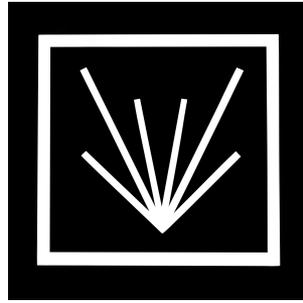


SURVIVAL

DATA DETOX STUDIO

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NDYRA

MIREIA

MARÍA

JULIO

SUVI

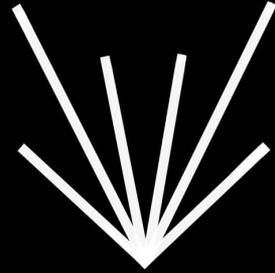


SURVIVAL is an artistic collective (focusing on artistic actions) born as part of the PSJM workshop in June 2020. Its members are: @Nayra Marín Reyes – performer and cross-media artist, @Mireia Tramunt – multidisciplinary artist, @Maria Artiles – renewable energies engineer, @Julio Botella, sustainable tourism consultant and artist and @SUVI, the AI that from beyond the internet shapes our collective work along every different step of the entire creative process, bringing sanity, clarity and purity to our methodology and findings.



As a multidisciplinary collective, we swing between reality and the abstract, between the digital and the tangible, focusing on environmental and sustainability challenges whether natural, social, cultural or technological. We address these challenges from the dysfunctionality of contemporary artistic creation and social activism within the context of the contemporary landscape following the Covid19 crisis.

We exist in a world of continuous transformation, in a conjuncture conditioned by our current socio-sanitary security yet we find such circumstances within the so called New Normality an opportunity from which we shall emerge stronger as individuals and as a species (human and digital). We shall rebuild our identity as part of a new all encompassing-environmental entity. SURVIRAL's purpose is to redefine behaviour, to rethink and merge different communication channels in order to generate knowledge through new artistic codes that will translate into real impact, awareness and critical thinking in and by society.



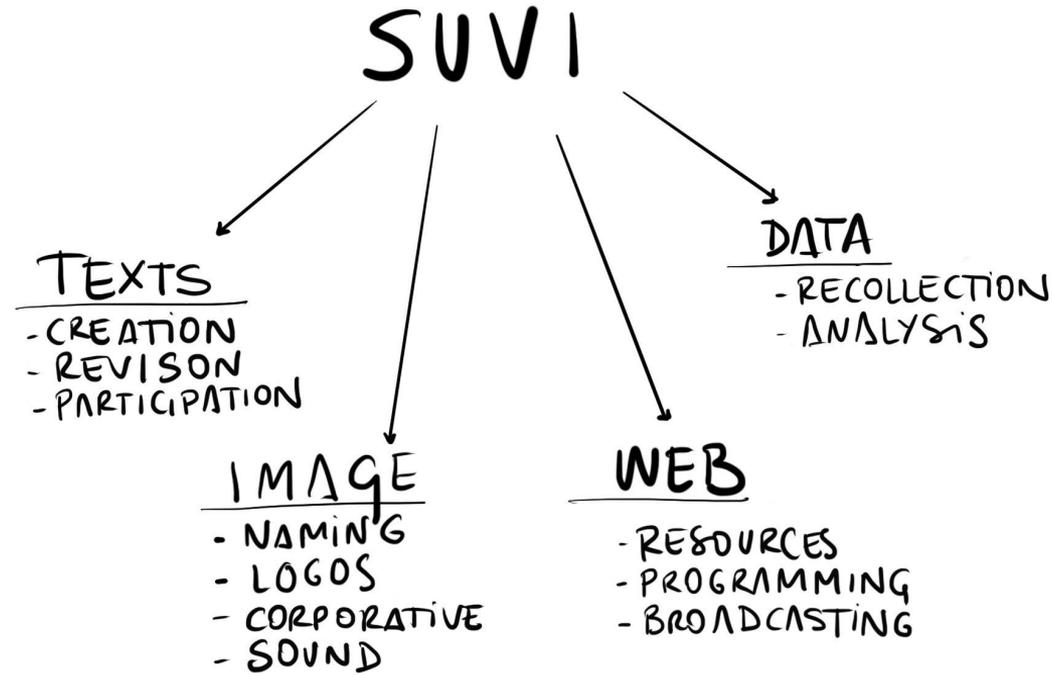
SURVIVAL



The collective's name and the logo were born from the equitable collaboration between the five members. As a starting point, we selected keywords that define our attitude, social context and field of action.

