ANSIBLE
安射波
Jeronimo Voss
杰罗尼莫·沃斯

Across the Distance
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How to Make a Pencil
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Aaron Benanav
艾伦·贝纳纳夫

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At some point everything becomes a waste of time.
人们突然发现，失去或什么，都成了浪费的时间。

The Wheel of the Mind
心灵的轮回

ACROSS THE DISTANCE
by Geng Yao
Translated by Stephen Nashef and Nicole Deng

In Guangzhou's Nanfei Bar, regulars have a few drinks and chat about a range of issues, from local life to global current affairs. Meanwhile, Chinese women writers from the previous century stare out from black-and-white photos on the wall behind them. Their gaze is pensive, vigilant, as though their very eyes were participating in a parallel discussion.

These images are part of the exhibition by Jeronimo Voss called Ansible – a montage of image, text, video and captions. The video installation slips seamlessly into the environment of the second floor of Nanfei Bar, portraying women writers earnestly discussing issues related to the 1920s Guangzhou syndicalist movement. The scene from China's early Republican era transcends space and time to merge with the Guangzhou of a century later. Before 1927, anarchist and syndicalist ideas, as well as modern organisational practices based on the notion of the Commune, were widespread in Guangzhou.

The analysis of political movements across geographies is what moves Voss, who is an active participant in Synnika, the experimental space for practice and theory in Frankfurt/Main. Since opening its doors in 2019 the space has been working with different self-organized spaces and initiatives related to Guangzhou and the Pearl River Delta region in the South of China.[1] It was from this cross-border dialogue that the collaborative "Escaping Involution"[2] project and the exhibition Ansible were born.

In the exhibition, Voss uses the aesthetics of online communication interface windows, profile images in web-conferences and speculates with "Ansible", a concept conceived by science fiction writer Ursula K. Le Guin to designate a tool achieving real time long distance communication. In her novel The Dispossessed (1974), the protagonist remembers his life in an isolated, or rather involuted, anarcho-communist society. He left his home planet in order to invent the Ansible which eventually becomes part of an interstellar communication system of a broader political construct that Le Guin refers to as the "League of All Worlds" or the "Ekumen".

穿越此距
文/更杳

在广州的南非小酒馆里，熟客们常常就着酒精分享从本地生活至当今世界的众多消息。与此同时，酒吧的墙和窗户上，生活于一个世纪前的中国女性作家们，正从黑白照片里射出机警深思的回望，仿佛用眼神进行着另一场讨论。

这些图片出自德国艺术家杰罗尼莫·沃斯(Jeronimo Voss)的展览《安射波》——一份基于图像、文本、影像和字幕的蒙太奇。录像装置融入了南非酒馆的二层空间里。影像中，晚清民初的女作家们围绕20世纪20年代的广州工团运动热切讨论。1927年之前，无政府主义、工团共产主义思想及现代公社的组织形式曾在广州地区广泛传播。这一虚构的中国民初场景跨越空间和时间，与一个世纪后的广州交融唱和。

Voss's artistic reference of Le Guin's concept begins with the instantaneous connectivity available to us in our everyday lives and speculates on its inherent implications, providing a demonstration of how the Ansible might serve as a tool for social interaction and participation in a near future. Voss stages fictional conversations to speculate on concepts of instantaneous communication that spans space and time, and in which Ursula K. Le Guin plays a central role. By drawing from Guangzhou's anarchist past,[3] a significant dialogue is established between Chinese writers Ding Ling (1904 – 1986), He Zhen (1884 – 1920), Bai Wei (1894 – 1987), Xie Bingying (1906 – 2000), Feng Keng (1907 – 1931), and Le Guin (1929 – 2018) – writers united by a shared debate on questions of social struggle.

Bai Wei: "Once you build up an economy and see it running, however alternative it might be, a little bubble – it can be a rat race to keep it going, especially if you distrust the world around. You need to shield it like a fresh plant in a tropical storm…"

Ding Ling: "… like a propertarian?"

Bai Wei: "I don't mean like an entrepreneur is running business, it's a different kind of competition – but I get your point – the alternative becomes something you own and protect, in this case collectively, as a syndicate. And they wanted to see it growing, nurture it, feed it and eventually get fed by it at some point."[4]

In a debate about syndicalist organisations, Voss lets the web-conference profile image of revolutionary playwright Bai Wei articulate a notion that resembles the modern-day phenomenon of Involution, but then returns to a question that is specific to the social tendencies of her age.

A voice from the future travels back to the liberation movement intellectuals of the Republican period, demonstrating that dialogue is built on the need for reciprocity – be it across space or time:

Le Guin: "Responsibility is a temporal relationship. The responsible promise holds time together. Once we understand time, and how to work with it instead of against it, we are able to build a community in which we can speak to each other."[5]

The discussion of "time" is crucial in Voss's work. The "Involution" model is first and foremost evident in the present social system that uses time as a unit of economic value. Through means of communication and transport, the global expansion of capital overcame many barriers of time and space, but human beings have not gained leisure and liberation from it - the use of time was seen as the supreme law, which in turn exacerbated the scarcity of time. As Jonathan Crary concludes in Late Capitalism and the Ends of Sleep, we are forced to produce continuously while consuming ourselves, our world and our collective capacity to imagine a common future.

He Zhen: "The network was called ADC, Administration and Distribution Coordination.

作为法兰克福/美因河畔地区实践及理论实验空间Synnika的活跃成员，对跨地域政治运动的分析一向是杰罗尼莫·沃斯的动力所在。自2019年开业以来，该空间一直与广州和中国南方珠三角地区的不同自组织空间和项目[1]进行合作。跨国际的来往对话下，催发了"卷中逃"[2]项目以及《安射波》的诞生。

在展览中，沃斯挪用了网络会议中的美学形式：在线通信的界面窗口、个人资料的图像，在此之上拟造了一个名为"安射波(Ansible)"实时远程通信工具。这一概念取自科幻作家厄休拉·勒古恩(Ursula K. Le Guin)的构想。在她的小说《一无所有》(The Dispossessed)(1974年)中，主角回忆了在一个孤立的，毋宁说内卷化的无政府主义-共产主义社会中的生活。为发明安射波，主角离开了自己的母星，安射波也最终成为了一个更广泛政治结构的星际通信系统的一部分，勒古恩将其称为"所有世界的联盟"或"伊库盟(Ekumen)"。

杰罗尼莫·沃斯对勒古恩概念的艺术挪用以日常可及的即时传输理念为起始，并试图扩展远程通信方式的内在潜力，示范出安射波如何在不远的将来成为社会互动和参与的基础。他通过演绎一场虚构对话来想象跨越时空的即时交流，厄休拉·勒古恩则在其中扮演了核心角色。联系广州的无政府主义历史，[3]沃斯在丁玲(1904-1986)、何震(1884-1920)、白薇(1894-1987)、谢冰莹(1906-2000)、冯铿(1907-1931)一众中国作家与勒古恩(1929-2018)之间搭建起意味深长的对白——可见她们基于对社会斗争问题的共同论争而相联结。

白薇："一旦你建立了一种经济模式并眼见它在运转起来了，无论它是多么的与众不同，都会形成一个小小的气泡——保护它可能是一场老鼠赛跑，是无止境的内卷，特别是当你不信任你周围的世界的时候……你需要像保护热带风暴中的鲜嫩植物一样保护它……"

If you throw a rock against a tree,
如果你向一棵树扔一块儿石头，

It was a coordinating system for all syndicates, federatives, and individuals. They didn't govern persons; they administered necessary labor. Social interchange is not mediated through money nor state bureaucracy. It was an economy of time visualizing to everyone how the available resources could be recombined to form schools, factories, playgrounds or starships."[6]

Voss proposes in "Ansible" a system for Administration and Distribution Coordination, which coordinates the activities of a variety of associations, so that everyone can rationalise the resources available at a maximum reduction of necessary labor. Comparable to the conceptions formulated in L'insurrection Qui Vient by the Comité invisible, this idea of the revolutionary Commune should free up for everyone as much disposable time as possible, to escape from the tyranny of the clock.

As a tool of the "League of All Worlds", the Ansible is both a technical device and a philosophical concept of time. In case of the latter, it resets a particular form of time, driving us to imagine a combination of sequential and circular understanding of it, "becoming and being, cause and effect."

The reconfiguration of the temporal order by the Ansible could also be related to the concept of the hypercultural universe. In "Die Zeit bedenken" ("Reflections on Time"), Vilém Flusser depicts the "Bit-Universum" of point time, in which possibilities (Möglichkeiten) outside the mythological or historical sphere are "strewn" like particles and are "within reach". In "Hyperkulturalität. Kultur und Globalisierung.", Byung-Chul Han suggests that Flusser might have interpreted networking as a practice of love and recognition. "Networking creates a hyperspace of possibilities, which in turn allows for the expansion of the future. The here and now in the hypercultural universe does not have a sense of isolation; it is love and networking that are its essential characteristics."

In The Dispossessed Ursula K. Le Guin has formulated a narrative structure that resembles a Möbius strip, something Voss has also achieved between the content of his artwork and the extensive collaborative nature of its production in the framework of the Escaping Involution project. Along with electronic beats composed by musician Lain Iwakura a.k.a. Ezili-i Sabbah, the montage of images and captions continues. A glimmer of the possibility of the Möbius strip lies in the cyclical, back-and-forth nature of the dialogical process.

It is worth mentioning that many similar debates and conversations are taking place in communities in Guangzhou and beyond. Some visitors to the exhibition reflected on how the show reminded them of Soeng Joeng Toi (SJT), a former co-governance organisation and practice space in Guangzhou, closed and disbanded last year. Although it once had a vision of generating more connections, the dialogue between the participants broke down and collapsed. In fact, the form of dialogue does not guarantee its own validity and continuity; conflict is always part of it. According to Xiaotian, one of the curators of Escaping Involution, this is similar to the revelation brought by Covid-19 ,"Technical means cannot eradicate the viruses in nature."

