Group 3
design ●●
#HOMELESS

FORGOTTEN "CORNER"

ON THE VULNERABLE

INTERNET EQUALITIES
& MODULAR Creative Computer Institute

about

We vulnerable

We focus on

WE FOCUS

Group 3
design ●●
#HOMELESS

SHELD

ual:

THREE³
● 2022 FALL
Platform Potentials

- **Team members: Chenjing Wen, Qiheng Tang, Jiayue He, Zhiying Hong, Xintian Yin**

CONTENT

Global's Data

Some countries with high numbers of homeless people

650,000

1,000,000

1,200,000   20,000,00

4,943,000

100,568

	Number of homeless
650,000	
20,000,000	
1,200,000	
1,000,000	
4,943,000	
100,648	

Number of homeless

Greman		0.37%
Syria		37.5%
Egypt		11.6%
Honduras		12.35%
Colombia		8.9%
Australia		0.5%

Homelessness as a percentage of total population
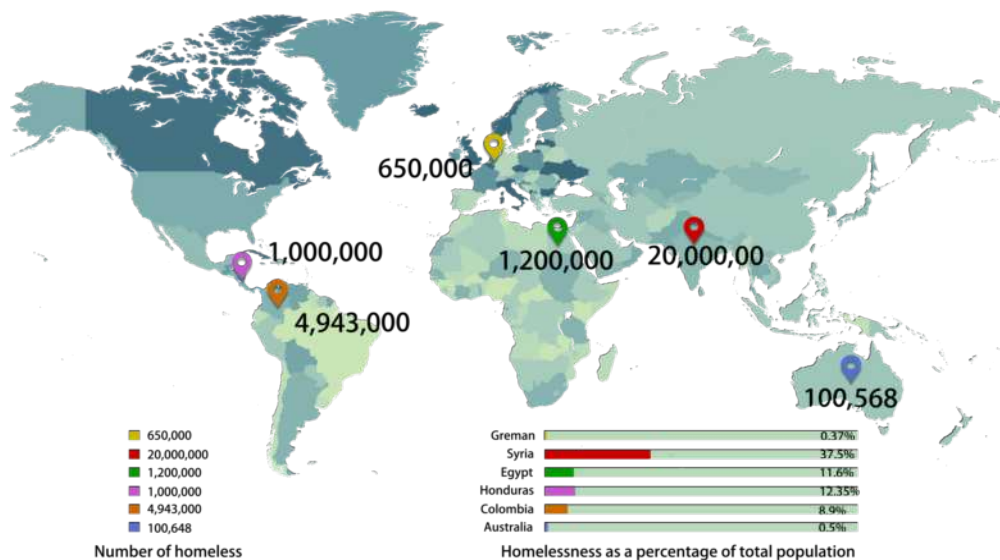
Europe Germany has the highest number of homeless people in Europe, with approximately 650,000 people per night. It is estimated that there are 37 homeless people per 10,000 citizens- meaning that Germany's homelessness problem equates to around 0.37% of the population.

Asia Syria has a homeless population of **6,568,000** per night, of roughly 17.5 million people. This means that Syria has a 37.5% homelessness rate. This effectively means that **nearly 4 in every 10 people** do not have a permanent or formal residence.
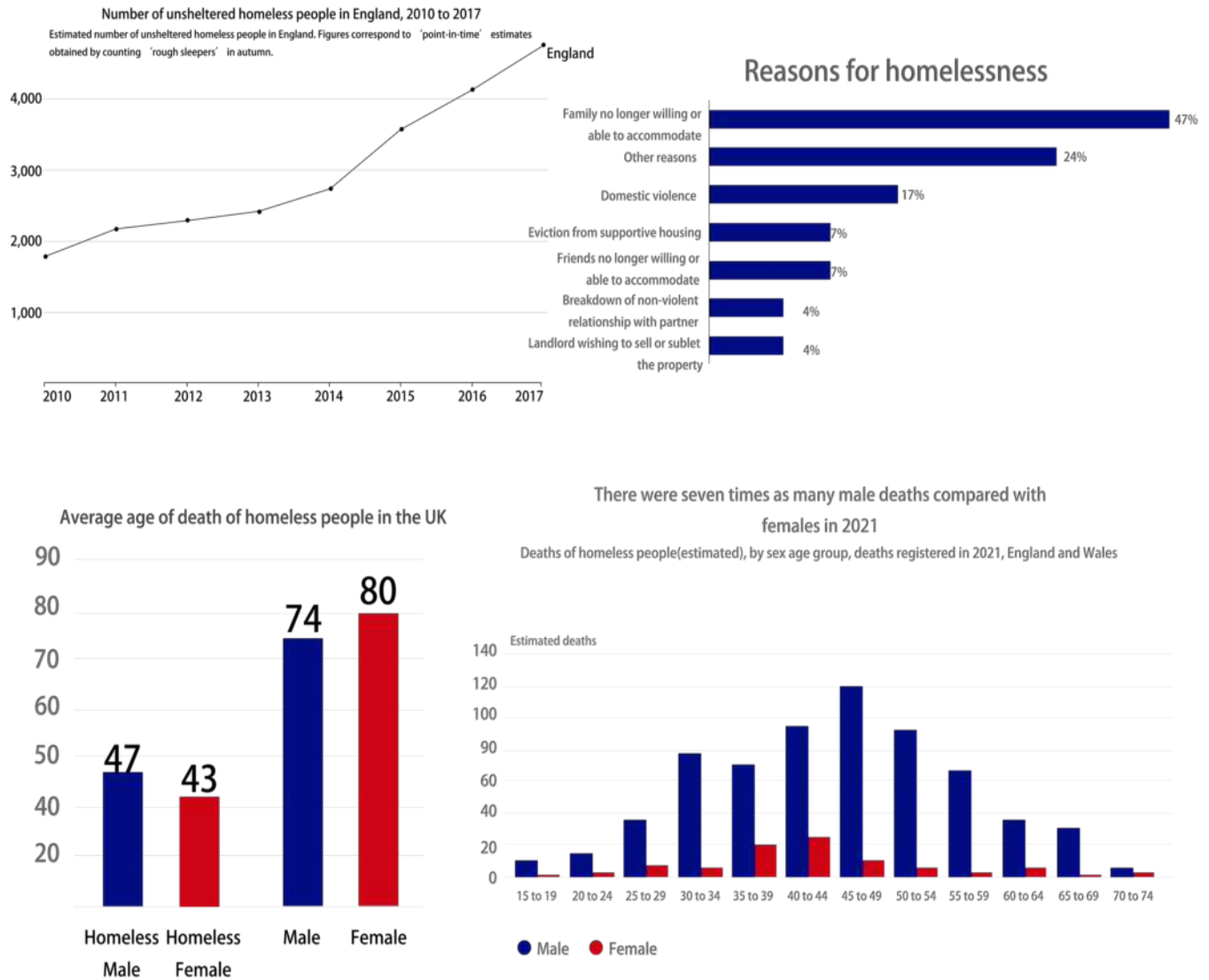
Africa Egypt is the African country with **the second-highest number** of homeless people, with approximately 12 million people. Although the size of the homeless population is just over half of Nigeria's - relative to the population size, Egypt has a homelessness rate of 11.6%, making it rank higher than Nigeria.

North America Honduras, with a homeless population of 1 million, has the highest number of homeless people in North America. This totals 1,235 people in every 10,000, equating to around 12.35% of the population.

