

COMMONPL

ACE BOOK

THE SILVER

SCREEN

EFFECT

2024/04/08

Today I read mostly about the rise of influencers. Julia Allison was one of the first of this kind. I didn't know her. It seems that influencing, branding and monetization are a triptich that has been slowly pieced together in this early years of the web.

Social media really promised of being close. Blogging to image and video sharing. We as consumer, fans and admirer are hooked by the illusion of being with each iteration closer to the creator.

2024/04/09

I am investing my self at the moment into Attention Economy. It seems that this form of capitalizing celebrity is at the root of the development of Collab Houses.

I am reading an article by Georg Franck, "The Economy of Attention". It points out how media is multiply celebrities in order to harvest attention and monetise it.

Why do we need attention? and what role does curiosity play in this game?

Attention and media. They are seeminlgy enmeshed. What is the difference between attention from people we value and once we do not?

In TikTok houses harvesting attention pays the bills!!!!

2024/04/10

Are TikTok houses modern day cults. There seems to be like a familiarity between cults such as Otto Mühl Comune, or Andy Warhol's Factory.

<https://en.wikipedia.org/wiki/Cult>

TikTok houses are cults that are not build on violence but rather on creativity and creative exploitation.

TikTok Houses and Cult

https://www.youtube.com/watch?v=P1_Va-oDDFU

The Cult of David Dobrik: How to Keep A Group Obedient (Vlog Squad)

<https://www.youtube.com/watch?v=xaAh556nD7>

The Source Family documentary (LA Cult from the 60s)

<https://www.youtube.com/watch?v=HONVdFC9ork>

It is interesting, that the Wave House in Great Brittan uses masks and outfites that reminds very much a cult.

Are Tik Tok houses (Collab Houses) modern day Cults? There might be some similarities. Most TikTok homes got a house or channel leader. This leader feels responsible for the maintance. Most of the time these leders are unhappy with the content creation of their peers.

2024/04/11

Social Media breakdown videos:

<https://www.nytimes.com/2021/06/08/style/creator-burnout-social-media.html>

<https://www.youtube.com/watch?v=IB734hc89x8>

<https://www.youtube.com/watch?v=3m5XG2r0CBw>

<https://www.tiktok.com/@sophiaamarren/video/7327352168422460714>

<https://www.tiktok.com/@lewissaunderson38/video/7158245652777012485>

<https://www.tiktok.com/@vhackerr/video/7240455436162420010?lang=de-DE>

<https://www.tiktok.com/@larrayeeee/video/7066301428477840687?lang=de-DE>

Youtube Awesomeness Channel

Show: The Next Influencer

I'm LEAVING the TikTok House | Next Influencer Season 3 Ep. 3 | AwesomenessTV

https://www.youtube.com/watch?v=dFCgRCLDI_Q

Amir Ben-Yohanan:

Amir Ben-Yohanan, the CEO of the Clubhouse venture and a real-estate mogul from New Jersey, describes the state of the collab-house industry this way: "It almost reminds me of the old days in the U.S. when people got on their horses and buggies and went west for the Gold Rush. And everything was uncharted territory, and they got to California and Colorado and they marked

their territories and said, 'This is mine.' And they started digging, and some of them made a lot of money and some of them didn't succeed, and it was totally unregulated . . . and what dawned on me was that the social-media market is a lot like the Wild West. There are a lot of kids running around. And there aren't any patterns to the behavior. A lot of people are just dropping out of college and moving here literally with a bag and the hopes of becoming an influencer." (<https://harpers.org/archive/2021/06/tiktok-house-collab-house-the-anxiety-of-influencers/>)

The concept of posting in TikTok houses:

The house itself works like an amplifier. The common content that is created mostly doesn't showcase ads or commercials. The common channel is more like a chamber or platform for intensifying the follower attention. In the individual channels the TikTok influencer launch ads and commercials. The retirement house works differently. It seems that here there is no differentiation between the common channel and the private channels of the members.

2024/04/12

"Only through documentation does a house become a content house. Otherwise, it's just some random McMansion. The architecture of the content house is not just a product of collaborative labor, but product of collaborative documentation." (Samiha Meem: Post Everything)

This is interesting. Thomas Elsaesser once compared the structure or form of the essay with that of an Instagram/Social media stream. It's never finished, always under construction and fragmentary in nature (search for that article!). The content house is on the one hand physically, built with bricks and mortar and on the other digital, dictated by the paradigm of the post. In this sense the content house is in a continuous construction. a constant notion of representing itself.

Going through all the TikTok streams a thought popped up: TikTok houses are existing as long as the content stream is active. Even though the house is sold the stream as a documentation stays online. Stored in the cloud. Documented forever. ...

2024/04/14

What is the relevance of the physical house in TikTok or Content Houses? The physical approximation of the influencer seems to be a key aspect in this regard. Influencers are provided with a luxury life and as a return they have to generate money. The post pays the rent so to say. This system is not completely new. It makes me think of the art industry where residencies and other forms of creative sheltering are paid with artworks. The artist profits with an extension of

their professional network and the host profits with artworks. Similar was maybe the Chealsea Hotel in New York. But who profits more? The Influencer or the company behind them?

What if the post pays the rent? What if posting becomes a necessity?

In TikTok homes the post determines your stay.

In the reality TV show.... Influencers get ranked every episode according to their growth in followers and fans. (<https://www.youtube.com/watch?v=6W8uZSOk1GU>) - Hostes by AwsomenessTV on Youtube.

This terminology “follower” has a cultish appeal....

What Role does the Content House plays as a backdrop for the production of the content?

