarily worse than a history that is ultimately written by the victors, as the saying goes? While digital information may be necessarily incomplete, wasn t decision-making similarly constrained by incomplete and acontextual information in the past? Furthermore, adjustments will be and are already being made to cope with or even thrive within this new environment. Indeed, for some there is no such thing as too much information, as new techniques are constantly being devised to manage and mine this glut to improve decision-making and other human activities (Weinberger 2007).

What does seem more plausible is the reduced ability for individuals and society to forgive if we never forget ultimately limiting our abilities to change and define ourselves in the present and future. Imagine someone who is charged with a crime that is recorded by a local newspaper. This digital trace will be at once both global and durable, even if the individual is ultimately acquitted of the crime. While the acquittal may also leave a digital trace, in certain cases, especially for highly culturally sensitive crimes and in less accepting social environments, a lingering suspicion will haunt the individual for the rest of their life. Mayer-Schönberger admits that an inability to forgive is not a foregone conclusion as societies may adapt by ultimately adjusting their tolerance levels for human foibles especially in a world where it is impossible to forget mistakes. At a minimum, however, there will be a painful adjustment period in the interim.

The following two chapters, 5 and 6, move back from speculation to the very concrete and constructive engagement with the set of existing solutions to the challenges Mayer-Schönberger has brought to light. He explores a range of technical, legal, and social approaches to address both the power and time dimensions. **Delete then explores the potential of reintroducing forgetting as one mechanism that, if implemented appropriately for the given context and in conjunction with other mechanisms, might aid with the decision-making challenges and even help to shift control over information back to the individual.** While the efficacy and feasibility of Mayer-Schönberger s solution is something that is debatable, such a nuanced and critical engagement of ideas is clearly what is needed at this point in time, and is welcome reading.

Particularly interesting would be more research and thinking about exactly what types of information might impair or constrain future actions and decisions, and in what situations. As Mayer-Schönberger suggests, the answer will depend both upon the type of information and the context (p. 194). However, one can imagine sketching out the contours of these details to help improve our information management choices today. Certainly, one place where the ability to forget appears paramount is the ability for individuals to have control over their own pasts to facilitate social forgiveness and help individuals determine their own present. However, opening and storing what types of government information? Indeed, it is still an open question as to what types of information might bring about the sort of changes we are looking for in government (Lessig 2009). On balance, however, if a central concern is one of power-asymmetries and the control of information, it would seem that we would much rather shine the light of transparency on governments rather than citizens (Castells 2001, p. 185).

Overall, Delete is a book about information and its relationship to power, forgiveness, forgetting, and freedom: **the power to maintain some control over the digitally recorded past to ensure freedom in the present. While at points Delete engages in (necessarily) speculative and sometimes not entirely convincing argumentation laced with an overly romanticized view of the past, it is a poignant and extremely timely warning for us to take a step back and think about how we construct our future in an age where information is king. Delete doesn t seek to provide a definitive solution, but rather, it succeeds in the more modest but equally important goal of contributing to a wide-ranging, open, and intense discussion**

about forgetting, and how we can ensure that we ll remember its importance in our digital future (p. 199).
Interestingly, it appears that Mayer-Schönberger s contribution can already be felt. During the course of writing of this review, a right-to-forget law was proposed in France that would give Internet users the option to delete information that is stored about them (Reid 2010). Clearly the conversation has begun, and Delete is well placed to contribute.

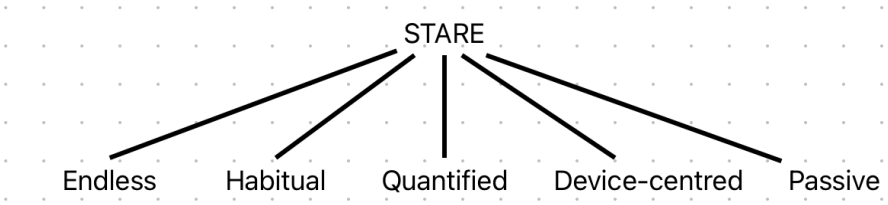
Reflections on research:

