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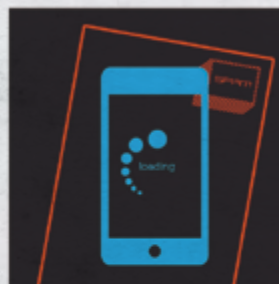
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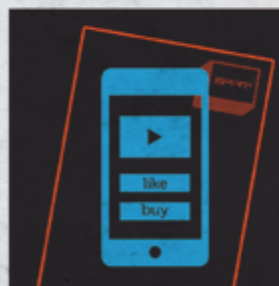
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EDITORIAL

Ich bin ein Berliner.

Two years after its original launch, SPAM magazine lands in Berlin. Edition #12, in English therefore, becomes the first free magazine in Europe made entirely in Augmented Reality, reaching what has always been the main objective of this publication: to be the magazine that breaks boundaries, sets new standards and gets closer to people of different cultures, who have differing points of view, but share the same curiosities and tastes. Before entering into the living entity that is SPAM Magazine, here are a couple of introductory notes for those who are unfamiliar with what we do. SPAM Magazine puts onto paper all the most interesting thoughts and ideas found on the web: reviews, articles, photography, illustrations, recipes and videos. In the age when magazines are going from paper to digital, SPAM Mag goes from digital back to paper, therefore completing the circle. SPAM is in fact the first magazine available entirely in Augmented Reality. By capturing every page with an Android or iOS device, thanks to the SPAM Magazine app, it's possible to go deeper into the contents of editorials, articles and ads, as well as watch videos, play with 3D features, download apps, shop online and share on social networks to give a few examples. And this is just some of the potential of AR that SPAM can offer.

Now, sit back, relax and immerse yourself into the text.

SPAM Magazine will put you on board a plane from the future, flying over the mountains of Peru, Australian green-bars, an alphabet made from flesh and bone, wire structures crossing the line between modern art and architecture, unmissable films and albums, then over photographic landscapes and finally landing on pop and noir illustrations just in time to try a glass of Californian Pinot Noir.

Enjoy reading and viewing, thanks to the AR of SPAM magazine, the first free magazine made entirely in Augmented reality that puts the best of the web onto paper.

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ORIGIN OF THE TERM SPAM.

Spamming, also known as to send spam or to spam, is the sending of unwanted messages (usually commercial). This can be implemented through any communication system, but its main use is on the internet, through emails, chat windows and forum threads.

The term and idea is taken from a scene from the classic British sketch show Monty Python's Flying Circus (in AR), set in a café, where every dish offered by the waitress consists of Spam (a brand of low quality processed tinned meat). (...)

Monty Python ridiculed tinned Spam for the relentless advertising that the brand had previously made. In the years directly after the end of the second world war, due to its low price and long shelf life, Spam played an integral part in the eating habits of average English families and was essential in the 'Full English Breakfast' of the time. The original contents of Spam are a mystery, but at one point, Spam was everywhere and after the Python sketch, the term was adapted by the information technology field as unwanted information or advertising. (...)

It is believed that the first ever spam mail message was sent the 1st of May 1978 by DEC to advertise a new product and sent to all ARPAnet recipients all the way down the west coast of the United States.

Wikipedia, the free encyclopedia.

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Mark Sloan / www.halsey.cofc.edu



montereyart.org / cityhomecollective.com / thefoxisblack.com
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Motoi Yamamoto is an internationally renowned artist who calls his native Japan home. He was born in Onomichi, Hiroshima, in 1966, and received his BA from Kanazawa College of Art in 1995. He has exhibited his award-winning creations around the globe, in such cities as Athens, Cologne, Jerusalem, Mexico City, Seoul, Tokyo, and Toulouse. He was awarded the Philip Morris Art Award in 2002 as well as the Pollock-Krasner Foundation Grant in 2003. Although he participated in a group exhibition that same year at New York's P.S. 1, his work has yet to be widely seen in the United States.



Motoi is known for working with salt, often in the form of temporary, intricate, large-scale labyrinths. Salt, a traditional symbol for purification and mourning in Japanese culture, is used in funeral rituals as well as by sumo wrestlers before matches. It is frequently placed in small piles at the entrance to restaurants and other businesses to ward off evil spirits and to attract benevolent ones. Motoi forged a connection to the element while mourning the death of his sister, at twenty-four, from brain cancer, and began to create art out of salt in an effort to preserve his memories. His art radiates an intense beauty and tranquility, but also conveys something ineffable, painful, and endless.

"Drawing a labyrinth with salt is like following a trace of my memory. Memories seem to change and vanish as time goes by; however, what I seek is to capture a frozen moment that cannot be attained through pictures or writings. What I look for at the end of the act of drawing could be a feeling of touching a precious memory." – Motoi Yamamoto

Motoi views his installations as exercises that are at once futile yet necessary to his healing. An important aspect of the installation is the dismantling of his work at the end of the show and delivering the salt back to water, usually in collaboration with the public; hence, the title Return to the Sea. He recognizes that salt is a vital part of many living things, and that this mineral could conceivably enter and leave multiple organisms throughout the planet over the span of time. Each grain of salt contains its own history and trajectory. Something so seemingly common becomes a metaphor for the evanescence and transience of human life.

The video (above in AR) includes interviews with Japanese art curators contextualizing Yamamoto's work, and features Yamamoto at his studio in Kanazawa, Japan providing insight into his creative process. Also in the video are still images and time-lapse videos of many of the artist's previous installations all over the globe and an overview of the fascinating history of salt in Japanese culture.

This video (below in AR) documents Yamamoto's salt installation at the Halsey Institute of Contemporary Art for Spoleto Festival USA 2012 and the construction of a viewing platform designed and built by students in Clemson Architecture Center in Charleston. It also includes an interview with the artist.



The video (in AR) documents the dismantling of Yamamoto's salt installation at the Halsey Institute of Contemporary Art for Spoleto Festival USA 2012 and the ceremonious return to the sea.

Motoi Yamamoto takes one of the earth's oldest, most sought-after mineral elements and creates elaborate and painstakingly detailed installations. His material of choice is regular table salt, but you might miss that when gazing down upon one of his saltscapes. In some ways reminiscent of Tibetan salt mandalas, Yamamoto's works are expansive and often stretch to cover entire gallery floors with their elaborate patterns. He's also made work in churches and soy sauce breweries. Sometimes his patterns evoke byzantine labyrinths. Other times, they are like metrological projections of typhoons. But the root of Yamamoto's work lay in something more personal. More than halfway through art school in 1996, his sister passed away from brain cancer. The resulting shock and grief prompted Yamamoto to abandon his work in traditional painting in search of something more fundamental. Because salt is a funerary material in Japanese culture meant to help cleanse one of grief, it was a natural choice for the artist. But salt also engenders more grandiose notions about life and the passage of time, thoughts which Yamamoto shared with *The Avant/Garde Diaries* on a trip to the ancient salt flats outside of Salt Lake City, Utah.

DISSECTING THE ALPHABET.



Emma Cacciatori / www.bipolarunicorn.com



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His name is Andreas Scheiger, but to me he's already become typography's answer to Dr. Frankenstein. Before starting the study on him, I had already imagined him sitting in his "wunderkammer" (wonder-room) vivisecting and photographing his letters (of the alphabet, just to be clear), the raw materials that give life to text, down to the finest detail. We are in fact dealing with a surgeon who operates with a stern hand, but let us stress that, with tongue firmly in cheek, the (typographical) bodies under his glare adopt a gory three-dimensionality as his creative knife cuts into their insides.

He defines himself as a graphic designer and sculptor but there's more to him than that. There is the curiosity of a tireless handyman satisfying his need to experiment without fear of disaster.

On his blog he describes every evolutionary stage of his research. "If any steps are missing and you can't find any documented letters here" says Andreas, "it's because I was so engrossed in the process that I forgot to take any photos".



For his project titled "The Evolution of Type", he has taken inspiration from graphic designer Frederic W. Goudy (1865-1947) and his work "The Alphabet and Elements of Lettering". The materials used for his work on typographical anatomy and regeneration are unusual and varied such as clay, wood, coral, shells, hot glue and dried leaves. He is most enthusiastic however, about bones. "The first part of creating a letter is the most enjoyable. The discovery of the skeleton. Mmmh...". He writes his blog next to a photo of a plate of chicken thighs, but then things start to get complicated. "The E is made out of veins" he says, "it's one of the hardest challenges I've ever faced! The veins kept breaking, they've been unforgiveable".

