MMMM

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MMMM is an online platform that facilitates migration through an exchange of needs.

Global infrastructure space has perfectly streamlined the movements of billions of products and tens of millions of tourists and cheap laborers, but at a time when over 65 million people in the world are displaced, there are still so few ways to handle political, economic, or environmental migrations. The nation-state has a dumb on-off button to grant or deny citizenship/asylum. And the NGOcracy offers as its best idea storage in a refugee camp—a form of detention lasting on average 17 years.

Can the legal and logistical ingenuity that lubricates trade be applied to a global form of matchmaking between the sidelined talents of migrating individuals and a multitude of endeavors and opportunities around the world?
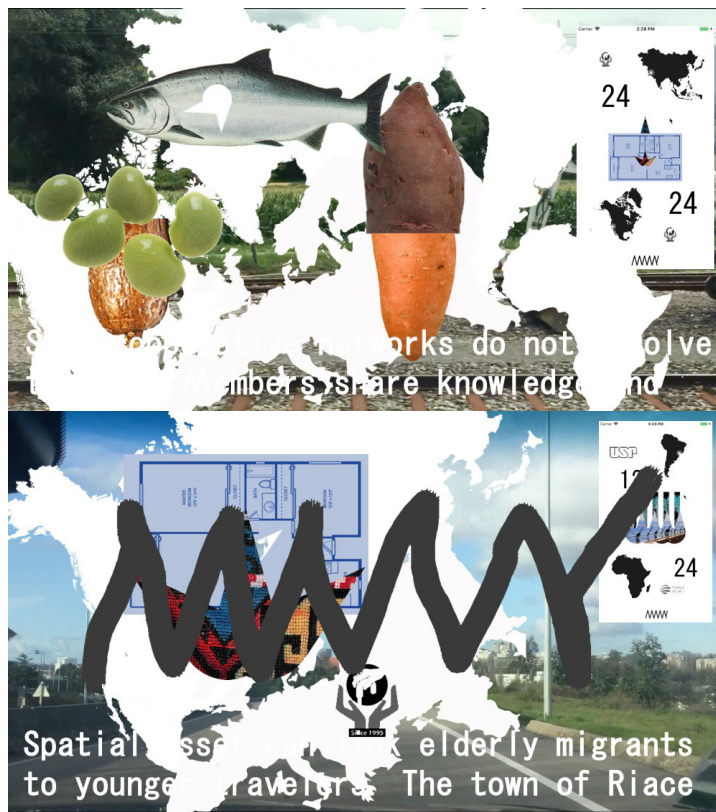
MWM proposes to outwit opposition
to migration by more robustly net-
working short term, project-based
visas and cooperative exchanges for
those who want to resettle but also
for those who want to keep traveling—
who never wanted the citizenship or
asylum that the nation withholds or
reluctantly bestows. It rejects vic-
timhood in favor of the persistence
of resourceful people and leave the
right wing to throw itself against an
open door.

While conceived at a moment of dig-
ital ubiquity, the real object of
design is a heavy information system—
altered legal and spatial networks.
MWM connects existing visa spon-
soring networks with spatial proj-
ects. Cities can bargain with their
underexploited spaces to attract
talent and resources—matching their
needs with the needs of mobile people
to generate mutual benefits. There
are no have or have-nots. Needs and
problems are raw assets linked in
non-market exchanges. Groups forming
on either side of the exchange form a
no-tech blockchain to increase secu-
rity.

Beyond national signals, this group to group exchange has its own visual language that is designed to engender trust. Each group develops a multi-glyph expression inspired by the work of Fluxus member Jurgis Maciunas (Spell your name with these objects), Paul Elliman's typographies, hobo code and cuneiform. The lumpier or more heterogeneous the expression, the sturdier the exchange.

MWW asks: Might another kind of cosmopolitan mobility organize around intervals of time or seasons of a life to form a branching set of options that is more politically agile? Might this exchange be anticipated and celebrated as the means to global leadership credentials?

Research and design over the last six months has assembled almost 100 representative entries for the platform. Each of the entries point to thousands of existing visa sponsors in education, agriculture, medicine, and other industries as well as a strategy for aggregating these networks and strengthening them with spatial variables. Ten iphones will allow users to experience the platform, the many matches between entries, and the stories attached to these journeys. A video essay, inspired by the collages of Hong Kong artist Ha Bik Chuen and narrated in eleven different languages, assembles twelve topical episodes that reflect on the wealth of existing and possible exchanges.

While a small cohort of students from architecture, computer science, and graphic design have developed the project to date, ⋀⋀⋁⋁ will now be the subject of an interdisciplinary university-wide seminar that assembles professors and guests to critically consider the project and rehearse strategies for realizing it.

⋀⋀⋁⋁ is trying to escape the gallery. The Biennale exhibition is intended only as a way to project possibilities for further development of the platform. And the ⋀⋀⋁⋁ gesture, an unstable logo of sorts, is designed to be contagious—a sign or mark made by ⋀⋀⋁⋁ for ⋀⋀⋁⋁.

Medical professionals are in short supply around the world. The US has