

Surface of revolution

Terms of reference

A Surface of Revolution is a three dimensional surface, shaped by rotation around its axis. I chose this title because it relates to the current uproar across the world in which people are also trying to turn things upside down, and because I will use the protest tent cities and its actual surfaces as the parameters for my concept. I recognized the fact that there is a class problem in the world and that that problem needs to be dealt with. In this thesis I will study Occupy and the tent and I'll try to define my way of protesting. I'll describe the many different kinds of protest I encountered during Occupy and how I am finding my own place within activism. In the end, I hope to find out what my own ethical truth is in respects to changing this class problem in society and find out if there is a way to do it that can apply to bringing down any given system. Violently, non violently, creative or destructive or a combination of those together. In my work I am searching for this balance too, I am physically acting out the dilemmas and choices I have to make in order to find my own way of protesting.

I am writing this thesis for anyone who – openly or secretly – wants radical change in our current financial and political system and I hope my words can inspire them to find out how they want to position themselves within this time of change.

The main question I am asking myself here is: What is the most effective and still ethically just way for me to attempt to collapse a system?

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Introduction

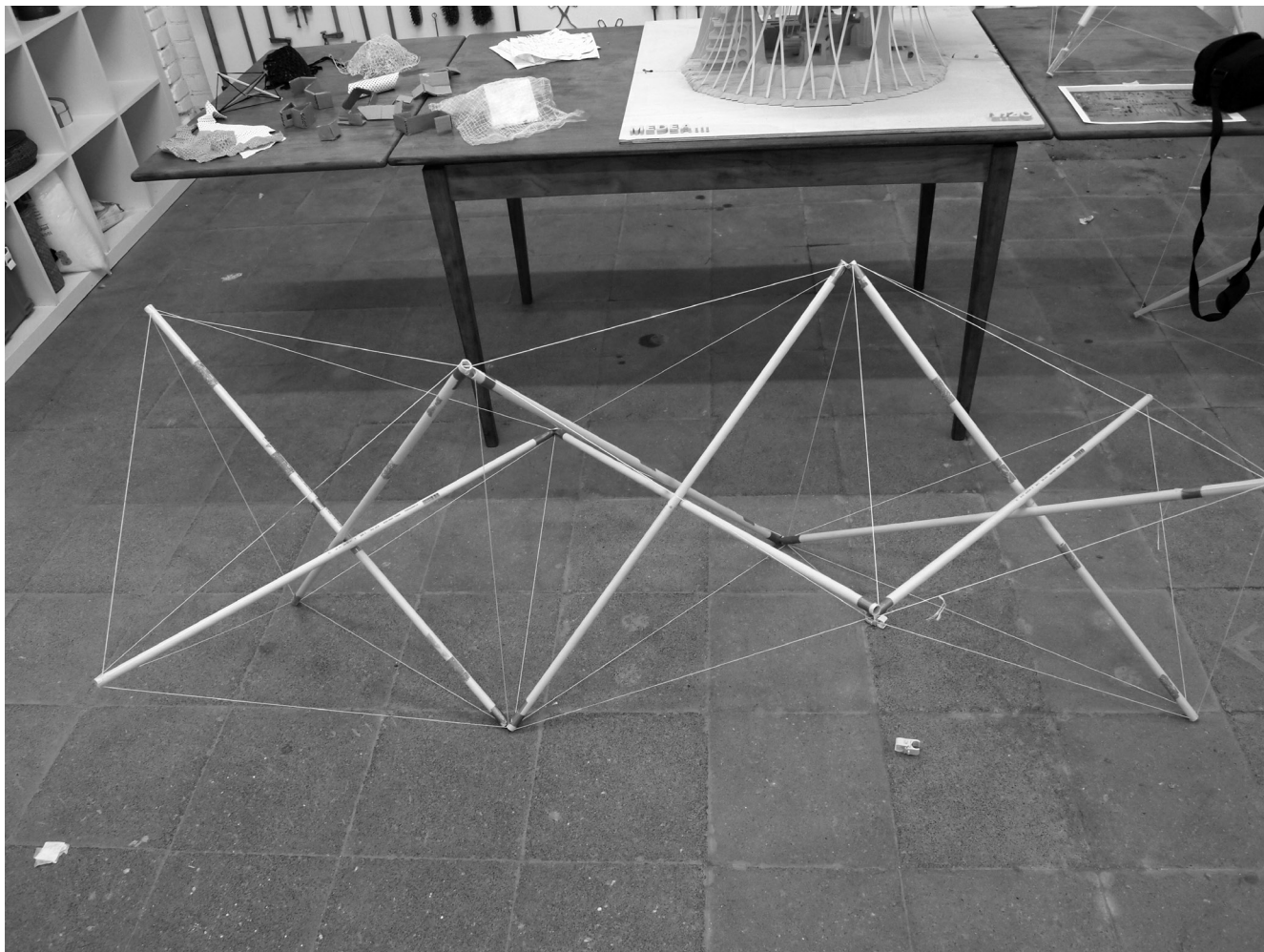
In the fall of 2011 I started my graduation year with an internship at *Lightness Studios* in The Hague, an architectural firm that specializes in lightweight building started by Ed van Hinte. We worked on designing a lightweight house as the end goal, but during my time there I mostly learned how to collapse things.