2024/05/11

These days I put focus on the 3D documentation via Sketchfab. The idea is to enrich the scans with other media in order to establish a thinking network. It is also relevant to link back to the topic of social media and housing.

I think the question is really how to balance the information that they do not become too intellectual driven but also not too artistic driven. Each entry should cater to both realms and find a synthesis between them.

I think it makes sense to really think of it as a hybrid that draws its energies from the arts and the science at the same time. Just the way Lane. R. Kauffmann sees the essay navigating and negotiating this terrains.

— This 3D archive exists and can be navigated But for the exhibition we produce a film that performs our thinking through the material.

2024/05/13

I am reading at the moment Crossing Cinema from Ming-Yu Lee. I started with the letter exchange between Ming-Yu and Rascaroli. I think its a exciting conversation because it brings up a lot of points that can be considered when thinking about our MAK project.

Questions of what makes a document diaristic or even a diary. But also contemplation about technology and the diaristic form. I also found an interesting project among the list of best video essays named by the Sight & Sound pol in 2020 (I believe). It is a 365 days project that posts each day a sequence from the same film and with it a short reflection. I have to look closer at this project.

Back to the book Crossing Cinema:

There are a couple of interesting thoughts brought forward.

For example Ming-Yu quotes P. Adams Sitney (The Avant-Garde Film) to point out that a diary film is a series of discontinuous presents. (P. 132)

In how far should this documents be also confessional? This would bring in another layer of intimacy. How intimacy can 3D scans be? It is for sure another mode of intimacy than a filmic document.

Laura Rascaroli notes that: *"Diary-making is a form of history from below, of microhistory; and this is so needed at a time when history from above continues to rewrite our everyday stories as a function of a political goal."* (Crossing Cinema, P.143.)

Ming-Yu notes, by referring to Lejeune: *"autobiography turned towards the past, while the diary moves along, heading towards the future, which is unknown to anyone"* (P. 146).

2024/05/15

Keeping on working on the Spatial Diary.

At the moment we portrait our day, mostly outside of the apartment. I have the feeling that more content in the apartment needs to be produced and maybe even focus more on mundane everyday domestic rituals. I feel like that film diaries (home movies) very much focus on the small delights of daily rituals.

Also I feel like that I am losing the connection to Real Estate Market. How to bring it back???

— Yesterday we went to Venice again and played Beach Tennis. It was nice. Venice is a magical place. It feels good to be at a place that is crowded.

2024/05/16

Dear whoever,

I am becoming more and more interested in the idea of Life Writing in contemporary media. With the sketchfab Archive we do something like Life Writing.

I just wonder at the moment how do I fit the whole real estate development in? Our topic was proposed to research on the connection between social media and real estate development. While Life Writing and especially vlogs like #LivingAloneDiary (and of course tiktok homes) are super interesting, but I still do not know how to bring them.

Btw., I found Wolfgang Koelbl's project what he did at the Schindler Residency back in 1999. It's interesting that he used the facade of the Mackey apartment to project himself onto the walls. This is also a form of Live Writing.

2024/05/17

Yesterday evening I got again quite interested in Zillow. Especially through this one article that points out that Zillow turned residential houses into content. The article carries also the perfect title: *Zillow turns every rooftop into content* (<https://logicmag.io/home/turning-every-rooftop-into-content/>)

The author of the article points two important things. Firstly, that Zillow has managed to commodify every single house by adding a price tag on their virtual roofs. It does so through their 'Zestimation' tool that uses public available data and AI technology to estimate prices for houses that are not even on the market (check the article that Seymour sent). Secondly, the platform has gathered so many data of homes and their interiors that the content entered social media and even now a TV show that highlights absurd and weird listings.

It is quite interesting because now we have two situations:

1. Entertainment enters Real Estate (Walt Disney, Content Creation Houses (TikTok Houses), Living Alone Vlogs etc.)
2. Real Estate enters Entertainment (Zillow and its social media comments on listings, brokers and real estate agents that use TikTok themselves to ad listings or pay influencers to do so).

ALL IN ALL I think that the focus of my essay should be the understanding of Content Houses. The house as a place to produce content (as a place where content is manufactured and distributed), the house as a media object itself and thus itself content (Zillow and its commodification of homes, real estate agencies and their social media strategies), and, finally, the MAK Residency as a Content House itself... where I live and make content.

So in other words the essay is an act of navigating or better, (essayistic) weighing of the term Content House. On the basis of this term the essay tries to elaborate on the marriage between entertainment industry (social media) and real estate.

Something I have to keep in mind is that Content Houses are about documentation and publishing. In the essay I should really focus on these two activities and open up a critical perspective on them in terms of labor and privacy etc....

I am still convinced that having a split screen with on the one side a navigation through the 3D content (our personal Life Writing) and on the other half an investigation of the Content House.

I made already first tests and what strikes me at the moment, visually speaking, is the two types

of navigating content. On the one side the 3D content, a tilting and circulating, zooming and twisting, in all three axis. And on the other half of the screen a 2D arranging and composing of content that supports my argument (What is a Content House).

Zillow on Social Media:

@Zillowtastrophes (by Jessica More) multiple channels
(<https://www.tiktok.com/@homes.tastrophes>)

@hellomynamesjon (by Jonathan Carlson) TIKTOK

<https://www.tiktok.com/@homes.tastrophes>

@seth.hollingsworth

—— I found also a Zillow commenter who does her commentary in an ASMR whispering style: <https://www.youtube.com/@JubileeWhispers>
OR here: <https://www.youtube.com/watch?v=dxFM6GEgLaC>
It seems to be a thing.

2024/05/18

Weekend! Doing taxes and finishing the VAS Homepage, as well as the SO@P Homepage.