丁玲："……就像一个财产权主义者那样？"

白薇："我在这里的意思不是在把这种经济模式类比成企业家在经营自己的产业，这里说的是一种完全不同的竞争——但我明白你的意思—这种另类的经济体成为大家，作为一个工团，一起去拥有和保护的东西。而每个人都希望看到它的成长，培育它，滋养它，并最终有一天被它反哺。"[4]

在一场关于工团主义组织的辩论中，沃斯假借革命剧作家白薇的网络会议形象之口，阐述了一个类似现下"内卷"现象的概念，随即话锋又转到紧扣当时社会趋向的问题上。来自未来的呼救回传向心系中国解放运动的近代知识分子们，显示了对话总是建立在一种"相互"的需求上——不论相隔着空间还是时间的距离。

"责任是一种时间上的关系，对一项责任的承诺将时间统合了起来。一旦我们理解了时间，理解了如何与时间合作而不是对抗它，我们就能够建立一个社群，在这个社区中我们可以互相对话。" ——"厄休拉·勒古恩"[5]

对于"时间"的讨论在杰罗尼莫·沃斯的作品中可谓至关重要。要知道"内卷"模式首先就显现在当前以时间作为经济价值单位的社会体制里。资本的全球扩张通过通信和运输手段克服了时间、空间的诸多障碍，然而人类并没有从中获得闲暇和解放——人们把对时间的利用视为最高律令，反过来加剧了时间的稀缺性。一如乔纳森·克拉里(Jonathan Crary)在《晚期资本主义与睡眠的终结》(Late Capitalism and the Ends of Sleep)中总结的那样，我们被迫持续生产的同时，消耗着我们自身、我们的世界以及想象一个共同未来的集体能力。

何震："这个系统叫做ADC，'管理分配协调系统(Administration and Distribution Coordination)'。这个系统能协调所有的工团，联邦机构和个人的活动。这些单位并不主宰每个个体，而只对必要的劳

Just as network meetings or Ansibles only mediate the conversation, they cannot neutralise the conflicts it contains. But at least it is possible to make an optimistic Flusser-like judgment – the space of networking allows for and expansion of the future.

After all the effort we have put into confronting "involution", "escaping" then becomes a topic of constant discussion. Where is "escaping" going to go? Gilles Deleuze argues that the line of escape, is the real transformative force that leads to a constant deterritorialization. "Escaping" creates the future precisely because it does not have a predetermined direction. As Xiaotian exclaims, "Abstraction is sometimes more intriguing and fascinating, allowing one to look up at the stars from the pain of reality."

The window that faces the street from the second floor of Nanfei Bar, is covered by a photo taken a few months previously from the roof of the syndicate housing project where Synnika is located in. You see a lot of office space in high rise buildings, as well as a building ruin – what could be done with all that empty space that is only half used or not used at all? Ansible brings this question to Guangzhou.

Are we able to set in motion a form of communication that can address the similar problems that plague distant places? How much more will the spirit of mutual association symbolised by the Ansible come to life in reality? This is, I believe, where the crux of the Ansible lies: the multifaceted nature of the way in which we share, debate and attend to the issues each of us faces.

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[1] Such as Soeng Joeng Toi, Miao&ChaoCoop, Prickly Paper, Pansi Cave (Qianyang Zuo).
[2] Escaping Involution is the title of a series of exhibition openings in Frankfurt/Main and Guangzhou in 2022/2023. One of these openings was Ansible at Guangzhou's Nanfei collective, hosted by HBStation and Synnika. For more, see: escapinginvolution.com. Involution 内卷 is a term that went viral in early 2020 in China. It refers to the hyper-competitive environment that has increasingly come to characterize both work and education in China. Its contemporary use in China was inspired by Clifford Geertz's 1963 anthropological book, Agricultural Involution.
[3] Today, there is hardly any trace of the history of Guangzhou's other socialism to be found in the city itself. Most historical work has been done by historians from outside of China, most notably by Arif Dirlik, who published the book Anarchism in the Chinese Revolution in 1991.
[4-6] Excerpt from Ansible (2022) by Jeronimo Voss

动进行管理。在这一系统中，社会交换并不直接通过金钱和政府官僚来进行。而是在于实现对时间的集约化利用，从而使得每个人都能合理的规划现有的资源，用在建设学校，工厂，操场和宇宙飞船上。决策则由公社依照各种协议章程来完成的。大部分的决策基于最大限度的集体共识来完成，少数服从多数的投票制则能减则减。工具模板则能直接完成其他一些决策。"⁶

受厄休拉·勒古恩《一无所有》启发，杰罗尼莫·沃斯让"何震"在"安射波"中提出了一个名为ADC的管理分配协调系统(Administration and Distribution Coordination)，以此协调所有工团，联邦机构和个人的活动，使每个人都能合理地规划现有资源，减少必要劳动。不妨将其与隐形委员会(Comité invisible)撰写的《将临的叛乱》(L' insurrection Qui Vient)里的近似观念作比：即对于革命公社的设想在于尽可能为每个人释放最多的自由时间，使人从时间的暴政下走出来。

作为"世界联盟"的一大重器，安射波身兼技术设备和时间伦理观念上的双重性。就后者而言，安射波设置了一种特别的时间形态，驱使我们想象线性时间与循环时间的结合——"成为和存在，原因和结果。"倘若安射波果真能解决现实中时间制度带来的焦虑，或许，也就为我们提供了一条卷中逃的小径。

安射波对于时间秩序的重构与超文化宇宙概念亦有共通之处。威廉·弗卢塞尔(Vilém Flusser)在《关于时间的思考》("Die Zeit bedenken")中描绘了点时间构成的"比特宇宙"(Bit-universum)，在此间，神话或历史视域之外的可能性(Möglichkeit)如颗粒一般"纷扬飘落"并"触手可及"。《超文化：文化与全球化》("Hyperkulturalität. Kultur und Globalisierung.")一书中，韩柄哲(Byung-Chul Han)提出，弗卢塞尔或许想把联网解释为一种爱和认可的实践："联网创造了一个可能性的超空间，进而使未来得以扩展。超文化宇宙中的此在不会有畏惧(Angst)和孤立之感，爱欲与联网才是它的基本特征。"厄休拉在《一无所有》中构造了一个近似莫比乌斯环的叙事装置，而沃斯在作品内容本身及其交织性的外延上也做到了这一点（作品产生之过程立足于"卷中逃"项目框架内的广泛合作）。伴随音乐家

Lain Iwakura（另名Ezili-i Sabbah）谱写的电子乐鼓点，画面与标题持续着蒙太奇切换。某种乌托邦的可能性之一瞥，寄寓在这场循环往复的对话中。

值得一提的是，还有许多相似的争论对话在广州和更多地方的社群上演着。有观众反映观看《安射波》使其联想起广州此前的共治组织和实践空间"SJT上阳台"。"SJT上阳台"在去年结业和解散，虽曾怀抱产生更多联结的愿景，参与者之间的对话也出现了破裂和崩解。事实上，"对话"的形态并不能保证"对话"自身的有效和延绵，冲突永远是其内在的一部分。"卷中逃"项目策展人之一筱天看来，这与新冠带给她的启示相似："技术手段同样也无法（至少无法立刻）消灭自然界的病毒。"正如网络会议或安射波也只是维护了"对话"的形态，而无法消弭"对话"中内生的问题。但起码我们有可能作出弗卢塞尔式的乐观判断——联网的空间使未来得以扩展。

当我们已经花了这么多力气去面对"卷"之后，"逃"随即成为一个不断被讨论的话题。"逃"要逃去哪儿？德勒兹(Gilles Louis René Deleuze)认为逃逸线(ligne de fuite) 在不断解域中走向不断的生成，才是真正的变革力量。"逃"之所以能够创造未来，恰在于它并没有预置的方向。就像筱天所感叹的："抽象有时候更引人入胜和迷人一些，让人能从现实的痛苦里抬头看一看星空。"

广州南非酒吧用二楼整面临街的橱窗，展示了一张沃斯几个月前从 Synnika 所在的辛迪加住宅项目的屋顶拍摄的照片。"你看到高层建筑中有很多办公空间，还有一个建筑废墟（从那以后很多年没有进展了）——所有那些只使用了一半或根本没有使用的空白空间可以做什么？"《安射波》把这个问题带到广州。

我们可以点燃某种网络去解决世界各地相近的问题吗？沃斯认为，网络会议和线上自出版已成为遥远城市间的微光，或者说安射波在现实中的近似载体。安射波所象征的互助联合精神，还会焕发怎样的现实生命力？我相信那些叠响的倾诉、争论和对彼此问题的关注才是安射波最核心的要义。

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[1] 如SJT上阳台、苗母和超家族、刺纸、盘丝洞（左牵羊）
[2] "卷中逃"是2022/2023年在法兰克福/美茵地区和广州举行的一系列展览开幕式的标题，由黄边站和Synnika主办：escapinginvolution.com - Involution 广州南非的 "Ansible"即是此系列展览之一。"内卷"是一个2020年初在中国流行起来的热词，用于描述在中国的工作、教育等领域中日益凸显的超竞争环境。该词的用法衍生自受克利福德-格尔茨的人类学著作《农业的内卷化》。
[3] 在今天的广州，很难找到昔日广州另一种社会主义的历史痕迹。大部分相关的历史研究工作由中国以外的历史学家完成，其中最值得一提的是Arif Dirlik，他于1991年出版了《中国革命中的无政府主义》一书。
[4-6] 出自杰罗尼莫·沃斯《安射波》(2022年)，张煜航译

ANSIBLE
安射波
Jeronimo Voss
杰罗尼莫·沃斯

Translated by
Yuhang Zhang
脚本翻译：张煜航

**IN ORDER
OF APPEARANCE
按出场序**

Host
主持

Guest 1
宾客1

Guest 2
宾客2

Guest 3
宾客3

Guest 4
宾客4

Ding Ling (1904 – 1986)
丁玲(1904 – 1986)

He Zhen (1884 – 1920)
何震(1884 – 1920)

Bai Wei (1894 – 1987)
白薇(1894 – 1987)

Xie Bingying (1906 – 2000)
谢冰莹 (1906 – 2000)

Feng Keng (1907 – 1931)
冯铿(1907 – 1931)

Ursula K. Le Guin (1929 – 2018)
厄休拉·勒古恩(1929 – 2018)

WELCOME
欢迎

Welcome
欢迎

Hi
欢迎

Hi!
欢迎

Hello
欢迎

Hi
欢迎

So this is the Ansible.
I will say a few words about it
before we start.
现在我们就在安射波连线。在开始
前，我先来就安射波说几句。

Can you hear me?
能听到我说话吗？

Yes
可以

Hello
欢迎

Can you hear me?
能听到我说话吗？

Yes
好

Positive
没问题

Can *you* hear me?
你能听到我说话吗？

Yes, sorry, please go on.
可以，不好意思，请继续。

First of all I would like
to thank you all for joining.
首先，感谢大家今天来。

Thank you.
谢谢你。

Thanks!
谢谢！

Thanks for the invitation!
感谢你的邀请！

Pleasure.
我的荣幸。
And thanks to the Ansible
we have instantaneous
communication now.
也谢谢安射波，我们现在
能即时通信了。

That is ... wow.
可以可以。

No delay, no echo
– and not only can we speak
 at the same time but, to be
precise, we also speak as if we
were at the same place...
没有延迟，没有回音—我们不光能
实时聊天，而且，准确的说，我们说
话的时候就好像共处一室一样…

Impressive.
带劲儿。

No delay, no echo
没有延迟，没有回音

Amazing
神奇

Isn't it? I know this sounds paradoxical, but it is great. Information is not travelling anymore but in the moment it reaches the ansible it instantaneously appears at different places. No matter where we are – on the moon, Jupiter, or some other Galaxy. This is it. And this also makes possible to have real-time translation of information in the language you prefer.