SECOND DAY OF INTERNSHIP

At Lightness Studios I studied tensegrity, which is a combination of tension and structural integrity in which the tension and the pressure of the structure are separated from each other. The only problem with this separation of tension and pressure, is that if one building block fails, the whole structure comes crashing down. Which is not such a good quality for a building. Whereas in our political and financial system I would favor this quality in action over the artificial quality's of rigidity they have now. We had a big crisis in 2008 which is still completely unsolved, but apparently, nothing has to really collapse as long as powerful politicians and big bankers just hold on to it with all of their rigorous fixation.

When I built a tensegrity tower at lightness studio's, a string (that holds the tension) snapped. I tried to hold on to all the pieces to mend the thread, but it was impossible, you need at least as many hands as there are parts that hold the pressure, and we only had four hands available, so the tower collapsed.



Halfway through my internship, the Occupy camp had come to Amsterdam, and since the first day on I came to Beursplein (the location of Occupy Amsterdam) anytime I could.

It was quite a confusing time for me, with collapsing systems at my internship and collapsing systems in the rest of the world... The leaderlessness of Occupy was also quite confusing. It was an avalanche of many different forms of resistance. Some people were just camping to camp, others were camping as an act of resistance and others were calling out to block the banks. There was no one to follow, there wasn't a set way to protest. But what there was, was a massive amount of inexperienced first time protesters, just like me. All of us finding out for ourselves, together on the square, what it is to oppose your own government, rules and systems.

This did give room for a lot of originality, creativity and experiments on “protest styles”, and I soon found out that there are as many forms of protest as there are people protesting. In Spain they had coined the idea of the tent, but they stepped out of the tent quite soon and transferred their attention to the General Assemblies. Some people got so tired of their tent that they burned it ritually.¹ The General Assemblies that became the center point for the indignados, are super democratic meetings where all decisions are made based on complete consensus. There they invented a new sign language to give everyone the chance to speak and to contribute. Because of the consensus model, minorities have equal power and influence on the decision making process as others. This way of holding Assemblies was adopted in most other occupy camps and is still being used every Saturday at the Beursplein in Amsterdam.

In Melbourne they also found quite an original way of protesting.² They had also started occupying with tent cities, but when they faced eviction they quickly cut holes in their tents. Through those holes they could stick out their arms, legs and their heads, thus transforming the tents into dresses. You can't evict a dress, especially if you're wearing it - so the protesters thought - . But unfortunately, the policemen on duty (who took their job very seriously) had lost their funny bone on the way to the camp. Which led to a dreadfully shameless scene in which the officers started attacking one of the girls that wore the tent so beautifully as the blue super A-line dress...³

In Boston they organized the cynical Occupy Got It All Wrong March in which they led with the slogans "profits over people" and "NDAA, who needs rights anyway?"⁴

Because of the internet, actions like these quickly spread and were copied by many other camps. But how did it all start?

2 Online - youtube, December 3, 2011 - Occupy Melbourne Tent Monsters available at <http://www.youtube.com/watch?v=zKMwigI3mdM&feature=share>)

3 Online - youtube, December 5th 2011 - Tent Protest Costume Violently Stripped from Protester's Body 061211.MOV (Concise version) available at <http://www.youtube.com/watch?v=JAKUB7jRb2c>)

4 Online - youtube, December 17th 2011 - # Occupy Boston Realizes they were wrong available at <http://www.youtube.com/watch?v=zS8gdg4CN5g>)

Occupy and the Tent

The birth of the Arabic Spring

On December 17th 2010 in Tunisia, a man set himself on fire out of desperation after police officers seized his vegetable cart.⁵ This man was Mohamed Bouazizi, he was selling vegetables to provide for his mother, stepfather and his five siblings. The loss of his vegetable cart to the state was the last suppressive act that he could bare.

