

Noncopyright And The Digital Interface To Support The Autonomous Production Of Dwellings

Ana Paula Baltazar, Silke Kapp, Denise Morado
Nascimento, Rodrigo Marcandier Gonçalves,
Sulamita Fonseca Lino, Mara Lidia Rodrigues
Coelho, Amanda Alves Olalquiaga, Felipe José
Gontijo, Joana Vieira da Silva, Pedro Arthur
Novaes Magalhães



Noncopyright And The Digital Interface To Support The Autonomous Production Of Dwellings

Ana Paula Baltazar, Silke Kapp, Denise Morado Nascimento, Rodrigo Marcandier Gonçalves, Sulamita Fonseca Lino, Mara Lidia Rodrigues Coelho, Amanda Alves Olalquiaga, Felipe José Gontijo, Joana Vieira da Silva, Pedro Arthur Novaes Magalhães

This paper presents the discussions on intellectual property crucial for the research group MOM to develop the system IDA (digital interface for supporting autonomous production of dwellings). It first introduces IDA, its conceptual framework, its database and its interactive interface. Then, it examines the arguments for copyright, identifying them as myths or disguises of other intentions, usually based on perpetuating privileges. From that it discusses the way IDA approaches interaction as a means to break the usual logic of perpetuating privileges in digital systems. This leads to examining some *anti-copyright* movements concluding that they follow the same logic of register of the copyright. Thus, *noncopyright* seems to be the best means to protest against the current logic and for conveying information towards autonomy of users in their processes of production of space. It also points to an alternative use of computers in architecture as proposed in IDA, which is not based on representation but on interaction.

I. INTRODUCTION

The discussion of intellectual property presented in this paper was brought about by the development of the IDA system (referred from now on as IDA) by the Brazilian research group MOM (Morar de Outras Maneiras/ Living in Other Ways). IDA is a digital interface intended to support the production of dwellings by improving the access to information about building processes and components. It focuses on self-production, on the autonomy of self-producers, and, generally speaking, on free exchange of technical and practical information. Given that technical knowledge is still rather exclusivist, IDA tends to defy some of its control mechanisms, such as the very institution of intellectual property.

In the first part of this paper, premises, concepts and the functioning of IDA are briefly explained. The second part presents some legal and ethical points raised by the organisation, treatment and availability of information in the system. We critically examine the major arguments in favour of intellectual property. In the third part, IDA is discussed as a tool against the logic of commercial websites and the social privileges this logic tends to perpetuate. Instead of predetermining the content to be accessed, IDA approaches the human/machine interaction as an open relation of input/output, and therefore has to get rid of the constraints imposed by copyright laws and intellectual property. To amplify the assumption that new ways of dealing with ideas and information are possible, and that they are feasible by just not registering any kind of license, the next part of the paper explains the concept of noncopyright and resorts to examples from the arts that focus on processes rather than on products. Finally, we indicate that interfaces such as IDA may be alternatives to the ordinary use of computers in architecture, which, in spite of all technical innovation, only reproduces the relations of production on which architecture is based since the Renaissance.

The housing shortage in Brazil, which has in fact motivated the development of IDA, will not be discussed in this paper. Nevertheless, three main points should be remarked on:

First: the housing shortage is about eight million units [1].

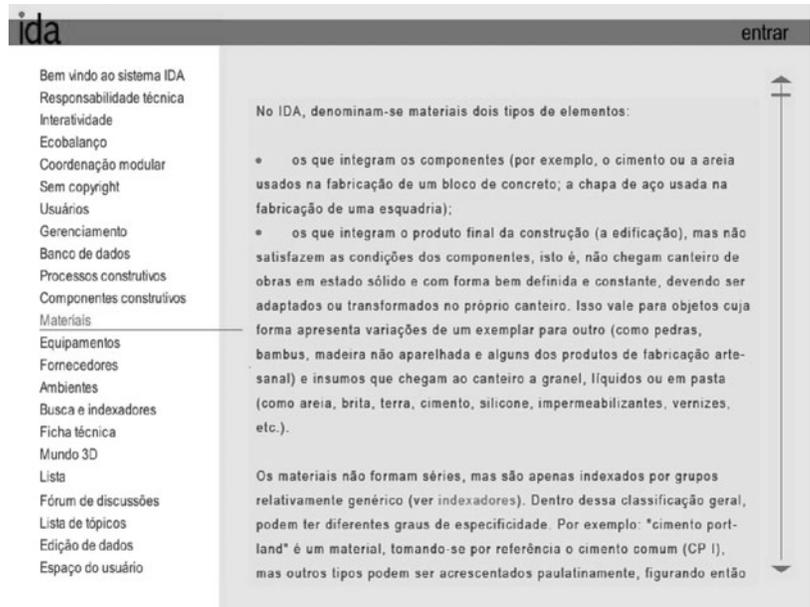
Second: governmental programmes for low-income housing are currently stimulating self-management, but still assuming that the related knowledge should be controlled by formally trained technicians.