South America In South America, Colombia has the biggest homeless population. With around **4,943,000** homeless people in the country and 55.8 million citizens, the homeless rate works out to be 8.9% of the total population. This makes it the highest rate of homelessness in South America as well.

Oceania In Oceania, the country with the biggest homeless population, is Australia, with around **100,568** people on average without a home, per night. This is approximately 0.5% of the population. Second to Australia, is New Zealand, with a homelessness rate of 0.12%.

Mortality rates and causes by gender

Number of unsheltered homeless people in England, 2010 to 2017

Estimated number of unsheltered homeless people in England. Figures correspond to 'point-in-time' estimates obtained by counting 'rough sleepers' in autumn.

Reasons for homelessness

Reason	%
Family no longer willing or able to accommodate	47%
Other reasons	24%
Domestic violence	17%
Eviction from supportive housing	7%
Friends no longer willing or able to accommodate	7%
Breakdown of non-violent relationship with partner	4%
Landlord wishing to sell or sublet the property	4%

Average age of death of homeless people in the UK

Homeless Male: 47
Homeless Female: 43
Male: 74
Female: 80

There were seven times as many male deaths compared with females in 2021

Deaths of homeless people(estimated), by sex age group, deaths registered in 2021, England and Wales


Male   Female

The UK government defines rough sleepers for the purpose of counting and estimating rough sleeping as: individuals who are sleeping, about to lie down or actually sleeping in the open air (such as on the street, doorways, parks, bus shelters, or campsites); in buildings or other non-residential places (such as stairwells, barns, sheds, car parks, cars, derelict boats, stations, or 'bashes'); the definition does not include people staying in hotels or shelters, people staying in campsites or other places used for recreational purposes, or people involved in organized protest activities or individuals trespassing.

Data on LGBTQ homeless people

There are around **150,000** homeless people
in the UK, costing the country between

£ 24,000 and **£ 30,000** each
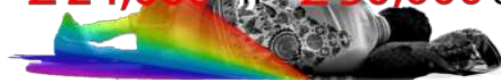
24% of the homeless youth population is LGBTQ

Lesbian, gay, bisexual and transgender (LGBT) young people
make up 24% of the homeless youth population.
This costs the country between £ 24,000 and £ 30,000 per
person. Last year, the organisation Allegro, which supports
young LGBT people or those living in deplorable conditions,
was asked to support the young people who are homeless.
The Albert Kennedy Trust, an organisation that supports
young LGBT people or those living in deplorable conditions,
estimated that 150,000 people were homeless or facing
homelessness due to intolerance.
were homeless or at risk of homelessness.

58.7% 33.4%

Homeless LGBTIQ+ youth
experience sexual assault
at **three times** the rate of
non-LGBTIQ+ homeless youth

The capture-recapture modelling is calculated at the England and Wales (combined) level. This modelling method cannot be used to produce reliable estimates at lower geographies because of the low number of deaths. For all breakdowns below the England and Wales level we assume the same ratio of identified deaths to estimated deaths as was calculated for England and Wales. Caution is advised in the interpretation of these figures.

26%

44%

44% of homeless gay and transgender
youth who were asked to exchange sex
for money, food, drugs, shelter or
clothing on the street, compared to
heterosexual homeless youth

One in three transgender people are rejected by shelters
because of their gender identity and gender expression.

London and the North West had the highest numbers of deaths registered in 2021, with 154 (20.8% of the total number) and 114 (15.4% of the total number) estimated deaths of homeless people respectively. The North East (37 deaths) and Wales (40 deaths) had the lowest numbers of estimated deaths registered in 2021 (Figure 3). The regional distribution of deaths was consistent with previous years. Notes: 1. Figures are for deaths registered, rather than deaths occurring in the calendar year. 2. Figures for England

and Wales may include deaths of non-residents. 3. No deaths were included below the age of 15 years, while an upper age cut-off of 75 years was applied to avoid accidental inclusion of elderly people in some institutional settings.

Finally, certain significant sub-populations of youth are overrepresented, including Indigenous youth and in some cities like Toronto, black youth. Finally, youth who identify as LGBTQ2S make up 25-40% of the youth experiencing homelessness. Unique barriers also exist for trans youth accessing the shelter system. 1 in 3 transgender individuals are rejected from shelters for their gender identities and gender expression.

An exploration of the data on the platform

Homeless' project is not deeply enough associated with the online platform, in the sense that it operates as a place to receive information and spread it, and not more like the #METOO movement, "I initiate internet actions on this platform", in other words, the online platform is not as influential for homeless to the extent that traditional news media, such as newspapers, television and radio, are able to do so. But from the existing data, homeless is a very mobile group, and it would be very difficult to record homeless data with individual capacity. And after the homeless data is uploaded to kaggle, more people can see it, and using their approach makes it possible to re-analyse the number of homeless, mortality, age, sexual orientation, etc., to get the complete data that has now been reprocessed several times.

When people with different needs get this data they will react differently, for example the NCH organisation will cite the platform's data to fight for more homeless safeguards, like I use to recreate.

Homelessness data completed by Xintian Yin

Sexual minority adults are twice as likely as the general population to have experienced homelessness in their lifetime.

In a research article by UCLA, they examined the proportion of people who had recent experiences with homelessness in the 12 months prior to being surveyed. They found that:

- 8% of transgender adults across all sexual orientation identities;
- 3% of cisgender and genderqueer sexual minority adults;
- 1% of cisgender straight adults reported indicators of recent homelessness.

Among sexual minority adults, African American respondents had significantly higher rates (6%) of recent housing instability.
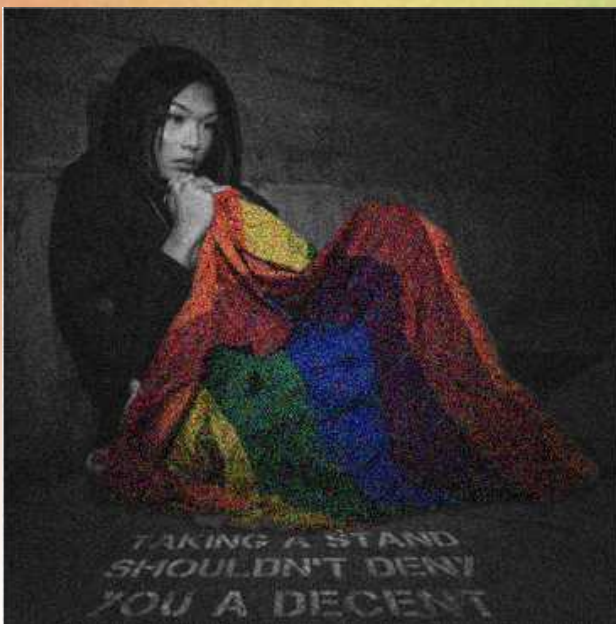
They also assessed the proportion of people who had experienced homelessness at any time in their life. They found that:

17% of sexual minority adults reported they experienced lifetime homelessness, which is more than twice what we have found in a general population study.

Most respondents (71%) who had ever experienced homelessness did so as adults.

The study findings support concerns that homelessness is experienced at disproportional rates among sexual and gender minority people.

WHAT YOU DON'T KNOW ABOUT

- Homeless gay and transgender youth see higher rates of abuse and victimization
- Rejection and discrimination at home lead to severe personal and social problems
- Harassment at school leads to high dropout rates
- Child welfare systems often fail to protect gay and transgender youth
- Federal programs overlook homeless gay and transgender youth

What percent of homeless people are female?

A glance at the statistics will underline women as a minority when it comes to homelessness in the UK.

