IMPLOSÃO

Let me state this for the record: The internet is not dead. Digital will not disappear. Print will not kill the web.
By Andrew Losowsky

It's easy to forget that, when physical books were invented, professional websites first ignored them, and then laughed at them as a niche pursuit for geeks. Now here we are, and the same writers are declaring the Death of the Internet, as the hype and excitement surrounding print and paper travels inexorably around the world. News companies have even themselves rushed into creating 'news-papers', long before any clear business model has emerged to pay for them. We are in a print world now.

It has changed so many things in our lives that it can be hard to remember a time before print, when everything was digital. Yet doing so is the only way to understand exactly why and how print became so important, so quickly.

Of course, when the first companies started to print books, they were pale imitations of the on-screen experience, near-perfect reproductions of the visual language of digital without any of its functions or its essence. People who grew up with digital laughed at these early iterations, dismissing the idea that print could ever have a value beyond being a pale echo of the digital reading experience. They would never, they swore, read a book printed on paper. It simply wasn't the same experience as that with which they'd grown up.

However, print began to take off among the elderly and the young, the former embracing the simplicity and highly limited demands of interactivity offered by print, while the latter came quickly to understand the near-limitless freedoms granted by physical ownership.

The phenomenon of handmade scrapbooks grew, as teenagers realized that with print, images could be cut out, remixed, stuck with glue into collages without having to break the rights management on a digital device, while others soon learned they could write whatever they wanted alongside the text in the privacy of their homes, without a publisher or platform limiting, monitoring and perhaps sharing their words.

People have now come to understand that once a print book is purchased, they truly own their personal edition of that story. There are no limitations to what they can do with it or to it. There are no licenses (though early print publishers tried, absurdly, to insist on including some with their titles), no terms and conditions that must be applied to how we will use a book. Keeping a book requires no legal contract whatsoever.

At last, with print books, we have come to understand what it is like not to be forever leasing information. We can destroy, lend, scribble, mail our books from one country to another in ways that digital platforms stubbornly refuse to permit. If we decide to change the make of our digital device, we need to re-purchase or re-license "our" ebooks, movies, music all over again; but print books remain accessible no matter how or where we choose to read them. It is truly an "open" platform.

No wonder most publishers and technology companies initially fought in the courts against the inevitable rise of print - they feared how it might rewrite the contract between creator and consumer. They were right to be afraid.

There remain a few people who say that they wish print could be uninvented. It could certainly be argued that our lives in those exclusively digital days were simpler and less cluttered. Information only existed in its digital form, connected to everything else in a single click, filled with links to a thousand other sources that then led you to other sources, distractions piled upon distractions. The rabbit hole never ended, and we never wanted it to end.

Everything that we read back then was shareable instantly and globally, but, though we never realized it at the time, all of that information had little or no actual presence. A single link on, say, Facebook was hard to pick out from a constantly updated stream of hundreds of other links, photographs and ideas. We lived in the river, a few of the drops making contact with our skin while the rest flowed by, unseen and uninterrupted.

Even if someone personally sent you a particular URL via email or Twitter, the nature of the exchange was swift and more than a little soulless. There was no sacrifice and little effort implicit in the exchange. Its association with the formless nature

of the medium cheapened the information itself, no matter how important or meaningful its intent.

Today, we can give someone a real book as a gift, we can lend them our personal copy of the text, we can physically place the stories into their hands and their homes in a far more personal and memorable way. By occupying space, by having weight and heft, by utilizing smells and tactility as part of their own stories, books have impact.

There is much we can learn from information that isn't always changing and striving to "improve" itself. Through static text, we can witness the changing nature of human thought in action, and follow cultural and ideological shifts. Without the permanence of print, we can only do this through digital scraps gathered by university libraries and the Internet Archive. Data without true fixity is as reliable as a hard disk – which means it can be instantly accessed, easily wiped, often replaced, and occasionally corrupted, deliberately or no.

Thanks to print, reading itself has become a more solitary pursuit, with a renewed focus. Unlike an ever-reproducible digital file or webpage, a physical book is a solitary experience that can only be enjoyed by one person at a time. When we finish a book, we close the cover and are left in peace; there is no online store pushing us instantly to buy and read more. There are no in-book purchases to be made as we read. No advertisements will ever pop up related to our reading experience. No videos or chat windows or alerts attempt to distract us from our internal thinking processes. Numerous studies have shown that since the arrival of print, people's ability and duration of maintaining attention on a single idea has increased. Print is literally changing how we think, and how we look at the worlds around us.

Today, we are surrounded by an entire print-based landscape, with books being published in all subjects you can imagine, in virtually every language. No longer the preserve of craft nerds and design fetishists, now books can be found in virtually every home in the western world, sold and read on what seems like every street corner. There are pocket books and coffee-table books, paperbacks and hardbacks. There is no turning back.

Little if any of this was in the minds of the
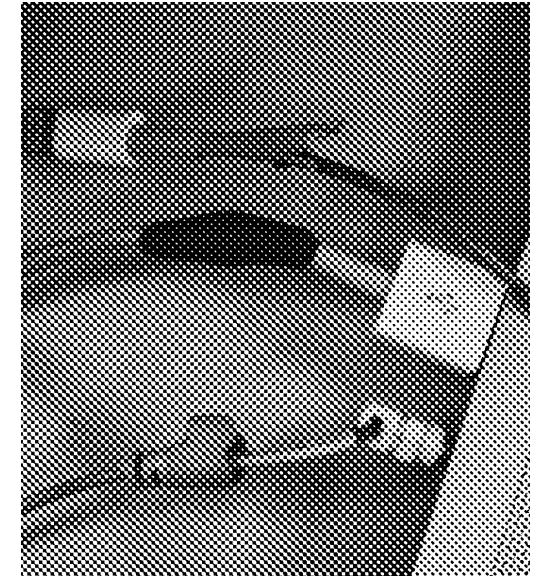
early print pioneers. Now, however, no company working in the digital space can ignore what print has brought to our lives, and print has reacted accordingly. The two are engaged not in a fight, but a dance. Print or digital? That question is as redundant as asking which is better, red or green? We are in a print AND digital world, and they are better for each other's existence. By watching and learning how and why people love each medium, the strengths of one is learning how to overcome the weaknesses of the other.

In the case of digital, those strengths include connectedness, ubiquity, unlimited and near-instant supply, multimedia capabilities, multiple input possibilities via digital devices, shareability and the option to include near-constant updating of information, thereby emphasizing the fragility of "the fact." As for print, its strengths include presence, physicality, lack of compatibility issues, complete ownership of the object, the unchanging and private act of reading, personalization and the inclusion of smell and touch as part of the experience. These are complementary functions of existence.

Thanks to the new energy and ideas provided by print, we now see that far from being at its zenith, the digital age is just getting started.

We are entering a new golden age of reading, in all of its forms. Long live print.

Não se lembre de nada que você não precise

A informação se move em uma velocidade tão alucinante, que não conseguimos absorver tudo que nos é mostrado. É comum a sensação de que quanto mais sabemos, menos sabemos. Ao termos acesso a uma rede infinita de dados como a Internet, nos damos conta do montante vertiginoso de informação da qual não temos conhecimento, o que gera a sensação inquietante de que temos consciência de que somos inteligentes, mas talvez não possamos demonstrar no momento porque não temos uma conexão de dados ativa.

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Isso significa que somos estúpidos, sábios ou só ingênuos?