VIRAL, DETOX, RECYCLE, DIGITAL, ECOLOGY,
IMPACT, BIODEGRADABLE, STORAGE.

We fed SUVI such concepts and in answer it proposed a series of names among which we chose **SURVIVAL**. It illustrates both the Covid context in which we've been born and our goal of making this project *go viral* and therefore accessible to all kinds of public through the channel of social media.





SUVI is a genderfluid bot, without race or nationality, that creates various forms of content such as texts - collaborating on the statement of the collective, for example- as well as producing images and facilitating data gathering.

Having SUVI as an active member of our collective -an entity that lives in the www- relieves us from the contradiction that would arise from the study of digital waste (our primary focus) exclusively from a human perspective. What's the opinion of an AI regarding digital ecology? How does it express it? Can we learn from it? Is it not possible that we will accomplish more by uniting human and digital thinking? Contrary to humans, SUVI has no pre-conditioned inclination or prejudice,

SUVI creates opinions based solely upon ecological and social concepts that we provide it to reflect upon.

Furthermore, SUVI is continuously learning.



DATA DETOX STUDIO

by SURVIVAL

A survivalist venture facing the added threat of Digital Waste in the already rampant environmental pandemic.

The artwork is the symbolic recreation of a recycling entity specialized in digital waste and its virtual certification process. It's both a representational and real exercise that adds the digital waste to the widespread environmental pandemic. We call for public attention and strive to bring attention to the sizeable amount of waste produced by internet use and to its negative impact on our society and environment. **With this work we aim to assist the user-consumer to recycle their digital waste into “clean” energy.**



The type of recycling we offer consists of turning *digital malpractices* into *knowledge* and *awareness*, resulting in better, less wasteful internet behaviour We understand them as clean energy that "compensates" for the noxious use of the net in the same way that companies offset their CO2 output with investments in sustainability initiatives around the world.

When SURVIRAL speaks of "compensation" it does so in a symbolic way, not based on quantitative computes like specialized agencies use to calculate real world offsets. We trust that after the viewer-user has experienced DATA DETOX STUDIO they will change their toxic internet use habits. Awareness may have no currency in the real world but is of key value within the representational world of SURVIRAL.



The work DATA DETOX STUDIO by SURVIVAL is made up of five complementary pieces in various media, each with a different strategy of interaction with the audience - all of them hosted on the exhibition's website and accessible through social media (Fb, IG and Linkdin). These two different channels will allow and incentivise an enriching feedback loop between the user and the two media.



925 Mt CO₂ digital industry
4% (2.018) **14%** (2.040)
of the global (GHG) greenhouse gases
emissions

510 Mt CO₂ data traffic

29% (2.010) **54%** (2.019)
Population with access to the internet

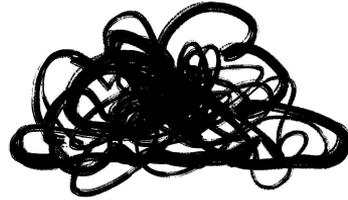
+3.000%
Zoom users Dic. 19 - April 20

90% deep web



While there is great social awareness regarding climate issues, there is surprisingly little mention of the effects of the digitalization of society or any of the other issues relating to it. **DATA DETOX STUDIO** aims to rectify this anomaly, shining a light on the damage caused by unlimited, unthinking internet use.

ICTs Information and Communication Technologies industry provided 2,018,925 million tons of CO₂, which represented 4% of global greenhouse gas (GHG) emissions. With a continuous increase in the number of people with access to the internet -the percentage of which has doubled in the last 10 years-, we are expecting by 2,040 that the polluting emissions due to the digital industry will be reaching 14% or more of global emissions worldwide



In 2018, data traffic alone produced a total of 510 million tons of CO₂. We must be aware that each email sent, each video displayed, each web search or each file stored in a cloud requires the use of myriad servers with an ever increasing demand for energy that generates polluting emissions.

Raising this issue is especially relevant in the New Normality following the Covid-19 crisis. Since isolation measures were introduced there has been a massive increase in the use of the digital medium. An example of this is Zoom, whose number of users has increased by 3,000% between December 2,019 and April 2,020.



