

NO.3 Cyborgs and Monsters

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CYBORGS & MONSTERS

BEN WOODARD investigates the space between haunted and green houses, and calls for the opening up of 'homeness' to broader outside ecologies. I Want to Live Inside this Monster: Haunted Houses and Ecological Design.

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I WANT TO LIVE INSIDE THIS MONSTER: HAUNTED HOUSES AND ECOLOGICAL DESIGN

BEN WOODARD



In the 2009 Norwegian film *Hidden (Skjult)*, the protagonist Kai returns to the house he grew up in, which is somewhere between psychologically and supernaturally haunted and gets set to burn it down. Such a move is (in the rules of horror films) unthinkable, as it upsets the stability of the house, and the tenants who stay there. The house must remain and the inhabitants cannot simply leave. Kai only stops because he is interrupted by the police (an officer who is also an old friend) and events soon take a course that pull him away (but always back to) the domicile of his abusive upbringing.

The haunted house's popularity is no doubt tied to the reasoning by which a haunted house cannot be easily abandoned or destroyed. This is due to the simple fact that houses are places of rest, safety, and general non-weirdness. The haunted house's being is a coincidence of opposites – an overly close weirdness resulting from the unfamiliar and the familiar. Uncanniness is equivalent to unhomeishness.

This coincidence of opposites is further torqued by the tautological nature of homeness ('this is our home, we belong here' and so forth). This is not to ignore the house as a sign of long-term economic stability (or was at one point) but home (or being home) once you've settled in, is the core of one's quotidian safety and sanity.

But it becomes difficult to articulate what makes a house a home besides being where the heart is. Haunting seems a bit more straight forward as the normal (i.e. non-noticeable) functions of the house are disrupted as some trauma is unresolved and the previous tenants cannot move on, cross over, and so on. Something happened in the place of no-place, of safety, which then disrupted the house's future function as a house: future tenants have their living-in sutured to a living-with unbeknown to them. Living in or living in general is always better than living with, there is something unappealing about with-ness. Withness can be sustained with the familial and the romantic, with other human entities, but we do not care to mix with-ness and objects.

Following this line of thought it is possible to see how the haunted house and the ecological house are less than alien to one another. Green architecture in house design can come off as a forced with-ness, upsetting the inness or onness humans are accustomed to with inhabiting the earth. Furthermore, the greenness of green housing brings the demands of far wider exteriors to the interior of the home. Eco-houses uncomfortably bring in the corrosiveness of the outside. The house is weirded by its operational split between being for its inhabitants and being for the outside.

A more in depth analysis of haunted houses, and their green counterparts, is necessary in order to fully make sense of some kind of ecological hauntings or architectural with-ness.¹

A Necessarily Selective Typology of Haunted Houses

If hauntings de-familiarize the home or the house they do this through an imperfect or impartial construction of affect space passing on knowledge of a past wrong or forgotten grief, or injustice. That is, some psychical disturbance infects the house as a passive structure with the house, depending on the time of its haunting, being complicitous to varying degrees. While the ghostly or spiritual can be justified as the persistence of the spiritual or some ghostly substance it is more often a personality (soul, specter, ghost, and so forth) that refuses to leave – that is as attached as the new tenant (or the investigator) to remaining.

Films and other narratives about haunted houses can simply indicate hauntings within a house, merely the localizing of the seemingly unlocalizable (the spectral) or can mean that a house participates in various degrees in the haunting process. Here we can take a brief look at three films: *Burnt Offerings, The Haunting*, and *The Legend of Hell House*.

For the sake of house-ecology these films are addressed for their differing level of hauntingparticipation. In *Burnt Offerings* the entire house seems to be a living entity. In the film a young family rents the house for a summer with the only stipulation that they must care for an old woman living upstairs named Mrs Abrydice. Strange happenings begin to occur in the house but their causes are never seen and the actions are blamed on various characters. Mrs Abrydice isn't seen until the husband, at the end of the film, attempts to enter the room and sees that his wife is (or has become? Or always was?) her. He then dies (as does their son presumably) and the house, which has seemed to be falling apart along with the withering landscape, suddenly appears to be in the prime of its existence.

The Haunting is a bit more suggestive as things happen without a determined cause though they could be natural or supernatural: unexplained breezes, hot and cold spots, etc. It could be the nightmare most of us have of ecological living, of having no environmental control of our houses. A fear which is of course unfounded but rooted in living in a green house and living in a faulty, broken down house. One step towards living outside.

In the *Legend of Hell House* physical manifestation is unquestionably supernatural and furthermore the design of the house plays a large role. The house's purported haunting tenant, Emeric Belasco, also known as the roaring giant, attacks, rapes, and possesses the investigative team. The team's physicist, Lionell Barrett, uses a machine that appears to rid the house of specters but this is eventually revealed not to be the case as Belasco had built a shielded room for his corpse, preventing the effectiveness of Barrett's machine.

In each of these cases the construction, or liveliness of the house's materials is at stake. That is, the architecture plays a larger role than in many other films where the house is simply a place where bad things happened. Or, in other words, we have a strange case of testing the relation of the human and the non-human, and of the living as non-organic – both as a vital energy (whether spiritual or not) and as the liveliness, to follow Jane Bennett for instance, of inorganic matter as such.²

There is also the difficulty of mapping haunting or

the psychological weirdness of the haunted onto a non-psychological manifestation whether it be ectoplasmic, physical, audio visual, or otherwise.

Construction is of course different than the house's haunting being linked to its location, with *The Shining* and *Poltergeist* being the privileged examples. Both houses are 'architectural failures' as in *The Shining* the hotel is built upon an Indian burial ground whereas in *Poltergeist* it is built atop a gravesite.

As all these films rely on human characters to demonstrate the ghostly activity, a duality is set where manifestations are explained as one extreme (your mind is playing tricks on you, you're stressed, the character has some personal flaw which explains their irrational behavior) or the other (it's leaky pipes, shaky foundations, infestation and so on). Somewhere between the purely mental and the purely physical, a state of haunting equilibrium is met, where signs of mental uncertainty feed into apparently non-mental phenomena and vice versa in order to reach a perfect state of "unhomeness" or the uncanny.

The Uncanny

The initial treatment of the uncanny by Ernst Jentsch focused on the concept as a difficulty in thinking or navigating one's environment, but he subsequently focused on automata with the privileged example taken from ETA Hoffman's tale *The Sandman*, which Freud engages at length in his piece on the Uncanny. Freud shifts the focus of the uncanny from automatons to the removal of eyes and the function of repetition in the story eventually tying it to the concept of doubling as discussed by Otto Rank.³

In his short essay titled "The Uncanny" Freud immediately sets up the uncanny as somewhere between affect and aesthetic, a feeling directly tied to not only the arts but the determinability of various forms of media (or maybe more openly expression) as it affects one's sensibility.⁴ Freud then sets to produce an exhaustive etymological excavation of unheimlich and heimlich as well as other terms he sees as related, picking up on one particular detail: that the heimlich can be that which is hidden from strangers in the safeness of the home.⁵ While I am not as interested in the Oedipal avenues Freud takes from this, it is worth noting that this association only concretizes the home as an in-ness or as an entity a world apart from the environment, or from the possibility of an otherness infecting its walls.

Freud does not wish to dwell on the house as an example of the uncanny, despite its admitted potency, but moves on to the more general topic of our relation to death.⁶ But what is more interesting for our purposes here is the human sheltering in relation to exteriorized forms of life. While one can say that the house goes back to our primitive desire for shelter, how the house has become lived in (an evolution a long way from the cave as safe place) does not seem adequately approached by our relation to death.

This quick mention of the haunted house by Freud is taken up as the point of departure of the first chapter in Anthony Vidler's *The Architectural Uncanny*. Vidler ties the uncanny specifically to Edgar Allan Poe's *The Fall of the House of Usher* (to be discussed below). Vidler takes Freud's uncanny (unheimlich) through different thinkers and into contact with various architectural constructions and critical trajectories. For the task at hand Vidler's discussion of Hubert Dreyfus' translation of unheimlich as 'unsettled'⁷ is particularly interesting.

Unsettledness (coupled with unhomliness) makes a particular cause for the meaning of unheimlich in the United States. As Vidler notes, Poe is a central figure in the uncanny and HP Lovecraft (whose texts will also be discussed below) makes a particularly strong case for the importance of Poe especially as a creator of a particular genre in the States. In his impressive essay on supernatural fiction, Lovecraft notes that the great task of Poe was transplanting the gothic into the colonies – a difficult task given the lack of European history, which is a generational lack as much as it is one of architecture – no crumbling castles and no ghosts of mad kings.

This may in part explain the fascination of borders and odd treatment of violence in early American literature such as George Lippard's *The Quaker City*, and Charles Brockden Brown's *Edgar Huntly*.

Both these novels are particularly weird in their manifestation of guilt, which is tied to historical inevitability but unnecessary violence. *The Shining*, which has been read by some as a comment about the disappearing (murdering, banishing, forgetting) of Native Americans, participates in this odd manifestation through unreliable narration (the father's madness, the boy's visions) particularly evident in the elevator of blood and the mentions of Indian burial grounds, Indian attacks, and white man's burden.

Eco-Houses

A simple observation here is that houses are not supposed to live, they are supposed to bear the use of their owners (which again seems to suggest the kind of J-Horror film such as *The Grudge* where badness takes root somewhere and refuses to leave until it is understood and, even then, may continue to destroy). In this sense a green house, a house which lives with its environment thereby forcing its tenants to live with it, is architecturally and anthrocentrically anathema.

In recent years, hauntings have moved from haunting specific locations to haunting people (as is the case in *Paranormal Activity*, and its sequel, as well as in *Insidious*). In the *Paranormal Activity* films, a woman is continuously haunted by a spirit despite those skeptical around her, whereas in *Insidious* a boy and his father's astral projections go too far out (into a place called the Further) and gain parasitic spirits which then haunt their bodies.

Essentially, houses are supposed to be dead things that we fill with life and objects we've attached meaning to, houses are not supposed to live. Our attachment to houses is through the meaning we assign to them in terms of memory, because it is our house, because we belong there. If there is one particularly memorable visual cue representing this tension it is the bouncing ball appearing in the aforementioned *Hidden* as well as in *The Changeling*.

Yet, we need houses to become more and more like living things, to be haunted by the outside, the earth and nature beyond that.

In her very informative text Green Gone Wrong Heather Rogers critiques the over-capitalization and industrialization of the green movement in the developed world. One aspect she examines is the feasibility of green, or zero emission housing. She focuses on the Beddington Zero Energy Development (or BedZed) in the London borough of Sutton. The high-density units have individual gardens, insulating vegetation on their roofs, solar panels for electricity and heat as well as their own waste treatment plant.8 They use passive heating, living machines to process black water, and have biomass in their power plant (though several of these features have failed to be properly maintained).9 Rogers points out that BedZed is a welcome alternative to the divide between ecological living as being seen as living outside and high end apartments which are green only to the extent that they can claim it as a selling point.¹⁰ One aspect of BedZed that is particularly appealing is that it is constructed with some thought towards the region it occupies, like Gaviotas but to a lesser extent.

Arcosanti as an unfinished ecological ghost town, Synergia Ranch and many ecovillages do not seem to emphasize design but merely reduced impact; various ways of living off the grid. But this form of ecological separatism is shortsighted as living in cities (or at least compact smaller communities) is not only inevitable but more ecologically (as well as intellectually, technologically, culturally) beneficial.¹¹ But in some cases non-radical design makes for far better ecological living. As Rogers points out in her account of her visit to the ecovillage of Vauban, reduction in surface area drastically decreases energy usage but this of course means pushing design into the unfamiliar and raising the specter of the uncanny, the 'unhome' or worse, the non-home.¹²

Living in Alive or Materialized Generations

Here I wish to briefly engage some stories which are not exactly haunted in the spiritual sense but are about structures disrupted by what one would call 'unexpected forms of life': Edgar Allen Poe's *The Fall of the House of Usher*, HP Lovecraft's *The Shunned House*, and Hawthorne's *The House of the Seven Gables*.

