Editor's Note by Genevieve Costello:

I have had the honor of editing this collection of texts, a reflection of Hackers X Designers' activities and occupations in 2017. The range of content is what initially struck me. We have Wiki page process-docs and workshop-sharings, radio-Skype-in-person interviews turned transcript, art statements, art works, and questionnaire testimonials. With the premise of going on and off the grid, there is an overarching investigation of what being together can look like through the objects and systems of basic needs and social exchange - food, shelter, water, clothes, emotional support, community investment, labor practices, transportation, utilities, money and valuation. Questions that many authors of this compilation grasp at are the tensions between work and life as a critical maker, between individual drive and collective actions, autonomy and material realities. Fortunately, these meta appraisals come with a lightness as they arise from doing: inspecting the stuff around us and taking things apart and putting other things together...i.e., hacking.

The HXD community has varying spirits towards the reality of ethics a person can extend. Joana Chicau states that "It's not easy to be critical in multiple ways in one's practice...This holistic approach is hard to find and hard to practice." Alternatively, Jon-Kyle emphasizes how deeply personal the environment of the internet is and encourages designers to jump into Peer2Peer .head on to make locales amongst its over-corporatization. He asks, "What does a neighborhood on the internet look like?" Ivanka Annot refuses to "pay rent with [her] life" and adopts prefigurative politics as her way of life and art, building replicable and scalable

systems within legal loopholes. As Annot puts it, "you create what you want to see happening in the future. Instead of protesting to what is happening now, you prefigure it. You give it a shape, you make it happen." Bongani captures a crucial reality - "There isn't some consistent ethical approach to doing something good and positive...material conditions, the conditions of life, require you to carve out what your priority is - you must focus on one impact... [and you must be] content with that decision."

Ultimately, whatever energies motivate the fight for ethics in our livelihoods and beyond, and however much we can teach ourselves alone and with the aid of internet connection, there is the need for others in making systems that more accurately reflect ways of living that are not yet feasible or envisioned in the grids of society-at-large in which we are positioned. Reliance on popular grids oft reinforce individualist society, yet pursuing to critique and effect change to the systems in which you are embedded can also be isolating. This is a lived obstacle, as experienced by Vicky de Visser's Off the Grid Amsterdam Boat Life Project, in which she found that there were "Too many hardships to be managed and controlled without the support of a community equally invested in a shared, off-grid system."

As many of the experiences from HDSA17 indicate, collaboration is work - the work of mediation, communication, and management of individual drives. Daniela Rota and Meike Hardt (m—d—buero) share that "It is always about the negotiation of disciplinary differences. You push your own disciplinary borders by unlearning habits to make space for the other." From the friction and discomfort of different group member goals, Loes Bogers' developed reflective practices "about inhabiting shared spaces of learning that [she] now uses in [her] teaching practice." Perhaps these are other forms of prefigurative politics in consciousness-raising - the potential for resignation to others as constituting and supporting a grid's weave as civic life.

Another practice of congregation is the language of these texts. The majority of the writings were done in the non-native tongue of the writer or interviewers/ees. In editing, this was felt as an expansion and detailing of a language in common, rather than a flattening of cultural linguistics or universalization. I aimed to retain these intricacies through which the author's essences of thought, presence, and enthusiasm run and with the hopes to highlight a heterogeneous cohesion as the collection's underbelly.

As well, I aimed to point back to how these texts came to be together within a community grounded in web technologies. The texts were written by the tech-minded's formulation of sharing information - with readers with a screen and internet connection. The writings were rich in hyperlinks. I wanted to keep the interchange between the digital and print on the surface by keeping hyperlinks within the texts as much as possible within the parameters of printing using the PJ Machine. Formalities of style and formats are equally sites to be changed to more accurately reflect the use and access of content. Citations are influenced by APA, but have been ridden of redundancies such as "link accessed at." While there is a core goal of sharing enough information to accurately and clearly reference authorship, the formatting, style, and citations of this publication are meant as an adaption to the creative works that constitute it.

More about the style and format guide may be found here: https://wiki.hackersanddesigners.nl/index.php/Style_Formatting_Guide