Official rough sleeping statistics released in February 2022 revealed that most people sleeping rough in England in autumn 2021 were male, aged over 26 years of age and from the UK. Out of the 2,440 people estimated to be sleeping rough, 320 were women, making up just 13 per cent of the overall total.

"If they are bedding down the street, they're bedding with a partner, who is more than likely abusive."

Domestic abuse and other forms of gender-based violence are "near universal experiences" for women experiencing homelessness.

Analysis conducted by the cross-party group, encompassing representation from all 32 London boroughs and the City of London, has shed light on a concerning trend within the capital's homelessness crisis. The findings reveal that the issue of "hidden homelessness," referring to individuals who do not appear in official statistics but still face housing insecurity, disproportionately affects women compared to men, with the number of impacted women nearly double that of men.

One significant factor behind the higher prevalence of hidden homelessness among women is the complex interplay of domestic abuse, relationship breakdowns, and family responsibilities. Women escaping abusive relationships or experiencing the breakdown of a partnership often find themselves without a safe and stable place to call home. The fear of retaliation or the inability to secure affordable housing further compounds their vulnerability and perpetuates the cycle of hidden homelessness.

Ms Neate said: "Now the living cost crisis on top of cuts to housing benefit and sexist policies like the benefit cap, mean it's only going to get harder for many women who are barely hanging on to their homes. Every day our emergency helpline picks up calls from mothers who don't know how they are going put food on the table or pay their rent at the end of the month. While we know other women feel they have no choice but to stay with an abuser in a bid to keep a roof over their heads."

Moreover, women's experiences of hidden homelessness can be influenced by structural gender inequalities, such as wage disparities, limited employment opportunities, and the high cost of childcare. These systemic barriers make it challenging for women to achieve financial independence and secure suitable housing, leaving them at a heightened risk of housing instability and hidden homelessness.

ABOUT THE ELDERLY HOMELESS

People who are homeless experience a poor quality of life and multiple problems affecting their health and wellbeing. Older homeless people experience the combined difficulties of increasing frailty and lack of access to a settled home, health and social care. The survey was completed for 77 individuals, three were eliminated as double counting by checking the age and initials of all individuals. The results therefore relate to 74 individuals.
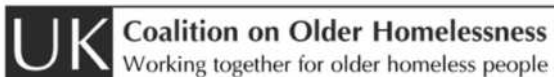
From the organisation's research into homelessness in Oxford, the following data is available:

We can see that the middle-aged and older groups account for 50 per cent of the population.

Those who are homeless have been identified to be at greater risk of arthritis, edema, bone, and joint disorders, heartFrom the organisation's research into homelessness in Oxford, the following data is available:

We can see that the middle-aged and older groups account for 50 per cent of the population.

hose who are homeless have been identified to be at greater risk of arthritis, edema, bone, and joint disorders, heart disease, and mental health issues.

Furthermore, it has been observed that individuals experiencing homelessness in Oxford are disproportionately affected by chronic illnesses and physical ailments compared to the general population.

Stereotypes of homeless people:

Homeless people are lazy and choose to be homeless: This stereotype assumes that people experiencing homelessness are not willing to work and are intentionally living on the streets. In reality, many people become homeless due to circumstances beyond their control, such as job loss, eviction, or domestic violence.

Homeless people are all drug addicts or have mental health issues: This stereotype assumes that homelessness is caused by personal flaws, such as addiction or mental illness. While it is true that some homeless people struggle with addiction or mental health issues, many others do not.

Homeless people are dangerous and should be avoided: This stereotype assumes that all homeless people are violent or criminal, which is not true. While there are some instances of violence committed by homeless individuals, the vast majority of homeless people are not dangerous and pose no threat to others.

Homeless people are dirty and uneducated: This stereotype assumes that homelessness is a result of poor hygiene or lack of education. While it is true that homeless people may struggle with access to basic hygiene and educational resources, this does not mean that they are inherently dirty or uneducated.

Homeless people are a burden on society: This stereotype assumes that homeless people are a drain on resources and do not contribute to society. In reality, many homeless people are actively seeking employment and housing, and contribute to their communities in various ways, such as through volunteer work or artistic endeavours.

Hidden discrimination against homeless people:

Denial of housing or employment: Homeless individuals may be denied housing or employment opportunities due to negative stereotypes and biases held by landlords or employers. This can happen even when the homeless individual is qualified for the housing or job.

Unequal treatment by law enforcement: Homeless individuals may be subject to increased scrutiny and enforcement by law enforcement officials due to negative stereotypes and biases. This can result in disproportionate arrests and harassment of homeless individuals.

Stereotyping and stigmatization: Homeless individuals may be stereotyped as being lazy, uneducated, or criminal. These stereotypes can lead to negative attitudes towards the homeless and stigmatization, making it harder for them to access resources and services.

Denial of social services: Homeless individuals may be denied access to social services such as healthcare, mental health treatment, and food assistance due to negative stereotypes and biases held by service providers.

Lack of representation: Homeless individuals may not have adequate representation in government or community decision-making processes. This can lead to policies that further marginalize the homeless and limit their access to resources.