The highs and lows had been calculated right from the beginning, the mission being to commit an aesthetic dignity to the letter, to be as close as possible to a human body. It's no accident that some characters have been put in amber, a resin that is able to preserve insects and plants for millions of years. "If the letters had an organic origin, they would also be trapped in the tree resin" he says. He then shows us the metamorphosis of the A and the evolutionary phases of the other letters, each one stuck in its resin, located in its glass case, to capture the life that pulsates under the flesh of the ink.

Am I right, Dr. Frankenstein?

STRING.

HABITABLE
SOCIAL
STRUCTURE.



Numen/For Use is a design collective who works ranges from scenography to industrial and spatial design through to conceptual art. Their new project, "String: an inhabitable social sculpture", is now installed in Vienna.

Three industrial designers – Sven Jonke, Christoph Katzler and Nikola Radeljković – formed Numen/For Use and since 1999 they have taken their work beyond the boundaries of industrial design in its strictest sense.

Their artistic and conceptual research leads to works like "String", which is now liveable in Vienna. Liveable because the designers themselves call String a self-bearing habitable social structure.

It's a large, inflatable geometric object, with thin parallel ropes tied at the sides; with the laws of physics, when the volume is inflated these ropes become taut and form a grid pattern, a bit like a jungle gym. And anyone venturing inside the volume.



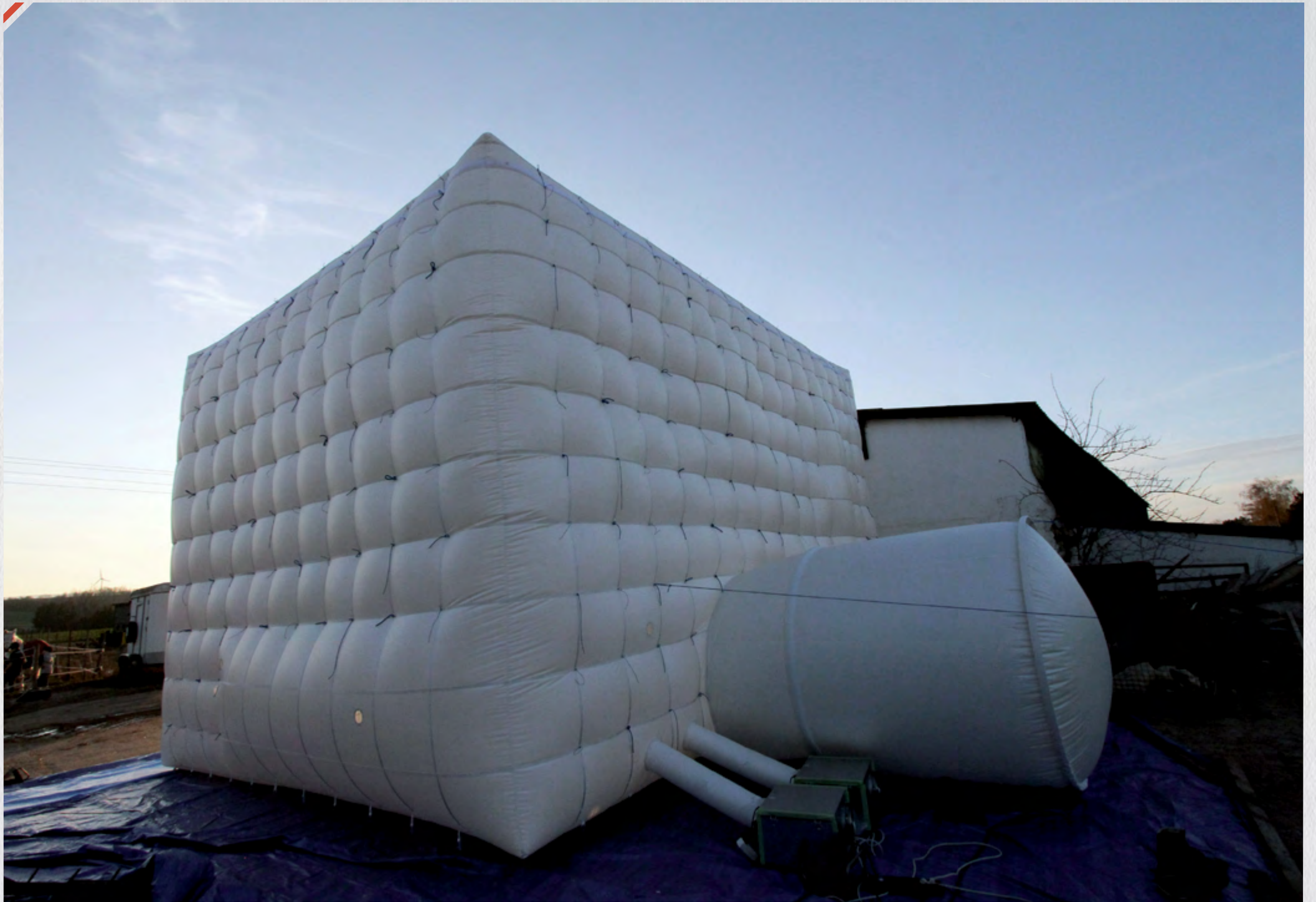
Christiane Burklein / www.livegreenblog.com



Numen/For Use



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becomes part of the three-dimensional installation. The pictures clearly show how this installation works, you can see people caught in what the creators of String call "Dadaistic" poses, they're in unnatural positions, and you get the idea of the immensity and the lack of space, at the same, all measured by the grid of threads.

For years now, Numen/For Use has been delivering installations that are an invitation to explore the space, where visitors and their interaction are an important piece in the puzzle to find their place.

We really like the idea of how these ropes untangle, almost like being inside a 3D architectural model, where the idea of play and movement is like a fourth dimension, the dimension of fun and games.



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By covering the windows, the idea is to replace the entire internal surface of the fuselage with ultra-thin flexible LED interactive smartscreen panels in HD. A concept to be made use of. As well as for showing the actual view of the flight, it can be used as a multimedia device providing in-flight entertainment and panoramic images. The system could also help cancel out jet lag, with controlled lighting simulating dawn and dusk, which would allow passengers to adapt to time differences on long haul flights.

"Aeroplanes without windows could become a reality within 10 years" claims Jon Helliwell, spokesperson of the British Centre for Process Innovation (CPI) and the mastermind behind the project, who is collaborating with companies for the creation of new products.

 Christian de Poorter / www.futurix.it

 wheelsandchips.com / wikispears.com



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"To see the world through a little plastic porthole while you fly will become a thing of the past" explains Helliwell. This new in-flight experience is not limited however, to its spectacular and recreational aspects. According to CPI, the absence of windows will allow a reduction in the thickness of the fuselage, making it lighter and making more space for seats.

Every reduction of 1% will allow a fuel saving of 0.75%. The result? Fewer CO₂ emissions in the atmosphere and lower operative costs. The concept of the windowless aircraft isn't entirely new. Futurix pushed the Ixion jet concept, a flight in augmented reality and its accompanying video just as Airbus revealed its transparent aircraft of 2050 along with its video (available to watch in AR).

THE GAMBLER. A POKER MOVIE.