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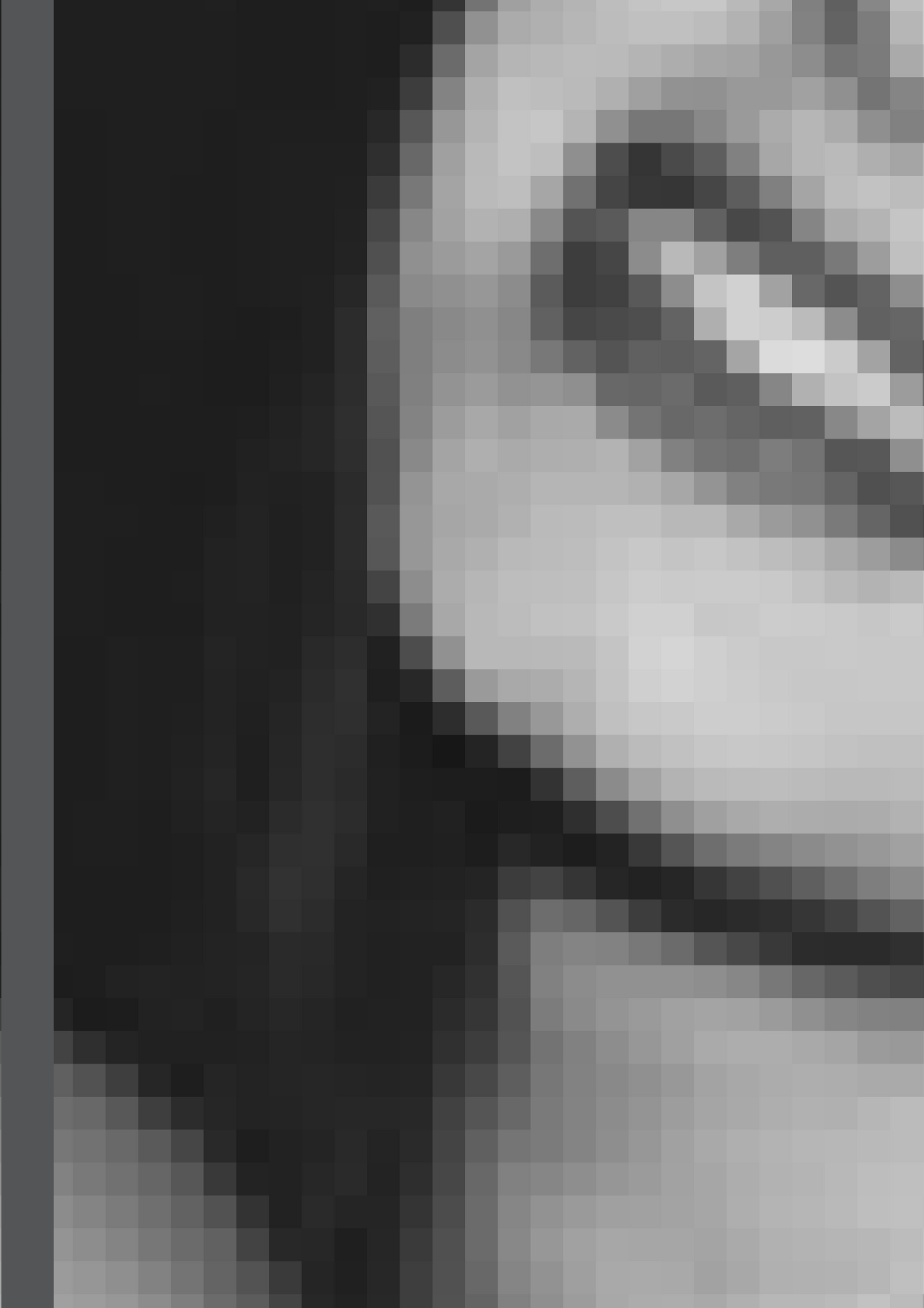
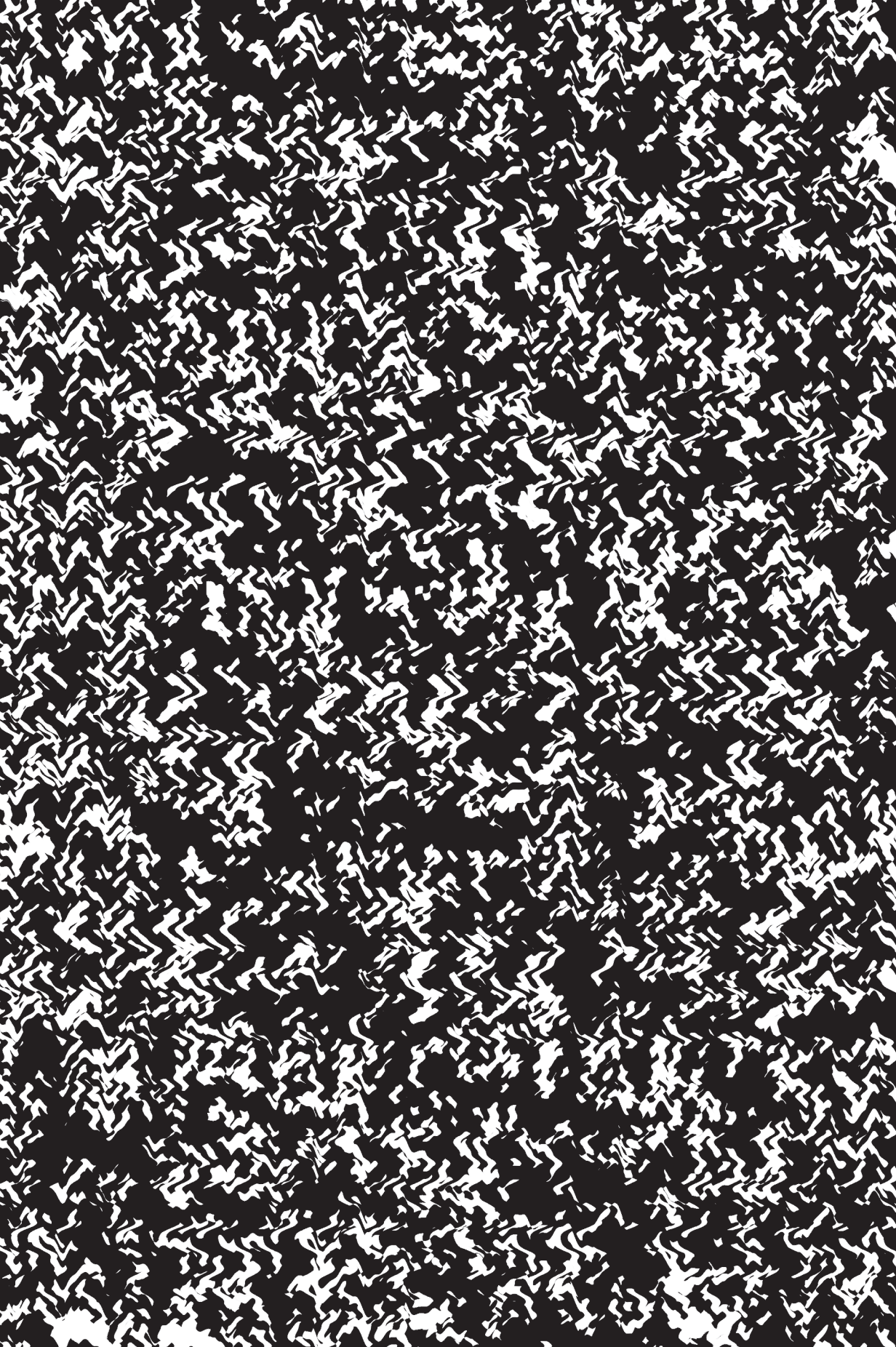Não podemos mais falar de inteligência contemporânea como um fator individual.

O espaço digital atua como perfeito *habitat* para a expansão da inteligência coletiva.

> You don't have a soul.
> You are a soul.
> You *have* a body.
>
> G. K. CHESTERTON

A declaration of the Independence o
BY JOHN PERRY BARLOW

Governments of the Industrial World, you weary giants of flesh and steel, I come from   the new home of Mind. On   e future, I ask you of the past   lone. You are not welcome   ou have no sovereignty where

no elected government, nor   to have one, so I address you   ter authority than that with   y itself always speaks. I declare   ocial space we are building to   independent of the tyrannies   mpose on us. You have no   to rule us nor do you possess   s of enforcement we have true reason to fear.