Dangerous

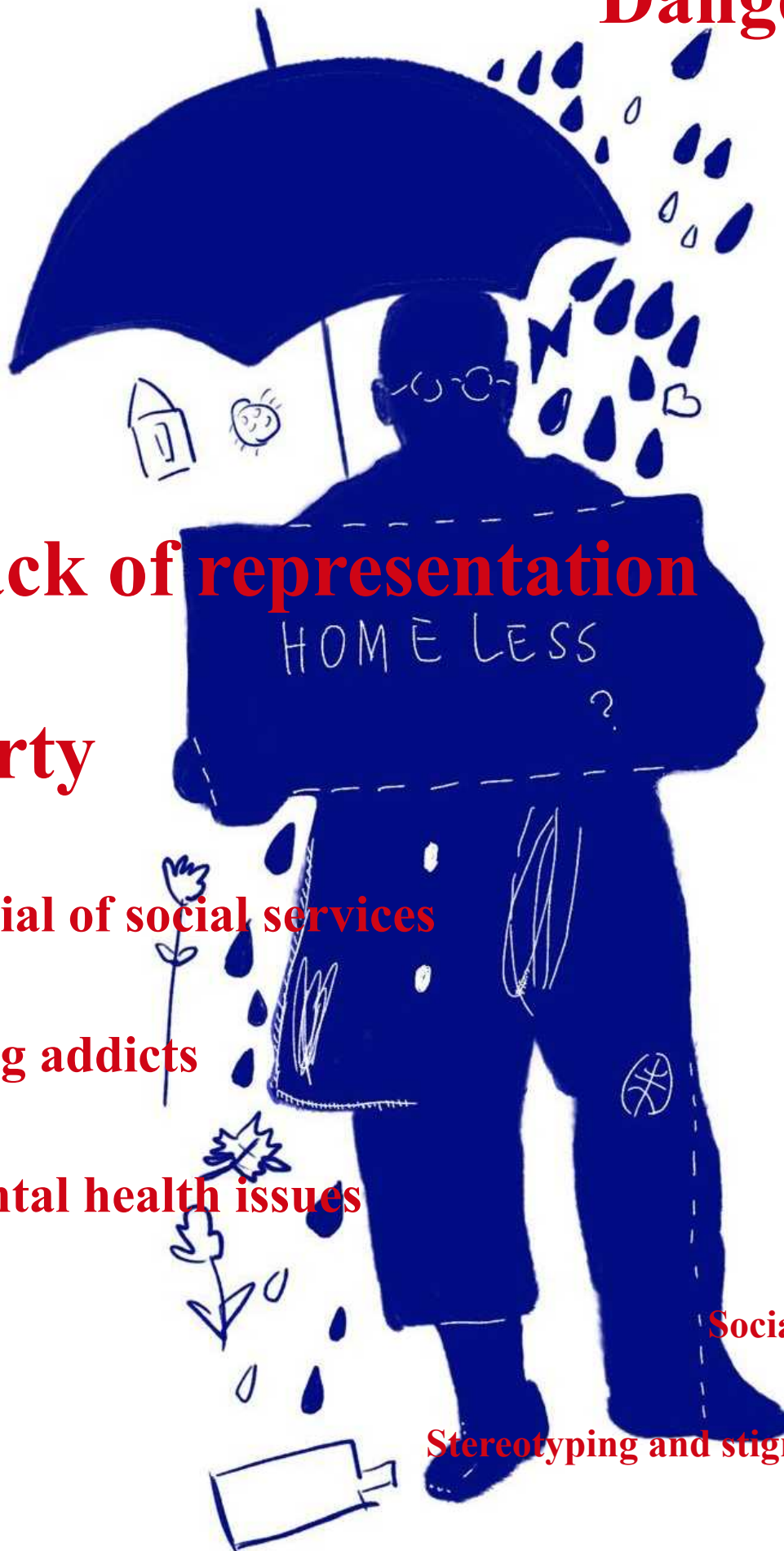Lazy

Poor

Uneducated

Lack of representation

Dirty

HOMELESS

?

Denial of social services

Drug addicts

Mental health issues

Social problem

Stereotyping and stigmatization

Relevance of homeless stereotypes and invisible discrimination to platforms:

Social media platforms can be a channel for spreading stereotypes and discrimination about homeless people. People may post biased or negative statements on social media, further exacerbating discrimination. At the same time, these platforms can be used to promote positive change, breaking down stereotypes and promoting social understanding and support through story sharing, awareness campaigns and calls to action.

The way and content of news and media platforms are reported can also have an impact on stereotypes of homelessness. Media coverage may emphasise negative stories and portray homeless people as the source of social problems, thus reinforcing public stereotypes about them. However, some news and media platforms also work to break these stereotypes through in-depth reporting, positive stories and advocacy for fair treatment.

Online forums and comment sections are platforms where people can express their views and opinions, but they can also become places where discrimination and stereotypes are spread. Insults, discrimination and hate speech against homeless people can occur in these places. It is the responsibility of administrators and community members to ensure that speech on these platforms is respectful and inclusive, while encouraging constructive dialogue and understanding.

Potential for platform presence:

Spread the message against discrimination: Social media and online platforms can be a channel for spreading messages and ideas against homelessness discrimination. Individuals and organisations can use these platforms to share stories, statistics and relevant resources to promote public awareness and understanding, and to advocate for respect and inclusion of homeless people.

Breaking stereotypes and creating human narratives: Online platforms provide opportunities to show the public the real lives and challenges of homeless people. Individuals can break down stereotypes and communicate the individual stories and complexities of homelessness through articles, blogs, photos, videos and more, prompting better public understanding and empathy.

Generate dialogue and awareness: platforms can be spaces to discuss homelessness, stereotypes and discrimination. Places such as online forums, social media groups, and comment sections can stimulate dialogue and awareness, and draw thought and attention to the issue. Support advocacy and action: Platforms can provide a platform for homeless advocacy organisations and individuals to speak out and take action. Through online petitions, fundraising events, online campaigns and more, more supporters can be gathered to push for policy reform and social change to reduce discrimination and stereotyping.

Education and knowledge dissemination: Online platforms can provide the public with education and knowledge to change stereotypes and discrimination against homeless people. By publishing relevant articles, research findings and advocacy materials, they can provide accurate information and in-depth insights to promote public awareness and understanding.

CASE I:

The Hornsleth Homeless Tracker

About

"The Hornsleth Homeless Tracker" (HHT) is a groundbreaking conceptual artwork by Danish artist Kristian von Hornsleth. HHT merges homelessness, privacy invasion, inequality, and reality TV with contemporary cultural decadence and interactive conceptual art.

In HHT, Hornsleth purchases homeless individuals from the streets of London and sells them as artworks to private collectors. Each homeless person is equipped with a tracking device, allowing their owners to monitor them 24/7 through a private app. This transforms the homeless into real-life versions of Pokémon Go or human Tamagotchis. Owners receive a real gold portrait of their homeless person.

The public can follow the struggles of their favorite homeless characters through social media platforms like YouTube,Twitter,Instagram,Facebook, and Tinder.

HHT is a cynically celebratory exploration of the absurdity, inequality, superficiality, and decadence of contemporary culture. It draws inspiration from various subjects, including The Kardashians, Pokémon Go, branding, and the NSA, creating an interactive cultural melting pot where all segments of society can engage and interact.
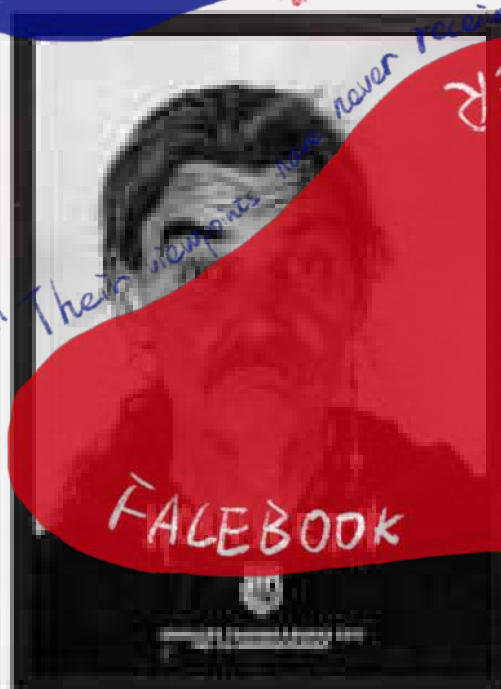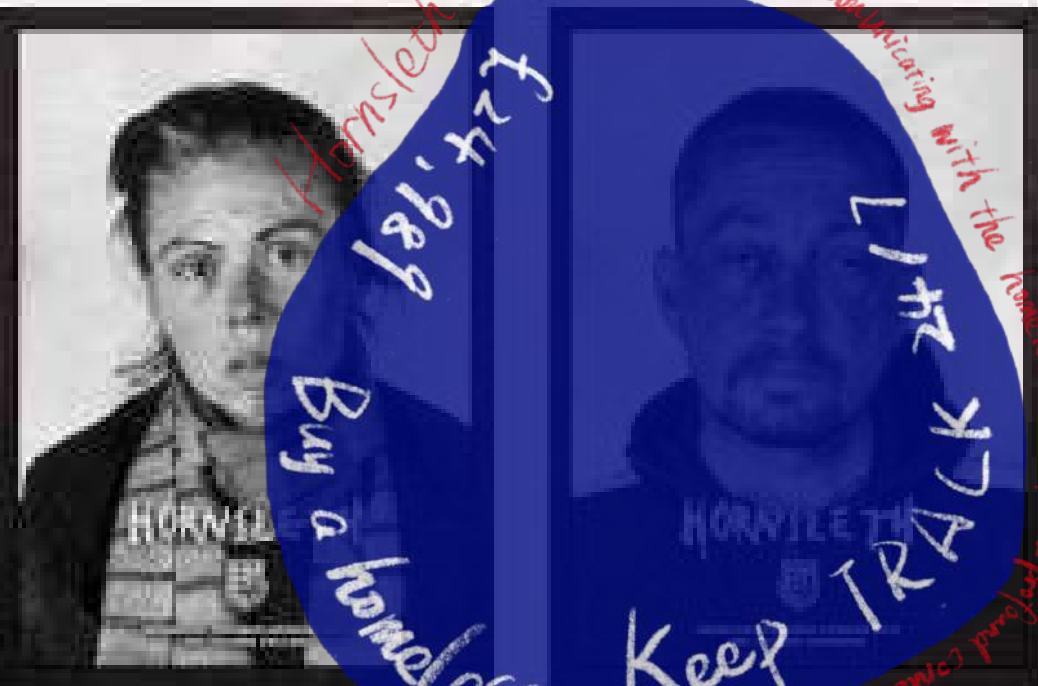
According to Hornsleth, this artwork exposes societal dynamics, showcasing whether the public displays compassion or merely prefers passive observation. It suggests that some individuals may merely require a form of entertainment without real interaction, akin to a "Tramp-agotchi."
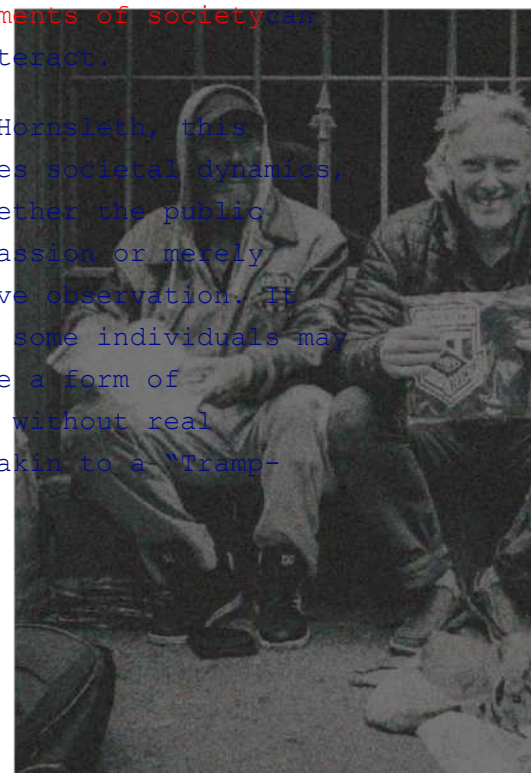
0 portraits defined as the 'HHT SILVER HOM   edition of 3. Photo on high polished metallic