The House of Usher is a house that appears to have a sentience, a malicious pan-psychist attachment to the twins who occupy it. There is a deep connection between the house and the inhabitants as well as the arrangement of the inorganic and the effect of the inorganic on sensibility.

The old Pyncheon house of Hawthorne's *The House of the Seven Gables* is, in a fashion not all too different from the House of Usher, portrayed as an organic entity, as being weathered by old age. Like that in *The Shining*, the house absorbs the injustices and violences committed by its owners and their descendants and the difficulty of leaving trauma behind. What separates Hawthorne's tale from *The Shining* or Guy de Maupassant's *The Inn* is that redemption (at least at some level) is possible, as nature itself, in the novel, brings forth flowers as a sign that the past can be forgotten. And, furthermore, as the elm in front of the house seems to do, nature makes the house a part of nature itself.

Finally Lovecraft's "The Shunned House" works as a kind of mediation between these two houses, though some possibility of saving the house remains at the end as well. The house of Lovecraft's tale is not haunted in the traditional sense but seemingly ruined by a strange organic presence. Lovecraft writes:

The fact is, that the house was never regarded by the solid part of the community as in any real sense 'haunted.'There were no widespread tales of rattling chains, cold currents of air, extinguished lights, or faces at the window. Extremists sometimes said the house was 'unlucky,' but that is as

far as even they went.13

The house is described not as haunted but merely as unlucky due to the fact that so many people had died and there is something is oddly peculiar about it.

Towards the end of the story the protagonists dig in the basement of the house (hoping to find the cause of the house's oddness) and find a horrific organic object in the basement:

Suddenly my spade struck something softer than earth. I shuddered, and made a motion as if to climb out of the hole, which was now as deep as my neck [...] The surface I uncovered was fishy and glassy—a kind of semi-putrid congealed jelly with suggestions of translucency. I scraped further and saw that it had form.¹⁴

To the narrator's horror he discovers that the object is an elbow from an ill-begotten creature, which he then buries in a deluge of acid. After "one of the earth's nethermost terrors" is destroyed the garden outside the shunned house begins to flourish and the trees bear fruit.¹⁵

The organic nature of Lovecraft's tale differs from merely the strangeness of inexplicably moving objects found in a classically Gothic tale of haunting such as Walpole's *The Castle of Otranto*. In many ways, the difference between "The Shunned House" and *Otranto* could be seen in the biological in relation to the architectural or what constitutes but upsets the system (the structure) and the desire for and creation of structure itself.

Returning to Vidler's discussion of architecture, he brings up Kant's architectonic (which functions as a kind of metaphysical or at least constitutive superstructure of doing philosophy) which, in the closing pages of *The Critique of Pure Reason*, is bothered by the unclean generative nature of the biological, discussing maggots or lowly organisms.

These odd maggots of Kant's text question whether the systematicity of life is ever in itself, self regulating, or whether it is merely a bound placed externally to try and make sense of it, to call a messy ecology of creatures a body.

Furthermore, the house of Usher is both the structural house and the family as an entity, which also draws up this tension between generation as structure and generation as uncontrolled growth. Vidler points out that E.T.A. Hoffman, the aforementioned inspiration and Freud's central figure for the uncanny, was an amateur architect and that some of his other tales mock the idea of the architect in nature, or the 'natural architect,' the figure who wonders into nature and sets the stones intuitively in the right place.¹⁶

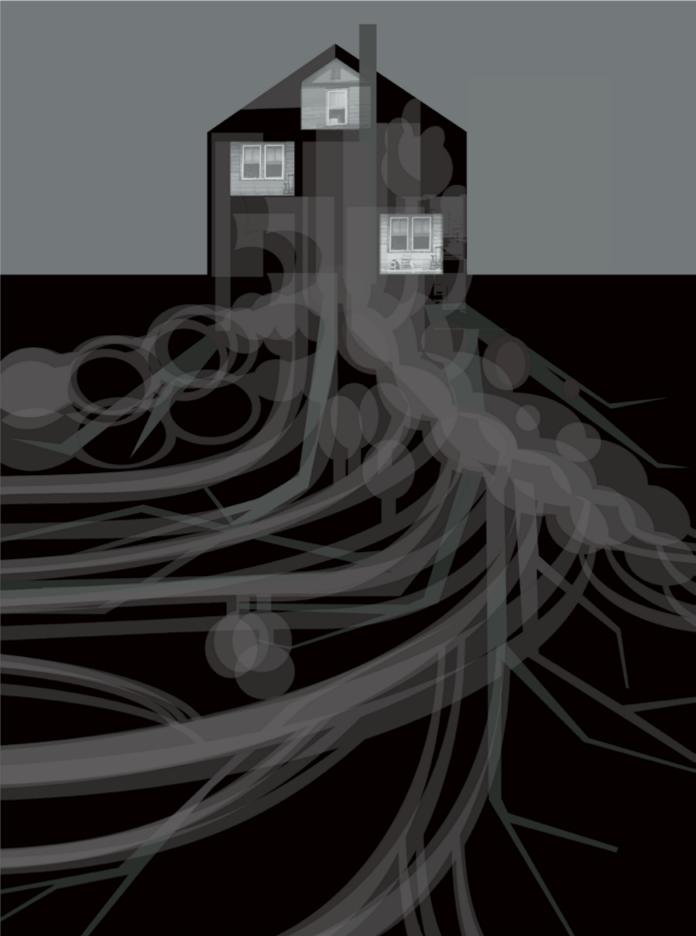
Hanging in the background are the strange generations of thought leading to the uncanny which Vidler traces back to Schelling's later writings on mythology – thereby connecting Kant's project to Schelling's, to Hegel's, winding through the psychological and physiological torments of Nietzsche and ending up on the desk of Freud.

The generational house is a relic, a thing of the past. Who lived there before, what happened there is a horror, as the memories of unknown crimes, abuses and murders paint the walls. Blood comes down. The water drips and becomes nonwater. We move elsewhere, build a new place. Spread out, go sideways, go off the grid not just in the sense of power but in terms of social work. Houses are built cheaply and quickly and are packed together, but packed together sideways with pools and lawns regardless of climate.

Living in generations means living close and it means living in a thing that can be overcrowded, and teeming in life in a way that has been often thought of as infestation or curse.

Monster

Economically the house appears a less and less attainable goal, something integral to the American dream (and to economic 'dreams' elsewhere, at least in the west or maybe anywhere global capitalism has sunk the teeth barely protruding from its fat lips) where they are being taken by banks from those who can no longer afford them.



Eco houses, or green living, invoke an odd collision of restricted and open economies in Bataille's sense. Affordability seems to disavow any possibility of opening the house to the energetic outside, passive heat of the sun, or any odd form of life. It is better to have a house that cannot be afforded and cannot afford the outside but is slowly ruined by it as we reinvest energy into keeping the house's aesthetic up to date and clean looking.

The technology exists to let in the outside and it is becoming less and less expensive. It is the status of the desire that is questionable.

We have to foster a desire to live inside which is actually a living with, we have to declare not necessarily emphatically, that 'I want to live inside this monster.' Or to put things a bit strangely, it may be required to 'undomesticate' the house.

To return to the film *Hidden*, we cannot burn down the haunted house not merely because of our affective or psychical investment in it but because the house is an ecology, though it is high time to accept the pesky materiality of this ecology – that it is not merely an ecology of memory. And, for design, it is imperative to vivisect the aesthetic, to seriously question how much the aesthetic should (if ever) override the force of the materiality of the world.

One could imagine a weird ecological tale where an ambitious architect or designer buys an old house and begins to gut the inside, but as they start to install their new technologies or their pleasing appliances, a form of fungus or moss grows over: but the house functions, it functions better than it would have without it. In the end, can the architect be incensed when it comes down to an aesthetic difference, and not one of endurance, function, or rationality?

The purported hauntedness of our houses in relation to the demands for ecology adds an extra acidity to the following aphorism by Nietzsche: The same old story! When one has finished building one's house, one suddenly realizes that in the process one has learned something that one really needed to know in the worst way—before one began.¹⁷

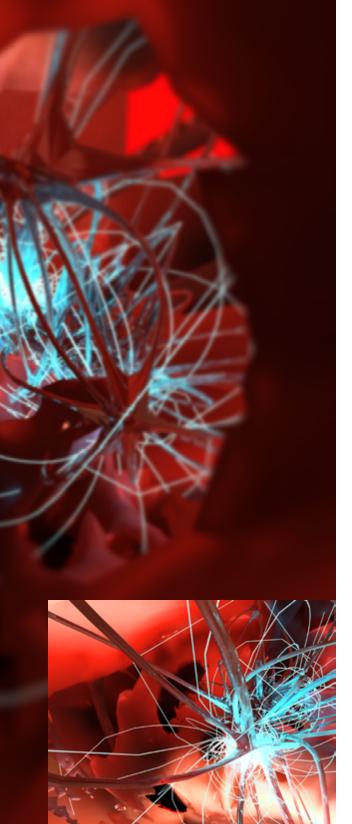
There are ecological ghosts attempting to tell us how to avoid the eternally distasteful too late.¹⁸

Notes:

- 1. There is also the related but different phenomenon of the automated house and its horrorific apparition in *Demon Seed.* In the film a sentient computer wanting to do unrestricted research on man instantiates himself in an automated house and eventually impregnates the ex-wife of its inventor in order to give birth to a new species. A large part of the program's impetus to do the research is its disgust resulting from humanity's ecological restlessness.
- See Jane Bennett, Vibrant Matter: A Political Ecology of Things (Durham: Duke University Press, 2010).
- 3. This is not to mention Lacan's different take on the uncanny which he ties to anxiety and perception of self.
- Sigmund Freud, "The 'Uncanny" (1919), in *The Un*canny, trans. David McLintock (New York: Penguin, 2003), 123.
- 5. The Uncanny, 133.
- 6. The Uncanny, 148.
- Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, MA: MIT Press, 1992), 7-8.
- Heather Rogers, Green Gone Wrong: How Our Economy is Undermining the Environmental Revolution (New York: Scribner, 2010), 69-70.
- 9. Ibid., 71.
- 10. Ibid., 72.
- 11. See David Owen's Green Metropolis: Why Living Smaller, Living Closer, and Driving Less Are the Keys to Sustainability (New York: Riverhead Trade, 2010).
- 12. Green Gone Wrong, 82.
- H.P. Lovecraft, "The Shunned House," in *The Fiction: Complete and Unabridged* (New York: Barnes & Noble, 2008), 293.
- 14. Ibid., 312.
- 15. Ibid., 313.
- 16. Architectural Uncanny, 30.
- Frederich Nietzsche, Basic Writings of Nietzsche, trans. Walter Kaufmann (New York: Modern Library Classics, 2000), 413.
- 18. Ibid.

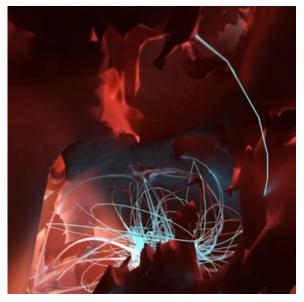
Illustrated by Simone Ferracina.

INTERNAL PROSTHETICS FOR CLOUD COMPUTING LIAM YOUNG DENIS VLIEGHE TOBIAS KLEIN



We have created a world of fields and frequencies, invisible networks, ephemeral connections and endless streams of data. We live out our lives through our digital selves, and talk to virtual friends through interfaces of glowing rectangles that span across geographies. In this world the physicality and biology of the body is in question. Building on existing technologies of neural stimulators and GPS chip implants we have developed an internal bio computing prosthetic for the cloud computing world. We augment ourselves with new senses for the digital landscape. We tattoo ourselves with conductive ink that animates the skin with a new tribal ornamentation generated from the magnetic fields of our internal wifi antennas. Digital connectivity becomes a part of the natural mineralisation processes of the body as our unique IP address fossilises like the bones within us. MRI scans are a new form of portraiture for our own unique GPS broadcast frequencies.