His radical action against this oppressive state did not merely result with a tragic suicide, in fact his last act fuelled a protest within his city and shortly after mass protests were launched against the suppressive Tunisian government. These protests would be the birthplace of a revolution, which quickly gained momentum beyond anyone's expectations. The scale of the protest showed people in other countries that they too could stand up to their government. So shortly after, protests began surfacing in Egypt, Algeria, Libya, Yemen, Lebanon, Jordan, Palestine, Israel, Morocco and Bahrain... It was called the Arabic Spring.

The insertion of the tent



With the use of the internet, information was spreading in real-time throughout the world. In May, the Spanish started a movement on their own just across the other side of the Mediterranean Sea: they call themselves the Indignados, which means the indignant, the antagonized. The movement itself was named 15M (it started at May 15th).⁶ The Indignados took to the squares and brought their tents into the protest to visibly claim their public space back and to hold an on-going protest against the corruption in their government and the unfair financial system, which had left lots of people without a job, some even without a house.

Since May 15th the Spanish were the first of the western culture to use the tent 'en masse' again as a meeting, planning, discussion, cooking and waking up space and this part of their protest became the hallmark for protests all over the western world.

5 Online - available at <http://www.guardian.co.uk/world/interactive/2011/mar/22/middle-east-protest-interactive-timeline>

6 Online - available at <http://takethesquare.net/>

The world reacted

On September 17th 2011, New York gave birth to Occupy Wall Street, and from Spain they adopted the usage of the tent as a form of protest and as a symbol.



ZUCCOTTI PARK, NEW YORK

The Americans were very familiar with home foreclosures by banks. The Occupy tent city in Zuccotti Park therefore mirrored the tent cities for the homeless that spread around the US since the housing market collapsed in 2008.

Then finally, on October 15th 2011 the Occupy protest spread worldwide to over two thousand cities. The world had never before seen an uprising by the children of the internet. Each Occupy camp was using the tent as a form of protest.

The insertion of me

On that day, it had also reached Amsterdam. I had followed the events from the Arab spring to Occupy Wall Street closely, and now it had spread worldwide I wanted to be part of it. At first I just looked around a bit, but soon I found myself organizing lectures, giving a reverse graffiti workshop, helping to build a public library and following the Occupy Colleges.

A few months later, after digesting tons of information about our current financial and political system, and more confused than ever before, I looked at the world with new eyes, and I realized that my relationship to Occupy Amsterdam's specific location and it's surroundings had completely changed as well. Before Occupy I dodged the center of Amsterdam like it was a bullet. I would always feel out of place and afraid to be ran over by herds of tourists and mad taxicab drivers. But after coming to the square regularly, I felt like that public space was mine again.

Unfortunately after a while, a lot of Occupy camps got evicted and so did Occupy Amsterdam. However, most evicted protesters either came back with even bigger camps, or they changed their form of protest to a better fitting model. In Amsterdam we were half evicted, we were able to keep a small part of the square, but most tents had to go. We just kept one big tent that functioned as the only sleeping place on the square, the space for lectures, general assemblies and as a symbol. Later on that tent got evicted too. But it's purpose had already been fulfilled: The on-going protest had been visible for six months and people were able to meet others with similar interests to form working groups, to make plans and to test ideas.



After the tents had been removed those new connections and ideas remained. But the fact that it all started with the tent cities was very important throughout the process of the occupy movement. This was because of the fact that the tent cities shaped not only the ground it occupied, it also knotted interpersonal connections with the people that were living in this new city. I believe that these connections will be useful in the future when alternative systems will emerge.

The tent city could be the root of this new system as more and more bystanders will notice the Occupy movement and start wondering about the Occupiers reasons for trading in their comfortable homes with tents.

The tent as a window

The public association with the tent changed a lot since the tent cities started popping up in Spain and later scattered throughout the world. To me, the tents now symbolize protests and resistance and waking up instead of sleeping. Whereas most of the media portrayed the tent city's as homeless shelters, where mostly lazy, jobless and substance abusing people would come together to do everything but protest. Where does this contradiction in perceptions come from? How can it be that the tent cities, being just what they are, are subject to so many differing personal reality's?

I think that the tents can very well be compared with a window: a window in which you can see all possible aspects of society reflected back at you if you only glance at the surface. And also a window that one can look through, so that it is possible to see what's on the outside of the house that contains this window. But this only happens once the observer looks with more attention. This all depends on what is important to the observer; the façade, the first impression of the tent or what lies beyond, how people interact within the tent, and the reason behind why people choose to live in those tents.