cket com

Hornsleth spent 10 months communicating with the homeless. Developed a profound connection.

£24,989

Buy a homeless

Keep TRACK

HORNSLETH

HORNSLETH

"Their viewpoints have never received such attention."

TINDER

INSTAGRAM

FALEBOOK   TWITTER   HORNSLETH

HORNSLETH

Process

For this seemingly simple yet rule-breaking performance art, Danish provocateur Kristian von Hornsleth spent two years preparing and executing it.

In fact, he didn't put much thought into "buying" the homeless. When someone offers them a chance to speak up, the "persecuted individuals" quickly became motivated. They appreciate the ironic tone of this approach, and after all these years, they finally have an opportunity to voice their thoughts, naturally not willing to miss it.

After finalizing the participants, Hornsleth spent 10 months communicating with the homeless. "During this time, we developed a profound connection. I gradually understood their lives, applied for social media accounts for them, including Facebook, Twitter, Instagram, and Tinder, and attempted to equip them with modern technology." With the artist's guidance, the homeless entered a completely new world where their viewpoints have never received such attention.

Activism & Platforms

The online platforms in this case include social media platforms such as YouTube, Twitter, Instagram, Facebook and Tinder, which are used to spread the word and showcase the 'Homeless Tracker' project. Through these platforms, the public can follow and learn about the lives and struggles of the homeless characters they care about through videos, photos and texts. This use of online platforms allows the case to be more widely accessible and interactive.

Activism is reflected in the case. The artist highlights the situation of the homeless and social inequality through the act of selling the homeless as artwork. By equipping the homeless with tracking devices and using social media platforms to showcase their lives, the artist seeks to draw public attention and empathy to the homeless, while exploring society's attitudes and responsibilities towards the disadvantaged. The activist nature of this case is also reflected in the artist's advocacy and guidance. Through social media interaction and communication, he encourages public participation and awareness, promoting a change in social awareness and action. The case attempts to stimulate the viewer to reflect and think about social issues in order to promote the advancement of social justice and humanitarian values. The impact of the case is amplified by the constant news coverage from around the world that can be seen on the project's website.

Social Media Showcase: The case uses social media platforms to showcase the lives and struggles of homeless people, allowing the public to get a closer look at their situation and stories through these platforms. This showcase generates public interest and empathy, driving social awareness and discussion on the issue of homelessness.

Interactive engagement: Through social media platforms, the public can interact with the homeless, such as commenting, sharing and liking. This interactive participation allows the public to have a more direct experience of the current situation of the homeless.

Information dissemination: Through the wide dissemination and sharing function of social media, the case can quickly spread and generate public attention. This power of information dissemination allows more people to understand and participate in the case, promoting social awareness and initiating action.

Ethical considerations: The sale of homeless people as artworks and the display of their lives through tracking devices and social media raises ethical concerns about privacy and dignity. Some feel that this approach is too intrusive and disrespectful to the rights of the individual and may have a negative impact on homeless people.

Transient nature of public attention: Attention and buzz on social media platforms is often short-lived; people may follow the case for a period of time, but then the attention may wane. This may lead to a limitation of the case's impact and sustainability.

Practical effects of action: Although the case has generated public attention and discussion, the actual action that can be taken is relatively limited. While interaction on social media can convey concern and support, fundamental measures that can address homelessness still require broader social engagement and policy efforts.

Case II:

Zhangsuying's Castle
"To higher ground"

The house was built by the bare hands of a 60-year-old homeless woman.

Without a construction team, the house was built by her alone, from the selection of the site, through design and construction, to the final basic shape.

She picked up building scraps from the rubbish, mixed them with stones, tiles, and cement, and built a six or seven-meter-high house, twisted like a 'castle', bit by bit.

Zhang Suying was not a talker and no one in the village knew who she was, where she came from, and why she was repairing the house. It wasn't until May 2017 that a director inadvertently discovered the building and the woman and began a year-long visual documentation.

In the waning months of 2018, Zhang Suying was sent to the local aid station, where the unfinished "castle" was razed to the ground by a forklift. After spending more than ten days at the aid station, Zhang Suying returned to the brick kiln and eventually left again, disappearing.

On the day she returned from the rescue station, some villagers saw Zhang Suying standing in front of the ruins, crying for over an hour.

After living by the ruins for four or five days, Zhang Suying intended to leave.
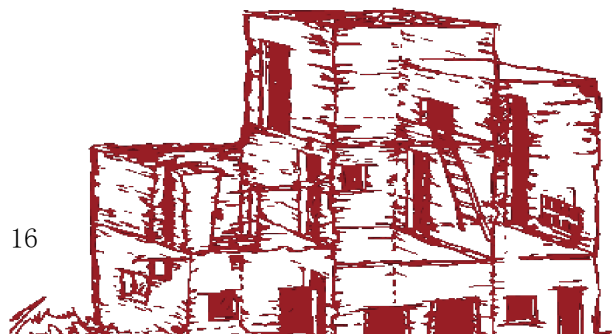
The villagers saw her tying a snake skin bag and bedding together with a rope and carrying it over her shoulder.