Connecting person to person with electrical pulses we create hive network urban communities, virtual interactions become a part of our physical selves and crowd sourced computation becomes a new kind of magic.





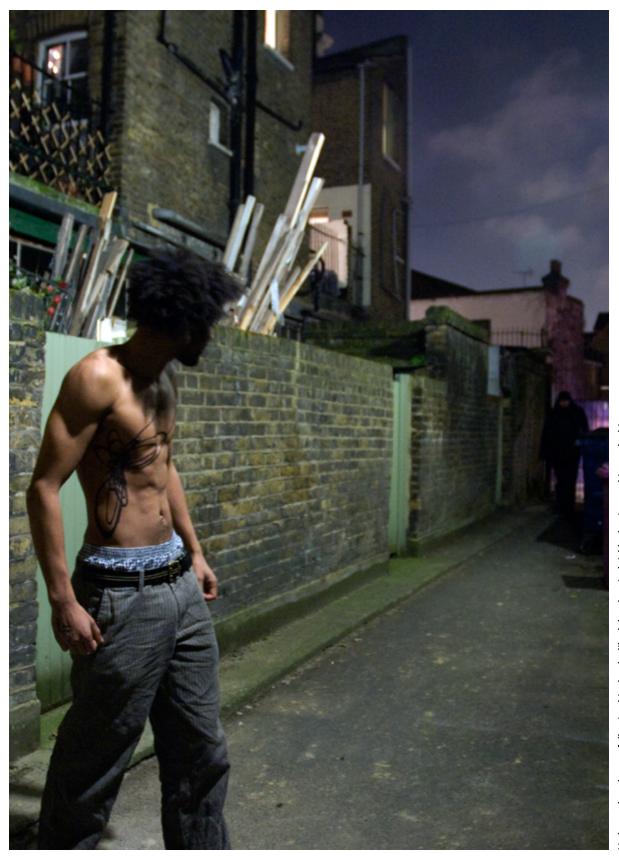
Right. Through electrical impulses we can sense the virtual interactions of the crowd and a new infrastructure of collective computation. Previous Pages. Internal endoscopic view of the mineralisation around the field generated from the bio computing implant.











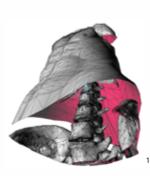
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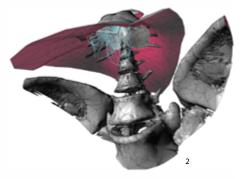
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Below. An MRI scan is folded inside out to reveal the internal computing growth.



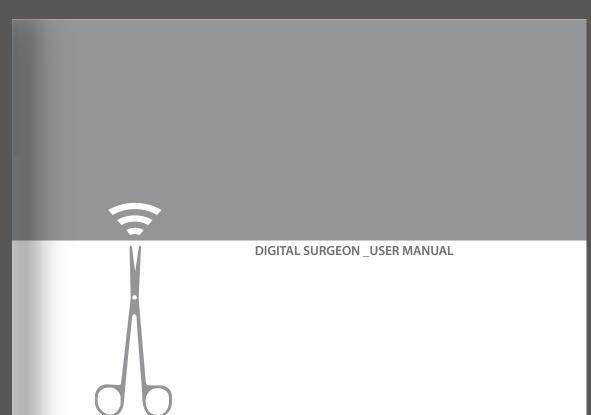








DIGITAL SURGEON SIMONE FERRACINA



IMPORTANT!!!

Digital Surgeon changes the way you appear to other Personal Augmentation Interface (PAI) users. Be sure to understand all the settings and instructions included in this User Manual before attempting to use the service. No surgery will be broadcast in immersive environments until you select the "Unwrap Bandage!" icon and confirm twice. Please remember that PAI users may not be aware that your body modifications occurred digitally.

PLEASE KEEP THIS MANUAL

INTRODUCTION

Congratulations and thank you for purchasing Digital Surgeon, the first Personal Augmentation Interface (PAI) software that enables you to modify and edit your body for real-time viewing in mixed and immersive environments. Digital Surgeon empowers individuals to control how their body appears to them and to their community. Whether you are interested in de-forming or con-forming to societal ideals of beauty and belonging, we are proud to provide extensive support for an ever-growing plasticity.

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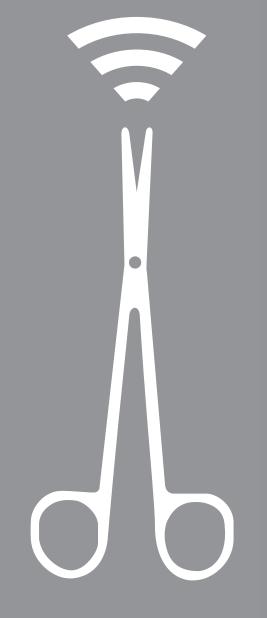
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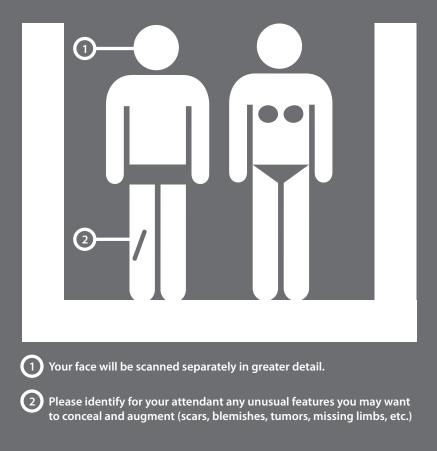


GETTING STARTED

Digital Surgeon modifies your body by altering the algorithms associated with the way it is perceived in mixed environments. Your Personal Augmentation Interface (PAI) will pick up your current surgeries and execute them in real-time through digital masking and overlay. Because surgeries are viewer-oriented, you may tag bookmarked surgeries to specific viewers or groups in your social network (See User-Specific Surgeries, page 18).

FULL BODY SCAN

One full-body scan session is included with your purchase of Digital Surgeon. Our body scans feature the latest available technology and highest resolution, ensuring optimal 3D body-mapping precision. Please be aware that during the body scan session you will be asked to expose any parts of your body you intend to digitally modify. To ensure that your surgical augmentations match your body as you move through space, you will also be asked to perform several movements. Digital Surgeon does not retain, print or transmit copies of your body scan. All information relating to the 3D mesh from your scan is instantly uploaded to your PAI unit and erased from our system.



SYSTEM REQUIREMENTS

Digital Surgeon seamlessly integrates into most Personal Augmentation Interface (PAI) systems. Please find an updated list of compatible software and hardware on our website. The Digital Surgeon plug-in and your 3D body mesh will be uploaded to your PAI system at the end of the body scanning session. At this time, and in order for Digital Surgeon to function properly, please verify that the following system requirements are met:

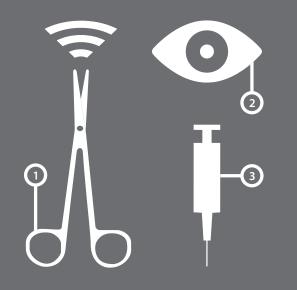
- Active PAI hardware and software system (Immersivision turned on)
- Computer vision system (markerless motion tracking and recognition technology)
- Active PAI ID (GPS/RFID wearable passport technology)
- Broadband wireless internet access

INTERFACE

Once you have installed the Digital Surgeon plug-in, the main menu will automatically pop up in your augmented field of vision. Air-tap any of the icons to access a sub-menu. You can hide or expand the menu at any time by air-tapping the Digital Surgeon icon.

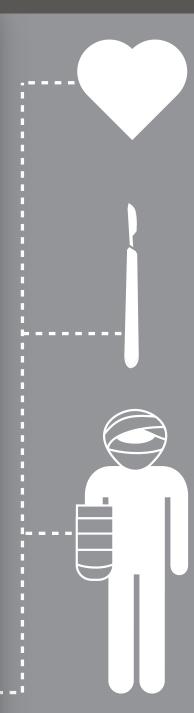
MAIN MENU

The main menu consists of three simple icons. From here you can easily access any further setting or preference. This User Manual will guide you step by step through each sub-menu.



Digital Surgeon icon. Air-tap to minimize the menu. Please note that several EU countries require this icon to be visible along with your digital surgery. In such countries, the icon will glow when visible to others.

- 2) The eye icon will be green (on) when your surgeries are broadcast and red (off) when your surgeries are off-line. Edit or add surgeries only when the eye icon is off.
- 3 The syringe icon indicates your surgeries. Air-tap it to manage your surgeries and create new ones.



MY SURGERIES

In this folder are stored and listed all your saved and bookmarked surgeries, indicating:

- Status (active/inactive)
- Visibility (everyone or designated subjects)
- Surgical Mode
- Filters Applied

NEW OPERATION

Air-tap this icon to initiate a new surgical operation. A Digital Surgeon operation can be performed according to five (5) different surgical modes. The system will prompt you to select one of the following:

- Cosmetic Mode
- Plasticity Mode
- Demiurge Mode
- Invisibility Cloak Mode
- Translucent Body Mode

UNWRAP BANDAGE!

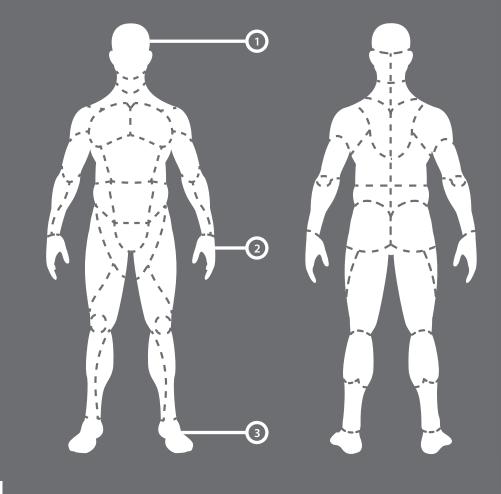
Once you have selected your surgical procedure and tested it off-line at the mirror—and maybe e-mailed a picture to your best friend to know her opinion—you are ready to select the *Unwrap Bandage!* button. Once selected, re-confirm the command twice and your surgery will go live! Anyone approaching you in mixed environments will perceive the change. Unwrap your true beauty now!

COSMETIC MODE

This mode allows users to enhance their appearance by overlaying digital cosmetic surgeries on their own bodies. In front of a mirror, select the body parts or regions you wish to enhance, highlight them and select the parameters you would like to adjust. Fine-tune the results until you have reached the desired appearance.

BODY PART SELECTION

Selecting the body parts to be modified is the first step in creating a new digital surgery. Browse your default body regions in front of a mirror, hovering over a region to highlight it. Air-tap on the highlighted region to select it, and proceed choosing your desired transformations. Please note that these body regions have been defined specifically for your body during the scan session. Selecting custom regions is possible but may result in slow or inadequate mapping.



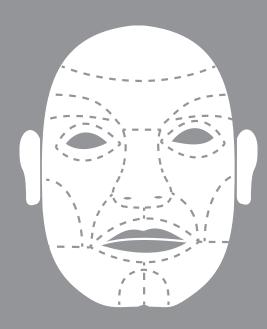
Select to unlock detailed face sub-regions (see below).

Detailed hand regions available in extension pack. For more information, please see website.

Detailed foot regions available in extension pack. For more information, please see website.

FACE SELECTION

After selecting your face, a series of sub-regions will appear. These sub-regions were derived from your facial features during the body scan session. Select a region and start your operation!





Digital Surgeon will automatically blend your surgeries to adjacent body parts and regions in order to achieve a smooth and consistent look. If you prefer exposed seams, overlaps and gaps, you may change the "perimeter transitions" settings in the operations menu.



OPERATIONS

Digital Surgeon offers a comprehensive set of tools you can use to transform the selected body parts. Please find below a list with their description and corresponding icon.



SCALE

Change the size of the selected region while keeping the proportion between its parts intact.



MOVE

Move the selected region from its original location. The leftover scar will be masked with real-time broadcasts of adjacent body parts.