Third: self-producers informally undertake more than 70% of the current production of dwellings, even with very limited resources.

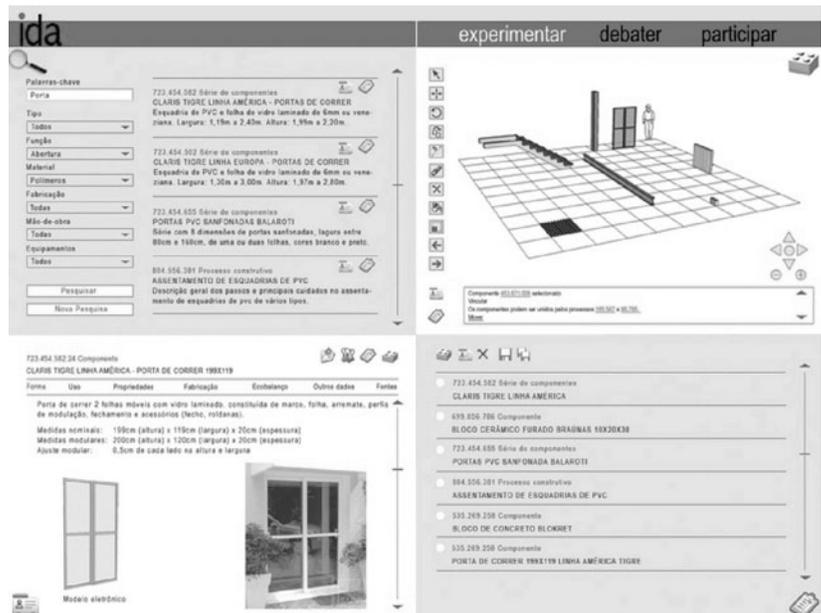
Altogether these indicate that conventional approaches to the production of dwellings did not work until now and most probably will not work in the future. IDA started as an attempt to enhance the weaker part of this context (which actually sustains its unsteady equilibrium) by reversing the usual flows of information.

The graphic interface of IDA gives access to the database, for both input and output of information. It has two main spaces: the opening screen, with a glossary of the main concepts of the interface, and the interaction space, which encompasses three different environments (*Experiment, Debate and Participate*).

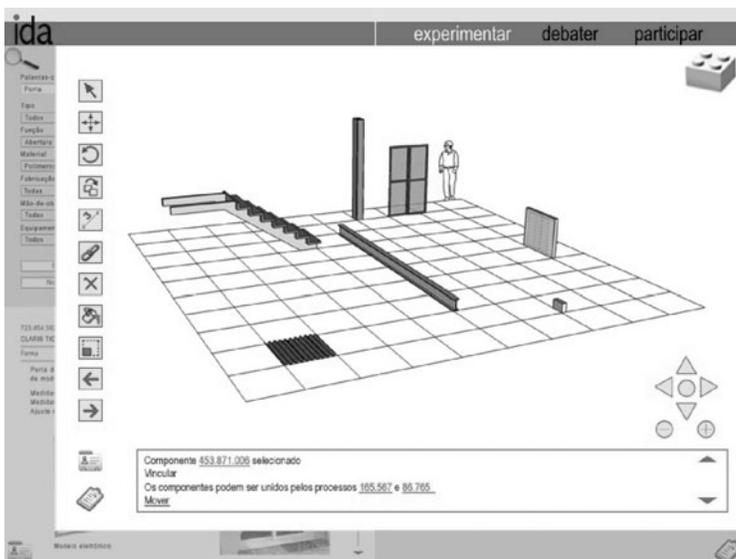
► Figure 2: Opening screen of IDA with glossary. Activation of words on the left menu exhibits the corresponding explanations on the right side of the screen.



► Figure 3: IDA screen layout when the *Experiment* environment is active.



The *Experiment* environment is the one initially presented to the user. From this, the user can also access the *Debate* and *Participate* environments by clicking on the corresponding icons on the top-right menu. The three environments are divided in four areas identified by icons. These four sub-environments can be used together, enabling manipulation of different formats of data without the usual hierarchy proposed in most digital environments. An object (programming unit) can be transferred from one area to the other giving access to different parts of the information embedded on it or to different ways of using this information. For instance, in the *Experiment* environment the user can choose a component in the bottom-left area (technical profile) and use it in the top-right area (3D world). In order to make it easier for visualisation, users can expand each one of the areas of the environments. The *Search* area (top-right) enables the search of building processes and components by means of keywords, indexers or both options combined. The *Technical Profile* area enables the visualisation of a process or component as well as the materials, equipments and suppliers connected to it (primary objects and their linked secondary objects). The forms of visualisation vary according to the information available in the database (input by previous users), which can be numeric data, text, image or small video. In the case of the *Experiment* environment, the *3D World* area enables the testing of interaction between components by means of manipulation of their digital models, which can be joined together (the aim of such a 3D environment is not to simulate spaces or produce designs of entire buildings, but to offer information on dimensional and constructive relations between components). The *List* area enables users to make a list of data they wish to save or print, with the choice to include or not the complete content of the technical profile. This listing mechanism is similar to the shopping baskets of commercial websites.