Governments derive their just powers from the consent of the governed. You have neither solicited nor received ours. We did not invite you. You do not know us, nor do you know our world. Cyberspace does not lie within your borders. Do not think that you can build it, as though it were a public construction project. You cannot. It is an act of nature and it grows itself through our collective actions.

You have not engaged in our great and gathering conversation, nor did you create the wealth of our marketplaces. You do not know our culture, our ethics, or the unwritten codes that already provide our society more order than could be obtained by any of your impositions.

You claim there are problems among us that you need to solve. You use this claim as an excuse to invade our precincts. Many of these problems don't exist. Where there are real conflicts, where there are wrongs, we will identify them and address them by our means. We are forming our own Social Contract. This governance will arise according to the conditions of our world, not yours. Our world is different.

A declaration of the Independence of Cyberspace

BY JOHN PERRY BARLOW

Governments of the Industrial World, you weary giants of flesh and steel, I come from Cyberspace, the new home of Mind. On behalf of the future, I ask you of the past to leave us alone. You are not welcome among us. You have no sovereignty where we gather.

We have no elected government, nor are we likely to have one, so I address you with no greater authority than that with which liberty itself always speaks. I declare the global social space we are building to be naturally independent of the tyrannies you seek to impose on us. You have no moral right to rule us nor do you possess any methods of enforcement we have true reason to fear.

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Cyberspace consists of transactions, relationships, and thought itself, arrayed like a standing wave in the web of our communications. Ours is a world that is both everywhere and nowhere, but it is not where bodies live.

We are creating a world that all may enter without privilege or prejudice accorded by race, economic power, military force, or station of birth.

We are creating a world where anyone, anywhere may express his or her beliefs, no matter how singular, without fear of being coerced into silence or conformity.

Your legal concepts of property, expression, identity, movement, and context do not apply to us. They are all based on matter, and there is no matter here.

Our identities have no bodies, so, unlike you, we cannot obtain order by physical coercion. We believe that from ethics, enlightened self-interest, and the commonweal, our governance will emerge. Our identities may be distributed across many of your jurisdictions. The only law that all our constituent cultures would generally recognize is the Golden Rule. We hope we will be able to build our particular solutions on that basis. But we cannot accept the solutions you are attempting to impose.

In the United States, you have today created a law, the Telecommunications Reform Act, which repudiates your own Constitution and insults the dreams of Jefferson, Washington, Mill, Madison, DeToqueville, and Brandeis. These dreams must now be born anew in us.

You are terrified of your own children, since they are natives in a world where you will always be immigrants. Because you fear them, you entrust your bureaucracies with the parental responsibilities you are too cowardly to confront yourselves. In our world, all the sentiments and expressions of humanity, from the debasing to the angelic, are parts of a seamless whole, the global conversation of bits. We cannot separate the air that chokes from the air upon which wings beat.

In China, Germany, France, Russia, Singapore, Italy and the United States, you are trying to ward off the virus of liberty by erecting guard posts at the frontiers of

Cyberspace. These may keep out the contagion for a small time, but they will not work in a world that will soon be blanketed in bit-bearing media.

Your increasingly obsolete information industries would perpetuate themselves by proposing laws, in America and elsewhere, that claim to own speech itself throughout the world. These laws would declare ideas to be another industrial product, no more noble than pig iron. In our world, whatever the human mind may create can be reproduced and distributed infinitely at no cost. The global conveyance of thought no longer requires your factories to accomplish.

These increasingly hostile and colonial measures place us in the same position as those previous lovers of freedom and self-determination who had to reject the authorities of distant, uninformed powers. We must declare our virtual selves immune to your sovereignty, even as we continue to consent to your rule over our bodies. We will spread ourselves across the Planet so that no one can arrest our thoughts.

We will create a civilization of the Mind in Cyberspace. May it be more humane and fair than the world your governments have made before.

As diversas formas das tecnologias computacio-
nais contemporâneas formam uma megaestrutura
acidental, um esquema de máquinas e usuários.
Naturalmente, esse complexo sistema forma
uma nova e mais eficiente composição de
soberanias. Plataformas contemporâneas da
computação em nuvem estão deslocando, senão
substituindo, funções tradicionais e essenciais
do estado e demonstrando novos modelos
espaciais e temporais de políticas e públicos.
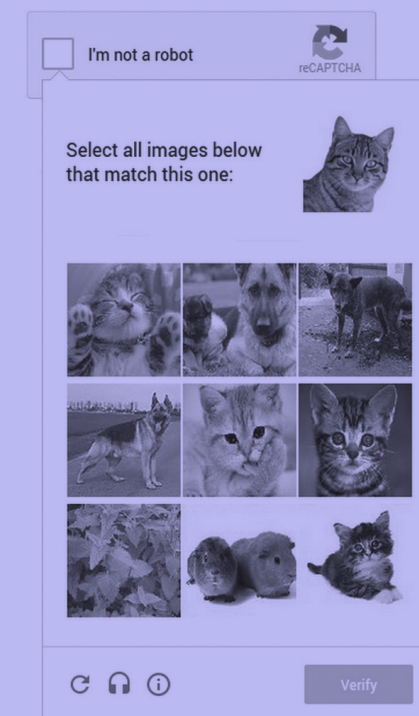
Eu sonhei que andava sobre as nuvens

mas eram meus olhos que estavam nublados

Se nossas
memórias
estão todas
na nuvem

quão diluídos
virtualmente
nos tornamos?

Afinal, quem é você?

I'm not a robot
reCAPTCHA

Select all images below
that match this one:

Verify

Nós ainda temos
corpo ou estamos
apenas flutuando
no ciberespaço?

Conditional Design
A manifesto for artists and designers.

Through the influence of the media and technology on our world, our lives are increasingly characterized by speed and constant change. We live in a dynamic, data-driven society that is continually sparking new forms of human interaction and social contexts. Instead of romanticizing the past, we want to adapt our way of working to coincide with these developments, and we want our work to reflect the here and now. We want to embrace the complexity of this landscape, deliver insight into it and show both its beauty and its shortcomings.

Our work focuses on processes rather than products:

We use logic to design the conditions through which the process can take place.
Design conditions using intelligible rules.
Avoid arbitrary randomness.
Difference should have a reason.
Use rules as constraints.
Constraints sharpen the perspective on the process and stimulate play within the limitations.

Input
The input is our material.
Input engages logic and activates and influences the process.
Input should come from our external and complex environment: nature, society and its human interactions.

conditionaldesign.org

The Material and economic dimensions of remediation

By Jay David Bolter and Richard Grusin

The economic aspects of remediation have already been acknowledged and explored by cultural theorists. Each new medium has to find its economic place by replacing or supplementing what is already available, and popular acceptance, and therefore economic success, can come only by convincing consumers that the new medium improves on the experience of older ones. At the same time, the economic success of workers depends on the new medium's acquired status. Thus, web designers currently command higher salaries than technical writers and graphic designers for print; it is in their interest to promote the belief that digital media can not only replace printed documents, but vastly improve on them.

Similarly, the whole entertainment industry's understanding of remediation as repurposing reveals the inseparability of the economic from the social and material. The entertainment industry defines repurposing as pouring a familiar content into another media form; a comic book series is repurposed as a live-action movie, a televised cartoon, a video game, and a set of action toys. The goal is not to replace the earlier forms, to which the company may own the rights, but rather to spread the content over as many markets as possible. Each of those forms takes part of its meaning from the other products in a process of honorific remediation and at the same time makes a tacit claim to offer an experience that the other forms cannot. Together these products constitute a hypermediated environment in which the repurposed content is available to all the senses at once, a kind of mock Gesamtkunstwerk. For the repurposing of blockbuster movies such as the Batman series, the goal is to have the child watching a Batman video while wearing a Batman cape, eating a fast-food meal with a Batman promotional wrapper, and playing with a Batman toy. The goal is literally to engage all of the child's senses.