1. Yehwan Song uses the body, its integral to her work because it explored user interaction in a more cinematic and interactive way. She uses hands, face, presence to reveal repetitive behaviours users unconsiously perform. **Body as a tool to make the constrains visible**. Hybridity emerges not just in the blending of form and media, but in how technology and the human condition continually reshape one another. **As seen in Song's work, digital power stems from our inability to recognize what we are missing, blinded by years of standardized web usage.**
2. What do I mean by the image? Define what image represents in my context like Yehwan Song did. I **liked her juxtaposition of "era of the web" to "era of the images", where web becomes an attractive visual experience.** Image as a mode of holistic perception of web and digital culture rather than its examination of it's dispersed parts.

SHIFTED ENQUIRY

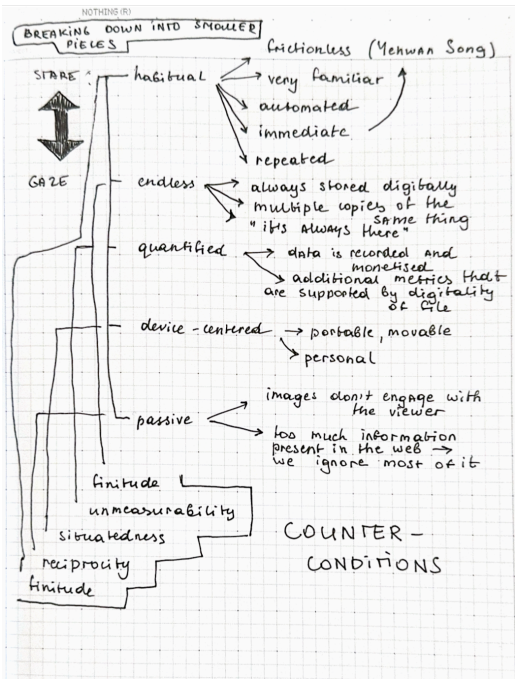
If the digital image is made to be reproduced and endlessly stared at, what conditions can an image set for its own viewing, so that it is looked at rather than consumed?

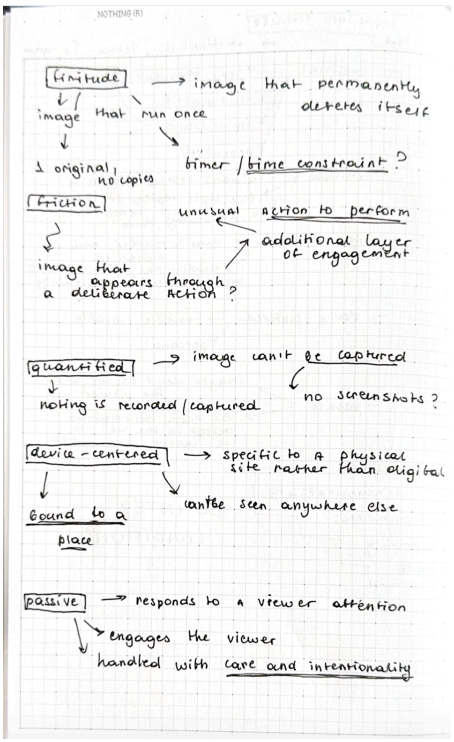
This provided me a framework to access the gaze, which could be **endless, habitual, quantified, device-centred and passive. If each quality is a condition of the stare, then each experiment can change one of them and see whether it moves the viewer toward the gaze.**



The framework

Keep one thing constant across all experiments: the same image and the same pixel-by-pixel event. Change one condition at a time.





Quality of the stare	Counter-condition	Experiment
Endless	**Finitude**	The LCD image runs once and deletes itself from memory, compared with the current looping version.
Habitual	**Friction**	The image only appears through a deliberate action, like turning a dial slowly, holding a button or assembling printed pieces.
Quantified	**Unmeasurability**	Nothing is recorded or counted, and the image resists capture, e.g. it flickers or only appears in a way a phone camera can't hold. The image can't be captured and the views can't be counted.
Device-centred	**Situatedness**	The image is bound to one object or place, like tombstone body, and can't be seen anywhere else.
Passive	**Reciprocity**	The image responds to the viewer, e.g. a proximity sensor makes it build up only while someone stands still and fade when they leave.

