School of Machines
MAKING & MAKE- BELIEVE

AFTER HOURS PROGRAM 2026

Hello World!

Welcome to School of Machines *After Hours*!

I'm interested in creating alternative models of education outside the formal academic sphere because I never quite found what I was looking for there. So I've been running an independent art tech and design school for the past 11+ years and it's allowed me to experiment with various formats (four- and ten- week full-time programs, weekend and evening workshops, online classes, seminars, residencies, and fellowships) and designing education the way my and other creative brains learn best.

Thus far, I've organized and facilitated the equivalent of over three years of non-stop full-time educational programming in six countries, including China, Ireland, Italy and Serbia. This means, day in and out for years I've been working closely with artists excitedly learning to use technology and with tech people thrilled to learn new skills and express themselves creatively. Each one of these experiences has taught me so much about humans across all spectrums: that we are never satisfied and always striving for more, always seeking to achieve more and to be more. I love supporting humans as they work through it all.

What I'm interested in now is creating longer-form educational programs that provide sustained, rigorous learning, paired with deeper hands-on practice than is often not possible within formal academic structures. Additionally, the politics that surround us are calling on us to be more informed. So this is what we're doing here with School of Machines *After Hours,* our first 14-week university level evening program, aiming to rise up to the challenges of the day, timed conveniently at night so that anyone can join.

We are dreaming of brighter days, more alternatives, and better futures for all. Come be involved in starting something new with us. <3

In Solidarity,

Rachel Uwa,

Creative educator, human, and artist at School of Machines, Making & Make-Believe

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OPEN TO ALL LEVELS

Our classes are designed to give you a crash-course in a variety of tools and topics, making them accessible to those that have no experience in them. Women* and persons from BIPOC, LGBTQIA+ and other under-represented communities in the tech and arts fields highly encouraged to join us.

ABOUT SCHOLARSHIPS

We are offering two scholarships for our School of Machines *After Hours program* **for those facing financial hardships**. These are reserved for women*, BIPOC, and LGBTQ+ who otherwise would be unable to attend. See website for application. Deadline to apply is 22. December 2025.

School of Machines *After Hours*

- **3. February - 8. May**
- **Program Facilitator Rachel Uwa**
- **Program link, click here**

School of Machines *After Hours* is a 14-week university level evening program offering two complementary courses. Each combines lectures, discussions, and optional readings with hands-on hardware and software work to build personalized toolkits for taking your creative career into the future. *After Hours* is choose-your-own-adventure: take one of two complementary courses, or both for the complete experience.

This 14-week semester evening program is for all us creative humans who are ready for something new and different: learning, building, philosophizing, debating, testing, coding, searching, supporting, connecting, playing, growing, and making ideas, objects, electronics, and our forgotten dreams come to life, because these three months together collaboratively exploring will awaken something in all of us.

Designed by artists and educators with 10+ years of experience across the US and Europe, After Hours is for anyone wanting to dive into creative and critical making — working directly with tools and technology while questioning their usage and impact.

It's for people who can't commit to full-time study but have one or two evenings a week to spend with others making cutting-edge media art and tech come alive in Berlin.

The world needs more alternative education for adults. If you want to keep learning, stay current, make meaningful connections, and contribute something positive to your community, this is for you. We bring hope, joy, care, respect, and a desire to create better tools and worlds.

Join us in 2026!

COURSE

ONE

Creative Coding & Electronic Mischief

- **Tuesdays, 3. February - 8. May**
- **Small class (max 12 participants)**
- **Instructor Grayson Earle**

This course takes a practical approach to media making, focusing on the creative misuse of technology for art and activism. You'll become a critical maker who understands and manipulates the systems around us. Over fourteen weeks, you'll build toward a final project that blurs digital and physical space, starting with basic electronics and 3D fabrication, then evolving into complex systems where the physical world speaks to the virtual. We'll use DIY/open-source tools instead of corporate software, building our own tools and frameworks around our ideas.

Learning Objectives

- Develop a critical maker mindset to deconstruct and manipulate technological systems.
- Learn to build custom physical instruments and controllers from scratch.
- Gain the coding literacy required to creatively use and misuse digital tools.
- Understand the workflow between physical inputs (sensors) and digital outputs (software/audio/video).
- Create projects that facilitate bidirectional communication between the physical and virtual worlds.

Core Technical Areas

- Physical computing and electronics (Arduino, sensors, actuators).
- Digital fabrication (3D modeling and 3D printing).
- Creative coding and software integration.
- Communication protocols (MIDI, Serial, network messaging).
- Projection mapping and video manipulation.
- Automation and bot creation
- General internet mischief, open-source tool usage plus touchDesigner!

This means you'll be working with

Projection mapping

Using projectors to cast dynamic images, videos, or animations onto real-world surfaces (buildings, objects, stages) transforming them into interactive 3D displays, for creating illusions, telling stories and more.