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We can also consider repurposing in microeconomic terms as the refashioning of materials and practices. When artists or technicians create the apparatus for a new medium , they do so with reference to previous media, borrowing and adapting materials and techniques whenever possible. Thus, Gutenberg and the first generation of printers borrowed the letterforms and layout from the manuscript and constructed the printed book as "the manuscript only better". They borrowed the materials too. Paper had long been used for manuscripts, and techniques of binding remained the same (Steinberg, 1959). After winning their rather easy battle of remediation, printers in the late fifteenth and early sixteenth centuries moved away from the manuscript model by simplifying the letterforms and regularizing the layout. A manuscript page was dark with the ink of letters formed by hand; these printers learned to use sparingly to achieve a highly legible page. In the case of photography, Talbot, one of the pioneers, justified his invention because of his dissatisfaction with a contemporary device for making accurate perspective drawings by hand, and the name " camera" was his remediation of the camera lucida. Film technicians and producers remediated both photography and the practices of stage plays. We have noted that early films were once called photoplays, which expresses this combined remediation, the term mise-en-scene was also borrowed from stage production to refer to the film director's control of the visual appearance. In computer graphics, paint programs borrowed techniques and names from manual painting or graphic design practices: paintbrush, airbrush, color palette, filters, and so on. World Wide Web designers have remediated graphic design as it was practiced for printed newspapers and magazines, which themselves in some cases have reappropriated the graphic design of the World Wide Web.

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Design conditions using intelligible rules.
Avoid arbitrary randomness.
Difference should have a reason.
Use rules as constraints.
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Input
The input is our material.
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Input should come from our external and complex environment: nature, society and its human interactions.

conditionaldesign.org

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Our work focuses on processes rather than products: things that adapt to their environment, emphasize change and show difference.

Instead of operating under the terms of Graphic Design, Interaction Design, Media Art or Sound Design, we want to introduce Conditional Design as a term that refers to our approach rather than our chosen media. We conduct our activities using the methods of philosophers, engineers, inventors and mystics.

Process
The process is the product.
The most important aspects of a process are time, relationship and change.
The process produces formations rather than forms.
We search for unexpected but correlative, emergent patterns.
Even though a process has the appearance of objectivity, we realize the fact that it stems from subjective intentions.

Logic
Logic is our tool.
Logic is our method for accentuating the ungraspable.
A clear and logical setting emphasizes that which does not seem to fit within it.
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Cyberspace
By Carli Brown

The traditional role of print as a method for distributing information is undeniably affected by digital technology, but this doesn't mark the end. Instead, digital media presents new opportunities for hybrid forms, which land somewhere between new media production and analogue print. In a society where screen-based networking has begun to take over, print has managed to maintain a unique physical presence rather than a mere simulation of space. Theoretically, a digital file represents immortality: it can exist untouched in the realm of cyberspace forever. The data of today is dug up tomorrow, replaced/reposted, and converted into newer forms. Someone, somewhere finds the pixels you have left behind. The internet becomes a travelling exhibition in a virtual gallery; the glow of a thousand computer screens projecting your never-lost .jpegs. In practice however, the redistribution of a .jpeg's document suffers from lossy data compression and degradation. The experience of viewing digital materials becomes reliant on the configuration of the screen, the browser they are using, and the size and resolution of the monitor on which it is displayed. Older versions of new technology become obsolete. File formats become unreadable. The printed page acts as a backup copy, a snap shot of time, capturing a temporary moment and turning it into a concrete recording.

Digital media allows images to be manipulated instantly, creating new versions of the same piece of work with the click of a button. The process is ongoing and the experience is fleeting and intangible. The landscape of the internet is ever-changing, while a book is a closed experience. Print offers the opportunity to present a collection of net-ephemera as a finished object, bringing moments of the cyber-surf experience into the tangible world. As soon as these works are printed, they become so definitive. Binding these digital works into a book form breathes new life into them, giving them a physical presence that they could never hold if they were digitally exclusive. The computer screen creates a distance between the viewer and the work, while the three-dimensionality of a book allows it to take on traces of wear, acting as an archive of social exchange.
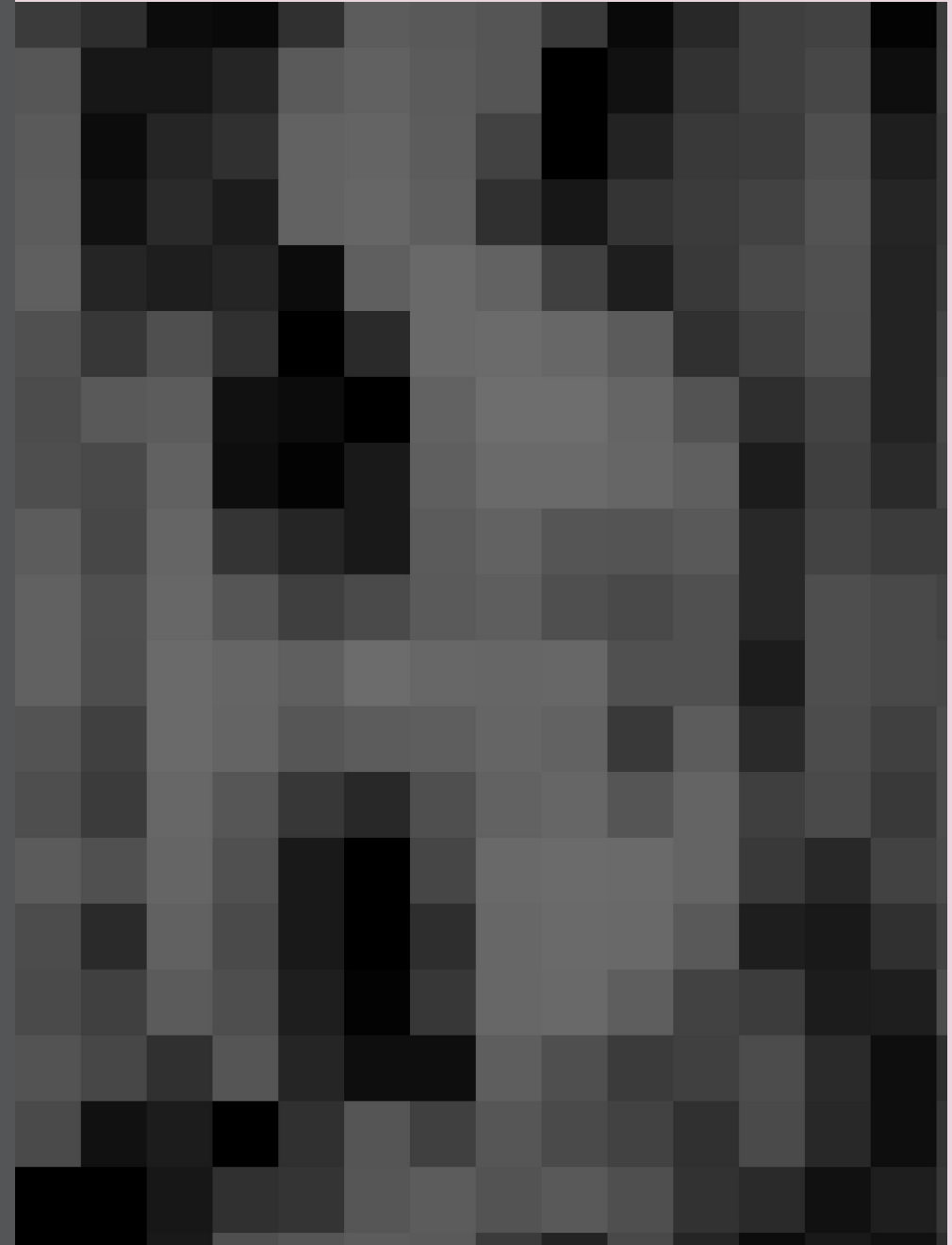
Cyberspace
By Carli Brown

were digitally exclusive. The computer screen creates a distance between the viewer and the work, while the three-dimensionality of a book allows it to take on traces of wear, acting as an archive of social exchange.