2024/05/20

Today I should keep on writing the script.

I just read the American Room from Paul Ford. I like how he reflects on the american dwelling through the lens of the youtube home videos. The article is from 2014 but it seems that many points he makes are still accurate.

—— Somehow while jogging I got new ideas about the desktop documentary. Maybe I need to look back to Peter Greenaway and his 25 Bathrooms. Maybe each scan represents one line of thought about content houses. It is not one coherent desktop documentary but rather multiple snippets that try to grasp the concept about Content Houses from many different perspectives? Maybe this is the way to go. It feels like that this concept stays more true to the idea of the diary.

2024/05/21

From Curb Appeal to Screen Appeal

Its interesting but it seems that so many people (GenZ) use Zillow doomsscrolling as a compensation for the fact that they won't manage to own real estate. Meaning that they won't live the american dream. It seems weird that this notion is still so anchored in american genes.

Here are videos that show this frustration: (Zillow Doomsscrolling)

<https://www.youtube.com/watch?v=sXM6vID4QVQ>
<https://www.tiktok.com/@the.annoying.phil/video/7297213501800467754>
<https://www.tiktok.com/@thegeegroup/video/7192285942634269998>
https://www.tiktok.com/@kd_shenanigans/video/7312104678924242206
<https://www.tiktok.com/@gary18727/video/7360944013450677550>
<https://www.tiktok.com/@climatereadyhome/video/7035652524275371311>
<https://www.tiktok.com/@ilajoinya/video/7228257692333264171>
<https://www.tiktok.com/@madiloveshomes/video/7332198660622617898>
<https://www.tiktok.com/@radioactive1281/video/7220943062028012846>
<https://www.tiktok.com/@kuyarealtor/video/7235438935780920619>
<https://www.tiktok.com/@vivivarrenti/video/7358224175552613674>
<https://www.tiktok.com/@johnyeahthatsme/video/7146261554684579114>
<https://www.tiktok.com/@dijon.delont/video/7325068136951090474>
https://www.youtube.com/shorts/NPBj2c_o-_s

Zillow Commeting on Youtube:

<https://www.youtube.com/watch?v=hSnFt3Uemuw>
<https://www.youtube.com/watch?v=1JKrXe-RhZc>
https://www.tiktok.com/@seth.hollingsworth?is_from_webapp=1&sender_device=pc

2024/05/23

Zillow Ads

<https://www.youtube.com/watch?v=yEfsaXDXoUQ>

Today I found Youtube Vlogs that comment on Zillow home comment videos! :D

https://www.youtube.com/watch?v=Lfn_SoXBj4k

2024/05/28

Currently

So the last two days I tried to find people who uploaded private 3D scans on spaces and to whom I can pose the question whether they care if I spend time in their intimate rooms or not.

1) Pavel Postnikov (contacted)

<https://www.instagram.com/direct/t/116610809731371>

<https://sketchfab.com/tadenstar/collections/scans-cccf150940ad478cbcaebf-fe2c1d7916>

I just wonder how I should start the conversation... Should I already record my screen when I write it? Probably...

2)

<https://sketchfab.com/Warpmik>

<https://kinpraw.carrd.co/>

3)

<https://pl.linkedin.com/in/tomasz-wawrzyczek>

<https://sketchfab.com/Tomasz.Wawrzyczek>

Lets see if one of them answers

4)

<https://sketchfab.com/antonpickard>

5)

Stefani Byrd (insta)

<https://sketchfab.com/stefanibyrdd>

6) Jacek Jaskolki (contact)

<https://sketchfab.com/jacekjaskolski/collections>

<https://www.instagram.com/jacekjaskolski.art>

7) Kazugoru (good one)

<https://sketchfab.com/3d-models/grandmas-house-in-kogota-38933c503fc64f728a8482bfb93fc35d>

<https://twitter.com/kazugoru>

OK, I think I need to stop with this search for people. I am in conversation with Pavel. Lets see what comes out of this one. :)

2024/05/28

I am getting into Living Alone Vlogs again.

Michelle Choi might be the most popular vlogger.

More than 2 mio subscriptions on Youtube. What is though interesting is that she has not only a fan base but also a hate base:

https://www.reddit.com/r/MichelleChoi/comments/1aqkntt/i_dont_get_the_michelle_choi_hate_here/

https://www.reddit.com/r/NYcinfluencersnark/comments/12scrzf/michelle_choi_living_alone/

https://www.reddit.com/r/NYcinfluencersnark/comments/ylqadu/whats_up_with_michelle_choi/?share_id=562V1yynjXUYc-RY8YnSE&utm_content=1&utm_medium=android_app&utm_name=androidcss&utm_source=share&utm_term=1

https://www.reddit.com/r/MichelleChoi/comments/17pubfb/michelle_chois_little_puffy_blatantly_copying/

I want to make a short episode of Living Alone vlogs but I am not quite sure for what I am looking. What do I want to express or articulate with this content?

They all have this routine ... they are all homebodies ... but I feel I need to discover something. OR compare something. What makes these videos so fascinating and popular?

They are all comfort influencers. From the comfort of their homes... they stream into our homes. They are background ... background atmosphere.

There are Living Alone Vloggers that don't comment and don't show themselves:

<https://www.youtube.com/watch?v=PnuRd6gev6E>

https://www.youtube.com/results?search_query=Aellijon

<https://www.youtube.com/watch?v=LI8ncAiTDUk>

“Namis Live” Youtube Channel perfected this Silent Living Alone VLog

It seems though that Silent Vlogs are not a big thing in the US

She is from LA and is almost a Silent Vlogger:

<https://www.youtube.com/@annikasleaf>

She as well:

<https://www.youtube.com/@thehella444>

Or this

<https://www.youtube.com/watch?v=zvoVGaff-ks>

How Living Alone VLogs impact housing market:

<https://www.fastcompany.com/91009813/influencers-are-eschewing-content-houses-for-solo-living>

2024/06/02

Interpassivity: (Interpassive media)

Internal feelings can be externalized and delegated to others.