LA LUNETTE D'APPROCHE, RENE MAGRITTE, 1963

Reflection

So why do some people only see the reflection in the window while others can look through? I think that almost everyone very well knows that there is something wrong with our way of consuming, the process behind it and the fact that it's not sustainable for much longer. But there probably has to be a kind of willingness to really acknowledge it. Ignoring a long-term problem is always easier than a short-term one because it's not staring you in the face right away. And if you are being desensitized to a lot of these long-term problems through the media, then you really have to do your best to deliberately not ignore the problem. I think that in our culture we are being desensitized to a lot of problems through a massive explosion of images sprinkled in our eyes and ears every day. Like the newscasters telling us about the daily bombings and shootouts in foreign countries with a catchy tune to accompany their gloomy voice through our living rooms as if it is entertainment. Is it even possible for us to empathize with the actual situations depicted every time we see those things or would we then completely lose it? I know I did when I started to realize this. Throughout the fall and winter I suffered from severe insomnia and I lost nearly half of my weight, so maybe this desensitization is a natural defense system built into our brains, like a natural pain killer. But instead of killing our pain, isn't it better to go through this and look at the cause of these "symptoms"? Shouldn't we make sure that we as a species and as individuals stop creating these problems, so there is no unnecessary pain to kill?

What occupy is trying to do, is lift the veil, or open the curtain. Provide a looking glass to step through so we can get access to information. To create a platform on which people can express their frustrations, exchange knowledge and ideas so we can find out where and when we went the wrong way. Only then can we learn from our mistakes, we only have to acknowledge them first.

So it all started with sending a strong, provocative message by taking public space back by occupying it with tents, and visibly showing a sense of disapproval of the current system. The next step towards waking up from the desensitization was the gaining of information. To share knowledge and ideas so that we can define the parts of the system that we no longer find useful or even counterproductive. Thereby defining the parts of the system we would want to collapse.

Let it rain

I walking through the rain,
Going nowhere, going somewhere

I imagine myself not having to justify my very existence,
I imagine a world where being is my legislative body.

Where having a voice permits me to speak up,
And having a heart permits me to love

Where there is no manmade system dictating me when to eat, when to sleep
Who to love and who to hate
Where to walk and what to feel

Just as the rain doesn't ask permission to fall
Whether I know why it's doing so or not, it's being done

And while I feel the drops of water falling on my naked body
I don't question their authority

And while the drops of water are falling on my naked body
They don't question mine

And while these drops of water are falling on my naked body

I can see they are just simple drops of water
Drops that are capable of hollowing out a stone
Drops that are creasing the cold rock that I stand on

And within these creases I can see the entire universe
And within these creases I can find everything to hold on to

So I let it break and let it rip.
Let nature do its work and don't question its authority

I feel myself slipping through my fingers but I don't try to hold on

Maybe I'm learning the art of letting go

Maybe I'm learning the art of embracing

I let it be and watch the building blocks shift.

The skeleton and the fabric

The Navajo's spirit line

In the previous part I talked about the façade and the intention of the tent, but what can I find when I zoom in on the framework and the textile that is wrapped around it? Do they have anything to say about the different ways of dealing with dilemmas in life and the collapse or expansion of a certain system?

The Navajo's have a very interesting way of bringing their fabrics to life. Whenever a weaver weaves a perfect rug, she makes a little mistake on purpose.⁷

NAVAJO CARPET WITH A SMALL BLACK
SPIRIT LINE INSIDE THE RED SURFACE



⁷ Woven by the grandmothers, *Nineteenth Century Navajo Textiles from the National Museum of the American Indian*
Eulalie H. Bonar and D. Y. Begay

If the rug is completely perfect there is no room for improvement anymore, the perfect rug has no necessity to live anymore because it has completed everything that could possibly be accomplished in life already at birth. Weaving in a spirit line, usually a little line extending through the entire length of the fabric is the flaw that brings the textile to life.

I think I understand why they would strive for imperfect aesthetics, because I also have a hard time finding the soul or life in perfectly made objects, while objects with traces of their use or flawed objects on the other hand stimulate my imagination. They feel more natural and alive. Of course nature itself imposes lots of boundaries and strict systems, for instance the law of gravity. You can surely disagree with it, but of course you can't refuse it. So systems and rules have to exist, but maybe we've taken them a little bit too far in our way of living. If we look at our own evolution, people started out having only the body and mind, mind and matter. Then we started developing more self awareness and started "civilization" which brought us language, tools, weaving, math, religion, science, dogma's and systems that became more and more like boxes. Lot's and lot's of boxes. But maybe in the process of filing stuff in boxes, we lost the connection to our body and soul a little bit. Is our financial system still serving us in a way to help us people gain access to food, shelter, other basic needs and more? Or is the system being used to abuse you? Is it in fact not simply becoming a giant obstacle within our lives? And is bureaucracy and politics helping us with making order out of chaos or is it just making everything more complicated?