Joguei meus sintomas no Google

Google | why do i feel so | 🎤 | 🔍

why do i feel so **tired**
why do i feel so **sad**
why do i feel so **alone**
why do i feel so **bloated**

Press Enter to search.

e ele disse que peguei um vírus

Codec not found. You may be using a compression type without the corresponding hardware card.

Há algo errado.

The operation can't be completed because an unexpected error occurred (error code -50).

OK

Wi-Fi password incorrect

An error has occurred

The operation couldn't be completed

Copy

The Finder can't complete the operation because some data in "IMG_0146.JPG" can't be read or written. (Error code -36)

OK

CANCEL   TRY AGAIN

again later.

Error Occurred

System.NullPointerException: Attempt to de-reference a null object

The disk was not ejected properly. If possible, always eject a disk before unplugging it or turning it off.

To eject a disk, select it in the Finder and choose File > Eject. The next time you connect the disk, Mac OS X will attempt to repair any damage to the information on the disk.

OK

#49371A8QMV67.
a nice day!

04 — File not found.

OK

OK

of the main script

memory to complete the operati

Homepage

Troubleshoot i

ValueError: null byte in argument for int()

You do not have enough access privileges for this operation.

Correlation

Date and Ti

Op

OK

To open "Adobe Illustrator CS6" you need to install the legacy Java SE 6 runtime.

Click "More Info..." to visit the legacy Java SE 6 download website.

There was an error opening this document. This file cannot be found.

OK

iTunes could not back up the iPhone "Apple" because the backup could not be saved on the computer.

Go back to site

More Info...   OK

OK

http://stackoverflow.com/

Verify Certificate

03 Service Unavailabl

There was an error

unplugging it or turning it off.

To eject a disk, select it in the Finder and choose File > Eject. The next time you connect the disk, Mac OS X will attempt to repair any damage to the information on the disk.

zero status.

o server is ava

Safari can't verify the identity of the website "https.cio.gov".

The validation of media

The certificate for this website website that is pretending to b confidential information at risk anyway?

Incorrect password. Click Ok to try again.

File Error: Wrong type.

Cancel

OK

OK

Show Certificate

Cancel   Continue

Dropbox Error

Dropbox Error
An unexpected error has occurred during execution of the main script

ValueError: null byte in argument for int()

The last ti
unexpecte
windows. I
windows a

Please enter a valid IP address.

OK

problem connecting to the Mini 10.8".

This file server will not allow any additional users to log on. Try to connect again later.

The page at https://docs.google.com says:

Internal Server Error

The

Most

If you choose not to reopen wi to open and position the windo

Open Console   Terminate

What

The page at mackeeper.valid-track.com says:

Your Mac OS may have (3) Porn Virus!

OK

"join.me.pkg" can't be opened because it is from an unidentified developer.

Your security preferences allow installation of only apps from the Mac App Store and identified developers.

Google Chrome downloaded this file on April 16, 2012 from secure.join.me.

The Open XML file test.docx cannot be opened because there are problems with the contents or the file name might contain invalid characters (for

OK

The page at https://docs.google.com says:

Cancel   OK

Name: sysadmin

Password: ••••

Your startup disk is almost full.

You need to make more space available on your startup disk by deleting files.

OK

Change

Alert

Cannot open the specified file.

The iPhone "iPhone" cannot be restored at th because the iPhone software update server c not be contacted or is temporarily unavailab

Please try again later.

Profile Not Found

OK

More Information

The profile you were looking for could not be found.

Uploading photo failed! Please try again later.

Codec not found. You may be using a compression type without the corresponding hardware card.

OK

Wi-Fi password incorrect

CANCEL   TRY AGAIN

Error Occurred

System.NullPointerException: Attempt to de-reference

Troubleshoot is

Correlation

Date and Ti

Go back to site

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The certificate for this website
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OK

Change

Profile Not Found

The profile you were looking for could not be found.

There was an error opening this document. This file cannot be found.

OK

Cannot open the specified file.

OK

Há algo errado.

An error has occurred

The operation couldn't be completed.
(NSURLErrorDomain error –1100.)

Phone Not Connected
Make sure your phone has a

Ainda trabalhando...

New Twe

There was an error

The validation of media

ermission to access some of the items.

An unknown error (–1) occurred while connecting to the remote speaker
"□□□□□□□□□□□□□□□□□□□□
체첵ㅅ탐ㅇ뤨ㅔㅁ巨ㅓㅌㅓㅌㅓㅌ
ㅇ쇁ㅇ쎈배업棌셔ㅎ3ㅡ ¬ㄷ
ㅅ떻사랐ㅇ뮶샇쎈耕샇ㅎㅔㅌㅇㄷㅇㄷ
ㅎㅇ뢰ㅁㄸㅁㅇ래백ㅇ뱌ㅌ쬁ㅓ퐝ㅇ휇ㅔ
ㅔ벤ㅂ백ㅁ낟ㅐ백ㅁ뎁ㅂ뭊ㅋ쥁ㅇ斎ㅓ᠊丿 C ".

The Open XML file test.docx cannot be opened because there are problems with the contents or the file name might contain invalid characters (for example, \/).

Details

No error detail available

Location: 1

OK

The operation can't be completed because an unexpected error occurred (error code -50).

OK

Copy

The Finder can't complete the operation because some data in "IMG_0146.JPG" can't be read or written. (Error code -36)

OK

Error #49371A8QMV67.
Have a nice day!

OK

04 — File not found.

Homepage

You do not have enough access privileges for this operation.

OK

iTunes could not back up the iPhone "Apple" because the backup could not be saved on the computer.

possible, always eject a disk before unplugging it or turning it off.

To eject a disk, select it in the Finder and choose File > Eject. The next time you connect the disk, Mac OS X will attempt to repair any damage to the information on the disk.

zero status.

Cancel

File Error: Wrong type.

OK

The

The page at https://docs.google.com says:

Internal Server Error

Cancel   OK

Most

What

Your startup disk is almost full.

You need to make more space available on your startup disk by deleting files.

The iPhone "iPhone" cannot be restored at th because the iPhone software update server c not be contacted or is temporarily unavailab

Please try again later.

More Information

Uploading photo failed! Please try again later.

404 — File not found.

Go back

Nothing found.
Sorry, the page you are looking for is not available. Would you want to perform a search?

| Search... | Go |

Whoops, something went wrong...

Proxy Detected

You seem to be using an unblocker or proxy. Please turn off any of these services and try again. For more help, visit netflix.com/proxy

Error Code: M7031-1111

Reiniciando...

BEM VINDO

Fique à vontade e aproveite a vista

por

essas

janelas

não

venta

Which Beloved Jewish TV Mom Are You?

Moms Are Amazing! Especially The Jewish Moms We Grew Up Watching on TV & Sometimes Wish Were Our Own, But Which One Are YOU?

Posted 4 hours ago by Julie Goldstein

vel.

What Animal Mating Ritual Are You And Your Significant Other?

Spring has Sprung! Are you more of a chimp or an elephant in the bedroom?

Posted by **Mia Brady**

Distração é constante, global,

You have two new followers.

Informação é constante, global, móvel, rápida e curta.

Sign up to receive our weekly newsletter and get access to exclusive content.

Go
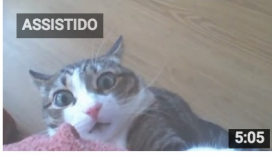
You Can Now Get Drunk With Your Cat! Cat Ladies Across The World, Rejoice!