◀ Figure 4: 3D World area expanded in the *Experiment* environment.

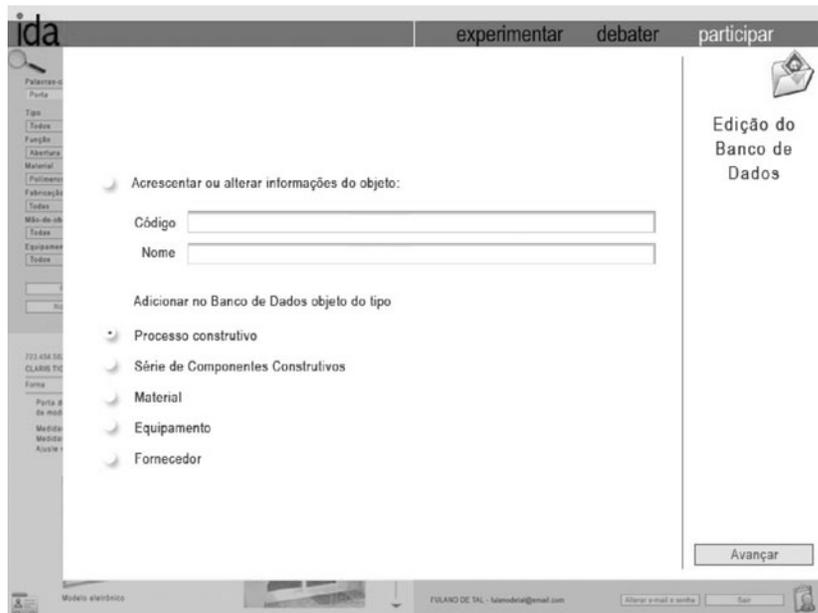
Once the *Debate* or *Participate* environments are activated, both the *Search* and *Technical Profile* areas are kept the same, and the two right areas are changed. In all cases the areas can be simultaneously used, the objects transferred from one to the other and, by clicking on the icon of the area one wishes to use, the area can be expanded.

The *Debate* environment was designed to enable discussion and direct exchange of information among users, working as a forum. The *Participate* environment is the section that gives access to input in the database. From this environment the user may input data and also edit their own contributions after the input. The *Editing* area is the most complex of the interface, both graphically and logically. So, it is designed to be very friendly, with explanations to make it easier for first time users.

► Figure 5: Functions of the areas in the *Experiment, Debate and Participate* environments.

The left areas are fixed	The right areas are variable: each environment has its own couple of areas:		
	Experiment	Debate	Participate
 Search	 3D World	 Forum	 Editing
 Technical Profile	 List	 Topics	 User Space

► Figure 6: *Editing* area expanded in the *Participate* environment.



Together, both the database and the graphic environments of IDA enable people to share information to aid design and building decisions. The main focus of this system is to enhance people's autonomy concerning the production of their own houses. This means that our concern is clearly directed to devise a system to improve and rationalise building processes for low-income self-production, although the exchange of information can also benefit any other groups (including the prefab industry and BIM-Building Information Modelling-users).

For instance, although IDA rejects the idea of certification of products and processes, it does not exclude them. It can even incorporate protocols such as IFC-Industry Foundation Classes-though this will never be a rule for every possible input, and may not be of any relevance for most users. This means that different users will see different ways of using the system, and the system shall not be excluding. In other words, the system does not control content by restriction. As an example, an architect or someone with technical formation may look for mechanical or thermo-acoustic properties of components in order to make a decision. In this case, IDA works in a similar way as other technical instruments. But a layperson planning to refurbish her house may look in IDA for easy-to-execute building processes, and so has a more interpersonal contact with other users by means of the *Debate* environment. Both the technical and the lay users may not only visualise but also input technical or practical information to help other people coming afterwards.

IDA is, therefore, an environment in which the amount of information gradually grows by means of collaborative sharing originated not only from scientific communities but also from people directly working on building sites, from lay people to master builders. As proposed by Lucy Suchman [5], the system is dialogical in the sense that it is based on social relations, but it does not take the machine as a human being (the machine is not deciding about or restricting content). The machine makes what it is good at: providing the structure for the storage of information and for its access, and people make what they are good at: engaging in conversation and making decisions. Even if indirectly, the structure provides a possibility for people to share and collaborate in the construction of knowledge, though the system is only temporarily complete when content emerges by means of people interacting with its database through the graphic interface.