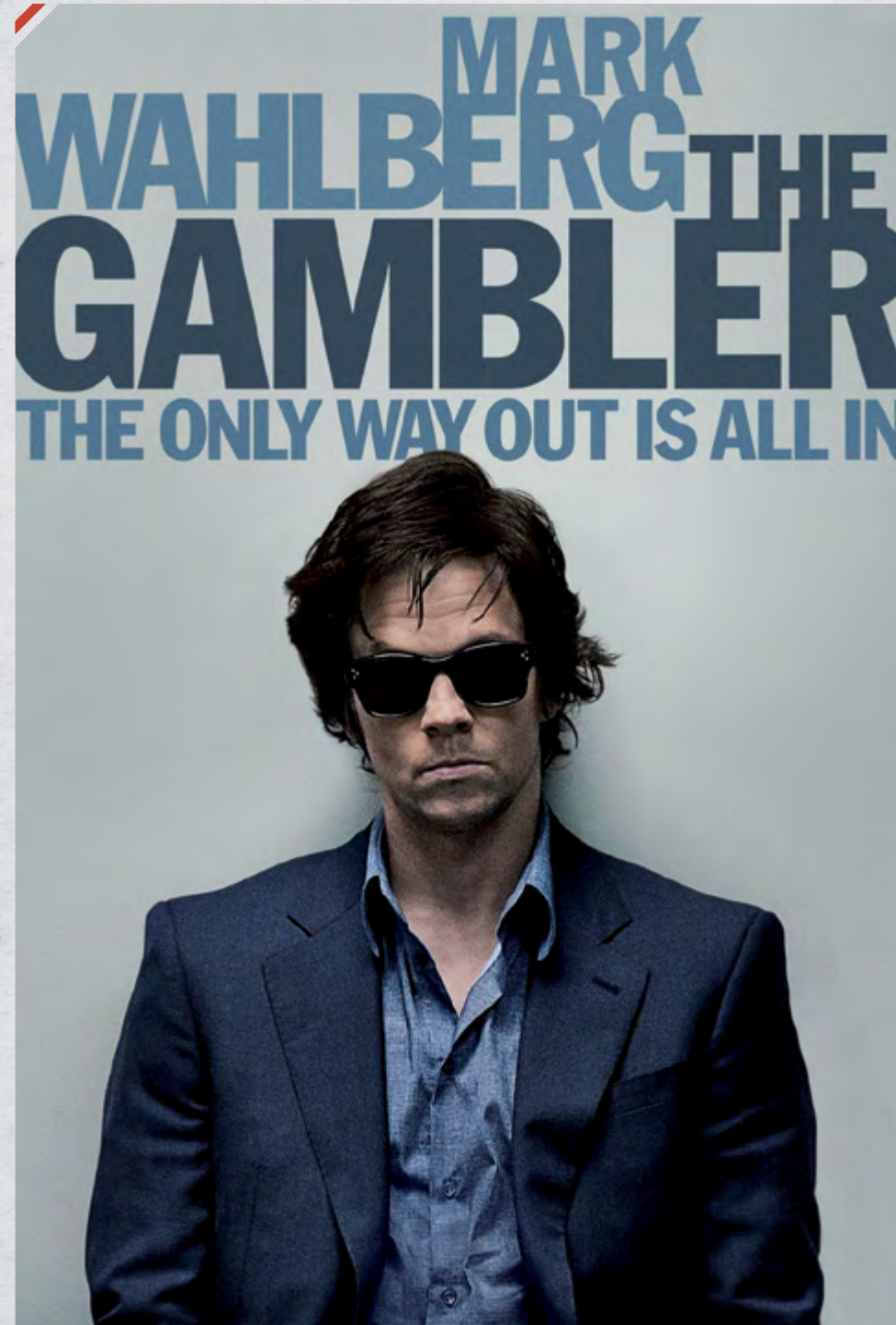
Paul Metcalf / www.pissedoffgeek.com



blog.screenweek.it / wearemoviegeeks.com



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I find Mark Wahlberg to be one of those actors that can be an excellent actor, when he wants to be. Other times he is just bad. Looking at the new trailer for "The Gambler", I'm hoping that this is a return to form for him and that he puts in a good performance. I enjoy movies like this and when the only weakness in my eyes is Wahlberg, all I can hope is that he puts in the performance that he needs to, because "The Gambler" definitely looks like it could be a good one.

Jim Bennett (Academy Award-nominee Mark Wahlberg) is a risk taker. Both an English professor and a high-stakes gambler, Bennett bets it all when he borrows from a gangster (Michael Kenneth Williams) and offers his own life as collateral. Always one step ahead, Bennett pits his creditor against the operator of a gambling ring (Alvin Ing) and leaves his dysfunctional relationship with his wealthy mother (Academy Award-winner Jessica Lange) in his wake. He plays both sides, immersing himself in an illicit, underground world while garnering the attention of Frank (John Goodman), a loan shark with a paternal interest in Bennett's future. As his relationship with a student (Brie Larson) deepens, Bennett must take the ultimate risk for a second chance.



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I recently screened the horror short *Call Girl* directed by Jill Sixx and starring Tristan Risk from *American Mary* and Laurence Harvey from *The Human Centipede II*.

This horror short tells the story of what happens when a man hires a call girl for an evening, but really has other diabolical plans for her. I will admit I wasn't sure what to expect, but with all the buzz it has generated through the horror community and the fact it was female directed this film already had me on its fan list. But, now that I have viewed the film, did it live up to the hype and my expectations? Well the answer to that question is a resounding yes! I loved that this film was straight and to the point, which let's face it, it had to be, which is a whole other task in itself. The concept of a horror short is to show the elements of horror, have compelling characters, an interconnected story and entertain the audience all while doing this in a short amount of time.

I have to say Jill Sixx really excelled in her first directorial venture. With a running time of less than 7 minutes, Sixx directs a fun cohesive horror story that hits all the horror high points and even manages to make the solicitor in the film slightly charming. Tristan Risk, who plays the Call Girl is splendid as always and the fact this was filmed in one day and was a continuous filmed movie makes it even all the better. So, if you are out on the horror film festival circuit I recommend taking in a viewing of *Call Girl* for the night you won't regret it.

CALVARY.

THE PRESENT
REVEALS
THE PAST.



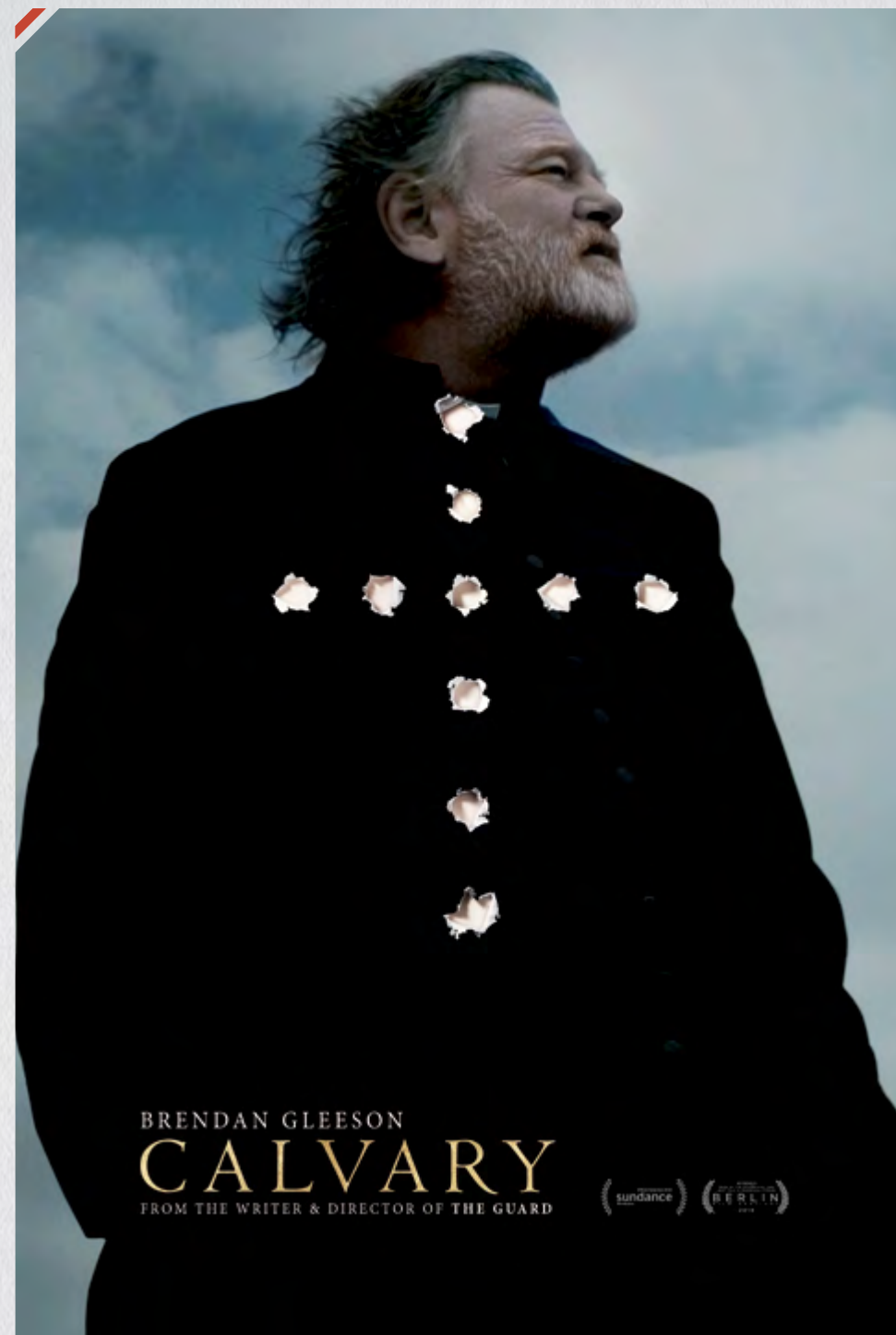
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"Calvary" is a film that is impossible to pigeonhole into a defining category, for John Michael McDonagh's second feature length film following on from his overrated yet at times promising debut "The Guard" is at times darkly funny, hauntingly scary, touchingly real in its look at family and in many respects heart pounding thrilling. "Calvary" is a unique Irish film that is therefore a must see.