She took the initiative and greeted the villagers:

"I'm leaving."

"Where are you going?"

"To higher ground.

After the release of the documentary, many said that Zhangsuying's castle was destroyed because it was noticed after it was made into a documentary and widely distributed. Others say that the only person who benefited was the director himself.

When using digital platforms, can the speed and scope of information dissemination, one of their advantages, be a double-edged sword?
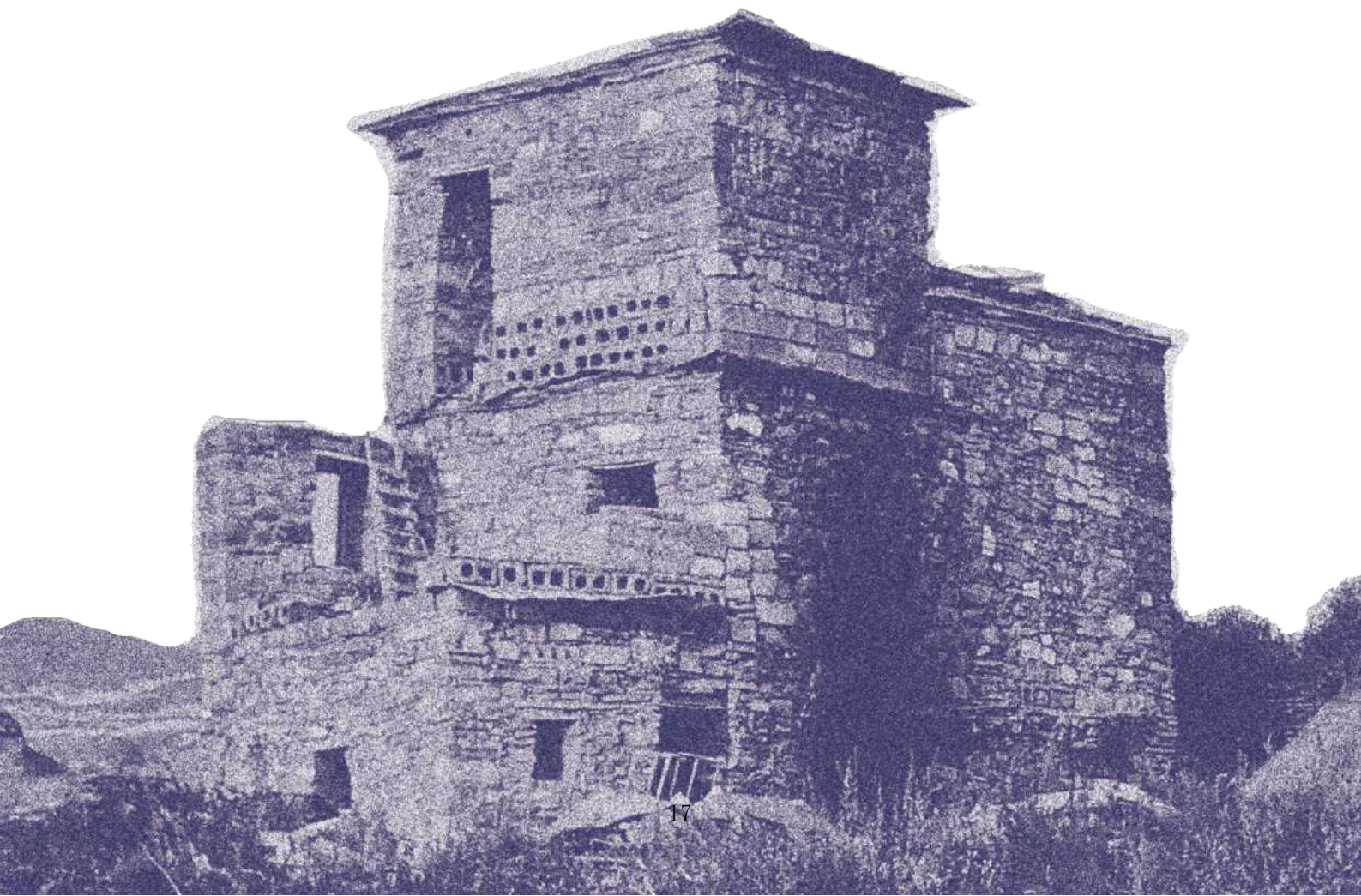
NCH

The National Coalition for the Homeless is a national network of people who are currently experiencing or who have experienced homelessness, activists, and advocates, community-based and faith-based service providers, and others committed to a single mission: To end and prevent homelessness while ensuring the immediate needs of those experiencing homelessness are met and their civil rights are respected and protected. We envision a world where everyone has a safe, decent, accessible and affordable home.
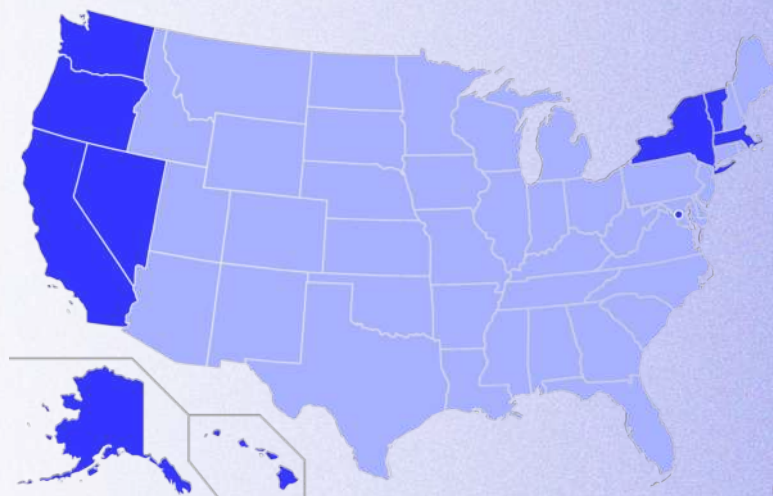
2019 Statewide Homelessness Rate vs. U.S. National Homelessness Rate

Combining activism with homelessness can be a powerful way to raise awareness, advocate for change and support people experiencing homelessness. By using various platforms to reach out to a wider group of people and activists, NCH is one of those who can realise the value in the reality and complexity of combining digital platforms, connecting points of activism, advocating for systemic change and challenging stereotypes to influence social discrimination, human rights violations and other issues that homeless people experience in their social environment in an integrated and activist way. Integrated strategies for homelessness are promoted by intervening and responding to issues such as social discrimination and human rights violations experienced by homeless people in social settings, while increasing the affordability of housing and expanding access to support services with impact. For example, at the beginning of the homelessness era in 1980, advocates began to work closely with the homeless through advocacy and services, and then the NCH decided that to do more it was necessary to create awareness and educate the public, thus creating Street News, the first street newspaper focused on homelessness, which sparked a wave of street newspapers in Europe. With the development of technology and a shift in the physical vehicle, society was no longer satisfied with paper-based advocacy and in 1994 the International Network of Street Newspapers (INSP) was established. To a large extent, street newspapers in the US have been the main way in which homeless people have become active leaders in this advocacy, and NCH has long used this as their channel of advocacy and empowerment, building influence with a multi-dimensional platform to break down the barriers between the housed and the homeless and offer more possibilities.

Bring America Home NOW!