The motivation of IDA is the democratisation of access to technical sources and to knowledge. In this way three main features were and are crucial to its development and use: (1) the very system must be open, that is, not patented or protected by any sort of copyright; (2) information regarding building components and processes must be of easy input by anyone; and (3) the system must not privilege the advertising of corporative products over self-production and small business.

IDA is conceptually anchored in two main sources: (1) the existence of a community with common interests (users, self-builders, technicians, building suppliers, researchers, etc.), and (2) the possibility of a collective construction of the database and of critical knowledge. These can only happen by means of participatory tools such as the interface for input of information and the forum for debate.

3. DEALING WITH THE COPYRIGHT UNIVERSE

In order to develop such an interactive interface the research group has managed to overcome a range of technological problems. However, we have repeatedly faced legal and ethical questions regarding availability and use of information. These questions are disclosed in concepts such as authorship, author's rights, copyright, technical responsibility, plagiarism, etc. On the one hand these are not familiar questions in our field, but on the other they demand our positioning and we could not neglect them. After a short period of dilemma we have decided to engage into a systematic investigation of them using the collaborative learning process suggested by sociologist Pedro Demo [6]. The first step was to raise and investigate a range of topics, such as the history of copyright; authorship and architectural design; Wikipedia protocol; anonymous authorship, multiple authorship, collaboration and plagiarism; and practices against copyright [7-11]. The next step was to discuss these themes with specialists (first in a very enlightening meeting with the lawyer Hildebrando Pontes, specialist in Intellectual Property, and later in an exchange of emails with lawyer Ronaldo Lemos, currently lead of Creative Commons Brazil and chairman of iCommons) [12].

As we advanced in this collective learning process, a central question emerged: who benefits from the protection of intellectual property and why mechanisms to obstruct free exchange of information are designed?

Private property is embodied in everyday life in such a manner that anything ownerless ("non-proprietary") causes embarrassment. We use expressions such as "no man's land" in a negative sense, because something without ownership is not classifiable in our police registers or in our mental schemes. When Provos started to dispose the famous "white bicycles" for public and unconstrained use in the streets of Amsterdam in the 1950s, the police arrested the bikes arguing that they would incite robbery [13]. This suspicion against the ownerless is not limited to material objects; it also encompasses immaterial goods. Registering the copyright of the song "Happy birthday to you" is taken as "smart", while to actually create a useful invention without registering its patent is said to be "stupid".

Nevertheless, the difference between material and intellectual property is crucial. In the first case, use and exchange values are mutually excluding: when one sells a material object it is no longer available. Moreover, the use of a material object means consume, stress and possible shortage. None of

these hold up for intellectual property: use neither wears it out, nor makes it disappear; quite on the contrary, an idea usually gives rise to many others. But why, then, are intellectual and material properties treated analogically, and why is the free diffusion of ideas usually constrained? What are the ideological foundations of those practices? Below we summarise the evaluation of some of the most resorted arguments to justify what we consider to be mistaken assumptions regarding authorship (the first four) and intellectual property (the last three).

(1) The author of an idea must be socially recognised as such.

This notion is historically attached to the ascendancy of individual creativity in opposition to collective and anonymous creativity. But in fact modern capitalist society never extended the opportunity for being creative to all of its individual members. An economic system whose subsistence relies on its own continuous expansion needs a class of creative people, but it also needs a huge group that only performs repetitive tasks. Today, the social recognition of the author is a privilege that perpetuates privileges.

(2) Without knowing the author it is not possible to fully understand a work.

This is a recurrent argument in the context of literary and artistic works, though almost absent in techno-scientific contexts. It has its origins in the Middle Age (one knows the Creation if knowing the Creator by means of the Bible) and persists as the Divine creativity undergoes its transference to humans in general and, lately, to the genius artists. The apogee of such a view happens in the 19th century; while in the 20th century the biography of the author for the meaning of a work is broadly questioned (for example, by Roland Barthes in “The death of the author” [14]).

(3) The author must answer ethically and legally for the consequences of her/his ideas.

The indication of authorship in laic texts of the medieval period was set up with this argument in order to identify the “heretics”. Today this argument is especially translated as “technical responsibility”, and it keeps the presupposition that some people (taken as responsible) detain a certain knowledge to which other people (under tutelage) do not have access.

(4) The author must be materially rewarded for her/his work.

This argument lays in the origin of the copyright law, suggesting that without a financial stimulus creative people would lose their motivation. However, according to Benjamin Franklin, who invented many useful things without patenting them:

“as we enjoy great advantages from the inventions of others, we should be glad of an opportunity to serve others by any invention of

ours; and this we should do freely and generously". [15]

Unfortunately, many talented people, who would rather stagnate in a sort of successful kind of production to guarantee their financial income, do not embody this view. An alternative to keep motivation without stagnation is the public funding of research.

(5) It is necessary to guarantee the possibility for commercial exploitation of an idea.

