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The Nemesis Machine –

From Metropolis to Megalopolis to Ecumenopolis

<https://stanza.co.uk/nemesis-machineweb/index.html>

The artwork focuses our attention on the worlds of technology, surveillance, and networked space:- that could be called panoptic (data from sensor networks, people from cameras). The title, 'From Metropolis to Megalopolis to Ecumenopolis' expresses this growth from a small city, to a large city, to ecumenopolis which is a term for the whole world as a city. The inference is that this system of technology is all encompassing, all seeing and all powerful and global and we are complicit in this technological system.

What you see is a connected city of electronic components that reflect in real time what is happening elsewhere; i.e. an intelligent city representing the intelligent city.

The main data source is an IoT network of smart sensors in London gathering environmental data , light noise, temperature, and humidity. As well as this network of wireless sensors there are sensors in the gallery set up to measure air quality and pollution. These include NO2, CO2, O2 and alcohol which are the general air pollution and car pollution sensors used for urban air quality measurement.

The Nemesis Machine has become a mini, mechanical metropolis that monitors the behaviours, activities, and changing information, of the world around us using networked devices and electronically transmitted information across the internet. The parts of the city act as a frame for the different expression of data and information which is being expanded as the digital artwork develops.



Size approx 24 metre square. (4m by 6m)

The artwork represents the complexities of the real time city as a shifting, morphing and complex system. It visualises life in the metropolis on the basis of real time data transmitted from a network of wireless sensors. In essence the artwork is a digital emergent city, a hybrid internet of things (IoT) installation. The artwork you see is a city of electronic components that reflect in real time what is happening elsewhere. Small screens show pictures of the visitors so that they become part of the city. In this sense the city and the artwork are one and the whole artwork functions as an algorithmically coded city observing its real world double.

The data and their interactions – that is, the events occurring in the environment that surrounds and envelops the installation – are translated into the force that brings the electronic city to life by causing movement and change; that is, new events and actions to occur. In this way the city performs itself, in real time, through its physical avatar or electronic double. The city we see performs itself through an-other city. Cause and effect become apparent in a discreet, intuitive manner. When certain events occur in the real city they cause certain other events to occur in its completely different, but seamlessly incorporated, double. The avatar city is not only controlled by the real city in terms of its function and operation, but also utterly dependent upon it for its existence. The artwork reforms this data creating parallel realities.

Technology. The installation makes use of wireless sensors, wireless scanning technologies, surveillance networks, facial tracking and big data. All this combines to create all the agency and action in the artwork. In other words the lights, motors, and sounds only happen because of events occurring in the real space.

More information:

The title is in two parts: “The Nemesis Machine” with the additional “From Metropolis to Megalopolis to Ecumenopolis”. The installation has become an evolving artwork. Whilst growing in physical size, the technology is also developing to reflect changes in our relationship with the digitised world, new technology, and our algorithmic society. The artwork focuses our attention on the worlds of technology, surveillance, and networked space:- that could be called panoptic and embeds several contextualised panoptic aesthetics (data from sensor networks, people from cameras). The title “From Metropolis to Megalopolis to Ecumenopolis” expresses this growth from a small city, to a large city, to the ecumenopolis which is a term for the whole world as a city. The inference is that this system of technology is all encompassing all seeing and all powerful and global.