Log for each experiment:

1. **Condition changed.** Which quality of the stare you're countering.
2. **Artefact.** What you made and in which medium.
3. **Encounter.** What happened when others looked at it.
4. **Gaze or stare.** What the observations suggest.
5. **Next step.** What the result tells you.

Counter-Condition	Artefact	Pieces	Encounter	Gaze or Stare/Observations	Nexts steps?
Finitude	A timer that registered the birth and death of	DS1307 and LCD1602	**Person 1 (Dariga)** **Person 2**	It felt more like a gaze, since the image was	the reintroduction of forgetting

Counter-Condition	Artefact	Pieces	Encounter	Gaze or Stare/Observations	Nexts steps?
	the image, which also indicated it's lifespan as an additional tool to create urgency. The image on the screen was disappearing as the images was running out of the lifespan.		**My observations:** It evokes human feeling of care towards the image. Birth and death creates a sense of urgency and intensify the fleeting moment.	almost like a tamagotchi-pet that demanded attention from viewers side, yet the prolonged disappearance could take the person back to passive stare mode. Brings back temporality and ability to forget and discard from the memory.	
Friction	Display shows of how much of the image is revealed through the process of rotating the Rotary Encoder.	Rotary Encode Module and LCD1602	**Person 1** **Person 2** **My observations:** More of a leaning forward approach since there is a physical and more intentional activity, it invites active participation of the person for the image to emerge.	Feels like the most gaze-like situation because of the physical and embodied experience with 'image-building'.	
Unmeasurability/ Capturability?	**The image can't be captured.** The image kept as a piece of data and then is getting reconstructed on LCD screen to avoid it's data being altered/amended and copied as offline mode of gazing. The photo is decoded off-screen by p5, turned into 128 lines of grey values written as text, sent down the cable one line at a time to the Arduino, which converts each line back into pixels and passes it to the small screen, the only place the image ever becomes visible, and only while it has power.	p5.js LCD Display	**Person 1** **Person 2** **My observations:** Idea of temporality and anticipation was brought out by reconstruction of the image which was similar to anticipation in analog medium like film.	By engaging input and output it becomes interesting to watch the rebuilding process. Maybe afterwards it becomes 'starable' but while building it's certainly gaze.	

Counter-Condition	Artefact	Pieces	Encounter	Gaze or Stare/Observations	Nexts steps?
Situatedness	Photosensor creates a specific situation in which the digital image can be revealed. Through the record of the amount of light, it measures this information and transmits a result only in a dark environment.	RFID reader or Photosensor	**Person 1** **Person 2** **My observations:** The context of the physical space and creating a specific environment in which the image can be viewed is quite interesting. Makes me think of the museum/gallery setting that sets up the right environment to engage with the imagery/objects.	Feels to me more like a gaze situation since it invites for specific a very specific context and therefore creates more intentional consumption of information.	
Reciprocity	Image depends on distance from it. Ultrasonic Sensor records the proximity and based on it builds or destroys the image, therefore making the participation of the observer essential in this interaction. (Physical proximity)	Ultrasonic Sensor	**Person 1** **Person 2** **My observations:** I like the immediacy in the engagement of person-image. Interdependency of both is a crucial element not only for the image to be displayed but also for the person to be engaged.	I think that when the person starts engaging with the image it invites gaze and interest. Since it also includes the physical aspect of proximity when the person loses the gaze he just walks away/distance himself from the work making the interaction immediate and only present in the moment of engagement. What happens to the image when you don't look at it?	

Some feedback:

▼ **Dariga**

Dariga's feedback centred on how people might engage with the image physically, as a way of turning the stare into a gaze. She suggested developing physical friction further: a more detailed encounter that makes the viewer work to see what is on the screen, while also raising the questions of what kind of image this is and where it comes from.