Once again teaming up with usual side player Brendan Gleeson, McDonagh and his acting muse have created one of the year's most memorable and layered characters that if justice was indeed served would be a character leading Gleeson to awards circuits the world over. Gleeson's Father James Lavelle is a priest so full of history and thought that there would be enough within his own story arc to fill countless films. A man previously prone to the drink and the fight, Father Lavelle is a man not only learning to deal with his faith, but learning to deal with the death of his wife, his estranged daughter and worst of all a township in which the Churches' ever growing public backlash is in full effect, to the point of his very life being threatened by a person in his church confessional, setting in forward motion a story once more layered with social, political and spiritual commentary.

McDonagh's top notch script features a huge collection of well written and relatable characters all played by a cast that is clearly relishing a chance to work their magic on some very ripe material. From usual funny men Chris O'Dowd as local butcher Jack Brennan and Dylan Moran as unpredictable businessman Michael Fitzgerald through to everyone's favourite Game of Thrones creep (and not to forget favourite ever fictional Mayor, Thomas Carcetti) Aiden Gillin

as non-believing and threatening doctor Frank Harte, "Calvary" is full to the brim with talent and scenes that will linger long in the memory, with a visit to prison by Father Lavelle (in an exchange that features Gleeson's real life son Domhnall) and a particularly spiteful speech by Dr. Harte the cream of the crop here. McDonagh really grasps the overall feeling of the country of Ireland within these players, yet the films largest flaws are also held within the script that contains too many elements of certain genres and in the end fails at mastering completely a specific tone. Up for argument it is however possible that the film would've made more impact/resonated with more viewers had it concentrated its efforts more as a straight drama or straight up black comedy.

"Calvary" certainly has a lot to say about a huge range of topics, none more so than the feelings towards the Catholic Church in the world today. Where once a priest walking alongside a little girl would not have garnered a second glance, here in Calvary's world creates a moment of tension and unease, an ominous feeling from all. This world of Calvary may not always be easy to live in but thanks to an award worthy turn by Gleeson and many of his supports and some fine scripting and directing work by the talented McDonagh, "Calvary" despite not being for everyone is one of the year's most memorable and at times touching films that defies being compared to any film you've yet seen.



JEFF MILLS.

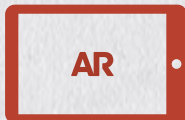
MAN FROM TOMORROW.



Editorial staff / www.justaweemusicblog.com



bln.fm / alleryhip.com



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Since its debut at the auditorium of Le Louvre in February 2014, “Man From Tomorrow” has since been shown across the globe in cities such as London, Berlin, Milan, Tokyo and New York. Jeff Mills partnered up with French filmmaker Jacqueline Caux to create this feature film about him and his perception of the future.

With his sound and Caux’s invasive cinematic imagery, this film is a portrait of possibly one of the most innovative DJs and producers in the world of electronic music. Jacqueline Caux has created various documentaries and short films focused on electronic music and dance culture’s key players. In “Man From Tomorrow”, she gets closer to Jeff Mills in a completely new way. Lighting and pictures are the focus of the film yet the music, which was recorded and compiled by Jeff Mills, sets the tone.

The first part of the film is purely instrumental and without words, the reason for which Jacqueline states was intentionally done to allow the viewers to "immerse completely" in the film. The second part features selected quotes from Jeff Mills that were extracted from various talks between him and her. He speaks about subjects that have always influenced his work; the future of mankind, the possibility of life on other planets and the prospect of time travel.

Jacqueline Caux: "Those visions might seem to be fantastic, but much will become accessible reality with certainty and probably necessary for the survival of mankind."

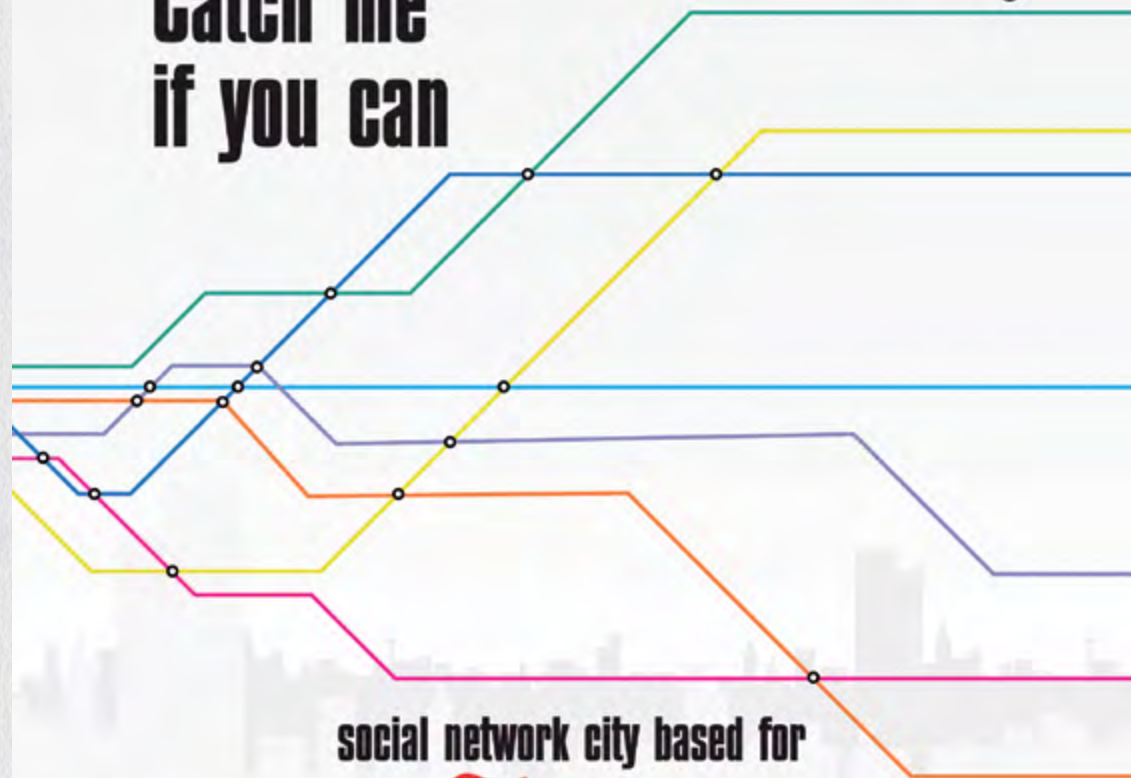
Jeff Mills: "Understanding what 'Man From Tomorrow' could possibly mean and say to others, we greatly discussed the ways of how we could go about materialising this in a manner that detaches the subject away from normality. We wanted to show what deep thoughts, dream escapes and unconventional expressions of our future could look, sound and feel like through the ever-expanding and dimensional lens of techno."