Now you truly never need to leave the house again!

Posted 4 days ago by **Randy Marsh**

You have five new messages.

You have 115 unread e-mails.
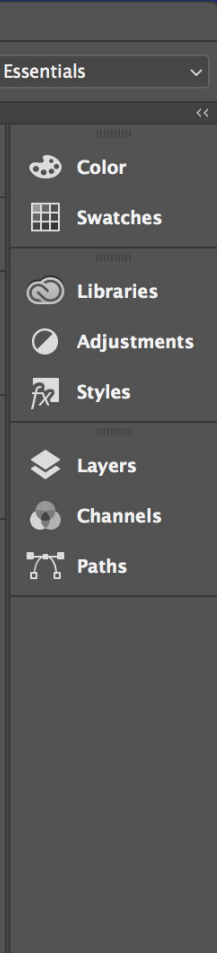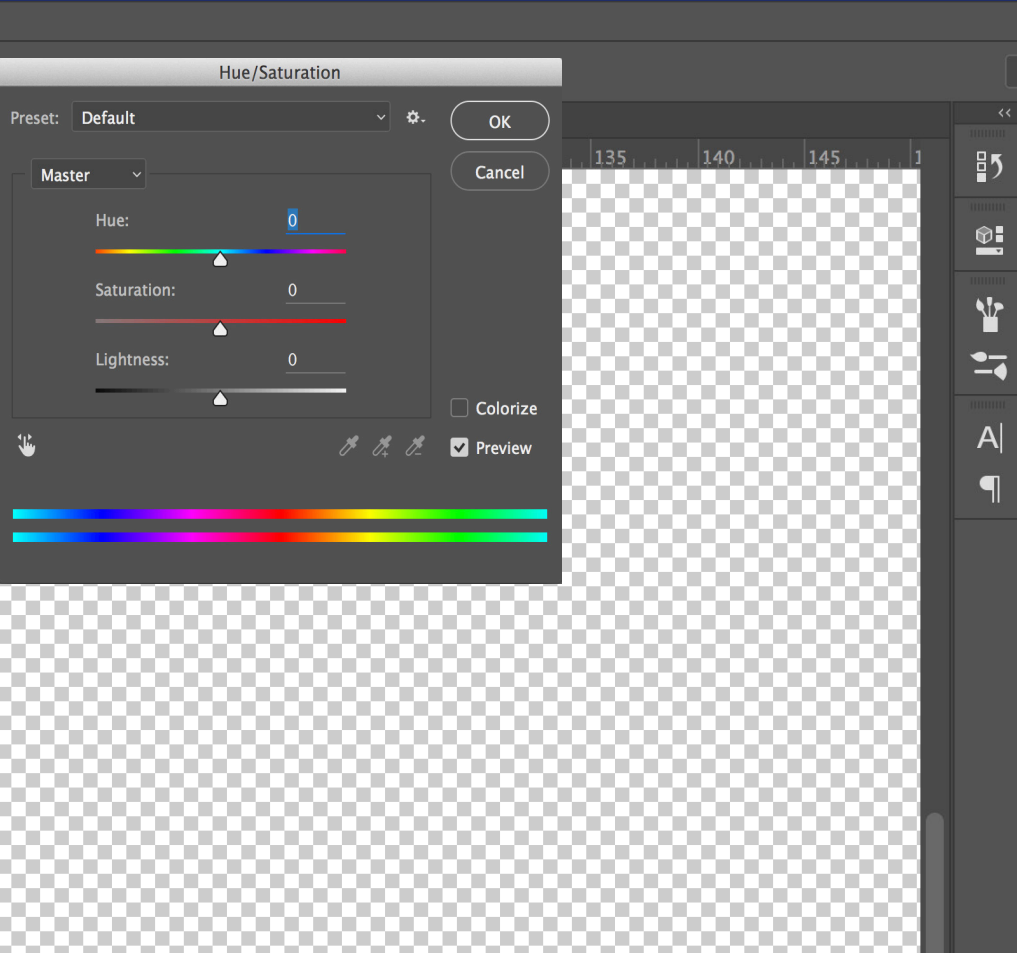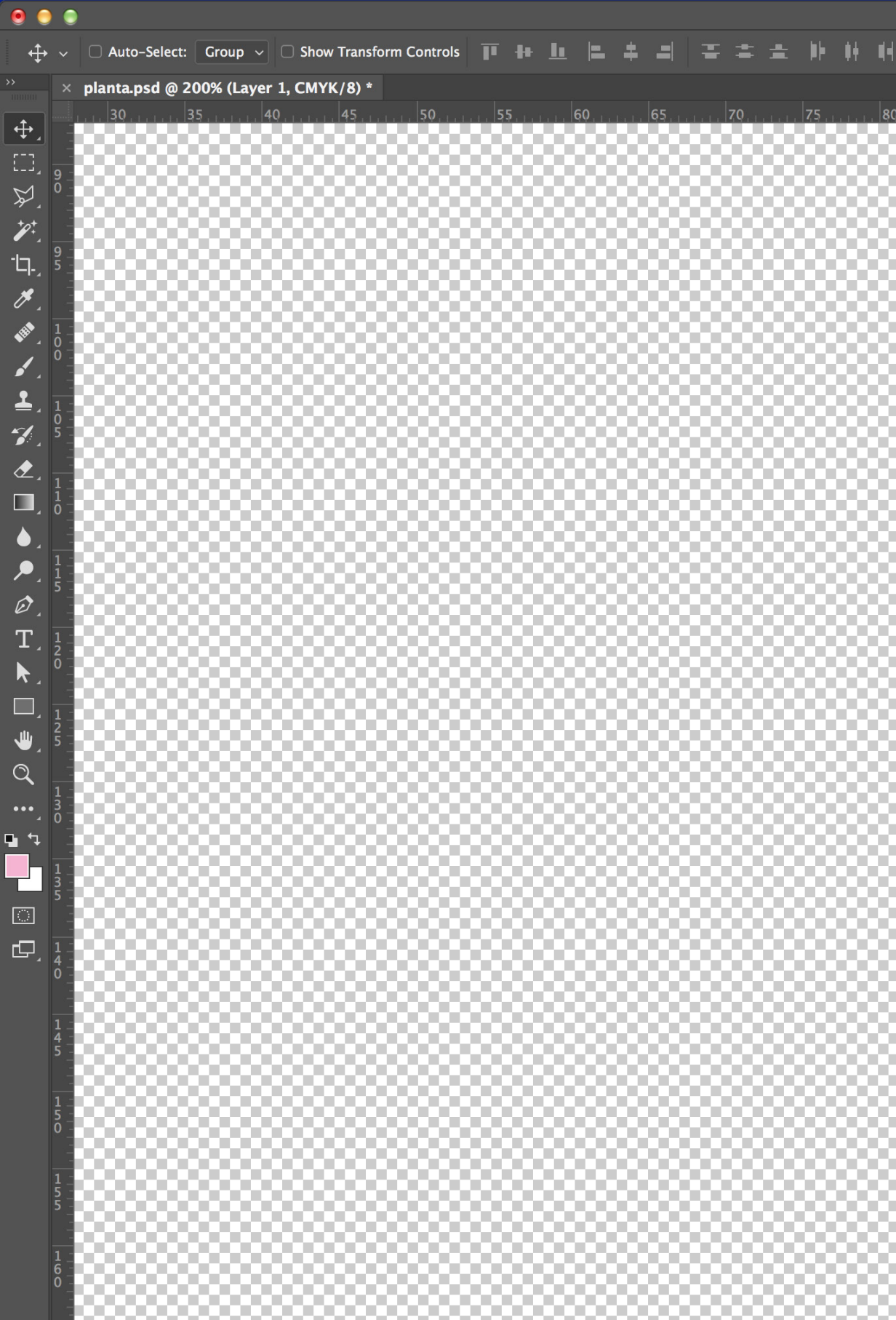
Infor**te, global, móvel, rápida e curta.**

Distração é constante, global, rápida e inevitável.

