on who wrote in praise of poverty. Or the
akespeare was convicted of theft but wrote
gs, as did Goethe, the son of a modest
iting is devoted to portrayals of court life.
chersky region have never known warfare,
e epic songs about Vladimir and his hero
g since been forgotten in the Dnieper. If
reativity as the greatest possible deviation of
from the axis of the creator's life, as a
hen we have good reason for believing that
n assembly line will be written not by some-
n assembly line, but by someone from be-
lls. It's always the other way around: once he
assembly line, stretching the string of his
ngth, the assembly-line poet will either pass
cientific imagery, of strange scientific visions,
lanet Earth, like Gastev, or into the world of
like Alexandrovsky, into the subtle life of

The Radio of the Future

The Radio of the Future—the central tree of our conscious-
ness—will inaugurate new ways to cope with our endless under-
takings and will unite all mankind.

The main Radio station, that stronghold of steel, where
clouds of wires cluster like strands of hair, will surely be pro-
tected by a sign with a skull and crossbones and the familiar
word "Danger," since the least disruption of Radio operations
would produce a mental blackout over the entire country, a tem-
porary loss of consciousness.

Seed:	A UNIVERSAL NUMBER-LANGUAGE?
Foil:	Linda Doyle
Catalyst:	Jessica Foley
Constraints:	FREE WRITING and POPCORN

Point-of-Departure:

The essays of Russian Avant-Garde Poet Velimir Khlebnikov, who conceived of history as predetermined by numbers and imagined the internet through the invention of radio.

> *"…like engineers in the land of langauge we cut paths of communication through mountains of linguistic silence."*
> *Khlebnikov: The King of Time*, Charlotte Douglas (Ed.), 1985

Key-words: Universal Language, Time, Revolution, Imagined Futures, Ideology, Technology, Communication.

"This discussion led us all to ponder not just on the algorithmic framework that Cage created but also on the 'lost' radio stations – and pine for some form of 'radio archaeology' to unearth them".

(Linda Doyle)

Seed: COGNITIVE RADIO
Foil: Jessica Foley
Catalyst: Linda Doyle
Constraints: FREE WRITING and POPCORN

Point-of-Departure:

Cognitive Radio is a major topic of research in the Engineering domain and
has received much attention over the last decade. This session will be seeded
by a short reading on cognitive radio based on material from a traditional
engineering text. To accompany this reading two works of art will be briefly
described. The first is Imaginary Landscape No. 4 (March No. 2) by John Cage.
The second is a short film by Irish artist Sarah Browne, *The Cognitive Radio*.

Key-words: *Algorithmic   Frameworks,   Radio   Archaeology,*
                         Imaginary Landscapes, Cognition, Machine Learning,
                         Artificial Intelligence, Orchestration.

you
discover repose
profound act
is without
that labor
motion.

Yet it is in this loneliness that the deepest activities begin.
It is here that you discover act without motion, labor that
is profound repose, vision in obscurity, and, beyond all
desire, a fulfillment whose limits extend to infinity.
Thomas Merton

Seed: LIMITS
Foil: Jessica Foley
Catalyst: Séamas McGettrick
Constraints: FREE WRITING and ADOPT-A-QUOTE

Point-of-Departure:

This weeks topic is limits. Yes that is right, all limits; speed limits, mathematical limits, human limits, technological limits, limits of understanding, limits of space, word-count limits and limits of how many things I can think of with limits!

Key-words: Zeno's Paradox, Limit, Constraint, Freedom,
                        Imagination, Logic, Time, Memory, Infinity,
                        Politics, Invention, Innovation, Equilibrium,
                        Noise.

Seed: CHANCE
Foil: Jessica Foley
Catalyst: Neil O'Dwyer
Constraints: EXQUISITE SENTENCES

Point-of-Departure:

What does the introduction of chance operations have to offer writing,
research and knowledge in the 21st century? Cybernetic systems operate on the
certainty that something *is* or *is not*, one or zero, black or white… grey
areas simply don't compute…

Key-words: Surprise, Possibility, Probability, Indeterminacy,
                     Error, Accident, Opportunity, Risk, Certainty,
                     Doubt.

choosing to add Hypertext

you will have trouble

You are perfectly right!

Wait, this seems a lot like a facebook comment. Should I be worried about this?

humility?

→ monks

Seed: MEDIEVAL HYPERTEXT

Foil: Jessica Foley

Catalyst: Michael Staunton

Constraints: GLOSSING (Medieval Hypertext)

Point-of-Departure:

You could say that the medieval illuminated manuscripts from back-in-the-day were as saturated with 'distractions' as the web pages of today. Teasing out connections between medieval and contemporary writing and reading practices, this session of Engineering Fictions will drop us unceremoniously into the world of 'glosses' and 'feeds'.

Key-words: Scribes, Hyper-text, Distraction, Medieval Writing, Scrolls, Glosses, Illumination, Attention.