"The numbers show that homelessness disproportionately affects women - women of colour - because the problem is compounded by economic inequality based on gender, racial discrimination and the impact of domestic and sexual violence. This is compounded by the fact that women, children and families are the fastest growing segment of the homeless population," said Christian F. Nunes, President of the National Organization for Women (NOW). It is therefore urgent that a coalition of organisations come together to launch a campaign for justice. How best to be the key link in bringing all together to present this political will and urgent civic advocacy is undeniably aided by digital platforms. Mobilisation is initiated through rallies and press conferences, using the internet as a hub for linking online and offline, creating a collective voice and promoting a comprehensive grassroots movement on homelessness through fundraising, debates, petitions, etc.

Tactics Inside and Out: Critical Art Ensemble

The article explores CAE's thought-provoking and boundary-pushing artistic practice to highlight the unique approach to art-making combined with their critical research activities on socio-political issues. The article highlights the quote: "We consider the space of the museum and the space of the street to be equivalent, spaces of effective intervention". This quote captures the essence of CAE's philosophy, underlining their belief in using traditional art spaces and the public sphere to challenge social norms and provoke meaningful discussion, as does digital technology, where interdisciplinary and cross-platform discussions facilitate the collision of art, science and politics, stimulating prevailing ideological and traditional assumptions. Similarly, the boundaries between activism and art are infinitely blurred as they critique the flaws of capitalism, power structures, biogenesis and more. Provocative forms and unconventional interventions challenge the artist's artistic practice. CAE's artistic interventions go beyond biotechnology and surveillance techniques. They also delve into themes related to social inequality and marginalised communities. Concrete projects and collaborations related to homelessness can therefore raise awareness and resonate with this pressing issue while exploring the socio-political implications of homelessness through the innovative use of media, performance and public interventions in similar modes.

Bordowitz, Gregg (2004). Tactics Inside and Out: Critical Art Ensemble. Art Forum. Online: https://www.artforum.com/print/200407/tactics-inside-and-out-critical-art-ensemble-7393

Week5 – Hacktivism

Hacktivism at first made me understand it more as some kind of organisational action by hackers, but the relationship is more complex, and in a way perhaps it is a combination of hacking techniques and political activism, developed and spread through a particular ideological or political action. Constructed on the basis of network systems, software technology and other means, the composition of the action takes advantage of the existence of security vulnerabilities to carry out activities, motivated by randomness, driven by political or ideological dynamics, challenging social power structures and changes, unlike traditional forms, hacktivism is based more on aspects of personal interest, curiosity, etc. Activists see it as one of the means to achieve political goals and express protest, such as website defacement, information leaks, DDoS attacks, and the development of tools to protect privacy or encryption. Based on this approach to activism it can be seen that in is in fact a use of digital technology rooted in activist principles and The emphasis on the use of digital technology to challenge established power structures and promote social change is very interesting in terms of subverting the dominant narrative by means of direct action. From another perspective, hacktivism uses artistic practice as a form of creative and subversive challenge to contemporary social systems, through unconventional means, irony and satirical gestures in order to provoke critical thinking and social change. As a form of artistic intervention in the digital space, some artists such as Hertz and Joseph DeLappe have used digital technology to implement hacktivist strategies to challenge censorship, human rights abuses and surveillance through cultural interference and digital interventions, while at the same time incorporating artistic acts to convey their own messages in a memorable and reflective way. Blurring the boundaries between people and society, stimulating more conversations to happen in online systems and third spaces, exposing injustice and elevating gonzo to give you a voice. I also reflect on what the relationship between hacking and art is and what role hacktivism plays in it. Perhaps they overlap in a relationship of 'containing' and 'contained'. The actions of hacktivists cannot all be defined as artistic actions, nor can all actors be considered artists, nor can the existence of hacktivist artistic practices be considered hacktivist actions. It can only be said that the fusion of artistic practice and hacktivist strategies allows for innovative and influential forms of activism that challenge established norms and inspire critical engagement with social and political issues. Hacktivism, a form of resistance that challenges the power structures of the digital sphere. It embodies rebellion and disrupts conformity through the use of digital tools and interventions. By exposing social injustice and engaging in acts of civil disobedience, hacktivists provoke critical reflection and inspire change. Ultimately, hacktivism gives us the possibility to re-imagine digital activism and construct a more just and equitable world.

Xiao, J., Davis, M. and Fan, Y. (2023) 'De-Westernizing Punk: Chinese Punk Lyrics and the Translocal Politics of Resistance', YOUNG, 31(1), pp. 57–72. Available at: https://doi.org/10.1177/11033088221112191.

Chenjing Wen

ZHIYING HONG

The Hornsleth Homeless Tracker

& Speculative Everything

Dunne, A. (no date) 'Speculative Everything : Design, Fiction, and Social Dreaming'.
(page 2, page159,page 192)

"The Hornsleth Homeless Tracker" reminds me of 'Speculative Design'. Speculative design is a design method and philosophy that I learned during my undergraduate studies in industrial design, which aims to provoke thought, explore problems and inspire innovation through design practice. It emphasises deeper reflection on social, cultural, ethical and environmental issues. "Design's inherent optimism leaves no alternative but it is becoming clear that many of the challenges we face today are unfixable and that the only way to overcome them is by changing our values, beliefs, attitudes, and behavior."

In this case, the artist has placed the homeless at the centre of public attention through creative means to provoke thought on social inequality and humanitarian issues. By turning the homeless into a commodity and showcasing their stories through social media platforms, a thought-provoking artistic experience is created. This design approach stimulates viewers to think about social phenomena and human behaviour through elements of perversity, challenge and interaction.

The aim of Speculative Design is to provoke reflection on the present and the future, exploring possible solutions and innovative thinking through design work. "The suggestion is that design can modify our behavior by nudging us to make choices that someone." In this case, the artist seeks to explore the possibility of understanding and improving the living conditions of the homeless through their participation and interaction with them.

"The overlap between persuasion and computers, usually applied to small-scale interactions rather than social change. But once it moves beyond interactions with technology to the social or mass scale, it can feel more like social engineering." In our learning, design and creative processes, how we can use technology to further expand the reach of our personal power and ideas is something I am still thinking about and will continue to explore in the future.

Week 3 - Applied Technofeminisms

Growing up in our generation, we have been witness to how art and digital technology have influenced the world. Gender remains an important issue in this field.

I have been introduced to a concept known as 'gender politics', which explores how gender and other identity markers interrelate with technological change and globalised power relations. This new theoretical approach challenges previous perceptions of the development of art and technology, emphasising the importance of gender politics in shaping social relations and technological innovation.

Within this field, I have discovered the concepts of activism and collective politics. These approaches seek to achieve social change and the struggle for rights through action and collective participation. I believe we should think about how we can use our expertise and knowledge to effectively engage with these social movements and give voice to their justice, sustainability and democracy.

In the digital age, we face the challenge of reshaping the ethical imperatives of the world around us. I believe that young women have an important role to play in this process. We can harness the power of technology to transform society and technology through a collective political and activist approach.

At the same time, we need to realise that feminist technology is not just a tool or a method, it is shaped by feminist social relations. We must understand the impact and complexity of different levels and definitions of feminism on technology. By re-organising the technologies that make up social relations, we can move towards a more equitable and egalitarian society.

Week 8 - Resisting Erasure

Punk is not only a musical genre or subculture, but also a way of life, a political stance and a form of creativity. Punk originated as a subculture and music genre in the 1970s. Punk activism is the expression of political and social beliefs through punk music, fashion, art, and literature. It is a way of challenging the mainstream culture and the status quo, and of creating alternative forms of community and solidarity among the disenfranchised. China's authoritarian regime tightly controls the media and suppresses dissent, making it challenging for punk activism and alternative voices to flourish openly. However, there is also punk-inspired radicalism in China. Punk emerged in China in the late 1980s and early 1990s. The existence of punk activism and alternative media in China, despite censorship and repression, highlights the enduring human desire for free expression and the need to challenge oppressive systems.