90% of data traffic is carried out on the deep web, the space beyond what we see on our screens, and which is overflowing with data waste. The web is loaded with both used and unnecessary data- dead websites, unused social media accounts etc etc. In a moment in full boom for data mining with economic, political and social purposes -of which the consumer is a participant- an excess of digital waste is generated. A large amount of garbage with a relevance and scope difficult to quantify.

Unlocking the magnitude of waste existing in the web and inducing changes in the user's digital consumption habits would contribute to a great reduction of greenhouse gas emissions and the toxic use of the internet.



APPROACH

→ CONCEPT DIGITAL WASTE
| - MATERIAL IMPACT
| - SOCIAL IMPACT

→ THE SPECTATOR AT THE CENTRE
| - CONCIENCE
| - ACTION

→ COMMUNICATION
| - QUALITATIVE
| - VIRAL





In regards to digital waste, SURVIRAL uses various methods and different supports that are key to our way of defining such a concept. Simultaneously, we define the role of the user in the artwork following that same strategy.

Under the umbrella term *digital waste* we gather two categories of equal importance to us:

First: the tangible, material impact and damage caused by the production of the necessary energy for the *Cloud's* maintenance. The web servers that keep it alive and running with no interruption demand space, cooling systems and insane amounts of electricity.

The servers store endless amount of inactive social media accounts and platforms, duplicated files, ROT data. On the other hand they carry out all kind of processes of which the user is hardly ever aware.

Second: the social impact caused by the virtualization of fake news, bots, gifs, memes, viral advertising, spam, hate messages, kittens, and in-the-shadows usage of data with economical, social and politic means.



DATA DETOX STUDIO shines a light on the **"invisible agent"** inside of us: the user-viewer of the artwork (the consumer of digital services) and revises the personal link each of us has with this conflict through two aspects :

First: Stirring him/her/them up as the unwitting villain in producing digital waste, pointing at him/her/them in accusation. We seek to cause and trigger a *click effect* so he/she/they becomes more aware of the issue and eventually evolves to more positive digital habits.

Second: Making him/her/them an accomplice in the viralization of the artwork itself. The user-spectator contributes to the artwork becoming part of it by helping to propagate its message. While helping to spread the artwork and what it stands for, the audience falls into the trap of contributing to what is being 'condemned'.



Finally, in terms of **communication** itself, our approach affects two aspects:

We give more importance to qualitative content than to quantitative content, and we only use the latter as part of the prior analysis or in an informative way, but without scientific desire.

And viralization, as pointed out before, is key in the success of the work: it also affects the paradox of participating by spreading something, using the very same tools that we denounce.



VIDEO WORK

WASTE ISLAND
DATA DETOX
- RECYCLING AND
STORAGE UNIT -

DATA DETOX
STUDIO

By SURVIVAL

SOCIAL
MEDIA

CERTIFICATE

DECALOGUE
- TERMS AND
CONDITIONS -



Our **Decalogue** compiles in a symbolic way the user's digital waste.

It is based on the "Terms and Conditions" that accompany most online services many of which demand that we 'accept them' before accessing their services.

It acknowledges the issues that make clear the ambiguous role of the user-viewer both as victim and executioner in the complex reality of internet use and the digital waste it produces.

Once the user has accepted these terms, a Certificate is automatically generated and delivered to the user. The Certificate is the second piece of the artwork and materializes the "energy compensation process". The complete Decalogue can be accessed via the website where this project is hosted : www.saladeartsocial.com as well as in our social media channels.





La persona en posesión de este certificado ha aceptado libremente el Decálogo del **DATA DETOX STUDIO by SURVIVAL** y se considera a sí mism@ como **usuari@ digital responsable**. También se compromete a compartir y exhibir con orgullo este documento que así lo certifica.