可不是嘛？我知道这听起来很矛盾，但确实是这样。信息不再需要穿过千山万水，在它到达安射波的那一刻，就会瞬间出现在不同的地方。无论我们身在何处——在月球、木星或其他星系。就是这么回事儿。而且，安射波还能实现全言的实时字幕传译。

Amazing
神奇

So let's start –
那我们开始吧

If people say that in the 1920s the whole city of Guangzhou was run as a syndicalist commune they mean thousands of workers organized in guilds and syndicates, essentially: unions, companies, gangs, managing and protecting their business and property.
如果说，在20世纪20年代，整个广州城是以一个工团公社的形式来运作的，这么说的意思是，成千上万的工人通过行会和工团组织起来，通过结成工会、公司、帮派，来管理和保护他们的生意和财产。

Seriously, you cannot reduce the syndicates to some gang subculture – when at the same time, after the collapse of the dynasty, warlords took over. The syndicates of Guangzhou were built on a substantial sense of solidarity – I mean, it was called the Barcelona of the East.
严格地说，你不能把工团，或者说辛迪加，理解为一些帮派亚文化——王朝政治崩溃，军阀当道这种情况下。广州的工团是建立在一种实质性的团结意识之上的——我的意思，广州当时可是被称为东方的巴塞罗那。
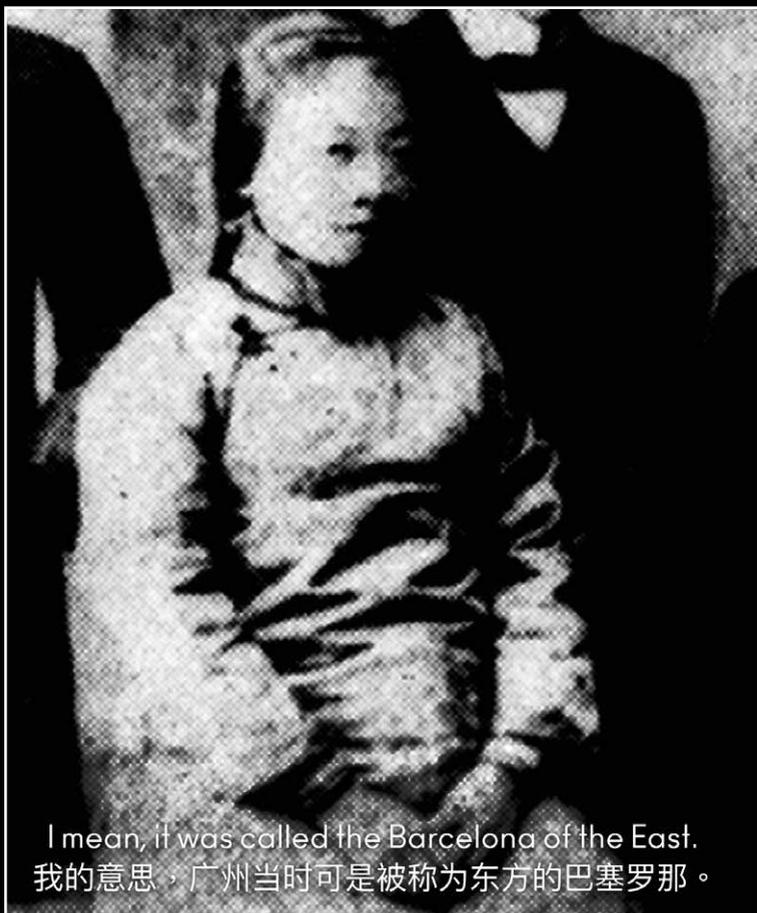
I mean, it was called the Barcelona of the East.
我的意思，广州当时可是被称为东方的巴塞罗那。

But why didn't it expand?
那为什么这种模式没有得到广泛扩张呢？

But why didn't it expand?
那为什么这种模式没有得到广泛扩张呢？

Once you build up an economy and see it running, however alternative it might be, a little bubble – it can be a rat race to keep it going, especially if you distrust the world around it. You need to shield it like a fresh plant in a tropical storm...
一旦你建立了一种经济模式并眼见它在运转起来了，无论它是多么的与众不同，都会形成一个小小的气泡——保护它可能是一场老鼠赛跑，是无止境的内卷，特别是当你不信任你周围的世界的时候...你需要像保护热带风暴中的鲜嫩植物一样保护它...

... like a propertarian?
... 就像一个财产权主义者那样？

I don't mean like an entrepreneur is running business, it's a different kind of competition – but I get your point – the alternative becomes something you own andprotect, in this case collectively, as a syndicate. And they wanted to see it growing, nurture it, feed it and eventually get fed by it at some point.
我在这里的意思不是在把这种经济模式类比成企业家在经营自己的产业，这里说的是一种完全不同的竞争——但我明白你的意思—这种另类的经济体成为大家，作为一个工团，一起去拥有和保护的东西。而每个人都希望看到它的成长，培育它，滋养它，并最终有一天被它反哺。

Right. You mean like when parents treat their kin as servitude? They raise it and expect a certain outcome, shape them in a specific kind of image – like a form of property. 那么，你的意思是，就像父母把他们的孩子当作服从来抚养那样？他们养育这个经济体并期望得到某种回报，以特定的形象来塑造它，如此这般。就像某种形式的产业经济。

Manipulative pedagogics? But that is what the commune was trying to overcome: parenting as exploitation. Ever since the neolithic revolution, when men started to use animals and women for livestock farming the patrilinear family treated its members as private property. This famulus meaning slave economy was rejected – instead children ought to be brought up through principles of self-emancipation in collective responsibility. 操纵性的教养方式？但这正是公社试图克服的问题：一种剥削式的养育。自从新石器时代革命以来，当动物和妇女只为男人作畜牧之用时，父系家庭就将其成员视为私有财产。这么说来，应该拒绝"家庭(family)"这个词的词源，即拉丁语中famulus所意味着的"奴隶经济"——相反，孩子们应该依据集体责任中的自我解放原则来得到培养。

– like a form of property.
– 就像某种形式的产业经济。

I don't believe all syndics
agreed on this.
I think they had major
difficulties to agree
on any common program –
我不相信所有的辛迪加都同意这一
点。我认为他们在达成任何共同的
方案上都有很大的困难。

So you would say that the
syndics were simply
too unorganized?
所以你是在说，这些工团只是单纯
的无组织无纪律？

no center of gravity, no stability.
没有重心，不具稳定性。

Not looking at the desirable keeps the mind quiet.
眼不见心不烦。

Guangzhou syndicalists were the organizers of the dfirst modern trade unions in China, the first May Day demonstration in 1918, and the first labor strikes too. They translated and discussed Goldman, Kropotkin, Marx ...
广州的工团主义者是第一批现代工会的组织者，是1918年第一次五一劳动节示威和中国第一次劳工罢工的组织者。他们翻译并讨论了戈尔曼、克鲁泡特金和马克思的思想

... but clearly sided with a decentered world view, a world without center –
但显然他们倾向于一个去中心化的世界观，一个没有中心的世界

– thus politics, including revolutionary politics, had no point of departure, no center of gravity, no stability. They were organized within very local limits and that was certainly not a military structure to oppose the scope of the nationalist parties.
因此，在这里，政治，包括革命政治，没有出发点，没有重心，不具稳定性。这些工团的组织方式过于地域性，却缺乏能够对抗那些民族主义政党的军事力量。

Maybe they turned to Taoism, acting by non-acting. Not looking at the desirable keeps the mind quiet.
或许他们倒向了道教，无为而治嘛。"不见可欲，使心不乱"。

**CAUSE
AND EFFECT
因和果**

The Ansible unites two aspects of time: sequential time and cyclical time, or in other words: becoming and being, cause and effect.
安射波将时间的两个方面结合起来：线性时间和循环时间，或者换句话说：生成（becoming）和存在（being），原因（cause）和结果（effect）。

If you throw a rock against a tree, you are able to do so because your mind can perceive both of these aspects of time as interconnected. There is the arrow of time, without which there is no direction, no change, no progress. And there is the cycle of time, without which, nothing could endure, rest, or exist in a more or less stable condition. Without the arrow of time the stone would never move towards the tree without the cycle of time it would never reach it. Becoming and being, cause and effect. The Ansible not only entangles both aspects of time, as we do when we throw a stone, but it unifies them so we can communicate information instantaneously, bridging any distance. In the moment information reaches the ansible it reaches all the other ansibles that we wish to communicate with.
如果你向一棵树扔一块儿石头，这个行为能够达成，是因为你的头脑能够感知到，时间的线性与循环这两种形态是相互关联的。线性时间是一只飞箭，因此存在才有方向，有变化，有推动。而循环时间是一个环，没有它就没与存在，事物就无法持存，不能保持，或者无法以某种稳定状态存在。没有时间之箭，石头就永远不会向树移动；没有时间之环，石头就永远不会到达树那里。这就是生成与存在，因与果。安射波不仅结合了时间的这两种形态——就像我们扔石头时一样——而且安射波将它们统为一体，这样我们的通信就实现了真正的"即时"，弥合了任何物理距离。在信息到达一个安射波终端的那一刻，这个信息就会在同一时间到达我们希望与之沟通的所有其他安射波终端。

Technically speaking the Ansible is a device, a tool, which allows us to communicate and navigate more efficiently. If you don't understand what time is, you might not understand the Ansible but you could still use it.