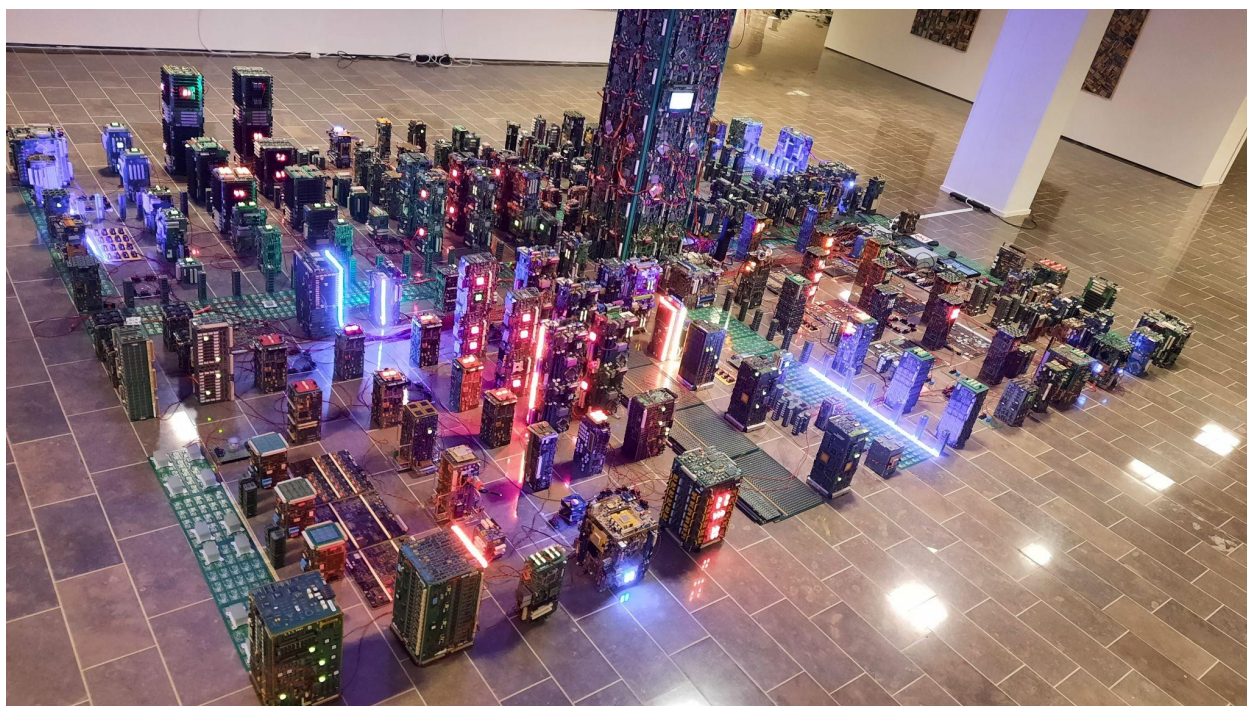
The title “Nemesis” also suggests a portrayal of either utopian or dystopian futures inferring, “the inescapable agent of someone's or something's downfall”. As such the Nemesis itself is positioned to cause concern as a situation or event, which causes serious harm, or even as a form of punishment. The word Nemesis originally meant the distributor of fortune, neither good nor bad, simply in due proportion to each according to what was deserved. Nemesis was sometimes called "Adrasteia", probably meaning "one from whom there is no escape". The artwork positions itself as neither one or the other, but simply to engage the viewer or its audience inside this inescapable agency.