Seed: THRESHOLDS
Foil: Jessica Foley
Catalyst: Aoife Desmond
Constraints: FREE WRITING

Point-of-Departure:

I'm interested in the idea of thresholds in physical space. A doorway being the most obvious example, marking the transition from a public space to a private space. In our everyday surroundings much subtler examples occur, transitions from urban to rural, from central to suburban, from domestic to industrial, from tended to untended. In this way I see thresholds as being linked to liminality, marking an edge of something at a point of transformation.

Key-words: Invisible Territories, Openings, Urban Space,
   Remembering, Mobility, Permission, Access,
                    Beginnings.
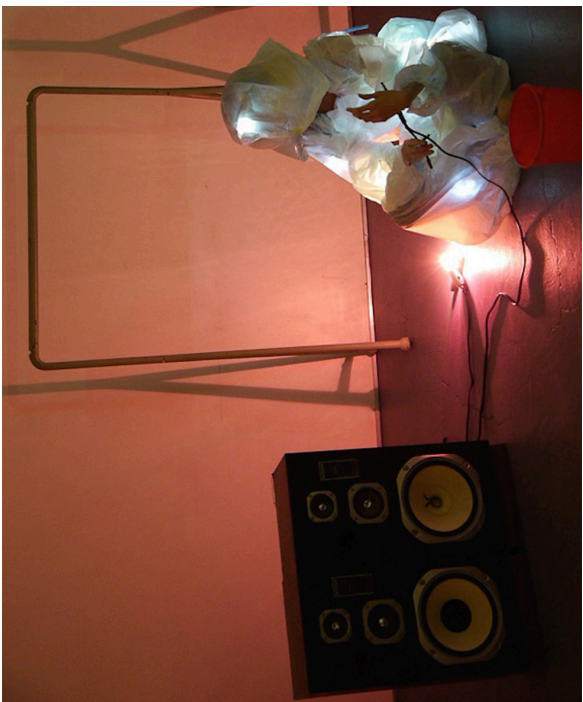
Seed: CAGE

Foil: Jessica Foley, Linda Doyle, Tim Forde

Catalyst: Louise Ward

Constraints: POPCORN

Point-of-Departure:

A discussion of 'cognitive radio' between Jessica Foley, Linda Doyle, Tim Forde and Louise Ward, broadcast on an online radio station called 'radio alcabira'. Over the course of this discussion the word 'Cage' began to act as a synapse between various ideas relating to the politics of everyday words used in telecommunications engineering.

Louise prepared an Essay, *CAGE,* in response to the idea of Cognitive Radio and read this aloud to the EF gathering as the seed.

Key-words: Cognitive Radio, Cage Fighting, Animals, Freedom, Politics, Value, Power, License, Cooperation, Permission, Collaboration, Broadcast, Alcabira.
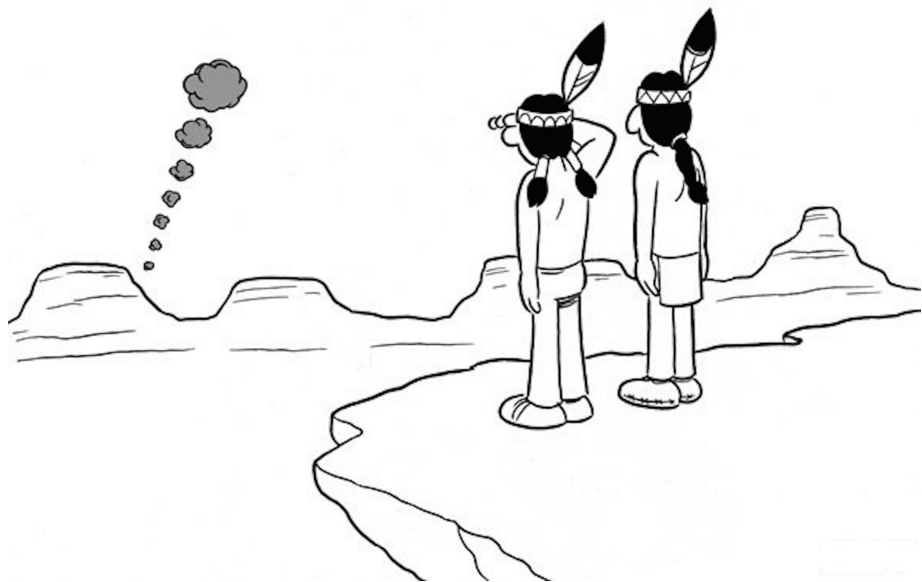
Seed: MISUNDERSTANDING

Foil: Jessica Foley

Catalyst: Carlo Galiotto

Constraints: YOU MEAN…? and REVERSE REDACTION

Point-of-Departure:

'Misunderstanding'- the failure to understand something correctly. Murphy's Law taught us that 'If anything can go wrong, it will go wrong'. The messages we send do not always reach their destinations safely. This must be one of the reasons why I chose to become an engineer and to work in the telecommunications field. We work everyday to make communications more reliable in order to reduce the chances of misunderstanding. But are we going to succeed? Carlo prepared an Essay, MISUNDERSTANDING, and read this aloud to the EF gathering as the seed.