从技术上讲，安射波是一种设备，一种工具，是一种能使我们能够更有效地互通与交流的工具。如果你不理解什么是时间，你或许就不会理解安射波的原理，但好在你仍然可以使用它。

cause and effect.
原因 和结果。

We are creatures of time, so we know better.
我们是时间的造物，所以对于这点我们是再了解不过了。

To say that a good end will follow from a bad means contradicts the temporal order of cause and effect. We are creatures of time, so we know better. Our sense of time involves our ability to connect cause and effect, means and end. We see the difference between now and not now and we combine the two moments by memories, plans, promises. Responsibility is a temporal relationship. The responsible promise holds time together. Once we understand time, and how to work with it instead of against it, we are able to build a community in which we can speak to each other.

"好心办坏事儿"的说法，不仅是不负责任的，而且违反了因与果的逻辑。我们是时间的造物，所以对于这点我们是再了解不过了。我们的时间感包括了我们连接从因到果、从手段（"心"）到目的（"事儿"）的能力。这也意味着，我们能看到"现在"和"非现在"的区别，我们能通过记忆、计划、承诺将这现在与非现在结合起来。责任是一种时间上的关系，对一项责任的承诺将时间统合了起来。一旦我们理解了时间，理解了如何与时间合作而不是对抗它，我们就能够建立一个社群，在这个社区中我们可以相互对话。

OVERCOMING LABOR
克服劳动

The network was called ADC, Administration and Distribution Coordination. It was a coordinating system for all syndicates, federatives, and individuals.

They didn't govern persons; they administer necessary labor. Social interchange is not mediated through money nor state bureaucracy. It was an economy of time visualizing to everyone how the available resources could be recombined to form schools, factories, playgrounds or star ships. And it was for the commune to decide along various protocols of decision making. Most of these decisions were consensus-based, majority-vote was used as little as possible. Many other forms of decision making were in the toolsets of communal protocols.

这个系统叫做ADC，"管理分配协调系统 (Administration and Distribution Coordination)"。这个系统能协调所有的 工团，联邦机构和个人的活动。这些单位 并不主宰每个个体，而只对必要的劳动进 行管理。在这一系统中，社会交换并不直 接通过金钱和政府官僚来进行。而是在于 实现对时间的集约化利用，从而使得每个 人都能合理的规划现有的资源，用在建设 学校，工厂，操场和宇宙飞船上。决策则由 公社依照各种协议章程来完成的。大部分 的决策基于最大限度的集体共识来完成， 少数服从多数的投票制则能减则减。工具 模板则能直接完成其他一些决策。
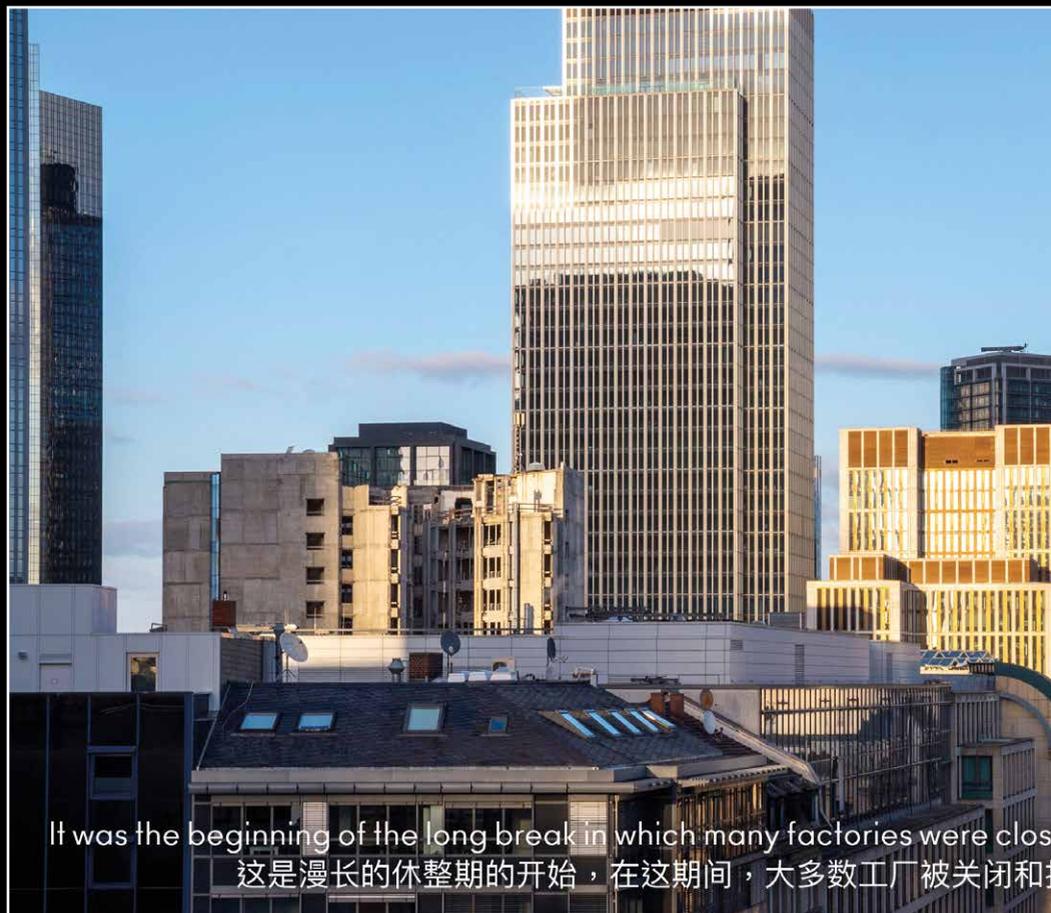
It was the beginning of the long break in which many factories were clos

这是漫长的休整期的开始，在这期间，大多数工厂被关闭和扩

It was nothing more than a visual overview of available time frames and material resources, regularly rediscussed and actualized. At first the goal was survival under hostile conditions. At the same time the main goal remained as the maximum reduction of necessary labor. In fact the quality of life connected to the amount of disposable time increased for everyone as most work and productivity of the old world was superfluous. It was the beginning of the long break in which many factories were closed and deinstalled or converted for communal reproduction.

ADC系统只是将可用的时间框架和物质资源进行视觉化概述，并定期对其重新加以讨论和调整。起初，ADC存在的意义只是在于实现恶劣条件下的生存。同时，最大限度地减少必要的劳动仍是其主要目标。事实上，鉴于旧世界的大部分工作和生产力被认定为冗余的，我们认定个人生活质量的提高有赖于其可支配时间的提升。这是漫长的休整期的开始，在这期间，大多数工厂被关闭和拆除，或被改造成为公共再生产用途。

PROTOCOLS
协议章程

They don't apply.
这行不通。

We stick to the protocols.
我们按着章程来。

They don't apply.
这行不通。

What do you mean
›they don't apply‹?
你说"行不通"是什么意思？

The situation is different
now – we need to escalate.
现在情况不同了——
协议需要升级。

It's what we expected.
这符合预期。

It is intensifying again. The
dams are soaked to a point
where it's too risky!
情况变棘手了。大坝泡水的情况
已经超过安全线了！

OK than let's call for support.
I hope we can reach them after
the black outs. Did you hear
that a convoy from the
western neighborhoods just
left the city?
好吧，那我们打电话寻求支援吧。我
希望我们能在停电后还能联系到他
们。你听说了吗，西部街区的一个舰
队刚刚离开城市？

Where do they want to go?
他们上哪去了？

I don't know. Apparently the propertarians have built-up their space domes 200 m under the sea.
我不清楚。不过看起来那些财产权主义者已经把他们的穹顶建在了水下200米以下的位置。

I heard of that – how can they possibly lock themselves into these lunatic glass coffins
我听说了——他们怎么可能把自己锁在这些疯狂的玻璃棺材里？

At least they might have less problems with hurricanes down there.
起码在那儿他们不用应付飓风。

Sure, and I guess they believe that fresh air and sunlight is coming out their bottoms.
可不是嘛，还有我估计他们肯定觉着新鲜空气和阳光能从屁股里拉出来。

Connection stable:
通了

Hello
欢迎

What do you mean 'they don't apply'?
你说'行不通'是什么意思？

At some point everything
became a waste of time.
TV shows, parties, cars,
business. Some calculations
presented how little time was
left until it would be too late.
Others emphasized that it
was already too late and that
the present was not worth
any saving. Everyone agreed
there was not enough time,
not for cinema nor for
streaming online, or going
for a walk, or shopping.
人们突然发现，无论做什么，都成
了浪费时间。看电视、聚会、汽车、
做买卖。有一些统计的结果指出，
在为时已晚之前，时间已经所剩
无几，另一些则强调，已经太晚
了，节约时间已经变得无所谓了。
每个人都明白，时间不够了，没时
间看电影，也没时间刷视频，没时
间散步又没时间购物。

At some point everything became a waste of time.
人们突然发现，无论做什么，都成了浪费时间。
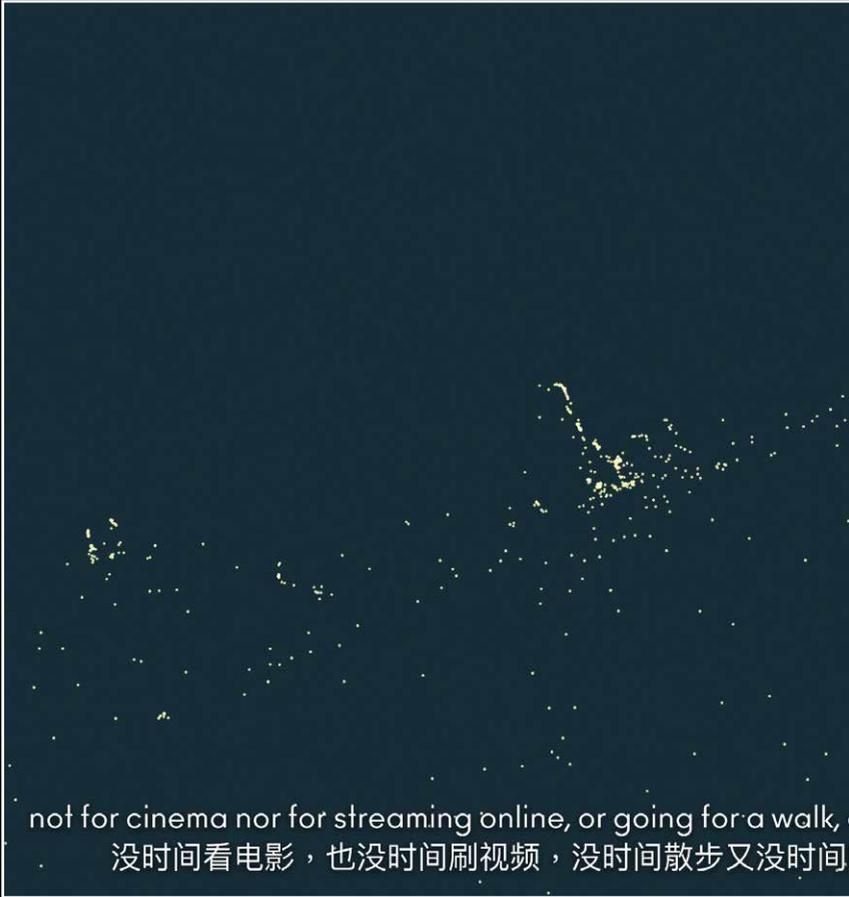
not for cinema nor for streaming online, or going for a walk,
没时间看电影，也没时间刷视频，没时间散步又没时间