▼ **Katka**

Katka responded to the counter-conditions approach and thought that working with a single image was a strength. Because the same image is assembled in different ways, it can be looked at and then analysed theoretically, and this supports the idea that the image was gazed at: people perceive it differently depending on the method of assembly. She felt that defining the stare and the gaze had been important, and that the next step could be to engage with people directly and observe how they interact with the work.

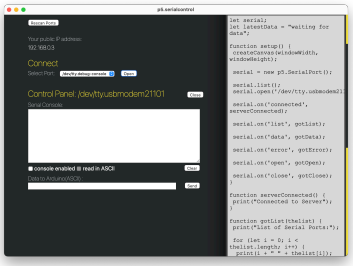
She noted that the slowness of the image makes people slow down and observe. This led her to question whether the image needs to be assembled fully at all. Once an image is digitised, it is perceived subjectively, shaped by biological differences between viewers. Leaving it incomplete creates a gap, which makes the viewer more interested in the effort needed to understand it.

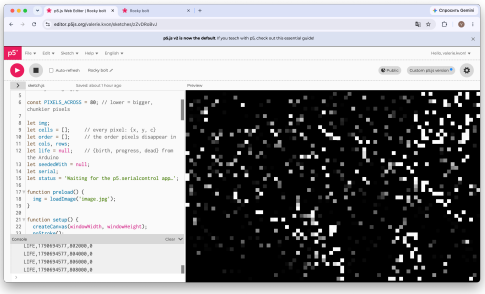
She also suggested keeping the pixelated version as it is. Every digital image is pixelated, even at high resolution, because it has been transferred from reality into the digital world through the lens of a computer. This gives three stages

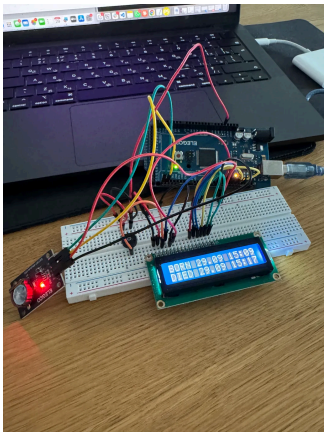
of perception: reality, digitising, and looking at the digitised image.

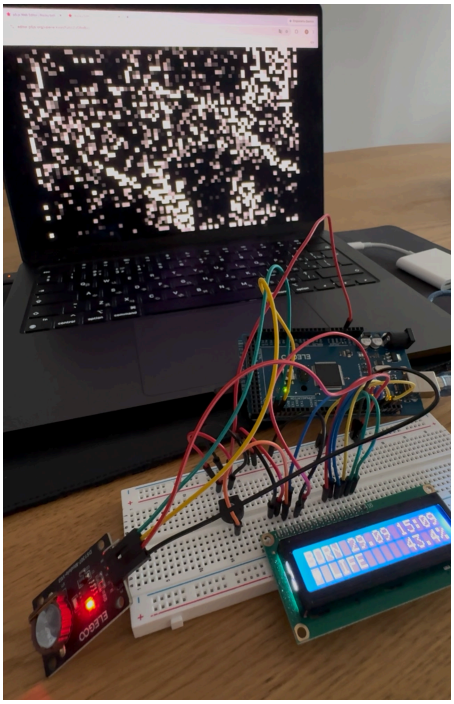
Finally, she pointed to the space for imagination that a digitised image can hold. Because the image reveals itself slowly, viewers have more time to process it and tune into its details, which makes them more attentive.