Why are these videos so pleasurable? Interpassivity might be an answer.

Living Alone vlogs may take a role in the idea of emancipation in a real estate market where the chances to live alone are decreasing. It's a substitution of a simple and organized domestic life

It feels there is this need to be productive all the time. Living alone vlogs might fill the gap of unproductive pleasures that let us interpassively consume it.

<https://www.youtube.com/watch?v=BGDyomGoJX4>

Comfort influencer....

<https://www.nytimes.com/2021/11/29/style/what-is-a-comfort-creator.html>

1

<https://bdnews24.com/lifestyle/what-is-a-comfort-creator>

Interesting passage from the article:

Saunders said her favourite comfort creators are a YouTuber duo called the

Game Grumps and another named Vinny Vinesauce, and that she'll put on their old videos as "calming background noise" while doing other things. For her, the familiarity is the appeal. "I love Vinny and the Grumps partly because I know what to expect from them. I understand their humour and how they work," she wrote.

Young fans describe their comfort creators as akin to emotional security blankets. Fin, a 16-year-old high school student from Georgia, wrote in a Twitter message that the videos made by popular Minecraft YouTubers including Quackity and Dream have offered a lifeline "when I'm not in the best place mentally."

This Living Alone Blog is quite interesting:
<https://www.youtube.com/watch?v=gbDR39yIs3Y>
Very comforting.

2024/06/11

So for the last days I worked on the IKA Senior Scientist application. It was quite some work. But it seems it is done now and I can focus again on the work.

I am reading atm 'exit reality' from Valentina Tanni. The book is about internet aesthetics and I am at the chapter of Vaporwave. So far it is fascinating! A lot of new input.

I am getting quite interested in 'PrismCorp Virtual Enterprises' and the 'Home' release:

<https://en.wikipedia.org/wiki/Home%E2%84%A2>

<https://vaporwave.fandom.com/wiki/Home%E2%84%A2>

2024/06/13

So, I became interested in sludge content. Sludge content is a way of playing multiple videos (mostly heterogeneous videos in terms of style and content) on one screen. It is used now by many people (especially on TikTok) to extend the attention span of consumer. There is this great example of Piper Paige who uses The Seventh Seal as the basis for an experimentation with the sludge format. ... I wonder if this could be an idea that I could use in my video essays.

Especially in the outsourcing home topic where I aim to use Living Alone Vlogs to talk about interpassivity. ... But I am not sure yet how the sludge format can be profitable here.

Valentina Tanni writes that sludge content is a form of ambient video content. She argues that because of the overstimuli of the videos consumer enter a state of Hypnagogia (a state between being awake and sleeping).

OUTSOURCING DOMESTICITY

It somehow sticks with me. I found this proposal from an architecture office: <https://albabalmaseda.com/OUTSOURCED-DOMESTICITIES>

Somehow I am stuck. I am so interested in the term or practices of outsourcing domesticity but somehow I stuck with the Living Alone vlogs. I think I go back to the Commenting Sections of their vlogs to find out more.

Starting with Annika's Leaf Vlog on Youtube
(<https://www.youtube.com/watch?v=S3MQL2-Fv6o>) (GOOGLE DOCS:
<https://docs.google.com/document/d/1RazgGqhQq-X9o8u4GgmVeTlOZsAilkCZRR3EnQz2OQI/edit>)

2024/07/01

Back from two weeks of vacation.

Realtors on Tiktok:

It is interesting how realtors use social media platforms such as tiktok and adopt entertainment strategies of influencers to sell, promote, and advertise properties on the market. In reverse it is fascinating how tiktok content creators appropriate real estate listings and advertisements found on real estate platforms such as zillow, redfin, or trulia to produce entertainment content for their social media channels.

(Two newspaper article that show how social media is important for realtors)

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<https://chastinjmiles.medium.com/5-easy-strategies-to-grow-your-real-estate-audience-on-tiktok-23c155b9cf16>

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<https://www.vice.com/en/article/wxj5y4/tik-tok-real-estate-houses-roommates-social-media>

I think I will use the scan of Dominic in Las Vegas (rooftop pool) for the staging of the episode. It would be interesting to link then to another scan that shows content creator on TikTok that react to real estate listings. But I still don't know which scan....

<https://sketchfab.com/3d-models/may-7-2024-at-0534-pm-las-vegas-plaza-hotel-4e56ed58ca3e4f939d4502285d54e592>

2024/07/02

Today I will work on the content House episode. Its quite a big episode that will span over multiple scans I guess. ... The first one will be a staged one. I think it would be interesting to use the Chamberlaine Coffee cans to stage a domestic scenario and then try to locate the issue of domesticity and ads (... when the posts pay the rent) in the scan.

2024/07/06

I am lost again in the reddit forums and Tiktok channels. Working on the theme of how real estate platforms on the web turn into content. (Article: Zillow turns every rooftop into content)

There are a couple of things I consider:

1- First content creators that show listings and comment it.

2- How Zillow became a app similar to a dating app ... because people would check on the liquidity of their dates.

