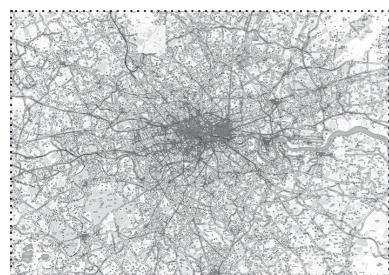


Monopol nad legitimnom uporabom: *Blackspot*

The Monopoly of Legitimate Use: *Blackspot*

M9 TOBIAS REVELL technological



KARTA PRIKAŽUJE TRENUTAČNU POKRIVENOST LONDONA MOBILNIM MREŽAMA (PREMA BAZI PODATAKA OPENSIGNAL).

THE MAP SHOWS THE CURRENT CELL COVERAGE OF LONDON ACCORDING TO OPENSIGNAL.

Monopol nad legitimnom uporabom: *Blackspot*

U filmu *Blackspot*, dijelu filmske trilogije *Monopol nad legitimnom uporabom*, poslovna žena napušta centar grada u potrazi za Crnom točkom (Blackspot), gotovo bajkovitim mjestom bez bežičnog signala kako bi primila tajnu i važnu poruku preko nezavisne mreže. *Blackspot* se bavi načinom na koji kretanje kroz fizički prostor može podrazumijevati i kretanje kroz prostor bežičnih mreža, što u eri borbe za privatnost i otvoreno dijeljenje podataka dodatno naglašava važnost odnosa među ovim prostorima.

Svrha ovog i drugih filmova iz iste trilogije jest razotkriti vezu između mreže i geografije kroz spekulativnu praksu i bajkovite scenarije. Ovisnost o pametnim uređajima koji djeluju kao portali za društveno i infrastrukturno umrežavanje, zapravo ima obrnut učinak – dopušta golemim infrastrukturama da steknu opsežan uvid u naše privatne živote. Iako film ne govori izričito o kulturi nadzora, on nagovještava da ćemo u budućnosti biti prilično otuđeni i nepovjerljivi prema onome što puštamo da uđe u naš život kroz pametne uređaje, sugerirajući pritom da bi odgovor mogao doći upravo kroz nove prakse kretanja prostorom.

TOBIAS REVELL

The Monopoly of Legitimate Use: *Blackspot*

In *Blackspot*, part of the film trilogy *The Monopoly of Legitimate Use*, businesswoman leaves the City in search of a blackspot, a near-fabled place where network coverage drops out so that she can receive a secret and important message over an independent mesh network. *Blackspot* looks at how moving through physical space can also mean moving through networked space, and how in an age of privacy concerns and overt sharing, the use of this space become more important.

The purpose of the film and the others in the trilogy was to expose the connection between network and geography and speculate on fable-like stories in which this relationship becomes important. Dependence on our devices as socially mediating technologies that act as portals to network infrastructure has the inverse effect of allowing the huge infrastructures a great view into our own lives. Although the film is not expressly about surveillance culture, it suggests a time when we live somewhat alienated and distrustful of what we're letting into our lives through our devices, and suggests how we might begin to move about the landscape in response.