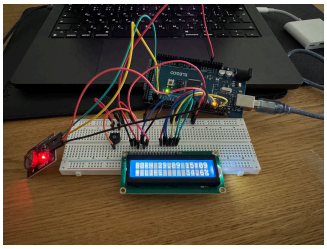
▼ **Finitude**

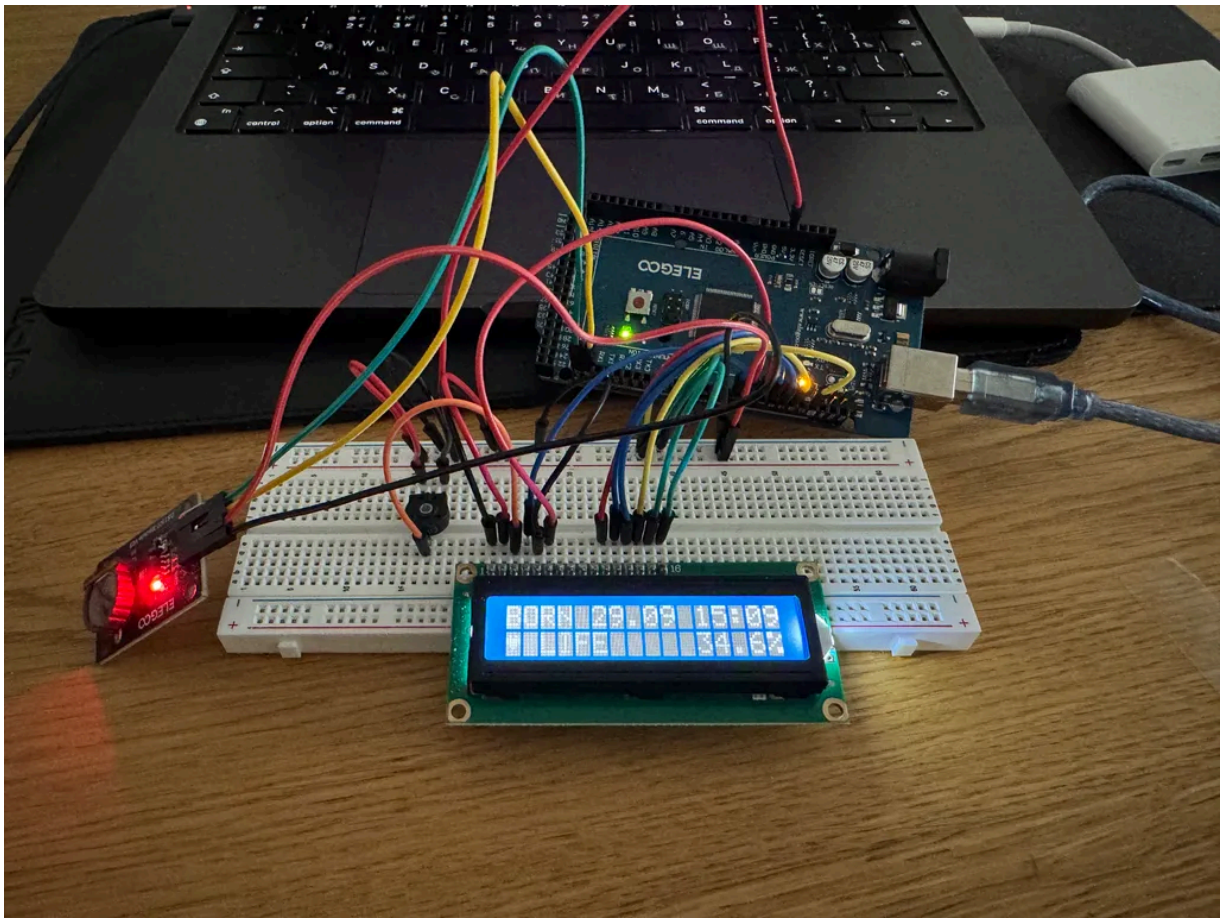








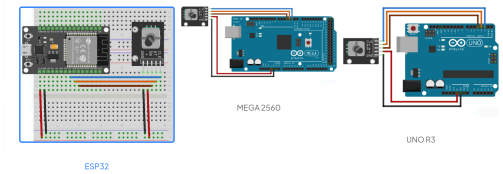




▼ **Friction**

Wiringdiagram

Click image to view full size, then use browser back button to return



Code