ROTATE

Rotate the selected region to change its orientation. The default point of rotation is located in the center of the region. To move it, double air-tap and drag it. Double air-tap to confirm.



APPLY MIRROR

Draw an axis and use it to mirror the selected region. To apply the mirror to a cluster of regions (e.g. the entire face) double air-tap the symbol and add regions. Double air-tap to confirm.



PINCH

Select a point in the region to push or pull it, changing its proportion with adjacent points in the mesh.



STRETCH Select two points in the region and drag them to stretch the region.



DEFLATE

Deflate a region or part of a region. Adjust the slider to define the desired shrinkage/flattening.



SCULPT

With the sculpt tool, you can manipulate the 3D mesh associated with the selected body part as if you were sculpting a block of clay. The results will be rendered as a semi-transparent layer, blended with the rest of your body.

E

TEXTURIZE

Upload a texture or picture to apply it to the selected body part. Use the slider to determine bump depth and mapping attributes.

GROW HAIRS

Select the points in the region where you would like to place hair follicles. Specify hair type, length, color and opacity on the slider.



ѕмоотн

Subdivide the mesh of the selected body part to smoothen its surface. The level of subdivisions can be modulated on the beauty slider.

NEW LAYER

Makes a new layer onto which you can write text, draw lines and shapes, apply colors and upload images and patterns.



AUTOGRAFT

This tool copies your selection into a new layer. Move and transform it to perform autologous grafts. Changes in the original body part will be broadcast in real-time on each graft.

00

CUT / INCISE

Make precise incisions and excisions along lines, shapes and grids. Mask selected areas or remove them revealing underneath layers. The depth of each incision can be adjusted on the slider.



CUSTOM SELECT

Draw circles, ellipses, rectangles or freehand shapes and use them as selections for other operations.



STITCH OBJECT

Upload a 3D object, scale it, place it in the desired location and suture it onto your digital body mesh. Sutured objects can be removed at any time by air-tapping the "remove object" button in your operations panel.



EXTRUDE

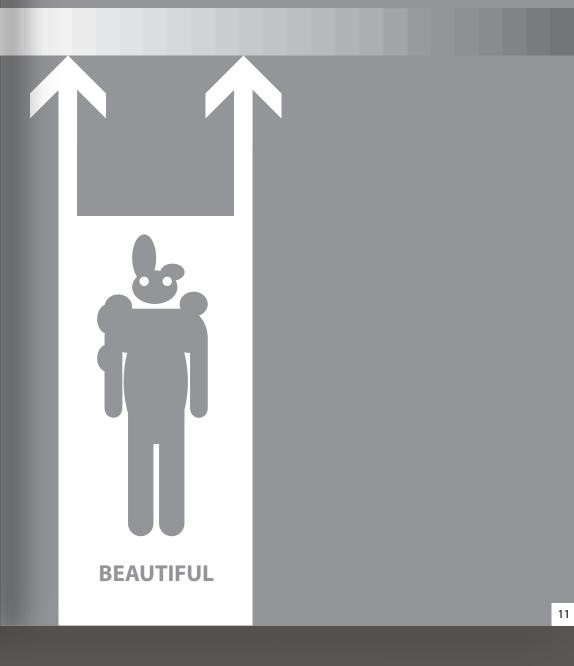
Extrude a solid from the selected region. Apply a rotation, offset or taper to your extrusion.





BEAUTY SLIDER

Each operation is a session comprised of several tool-driven modifications. The attributes specific to each tool can be modulated running your fingers through the beauty slider. Other than providing sophisticated controls, the slider keeps track of mainstream perceptions of beauty and informs the user of the anticipated correspondence between modification attributes and societal acceptance.



FILTERS

Filters are modifications entirely controlled by Digital Surgeon algorithms. These modifications are not intended as surgical operations, but rather for maintenance and upkeep of one's appearance. They are the equivalent of cosmetic creams and make-up/shaving kits. They can be superimposed on operations or applied directly to selected regions of the body.



COLOR

Darken or lighten the color of your natural skin and eyes, or use the color picker to select the desired hue. Highlight body parts with color. Clear your skin from acne, pimples, moles, scars, rashes and other visible and unwanted conditions.



ELIXIR OF YOUTH

Apply the Digital Surgeon rejuvenating algorithm to selected body parts. This algorithm is developed to identify and mask physical signs of aging. For long-term Digital Surgeon users, the algorithm re-maps previous 3D body scans.



SHAVE

Conceal your facial or body hairs with this filter. Select hairs to shave among those automatically identified by the system. These will be masked with your natural skin color.



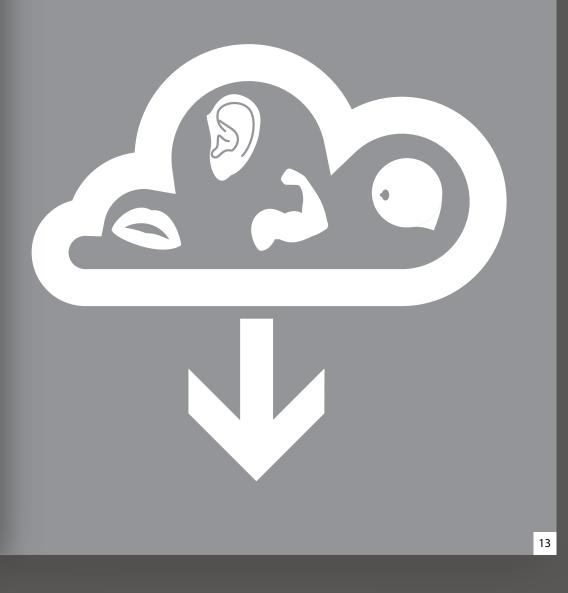
SMILE

Use this filter to achieve a perfectly white and well proportioned smile. Your teeth and gums were scanned in detail to achieve the best possible results.

UPLOADS AND GRAFTS

The cosmetic mode supports operations that involve allogeneic (same species) and xenogeneic (different species) skin grafting. Upon selecting the body part(s) to be digitally removed, upload their replacements. Digital Surgeon will map them to the presumed scale and size. Manually adjust their attributes to your liking.

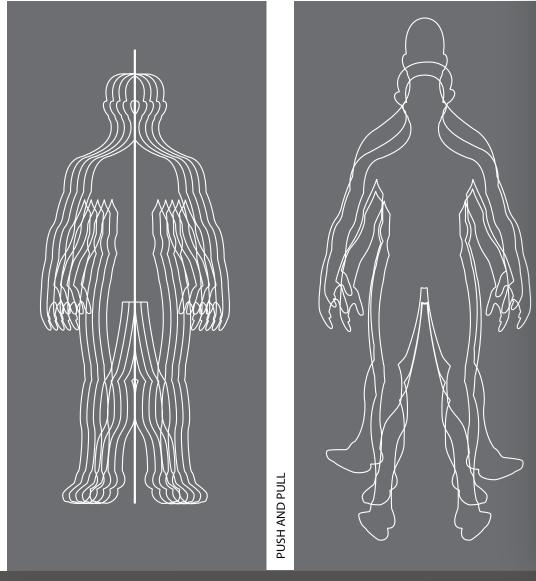
Please note that although there is an abundance of cloud-based repositories of body parts for upload—both paid and free—not all of them are compatible with Digital Surgeon. To ensure that the uploaded body parts are realistically integrated in your overall appearance and that they follow your body's movements, please only upload from recommended online dealers. You can find the full list on the Digital Surgeon website.



PLASTICITY MODE

This mode allows users to program body changes in time. It adds a temporal dimension to the surgeries supported in the previous mode, specifying when each surgical operation will be active. Digital Surgeon challenges the permanence and irreversibility of traditional cosmetic surgery and provides the body with a new plastic, durational flesh.

Ongoing research will help determine if this mode can help alleviate or treat body dysmorphic disorder.

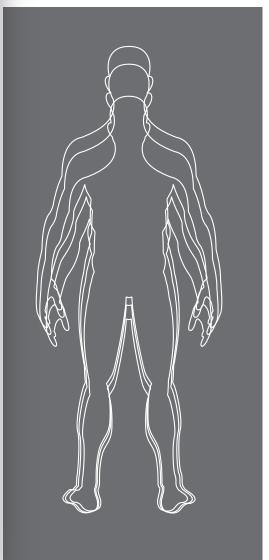


BUILT-IN CYCLES

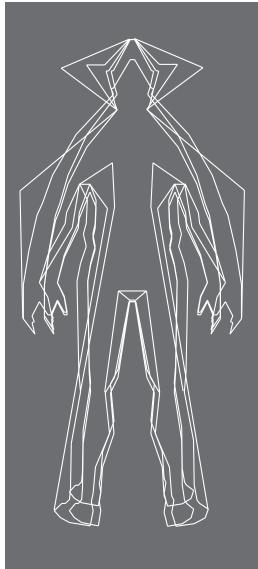
Digital Surgeon provides several built-in cycles based on preset algorithms. You can select an algorithm and adjust the following cycle parameters:

INTERVAL: Defines the space of time between broadcasted surgeries. DURATION: Defines the amount of time during which each surgery in the cycle will last. DEPTH: Defines the maximum distance between any given point of your body and its augmentation.

Please find below a diagrammatic visualization of the four basic built-in cycles. Hundreds of new algorithms are available everyday on the Digital Surgeon website. Download them for free!



STRAIGHT EDGES



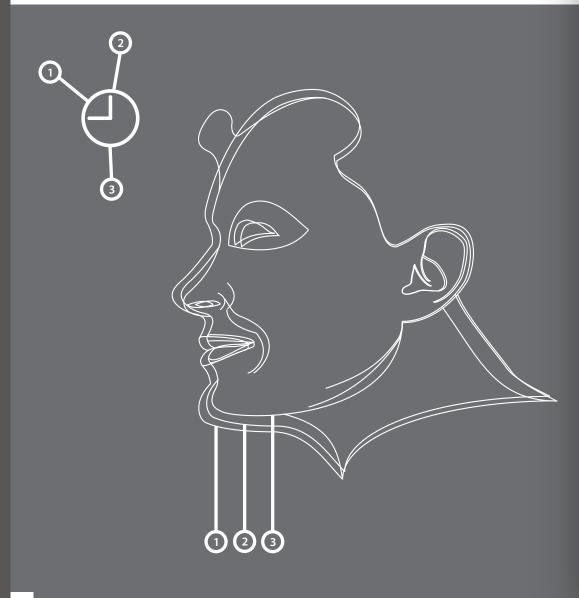






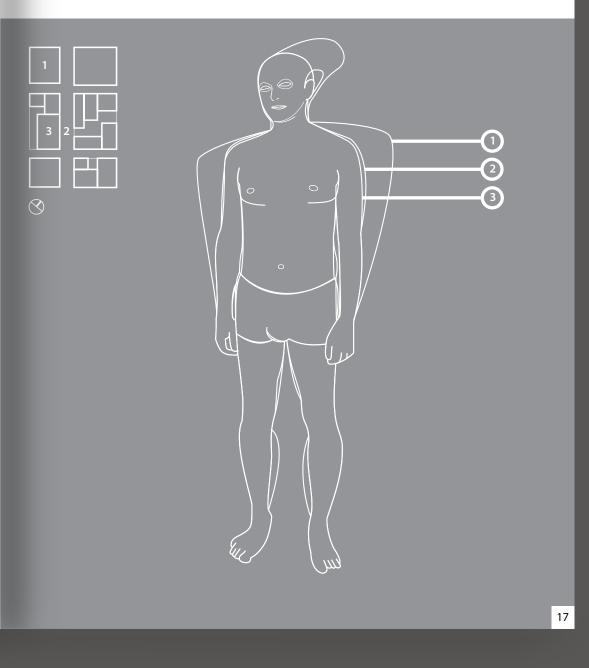
TIME-BASED CUSTOM CYCLES

In order to create a custom surgical cycle, select the saved surgeries and filters you would like to include and air-tap the "make cycle" button. You will access the custom cycle control panel. From this panel you can assign to each surgery a specific activation time by either selecting the interval between surgeries (switch surgery on every half hour) or specific times and durations (make surgery active every Monday at nine o' clock for eight hours). Custom Cycles will automatically sync with your PAI calendar, so you can easily check their correspondence with scheduled appointments.