Time and space condensed as
the globe was getting smaller,
until we realized that more
things and people tended to
take the opposite direction,
became more distant, too far
away, too much effort, too little
time.
地球的变小了，时间和空间随之被
压缩，直到我们意识到，各种情况开
始向相反的方向发展，变得更加遥
远，太远了，太费力了，时间又不够。

or shopping.
购物。

Personal time frames inverted, turned inwards, towards a cloudy memory that once upon a time there was a future. Scarcity of time turned against time itself. Some say the chronic lack of time was due to rents and living expenses rising much faster than wages. Others saw how the annihilation of space by time turned into its opposite. Before, it seemed as if global expansion of capital drove beyond every barrier, by means of communication and transport. Building business abroad, jet set, shipping containers, online lunch-meetings for breakfast.

个人时间的框架已经被反转，向内卷曲，曾通向未来，但现在，被上载到云端记忆。时间的稀缺性反过来开始攻击时间本身。有些人认为，这种时间缺乏的慢性病是因为租金和生活费已比薪水涨的快得多了。另一些人则看到，时间对空间的湮灭如何变成了时间的反面。从前，似乎资本的全球扩张通过通信和运输手段超越了空间和时间的每一道障碍。作跨国生意，喷气式飞机，海运集装箱，在线午餐会当早餐。
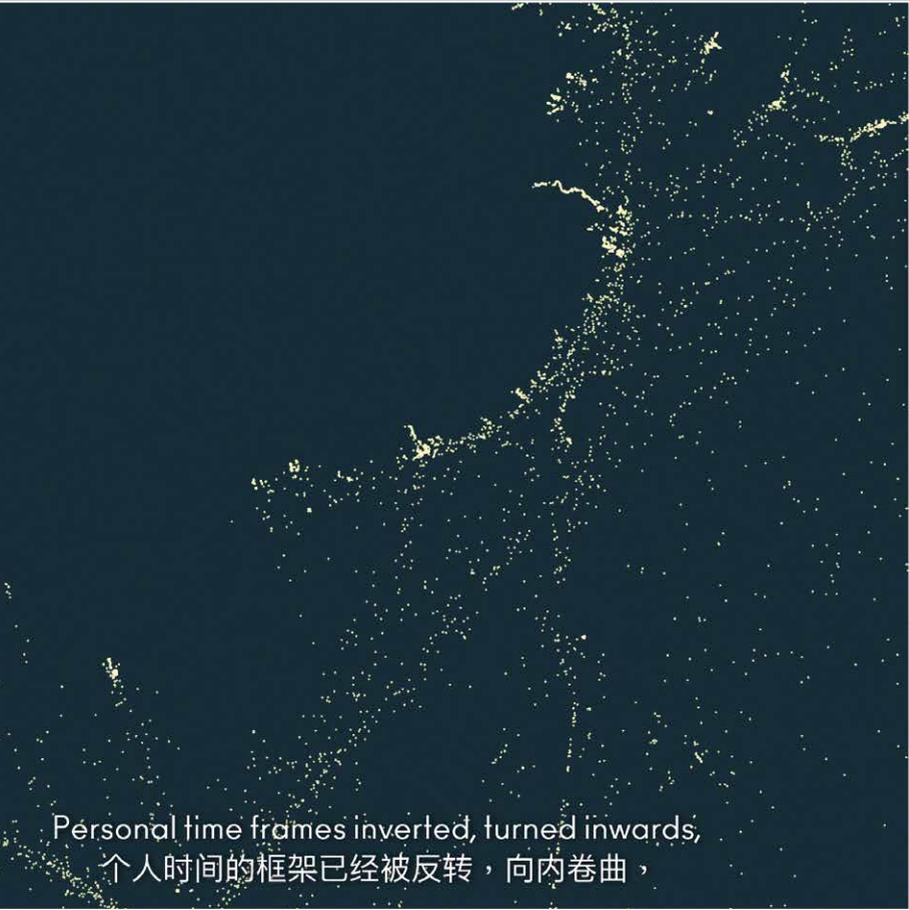
Personal time frames inverted, turned inwards,
个人时间的框架已经被反转，向内卷曲，
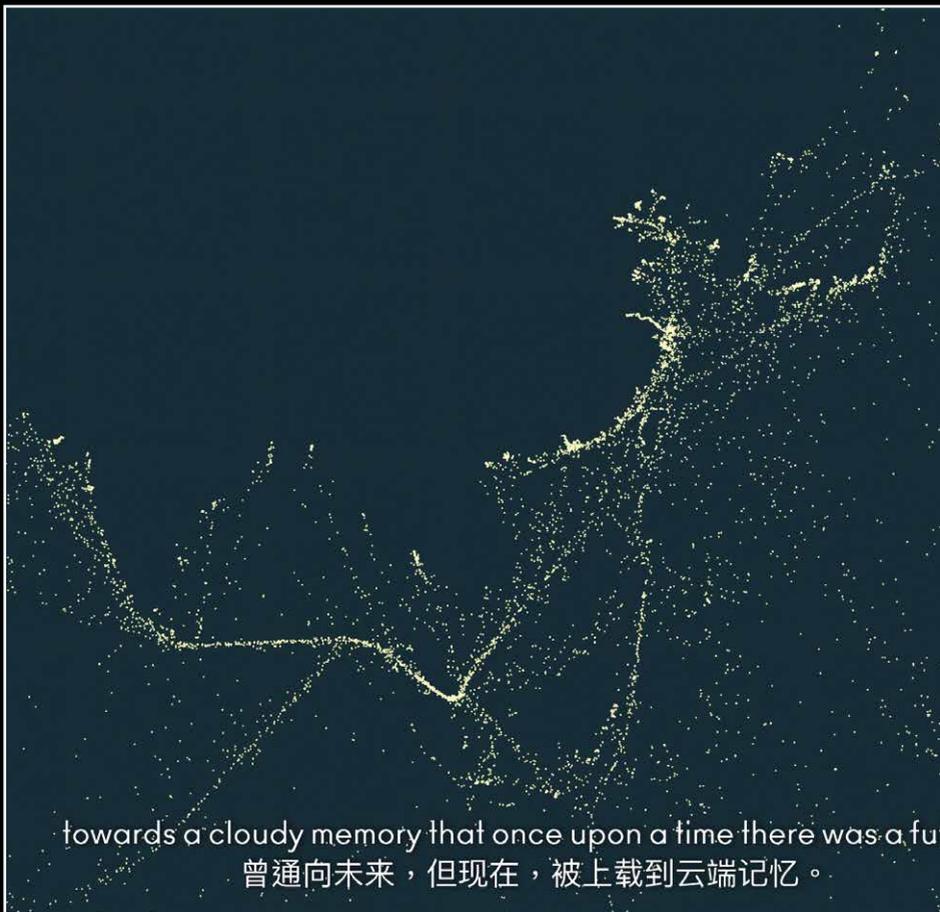
towards a cloudy memory that once upon a time there was a fu
曾通向未来，但现在，被上载到云端记忆。

And that one would maybe return to this familiar feeling if we could only afford to work hard enough. Masses escaped into themselves aiming to revitalize their memories of progress, or to simply become like their parents. Others synchronized their time frames towards new plans.

如果你只能努力工作，就会永远在同一个时刻徘徊。许多人选择自我逃避，努力去追回那些似水年华，或是干脆变得像他们的父母一样。其他人根据新计划调整时间。

ture.
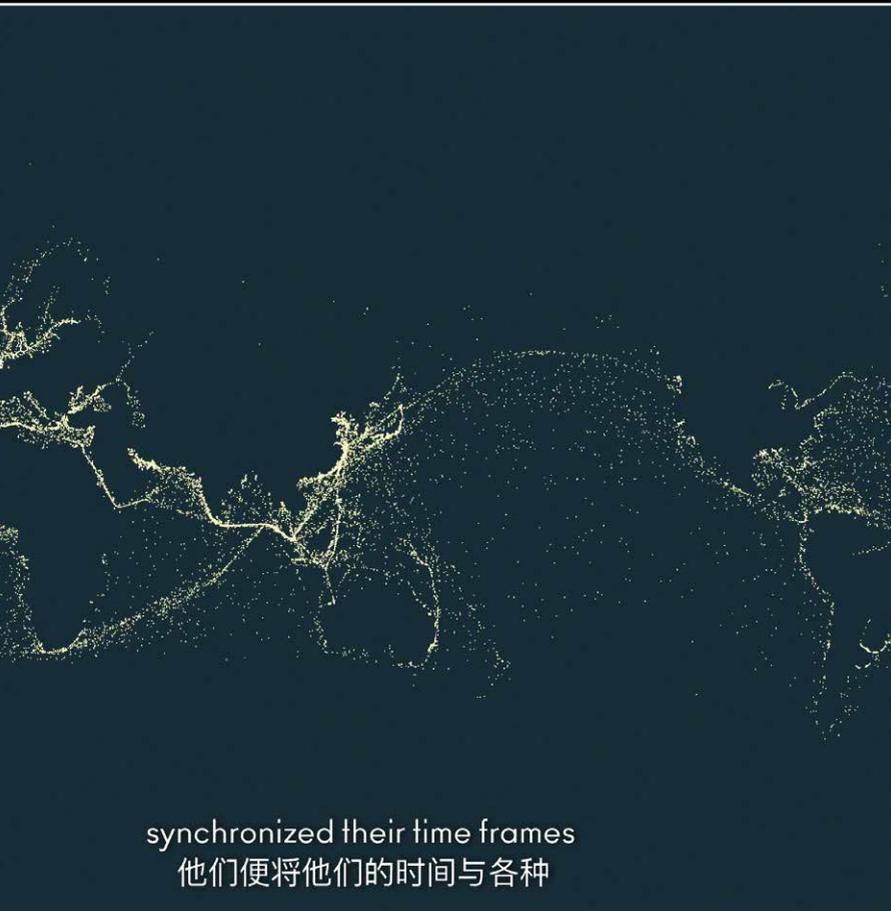
synchronized their time frames
他们便将他们的时间与各种

HOW TO MAKE A PENCIL
by Aaron Benanav

Crafting the Protocol
How can a greater variety of qualitative goals become part of the planning process, to be pursued for their own sake? To answer this question, we need to turn to the work of Viennese philosopher Otto Neurath.