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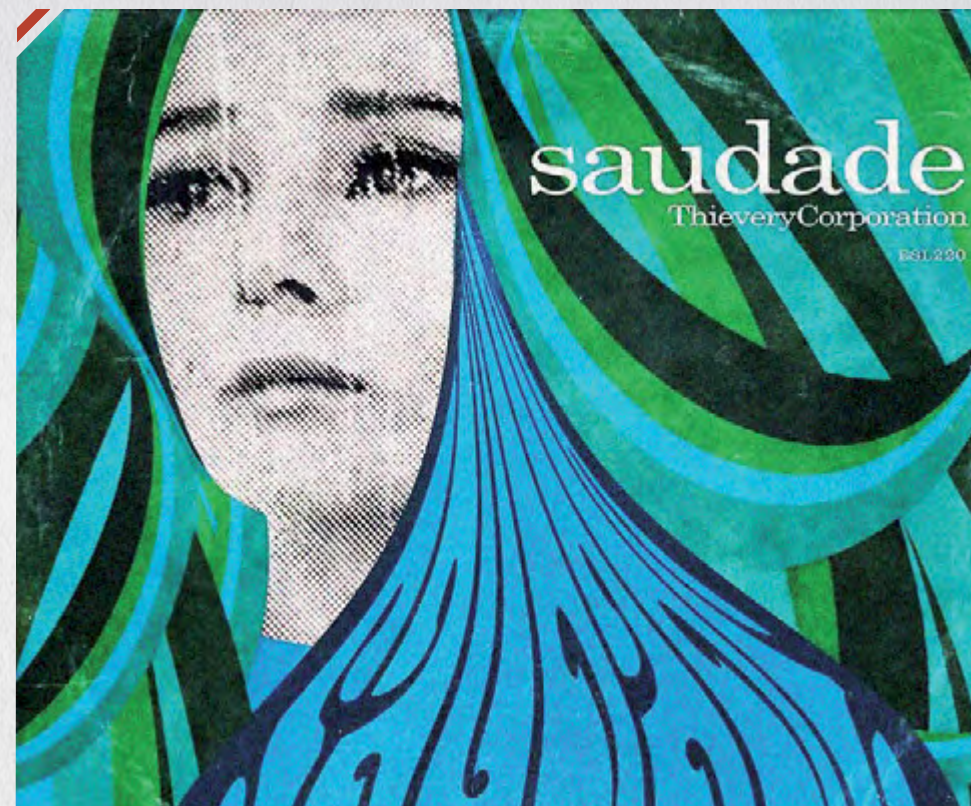
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THIEVERY CORPORATION.

RETURN TO HOME.



Rob Garza and Eric Hilton are busy guys. Since forming Thievery Corporation in the late 90's, they've produced eleven studio albums, with the release of *Saudade* as their twelfth. Normally when one thinks of Thievery Corporation, they are associated with the acid-jazz movement and over-dubbed relaxing reggae. For the duo, things are shifting with this new release. What drew them together is the Brazilian-born genres of music that can be seen here in purely classical form on *Saudade*. After straying and exploring several elements of the electronic world, as Garza says, "it's us coming full circle from electronic music back to something organic".

Infused in each track are the elements of bossa nova, a Brazilian genre that spans the gap between samba and jazz. Noticeable on the first track of the work, "Decollage" features a soft-strummed classical guitar without a harsh plucking from any sort of pick. It's minor accompaniment from the piano can barely be heard and gives the immediate track an entrancing quality, wholly melancholy. One can hear the aloof, broken quality in LouLou Gleichkani's voice. Cleverly titled, once again, a 'decollage' is the process of creating an artful image by cutting or tearing away. "Meu Nego", "Sola In Città", and "Quem Me Leva" are partners to "Decollage" in the sense they feature a coquettish touch paired with ruminating, spacious percussive instrumentals.

 Ailsa Forlenza / www.buffablog.com

 buffablog.com / yardedge.ne



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"Firelight" and "No More Disguise" traverse Thievery Corporation's older sound, with vibrating synths cradling the angelic, distant vocals. Here again the feeling of saudade rises: "The world is an illusion of dreams/ we're playing roles in silent movies" to "our broken shadows rising from the walls, memory recalls visions of this." Stylistically, using only female vocalists definitely relays the delicate and fragile state of the term. Although, not only women feel this type of longing. Only one track on the album is without a vocalist, and that is "Saudade." In classical bossa-nova length, the song is short, about two minutes long, with a pensive guitar melody and percussive clave-pattern. A quiet pause before the richness of the second tranquil half of the album plays.

This is certainly a return to home for Thievery Corporation, and it's a much welcomed return. Their skill for creating a cohesive theme is set in stone. Each song flows within each other like a hazy river, each building upon one another into a waterfall of blissful sound encapsulated by the feeling that overcomes us every so often, saudade.



Agnes



la salvezza è la destinazione di un'attraversata in solitaria, non c'è posto per due sulla zattera / Salvation is the destination of a solitary crossing, there's no place for two on the raft

IL ROMANZO D'ESORDIO DI
THE DEBUT NOVEL BY
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URBAN ALLOTMENTS. GREEN IS IN THE AIR.



The urban allotment is visual evidence of the ever growing "green invasion". Coldiretti (Italian Confederation of Direct Cultivation) announced a record last year of 1.1 million square metres of municipality owned land used for cultivation for domestic use, allotments and recreative gardening. Recently, Coldiretti's Lombardy regional section has registered over 2.800 allotments in the main towns in the region, with an increase of 40% compared to two years ago.

As they eat up space in the hearts of our cities and towns, allotments serve a new purpose. Around the private plots, the mentality "allot in common" takes shape where cultivation breeds sharing and helping one another. Here ideas of a more eco-friendly lifestyle are born and shared, based on the rewards and satisfaction of putting self grown products onto the dinner table. Therefore allotments spring up where you'd never think it possible.



Amina Obbed / www.econote.it



transportblog.co.nz / Martin Deutsch / asla.org



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Studio999, architects from Turin with their project OrtiAlti (High Allotments) design allotments on flat roofs of apartment buildings, schools, supermarkets and other urban buildings, which are maintained by the community of those living or working there. The rooftop allotment as described on the project's site, has many advantages: it improves the insulation of the building, reducing its energy consumption by 10-30% every year. It allows a better control of rainwater flow, with an absorption rate of more than 35%. It lowers the temperature of the surrounding environment, reducing the effect of trapped heat.

What's more, it allows organic waste to be recycled and used for its upkeep. As well as guaranteeing fresh produce all year round and creating community togetherness, "The long term goal is to promote the activity of High Allotments" - as seen on the site "and improve our cities from the bottom up".

Spaces for communal allotments are becoming reality in Milan with the "Quarto project" currently in progress, which among other operations, has created collective allotments in the Quarto Oggiaro neighbourhood. Last year in the courtyards of Via Pascarella 29-33 and Pascarella 30-34, fruit and vegetable plots were set up by the residences' own inhabitants.



What's more, composters that collect organic waste have been installed next to the plots and possess a double benefit in that they obtain compost and reduce the amount of food waste that gets mixed in with general household waste.

All materials used for the running of the plots are provided for free. The project is being promoted by the charities Ambiente Acqua, Villaggio Nostrale and Il Laboratorio in collaboration with Milan City Council and the Cariplo Foundation, with the aim of customizing solutions for each local community.

An allotment has also the potential to become run by local businesses. This is the mission of the charity Orti d'Azienda (Allotment for Businesses). Even at work an allotment can be cultivated and taken care of by colleagues who then share what they grow (or alternatively donate it to charities). Also in this case, centrality is the key. The allotment would be the new location for bonding among colleagues and could become a new team building tool. Above all an important facility for a company to promote and maintain concrete positive values. The project points not only to a company's commitment towards the concept of social responsibility, but also to all the various ways a company can involve its employees at work. On top of this, it appeals to those who possess an appreciation of giving life to land and living off it as well as organizations who want to share the philosophy and themes of Expo 2015, even if they themselves don't play a part in the food chain.



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JOOST A GREENHOUSE. SUSTAINABLE CAFÉ IN PERTH.