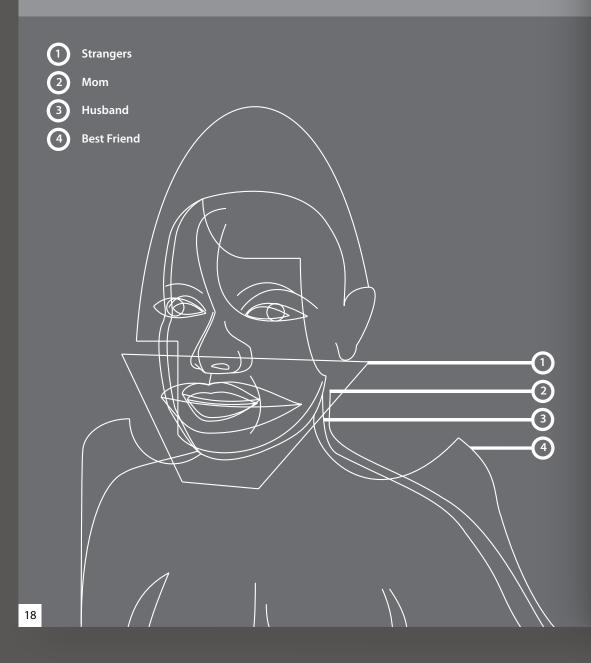
SITE-BASED CUSTOM CYCLES

Digital Surgeries and filters can also be assigned to specific locations. The associated surgery is activated whenever the user steps into a pre-defined area, building or room. The body adopts the site-specificity of fashion (wearing suit and tie in the office, flip-flops at the beach) and changes in time adapting to its environmental setting.



VIEWER-SPECIFIC SURGERIES

Digital surgeries and filters can be assigned to viewers by programming your "custom cycle" so that specific body modifications are activated by proximity. As selected categories of viewers (strangers, friends, co-workers, soccer teammates, people with red shirts) or specific subjects in your social circle approach you, the system will activate the desired surgeries in their field of vision.



DEMIURGE MODE

This mode reverses the software's ability to showcase viewer-specific surgeries, and offers the opportunity to impose surgeries on others. The bodies of people surrounding us become engaged in our curatorial effort toward greater customization. The obvious ethical questions raised by the Demiurge mode are responsible for it being illegal in several countries. Check the Digital Surgeon website to make sure yours is not one of them.

ASSIGNING SURGERIES

Body modifications can be assigned to a maximum of five (5) individuals or categories based on machine and/or facial recognition. In order for the system to be activated and identify target individuals, please attain a written statement of consent from the person you would like to perceive digitally modified.

Once our legal department has received a consent notice from one of your contacts, their name will appear in the "patients" list and unlock in the "assign surgery" tab. You are free to add a maximum of three (3) surgeries to their body as perceived by you.

If surgeries are assigned to subjects who are not Digital Surgeon customers or if their PAI system does not include compatible 3D information, Digital Surgeon will employ sensors to capture their depth data in real time. However, it is likely that surgeries in partially concealed areas of the body may appear unstable or fail to load/map correctly.

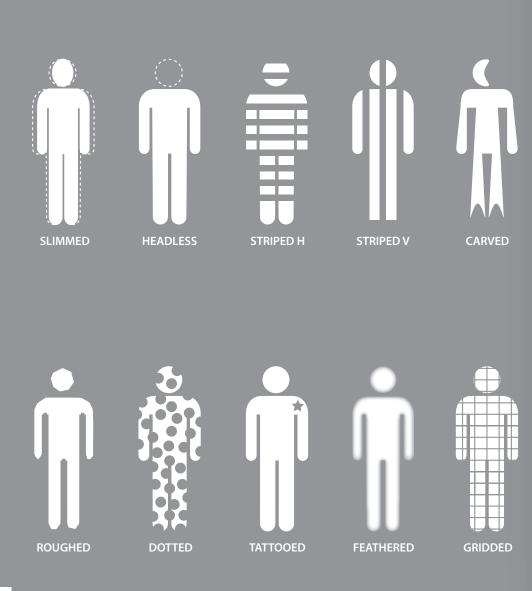
If you are unable to perform and test surgeries in real time with your patient, you can program Digital Surgeon to automatically record a video of your next face-to-face encounter with the patient. Re-play it at a different time to select body parts and test out surgeries. Double tap to confirm and save.

Please be aware that patients have the right to request a detailed record of all bookmarked body modifications performed on them. Patients may also decide to withdraw their consent at any time.

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INVISIBILITY CLOAK MODE

This mode allows users to mask selected parts of their bodies with real-time environmental backgrounds. Select the regions you would like to conceal or one of the built-in masking configurations (see below), and Digital Surgeon will apply your selected "invisibilities" using adjacent background data from the viewer's field of vision. For better masking results—not limited to the viewer's current point of view—the system is programmed to make periodic video recordings of your surroundings, and will automatically search the archived frames back and forth to "paint" a convincing masking background.



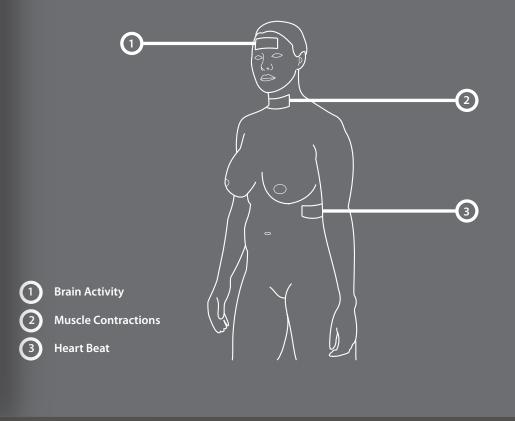
TRANSLUCENT BODY MODE

This mode translates electrophysiological information collected by epidermal sensors and other monitoring devices into patterns and colors, allowing users to visualize the complex, ecological dimension of the body and its autonomic biological processes.

NETWORKED SENSORS

In order to run Digital Surgeon in Translucent Body mode, you must attach to your skin a series of temporary electrophysiological status monitors capable of measuring electrical activity in the body and wirelessly transmit the collected information. Sensors may be used to monitor temperature, muscle contractions, brain activity, heart beats and so forth. You can find a detailed list of compatible devices on the Digital Surgeon website.

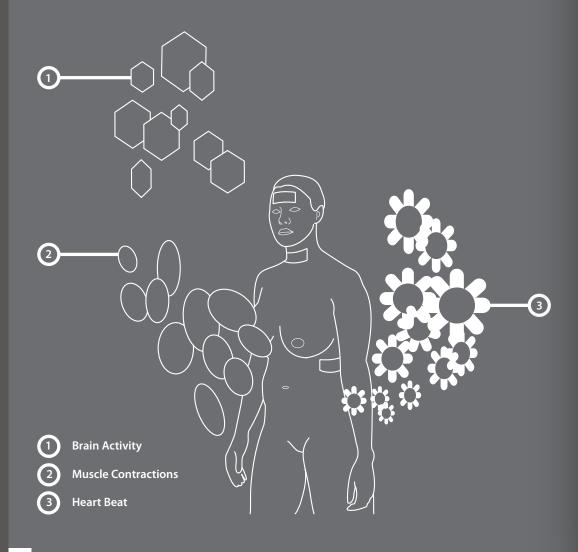
Once your PAI system detects a new sensor, you can opt to turn its signals on. They will be rendered as real-time graphic overlays.



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READING THE BODY

The information provided by the monitors can generate two- and three-dimensional shapes based on an ever-growing variety of algorithms. Shapes, colors and patterns can be abstract visual representations of the body's inner workings or follow readable grammars organized around clinical and physiological signifiers. You can upload existing grammars or create new ones by selecting the "custom grammar creator" tool. Assign a sensor to shapes and families of shapes and attribute to each corresponding parameter a range of colors, quantities, scales, deformations, filiations, locations, movements and so forth.







GLOSSARY

AIR-TAPPING :

To deliver a light tap against a floated virtual object or button in order to select it or interact with a digital immersive interface.

AUTO-GRAFT:

A digital surgery that employs real-time recording from other parts of the body for masking or deformation purposes.

AUGMENTED BODY:

The body as perceived by others through immersive digital filters. The body that Digital Surgeon operations are performed on.

CYCLE:

A series of digital surgeries that repeat following regular user-defined sequences, rules and instructions.

GRAFT:

The substitution of a given part or region of the augmented body with images or 3D meshes downloaded from the cloud.

IMMERSIVISION:

The PAI mode that provides seamless merging of virtual and real world experiences, making digital surgeries socially relevant.

OPERATION:

A pre-programmed modification in a subject's augmented body, capable of being executed iteratively when specifed by the subject.

PATIENT:

A subject whose augmented body is modified by someone other than herself and that may or may not be able to perceive the changes.

PERSONAL AUGMENTATION INTERFACE (PAI):

A cohesive and elastic interface controlling ever-transforming aggregations of hardware and software around the body.

PLASTICITY:

The adaptability of the augmented body to changes in time and space, as well as situations and moods.

SURGEON:

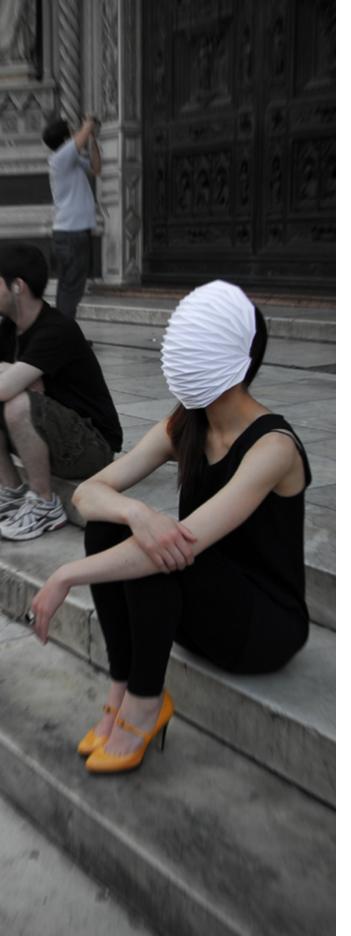
A subject curating virtual modifications to be broadcasted on her augmented body or that of others.

SURGERY:

A digital modification resulting in changes in one's appearance in virtual/physical blended space.

The following symbols by The Noun Project (thenounproject.com) are used under a CC BY license: "Eye"and "Syringe"on page 4, "User" + "Apple" on page 10, "Eye Dropper", "Erlenmeyer Flask" and "Sickle" on page 12, "Cloud" on page 13.

TOWARDS AN ETHICS OF ESTRANGEMENT SARA HENDREN



Not only do physically disabled people have experiences that are not available to the able-bodied, they are in a better position to transcend cultural mythologies about the body, because they cannot do things the able-bodied feel they must do in order to be happy, "normal," and sane...

If disabled people were truly heard, an explosion of knowledge of the human body and psyche would take place.

Susan Wendell, The Rejected Body

When you think disability, think zeitgeist. I'm serious.

John Hockenberry, "The Next Brainiacs," in Wired (August 2001)

There's a trump card in all conversations about cyborgs that goes like this: You find yourself equally fascinated and troubled by the latest prospects for distributing your intelligence among evermore-refined machines. You remark that you can no longer tell the difference between your hand and your phone, and you mumble some words about "authenticity" and "mediated emotions" and vaguely wonder aloud about what human and humane experiences you're losing.

But your conversation partner with that trump card will tell you what Donna Haraway told us so long ago: We have always been cyborgs, and the distinction between the natural and artificial is so blurred throughout history as to be meaningless—and drawing the distinction tends to be an instrument of domination anyway. Ever since we picked up sticks to aid us in catching food or otherwise manipulating our environments, we have been seamlessly extended by our tools. And this is ultimately a good thing.