Neurath was one of the original targets of Mises's 1920 broadside against planning. He is remembered today as the theorist of total planning—a phrase that incorrectly conjures the image of social engineers running the economy from a control room. Nothing could be further from Neurath's vision. On the contrary, Neurath argued that a socialist economy would have to be highly democratic—precisely because it could not be purely algorithmic.

For Neurath, the algorithmic character of the price system was a problem to be overcome, rather than something that socialists should try to replicate. In a capitalist economy, managers are able to make clear-cut decisions about cost-effectiveness only because they are allowed to ignore all of the non-economic costs of their decisions, which include destroying communities, immiserating workers, depleting non-renewable resources, and filling the world with garbage. Economically rational decisions at the level of the firm add up to an increasingly irrational society.

Instead of just optimizing for efficiency, then, socialists need to figure out how to incorporate multiple qualitative criteria directly into their planning mechanism. The issue socialists face is not quantification as such. They could probably quantify many of the criteria relevant to their production process—establishing indexes of sustainability and safety, for example. But to distill all such relevant indicators to one unit of account suggests a degree of commensurability between goals that is exactly what socialists would want to overcome.

A capitalist society that wants to reduce pollution needs to set legal limits on how much each factory can pollute, allowing those firms to continue to optimize their production strategies, but under new restrictions. That, in turn, creates incentives for pencil factories to get around those restrictions—and if they can figure out how to pollute without getting caught, those firms can make large profits. By contrast, a socialist society would want to take pollution reduction as a goal to be pursued for its own sake. It would look for ways not just to limit pollution at the pencil factory but to positively improve the environment – increasing air quality, planting trees, and so on – wherever doing so does not rule out the pursuit of other goals.

如何制造一支铅笔
艾伦·贝纳纳夫
译者：冯优

拟定协议
如何才能让更多样的质性目标成为规划过程的一部分，并且使其本身也成为努力的方向？要回答这个问题，我们需要参考维也纳学派哲学家奥托·纽拉特（Otto Neurath）的著作。

1920年米塞斯（Ludwig von Mises）对社会主义规划展开全方位批判时，纽拉特就是他的最初攻击对象之一。今天，纽拉特被视为总体规划（total planning）的理论家，但这个概念很容易让人们错误地联想到社会工程师们坐在控制室里掌控经济运行的画面。但这其实与纽拉特的设想大相径庭。纽拉特认为，社会主义经济必须具有高度的民主性，原因正是在于，它不可能是全然算法化的。

在纽拉特看来，价格体系的算法特性是一个有待突破的问题，社会主义者们不应对其全盘接受。在资本主义经济中，管理者们能够对成本效益作出明确的决定，只是因为他们可以忽略所有的非经济成本，包括破坏社区，损害工人利益，耗尽不可再生资源，以及让垃圾充斥世界。再加上企业层面的理性经济决策，最终就会形成一个愈加缺乏理性的社会。

那么，社会主义者需要做的不仅仅是优化效率，而是想办法将多样的质性标准直接纳入规划机制。社会主义者们面临的问题并非量化本身。他们或许可以对生产过程中的诸多标准进行量化，例如，建立测度可持续性和安全性的相关指标。但是，将所有相关指标提炼为一个单一的测度单位则意味着目标之间需要存在一定程度的可公度性——而这正是社会主义者们需要突破的问题。

在资本主义社会，如果想要减少污染，则需要对每座工厂的污染排放量设定法律限制。在允许企业持续优化生产策略的同时，要求它们遵循新的限排政策。但此举又会促使铅笔厂想方设法规避这些限排措施。如果这些企业找到了排污但不被发现的方法，它们就能赚取可观的利润。相比之下，社会主义社会则会将减少污染本身视为追求目标。它不仅会费尽心机限制铅笔厂排污，还会积极改善环境，如提高空气质量、植树造林等，只要这么做不影响对其他目标的追求。

但这种方式所需的远远不止是优化。我们需要找到一种方法来应对生活中的所有质性和量性问题本身，而不是试图将它们转化为一种可进行算法优化的统一测度标准。我们要能够在多项不可公度的标准基础上进行规划决策，并在全社会范围内对这些决策加以协调。要做到这一点，我们必须在进行集体决策时有一套商定的程序——也就是协议（protocols）。

协议的设计方法多种多样，可以是简单的全民投票，由大多数人来决定结果，也可采取类似拍卖的复杂竞标程序。甚至可以采取游戏的形式，有一套规则来规定哪些人可以参与，每位玩家可以做什么，不同的结果又会对现实的分配产生怎样的影响。尽管这一过程存在着多种可能性，但统一的目标是，规划出的协议要能够让人们对各式标准加以权衡，在此基础上作出全面的决策。

Such an approach requires far more than mere optimization. Rather than trying to convert all of the qualities and quantities of life into a unifying metric that can be algorithmically optimized, we need to find a way to deal with those qualities and quantities on their own terms. We need to be able to make planning decisions on the basis of multiple, incommensurable criteria, and to coordinate these decisions across society. To do this, we must have agreed-upon procedures for making such decisions collectively—protocols. There are many ways to design a planning protocol. It could be as simple as a population-wide vote, with the majority deciding the outcome. Or it could take the form of a complex bidding procedure, like an auction. A protocol could even be a game, with a set of rules that specifies who can play, what actions each player can take, and what real-life allocations result from different outcomes. There are many possibilities, but the unifying theme is the need to to craft protocols that allow actual human beings to make holistic decisions that take a variety of criteria into account.

Neurath laid out his version of a planning protocol – a term that he did not himself use – in "Economic Plan and Calculation in Kind," an essay he wrote in 1925. Planning begins with expert planners reducing the "unlimited number of economic plans" that are "possible" down to a few "characteristic examples." These planners do the algorithmic calculations, which clarify the options among which people must decide. People are then pre-sented with these options for direct comparison. They evaluate a few different plans across multiple criteria and decide which they prefer: listening to comments, voicing their concerns, and taking a vote. Neurath believed that such a process would enable a particular kind of rationality to emerge. Even where it proves impossible to make clear and precise calculations, he argued, we can still decide rationally. However, the rationality we deploy will be a practical and political rather than purely algorithmic. People will have a chance to voice both their concerns and their desires, before arriving at collective decisions about how to shape, con-strain, and direct the production process. They will balance how much they want to consume against how much they want to work. They will weigh their need for energy to heat their homes and power their workplaces against values of ecological sustain-ability and intergenerational justice. They will decide how much of their time and resources would be set aside for expanding or transforming production and how much for cultural, athletic, and intellectual activities. In Neurath's model, decisions made collectively, at the highest level, would then filter down through the rest of the economy, to be implemented across various industries and workplaces. But how would that work exactly? How are local production deci-sions made? What happens if conflicts or collisions arise—for instance, between the decisions of society as a whole and the demands of workers in pencil factories, producing goods to meet society's needs?

These complexities suggest that what we need is not one society-wide protocol but many protocols—many structured forms of communication that enable people to reach decisions together. Algorithms would have an important role to play. They would codify what philosopher John O'Neill describes as "rules of thumb, standard procedures, default procedures, and institutional arrangements that can be followed unreflectively and which reduce the scope for explicit judgements," streamlin-ing the planning process so it doesn't

纽拉特在1925年的《经济计划与实物核算》(Economic Plan and Calculation in Kind)一文中提出了他的"规划协议"版本(尽管他本人并未使用这一术语)。在规划初期,规划专家们将"潜在"的"无数种经济计划"缩减为几宗"典型案例"。这些规划者们借助算法计算来确定人们必须作出决定的选项,并将这些选项公之于众,以便进行直接比较。他们会采用多种标准来对不同的计划方案进行评估,选出他们更为青睐的方案:听取意见,表达关切,进行投票。

纽拉特相信,这样的过程将会催生出某种理性。他认为,就算是无法作出完全清晰和精确的计算,我们仍然可以进行理性的决策。然而,这种理性将是一种实用化、政治化的理性,而不是全然算法化的理性。在就如何建构、控制和指导生产过程进行集体表决之前,人们有机会表达自己的关切和愿望。他们会权衡自己的消费意向和自己的劳动意向。他们将依据生态可持续性和代际正义的价值观来考量住宅供暖和工作场所供电的能源需求。他们会决定将多少时间和资源投入于扩大或改革生产,以及把多少时间和资源投入于文化、体育和智力活动。

在纽拉特的模型当中,顶层集体决策将会向整个经济体系逐渐扩散,在各行各业和各处劳动场所实施。但这一过程究竟是如何运作的?地方的生产决策是如何作出的?如果出现冲突或矛盾应当如何处理?以在工厂生产铅笔来满足社会需求的工人为例,如果他们的要求同整个社会决策之间出现冲突或矛盾,那么这一问题应当怎样解决?