Weaving itself is a very strict system too. Two and only two fundamental fabric weave structures exist: the standard two-way plain weave forming squares and the three-way triangle/hexagon weave seen most often in basketry. Though there are many variations such as criss-crossing and doubling, etc., these two are the only primary forms. A single weaving event, passing one thread over another, creates a mini-structure: two filaments crossing and in contact with one another, each warping the other where they press in contact.⁸ Can I weave before, after, next to? Just like I can't defy the law of gravity just because I choose to, I can't weave in the air even if I wanted to, my thread would just fly around a bit and then fall on the floor. I could make a pile of thread but I wouldn't have woven anything. If the meeting of opposites doesn't occur, nothing is created, because each element is defined by its opposite and takes it's meaning from it.⁹

*Solely by the act of concentrating our
attention on any concept, we create its opposite*
Fritjof Capra

Sound without silence, light without dark, day without night, male without female and death without life are impossible in our reality. If I look at the threads of the warp as the natural systems like DNA, gravity, the earth or the universe, within its boundaries I can do whatever I like, then I can still make any combination of over and under as I please. I can shape the visual and textural patterns with different bindings and I can use threads of different color and thickness to distinguish the patterns even more. If the warp symbolizes all the natural rules that I am handed in life, then that is something I cannot change. I have to accept it. A lot of ancient cultures weave with that belief, that the warp symbolizes the things you cannot change, and then the weft symbolizes the way you fill in your life, as if it is your own choice, as if you have the freedom to weave whatever you like. If that were true, then who handed me the thread of my weft so far? I have been born into this manmade system and I can't recall ever agreeing to that. So do I really have the freedom to weave whatever I want? Maybe I disagree with the way my fabric has been woven so far, so I can either accept it, or change the thread.

8 Kenneth Snelson, Weaving, Mother of Tensegrity (available at <http://kennethsnelson.net/2010/1-weaving-mother-of-tensegrity/>)
9 Kilim History and Symbols, Dario Valcarenghi

In the Anatolian tradition, the cutting of the fabric from the loom symbolizes the cutting of the umbilical cord. While the weaver cuts the threads that link the textile to the loom, he or she pronounces a formula of blessing that is the same as the one used by the midwife when she severs the umbilical cord of a new-born child. "Everything takes place as if weaving were the translation of a mysterious human anatomy into a simple language."¹⁰

For me it symbolizes somewhat the same thing, as I'm changing the thread of the weft, I can start to make my own rules. I can decide to stop playing the old game because I'm making my own, new game to play. But how do I want to design the game? What kind of position should I take within my protest? Should I ignore the fact that I have been handed a thread to weave with that I didn't choose myself and just keep it in the game only when it's convenient, or should I cut it off and change it completely? Should I be ignoring the system or fighting the system?

If I choose to fight the system, and cut the thread off completely or even take it out, I am still acknowledging power. If I ignore the system, I don't acknowledge any power to it. It might be seen as hypocritical, because I will still use the first thread and treat it the same as the threads I choose for myself, even though I don't like the fact that I didn't get to pick it out myself.

My non-acceptance of the system I am living in and the dilemma I am facing in regards to how to deal with it led me to search for some balance between destruction and creation. I am trying to design some rules to make it easier for me to find my position. What is it that I need as a basis for a new creation? And if I would want the system to collapse, what are my rules to get a system to collapse? And if a system has collapsed, I want to have an alternative to replace it with, so what rule makes something new expand?

Creating my own game to play

When I feel this desire to collapse huge parts of our current system, I also feel the need to create. I don't want to be solely focused on destruction, I also want to create. That's what I do, that's what I'm good at. So I'll need to find the balance between destruction and creation. I will design a tent and a fabric that are inspired by the parameters I found within the several protest movements with the use of game rules that not only apply to the design, but also to my way of protesting.

The Game board

First and foremost, I'll try to insert the navajo's spirit line in whatever I create. This will be the contrast to the strict system. I envision the actual soul as something that connects all things, maybe you cannot actually see or touch it. It's seemingly intangible but you still know that it's there and it is indispensable, a lot like space.

