

The GSN [Geo-Satellite Network] includes 100+ stations in more than 80 countries on all continents. The GSN dramatically improves the quality, coverage, and quantity of data for earthquake reporting and research. Many of the GSN stations in and around the Pacific basin are now part of a warning system that monitors earthquakes having the possibility of generating tsunamis. The GSN also monitors nuclear explosions worldwide.  
<http://earthquake.usgs.gov/research/monitoring/gsn.php>

[Image 07]

Growth rates, census figures, stock markets all give us a technique to understand our lives, and of others. With the spread of cheap computers and design software in the 1990s the statistical image became ubiquitous, standing in as an explanation of the contingency of elections, the weather, crime and public opinion in general. The more unpredictable, dangerous and contingent modern experience became, the more widespread the use of the statistical image as a knowledge-form to explain the world. Statistics, as Ian Hacking has shown us in his book 'The Taming of Chance', was the 19th century's most powerful legacy. The 'avalanche of numbers' that Hacking says began in that century, also assumed a certain marking of human subjects. Those who conformed to the boundaries of statistical laws were 'normal', while those on the periphery were seen as 'pathological.' Today, numbers as media objects draw us to this world, tempting us with new possibilities: voting through the phone, the internet, assuring our sovereignty and citizenship at a time of flux. Unlike the cold statistics of the Plan or an economics textbook, we touch numbers in ways that were not possible before.

Extracted from Ravi Sundaram, "Exiles from the Republic of Numbers"  
<http://www.kafila.org/2006/11/05/exiles-from-the-republic-of-numbers/>

An unvalidated license. Everyone finds one so as to stay in one of the infinite informal spaces in the city. Desires find a shade to rest under. That is why, when a young boy runs away from his house, the hope of his return remains even when a long time has passed. It is such spaces that evictions and demolitions are threatening today. People whose houses were marked P-98 (pre-98) in Nangla have now reached Ghevra. The certainty they carry with them - that there is a corner in the city for everyone - is still intact. They have not been allotted a plot of land, but they are sure there is a corner that exists for them. As well as that wall in Ghevra, where they and their families can rest their backs. And why not! This is a city, after all.

A trickster moves through a crowd as a thread moves through the eye of the needle.  
Vasudha Joshi, Sarai Independent Fellow, 2004-05

[Image 11]

Shamsher Ali, Researcher-Practitioner, Cybermahalla, Ankur+Sarai-CSDS  
<http://nangla.freeflux.net>

"Now," said the child, waving a paper. "Look on them as long as thou wilt. Count and, if need be, handle. One look is enough for me."  
"But what is the game?" Kim asked. "When thou hast counted, art sure that thou canst remember, I cover them, and thou must tell over the tally. I will write mine."  
Kim bent over the tray. There were but fifteen stones on it. "That is easy," he said after a minute. The child slipped the paper over the jewels and scribbled in a account-book. "There are five blue stones - one big, one smaller, and three small," said Kim. "There are four green stones, and one with a hole in it; there is one yellow stone, and one like a pipe-stem. There are two red stones, and - I made the count fifteen, but two I have forgotten. Give me time. One was of ivory, little and brownish; and -give me time . . ." Kim shook his head. "Hear my count," the child burst in, trilling with laughter. "First, are two flawed sapphires - one of two *ruttees* and one of four. The four-*ruttee* sapphire is chipped at the edge. There is one Turkestan turquoise, plain with green veins, and there are two inscribed. We have now the five blue stones. Four flawed emeralds there are, but one is drilled in two places, and one is a little carved. There is one piece of greenish amber, and a cheap cut topaz. There is one ruby of Burma, of two *ruttees*, without a flaw, and there is a ballas ruby, flawed, of two *ruttees*. There is a carved ivory from China representing a rat sucking an egg; and there is last - a ball of crystal as big as a bean set in a gold leaf."  
"He knew the names of the stones," said Kim, flushing. "Try again! With things such as he and I both know." They heaped the tray again with odds and ends gathered from the shop and every time the boy won. The Hindu boy patted Kim on the back. "Do not despair," he said. "I will teach thee."

In the mornings they played the "jewel game" sometimes with stones, sometimes with piles of swords and daggers, sometimes with photographs (in this event Kim won).  
Excerpted and adapted from "Kim" by Rudyard Kipling  
<http://whitewolf.newcastle.edu.au/words/authors/K/KiplingRudyard/prose/Kim/chapter9.html>

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**On the need for correlative scans:** The symptoms from injuries of the spinal cord and the kidneys are similar, and mimic each other because of their proximity. A doctor needs correlative scans to make a diagnosis.