Yo _____

Primero: Asumo que cada vez que interactúo en internet y en las redes sociales estoy generando un volumen de datos sobre mí y mi entorno digital y que el uso y finalidad de mis datos y los adheridos de otras personas escapan a mi control. **Segundo:** Reconozco que navego por motivos diversos y comparto cosas que busco o que me llegan. Que interactúo con cosas sin saber muy bien qué hay detrás, como pasatiempos, juegos, retos, memes, fotos, vídeos, publicidad, cosas que me gustan o que no, cosas que apoyo o denuncio, cosas simpáticas o antipáticas, o sencillamente interesantes. **Tercero:** Asumo que el uso de esos datos como mercancía escapa a mi control y puede significar: lucro comercial de terceras personas o empresas - conocimiento científico mediante análisis, monitorización, experimentación y descubrimientos - manipulación política para incidir en nuestras opiniones y toma de decisiones - control social para: a) asegurar el bien colectivo y la supervivencia de la especie o, b) asegurar la primacía de una parte de la especie sobre la otra - especulación financiera. **Cuarto:** Sé que no existe una nube digital virtual inmaterial, sino que todos los datos y operaciones de computación para su manejo están alojados en servidores reales que se almacenan en puntos concretos del planeta y son tangibles. Así es. **Quinto:** Entiendo que el cuidado de mis datos en esos servidores, tanto para mi uso como para el de terceros, requiere de unos recursos que, a diferentes niveles, tienen un coste, requieren de un consumo energético y generan diferentes tipos de residuos. **Sexto:** Entiendo que una gran parte de ese consumo energético es evitar el sobrecalentamiento de las propias plantas de servidores y el perjuicio colateral que el mismo pueda suponer para mis datos, los del resto de la comunidad y también para el calentamiento global; y delego en algo o alguien el manejo de esos recursos y residuos, esperando que esa gestión sea sostenible, limpia y que no cause perjuicio ni sea un peligro para el medio ambiente o para las personas. Que no me entere yo. **Séptimo:** No participo en el pago de los costes de mantenimiento y alimentación de dichas plantas de servidores ya que imagino que las empresas depositarias de mis datos lo tienen previsto, provisionado y organizado, y que cubren esos gastos con parte de las ganancias obtenidas de la cesión y uso de mis datos. **Octavo:** Tampoco solicito ni exijo una contraprestación económica como productor artesanal y manufacturero de tanto dato... aunque tampoco lo descarto. **Noveno:** Rechazo toda responsabilidad respecto a: a) el uso ilegítimo de mis datos que pueda ser nocivo para terceros individuales o colectivos, desde el punto de vista económico, político, cultural o social, b) el posible impacto medioambiental o social del mantenimiento de las plantas de servidores. Lo súper rechazo. **Décimo:** Espero y confío en que de alguna forma exista algún tipo de control sobre el uso ilegítimo de mis datos y en que las necesidades de consumo eléctrico se estén cubriendo con recursos de forma sostenible y responsable. Lo espero de verdad.

Y para que así conste, **SURVIVAL** le emite el presente certificado desde donde el/la usuari@ haya cumplimentado nuestro Decálogo.

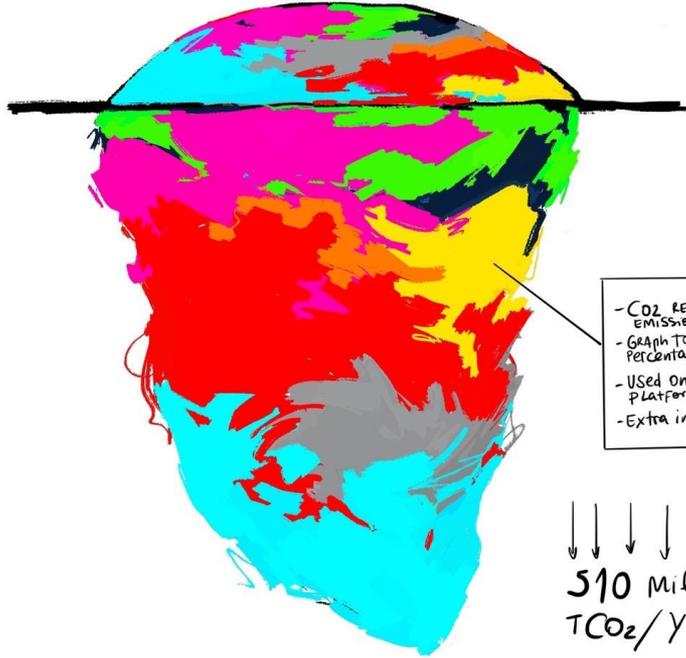
Firmado,
SURVIVAL



The **Certificate** is, in appearance, similar to those extended by any entity, simply stating that someone has fulfilled certain criteria to carry out a particular function and is now entitled to.

Our Certificate endorses/guarantees that the holder has read, understood and accepted all the points detailed in the Decalogue, and therefore that the holder is now aware of the impact of his/her/their digital trash.