Café culture has become synonymous with sustainability across the country. Just take Kitchen by Mike, the Grounds and Cornersmith in Sydney for starters. Joost Bakker one of the earliest proponents of this movement continues to send his sustainability message through his 'green' building project 'Greenhouse'. Every feature of the Greenhouse is carefully considered and furniture is crafted and recycled from old materials.

Started in 2008 as an installation project in Federation Square in Melbourne it is now permanently located in the business district of Perth on St George's Terrace. The design includes a rooftop garden with irrigation system and LED grow-lighting, worm farm and composting. Lucky Perth! What better way to send the sustainability message than through our love of coffee.

Still sporting many of the original features since we saw it visit Sydney in 2011, the Greenhouse in Perth grows it's own produce, makes it's own honey, bread and hosts a range of sustainable building features making it environmentally friendly and generally a model for sustainable building practices and reducing your ecological footprint.

 Rita Bila / www.dhub.org

 greenhouseperth.com / foodrehab.com.au / kate-heylen.blogspot.it



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Constructed entirely from recycled materials with special attention given to their future disposal and recyclability one of the most distinguishing characteristics is the façade. Terracotta potted plants not only adorn the front of the building but also provide much needed produce for the café.

The idea of an urban garden in the middle of the central business district immediately grabs the early morning coffee seeker. While in Perth I certainly chose this café over and above any other. Filled with intrigue and attracted by the strawberry wall I was met with a curious array of interior features after I broached the straw bale filled walls surrounding the threshold. Of course the straw is encased in the walls and not visible and insulates the building to maintain the constant internal temperature all year round and just as well – Perth can get mighty hot!

Artist, florist, architect, educator, designer, constructor and more – in this ABC interview with Greg Hoy for the 7.30 report (in AR), you will learn there is so much more to the man behind the Greenhouse – Joost Bakker.



HOW TO HACK AIRPORT WIFI.



We often find ourselves stuck in airports for hours killing time in uncomfortable seats. Many airports around the world offer free WiFi or at the very least time restricted WiFi access, however many do not. Fortunately there are ways to unlock time restricted WiFi and even access locked airport WiFi with a few simple hacks.

How to Access Unlimited Time-Restricted WiFi

Free WiFi is great but when it only lasts for 20-30 minutes it can be frustrating. Without getting too technical all you need to understand is that restricted airport networks tracks your time by using your MAC address. To extend this restricted time all you need to do is spoof your MAC address. This is easy if you plan ahead so let me explain.

How to Spoof Your Mac Address for Unlimited Free WiFi

- Step 1: Download LinkLiar (for Macs).
- Step 2: Install and open LinkLiar where you will see your current MAC address in gray next to the WiFi icon.
- Step 3: Use the small gray wheel to change your MAC address and "apply" which will prompt you to enter your admin password.
- Step 4: Clear your browser cache: How to Firefox and Chrome.
- Step 5: Browse away.

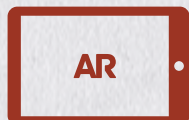
This entire process should not take more than a couple of minutes. Be sure to download LinkLiar before you head to the airport. Windows users can easily do the same using MAC Makeup (recommended by Lifehacker).



Clint Johnston / www.triphackr.com



edwin.11 / Alexander Baxevanis / Nicolas Nova



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Exploiting Boingo Hotspot for Free WiFi

This option is a little more complicated but still a very simple hack to use whenever you find a Boingo hotspot at the airport.

Step 1: Connect to the Boingo hotspot and open your browser.

Step 2: Do NOT click on "Get Online Now." This will lead you to a page to enter your credit card info. Instead, click on "The Good Stuff".

Step 3: Choose one of the free sites shown in "The Good Stuff".

This is where you could select any of the free sites offered by Boingo. If this is all you are looking for then proceed with what they offer for free but if you truly want to browse the web for free these complimentary sites will lead to any site you would like. Choose one site and proceed.

Step 4: Browse any site you want.

After the complimentary site loads just leave it and open a new tab to start browsing as you please. This alone will let you browse freely in many airports but it won't work on all Boingo hotspots. Just like you can use your browser's web developer's tools to hack inflight WiFi you can also do this at the airport.



Firefox

In Firefox open Tools->Web Developer->Web Console

When the console opens you will see an area with two arrows at the bottom pointing towards the space to enter the following:

`window.location.href="https://www.sitename.com"`

Replace "sitename" with any site you please. I used Triphackr as an example here:

`window.location.href="https://www.triphackr.com"`

Chrome

This can easily be done in Chrome in almost the same way.


Go to View->Developer->Javascript Console

When the console appears enter the following and replace "sitename" with your desired destination. The blue arrow will appear towards the top of the console.

`window.location.href="https://www.sitename.com"`

The same methods can be repeated for safari and using Windows with a few slight variations locating the console from the menu.

BIONIC BOOTS. RUN BABY RUN.

 Dylan Dement / thehigherlearning.com

 bionicboot.com



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Since he was a teenager, Keahi Seymour has admired the incredible speeds of the Ostrich and other land-dwelling two-legged creatures. With ostriches able to reach top speeds of up to 45 mph, Seymour was determined to unlock the secret to their quickness. His solution: super boots that (literally) add a spring to your step, increasing your force and speed.

According to Popular Science: "Many years and a dozen prototypes later, Seymour came to Maker Faire (Sept. 2014) to show off the latest version of his "bionic boot." This prototype boosts his pace to a brisk 25 miles per hour, but Seymour won't rest until he can take the human body to the next level, and outrun some of Earth's fastest land animals".

If you're wondering, the world's fastest man (Usain Bolt) has been clocked at a top speed of 27.44 mph.

Seymour and his company, Bionic Boot, say the springs on the back of their boots emulate the achilles tendons of an ostrich or kangaroo. The company hopes to eventually add pistons to their top grade aluminum and carbon fiber boots to help humans reach speeds of up to 45 mph.

Keahi Seymour had a dream to run as fast as the world's fastest two-legged animals, and one day he just might.

His passion has lead to the creation of the Bionic Boot and will hopefully continue to encourage more innovation.

Check out the Bionic Boots in action in the video in AR.

Paradise is not lost.



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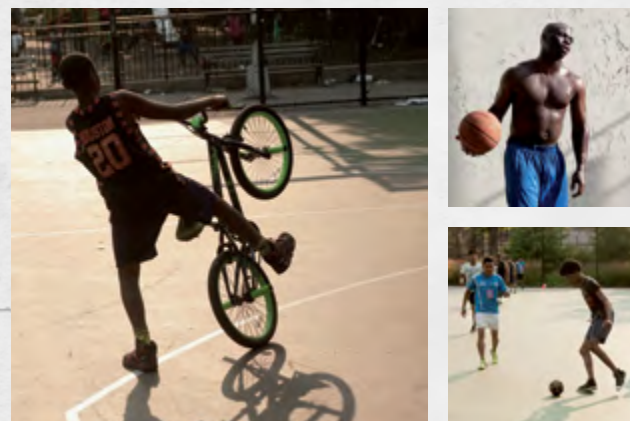
Arion Kudász



Arion Kudász / www.arionkudasz.com

Surreal landscapes where people enter into becoming part of the visual piece. Arion Kudász's snaps, include a childhood memory, or a dream, maybe imagined, maybe yet to be dreamt.

Timothy Mahoney



Timothy Mahoney / www.timothymahoney.com

Sweat. The sounds of the soles on the court. The ball bounces. The music in the background. The kids try out new tricks. The real New York in the work of Timothy Mahoney.



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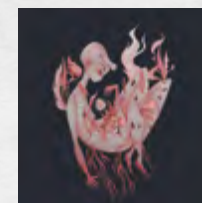
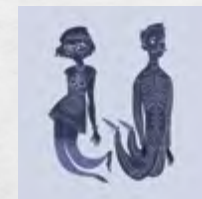
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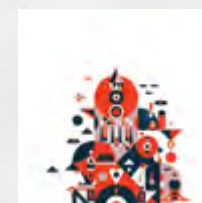
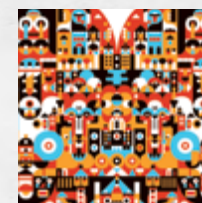
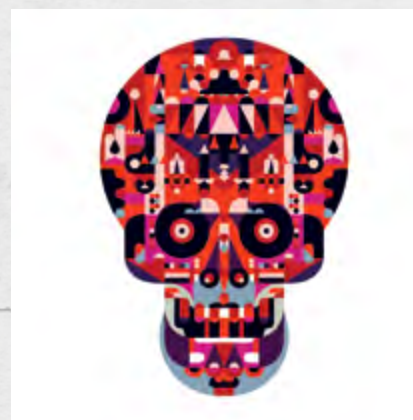
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EXPLORE PERU.



