Take Away—Data To Go

In the context of the Internet, the generally accepted definition of what is "public," a concept commonly understood in connection with such things as knowledge, content, source code, etc., is, broadly speaking, material voluntarily made available at the discretion of the private sector and is not comparable to publicly accessible material that is maintained and administered by organizations elected and authorized by society in accordance with a sociopolitical understanding of private and community property. Something like the virtual counterpart to the reality and the availability of a city's parks or main square basically doesn't exist. Nevertheless, things that fundamentally differ become comparable in a phase in which prices for content production and distribution approach zero while the increases in prices for basic foodstuffs bring the real needs of the body into play.

Take Away—Data To Go takes on this issue at two public sites in downtown Linz by staging installations dealing with the digital and the analog. The primary elements are a container on the Main Square and a *Circle of Wagons* on Pfarrplatz.

The container on the Main Square fulfills the function of a *Hard Disc* from which files from the Internet can be downloaded with a free license. Most of this is data that can easily be found online, but it's precisely this act of exclusive collection that documents how enormous the Internet's wealth of freely-available knowledge, information and content really is. In contrast to surfing on a home PC on which users' diverse skills and insights facilitate the search for data, data accessibility on the part of laypeople is provided for in the container by personal support from experts. This installation is designed above all to counteract the widely-held notion that the act of taking advantage of online resources is generally a matter of piracy and the illegal acquisition of data, a concept that has spread in the wake of the music industry's problem with illegal downloading but which nevertheless constitutes only a small facet of the overall issue of open access and open-source content. After all, what has gotten established while these other activities have been going on is a well-developed culture of free information and sharing, and this fact has inspired the form and function of the *Hard Disc,* the distribution sculpture on the Main Square. In addition to the data freely available here, project partners like the ORF—Austrian Broadcasting Company's radio station Ö1 will be giving away content that's normally provided for a fee or to members only.

This project exists in a sort of dialog with the *Circle of Wagons* on Pfarrplatz, where it is above all physically relevant goods that are put up for discussion in this context of things—their availability and having them at ones disposal. Analogously to the diverse procedures of utilizing and developing content online and particularly to open-source and Creative Commons projects, the installation on this public square is designed to be a real-world setting for experiencing and experimenting with a culture of sharing. The *Circle of Wagons* refers to the demonstrative occupation of this public square by trailers and campers arranged in a ring that represents the act of temporarily taking possession of this place. Alternative music station FM4 and Internet TV producers from Switzerland's *rebell.tv* will be setting up their studios in these vehicles in order to report on the festival on-site. At the same time, though, they're also part of the installation being staged here and function as an example of established ways of (medially) exploiting that which is publicly accessible. Here, amidst the cityscape, an exemplary, hybrid physical setting for a way of life and a mode of action will be created and utilized as a stage on which to play out meaningful content. The stage set will also include plants both decorative and useful as well as

equipment and devices for individual play, and a dais upon which personal knowledge can be offered for sale to one and all (see p. 224, *Bank of Common Knowledge).*

The *Circle of Wagons* will also serve as a setting or site for certain sub-projects: a cartographic scan of the urban realm in conjunction with "Public Fruits" by a group named Fallen Fruit (see p. 270), and Wapke Feenstra's field research about the fertile farmland being overwhelmed by development on the outskirts of towns (see p. 274). And then there's the *Campaign of Destruction* that will be targeting the various meanings of intellectual property. In view of the creation of value via content production and the producers' right to receive remuneration for what they've created, this undertaking will focus first and foremost on the aspect of brand value and imitation. What this campaign will be destroying are knock-offs of brand-name merchandise, whereby the real value of an original no longer bears even the slightest relation to the value that the brand claims for that item. This, of course, is primarily a frivolous game that plays with attitudes toward value, and does so on the basis of the assumption that producing and purchasing knock-offs doesn't generate all that much resonance in most people's sense of moral injustice, and perhaps much less than the inhumane conditions under which brand-name merchandise is produced nowadays. Here, the fakes of these objects of desire will be shredded by the ton in most dramatic fashion.

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