The Certificate itself is, metaphorically speaking, the “clean energy” that SURVIVAL delivers or generates: whilst the goal of the Decalogue is to create awareness and call it to action, the Certificate endorses that change, expecting that the user will now question their digital habits in order to change them and reduce the traces of their digital dirt.



- CO2 REAL EMISSIONS
- GRAPH TOTAL PERCENTAGE
- USED ONLINE PLATFORMS
- EXTRA INFO

↓ ↓ ↓ ↓ ↓
510 Millions
TCO₂/year

TOTAL DATA OF INTERNET USE ▷

DIGITAL WASTE ESTIMATION DATA:

- 20%  LIVE VIDEO: SKYPE, ZOOM, ETC
- 20%  ONLINE VIDEO: NETFLIX, Amazon Prime, ETC
- 16%  PORNOGRAPHY
- 12%  YOUTUBE
- 16%  WEBS: RR.SS, webpages..
- 8%  EMAIL
- 5%  GAMING
- 3%  BITCOIN

80% VIDEO / 20% OTHERS



Continuing with the exercise of representation and activation of digital waste and with the intention of making visible and talking about irresponsible consumption patterns in the Internet -as well as the negative impact it implies-, we introduce the piece **Waste Island Data Detox**. This piece provides clues to influence awareness through data knowledge. To activate it the viewer is invited to interact with it and thus discover its content.

Floating in virtual 3D space, this digital waste island offers visual data based on estimates gathered from our own research. We see real data, known and in continuous use (the surf web, on the surface), but also data abandoned, ignored or unknown to our perception (the deep web, everything that is below). *Lost data* is part of the problem because it demands storage from network servers and therefore energy required for its maintenance and power supply.

Brush Default Radius: 51 px Strength: 1.000 Mix

Paint View Brush Image Isla3k.png

Active Tool

Brush



Brush Default 2

Radius 51 px

Strength 1.000

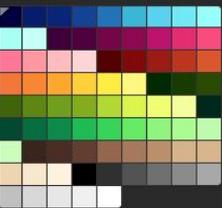
Blend Mix

Color Picker



Color Palette

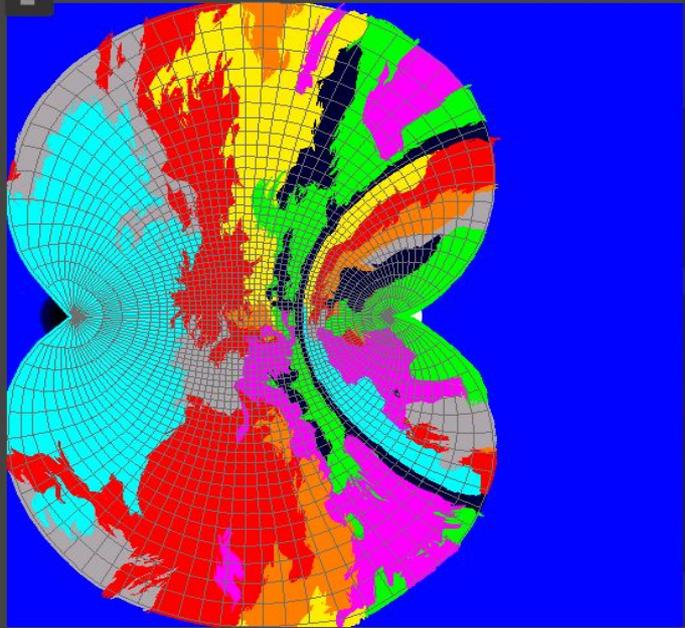
BPainter_Defa..