The term 'fantasy coin' is a technically precise term in numismatics, referring to items that appear to be coins, but which are not actually issued by any real-world authority as a medium of exchange. A pattern coin, or one made in approximate imitation of a coin, is usually produced for sale to collectors, and is often very elaborate, artistic and attractive.  
<http://www.shirepost.com/Coinage.html>  
<http://www.24carat.co.uk/numismaticterms.html>

Neither the Northern Mockingbird nor the Brown Thrasher has its own song. Their song is made up of the songs of other birds. A Northern Mockingbird will repeat a particular bird's song in sets of three before switching over to another bird's song. The Brown Thrasher sings the song of another bird twice before switching to that of a different species. The Australian Lyrebird (Liar-Bird) can even mimic sounds of the camera (*khichik!*) and the saw. A species of birds in Kerala, South India, have begun to mimic traffic sounds due of a rise in road construction. It is nearing extinction because the birds have forgotten their mating call.  
<http://www.cvco.org/science/audubon/Feb2003article.html>

Memory Retrieval Repetition

**SUB: Document Missing**  
Hi Friends,  
One document is missing from the Archive. Biblio of the document - Title - Aabhi Delhi Dur Hai (Written in Hindi) (Photocopy)  
Written by - Rajendra Yadav  
Accession No. 17.  
Call no. 891.442mmdy07  
If anybody has taken this copy, kindly return it.  
bye  
Quraisyh

The management at Glocall Services, an international call centre, found it difficult to maintain order at the main entry point of the office building. They had given the contract for security, the fourth in the last seven months, to Leo Securities. Agents would often come in twos or threes, some times in larger groups, and were always in a rush to reach their seats before the login time began. At the time of shift change agents were checked, their identities confirmed, and their bodies scanned for any undesirable. The older agency was failing on all four counts. Leo came up with an answer in the form of ping-pong balls. The security agency, after giving much thought to the problem, installed a new system. The six foot broad entrance gate was partitioned into four sections: visitors, agents, management and women. At the head of each was a small cardboard box containing four ping-pong balls - white, pink, red and yellow. With the new system at the gate, an agent would pause for at least ten seconds to pick a ball from the box. This would halt the line and allow enough time for ID cards and the photograph on them to be tallied. If the agent was lucky, he might dig up a white ball, which would mean that he could go straight to his floor with out being checked. A pink ball would mean a complete body check. A yellow ball would mean body-scan through a metal detector and a red ball stood for the entire process - a body check, followed by a manual metal detector scan and subsequently passing through the metal detector door. The unpredictability of the system became its chief selling point to the management and staff.

Taha Mahmood, Iram Ghufuran, Researchers, Sarai CSDS  
<http://mail.sarai.net/permalink/reader-1st/2005-September/008226.html>

A scan retains, or attempts to retain, the original. It creates a version of the original.

[Image 04]

I saw the bright line of white light that traveled the length and breadth of the picture, and heard the accompanying sound that white electronic light made as the image was "scanned" and reproduced in another resolution. For a moment every inch of the image, in white lines, was over exposed, burnt out, lost to itself. Whether that moment of visual burn-out is retrievable, can possibly remain a mystery.  
Priya Sen, Researcher-Practitioner, Cybermahalla, Sarai

[Image 05]

The survey party distributed jute bags among the populace of Pooth Khurd, a village in Gurgaon. The bag had MNIC written in Hindi with the possible benefits enumerated below, which would accrue to the owner of the card. A farmer said that according to the SDM [Sub Divisional Magistrate] and the survey people, the *hara* (green) card, or the MNIC, will make foreign travel easy and hassle free. MNIC or the Multiple-Purpose National Identity Card, written as 'Bahudeshya Rashtriya Pehchan Patra' is being read as 'Bahudeshya Rashtriya Pehchan Patra' or Multiple-country National Identity Card.  
Entropy Index, Sarai Media Lab, 2005  
<http://media.opencultures.net/entropy/>

For the 1889 Paris Exposition, Jules Bourdais, a prominent French architect, proposed to erect a tower 360 metres (1,200 feet) high in the center of Paris, near Pont-Neuf, with arc-lights strong enough to illuminate the whole city. By these means the street lighting of Paris, which at that time consisted of thousands of gas-lamps, was to be transformed into city lighting. This proposal by the builder of the Trocadero was the subject of detailed discussion, along with another vision involving a tower, that of the bridge construction engineer Gustave Eiffel. Eventually however, the committee preparing the Exposition decided to accept Eiffel's project. No one doubted that it was technically possible to illuminate the whole of Paris from one source of light. In the end, Eiffel's tower was built, not because it was considered less far-fetched than Bourdais' - on the contrary, contemporaries feared being blinded by such a centralised light source.  
Excerpted from 'Disenchanted Night: The Industrialization of Light in the Nineteenth Century' by Wolfgang Schivelbusch

Light is abundant. We build structures for its containment.