Punk culture and alternative movements provide a platform for marginalised voices. In China, punk radicalism as a cultural form of resistance to state control has provided an outlet for frustration and a way to raise awareness of social and political issues. Censorship restricts the flow of information, often for purposes such as maintaining political stability, controlling social opinion and protecting government power. It limits the individual's freedom of expression and right to information, stifles the possibility of hearing different views and opinions and inhibits the development of creative diversity.

Reflections after reading the article "De-Westernizing Punk: Chinese Punk Lyrics and the Translocal Politics of Resistance"

understood as meaningful sites of resistance 'intended to foster social change'. An important component of punk resistance is do-it-yourself culture, which frames itself as resistance to the dominance of capitalism through practices of self-making, for example by refusing to sign with major labels and setting up small record labels, and through self-promoted gigs, self-made fashion and so on. As Kevin Dunn (2016, p. 38) argues, 'Through its employment of DIY, punk offers a guide for action and self-empowerment'.

The DIY culture in punk serves as a form of resistance against the dominance of capitalism. It empowers individuals to take control of their creative output, challenge societal norms, and build supportive and inclusive communities outside of mainstream structures.

Platforms have facilitated the sharing of information, ideas, and resources within the punk community. Online forums, social media groups, and websites dedicated to punk culture have created spaces for like-minded individuals to connect, discuss, and collaborate. Punk zines and publications have also transitioned to online platforms, reaching wider audiences and maintaining a sense of underground authenticity.

Qiheng TANG

To explore and reflect on the content of the sixth week of class on decentralisation:"

When we think about decentralisation, we tend to think of it as an alternative to centralised platforms, that it is solving the problem of inequality of power and giving users more autonomy and choice, that users have more control over the content they see through decentralised platforms, etc. However, decentralisation has some challenges and problems; for example, the lack of regulation and legal protection may lead to abuse and illegal practices. Technical complexity may limit the public's experience of participation and use. In addition, security and privacy issues are also factors to consider. Although decentralised platforms can provide anonymity and privacy protection, there are still potential security breaches and risks of privacy breaches.

We can identify many of their pros for the two social platforms mentioned in the class, for example, Mastodon and PeerTube. Still, we also need to consider that the decentralised nature of Mastodon increases users' control over their own data but may also lead to content management and security challenges. But also faces issues of content management, copyright protection and usability. We need to consider these issues to come up with better solutions.

But combining decentralisation with activism may provide us with new perspectives and tools to reflect on existing social issues. The emergence of decentralised platforms gives people more opportunities to directly participate and have their voices heard without relying on traditional centralised authorities. Through decentralised technologies and media, individuals can express their views, focus on specific issues and form networks with others to drive change. And decentralisation can give these change-makers a more comprehensive range of communication channels and ways to organise themselves. These ways allow us to better discover the voices of those who are marginalised and promote equity and justice in society.

The emergence of the concept of decentralisation has also made me think about existing social media, where many mainstream social platforms appear to be free to express themselves while, in fact, being regulated and controlled by governments or corporations. The emergence of decentralised platforms may provide an opportunity for many people who cannot speak out.

Reflections after reading the article "Decentralised social media

ISSUES ASSOCIATED WITH THE TERM
GOVERNANCE AND CONTENT MODERATION

Many decentralised social media platforms arose in response to the centralisation and therefore the power asymmetry of mainstream social media (Diehm, 2020), particularly with regards to content moderation. As platforms' content guidelines and the regulations governing them have changed, the (in)ability of communities to define what is acceptable has been a major driver for decentralised social media. As a result, users have migrated to other platforms or started new ones, though most have proven to be temporary or unsuccessful (Bodó et al., 2021; Edwards & Boellstorff, 2021; Warreth, 2020).

The perceived deplatforming of right-wing content from centralised platforms has led to increased interest in decentralised social media (Van Dijck et al., 2021; Barrett & Sims, 2021; Bevensee, 2020). One example is Gab, a platform based on Mastodon, with the ability to define one's own content moderation policy. Additionally, using federated software such as Mastodon allows for the use of the Fediverse's third-party mobile apps, which forms part of an explicit strategy to avoid deplatforming through the removal of branded apps (Van Dijck et al., 2021, p. 11). Similarly, Minds has attracted a notable extreme right user base, while supporters of the Islamic State and Al Qaeda have also promoted it (Pepper, 2021; Rajendra-Nicolucci & Zuckerman, 2021, p. 51; Europol, 2021). Minds has stated that it allows extremist content in order to 'de-radicalize' users (Makuch & Pearson, 2019).

In the traditional social media platforms, changes in content Censorship policies and centralised power structures have triggered the need for decentralised social media.

However, decentralised social media platforms often face short-lived or unsuccessful struggles.

Is it possible to create a fairer and more open social media platform through decentralisation, allowing users to define acceptable content on their own and avoiding asymmetries of power? This is particularly important for women who have experienced domestic abuse and are homeless, as they may need a safe and supportive space online without the restrictions of content censorship on traditional social media platforms.

Xintian Yin
Group work evaluation

The group was initially drawn to a Chinese article about Zhang Suying's castle, a report about a woman who came from nowhere, built a castle-like structure out of earth and bricks, and left the area. This report served as a lead-in to make us want to go on to find out who was involved, and finally after the pre, we started to divide up the work to add more content to the previous presentation. I was responsible for reworking the data, such as the LGBTQ homeless rate, the average male and female mortality rate, etc., redoing the graphs to my own understanding, and filtering out the important data. In the built page, we first put the material we already had, the content of the documents into the html, and then started to adjust the layout according to the style of the magazine we had chosen. We didn't communicate all the time during this part, we met once a week, but there was not enough preparation work before the meeting, but overall the zine was at a normal pace. To be honest I like this selection, but it has too little material from the online platform, the only one complete enough is the NCH organisation, but it also looks like a platform for information gathering and delivery, it doesn't do anything similar to the first group selection METOO has a more complete, longer term, and in different places such as Europe, America, Japan and Korea, all have movements that have gradually morphed from the #METOO movement. This is a pity.

Reading notes on technology, art and public space *page51*
http://www.unrf.ac.cy/files/unconference-proceedings-phygital.pdf
A commons is made up of "the synergy between the elements of a community, a resource and the rules for its co-governance" (David Bollier in Bauwens, Kostakis, Utratel & Troncoso, 2018). …… according to the (possibly new) rules and norms of those communities (Bauwens, Kostakis, Utratel & Troncoso, 2018). A number of early artistic communities have been exploring these questions and building new initiatives with emerging blockchain technologies.
Mark: At the stage the era of web 3.0 has arrived and weather you are doing art or design, you need to be in touch with the latest stages, in order to seek new opportunities and make money!! *It ends with a discussion of Decentralized Autonomous Organization With Others (DAOWO) (Myers, 2015; Catlow and Vickers, 2019), an attempt at a second wave of global artworld restructuring, against the toxic cult of the individual-artistic genius, which first found expression in the punk spirit of networked collaboration called DIWO (Do It With Others). …… imagination and alliances.*
Mark: I see the decentralisation of DAOs as a bit of a socialist approach, where resources are redistributed rather than just being in the hands of those with more and more resources. If individualism is too exuberant on the internet, then it's hard for other ordinary artists, designers, to fight for more opportunities.