*The atom consists of 99,99999...% space. Everything you see, everything you touch is mostly space. That includes you. You are 99,99999% space. If the universe is connected by an invisible force, what would be the thing that would connect all things? Could it be Space?*¹¹

10 Dictionnaire des symboles, Seghers, Paris 1980, vol. IV, p. 300

11 Nassim Haremein at his Lecture at the Rogue Valley Metaphysical Library in 2003



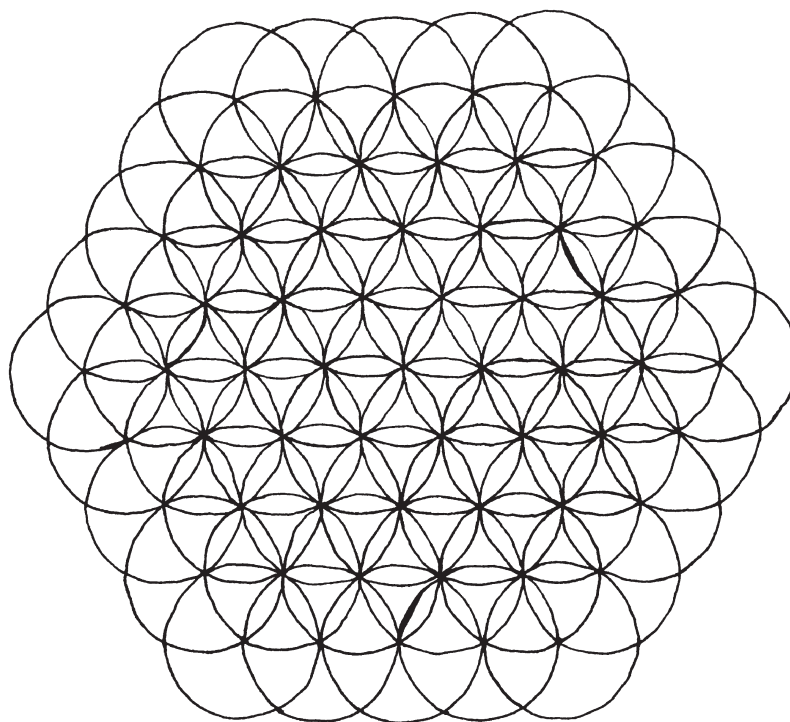
Psychologist and mathematician George Spencer Brown describes throughout his book 'The Laws of Form' that the mark of distinction, that distinguishes inside from outside as a definition of maximal contrast, is the anomaly that attracts our attention the very most, and it appears at the moment that a universe comes into being. Because then a space is severed or taken apart. The skin of a living organism cuts off an outside from an inside. And so do the windows we look through, the walls of a house, and the fabric of a tent. And that is how we define our tangible reality, we distinguish inside from outside.

Maybe, if you are making a new reality, you first need space to define the reality in between. You need the intangible, imagination and soul to create your own reality in the tangible world. Maybe it is space that defines matter instead of matter that defines space. So maybe matter is just a division of space... Maybe matter is a division of soul.

So the board of my game dictates that division of space will create the shape. The space can either mean actual space or soul/spirit. The fabric of the tent will contain the soul, that will connect all things, the fabric will connect the system with the soul.

But what will this spirit line in my game look like? What kind of tangible matter can properly represent the soul?

That is when I remembered the flower of life, I had heard about how it contains an infinite amount of systems, but I never thought I would be able to understand it. It seemed too complex to comprehend. There are a lot of things written about this system of circles, and there is a lot of ancient symbolism derived from it. It has a lot of sub systems, among which the Golden Ratio, Pi, Geometry, spoken and written language, levels of consciousness, dimensions, musical harmonics and waveforms, Fibonacci's sequence, the human brain, the torus and many more.



All geometrical forms are contained inside of this system of spheres. Where ever you look, there is always the possibility to manifest any given geometrical shape. It contains the cube, the tetrahedron, the octahedron, the icosahedron and many others.¹² (more information on this subject can be found in the appendix).