[Image 01]

[Image 02]

What are the aesthetics produced by city lighting and CCTV cameras?

The camera shop in the underpass was choc-a-bloc with visual and aural delights. Above the camera boxes, amid the glamorous images of Aishwarya Rai and her look-alikes, were two images titled "Original" and "Retouched". "Original" was a portrait of a Maharashtrian woman standing before a clothesline laden with sheets and towels. Her face was a pitted leather mask, her eyes shut, perhaps the reflex-reaction of one unaccustomed to the flashbulb. She was not standing alone; behind her, a face peeped through; and to her left, a young boy stared directly into the camera lens, looking a little stunned. "Retouched" considerably transmuted the woman's portrait. The background had been cleaned of every trace of haphazard domesticity, and replaced by a clear blue field. The magenta cast in the original photo had been eliminated and the face took on an even lighter tone. With open eyes she confronted the world! I talked to the shop assistant, who gave me a potted history of an image on the wall. When the woman in the image passed away, her son wanted to have a portrait of hers made, as a mark of remembrance. But he had only one photograph of hers, showing her as part of a group portrait taken at home; and unfortunately, she had blinked when asked to "Smile please!". The son wanted the photograph to be cleaned up and wanted his mother to look out at the world. I ask the assistant whether they had magically restored the image-woman to sight by dipping into a databank of eyes. No, he replied, emphasising that in such cases, "eyes should be taken from the family only". So the eyes of the young boy, a relative standing next to the woman in the "Original", were cut-and-pasted onto her face to render the magical effect of the "Retouched". Without knowing it, the young boy had performed a virtual chakshu-daan by donating his eyes to the old lady.

Nancy Adajania, Sarai Independent Fellow, 2003-04, Digitalisation of Popular Image-Production in Contemporary Urban Indian Contexts

The remote-controlled air, land or water-borne toy vehicle comprises: a body, a printed circuit board mounted on or to the body, a receiver connected to the printed circuit board for receiving commands, hardware on the printed circuit board including control circuitry for manipulating the toy vehicle in response to commands received by the receiver, and a motor drive mechanism mounted on or to the toy vehicle for moving or propelling the toy vehicle in response to control signals from the control circuitry. Preferably at least one of several infrared emitting simulated weapons are mounted on the toy vehicle and are selected from the group including a machine gun, a cannon and a missile.  
<http://www.freepatentsonline.com/6809945.html>

Is street lighting a weapon or a shield?

[Image 02]

[Image 16]

Need for a portrait system was first felt in the late 1990s. A portrait kit was then imported from the United States. The kit contained 256 different types of hairstyles, hats, mustaches, noses, lips, ears and chins. The obvious problem was that they were of white males. Bowler hats figured prominently in the hats section. The help of Central Detective Training School at Calcutta was then sought to set the differences in facial features and skin tones right. The CDTs dispatched a team to collect samples of males aged between 25 to 65 years of age. The team was told to not to approach any police station for photographs, but to collect photographs of common people. Later a kit similar to the one imported from the US was made and used for some years.

The present system was built by NCRB (National Crime Records Bureau) in collaboration with DDIT (Dharmasinh Desai Institute of Technology) in Nadiad, Gujarat. The system uses a database of 557 faces photographed opposite a blue background. All the photographs are of males aged between 25 to 64 years. Each person is photographed in three postures: a frontal frame while sitting, a left profile and a right profile. The software allows the user to manipulate the image according to various moods and take into account the effects of age.

The image of a middle aged man can be manipulated to frown, smile, sneer and age and over 10 billion different faces can be made using this system. Incidentally, all 557 photographs were of male employees of the NCRB and State Crime Records Bureaus across India.  
Taha Mahmood, Researcher, Sarai - CSDS

A vegetable vendor was weighing a cabbage on a scales and put it in a basket dangling on a string a girl lowered from a balcony. The girl was identical with one in my village who had gone mad for love and killed herself. The vegetable vendor raised her face: she was my grandmother. I thought: You reach a moment in life when, among the people you have known, the dead outnumber the living. And the mind refuses to accept more faces, more expressions: on every new face you encounter, it prints the old forms, for each one it finds the most suitable mask.  
Excerpted from 'Invisible Cities' by Italo Calvino.