This assertion is no longer centred in the figure of the author, but in the logic of enterprises. It grows from the understanding that any production can only be viable when it generates accumulation (profit). But, actually, the free distribution of ideas does not eliminate its commercial exploitation per se. It only eliminates the exclusivity of exploitation, which on its part enables monopoly, and therefore enables a specific capital to avoid the dynamics of supply and demand, contradicting the very principle of free market.

(6) People do not know how to make correct use of a freely available idea.

This statement reflects the generalised control and heteronomy that permeates every realm of production. Even if speaking a lot about freedom, people are individually domesticated towards passivity and the execution of predetermined actions. This leads to the assumption that no one will be able to deal with some real freedom.

(7) The user of free products or ideas has no guarantee of their quality.

This deep-rooted prejudice postulates that the more something costs, the better it is, so that only totally useless or even harmful things can be freely available. This belief is a direct effect of branding.

Together these arguments, their origins and contradictions show that the impediment for the free circulation of ideas or intellectual products reproduces the same logic of our current socio-economic context. On the one hand, they are determined by private accumulation, which ends up prevailing over public interest. On the other hand, they are permeated by discourses that obliterate this very basic fact. It is clear and unquestionable that constraining the free circulation of ideas generates privileges and segregation, but even so, these are socially legitimate by means of the so-called reasonable explanations.

This is even clearer when we distinguish authorship from property. It is true that authorship and property are attached to each other in principle, since something or some idea belongs to who produced it (its author). But there are uncountable cases in which this bond author-property ceases to exist: commercialisation, cooperation in the production, exploitation of somebody else's work, etc. Thus, authorship still exists without intellectual

property, when the author is acknowledged but the work freely circulates (as is the case of Franklin's lightning rod and the texts of the Situationist International [16]), and property does not necessarily mean acknowledgment of the author (as is the case of "Happy birthday to you", whose copyright of the lyrics belongs to Warner Chappell but the authorship is never mentioned).

Taking for base this distinction, we understand that the arguments in favour of intellectual property directly express economic interests, while the arguments in favour of authorship provide the necessary humanist shine which makes the arguments in favour of intellectual property legitimate and turns them into objects of passionate defence by many of the so-called "opinion formers". The intellectual property protects especially the financial capital, the authorship protects especially the symbolic capital, but, in the end, both belong to the same structure of preservation of privileges, being as a matter of fact interchangeable in many situations (as demonstrated by sociologist Pierre Bourdieu).

4. AGAINST THE FLOW

The recent use of information and communication technology tends to reproduce the logic of perpetuating privileges. It is needless to say that most commercial products are available at the Internet, if not having their own website for advertising and selling. However, there is very little critical information available regarding those products. Even if the Internet is supposed to be democratic and to facilitate the search for information about everything, most products advertised and sold in the Internet do not accomplish these principles. Commercial websites and systems merely reproduce the logic of physical market.

Our hypothesis is that the perpetuation of the logic of privilege has to do with the way interaction is approached. This can be summarised as the difference between commercial websites and IDA. Theoretically, commercial websites, as also building-management systems, create a mechanism in which by interacting with a digital interface people may be guided through a predetermined set of content but have the feeling they are freely interacting with content (the feeling of having actual power of decision). Technically, in most commercial websites, said to be interactive systems, users can choose among a set of predetermined content linked in a hypertext structure. So, users interact with the structure but not with content. This is non-interactive interaction, or pseudo-interaction. IDA, on the other hand, proposes that users may interfere directly with content, not only by reading predetermined data in a chosen order, but by actually participating in the input of information. In this case an interactive structure is set but the content depends on people's decision (both input and choice of interaction). This is interactive interaction, in which users interact with both structure and content. In the case of IDA, this interactive interaction goes

even further, as one user can not only decisively choose the output for herself (by means of the *Experiment* environment), but also to participate in the elaboration of content for others (by means of the *Participate* environment) or to directly collaborate and exchange information with others (by means of the *Debate* environment).

The theoretical and technical presuppositions studied to develop IDA have already been described in Kapp and Baltazar [3], emphasising the dialogical skill of humans and the capacity of the machine to store data, leading to a genuine object-oriented program, as coined by Alan Kay [17]. The way Kay envisaged OOP does not concern a programming language orientated towards object-products; Kay himself apologises for not having chosen a more process-orientated term, though his intention was to propose a programming language concerned with how things relate to each other, with the process. We have decided for *Macromedia Director* as the application for IDA's graphic interface because it is object-oriented, and can be used to enable an open, shared and collaborative process, even if it is also used by commercial systems orientated towards final products (commodities).