[thedrewbarrymoreshow]<https://www.tiktok.com/@thedrewbarrymoreshow/video/7256581172715638058> (nice one)

<https://www.tiktok.com/@theatlconciergerealtor/video/7346722817427213610> (nice one)

<https://www.tiktok.com/@barstoolsports/video/6933182162757782789>

<https://www.tiktok.com/@fenigab/video/7377587394826013995> (very nice)

https://www.tiktok.com/@becca_cody_ollie/video/7260643215722810666

<https://www.tiktok.com/@openhouseedu/video/7327820126072491310>

<https://www.tiktok.com/@neekster95/video/7363082974813981998> (interesting)

<https://www.tiktok.com/@mothermorticia/video/7373304574217751854>

https://www.tiktok.com/@bri673_/video/7350812059703004458

<https://www.tiktok.com/@colbytroy/video/7328231956225854763> (ZillowBoyfriends)

https://www.tiktok.com/@victoria_phd/video/7258360802581826859

Weird set of vidoes:

https://www.tiktok.com/@ilianasilva_/video/7362718396514864430
(funny)

https://www.tiktok.com/@urmamashouse_9/video/7386055681763249450

https://www.tiktok.com/@y4ash_/video/7361586175485693226

It might be interesting to make a whole new episode on Zillow and Dating...
;D

How Zillow uses your Data:

<https://www.tiktok.com/@my.data.not.yours/video/7029095010674969861>

2024/07/08

A new episode on the horizon: Drown with me my friend.

Here I focus on the sprawl of social media (TikTok, Insta, Youtube) channels that post content based on Zillow listinngs. Additionally I will integrate a gameplay of the Zillow game and other games like Chores! etc.

I think I should also integrate Living Alone Vlogs. I think it makes sense to show the diversity of the material I am engaging with and at the same time it displays the overstimulation of all this content. Also, Zillow Home Tours should be part of it!

2024/07/12

Today I found this public figure Eugen Sandow:

<https://modernismmodernity.org/articles/moving-pictures-magic-lanterns>

This opens a new door for me to think about influncer culture and social media. It also connects back to the exhibition idea we recently had (Zillow commenting on a green screen).

“novel and effective portable method of advertising”

After work we went to this diner in east LA friends of ours suggested to us (I forgot the name but I will need to visit again to take a scan).

Strangly, while waiting on our order a guy started to comment on the food he just received and slowly engaged us in a conversation. Well, the

conversation was rather a monologue. It felt that he needed someone who would listen to his life story.

On the one hand it was interesting but on the other it was also quite repetitive.

God, Jesus, Skid Row, LA River, Snoop Dog

Something that stuck with me was that when he came to politics he just said that he voted already. "I voted already. I voted already. You know, I voted for Jesus."

—— Hearing this while being in the US before the big elections made me think of

2024/07/13

What am I doing with this sketchfab essay? What is it? Why do I do it?

What is this vessel of ideas, links, claims and findings?

Go back to the guy from the Bauhaus and look at his essays.

I just read that the structure of a diary is like a spider web ... full of associations and utterly allusive.

2024/07/15

Thinking of creating an episode where I map all the content houses in Los Angeles.

Map of all the TikTok Mansions in LA:

https://www.youtube.com/watch?v=BlrsnoHYW_I

Images of TikTok Mansions:

<https://mgroskopf.com/la-tiktok-houses>

2024/07/16

I have the feeling that I try stick too much to the research that I am conducting here. I have to bring in more 'life' to my writing and composing. Isn't the challenge to synthesis research with

the experience of being in that very city of Los Angeles? ... It seems that so many books of LA adopt the form of essayistic writing or the one of the diary/journal. You really can't exclude yourself from being influenced of the city.

I think this is an insight I just made.

How to compose a diary that is bot, a research diary about the inquiry of a certain topic (content houses in LA), and a personal diary that portraits the influence this city imposes on me?

I THINK THIS IS THE BIG QUESTION!!!!

2024/07/17

A diary is "a series of dated traces" (Ming-Yu Lee: Crossing Cinema. P. 43)

2024/07/18

The V@ult House

<https://www.youtube.com/watch?app=desktop&v=HwQkyGo-d2Y> (house tour)

Commercial Content Creater Agencies: (digital marketing company and talent agency)

Six Deegries of Influnce <https://sditalent.com/>

Clubhouse Media <https://clubhousemediagroup.com/>

2024/07/19

Content House = Mickey Mouse Club

There is a strange similarity between the Mickey Mouse Club and Content Houses

“Genny Agnew, the senior influencer relations manager at the digital-first marketing and branding company Social Chain, compared content houses to the likes of the Mickey Mouse Club, which ran from the 1950s to the late 1990s and featured stars like Britney Spears, Ryan Gosling, and Justin Timberlake. “A young person who was really into acting... entered the Mickey Mouse Club and then went on in their careers,” she said.
(<https://theclick.news/content-houses/>)

I have nothing to say only to show

I have nothing to declare only to compare

I have nothing to announce, only to contrast.

When you don't find the words to articulate in language ...

2024/07/21

54 attempts to make sense of Content Houses.

Today I had a new insight in how to organize the diary. I think I need to put the term Content House in the focus again. Each diary entry is an attempt to define, or to shed light on the phenomenon of the Content House. I need to also clarify in an accompanied text, that I understand the term Content House in a more extensive way. Not only as a collaboration house of influencers but as a phenomenon in which the house is central in the production of content. This includes also the House As Content, referring to the many different Real Estate platforms that turned houses into social media content and also to Realtors, who progressively use influencer strategies to promote and sell Real Estates.

So Content House must be seen in this bigger context.

In my diary there are different threads that constitute the whole thinking space:

- 1) The Content Houses (
- 2) Real Estate
- 3) The embodiment of this genre by mixing bits and pieces of my time in LA into the research.