Scientists now claim the young woman depicted in Leonardo da Vinci's 16th century masterpiece was either pregnant or had recently given birth. The new findings emerged after the most extensive three-dimensional scan ever undertaken on the painting. Scientists from the National Research Council of Canada (NRC) used laser and infrared scans, 10 times finer than a human hair, to reveal details previously hidden by darkened paint and varnish. Last year Professor Nicu Sebe of Amsterdam University, who used a "face tracking" computer programme designed to reveal the emotions of the face, insisted that the Mona Lisa was 83 per cent happy, 9 per cent disgusted, 6 per cent fearful and 2 per cent angry.  
[http://www.findarticles.com/p/articles/mi\\_qn4158/is\\_20060828/ai\\_n16747135](http://www.findarticles.com/p/articles/mi_qn4158/is_20060828/ai_n16747135)

Does the recognition of a human subject necessarily require the intervention of another human subject? The machine presents faces, but I must decide that you are in fact you. That this is you twenty years older, this is you tired after a long day's work, this is you recovering from sickness and this is you after a day at the beauty parlour.

The poster inside the gift shop said, "Please do not steal any thing, you are being watched by a spy camera." I spent a considerable time inside the shop gazing at the walls, the ceilings, and the floor. I couldn't find any evidence of a spy camera. Finally, I went to the shopkeeper and asked about it. He smiled, and said, "Koya camera nahi hai, par yeh poster se kaam chal jata hai. [There is no camera, the poster does the work]."  
Taha Mahmood, Researcher, Sarai-CSDS

The universe (which others call the Library) is composed of an indefinite and perhaps infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings. From any of the hexagons one can see, interminably, the upper and lower floors. When it was proclaimed that the Library contained all books, the first impression was one of extravagant happiness. All men felt themselves to be the masters of an intact and secret treasure. There was no personal or world problem whose eloquent solution did not exist in some hexagon.  
Extracted from 'The Library of Babel' by Jorge Luis Borges

[Image 06]

Dear M,  
I am looking for a video of a political comedy on television to send to you. I hope it's not in poor taste following your experience in Australia with the police etc! It went a little like this:  
A man dressed in Middle Eastern clothing was making a video on the Sydney Harbour Bridge. Within minutes a security team arrived and challenged him as to his identity and asked him to leave or be arrested. The same man now dressed as an American tourist and did the same. No security came, nothing happened. He again dressed as a Middle Eastern man, taking photographs at a nuclear research facility in outer Sydney. Within a minute security arrived and forcefully asked him to identify and explain himself and leave NOW!  
Next the man dressed as an American tourist and started video taping the nuclear facility. Two security guys arrived promptly and challenged him. He said he was an American engineer on holiday and was interested in the plant and asked if he could go into the facility grounds to get a closer and more detailed look at it. He was directed into a secure area where he continued to video for 20 minutes before another security team approached him, asking what he was doing. He explained again and was politely asked to leave, with good wishes and apologies.  
I will find a copy for you, soon.  
David

In order to maintain the illusion of normalcy, the constable insists that things not be done *khullam-khulla* i.e. in the open. It appears that with the introduction of the camera, the *khullam-khulla* and *chhup ke* principle is reversed. Now the negotiation is not with the local constable but the abstract gaze of the camera, where a distant set of eyes watch for illegal activity. The camera, on its part, can only detect furtiveness which translates into suspicion and instructions to the constable to make appropriate enquiries.

Everything is now done in the open. Alcohol is drunk in steel glasses, mixed with Pepsi, cards hidden in sleeves, coins kept out of sight, people sit at a slight distance from each other to break the huddle of a "group". The presumption being that if something is not hidden, it must be alright.  
Aman Sethi, Independent Fellow 2004-05, Sarai-CSDS

Barcode Yourself. Enter personal information - your gender, height, weight and country you live in. You will get your bar code. Scan it and it will be assigned a value in Dollars. All of the calculations in Barcode Yourself are based on real world facts, gathered from the Internet. Data like the Gross Domestic Product of each country. Lichtenstein is #1, USA #2, and Sierra Leone is last. From the Center for Disease Control, I used the Body Mass Index to figure out how healthy a person is based on height and weight. And from the Institute for Women's Policy Research I discovered the "Gender Gap" which states that "Women Average 72 Cents For Each \$1 Earned By A Man".  
[http://www.barcodeart.com/art/digital\\_frames.html](http://www.barcodeart.com/art/digital_frames.html)