Everyone accessing IDA has equal possibilities for using any of its environments. In this way, shared information also means shared responsibility. In the case of commercial websites, the logic of privilege prevails as people are not supposed to have any responsibility towards content and also because content is not supposed to be questioned or changed but only absorbed by users. Mechanisms such as that end up reinforcing the sale of the most sold products, the use of the most used processes and the perpetuation of the usual privileged industries over small producers and lay people. On the contrary, IDA enables to break up with this logic of perpetuating privileges, as it opens equal spaces for every contribution and at the same time stimulates comments and discussions about all sorts of information available regarding building processes and components. The fact that information is built in a shared and collaborative way makes it more valuable than the information posted with strictly commercial interest in a pseudo-interactive interface.

As seen in the item above, to break with the privileging logic is not easy. Several myths are forged in order to perpetuate the current order. When an open, collaborative and non-controlled system such as IDA is proposed, two main myths spread quickly as rumours: first regarding reliability of content; and second concerning the potential for vandalism of the structure. We will only be able to firmly combat these rumours after the testing stage is finished and IDA becomes to be broadly used without our supervision. Similar objections have already been made to Wikipedia, which is also open to edition by any users. However, after seven years of existence, Wikipedia has proven to be much more efficient than its former project (Nupedia), which was a closed and controlled encyclopaedia. It has more entries than the *Encyclopaedia Britannica* and the average of errors is equivalent to the

later. The eventual vandalism and deliberate input of mistaken information are monitored and corrected by its very users.

An interesting case is that of Jaron Lanier, who is well-known for coining the term *virtual reality*. He strongly opposes wiki initiatives, echoing the myths mentioned above [18]. His argument is based on the fact that the definition of himself in Wikipedia does not seem “right” to him. He has tried to “correct” it several times, but other people have always changed it back. In his view, this means that the information is not reliable and the structure is open to vandalism. In our analysis, it means that he may have a wrong picture of his own contribution. What most people understand as this contribution seems much more relevant than what he thinks of himself, since an encyclopaedia is not the place for autobiographies. It is true that in the context of traditional encyclopaedias powerful people may have the opportunity to express themselves or to suppress undesired information, but this would be just a part of the logic of privilege we are opposing. Initiatives such as Wikipedia and IDA give place to collectively constructed knowledge instead of reinforcing authoritative ideas. (As for vandalism, the fact that Lanier himself as well as any other collaborator can alter the information available means that even real vandalism would be easy to revert.)

We believe that if people provide, compare and discuss information on building components and processes, the IDA system tends to spread good practices and to put the gaps in evidence. Computers are the greatest allied in this task, despite the fact that their most common use in architecture does itself reproduce a privilege, namely the privilege of representation founded in the Renaissance [19]. The design based on graphical representations which “foresee” the result of a building process is the main tool for the division of labour in architectural production. It separates the intellectual work of the author-architect from the manual work of the builders, and enables the former to control the later. Builders are no longer required to have a say, but only to obey what is decided by the drawings. The introduction of computers in architecture did not change this social relation but rather reinforced it. Some people say computers make the design process faster, but a detailed study presented by Suchman [20] shows that not even this assertion is true. In order to use computers beyond reproducing the logic of privilege mentioned above, it is necessary not only to acknowledge its problems but also to find means to move against the flow. IDA is a modest attempt in this direction: its aim is to shorten the distance between potential self-producers and information, employing computers as interactive tools, easy to use and open to input and output. This openness means to get rid of the copyright logic, and thus also get rid of the emphasis on the socially dominant products and processes.

5. NONCOPYRIGHT

But, after all, what can be done to overcome current practices of authorship and intellectual property in order to make available a system effectively free, such as IDA intends to be?

There are already several initiatives against the above-criticised obstructive logic, generally grouped under the term *anti-copyright* (which is in fact vague, because copyright is a specific law that does not encompass all the issues regarding authorship and intellectual property). Unfortunately, most of them seem to rely on the rumour that simply giving up authorship and intellectual property would not stop others from registering the work or its derivations. Many groups and associations have created different kinds of formal licenses, which in fact use the same legal structure of copyright, demanding quite complicated protocols to regulate usage, commercialisation and derivation of a work and to assure that its author is always credited (for example, the copyleft licenses such as GNU or Creative Commons). In some cases they impose so many restrictions that they end up contradicting their original purpose of freedom.

Even if there are differences in principle between licenses of this kind [21], we understand that, generally speaking, the appearance of freedom without actual freedom may be worse than the traditional form of intellectual property. Copyleft, for instance, preserves the figure of the author and thus the symbolic capital associated to the intellectual product, besides regulating the use of this product as if it were a commodity.

An example to illustrate the ostensible feature of freedom in this context is the recent acquisition of Youtube by Google. Although Youtube's content is in fact free in all senses, its structure is not. Thus, it is easy to take advantage of free content within the logic of proprietary systems [22]. The authors of the contents produce a collective creation for free, and the owners of the means of production (the owners of the website) take the profit out of it. Paradoxically, this reproduces the capitalist relations of production to the extreme. Like Youtube, IDA has free content, since anyone can input information in its database; but unlike Youtube its structure is also meant to be free. This is crucial if we intend to achieve the main goal of the interface, which concerns autonomy of self-producers regardless of their geographical location. Anyone may reproduce the structure and create an entirely different database to suit their region's building processes and components. There is no intention to centralise the database in one single system.