In that sense the diary is partly research diary and partly diary of my time in LA. It is an essay (proto theoretical work) that adopts a diaristic structure.

Like the vlogs and posts of Content Houses and their arrangement in streams of content. Fragmentary, discontinuous, and always incomplete ... my attempt to make sense of Content

Houses adopts the style of Social media platforms but uses sketchfab which is a spatial social media platform.

To conclude: My new insight is that the Content House as a bigger phenomenon needs to center and each diary entrance is an attempt to make sense of this phenomenon. :D (read a bit of the Arcades Project again!!!!)

2024/07/22

Poems for LA:

<https://laist.com/news/entertainment/best-la-poems>

2024/07/23

https://sketchfab.com/3d-models/weight-of-the-world-9cbfc5f444624912be7693ff5ebce5a?utm_source=pocket_shared

I found this sketchfab model again. Its a nice model, or better a nice experience. It is, I would say, a spatial essay. Today I was asking myself why I don't work like this. It seems so much more aesthetically pleasing than my diary entries.

I was in a conflict for a while.

But I came to the conclusion that I should use what sketchfab provides me to build my utterance. Because this reference (weight of the world) is a finished piece. It is static in a way. It is hard to go back and rework it. It is a finished piece. ... My diary entrances are open. Welcoming reworking, rethinking, reconsideration. Always in transition. Never in a complete status.

2024/07/24

Today I got stuck with the term 'content' and its evolution and wider context. Content is a business term. Famously used by Bill Gates in his essay 'Content is King.'

<https://medium.com/@HeathEvans/content-is-king-essay-by-bill-gates-1996-df74552f80d9>

A Content House is a densified environment where everything is transformed into content, primed for documentation, publication, and monetization. In such a setting, content transcends traditional categories. Every entity within a Content House, whether it be a bed, an energy drink,

an influencer, a carpet, a garage, dust, a dance move, a prank, becomes content. Every action, regardless of whether it occurs in the past, present, or future, is regarded as respective content.

Content is tech language. It entered the sphere of culture through business oriented platforms such as Youtube or Netflix. What counts is not the quality of the individual Content that is presented, shared, and consumed but rather the service provide by this platforms that allows the infrastructure for consumption and monetization. Thus, Content is the language of late platform capitalism.

The term 'content' started as a tech jargon and made its way into culture through business-focused platforms like YouTube and Netflix. It's not about the quality of the individual content that's shared and consumed, but about the services these platforms offer, which enable consumption and monetization. So, content has essentially become the language of modern platform capitalism.

Netflix, now one of the biggest film studios in Hollywood was originally a tech company. It was founded by Marc Randolph and Reed Hastings, a tech entrepreneur and a businessman both not related to film or cinema culture. Randolph even stated in an interview that: 'I really only had a single filter [for the start-up]: I wanted it to be selling something on the internet and I wanted it to involve personalization.' (Mattias Frey: Netflix Recommends: Algorithms, Film Choice, and the History of Taste. P.67.)

For Netflix, everything on their platform is deemed content. It's likely no coincidence that Netflix produced a series about the then-famous content house 'The Hype House.' This mise-en-abyme exemplifies the essence of late-stage platform capitalism: a content platform creating content about content creators who reside in a Content House, producing content around the clock for numerous other content platforms.

We are in a sludge!

Everything is content!

Content is King from Bill Gates:

<https://medium.com/@HeathEvans/content-is-king-essay-by-bill-gates-1996-df74552f80d9>

Content is Platform

Content is Service

Content is Business

Content is Ideology

Content is Labor

Content is Category

Content is Tech Language

- Content is King

- Content is Queen

- Content Tentacular

- Content is Human

- Content is Flesh

- Content is Product

- Content is Communication

- Content is Subscription

- Content is Captialism

- Content is Form

- Content is Medium

- Content is Contained

- Content is Brand

- Content is Monopoly

- Content is Infrastructure

- Content is Home

- Content is Car

- Content is Warehouse

- Content is Space

2024/07/25

Family Guy TikTok House <https://www.youtube.com/watch?v=DIFoFb1BxsI>

2024/07/27

Something for my Balcony-Bed Scan!

Waking up in L.A. is a traumatic experience; it's very un-chill.

The hikes, juice cleanses, B12 shots in the ass — those are all crisis management, not preventative care. But waking up in L.A. is also a magical experience. Information comes out of the black hat with no identifiable point of origin. It simply appears.

In L.A. you have the power to determine when you're seen by others and when you go dark, and how intimate the settings are when you make an appearance. It's like MTV's Unplugged — acoustic, emotional, flanked by white flowers and candles.

Moving to L.A. isn't about disappearing — it's about modulating between "being there" and "ghosting." Like the rabbit, we're not afraid of being sucked down the rabbit hole.

We're freaked out about how and when we're going to get pulled out of the void by our ears. (K Hole Mag)

2024/07/28

Today the car broke down. I scanned it.

In a city like Los Angeles, you end up forming a pretty strong bond with your mechanic.

Kim is our guy. Kim will fix it. Kim will let us know.

For sure.

Flashback to my first month living in LA. I remember everyone I talked to being shocked that I was getting around LA by bus. There's a strange aversion to public transport among most people I met.

Honestly, I like riding the bus. In a city like LA, where everything is geared towards a neoliberal individualism, it's nice to share a common experience, even if it's just a bus ride.

People who use the bus regularly have a deep appreciation for it. They thank the driver every single time they get off, which is something I've never seen anywhere else.

2024/08/03

From Curb Appeal to Screen Appeal

It is interesting how prop tech and social media platforms shape our understanding of housing aesthetics.