There really is no other place on Earth like Peru. The country has everything- literally, everything- that a traveler might want to do. Extreme outdoor sports, remote trekking, gastronomical adventures, snow fun, beach fun, jungle fun, desert fun, cultural experiences, even luxurious splurges: Peru has it all. (...) Well, here is a list of the most popular things to do in Peru and the prime locations in which to do them. What to do and Where to do in Peru. (...)

Nature and Wildlife

Peru has a wealth of protected areas and wildlife reserves. If you are into bird watching, swimming with sea lions, playing with sloths, hanging out with monkeys, or anything that gets you face to face with the animal and plant kingdoms, then I recommend a trip to the jungle and the national reserve in Paracas.

Peruvian Amazon

Let's talk numbers for a second. Peru holds the second largest part of the Amazon Rainforest (most of it is in Brazil), and 60% of Peru is tropical rainforest. This portion of the country is home to more than 50,000 different plant species, 1,700 different kinds of birds, 400 mammal types, and 300 different reptile species. And the last statistic to paint the picture, only 5% of Peru's population lives in the jungle.



Kathleen McAfee / www.peruforless.com



mark goble / johnjodeery / uhachea.blogspot.it / Ilkerender / krebsmaus07 / Cristian Ordenes / bjaglin / karlnorling / Latin America For Less



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This means you and your guide are likely to be the only homo sapiens for miles, quite literally. You can expect to see colorful parrots and macaws, dozens of species of monkeys swinging in the tree tops, black caimans, pink river dolphins, and capybaras swimming in the Oxbow lakes, giant lily pads, and maybe even some jungle predators like the black panther, spotted ocelot, or a leopard lounging in the thick, green vegetation. A trip to the jungle is an opportunity to see what untouched nature really looks like. If you are in the northern jungle around Iquitos, stay at a jungle lodge near Pacaya-Samiria National Reserve about 2 hours southwest of the city for the best opportunities to see undisturbed wildlife.

Paracas National Reserve

Paracas is a little known haven for wildlife located on the Pacific coast about 5 hours south of Lima by car (buses stop there frequently as well). It is a great place to see sea lions, sea birds, dolphins, and other wildlife. The air is crisp, and the water is crystal clear. Boat tours run daily when the sea is calm and you will get an opportunity to tour the channels between the Islas de Ballestas off the coast. (...)



Archaeology and Ancient Culture

Most people visit Peru to see the ruins of ancient civilizations and learn about their culture, but there is more to see and experience than just Inca ruins and Machu Picchu. If ancient ruins and folklore tickle your fancy, I suggest you add a couple of these places to your itinerary when you visit Peru.

Trujillo and Chiclayo

(...) Near Trujillo are the ruins of Chan Chan, which is the largest ancient city discovered in the Americas. Archaeologists say that the city of Chan Chan was more or less the capital of the Chimú Nation, which predates the Inca by about 900 years. Just north of Trujillo in Chiclayo is the archaeological discovery of the tombs of Señor de Sipán, or Lord Sipán. The tombs (a total of 14) were so lavishly decorated and filled with precious treasures and remarkably untouched by looters upon its discovery in the late 1980s.

Caral-Supe

In the mid 20th century, archaeologists uncovered the most ancient city in the Americas. The civilization that occupied the city is thought to have lived there between 4000 and 4500 years old. Caral-Supe takes up about 35 square miles of coastal terrain lying about 3 hours north of Lima, making it a nice day trip. (...)



Puno and Lake Titicaca

Puno is considered the folkloric capital of Peru due to its rich traditions and festivals, and Lake Titicaca is the mythical birthplace of the founders of the Inca civilization. This region is truly shrouded in mystery, and you will know what I mean when you visit some of the main attractions, like the floating islands of Uros, the ancient tombs of Sillustani, the unique indigenous communities of Taquile and Amantani Islands, among so much more. It is like the people never needed to write down their history because they keep it alive with their age old traditions.

Cusco and the Sacred Valley

Some people might be so obsessed with Machu Picchu that they hop on a plane to Cusco and head straight for the citadel. This is a big mistake for two reasons. First, Machu Picchu rests at an altitude of 2,430 meters (7,972 feet) above sea level, which is a little higher than the elevation at Aspen, Colorado, in the Rocky Mountains. If you hike Machu Picchu on the first day being in the Andes, chances are you are going to suffer from some altitude sickness, making for an unpleasant Day 1 of your itinerary.



Reason Number 2 is Cusco city and the nearby Sacred Valley are the center of the Inca heartland. There are so many ruins left by the Inca that are still intact just scattered along the mountain sides. Sacsayhuaman, Qenqo, Pucapucara, and Tambomachay are all within 30 minutes of Cusco's main square and are perfect "starter attractions" for your first day in Cusco. Take a day trip through the Sacred Valley and see more examples of Inca craftsmanship in Pisac and Ollantaytambo. By the third day, you are prepared mentally and physically for a hike to Machu Picchu.

The Beach Scene

Tumbes, Mancora, and Punta Sal

The northern coast of Peru is the place for sun, surf, and beach fun all year round, but the most fun happens during the summertime (December through March) when all the Limeños (people from Lima) escape the hustle and bustle of the city. Tumbes, Mancora, and Punta Sal are the most popular destinations, all three about 3 hours from each other by car and practically on the border with Ecuador. The sun is warm, the water is refreshing, and there is always a party. These cities are also known for their resort hotels and spas, wild full moon parties, and epic conditions for kitesurfing (mainly during the months of May through August). (...)

South of Lima

Here is the sad truth: Lima does not have the nice sandy beaches you dream of when planning your summer fun beach getaway. But about 40 kilometers to the south of the city are lovely beaches with white sand, warm sunshine (in the Peruvian summertime), and cleaner water. During the summer months, Limeños will rent beach houses in Punta Hermosa, San Bartolo, and Asia to escape the city and relax on the sand or in the water. Probably one of the best parts about the beaches south of Lima is the personal delivery of cold beers and fresh ceviche right to your beach chair on the sand. The shore is lined with dozens of restaurants that take personalized service to a whole new level.

History and Museums

Lima

Lima is the oldest colonial city in South America, so naturally it is going to have a plethora of museums and historical buildings. Most of the historical buildings



are located in the downtown area known as the historical center of Lima, while most of the museums are in the district of Pueblo Libre. Spend two days checking out the sights around the city. For the first day, you can explore the Plaza de Armas and Plaza de San Martín, where you will find the colonial structures like the Presidential Palace, Basilica Cathedral, the catacombs of the Church of San Francisco, and even the oldest colonial mansion in South America, Casa de Aliaga. Then on the second day, visit the Larco Museum for a dose of interesting (to say the least) pre-Columbian Peruvian archaeological artifacts dating back to more than 3000 years ago, and then stop over at the Museo Oro del Perú to see a large collection of ancient pre-Inca gold-crafted artifacts. Next door is the "Weapons of the World" exhibit displaying everything from swords, daggers, uniforms, guns, pistols, and spears. And for you art lovers, the district of Barranco has the trendy Museum of Contemporary Art and the MATE featuring works of the Peruvian artist Mario Testino. In all honesty, you could spend at least 3 or 4 days exploring the museums in Lima. There is literally something for every particular interest, from art, culture, food, archaeology, or history.



Arequipa

Arequipa is one of my favorite cities because it has its own unique flavor and spunk - quite literally. It has dozens of boutique hotels housed in restored colonial mansions from the 17th and 18th centuries, many of which have spectacular views of the surrounding mountains and volcano, El Misti. The city does not only have a rich history, but also has its own category of cuisine, which can be defined as wholesome, hearty, and, oh yes, a little on the spicy side. In between exploring the lovely colonial buildings made of sillar and the Archaeological Museum (home of the Juanita, the "ice maiden mummy"), take time to enjoy a delicious Arequipeño plate called rocoto relleno (baked spicy rocoto peppers stuffed with beef). (...)