O trabalho em si envolve uma grossa camada de procrastinação.
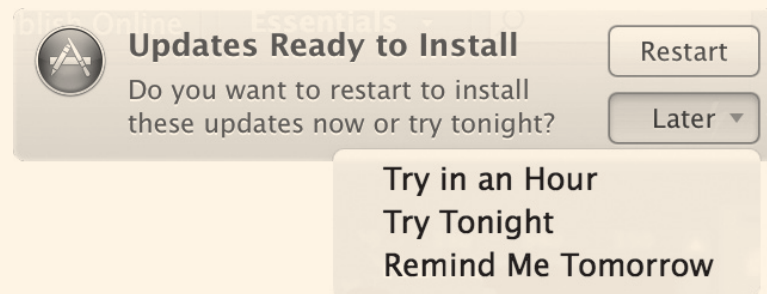
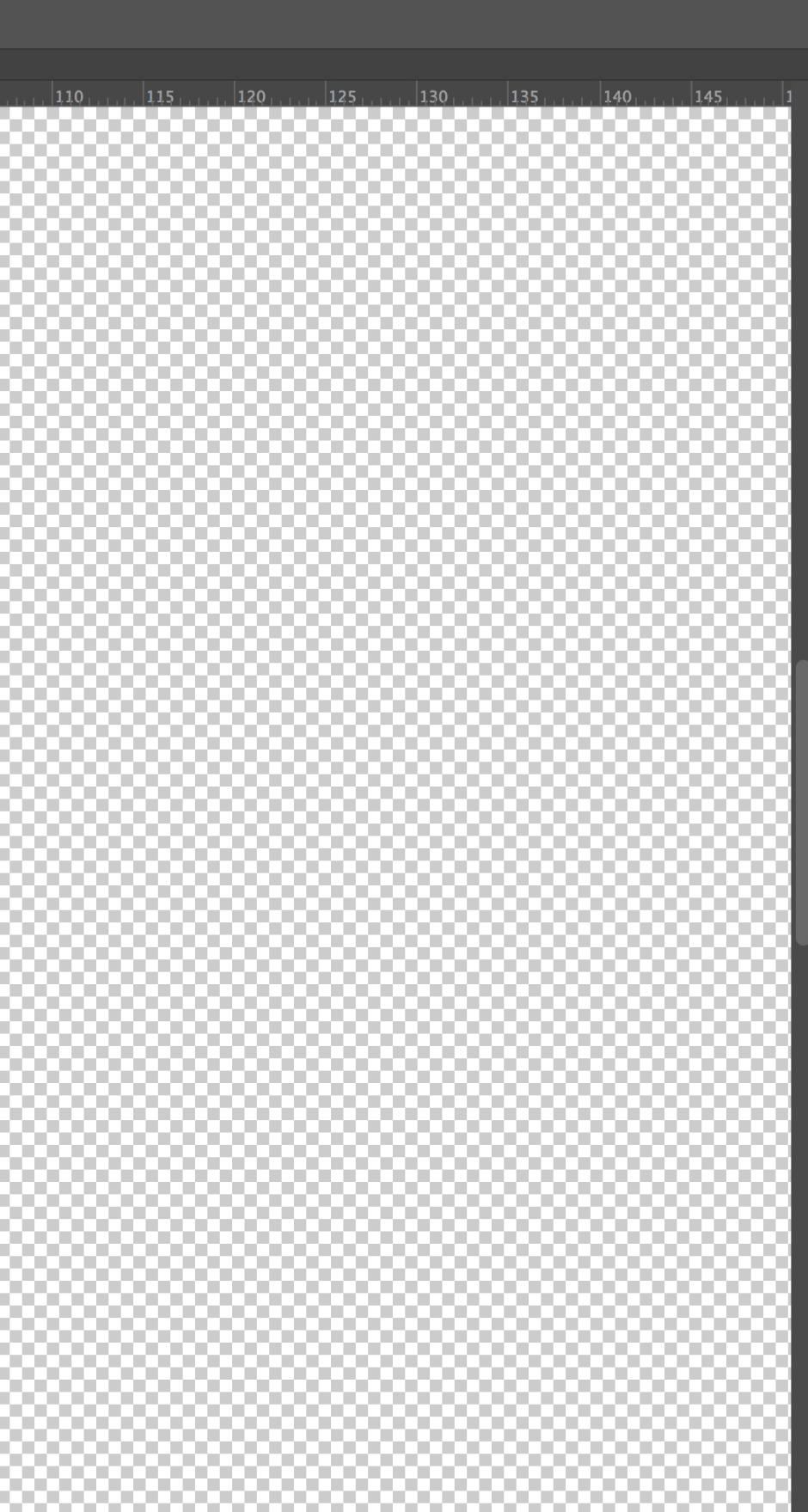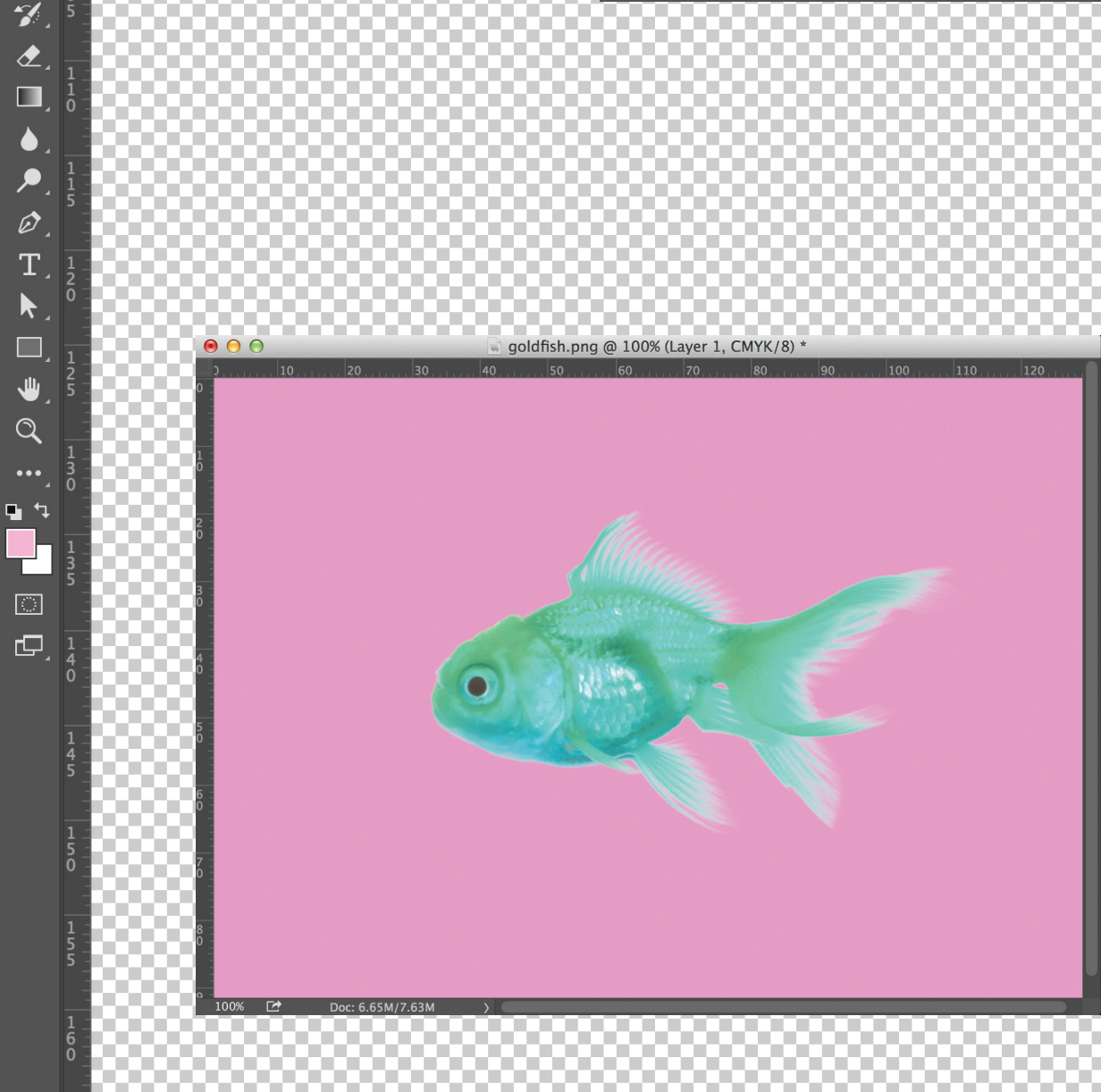**Às vezes você pode até chamá-la de "pesquisa".**
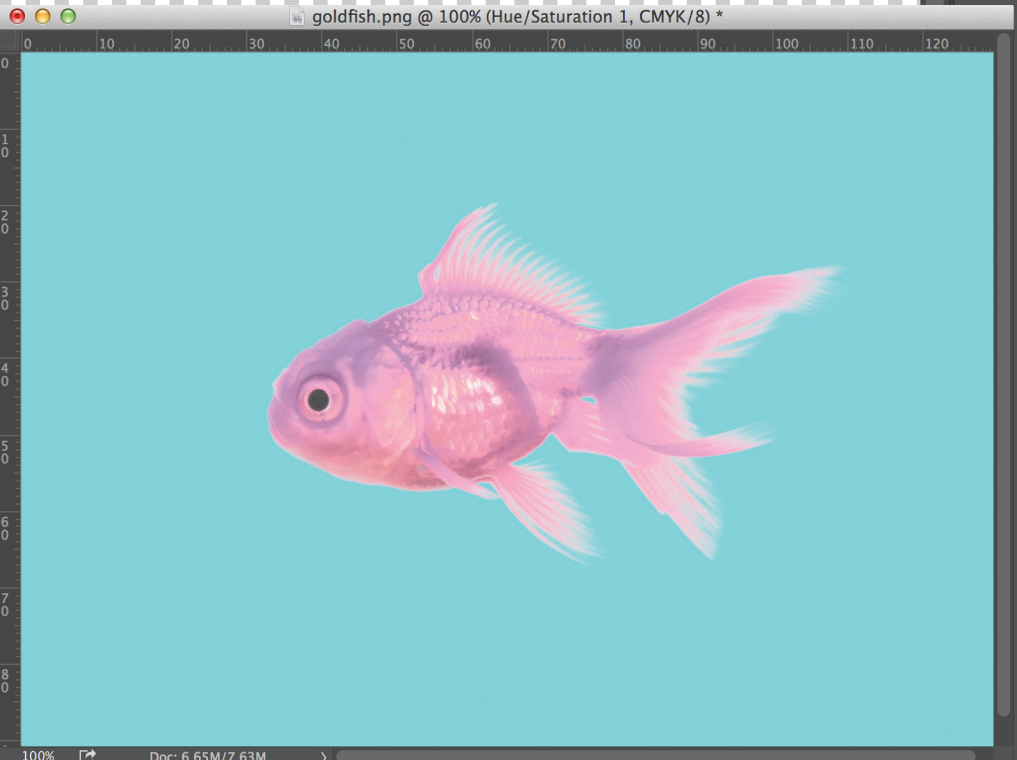
Welghs a
sturdy 2.7 lbs!