While it is quite obvious that social media sells an images of housing that is ... (unterworfen) of a certain taste, trend, aand works as echo chamber that is selfreferencial since it underlies the monetiztion strategy of the platforms the images circulate on.

Houses turn into content.

It is no

For example Zillow brings out a research that tells home owners what style sells the best (or what are the newest trends).... Zestimate...

Zillow such as other social media platforms and prop tech platforms reproduces a specific form of housing. This reproduction of housing cultivates a certain taste.

aesthetic workers

Housing is transforms into a certain lifestyle that is produced through consumption.

2024/08/04

Content Houses are AirSpaces.

'It knows what I like' media platforms reproduce our dwelling wishes.

Content houses have developed a peculiar aesthetic uniformity. They not only resemble each other in terms of decor and interior design but also mirror one another in the very act of domestic life and how it is documented and shared publicly.

Whether in the content creation McMansions of LA or the Living Alone Diaries scattered across the globe, you'll find the same white walls, the same Ikea furniture, the same patterned rugs, the same morning routines, the same house plants, the same generic gyms to work out, the same coffee places, the same background music, the same editing style, and the same color grading... the list could go on indefinitely.

Kyle Chayka calls this aesthetic harmonization 'AirSpaces,' describing how styles and trends in our living environments have become globally homogenized. He uses Airbnb as a prime example of this uniformity, but you can see it across all kinds of digital platforms. This sameness isn't just a coincidence; it's intentionally created and reinforced by the logic of platform capitalism.

Just as Airbnb listings have turned into extensions of Ikea showrooms, content houses have become extensions of a uniform idea of domestic life. They showcase a frictionless, seamless, and predictable version of home life, where every episode is perfectly staged and curated.
#AirDwelling #AirDomesticity

2024/08/05

Testing some ChatGPT ironic documentary narration of images taken from the scans:

Prompt: please write a short narrative about this image. Try apply a documentary tone but be a bit ironic.

In this curious scene, we observe what seems to be an odd mixture of domestic chaos and casual indifference. The room, likely once a simple living space, now plays host to a surreal tableau that borders on the absurd. A man in an oversized "Plastik" shirt stands atop a stool, seemingly reaching for something just out of frame, while another individual reclines leisurely on a sofa, unfazed by the strange activities around him. The scene is cluttered with an assortment of objects—a broom, a scattered collection of magazines, and a desk overflowing with tangled wires and miscellaneous items, hinting at a lifestyle where tidiness is clearly an afterthought.

Adding to the absurdity, several other figures appear to be mid-motion or frozen in awkward poses, as if caught in the midst of some inexplicable ritual. The presence of a large purple exercise ball suggests a half-hearted attempt at fitness, which is humorously undermined by the overall disarray. The room itself is missing chunks of walls, as though the space is in a perpetual state of transition—perhaps a metaphor

for the chaotic lives of its occupants.

This snapshot of life captures the mundane with a twist, transforming what might be an ordinary scene into a visual commentary on modern living. It's a reminder that in the age of multitasking and overcommitment, our personal spaces often reflect the frenzied state of our minds. Here, irony is not just present but is practically screaming for attention, as every detail conspires to undermine any sense of normalcy in this domestic setting.

Prompt: this was good. But can you reflect your observation with Content Houses in mind? So that your commentary is in a documentary fashion but always tries to make sense of it by reflecting about the idea and concepts of social media Content houses. Dont forget to be ironic!

In what might be the digital age's answer to a Renaissance workshop, we find ourselves peering into the chaotic heart of a content house—a sacred space where influencers transform everyday clutter into internet gold. What looks like a haphazard mess is, in fact, the beating heart of 21st-century creativity.

Take, for instance, the man standing on a stool in a "Plastik" shirt. Is he reaching for something important, or simply trying to elevate his brand—literally and figuratively? In the world of content houses, every action is layered with potential subtext, though that subtext might just be, "How many likes will this get?" The fact that he's risking a fall for the sake of content is a testament to his commitment to the craft, or at least his dedication to the algorithm.

The bed, barely made, with magazines scattered around—perhaps these are the sacred texts of influencer culture, offering up wisdom on how to maintain the perfect ratio of chaos and curated imperfection. It's all part of the "relatable" aesthetic, the carefully unkempt look that screams, "I'm just like you, except with 100,000 followers."

The other figures in the room appear to be either in the throes of deep content creation or perhaps part of a staged tableau meant to simulate the intense, high-stakes environment of a place where every moment is potentially #sponsored. Even the exercise ball, while ostensibly for fitness, is more likely to be used in a challenge video than a workout. After all, in a content house, even health is a performance.

And then there's the desk, overflowing with cables and gadgets. It's the nerve center of the operation, where the magic happens—or at least where the filters are applied. One can only imagine the hours spent editing, perfecting, and polishing the "candid" moments captured here. The mess isn't just tolerated; it's celebrated—proof of a life lived at the cutting edge of content creation.

The partially missing walls? A bold statement, no doubt—perhaps an artistic metaphor for the content creator's life, where there's no boundary between personal and public, between life and livestream. Or maybe they're just renovating. Who can say?

In this content house, nothing is accidental, not even the accidents. Every misplaced object, every awkward pose, is fodder for the next viral post. It's a place where life is lived in front of the camera, and the line between reality and performance is so blurred that it's practically non-existent. Welcome to the future of fame—where the messier it looks, the more polished it probably is.

2024/08/06

Do Not Research: Micaela Carolan: 100 Empty Cam Rooms

<https://donotresearch.substack.com/p/micaela-carolan-100-empty-cam-rooms>

2024/08/07

can you comment on this interior in the style of Jonathan Carson Tiktok videos? Be ironic and intelligent and subtle. Try to also comment within the context of content houses.