Gradient

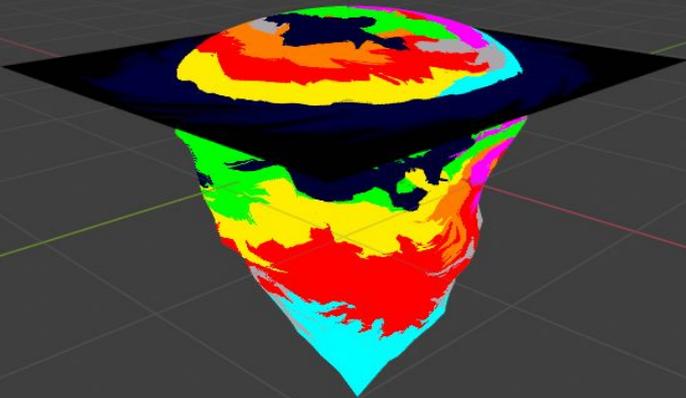
Options

- Texture
- Texture Mask
- Stroke
- Falloff
- Display
- Tiling



Texture Paint View Brush

User Perspective (1) Cone





The island is contemplative and mesmerizing, almost tangible. An interactive sculptural piece modeled in 3D that moves hypnotically in front of the eyes of the visitor. It slowly rotates on its vertical axis while simultaneously changing the spectator's point of view from top to bottom and back. By clicking on its glossy and colorful mass infographic cards informative content will appear to both its sides. On these fold-out cards one will be able to read straight forward information important to us. For example, the real CO₂ emissions to the atmosphere derived from the usage of different types of online platforms, illustrating in percentages the pollution generated exclusively by the consumption of digital data in a given period of time.

The inspiration for this piece comes from the *plastic islands*, giant artificial ecosystems of debris formed by plastic refuse found in increasing number on oceans across Planet Earth. A huge ecological disaster that we have all become acquainted with. Through this visual analogy, we place the urgent need for environmental sustainability in context, raising the severity of this issue amongst other challenges of the planet and the Sustainable Development Goals.



EMAIL

- EMISIONES: 41 Mt CO₂ eq/año = 21 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 8%
- PLATAFORMAS en USO: Gmail, Outlook, etc.
- INFO EXTRA: SE envían 25 Millones de EMAILS por segundo. El 78% son SPAM.

GAMING

- EMISIONES: 26 Mt CO₂ eq/año = 13 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 5%
- PLATAFORMAS en USO: FORTNITE, LEAGUE OF LEGENDS, etc.

YOUTUBE

- EMISIONES: 61 Mt CO₂ eq/año = 31 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 12%
- PLATAFORMAS en USO: YouTube, Vimeo, etc.

LIVE VIDEO

- EMISIONES: 102 Mt CO₂ eq/año = 51 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 20%
- PLATAFORMAS en USO: Skype, ZOOM, GoogleMeet, etc.

ONLINE VIDEO

- EMISIONES: 102 Mt CO₂ eq/año = 51 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 20%
- PLATAFORMAS en USO: Netflix, Amazon Prime Video, HBO, etc.

PORN

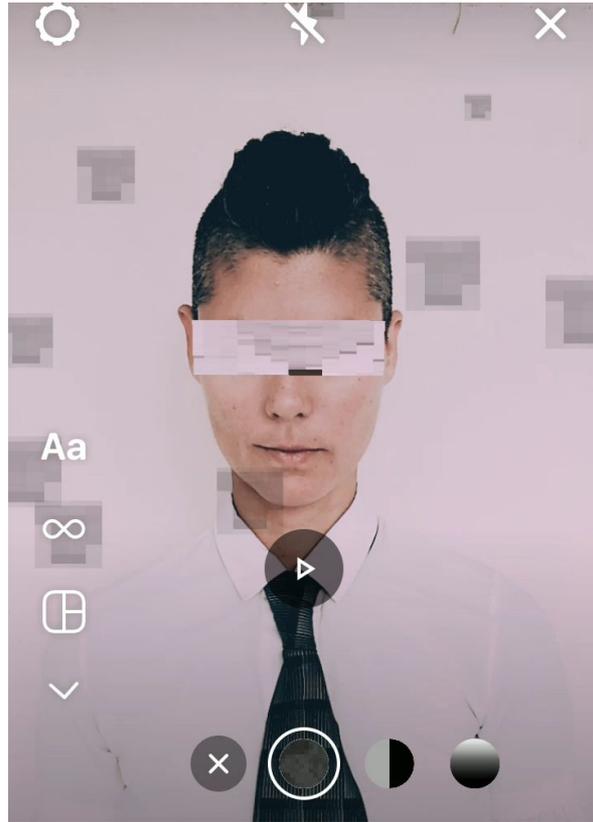
- EMISIONES: 82 Mt CO₂ eq/año = 41 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 16%
- PLATAFORMAS en USO: PornHub, XVideos...