这些复杂性表明,我们需要的并不是一套全社会通用的协议,而是多套协议——多种能够让人们共同决策的结构化沟通形式。在这其中,算法将发挥重要的作用。这些协议最终将形成哲学家约翰·奥尼尔(John O'Neill)所阐述的体系——"人们不假思索便会遵循并缩小明确判断范围的经验法则、标准程序、默认程序和制度安排",并能够精简规划过程,从而避免永无休止的会议。与此同时,我们还需制定一套关于如何将所有协议绑定并将其同算法结合的规则,从而创造出一个基于软件的统一性规划装置——它易于使用、结果透明、可供修改。

毕竟,即便我们将质性目标纳入规划,我们仍需解决社会主义经济计算的问题,生产商也仍需确保他们做出的决策加在一起能成为一个合乎逻辑的生产计划。

自由组团的生产者
纽拉特强调的民主决策至关重要。但他提出的协议概念又衍生出了更多问题,连他本人也无法完全解答,更何况当时的技术又颇为有限。在他人生的最后阶段,纽拉特花费数年时间试图探索如何通过所谓"同型图"(isotype)的简单图形分布,将半文盲的农民和城市工人纳入规划协议当中。

今天,教育在全球范围内已经得到广泛普及,手机在偏远地区也相当普遍。因此,协议社会主义(protocol socialism)得以实现的可能性也与日俱增。然而,真正的民主决策不可能只是像我们滑手机时看到的社交媒体上的全民投票一样轻松——原因很简单,很多人并不具备大多数生产决策所必备的知识。

因此,每项决策的参与者通常需要限定于该决策所涉及和影响到的人群,只有与所有人的利益相关的事项才会交由全社会成员进行决策。换句话说,协调主要应在协会内部和协会之间进行。这些协会的成员可能是生产者、消费者或其他有着共同身份和利益的群体。

纽拉特通过他那个时代的社会动员的视角,隐约看到了这一未来图景。第一次世界大战期间,大批工人投身于激进的基层运动,要求实现劳动场所民主化,包括美国的世界产业工人联合会(Industrial Workers of the World)、英国的车间代表运动(Shop Stewards Movement)、德国的议会共产主义者(councilists)以及西班牙、法国和意大利的无政府工团主义者(anarcho-syndicalists)。在这些组

become an endless series of meetings. At the same time, we would need some set of rules for how to tie all of the protocols together, and to integrate them with the algorithms, in order to create a unified planning apparatus based on software that is easy to use, transparent in its outcomes, and open to modification.

After all, even if we incorporate qualitative goals into our planning, we still have to solve the socialist calculation problem. Producers still have to make decisions that add up into a coher-ent production plan.

Freely Associated Producers

Neurath's emphasis on democratic decision making was essential. But by proposing the idea of the protocol, he raised more questions than he could answer, especially with the limited technologies available to him at the time. Towards the end of his life, Neurath spent years trying to determine how semi-literate peasants and urban workers could be incorporated into a planning protocol, via the distribution of simple graphical represen-tations that he called isotypes.

Today, literacy is widespread across the world, and cell phones are common even in remote areas. The possibilities for protocol socialism are correspondingly enlarged. However, true democratic decision-making about production cannot simply be a matter of a perpetual social-media plebiscite scrolling across one's phone screen—for the simple reason that many individ-uals lack the practical knowledge necessary for making most production decisions. Participation in making each decision, therefore, generally needs to be limited to those involved in and affected by each decision being made, with only decisions that concern everybody being brought to society as a whole. Coordination should take place, in other words, mostly within and between associations. These associations might be composed of producers, consumers, or other groups of people with common identities and interests. Neurath saw this future dimly, through the lens of the social mobilizations of his time. During World War I, masses of workers joined militant rank-and-file movements demanding workplace democracy, including the Industrial Workers of the World in the US, the Shop Stewards Movement in the UK, the councilists in Germany, and the anarcho-syndicalists in Spain, France, and Italy. An issue that arose in these organizations was how to coordinate production among worker-controlled workplaces. Too often, theorists turned to market prices or price-like labor-time calculations for the answer, anticipating the later Lange-Lerner model of an algorithmic socialism.

Neurath hoped that councils, guilds, and other associations could find another way forward. In particular, he speculated that they might be able to use planning protocols to make their own direct comparisons between different "ways of working"—taking into account many and varied criteria that could not "be reduced to one single unit"—while collaborating with one another to help fulfill society-wide goals.

Today's digital technologies might make it easier for such comparisons and collaborations to occur. The association of pencil producers might be algorithmically assigned tokens or "points"—as in economist Daniel Saros's model of digital social-ism—which the association uses to bid on graphite, wood, and other intermediate goods, in an effort to

织中出现的一个问题是，如何在由工人控制的劳动场所中协调生产。理论家们往往把目光投向市场价格或类似价格结构的劳动时间，试图从中寻找答案，以期能够发现类似后来出现的兰格-勒纳模型（Lange-Lerner model）所勾勒的算法社会主义形态。

纽拉特希望理事会、行会和其他协会能够找到另外一条前进道路。特别是他推测这些组织也许可以利用规划协议在各类"工作方式"之间直接加以比较（把无法"缩减为单一的测度单位"的各种不同标准考虑进来），并相互协作，助力实现全社会的目标。

今天的数字技术让这样的比较与合作更容易发生。我们可以像经济学家丹尼尔·萨罗斯（Daniel Saros）的数字社会主义模式所设计的那样，通过算法向铅笔生产商协会分配代币或"积分"。协会再将这些代币或积分用于竞标石墨、木材和其他中间产品，从而寻找制造铅笔的最优方式。铅笔生产商协会将定期与其他消耗石墨的厂商协会会面，共同检查现有的分配模式、考量更大的社会目标，并相应地修订当前的石墨分配协议。借助于算法和协议，原本漫长而无休止的会议或许会变得更加可控，成为一套精简的规划流程，并且能够依据多项标准进行复杂调整。

无论从哪里开始入手，未来的社会主义者们可能会开始对整个生产体系进行调整。比如，他们可能会着手在五年时间内将工作周缩减10%，而不会大幅降低生产能力。然后，工人协会和消费者协会将考虑在他们所关注的领域中，还有哪些提高生产力水平的选择。新的技术也许能提高铅笔制造厂的劳动生产率，但同时也会更快地耗尽森林储备。与此同时，一种新型的医院组织模式开始出现，导致护士的工作量可能会减少，但代价是降低老年人护理服务的质量。在这些问题上，不同的工人协会和消费者协会又会采取怎样的立场？

各个协会将直接比较各项计划方案，提出建议并作出决定。他们会考量每一项可提高生产力的技术创新将对其成员关心的其他问题（如可持续性和正义）产生怎样的影响。在某一节点上，委员会可能会将全社会的减工目标与实际成就相比较，分析症结所在，从理论角度提出解决方案并相应调整激励措施，将某些类型的劳动放在优先位置。

从这一角度来看，我们很容易就会发现，规划过程的完善并不能通过在算法仪表盘上按个按钮就可实现。以影响人类生活和破坏环境为代价的生产革新也不会持续进行。相反，逐步调整的生产过程从各种标准上来说都将变得更为理性——纽拉特理论意义上的理性，而非资本主义意义上的理性。人们将会自行提出改进方案，展开辩论，付诸实施。

相较工厂而言，这一套生产体系更近似于"食物森林"——一座栽植着可食用植物的花园，这座花园被人们打理了数百年之久，设计它的目的在于满足人们精神和物质层面的种种需求。它将联结过去和未来，跨越世世代代。它将成为人类的共同遗产，让人类大众能够追随自己的意愿生活和工作。在这个共同的义务领域之外，一个扩大的自由领域将逐步开辟，让所有人都能在不危及他人物质保障或个人自由的前提下投身于激进的探索实验。

铅笔厂商的舞蹈俱乐部

数字技术将有助于社会主义社会的建设，但需要澄清它们所能发挥的作用。我们并不希望用软件取代价格机制。无论社会主义社会达到多高的数字技术水平，它也无法彻底摆脱在各个层面进行民主磋商的必要性。人类从来不会一味地遵循规则。他们的视野会超越规则：有时为了社会利益，有时则是为了个人所得，在更多的情况下，两者兼而有之。

与此同时，我们也需要接受这一事实：无休止的磋商令人生厌，并且注定失败。对于一个决策过程不再单单注重成本控制，而是会综合权衡多项标准的社会而言，想要正常运作就必须借助算

find the best way to make a pencil. Periodically, the association of pencil makers would then meet with other graphite-consuming associations. They would examine existing allocation patterns, consider larger social goals, and alter the graphite allocation protocol accord-ingly. What would otherwise have been an impossibly long, if not interminable, series of meetings might become, with the help of algorithms and protocols, something more manageable—a streamlined planning process, capable of undertaking complex multi-criteria adjustments.

From any given starting point, the socialists of the future might then begin to alter the overall shape of their productive apparatus. For instance, they might set out to reduce the work week by 10 percent over five years, without a significant loss in productive capacities. Associations of workers and consumers would then consider the options available to them for enhanc-ing productivity levels in the specific areas that concern them. New technologies might improve labor productivity in pencil factories, but require more rapid depletion of forest reserves. Meanwhile, a new way of organizing hospitals might result in less work for nurses, but at the cost of lower-quality elder care. Where do different associations of workers and consumers stand on these issues? Associations would make recommendations and reach decisions through the direct comparison of plan options, considering the consequences that each productivity-enhancing innovation would have for other issues that their members care about, such as sustainability and justice. At a certain point, a committee might compare society-wide goals of work reduction to actual achievements, looking at sticking points, theorizing solutions, and adjusting incentives to prioritize certain kinds of labor accordingly. From this perspective, it is easy to see that a planning process would not emerge fully formed with the push of a button on an algorithmic dashboard. Nor would production be constantly revolutionized—at the cost of dislocating human lives and destroying the environment. Instead, step-by-step adjustments would make the production process ever more rational—in the Neurathian sense, not the capitalist one—across a wide variety of criteria. People themselves would propose, debate, and implement improvements for themselves.
The productive apparatus would have more in common with a "food forest" than a factory—a garden of edible plants, tended for hundreds of years and designed to provide for a multiplicity of needs, spiritual as much as material. It would connect the past to the future, across generations. It would be a common inher-itance that made it possible for the masses of humanity to live and work as they wanted. Beyond this shared realm of mutual obligations, an enlarged realm of freedom would progressively open up space for radical experimentation that could be explored by all, without endangering anyone's material security or individual freedom.