"Welcome to this dystopian paradise, where every square inch is a testament to the grindset mentality and the sheer disregard for spatial boundaries. Right off the bat, we can see this space is a treasure trove of contradictions. Is it a living room? A workspace? A set from a mid-budget horror movie? Who's to say?

Let's start with the living area—or, as I like to call it, Ground Zero. Here, the unmade bed blends seamlessly with the strategic pile of magazines, screaming, 'We care about aesthetics, but only when the camera's on.' It's the perfect setup for when you need to collapse after a 14-hour stream or for when existential dread finally takes over, and you just need to lie down and wonder where it all went wrong.

Moving on to the desk, where we've got dual monitors perched atop a chaos of cables and miscellaneous gadgets. This is what productivity looks like in 2024—if by productivity you mean desperately trying to edit content while ignoring the slow encroachment of tech sprawl that's slowly swallowing your workspace, and probably your soul. Note the perfectly positioned flip-flops next to the yoga ball, just in case you need to make a quick getaway when the Wi-Fi cuts out and the group chat devolves into a Lord of the Flies scenario.

And what's this? A ladder to nowhere. It's as if someone said, 'Why not add a touch of Kafkaesque absurdity to our daily lives?' It's the ultimate metaphor for the modern content creator's journey—forever climbing, reaching new heights, but always a few rungs away from the next viral hit.

But the real masterpiece here is the human installation art. Characters scattered about like they're in some kind of twisted simulation, frozen mid-action—or perhaps mid-breakdown. One sprawled on the sofa, possibly regretting that last brand deal, another hovering mid-air, defying the laws of physics and common sense. The whole scene is a beautiful representation of collective burnout; the only thing holding them up is the sheer force of willpower, or maybe the promise of an iced coffee after the next video shoot.

So, if you're ever in the market for a content house that doubles as a psychological experiment, look no further. Just remember, in this house, you don't live in the space—the space lives in you. And it's coming for your sanity, one click at a time." (ChatGPT)

be more extreme

"Ah, behold the modern gladiator arena, where the only thing more brutal than the competition is the complete and utter disregard for human comfort. This isn't just a content house—it's a psychological thriller masquerading as a living space. We've got everything here: disheveled futons, a floor that doubles as a crash pad for both ideas and human bodies, and a general sense of impending doom. Let's dive in, shall we?"

First, let's address the elephant in the room—or rather, the corpse on the couch. Is this person asleep, passed out, or simply resigned to their fate? Who can say? What's certain is that they're probably wondering how they ended up here, entombed in a maze of half-read magazines and unfulfilled potential. The scattered remnants of what might be 'work' lie abandoned nearby, as if to say, 'Yes, I once had dreams, but now I'm just trying to survive in this post-apocalyptic sitcom.'

Now, let's swivel our gaze to the so-called workstation. This is where the magic—or the madness—happens. Dual monitors flashing with the latest editing software, wires snaking across the floor like the tentacles of some digital Kraken ready to drag you down into the depths of burnout. The carefully arranged chaos of gadgets, shoes, and a yoga ball says, 'We multitask here, even if it kills us.' And let's be real—it probably will.

Then there's the ladder to nowhere, a monument to futility if ever there was one. Perhaps it's an art installation, a commentary on the Sisyphean task of staying relevant in a world where your viral TikTok has a shorter lifespan than your last mental breakdown. Or maybe it's just there for when someone finally loses it and decides to take a stab at reaching for the ceiling—because aiming low is for quitters.

But the pièce de résistance has to be the scattered crew, each one frozen in an act of either intense focus or complete despair. One's mid-swing from the ladder, maybe trying to escape the room, maybe just trying to feel something, anything, at this point. Another's on the floor, probably wondering if it's even worth getting back up. It's a tableau of human endurance pushed to its absolute limits—Survivor: Content House Edition.

In short, if you're looking to capture the essence of modern online fame—a perfect blend of soul-crushing labor, existential dread, and the occasional fleeting moment of success—this space has you covered. Just remember: the walls may be thin, but the despair is thick. Welcome to the dream. Or is it the nightmare? In this house, does it even matter?"

2024/08/09

I find myself continually contemplating on the concept of AirSpaces and the homogenization of housing. It's reminiscent of the phenomenon described in relation to Airbnb rentals, but now we're seeing a similar trend emerge on real estate sales platforms like Zillow.

With Zillow's near-monopoly status and its vast data pool on U.S. real estate, the platform isn't just listing homes—it's actively shaping the market. By offering tips on home makeovers, such as changing your room color or remodeling your front or back yard, Zillow is not merely responding to consumer preferences; it's literally curating them.

Zillow's influence is pervasive. It doesn't just reflect taste; it generates it. It dictates what sells and what doesn't. We're not just seeing a trend; we're living through the 'Zillowization' of real estate.

With Zillow, the home has undeniably ascended to the status of an asset. Unlike a mere commodity, an asset demands long-term consideration to yield profit. The moment you purchase a home, it's no longer just a place to live—it's your asset. One eye on the freshly signed contract, while the other is already anxiously scanning for ways to increase the property's value.

I can't help but wonder why this is happening. Is it the new immediacy, the constant availability, and the sheer ubiquity of data that platforms like Zillow provide? Is it because we can constantly check the value of our property and compare it to others?

I heard a story once that seemed unbelievable at first, but apparently it's common practice now—people actually look up potential partners' homes on Zillow to check their financial situation before going on a date.

Well, I guess this is the new way of planning for the future.

<https://www.tiktok.com/@theatlconciergerealtor/video/7346722817427213610>