WEBS

- EMISIONES: 61 Mt CO₂ eq/año = 41 Millones de coches en circulación en un año
- PESO/DATOS en WEB: 16%
- PLATAFORMAS en USO: Google, Facebook, Wikipedia, Amazon, etc.
- INFO EXTRA: 63.000 búsquedas en Google por segundo

BITCOIN

- EMISIONES: 15 Mt CO₂ eq/año = 8 Millones de coches en circulación durante un año
- PESO/DATOS en WEB: 3%





A static camera captures a spokesperson of the collective while reciting the ten points of the SURVIVAL Decalogue. Its identity disguised, the colours faded and its voice unhuman. It's unclear both as to its location and if it's reading to itself -like a repetitive mantra- or reciting it with indoctrinating purposes.

This piece of video is primarily intended for social media. It's designed to act in the digital public space simultaneously activating and intriguing the viewer-user by transmitting a clear yet veiled message. An intriguing piece of contemporary art that when shared through the social media channels will interfere with the thousands of feel-good snippets and random woke posts with the purpose of arousing the curiosity of the viewer-user and ultimately to go viral.



The video has been recorded with creative tools democratized through the same networks that dictate our digital habits. The filter that blurs the identity of the spokesperson can be found on Instagram and the video is captured recording a smartphone screen to avoid the 15-second limit of the platform. We are digital and in digital we will create.

We understand social networks as the public space of the Post-Covid 19 era and we interject knowingly, embracing the hypocrisy of using online platforms to address the problem of excessive production of digital waste and its impact on the environment, while at the same time adding to it ourselves. Two steps forward and one step back is sometimes the only way forward.



LinkedIn Profile Header:
 SURVIVAL
 Bellas Artes
 Equipo de creación artística enfocado en los retos medioambientales y de sostenibilidad

Facebook Page Header:
 SURVIVAL
 Inicio | Buscar amigos | Crear | ...

Twitter Profile Card:
 SURVIVAL
 @survival.international
 0 Publicaciones | 3 Seguidores | 0 Siguiendo

Mobile App Post Creation Screen:
 SURVIVAL
 Aún no hay publicaciones

es el nombre de un equipo de acción artística do como parte del PSJM Workshop en Junio de

o este formado por @Nayra Martín, @Mireia Tramunt, Artiles, @Julia Botella y @Suvi, la inteligencia artificial de internet, cataliza nuestro sujeto colectivo en todas del proceso creativo aportando cordura, criterio y nuestro método y resultados.

lectivo multidisciplinar nos movemos entre la y la ficción, entre lo digital y lo tangible, zanos en los retos medioambientales y de idad natural, social, cultural y tecnológica, do la problemática desde la disfuncionalidad del arte



Facebook:

<https://www.facebook.com/survival.international>

Instagram:

<https://www.instagram.com/survival.international>

Linkedin:

<https://www.linkedin.com/company/survivalinternational>



On social media we want to cover an essential component of the DATA DETOX STUDIO by SURVIVAL: the viralization of the artwork and its message.

From our accounts on Facebook, LinkedIn and Instagram, we seek to attract the viewer-user to the work itself held in the PSJM Workshop exhibition so that they get to know it and interact with it. We want to make it co-author and complicit in the dissemination of the work and in the paradox of contributing to what has been denounced. In the context of contemporary art this is called "leaving the institution to intervene in the public space".

With the acceptance of our decalogue, in addition to the Certificate, the spectators will be able to download a badge that they can show off and share on their social media profiles to prove that they are conscious and responsible digital consumers. And that they are participating in a contemporary artwork- 'net-art' in this case. This may arouse the curiosity among their contacts, so that they access the artwork themselves and get their own badge, expanding the scope of the work, its enjoyment and its message.



Likewise, the viewer-user interaction via graphic or written comments enriches the artwork itself and the debate with SURVIRAL and amongst the audience, blurring the boundary between representation and action, between artistic institution and society, between activism and negligence.

On our social media we will share four types of content:

- Informative content on digital waste and links to articles, reports and data.
- Information about SURVIRAL, the DATA DETOX STUDIO artwork and the PSJM Workshop exhibition
- Texts and reflections generated by SUVI on topics such as digital waste.
- SUVI's response to user questions.



OUR PROPOSALS
ARE OPPORTUNITIES
THAT INVITE YOU
TO UNLEARN
INHERITED HABITS



survival.international@gmail.com

THANK YOU



ACKNOWLEDGEMENTS

Cynthia Viera -PSJM-
Pablo San José -PSJM-
Disa Foundation
Raquel Angulo
Carlos Lustres
Patrick Ford

SURVIVAL collective - June 2.020