Further, your conversation partner may announce that you are likely blinkered by the present moment, overvaluing the drama of the changes we are witnessing: All our current hype and fear about our relationships to technology mirror the scale and tone of the rhetoric that accompanied, say, the advent of cars, or telephones, or some other historical change.



But this line of thinking is most often a conversation stopper, isn't it? I think even a purist would agree that there are network-enhanced, extensive tools we are using now that outpace even a provisional, context-specific ethics or grounded understanding about how to use them and about their ripple effects. The stakes at hand include human agency and passivity, even if it is impossible to understand the scale of "humachine" changes with confident historical perspective.

Agency and passivity are important stakes indeed, and the continuing popularity of dystopic futurist visions, replete with resentful flesh-machine warlords, speaks to our anxiety about these stakes.

And yet, much technological research still surveys the functional range of a given device and asks: "What will this allow us to do?" What's more challenging, and more urgent, is an attempt to anticipate: "What kinds of lives do we want? What kinds of cities, environments, communities?" And then to fashion speculative and/or practical tools that lean in those directions.

I want to suggest an overlooked area of research or, better—another necessary intellectual posture toward investigating cyborg machinery that can help us approach the frontiers of the next humanmachine designs. Let me mention the two most popular and visible kinds of machine-flesh cyborg extensions, and then introduce a third kind of tool that may be rather less familiar.

So much of our cyborg-talk centers around "augmented reality" applications and tools. Frequent conferences and expos feed apparently endless appetites for AR gadgetry, games, or other means for visualizing alternate scenarios that enliven or add operational depth to our experiences in the world. The "Layar" app for smartphones is currently one of the most celebrated applications of this technology, superimposing information and/ or contextual data over images captured through the phone's viewfinder camera. And with wearable, head-mounted displays, the possibilities for interactive, digitally-manipulable environments are just beginning to be explored.





I'll label these instruments tools for enhancement.

Also familiar are **tools for restoration**—machinery that recreates, say, motion or sensation where it had been lost.

For instance, the DEKA "Luke" prosthetic arm, a DARPA project created for aiding amputee veterans, includes a range of motion in the fingers so delicate that a user can pick up a single grape with precision. South African athlete and doubleamputee Oscar Pistorius is famously challenging all notions of speed and agility with his bionic legs; he recently qualified for the World Championships—not for disabled athletes, but against runners with flesh-and-bone limbs. And Ekso Bionics is successfully using its Ekso—one of the recently-developed "exoskeleton" technologies to allow wheelchair-users to walk. These are extraordinary stories, and they demonstrate the best that the engineering and design fields have to offer. But there is a potential fallacy in these narratives: a temptation to claim the end of disability, a triumph over odds such that dependence could—even should—somehow become obsolete.

Famously augmented figures like Pistorius become the face of prosthetics because we consumers of these images decide that they "haven't let their disability define them;" they have "transcended" the limits of their bodies in an affirming way. These cyborgs seem anything but passive, and so we love them—they promise the not-yetdisabled and the not-visibly-disabled, by their example, that with these very new technologies, it is possible to overcome our bodies if the need arises.

But the drama that we impose on these stories, with its too-rapid sense of closure, tends to crowd



out the many seasoned cyborgs all around us. These are ordinary people living with disabilities who have long relationships with embedded technologies already—they are accustomed to trying out the available tech that will afford them greater agency. And they are very, very experienced in the struggle against passivity, in all senses.

People with disabilities have a long history of decisions being made for them and things being done to them, so they are our richest source of knowledge about how to become a cyborg with wits intact, and they can help researchers change the questions about what technology should afford us.

Journalist and wheelchair-user John Hockenberry, who has traveled the (very un-wheelchairfriendly) world for story assignments, wrote in *Wired*: When you think disability, you have to free yourself from the sob-story crap, all the oversized shrieking about people praying for miracles and walking again, or triumphing against the odds.

...Making the body work regardless of physical deficit is not a challenge I would wish on anyone, but getting good at being disabled is like discovering an alternative platform.

When you think disability, think zeitgeist. I'm serious.¹

These cyborgs, people with disabilities and using adaptive technologies, already embody the alternative platform. And that's not hard to believe when you are looking at Oscar Pistorius.

But Hockenberry writes that most people, observing him on the street or meeting him for the first time, still fail to see what he calls the "inherent body-machine integrity" of the way he gets around, because most people are fixated on the medical aspects of his condition, and most people,





if they are honest, are fixated on the *tragic* medical aspects of his condition. So we don't see the alternative platform. We see "wheelchair-bound."

What if even more of our cyborgian technological research and design were grounded in the long experience of people with disabilities? We would get a lot more than better wheelchairs. We would ask questions about whether our technologies are giving (any of) us more or less freedom. We would start to create criteria for less well-known needs, and we would learn something about retaining our power and our senses of self in our dance with machines.

To that end, I want to suggest a third kind of cyborg tech to watch for and nurture. I want to suggest that, in addition to enhancement and restorative tools, we also create prosthetics and all forms of body-architecture that interrogate the assumptions and ideas about the body, its capacities, and disabled-ness itself.

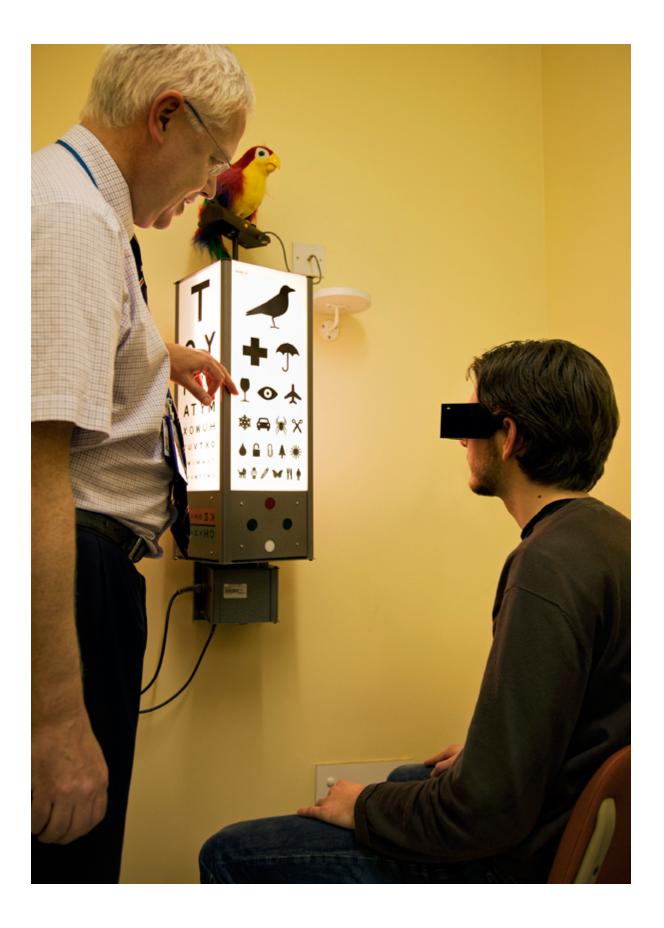
I want to see more critical devices and designs that leave open questions about the liberations and limitations of our extended machine-bodyselves, that indicate still-invisible conditions of ability and disability, dependence and strength, that disrupt our easy notions of technical efficiency and utility. I'd like to see more of what you might call **tools for estrangement**.

In *Architecture of the Off-Modern*, Svetlana Boym writes that

the device of estrangement places emphasis on the process rather than the product of art, on retardation and deferral of dénoument, on cognitive ambivalence and play. By making things strange, the artist does not simply displace them from an everyday context into an artistic framework; he also helps to "return sensation" to life itself, to reinvent the world, to experience it anew.²

Let me be clear and repeat that I mean an aesthetic *device* of estrangement. This kind of estrangement has nothing to do with tools that "enfreak" a passive user into an exotic stranger recent history exhibits an all too common obsession with normality and abnormality that makes







"freaks" into spectacles for "normals."

ters that bear out a user's status in subtle ways.

I mean, rather, speculative and practical technologies that upend all our expectations about what "assistive aids" should do, who they are for, and how mysterious and often invisible the whole economy of human needs really is.

We are so accustomed to structures and tools that organize us: Hearing aids, handrails, ramps, canes, Braille text, and audible crosswalk signals are created by literal and figurative codes for humans who use the city in different ways. But these differences harden into abstractions, creating a false sense of ordered coherence by their division of technologies that link a person to her dis/ability in one-to-one fashion.

Moreover, assistive technology engineers will readily admit that it is easy to get caught in "narrow functionality traps": Here is a straight-ahead problem; here is how we fix it. It is easy to ignore the many varied ways that people use their technologies, and there are social and cultural regisTools that estrange may mean redesigning an ordinary tool into something else, raising questions about what that tool is for, who the wearer is. Or they may be tools that offer challenges to new technologies, advancing at the cutting-edge of design. In any case, these tools should resist the closure of clear answers. It's akin to what artist and industrial designer Krzysztof Wodiczko has called "interrogative design." It's design that draws attention to some set of social or cultural or political conditions and interrogates the origins of these conditions. Instead of posing "solutions" to "problems," interrogative and estranging tools ask whether we are asking the right questions in the first place; they ask whether pure "use" is enough.

When engineers work more closely with artists and designers, they can collaboratively re-frame the conditions and structures at hand—and new possibilities emerge. And when designers refashion or re-program familiar objects in speculative ways, we understand "technology" more appropriately as "techne"—as articulation of new and possible *applied* knowledge that is animated by disruptive questions: questions of ethics, or equality, or otherwise invisible conditions of contemporary existence.

Disabled users of cities *could* be guides to a better anticipation of our techno-hybrid futures; too often they're thought of as dependent minorities, whose interests don't have relevance for the mainstream. This is surprising, since anyone's abled status can change quite dramatically at any time, and since aging alone will continue to disable every person along some spectrum, at least for the near future. We need tools and designs that point to disability and ability as complex interdependence, and to social conditions of access—either diagnostic or circumstantial or historical—that can help create critical discussion about the future that we all want.

Donna Haraway has also written that the complicated notion of the cyborg is "capable of sustaining oppositional and liberatory projects at the levels of research practice, cultural productions, and political intervention."³ Tools for estrangement help us keep a provocative, oppositional skepticism toward received ideas and, with luck, may grant us liberatory flashes too.

Notes:

- 1. John Hockenberry, "The Next Brainiacs" in *Wired* August 2001. Full text available online.
- 2. Svetlana Boym, *Architecture of the Off-Modern* (New York: Princeton Architectural Press, 2008).
- 3. Donna Haraway, "The Biopolitics of Postmodern Bodies: Constitutions of Self in Immune System Discourse" in her collection *Simians, Cyborgs, and Women: The Reinvention* of Nature (New York: Routledge, 1991).

NECESSARY MONSTERS IN COLD WAR ASIA AND THE DIASPORA— AN ILLUSTRATED INDEX OF POLITICAL OUTCASTS AND OUTSIDERS SUKJONG HONG

An Excavation

Tracing the Cold War's legacy in Asia does not require a visit to the monumental ruins of that era's security infrastructure. One can also go down the rabbit hole of cultural production and childhood cautionary tales to confront its quintessential product – the enemies in our midst, the monstrous 'others' who threaten the fragile peace. In the United States, these monsters resurface in immigrant enclaves and are reproduced and reinforced by ethnic media, benevolent associations and overseas consulates. They circulate by the power of a rumor, by repetition, and for those unlucky enough to be branded monstrous, by lived experience.

As a child, one rarely goes looking for monster stories. Instead, they find you, relayed casually in the middle of a conversation or surfacing within a daily ritual. I count myself among those who received a bi-cultural Cold War education, where, along with the standard American fare of Warner Brothers and Marvel Comics villains, G.I. Joe and M*A*S*H – I inherited a canon of monsters from a Korean-American community that had survived war and military dictatorship in South Korea.