Everyone was harmed during the making of this publication

Grandes indústrias utilizam a Internet como máquina de produção em massa de informação.

Quanto mais fugaz for nosso tempo de atenção dentro das redes,

Maybe Amazon will recommend me something that I actually want

Recommendations for You, Juliana

Time
★★★★☆ ▾ 94
$10.07 ✓Prime
FREE Shipping on eligible orders
Manufacturer recommended age: 4 - 15 Years

Will
★★★★☆ ▾ 134
$8.71 - $34.00 ✓Prime
Some sizes/colors are Prime eligible
FREE Shipping on eligible orders

Independency
★★★★☆ ▾ 591
$19.99 - $94.50 ✓Prime
Some sizes/colors are Prime eligible

Rubie's Men's MC Hammer Gold Costume Pants
by Rubie's
★★★★☆ ▾ 57
$11.99 - $19.98 ✓Prime
Some sizes/colors are Prime eligible
FREE Shipping on eligible orders
Show only Rubie's items

Informação esta, que, por sua vez, é interpretada como *commodity*, ou seja, um recurso que pode ser coletado e processado com eficiência industrial.

mais oportunidades empresas e aglomerados tecnológicos têm para coletar informações e nos alimentar com propagandas.

Grandes indústrias utilizam a Internet como máquina de produção em massa de informação.

Quanto mais fugaz for nosso tempo de atenção dentro das redes,

No friends? No worries! Join the

NETAMIGOS NETWORK

We are global and we are restless!

Send ALONE to 5511 and enjoy an amicable relationship*

*Just 10,99$ a month

Informação esta, que, por sua vez, é interpretada como *commodity*, ou seja, um recurso que pode ser coletado e processado com eficiência industrial.

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Replace your trash icon
with a Mac Pro

O social histórico era caracterizado pela mistura do proletariado poli- tizado, por uma classe, um movimento, uma multidão. Hoje, o conceito de mídia social descreve uma coleção de sites como Facebook, YouTube e Twitter, para citar alguns. O encontro do social com as mídias digitais gera uma nova significação para a palavra: o social agora é uma rede de conexões. E esse novo conceito cumpre a premissa de que comunica- ção é uma troca, pois ao contrário de silenciar, ele demanda réplicas. O social contemporâneo propõe o envolvimento constante. Os dispositivos não estabelecem conexões entre si, mas conectam pessoas. As redes so- ciais permitem que a conexão humana seja algoritimicamente expan- siva, nos libertando de um "estado de estupor" que acreditava-se que o usuário de mídias sociais se encontrava 30 anos atrás. Traçando nossos caminho na rede, por meio de cliques e dígitos, ressignificamos o méto- do distraído de assimilar informação contemporâneo planejado pelas grandes empresas. A procura constante de novos conteúdos e produtos traz um impacto econômico inesperado para os conglomerados infor- macionais, pois o protesto do novo social não é, como antes, violento e barulhento, mas sim uma forma de revolta baseada no abandono e no descarte, no qual produtos e serviços rapidamente se tornam irrelevantes.

A experiência online é, ainda, uma experiência profundamente humana. O objetivo é encontrar o "outro", e não informação em si. As mídias sociais não são limitadas a produção de conteúdo pelo usuário, mas são expandidas pelo *feedback* pessoal entre dois indivíduos e a distribuição em pequena escala de elementos que são essenciais.

Estam
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sos pr

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os mais cor
que nunca co
óprios arre

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necta-
m nos-
dores.

Estar desconectado é estar sozinho

⌣	**Call ended**	8:33 PM
↗	**Call started**	8:38 PM
⌣	**Call ended**	8:40 PM
↗	**Call started**	8:45 PM
⌣	**Call ended**	8:46 PM
↗	**Call started**	8:47 PM
⌣	**Call ended**	8:49 PM
↗	**Call started**	8:52 PM
⌣	**Call ended**	8:55 PM
↗	**Call started**	9:07 PM
⌣	**Call ended**	9:09 PM
↗	**Call started**	9:15 PM
⌣	**Call ended**	9:15 PM

E estar conectado, é poder ser o que você quiser ser.

Você já se preparou para o próximo choque midiático?

IMPLOSÃO

Fissão e Implosão: do homem moderno ao pós-Internet

Juliana Freitas Verlangieri / 2016