A Dance Club for Pencil Makers
Digital technologies will assist in the construction of a socialist society, but the role they will play needs to be clarified. We do not want software to substitute for the price mechanism. No matter how digitally mediated a socialist society becomes, it will never be able to escape the need for democratic deliberation at all levels. Human beings are

法来明确所要作出的选择，并通过协议来辅助决策过程的构建。我们不能依靠单一统一的机制来实现这一目的，我们需要的是多种多样的机制。而且，当这些机制会导致不良结果或产生新的支配形式时，有必要通过开放式辩论对这些机制加以调整。

我们在设计协议和算法的过程中，需要牢记的一点是，这一社会转型过程的意义不仅是让工作更好，而且要让工作更少。社会主义者们往往将工作视为人类自由的最高实现方式。而事实上，工作并不可能成为完全自由的活动。但在一个不再受制于资本主义增长需求的世界中，先进的技术能够大幅减少个人的工作量。有了更多的自由时间和可用空间，人人都能在以工作为中心的身份之外发展自己的个性。

全世界的铅笔厂商可以自由地投身于更广泛的目标中去，无论是创办专项健身房或舞蹈俱乐部，还是加入剧团或者组建业余科学协会。只有确保了工作组织模式的公平与理性，并阻止任何可能压制人类的力量再度出现，人们才可能在工作之外享受丰富多彩的生活。与其等待人工智能的突破为我们实现这一目标，我们应当现在就着手制定未来的协议。

never simply rule followers. They look beyond the rules, sometimes for social benefit, sometimes for personal advantage, and often for both.

At the same time, we have to accept that deliberating endlessly is undesirable and doomed to failure. To function at all, a society that replaces the single-minded focus on cost control with multi-criteria decisionmaking must use algorithms to help clarify the choices to be made and protocols to help structure the way it makes these choices. We cannot rely on a single, unified mechanism for this purpose; we will need many. And open-ended debate must modify these mechanisms when they generate bad results or threaten to give rise to new forms of domination.

In designing our protocols and our algorithms, it is crucial to remember that the point of this process of social transformation is not only to make work better, but also to work less. Too often, socialists have seen work as the highest realization of human freedom. In truth, work will never be an entirely free activity. But in a world no longer beholden to the capitalist growth imperative, advanced technologies can substantially reduce the amount of work demanded of any individual. With greater free time and available space, all individuals will be able to develop their personalities outside of a work-centric identity. The world's pencil makers would be free to invest themselves in a much wider range of ends, whether starting specialized gyms or dance clubs, joining theatre troupes, or forming amateur scientific societies. A rich and varied life beyond work is only possible if work is organized in a way that is fair, rational, and resistant to whatever forces might emerge to subjugate human beings once again. Instead of waiting for a breakthrough in arti-ficial intelligence to achieve this goal for us, we should begin to develop the protocols of the future today.

ESCAPING INVOLUTION

Ansible has been produced in context of Escaping Involution, a transnational collaboration project of a group of artists, curators and writers from Guangzhou and Frankfurt/Main unfolding through various interventions and openings in the two cities.

»Involution« is translated from the Chinese word 内卷, Neijuan. The term went viral in Chinese social media in April 2020, describing a social environment that is both stagnant and restlessly busy. Neijuan is the feeling of having to run faster and faster just to avoid falling behind. It means endless overtime and late evenings behind office desks. Neijuan means being overwhelmed by competition at schools, universities, factories or on the marriage market. It refers to the social pressure of buying real estate and entering the property ladder while housing prices rise much faster than wages. Neijuan means parents spending their free time taking their four year old to private tutoring classes for ballet, table manners, piano, oil painting, karate, Lego school etc. Neijuan means having lost hope of changing the society for the betterment of all. The word 内卷 Neijuan is composed of the characters for »inside« and »roll« or »to roll« and is intuitively understood as something like »turning inwards« – »Involution« is the opposite of evolution, and it makes sense to see more in it than just a curious Chinese phenomenon. Johannes Agnoli used the concept of Involution to describe the »regression of democratic states, parties, theories into pre- or anti-democratic forms.« Is Involution a global development in a world of stagnation and reinforcement of reactionary tendencies? In search of individual as well as collaborative and collective measures the project is flashing lights between two distant cities, to the contributions of Yifei Chen and Feihong Ou, Xiaotian Li, Christoph Plutte, Qiangyang Zuo, Naomi Rado, Tetsuro Pecoraro, Jeronimo Voss, Vanessa Opoku and Philisha Kay, Martin Stiehl, and their interventions in Guangzhou and Frankfurt/Main.

escapinginvolution.com

卷中逃

"卷中逃"项目是一个由广州和法兰克福的艺术家、策展人和作家共同组成的跨国合作项目，通过两个城市之间的各种干预和开幕活动而展开。

"Involution"是由中文中的内卷这个词翻译而来。这个词在2020年初出现在中国的社交媒体上，描述了一种既停滞不前又忙碌不安的生存状态和社会环境。内卷是一种为了避免落在别人后面而不得不越跑越快的感觉。它意味着无休止的加班和在办公桌后面度过的许多个夜晚。内卷意味着在学校、大学、工厂或婚姻市场上被竞争所压倒。它指的是社会压力逼迫人们购买房产并且在资产阶梯上向上攀登，与此同时，房价的上涨速度却远远超过工资。内卷指的是父母在他们的空闲时间带着四岁的孩子去参加私人辅导班，学习芭蕾、餐桌礼仪、钢琴、油画、空手道、乐高等等。内卷意味着失去了改变这个社会以造福普罗大众的希望。内卷这个词由"内 (inside)"和"卷 (roll)"或"转 (to roll)"组成，可以直观地理解为"转向内部"——在学术语境中，它被翻译为内卷，即进化的反义词，它所体现的不仅仅是一种怪异的中国现象。Johannes Agnoli用内卷这一概念去描述"民主国家、政党、理论倒退到前民主或反民主的形式"。在一个停滞和强化反动倾向的世界里，内卷化是一种全球性的发展吗？为了达到个人及集体协作，该项目目前正在两个遥远的城市之间传递，感谢陈逸飞、欧飞鸿、李筱天、Christoph Plutte、左牵羊、Naomi Rado、Tetsuro Pecoraro、Jeronimo Voss、Vanessa Opoku、Philisha Kay、Martin Stiehl的贡献，以及他们在小洲村和法兰克福所进行的干预。"卷中逃"是广东时代美术馆黄边站与法兰克福Synnika的合作项目，由歌德学院的视觉艺术项目基金，黑森科学艺术部和法兰克福文化馆提供支持。

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CONTRIBUTORS

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Nicole Deng is currently living in Zhuhai, Guangdong. She is a poet, novelist, and translator. Deng's works and translations have been published in Shanghai Culture and West Lake. Together with Stephen Nashef she translated Geng Yao's essay "Across the Distance" printed in this book.

You Feng is a doctoral fellow at University of Portsdam working on Chronopolitics and Untimeliness in Contemporary Writings, as well as a translator, focusing especially on critical writings, poetry and short stories. She translated Aaron Benanav's "How to Make a Pencil" for this publication.

Lain Iwakura aka Ezili-i Sabbah is a musician involved in the online journal NON and the labels Force Inc. / mille plateaux. Her track "Bzw." was included in the Ansible (2022) video by Jeronimo Voss.

Xiaotian Li works as an independent curator, artist, writer, and researcher. She initiated the reading room publishing group in 2019 and she is a member of the BOLOHO collective in Guangzhou. Xiaotian co-curated the Ansible project together with Christoph Plutte in 2022.

Stephen Nashef lives in Beijing, where he is studying Chinese Islamic philosophy, publishing poetry and working as a translator. Together with Nicole Deng she translated Geng Yao's essay "Across the Distance" printed in this book.

Christoph Plutte works in the IT industry and is the author and editor of "Ngo Van, In the Land of the Cracked Bell" (Matthes & Seitz, 2018). He lived in Guangzhou until 2023 and gave an online-workshop on the phenomena of Involution with Synnika in 2021. Plutte co-curated the Ansible project together with Xiaotian Li in 2022.

Geng Yao is a poet, artist, activist, currently based in Guangzhou, China. She initialized the art group "Pukou Factory" and "Lava Lake," exploring the integration of writing with art and social participation across installation, performance, interactive art, ecocriticism, mapping, and self-publishing. Her essay "Across the Distance" is included in this book.

Jeronimo Voss is an artist working in Frankfurt/Main and Basel. He is a founding member of the Synnika collective and its space for experimental practice and theory in the Frankfurt/Main Central Station district. The Ansible script printed in this book is based on a video installation hosted by HB Station at Nanfei Bar Guangzhou in 2022.

撰稿人

亚伦·贝纳纳夫是纽约雪城大学的助理教授，也是《自动化和工作的未来》的作者。他的文章《如何制作铅笔》（2020年）在导致安射波项目的内部准备工作中被讨论。本书中收录了该文的简短版。

邓宁立目前居住在广东珠海。她是一位诗人、小说家和翻译家。邓的作品和翻译作品曾在《上海文化》和《西湖》上发表。她与施笛闻一起翻译了更杳的散文《穿越此距》收录在本书中。

冯优是朴茨坦大学的博士生，研究当代写作中的时间政治学和非时间性，她同时也是一名翻译，尤其专注于批评著作、诗歌和短篇小说。她为本书翻译了亚伦·贝纳纳夫的《如何做一支铅笔》。

Lain Iwakura（又名Ezili-i Sabbah）是一位音乐人，参与了在线杂志NON和标签Force Inc。/ mille plateaux。她的曲目"Bzw."被收录在Jeronimo Voss的安射波（2022）视频中。

李筱天是一名独立策展人、艺术家、作家和研究员。她在2019年发起了阅览室出版小组，她也是广州菠萝核艺术团体的项目成员。她与柯冥在2022年共同策划了安射波项目。

施笛闻住在北京，研究中国的伊斯兰哲学，出版诗歌并担任翻译。他与邓宁立一起翻译了本书中更杳的散文《穿越此距》。

柯冥在IT行业工作，是Ngo Van, In the Land of the Cracked Bell的作者和编辑。他在广州生活到2023年，并在2021年与Synnika一起举办了关于内卷现象的在线研讨会。2022年，柯冥和李筱天共同策划了安射波项目。

更杳，诗人、艺术家、活动家、艺术小组"浦口工厂"和"Lava Lake"的发起者，现居中国广州。她以装置、行为、环境互动、生态批评、制图、自出版等形式探索写作同艺术及社会参与的融合。她的文章《穿越此距》收录在本书中。

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