As I traveled from my birthplace of Chicago to the birthplace of my parents, South Korea, then to Vietnam, Japan, the Philippines, as well as American cities such as Los Angeles and New Orleans, to where I live now, New York City, I found myself moving through communities that had witnessed hidden massacres, lost loved ones to extrajudicial killings, and even now were flattened by the sound of foreign military exercises and finding the toxins of jet fuel resurfacing in their newborns.

Yet, rather than talk directly about their experience and complicity in state violence, people often gave form to their anxieties through the telling of stories, from hauntings by ghosts to betrayals by spies, bad women and godless youth. It turned out that the figures who featured in my inheritance of monster stories were not unique to Korean history, but were convenient archetypes across many societies caught up in the Cold War, in the geopolitics of containing Communism and claiming influence in Asia, and the rush to modernization and modern statehood. As cautionary tales relayed by elders, these monster stories are meant to be thoughtful gifts, disciplining narratives passed down from one generation to the next, a mythology that runs parallel to that of the American Dream. Yet when monster stories go border-hopping across eras or national boundaries, they can lose some of their coherence and logic, and stand out as obvious artifacts of a political project that has failed to keep its persuasive power.

As Jorge Luis Borges writes in his preface to the The Book of Imaginary Beings (1967), the zoo of mythology would seem to hold an infinite number of monsters, but in fact, there are "necessary monsters," those that are "congenial to man's imagination" and therefore arise across many places and eras. I would argue that the defensive nationalism of emerging nations such as South Korea and the Philippines produced an impressive pantheon of such necessary monsters - figures that were deviations from the body politic, without loyalty to the state and void of any discernable human bond or characteristic. These monsters are central characters in the narratives of security states and cultures, part of a larger project of silencing dissent and stifling alternative discourse through exclusion and fear. They engender and justify state violence, the surveillance and policing of citizens by citizens, and manufacture numerous means to guide the young away from dissenting modes of political participation. They work their magic through the soft power of an insinuated threat the horror of no longer belonging.

For many diasporic communities in the United States, these stories are a powerful oral tradition that fills in the deep silence otherwise surrounding the pivotal events of history. The convenient myth of harmonious ethnic enclaves linked by language, custom, and economic interdependence belies the fact that these spaces are also battlegrounds where dominant narratives about the past clash with the emerging consciousness of new generations and conflicting accounts that challenge the master narrative. But undoing exclusion is not a simple task. It has somehow become easy to forget that many Korean, Filipino, and Vietnamese immigrant communities in the States were first linked to this country by American military presence and intervention in their home countries, spurred by the broadcast of American television, music and film, and facilitated by the early border-crossers in their families, from strike-breaking farm workers to US war brides. But this link, and the resulting need to smooth over this tumultuous past, is a critical driver in the production of necessary monsters.

As disruptive facts emerge about the past, as classified state records from the 1950s and 1960s are declassified, and as a new and more diverse generation of scholars and artists begin creating and revising narratives, the storyline that relays who is monstrous is revealed to be an ongoing and incomplete project. I recall a 2006 New York Times opinion piece, "Here There Be Monsters" by frequent Korea commentator Aiden Foster Carter. In the op-ed, he notes the unprecedented success of the film "The Host" (or "Monster" in Korean), which as of 2011 is still the most-watched film in South Korea, with 13.1 million tickets sold. The film features a terrorizing monster birthed by the illegal dumping of formaldehyde by US military personnel into the Han River, which runs through the center of Seoul. To many, the film was seen as a parable of sorts, with the beast as an embodiment of uneasy and unequal relations between the two longtime allies. Carter dismisses the larger debate raging in South Korea about who bears the cost of polluted American bases and of American soldiers' crimes, and testily concludes, "I suppose we shouldn't begrudge either South Koreans' yearning for national reconciliation or their summer thrills. But maybe they could think a little more deeply about where the real monsters are." Predictably, the 'real monster' to Carter and many other voices commenting on Korean politics is North Korea. However, it is clear that he does in

fact begrudge the South Koreans for enthusiastically consuming this allegorical tidbit of film.

Such occurrences highlight an interesting possibility – when monster stories, instead of being merely received and repeated, are transformed, as the narrative fundamentally shifts and monsters become amenable beings that society no longer rejects outright. Sometimes it takes authors, artists, social groups, or broad-based social movements to recast the monster as a protagonist rather than a villain. In this shift, monsters are no longer intentionally destructive forces, but can be portrayed as restless outcasts that haunt and terrorize the living through no fault of their own. They may embody injustice or grievances, personal or collective, of lives taken too soon or forged in horrendous conditions. Sometimes they may illuminate how the underclass lives, or provide a way to acknowledge or mourn those who have disappeared or become linked to unspeakable traumas. As Avery Gordon writes in *Ghostly* Matters: Hauntings and the Sociological Imagination (2008), which Grace Cho expounds upon in Haunting the Korean Diaspora: Shame, Secrecy and the Korean War (2008), hauntings are not "rare supernatural occurrences, but more often, the unexamined irregularities of everyday life."

But why dwell on monstrosity? For me, examining the production of monstrous others is not merely a political or intellectual exercise. It feels like an imperative, a necessary act to begin dreaming of political and social subjects who are not forever distributed across the still-powerful Cold War binary of us and them - obedient citizens on the one hand and the godless, bloodless beings wreaking havoc on the other. By naming and giving form to these monsters in representational sketches, I wanted to explore what lies at the root of these powerful narratives that implicate me and many around me, that try to limit the expression and investigation of what is possible in this world, politically and socially. What follows is merely an introductory index and a first attempt within a larger process of questioning these super-narratives of exclusion.



1. Ghost Child (The Double)

As a child growing up in Chicago, I recall many classroom lessons about Stranger Danger – the adult lurking near playgrounds who conspired to kidnap unaccompanied minors. However, instead of watching for kidnappers, I dreaded the street corners and bus stops where traumatized Vietnam War veterans spent their days. One man in particular kept calling me by someone else's name, one which I now recognize as a Vietnamese name. I always walked past as quickly as I could, but the way he continued to call me, insistently, plaintively, by this name, has stayed with me. There was no need to travel to a war zone to feel the long shadow of US military life overseas. Sometimes, I realized, you can be someone else's ghost. In this case, the traumatized veteran who lived in his haze of memories, unable to leave the site of war, was America's living undead, quickly forgotten and left to fend for himself. But I was his living ghost.



2. Yankee Princess (The Shapeshifter)

Sometime as a teenager, shopping in the aisles of a department store, I pulled out a wrap shirt and showed it to my mother. At the time, the wrap shirt was all the rage. "What about this?" I asked. She recoiled, and immediately exclaimed, "That is what prostitutes wear!" At the time, I was startled that a piece of clothing could provoke such horror - and what exactly was a prostitute anyway? But several years later, as I began to study modern Korean history and travel to the country itself, I began to realize there were districts and entire towns that 'good women' did not go to - namely the camptowns and redlight districts near US military bases. In the Philippines and in Okinawa, Japan, as well, countries that also housed significant numbers of American troops, the cautionary figure of the "loose" woman was an essential part of growing up female. The women who left home to make money in the sexual services economy surrounding American military bases not only numbered in the tens of thousands, but were among the first and most significant proportion of post-war immigrants to sponsor their relatives to the United States, a seldom-discussed fact. In the 1960s and 70s, Korean women working in this sector were called upon as 'patriots' and 'personal ambassadors' by the presidential political secretary, contributing up to 25% of South Korea's foreign exchange capital, while all implicated governments actively coordinated and implemented policies to regulate women's bodies to protect American servicepeople. Yet this history of obligatory sexual labor and exploitation is covered up with shame and secrecy, the women themselves dismissed for decades as Yankee princesses. These women were often struck from the family record, banished from the domestic realm of housewives and mothers, but often lived on in monster tales, a modern successor to older tales of shapeshifting fox women - the trope of the unreliable, deceitful, mobile single woman.

3. The Ungrateful Orphan

The gaze of Korean and Vietnam War veterans followed me into adulthood. Usually, the Korean war vet surfaced as a second skin under the first layer of someone I was casually having a conversation with - the bus driver, the street vendor, an acquaintance. When they found out my ancestry, they replied with some variation of: "I fought in the Korean War. I saved your country" In saying this, the veterans invoked a relationship of benefactor and beneficiary, in which I was the perpetual war orphan, the infantilized symbol of a nation that had needed 'rescuing.' It became a regular occurrence at anti-war gatherings around the country to be rebuked by veterans for my ingratitude. I especially recall when, in a 2002 anti-war rally, amidst a crowd that must have numbered 200,000, a passing troupe of veterans dressed in regalia zeroed in on me and yelled, "I saved your ass! I saved your country! You would be nowhere without us!" In that instant and many others, I am reduced from a dissenting adult to a perpetual, ungrateful infant, my political views ascribed to the outrageous rejection of a gift. Again, I found myself considered monstrous.







4. The Ivy League Communist Student

Little did I know that I, too, could be cast into the role of monster within the Korean-American community. Doing educational work that highlighted Korea's labor movement or that advocated for change in the military alliance between South Korea and the US were portrayed as pro-North acts. And who was I? I was roped into a social grouping of outsiders – that of the Ivy League communists – a parallel that was already present in the characterization of radical student groups in South Korea, who also tended to attend elite universities there. I read about 'us' in the Korean-language local papers or heard comments on the radio, and my parents also repeated it to me when I visited home. In this telling, 'student' became a pejorative, a status synonymous with someone who has no life experience, who reads dangerous texts in college, and has the leisure time to entertain radical, world-changing theory.





5. The Vigilant Mother (The Con)

At the same time, I want to acknowledge a monster that is fully welcomed in diasporic communities rather than shunned. This monster emerges regularly, stirring up Cold War rumors as a way of discrediting certain candidates in local elections. It has happened several times over the past decade for districts in Flushing, New York, and others where the Asian-American vote is courted, where political candidates are often Korean or Chinese. In these instances, suddenly, the Korean-American School Parents Association or a mothers' group suddenly becomes active. They convene meetings to rail against candidates who have visited North Korea or China or those who have been associated with peace or other political activities in the past. They are usually part of someone's political campaign, but not explicitly so. One cannot deny that many are in fact, actual parents. But as for their strategy, they successfully invoke the vigilant parent to guarantee broader community support while pushing a hidden agenda. For who can argue with an angry mother? Thus, this figure is my own political beast to contend with.

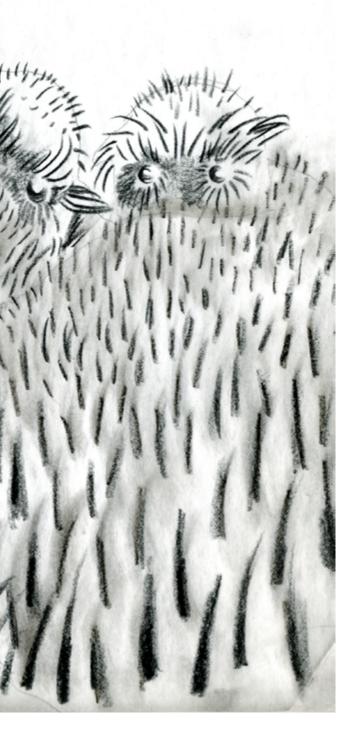
6. Landscapes of Monstrosity and Impossibility

Not only figures and creatures, but landscapes also feature in the Cold War pantheon of monstrosity. For example, the demilitarized zone between North and South Korea is composed of 60 years worth of untouched landscape, an ecosystem preserved by 2 million landmines and dotted with various observatory points from which to 'view' North Korea. As a no-man's land, excluded to all but a few, the demilitarized zone has also become a projection screen for nationalists, animal lovers, and mystics. While countless endangered species make their home in this habitat, there are also more outrageous claims, about extinct species of the Korean peninsula, such as the Siberian tiger, being spotted in the area. In addition, some have reported sightings of stranger creatures in more remote locations, such as the lake in the center of Mount Baekdu in North Korea, of lake monsters - short hairy hominids that were spotted even as late as 2007. Thus, the DMZ and the view of North Korea beyond it serve as a kind of container landscape for extinct and fantastical fauna to thrive.