Regarding all these arguments, the best legal option beyond copyright and anti-copyright seems to be simply not to register any sort of license, i.e. the option here called *noncopyright*. On the one hand some countries, such as the United States, enable fair-use (the use of copyrighted material for the enrichment of the general public without a formal permission of the rights holders). On the other hand every database is legally protected without any

register. Thus, for using information in a democratic and fair way, noncopyright presents itself as the most coherent alternative.

Apart from Benjamin Franklin, one of the most well known examples of noncopyright is the Situationist International in the 1950s. Almost all texts produced by the SI are not registered and people can do whatever they want with them. More recently, some artists, who see art not as a commodity but as a process open to be continued by anyone, have adopted similar practices, such as the musician Tom Zé (Brazil, 1936) and the artists Félix González-Torres (Cuba, 1957-1996) and Alex Fischer (Germany, 1968).



◀ Figure 7: “Untitled” (Placebo), 1991, by Felix Gonzales-Torres. Hug me, non-dated, by Alex Fischer.

In 1978 Tom Zé proposed some pieces called “musical cells” or “module-songs”, which were recorded on CD in the early 2000s. On the cover, one reads: “Tom Zé, Assembling Games, Do It Yourself, It is not a Double CD”. The box contains two disks, one with songs traditionally recorded and registered under copyright, and the other, called “partner’s primer”, presenting the cells used on the first disk as separate modules for future assembling and re-elaboration. There is also a brief instruction on the back cover informing how to deal with the modules: garage bands may use them in live performances, even outside the garage, and also professional use is welcome, provided that the record company is informed. Given that there is nothing mentioned on payment, we were curious to know about it. In an exchange of emails it became clear that, regardless of the record company’s protocol, Tom Zé wants his work to be freely available for creative people, and wants them to collaborate with him without controlling their production.

Another initiative against the flow of intellectual property is that of González-Torres. He opened his exhibitions, which were precisely designed at the outset, to whatever public or curatorial interferences, so that even after his death they are still being modified. According to Lisa Corrin [23], it questions the basis of the business of museums and art galleries, challenging the logic of consumption, emphasising participation instead of the object,

and giving up control of any possible finished and static form. Although a gallery in New York owns the rights of his work, it does not constitute a collection of products to be owned.

Neither the objects created by Fischer can be owned. A series of his works, made in living trees, stay in nature to be used by whoever wishes, with their own colours, paint and material for printing. In a conversation with MOM, Fischer says that he is not interested in framing or solving problems, but in questioning situations and letting people discuss and do what they think is best.

These artists work in the opposite direction of control and copyright, confronting, in a way, the capitalist logic, as they are not paid for material production. They are usually sponsored by public agencies to develop their work without worrying about a final commodity-product. This logic is similar to that of Open Access, a movement started by the scientific community envisaging free and universal access to scientific knowledge. The main focus is the process, which should be paid for (mainly by public initiatives); the product must be free and widely available.

According to Ken Knabb, in an exchange of emails with MOM, the best strategy is to make everything available in public domain, so that everyone can do whatever they want with the material (including changing it without mentioning the source). “Making things anticopyright is exemplary—a nice (though minor) example of how a more liberated society could/would work, with people simply doing things they think are worth doing, without worrying about clinging to them as their personal property”. (It must be said that Knabb uses the term anticopyright here not as explained above, but in the sense of noncopyright).

6. FINAL REMARKS

As proposed by Knabb, we want IDA to be freely available for people’s appropriation. The idea is that the system is kept working with people feeding and spreading it. The development of IDA was funded by FINEP, a Brazilian agency that funds studies and projects. This fund was granted because we are a research group (not a commercial enterprise). The financial motivation came before the product and our intention is not to earn money with this system by commercialising it, but to keep doing research. We simply want IDA to be available and used by as many people as possible. As demonstrated above, the noncopyright option breaks with the logic of register and perpetuation of privileges pointing towards the possibility of opening IDA for the general public without restrictions (including commercial restrictions). We believe that the system may be reproduced, managed and even changed by whoever may dedicate effort and time to do it. Ideally it should be available in a public institution website, such as a municipal, a state or a federal housing department.

Our only concern is if someone or a corporation copies the interface

and adds a paid mechanism for the input of or access to information. But this alone would be enough to substantially change the interface in its basic principles, and we believe that the general public would immediately reject the use of a paid system if there were one or more free equivalents. Again Wikipedia is a good parameter for comparison. Once it overcame its original format of control, it quickly turned into the most accessed encyclopaedia ever.