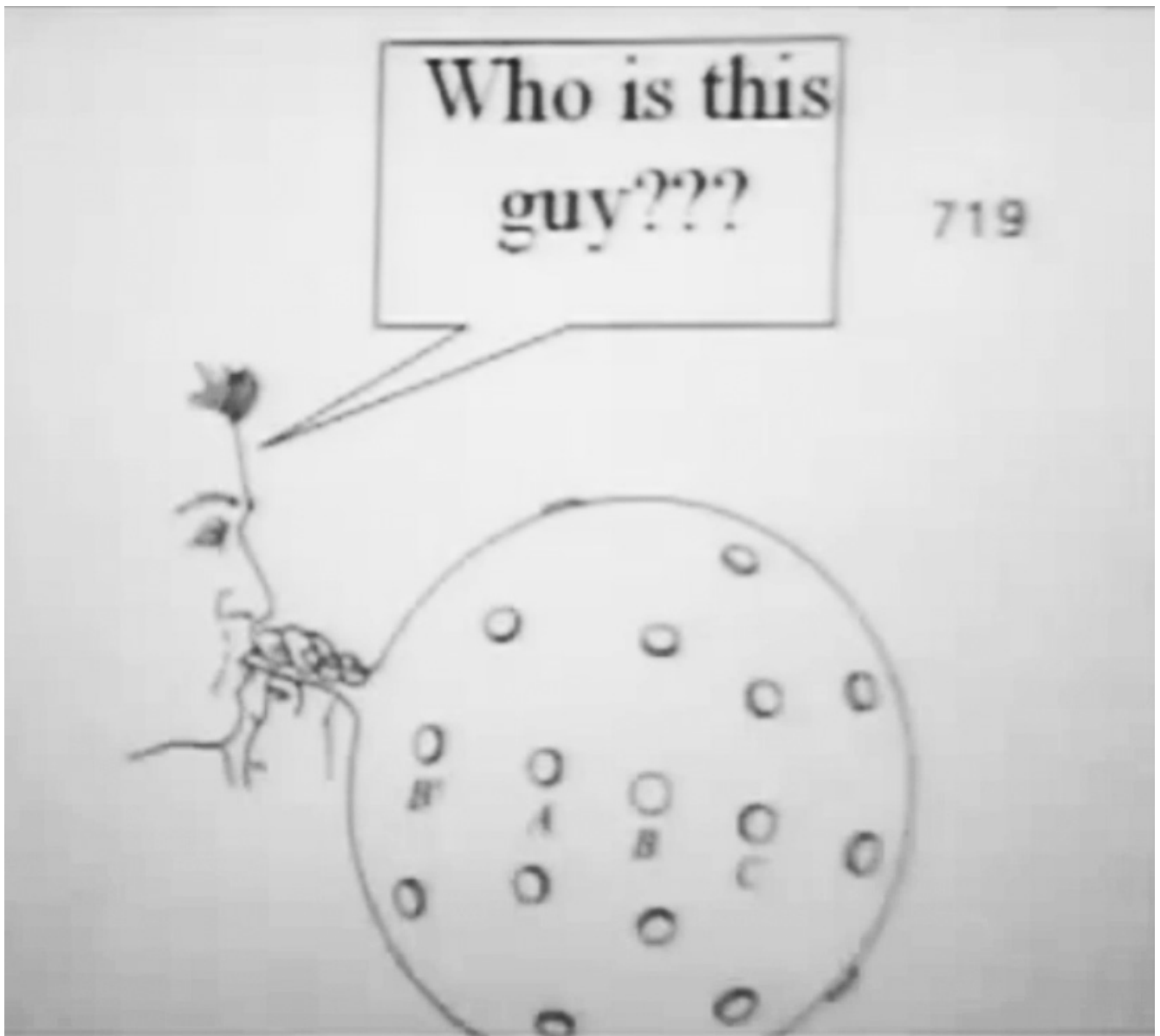
The fabric of the tent will connect the system with the soul, it will give birth to the tent frame. The way the tent frame cuts through space and the way that the fabric behaves when it over or underlays it will connect the mind with matter: the space in which new systems could be created. The division of space will create emptiness within a border, the silence that is needed for us to hear the music. Room for sharing ideas, discussion and creation, which I think is the soul of any protest, and indispensable.

*Not everything that can be counted counts,
and not everything that counts can be counted*
Albert Einstein

The only rule

To further designing my game, I will create the rule that inserts the balance between expansion and collapse into it.

So what actually happens when something expands? The textbook explanatory drawing of the expansion of the universe shows us a guy blowing up a balloon with penny's glued to it. The penny's on the balloon represent galaxies, they are moving away from each other because the universe (the balloon) expands. But a question Nassim Haremei posed in his lecture was: what is the cause that creates the effect? If there is a guy blowing air into a balloon, the balloon expands and his lungs contract. What is contracting for the universe to expand?



SLIDE FROM A LECTURE BY NASSIM HAREMEI

So if there is expansion on one side, there should be something contracting on the other side from which the expansion draws its matter from. Every action apparently has an equal and opposite reaction. This will be the only rule of my game, if I want something to collapse, I have to make something else expand and if I want to create something I have to destroy something else.