Key-words: Sender, Receiver, Channel, Communication, Codes, Interpretation, Projection, Noise, Signal, Body Language, Emotion, Translation.
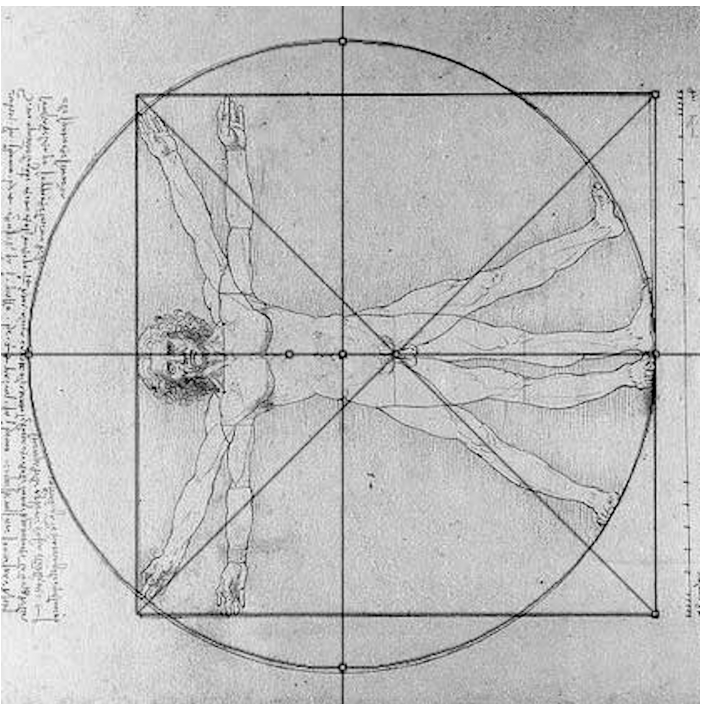
Seed: SYMMETRY
Foil: Jessica Foley
Catalyst: Eamonn Dillion
Constraints: POPCORN and PALINDROMES

Point-of-Departure:

The laws of Nature are unerringly symmetrical. They do not have preferences for particular times, places and directions. Einstein elevated this central requirement for the aforesaid laws of Nature to satisfy: that they appear the same to all observers in the Universe, no matter how they are moving or where they are located. How, then, do we reconcile the phenomenon of symmetry breaking? The outcomes of the laws of Nature do not have to possess the same symmetries as the laws themselves. It is possible to have a small number of simple symmetrical laws yet manifesting complex asymmetrical states and structure.

Key-words: Asymmetry, Geometry, Measure, Transformation, Law,
                     Nature, Palindromes, DNA, Self-Similarity,
                     Narcissism, Golden Ratio, Algebra, Biology.

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letter writes
"tapecorders"
— I.D a land

The music object
ARTEFACT —— Old Time is
recording

Seed:	THE TALKING TOMBSTONE
Foil:	Jessica Foley
Catalyst:	Eve Olney
Constraints:	POPCORN and FREE WRITING

Point-of-Departure:

We are accustomed to the progressive nature of sound recording technologies and generally accepting of the phenomenon of 'owning' music. We therefore might be forgiven for overlooking how the complex and at times unexpected cultural origins of sound reproduction informs our response to a favorite song or a voice recording. This session considers how the everyday encounter with a sound recording can alter both cultural and personal perceptions of time and our relationship with the historical past.

Key-words:	Listening, Collecting, Technology, Reproduction, Variation, Disintegration, Time, Preservation, Communication, Sharing, Owning.

WORD THE WORLD BETTER

1.   engineering fictions is a poem…

2.   a poem makes time for response-ability to conditions in the world,
        including conditions of possibility…

3.   a poem is a process…

4.   your life is a poem.

ENGINEERING AS A WAY OF WRITING THE WORLD

ENGINEERING FICTIONS in 5 PHASES:

1. ATTUNING *e.g. people gather in the Seminar Room at CONNECT.*
(gathering, drinking, nibbling, meeting, sitting, waiting

2. CATALYZING THE SEED *e.g. the foil invites the catalyst to begin.*
(offering, proposing, thinking, questioning)

3. CONVERSING *e.g: the gathering chat together about the seed.*
(listening, thinking, speaking, speculating, proposing, questioning,
joking, laughing)

4. WRITING *e.g: each person begins to write in open response to the seed.*
(choosing constraints, reflecting, responding, trying, thinking,
articulating, playing, framing, articulating, dreaming)

5. SHARING *e.g: people choose to read-aloud/listen to each others writing.*
(attuning, reading, speaking, looking, listening, learning,
responding, apperceiving)