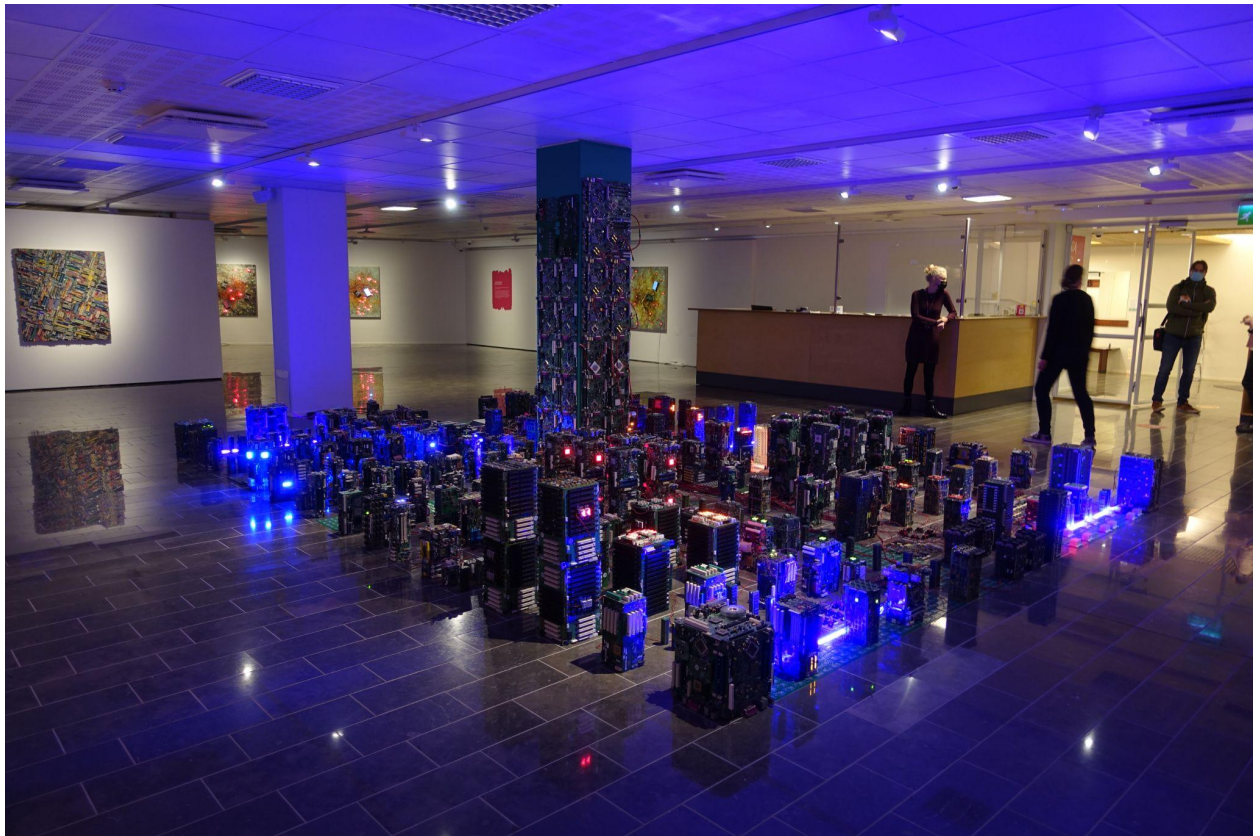
The Machine fuses analogue and digital worlds by using real time data feeds that connect to the physical city to create an avatar city while at the same time making it global through the flows of networked data across the internet. The city machine becomes alive and of itself. This parsing of real time data systems becomes a critique of liquid surveillance networks that a whole city can be seen all at once from a variety of perspective lenses.

The Nemesis Machine focuses on the aspect of the so-called 'smart' city as a space for the parsing of (any /all) data. So how can you make meaning of this liquidity? and how can it be of any common benefit? Or will it be at the expense of something else? as perspective shifts ground. This digital artwork further questions how we consciously or unconsciously influence each other, and the degree to which technology may in future take over control of our own bodies and our presence in the city. The machine speculates that virtual borders will soon create more systems of anxiety and control.

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- The main installation goes on the floor or a plinth can be built..
- This version does not have the column.....
- And the measurements are: 611 cm x 444 cm

The EORI number is GB078324594000 **Temporary Export / Import.**

Content SCULPTURE (9703) AUDIO VISUAL EXPERIMENTAL MEDIA ARTWORKS. To be exhibited at an art gallery and then returned after use. Parts include: Broken computers, Cables, Leds, Cases, Power Supply Unit. Speakers Commodity information 85 Cables 8544 AND LED strips Light Emitting Diode 8543900

ARTWORK ART INSTALLATION THIS ARTWORK WAS MADE IN UK BY THE OWNER STANZA TO BE RETURNED TO LONDON UK AFTER THE EXHIBITION. SIC CODE 90030 Artistic creation

Boxes

20 boxes: 50 cm 60 cm by 60cm . Average weights 30 kg (NEMESIS)