The Pawns

The pawns that are playing the game will have the biggest contrast. Just like in weaving, the meeting of opposites has to occur to establish a structure. One pawn will symbolize creation, and the other destruction. They can exist in their own world separately, but when they meet (on the spirit line), there will be friction, they will merge into equilibrium.

I'll start by defining the pawn of creation, which forces me to ponder the philosophical implications of the concept of creation. If something is created, I think it expands from a point, I don't believe that something can be created out of nothing, because I think nothing doesn't exist, even a black hole has lot's and lot's off mass, and "empty space" -which I think is a very stupid term- is filled with energy. Everything we can see is only visible because it reflects, it radiates. If radiation is an expansion, and things are expanding from a point, from a center, then they must be expanding radially. It must make the geometry of a sphere. Atoms, the sun, a planet, cells, they are all spheres.¹³ If the sphere is the highest volume possible (which it is¹⁴), then that could symbolize the shape of the pawn of creation in my game. In the second dimension, flattened out, it will be the circle, in the third dimension it will be the sphere.

For the creation to be in equilibrium with its opposite, I have to assign a pawn of destruction that is the opposite of creation. Given the geometry of the sphere as the highest volume possible, and the sphere equaling creation in expansion, the geometry of collapse must be the smallest volume of geometry possible. And the smallest geometric volume possible is the tetrahedron.¹⁵ So the pawn of destruction that will symbolize collapse in my game will be the shape of the tetrahedron in 3D, and if flattened out, it will become the triangle.

So now I designated the circle and the triangle as pawns that have to meet on the 'spirit line' to bring equilibrium. and the 'spitit line' that has to connect it all will be the board in which the game is played. No one wins, no one loses, the only possible action in the game is to find liberation in temporary equilibrium, as you continuously fluctuate around it. When you stay in equilibrium the game stops.

I will call the game Equilibration

13 Nassim Haramein, lecture at the Rogue Valley Metaphysical Library 2003

14 Brian J. McCartin, *Mysteries of the equilateral triangle*, p 99

15 Chun Cao and G. Robert Meyerhoff, *The orientable cusped hyperbolic 3-manifolds of minimum volume*, p 451

Equilibration

i'm going on vacation and i'm bringing...

i'm going on vacation and i'm bringing my skin

i'm going on vacation and i'm bringing my skin and my bones

i'm going on vacation and i'm bringing my skin, my bones and a fabric

i'm going on vacation and i'm bringing my skin, my bones, a fabric and sticks

i'm going on vacation and i'm bringing my skin, my bones, a fabric, sticks and my soul

i'm going on vacation and i'm bringing my skin, my bones, a fabric, sticks, my soul and - space -

Cutting the fabric from the loom

In search of my position within protest, I started looking for balance between creation and destruction, which I found are both very important in changing rigid systems. Creation can produce destruction on one hand, and on the other hand destruction can produce creation. As every protester will have their own perspective and specific standpoint towards creation and destruction, they can still reach the same goal taking different routes.

If there actually will be a big revolution, and what a world after this revolution will look like, is of course unknown. But I think that it will depend on every single contribution towards the revolution. The end goal is something that I would define as a world with more equality, in which the current class system has to collapse into a more sustainable system.

The world that I would like to see is a world in which there is an interwoven connection between systems and boundaries, and body and soul. It shouldn't always be in perfect equilibrium, because I think that the imperfection is the mark of distinction that brings something to life. But at least it should always strive towards this perfect equilibrium, fluctuating under and over, just like the Fibonacci sequence that strives towards phi (the golden ratio number 1,6180339...) that will fluctuate under and over that number for eternity, and always getting closer and closer, but never actually getting there.¹⁶ So even though you are striving towards a (seemingly) unattainable goal, that doesn't make the effort less valuable.

I used the inside and outside of the tent as a tool to describe the different ways of protesting, and as a red thread in my search for position within activism. I decided that I didn't want to play the game that I was born into anymore, and that I would start to design my own game to play. To help me do that, I started zooming in on the fabric and skeleton of the tent, which will define the elements with which I will play my game. The game will be played on a fabric that contains the spirit lines: the flower of life. The goal of the game is to strive for liberation in equilibrium, and its only rule is that each element is defined by its opposite and takes its meaning from it.

There is a middle East saying dating from the 14th century about the intricately woven and knotted, with symbolism and life stories ridden kilims (carpets) that runs: "Everyone can pull his own Kilim out of the water." A way of saying many things, but especially: everyone can find their own truth.¹⁷ And this is exactly what I intend to do.

16 Richard A. Dunlap, *The Golden Ratio and Fibonacci Numbers*

17 Kilim History and Symbols, Dario Valcarenghi