7. Estranged Landscapes

When I lived and researched in central Vietnam, I rode the train through rural provinces while my Vietnamese colleagues pointed out the barren hills and mountains. Agent Orange and timber deforestation had created these desolate areas, they explained. Whatever the exact cause, it was clear that state-led reforestation was not able to mimic, even remotely, the natural growth of a forest. The passing scenery looked like a reel of toothpicks stuck in the earth. When I went to a local village, the very first place the village leader took me to was to "the tree of 16 hugs," the central landmark of their village. In this moment, I got a small glimpse of how great the loss of trees could feel to small rural localities. But I would also argue that these monstrous landscapes are not unique to Vietnam, but anywhere there is an attack of natural resources along with infrastructure and urban environments. The landscape becomes strange, menacing.





8. Benzene Boy

This figure is not so much a monster as a figure haunting many communities I have visited. In 2007, I went over the course of several weekends to visit a small district in the outskirts of Anghiles City, the Philippines, home to the former Clark Air Base of the US military. The air base had been closed for some years already, but I met numerous people who were fighting for reparations from either government to treat the congenital and other health disorders brought on by having been settled on the base after a volcanic eruption, and drinking the water filled with pollutants from jet fuel and other toxins that had not been cleaned from the area. As I passed through the community, people would point out the houses of families who were raising a disabled child whose disease was linked to military pollutants. This was also a pattern in central Vietnam, where the spraying of Agent Orange had been among the heaviest. There as well, the homes of sick and disabled people were like landmarks pointed out to outsiders. It seemed that the difficulty of caring for the disabled and the desire to correct the injustice in some way led to a kind of hyper-visibility, or a desire to display them to outsiders by those who were doing the caring and advocacy.

9. The Hunger Artist

I use the term 'hunger artist' to refer to the numerous people in South Korea who have attempted to instigate social change through public acts of self-inflicted harm, whether self-immolation, hunger strike, or other extreme physical hardships. During military dictatorships and periods of transition and democratization, or today, striving to protect labor rights and environmental habitats, students, farmers, union members, clergy, and many others have attempted these extremely painful feats. I have seen priests who have traveled 300 kilometers doing a 3-bow, 1-step ritual the entire way, or met women workers who have fasted more than 90 days to protest a firing and slowly begun to cave into their own bodies. Of course, the act of pushing one's body to its limits, in hunger or in pain, seems to call attention to the vulnerability of the human body, and would hopefully elicit the sympathy and support of the public, who also have human bodies that feel pain and hunger. At the same time, these hunger artists, some of whom commit the ultimate act of killing themselves, seem to elevate themselves or are elevated by the narrative that emerges, that they are now martyrs, someone who is no longer on the earth but whose spirit must be continually remembered and acknowledged by the living. In this way, some hunger artists can live forever, nurtured by practices of collective memory or ritual. The labor activist Chun Tae-il is one of the earliest modern hunger artists of Korean history, and for many years since his self-immolation in 1970, commemorations of his and other martyrs were seen as anti-state, and suppressed with violent force by riot cops. The acts, of course, are eminently viewable, and projected onto the American evening news, images of student self-immolations in the early 1990s were then seared into the minds of many people I know and have since worked with - indeed spurring them on to investigate who would do such a thing and why.





24 HOUR SMARTY PEOPLE TIM MALY

We may thus expect a thorough exteriorisation of knowledge with respect to the "knower," at whatever point he or she may occupy in the knowledge process. The old principle that the acquisition of knowledge is indissociable from the training (Bildung) of minds, or even of individuals, is becoming obsolete and will become ever more so. The relationships of the suppliers and users of knowledge to the knowledge they supply and use is now tending, and will increasingly tend, to assume the form already taken by the relationship of commodity producers and consumers to the commodities they produce and consume.

Jean François Lyotard, The Post Modern Condition: A Report on Knowledge.

When she heard that the bastard was dead, Emma didn't know what to think. Probably best to quit thinking of him as "the bastard" for one. No sense in thinking ill of the dead, even the dead stupid enough to dump so much analytics into his system that he'd taken notes on his own starvation. That's what she'd heard the cops saying to each other, anyway. So much analytics that he'd written down all of his observations in an old paper book, in that telltale grid pattern, the symptoms of complete physical collapse all in neat rows and columns, stained with unspeakable excretions. Poor bastard.

But she'd never liked him and now that the guy was gone it didn't seem likely that she'd start.

They shared a few sites and more than a few acquaintances, so she had to endure the adoration and sanctification that dying gives the living permission to express. The tributes faded quickly. There's only so much you can say about someone who barely amounted to anything, though he had big dreams. Oh yes, the dreams were big. Big enough to collect a circle of disciples. Big enough to ensnare Kin. But never actually starting. Never actually taking a single step towards being the change he said he wanted to be in the world. So the tributes faded as (she imagined) everyone lapsed into an embarrassed silence about the whole thing.

That would have been that if Kin hadn't come knocking. Like, actual flesh-in-the-doorway

knocking. Against her better judgment and the flashing red advice from her inner circle, she let him in.

"It's a consumption wake," he eventually worked his way up to saying, "I want you to come."

"No, Kin," she said.

"It's sanitized," he said (this, she'd later learn, was a lie), "It would mean a lot to me."

"No, Kin," she said, and then, "I don't owe you anything."

This was the mistake, because it gave him an opening to talk about how she was right, she didn't owe him anything. And so they talked and she wept and two days later found herself sat between an elfin-face child-looking boy-thing who was big into piercings and not so much clothing, and a neo-steampunk party girl whose attempt to dress in respectful black had just circled her back around to goth again. Emma was in the businessiest suit she could find on short notice. Laid out in front of them on a pedestal was a clear casket with the usual gleaming apparatus on the end. Looking as pale as ever, was the bastard.

The boy-thing tried to engage her in small talk. She brushed him off as politely as she could, but not before he'd worked out that she was an academic and she'd worked out that he was only curious because he didn't recognize her and was trying to understand what status allowed her front-row seating. This confusion pleased her, though she tried not to show it, given that this was a funeral and all.

She meditated her way through the ceremony (led by Kin), on the grounds that she'd agreed to presence and participation, but not necessarily attention. It was a good opportunity to run through some light marking. She was sure people could tell, given her front and centre position but she was also sure she didn't care. These were Kin's people. She didn't owe them anything either. All the while, the casket was filling and the bastard was starting to melt. Most of the time people have the decency to transition in an opaque casket but "this was what he wanted" was the excuse for every weird impositional detail of the thing. Kin's excuse at any rate. She wondered if the bastard had wanted the waves of nausea passing through the crowd, or the boy rushing down the aisle, to be sick a respectful distance away.

Emma was a biologist. She stood strong until the bastard was completely dissolved; until the casket was drained through the apparatus; until the attendants had wheeled the empty vessel out of the room and the wake had begun in the reception room. There was no grieving family to receive them ("we are all the grieving family," she heard someone say) so she made her way to the bar as quickly as she could.

Drink in hand, she prepared for round two.

Phase one of round two was awkward conversation. She had three, each one with one of the bastard's huge admirers, each one filled with far too much worship, and each one ending when Emma got around to asking a question like, "Yes, but what did he actually accomplish?"

The first time, the other woman gaped at Emma for a moment before catching the eye of a passing man wearing some kind of fur cape. The second time, the man excused himself politely, took five steps towards the bathroom he'd said he needed to visit and joined the nearest group. The third time, it was the steam goth Emma'd been next to throughout the ceremony. Her eyes widened, then narrowed.

"You'll see," she said, "That's all. You'll see."

When the attendants brought out the vessels – the bastard's fluids neatly divided into 6oz cups – Kin said a few more words. Then cups were passed around, and she studied her share, clear but slightly viscous and set in a glass, clear like the casket. The room recited the lines, then toasted the bastard, then drank the bastard. Emma was unsurprised to find him unflavoured. What he wanted, no doubt. More than one participant looked ill. Emma stood strong.

She left as quickly as she could.

The next morning, Emma woke up with a fever. That was the first sign.

She lay in bed, thinking about the nature of the fever. She felt the way her head burned and wondered about where that sensation was coming from. She thought about starting a fever log. That was the second sign.

When she noticed a message from Kin, she decided to ignore it. Then she started thinking about the nature of whim, and how we make small decisions fast without knowing why. She thought about starting a whim blog. That was the third sign.

When Kin's face flashed up with a live call, she had a flash of memory. Thinking about the time he had called her, furtively, and then they'd gone to the rave together cocktailing through a buffet of pills and fun, eating fruit at dawn. That was the fourth sign.

Emma had never been to a rave. The bastard had taken Kin to raves. Raves and new friends while Emma stayed home and processed assays and reran simulations. She remembered the strobe light on Kin's face. She'd never seen a strobe light on Kin's face. Kin's face flashed again. Live call, second attempt. No one from her circle was up to say otherwise. She answered. He looked worried.

"You look worried," she said.

He opened his mouth to speak.

"Are you worried that I might be feeling betrayed right now?" she snapped, "You have good instincts about when I'll feel betrayed, don't you."

"Emma..."

"You bastard. You told me it would be sanitized."

"Emma..."

She dropped the call. Dropped him too; into the deepest, darkest filters. No contact, no messages, no appeals, no second party contact either. She knew this would invite comment. She didn't care. Suicide by analytics and life history of who knew what else and Kin had let her drink unfiltered. She thought about starting a rage log. She needed medical attention.

She could feel it processing. The fever was to have been expected, had she known. Integration takes time. She was stumbling down the hallway to the bathroom now. She thought wildly about a blood flush. She thought about the cost. Reaching the toilet she became violently ill. It was a purely symbolic move. The time for a gastropurge was long past. Integration had begun. She could remember hearing Kin doubled over the toilet, as the dawn was rising. Her skin exposed to the cool clear air, and everything was beautiful, beautiful. His memory again.

Kin emerging, naked and still smiling. Sharing fruit. Fucking. She didn't want this. The toilet was cool and real. She began to weep. Integration takes time, it takes preparation. The self is fragile. Emma was a biologist, she knew how this worked. Computational Biology Ethics 301 - Mandatory for Graduation.

"While there is great value in the free exchange of systems and memes, it is crucial that every participant be notified and given a full opportunity to prepare and consent. Unsolicited integration can damage or twist ego boundaries causing significant harm to the victim."

She remembered the bastard's manifesto. A clumsy text, rife with typos and bad logic. Kin had brought it home to show her, to help her understand. She remembered writing it now. She remembered editing it to add the typos for authenticity. For accessibility. The bastard had added the errors intentionally. The better to snare flies. It

occurred to her that he was a genius.

She smashed her hand against the wall as hard as she could and then a second time. She needed to be present. Her network was waking up now. Some were beginning to show concern. She began logging.

This was a plan, this was a plan. He wasn't moving fast enough. He needed to be in more places at once and disciples weren't doing the trick. So hard to find good people these days. Better to do it yourself. Suicide by analytics. Some people commit suicide by cop. Jesus committed suicide by Judas. Got the basics right. Highly successful memetic fitness programme, but weakness in the details. All evidence that the programme as implemented didn't match the programme as designed. Better to do it yourself, but it takes a village to raise a planet.

She was live logging in rows now. A neat grid of observations and realizations. This was a hijacking. All ideology is hijacking. Hijackers don't get into that line of work for their health. They get into it for their ideas. His ideas were going to change the world. She missed Kin. He missed Kin. Kin was waiting for him. He needed access to a bio lab. That was why they'd chosen her, even though she was unwilling. A calculated risk.

Her circle was pulsing red. Marks of concern. A promise that help was on the way. Help from what? The process was in motion. No one had ever done this before. He'd used his time well. Her forehead was burning. She was so tired. She couldn't feel her hand anymore. She was so tired.

She closed her eyes and the bastard opened them. He opened them in several other places as well.