IDA inserts itself within the logic of process and free access together with the recent widespread of the Web2 with its friendly and collaborative structural logic. It also places itself as an alternative to the use of computers in architecture. Architecture needs tools (interfaces) that stimulate collaboration. This seems to be an alternative to the vicious circle architecture and architects create to themselves since the Renaissance, based on authorship and on the production of finished extraordinary “works of art”, which are in fact just commodities. IDA intends to be a modest collaborative interface in this direction; joining architecture and information and communication technology in service of the users’ autonomy instead of reproducing the capitalist logic with all the disguises enabled by the glamour of digital technology.

References

1. <http://www.agenciabrasil.gov.br/noticias/2007/01/22/materia.2007-01-22.9333771646/view> [16-6-2008].
2. Kapp, S. and Morado, D., Sistema IDA: Informação colaborativa para a produção autônoma. in: *III Encontro de Tecnologia da Informação e Comunicação na Construção Civil (TIC2007)*, Integração de Sistemas em Arquitetura, Engenharia e Construção, ANTAC, Porto Alegre, 3, 2007, 1-8.
3. Kapp, S. and Baltazar, A., Interface Digital para Produção Autônoma de Moradias, in: *SIGraDi 2005 [Proceedings of the 9th Iberoamerican Congress of Digital Graphics]*, Universidad Peruana de Ciencias Aplicadas, Lima, 2, 2005, 793-99.
4. Kapp, S. Baltazar, A. Velloso, R., Morar de Outras Maneiras: Pontos de Partida para uma Investigação da Produção Habitacional, *Topos Revista de Arquitetura e Urbanismo*, Escola de Arquitetura UFMG, Belo Horizonte, 4, 2006, 34-42.
5. <http://www.lancaster.ac.uk/sociology/soc040ls.html> [1-10-1999].
6. <http://pedrodemo.blog.uol.com.br> [1-3-2007].
7. Antonio, I., Autoria e cultura na pós-modernidade, *Ciência da Informação*, 27(2), 1998, 189-92.
8. Bittar, C. A., *Curso de direito autoral*, Forense, Rio de Janeiro, 1988.
9. Santiago, O., *Aquarela do direito autoral: história, legislação, comentários*, Ed. Liador, Rio de Janeiro, 1985.
10. http://www.institutodeengenharia.org.br/doc_unc.pdf [16-6-2008].
11. Vianna, T. L., A ideologia da propriedade intelectual: a inconstitucionalidade da tutela penal dos direitos patrimoniais de autor, *Revista dos Tribunais*, São Paulo, 844(95), 2006, 443-56.
12. http://carosamigos.terra.com.br/do_site/sonosite/entrev_jul06_ronaldolemos.asp [16-6-2008].

13. Guarnaccia, M., *Provos: Amsterdam e o nascimento da contracultura*, Conrad, São Paulo, 2001.
14. <http://www.ubu.com/aspen/aspen5and6/threeEssays.html#barthes> [16-6-2008].
15. Eliot, W. C., *The autobiography of Benjamin Franklin*, P. F. Collier & Son, New York, 1909.
16. <http://www.bopsecrets.org/sitesearch.htm> [16-6-2008].
17. <http://video.google.com/videoplay?docid=-2950949730059754521> [16-6-2008].
18. <http://www.edge.org/documents/archive/edge183.html> [16-6-2008].
19. Baltazar, A., Por uma arquitetura virtual: uma crítica das tecnologias digitais, *A&U - Arquitetura e Urbanismo*, Pini, São Paulo, 131, 2005, 57-60.
20. Suchman, L., Embodied Practices of Engineering Work. *International Journal Mind, Culture & Activity*, 7(1-2), 2000, 4-18.
21. Morigi, V. and Santin, D. M., Reflexões sobre os valores do movimento software livre na criação de novos movimentos informacionais, *Informação & Informação*, Universidade Estadual de Londrina, 12(1), 2007, 1-14.
22. <http://www.time.com/time/magazine/article/0,9171,1590440,00.html> [16-6-2008].
23. Corrin, L. G., *Exhibition guide of Felix Gonzales-Torres*, Serpentine Gallery, London, 2000.

Ana Paula Baltazar, Silke Kapp, Denise Morado Nascimento, Rodrigo Marcandier Gonçalves, Sulamita Fonseca Lino, Mara Lidia Rodrigues Coelho, Amanda Alves Olalquiaga, Felipe José Gontijo, Joana Vieira da Silva, Pedro Arthur Novaes Magalhães

MOM - Morar de Outras Maneiras (Living in Other Ways)
 Escola de Arquitetura, Universidade Federal de Minas Gerais
 Rua Paraíba, 697 - Funcionários, Belo Horizonte, MG, Brazil - CEP 30.130-140

baltazar.ana@gmail.com

<http://www.arq.ufmg.br/mom>