Now do you believe me when I say Peru has it all?

BEIJING: GREAT WALL.



Michael Hodson / www.goseewrite.com



Gérard Métrailler / Darryl Villaret / Vin Crosbie / Hanna Norlin



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This time through China, I was in an even bigger rush than I was during my RTW trip back in 2009-10. Then, I managed to stay in Beijing, a city I surprisingly like, for almost a full week. This time, since we were in a bit of a rush to get to Saigon to finish the Ultimate Train Challenge, we only had the one full day to explore, after getting off the train at about 6 a.m.

Through the help of the wonderful folks at China Odyssey Tours, we managed to pack in a lot more in one day than I ever could have anticipated. They provided us a car, driver and guide for the day and we headed immediately, and sleepy eyed, from the train station up to the Great Wall of China. No time for the Forbidden Palace, this time, but I think I'll be back yet again to enjoy their beauty and odd internal naming.

If you are going to do the Great Wall at any of the spots close to Beijing, you need to be prepared for the crush of tourists. Fortunately, our guide insisted that we head out there as quickly as possible and even better, directed us to a part of the wall where we were the only people around.



The sky in this area seems to be permanently shrouded by a haze of pollution, so I am not incredibly happy with my photographs, but when is the last time that you saw one of the main parts of the Great Wall empty of tourists?

After the Great Wall, we headed to Ming's Tombs, which is a pretty massive complex of... you guessed it. Tombs. Thirteen of the sixteen Ming Emperors are buried there (I dare you to name one without goggling it). The Sacred Way has a long series of pretty cool statues. All in all, not a bad spot. I wouldn't recommend a whole separate trip there, but if you are hitting the Great Wall at the closest point to Beijing, it is on your way going or coming and well worth an hour's stop.

After a long day, and many trains, but some great sightseeing, we all wanted just a few things. A nice, non-moving bed to sleep in, and some dumplings, which I proceeded to eat for the next three or four meals in a row.



CARROT & COCONUT SOUP. WITH CHILE AND LIME.



Molly Wizenberg / www.orangette.blogspot.ie



Rachel Hathaway



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This soup is one that I've made probably a half-dozen times, adapted from a recipe that I found last year in Bon Appetit. You've got to peel and chop the bag of carrots, but after that, the soup coasts to the finish line by itself, and a single batch will cover a week's worth of lunches or a couple of dinners for a small family. The soup is anything but. It's pumpkin-orange and velvety, laced with a creeping heat that leaves your mouth tingling. I like it with sharp cheddar and a pile of Triscuits.

Enjoy your meal.

CARROT&COCONUT SOUP. WITH CHILE AND LIME.

INGREDIENTS:

½ stick (57 grams) unsalted butter

2 lb. (910 grams) carrots, peeled and chopped

1 medium onion, chopped

Kosher salt

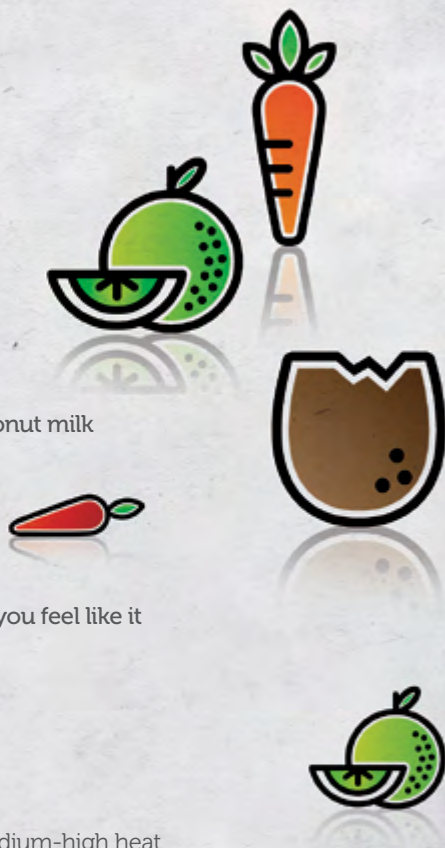
4 cups (950 ml) chicken broth

1 ½ to 2 (13.5-ounce) cans unsweetened coconut milk

About 2 Tbsp. sriracha, or to taste

Lime wedges, for serving

Fresh cilantro leaves, chopped, for serving, if you feel like it



PREPARATION:

Melt the butter in a large (5-quart) pot over medium-high heat.

Add the carrots and onion, season with a couple good pinches of salt, and cook, stirring often, until the carrots are softened, 15-20 minutes.

Stir in the broth, 1 ½ cans of the coconut milk, and 1 tablespoon of the sriracha.

Bring to a simmer, and cook, stirring occasionally, until the vegetables are very soft and the liquid is slightly reduced, about 45 minutes.

Puree in small batches (remember: hot liquids expand!) in a blender.

Or, my preference: puree right in the pot, with an immersion blender.

Check for seasoning, and add more salt and/or sriracha, if you like.

I usually add 1 more tablespoon sriracha.

If you'd like more richness, stir in the rest of the coconut milk, and then reheat as needed.

Serve with a generous squeeze of lime in each bowl, and top with cilantro.

2012 NOBLE VINES 667 PINOT NOIR.



George Perry / www.thegoodwineguru.com



Eric Bjerke / Weldon Kennedy



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Winemaker's Notes.

Noble Vines 667 Pinot Noir exhibits appealing aromas of black cherry, earth and a touch of vanilla. Plush tannins and balanced acidity support core flavors of ripe Bing cherry, bittersweet cocoa powder, and delicate hints of sage. Enjoy on its own or with salmon, Veal Parmesan, or grilled lamb.

My Review.

This was one of those rare cases where I actually got to try the wine twice over an extended period of time, and then see if my initial impressions held up on the second go around thanks to a pair of the 2012 Noble Vines 667 Pinot Noirs showing up at my house. Having tried the first bottle a few weeks back, it was time to open the second.

In the glass the wine was what I at least refer to as typical Pinot Noir – a light shade of red that most people would refer to as garnet. On the nose I picked up dark cherry notes and a touch of vanilla, while in the mouth the wine was smooth, with more notes of cherry and a subtle tartness on the finish.

Thanks to being balanced and versatile, this wine was a great pairing with a dinner that involved a table full of munchies and finger foods, including cheese and crackers, hummus with carrots, celery, and pita chips, and meatballs cooked up in some teriyaki sauce.

For the price point (\$15) you can do a lot worse, and in fact I've spent more on a bottle of Pinot Noir that I didn't find to be any better, and in some cases, a lot worse. There are, of course, other budget Pinots that outshine this one, but it is by no means a wine that I'd shy away from, nor that I would recommend somebody avoid when wandering down the aisle of their local store.

A good wine to share with friends or to open up at home either while you're cooking or with dinner.



THE VIDEO SELECTION BY SPAM.

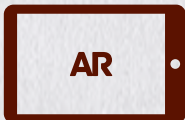


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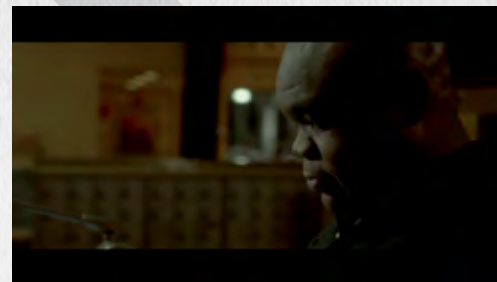
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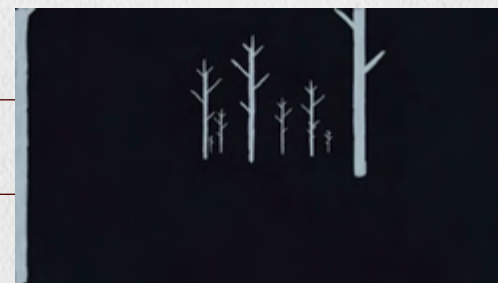


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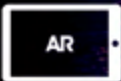
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