Creative Coding

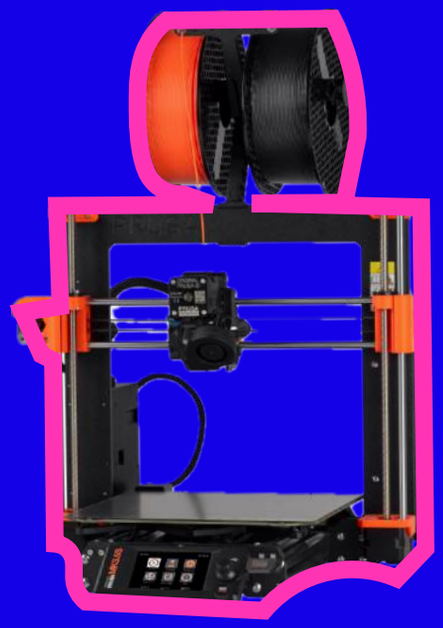
Using programming as an artistic tool to create expressive, aesthetic digital experiences focusing on visual art, interactive installations, and games, rather than just functionality, allowing creators to generate dynamic visuals, sounds, and interactive systems.

Microcontrollers

Tools like arduino allow you to build interactive projects by reading inputs (like buttons, sensors) and turning them into outputs (like lights, motors, sounds) using simple code, acting like a tiny, programmable computer for physical things

Sensors and LEDs

We'll use various sensors to make things interactive and LEDs to light things up!



3D Printers

A 3D printer is a device that builds physical, three-dimensional objects from digital designs by adding material layer by layer, a process known as additive manufacturing, turning computer models into real-world items like toys, tools, prosthetics and more.


AROUIN

COURSE TWO

Homegrown Tools & Self-Hosted Infrastructures

- **Thursdays, 5. February - 8. May**
- **Small class (max 12 participants)**
- **Instructor Sarah Grant**

This course explores how to develop your own digital tools - from self-hosted services to custom scripts and alternative infrastructure. Moving beyond being passive users of corporate platforms, we'll learn to set up our own servers, networks, AI systems, and communication tools. Questions around control of data, software, hardware and infrastructure will be tied to larger themes of autonomy, resilience, and community self-sufficiency. An ethos of artistry and activism will be infused throughout as students develop their own toolkit of custom tools, self-hosted services, and alternative infrastructure.

Learning Objectives

- Gain foundational command line skills and systems administration knowledge
- Learn to set up and manage your own web servers and self-hosted applications
- Understand how to run your own local AI/LLM in-frastructure
- Build alternative communication networks (mesh, peer-to-peer, radio)
- How to identify which tools serve your practice and assemble them into your own personalized toolkit
-

Core Technical Areas

- Command line interface and basic scripting
- Self-hosted web servers and applications (Yunohost)
- Local knowledge management (Obsidian)
- Self-hosted LLMs (Ollama) and integration strategies
- Mesh networking (Meshtastic)
- Peer-to-peer protocols (IPFS)
- Radio communication and alternative networks
- Embedded computing with Raspberry Pi
- Additional tools and topics based on student needs and collective curiosity

This means you'll be working with

Meshtastic

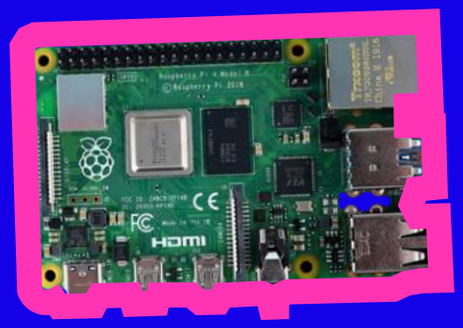
An open source, off-grid, de-centralized, mesh network built to run on affordable, low-power devices. It enables long-range, low-power communication be-tween devices without relying on traditional infrastructure such as cellular or Wi-Fi.

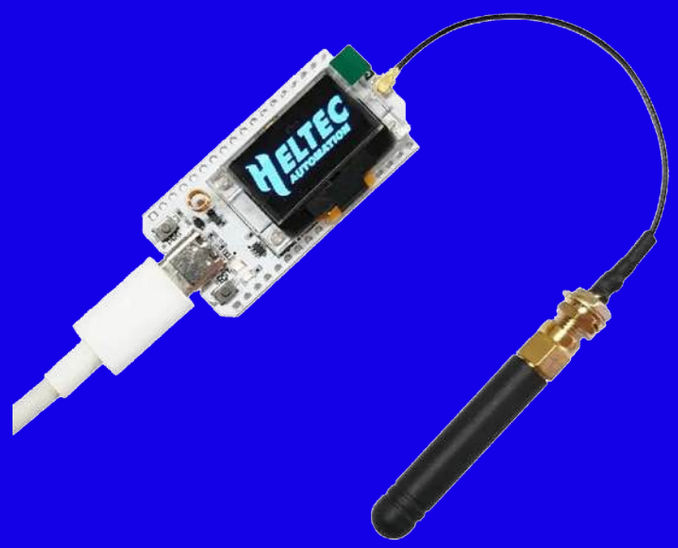
Hacker stuff lol

Bash programming, or **s**hell scripting, is for running com-mands from your computers terminal. The primary use of Bash scripting is to automate repetitive tasks, such as file manipulation, system administration, data processing, and application deployment.

Embedded Computers

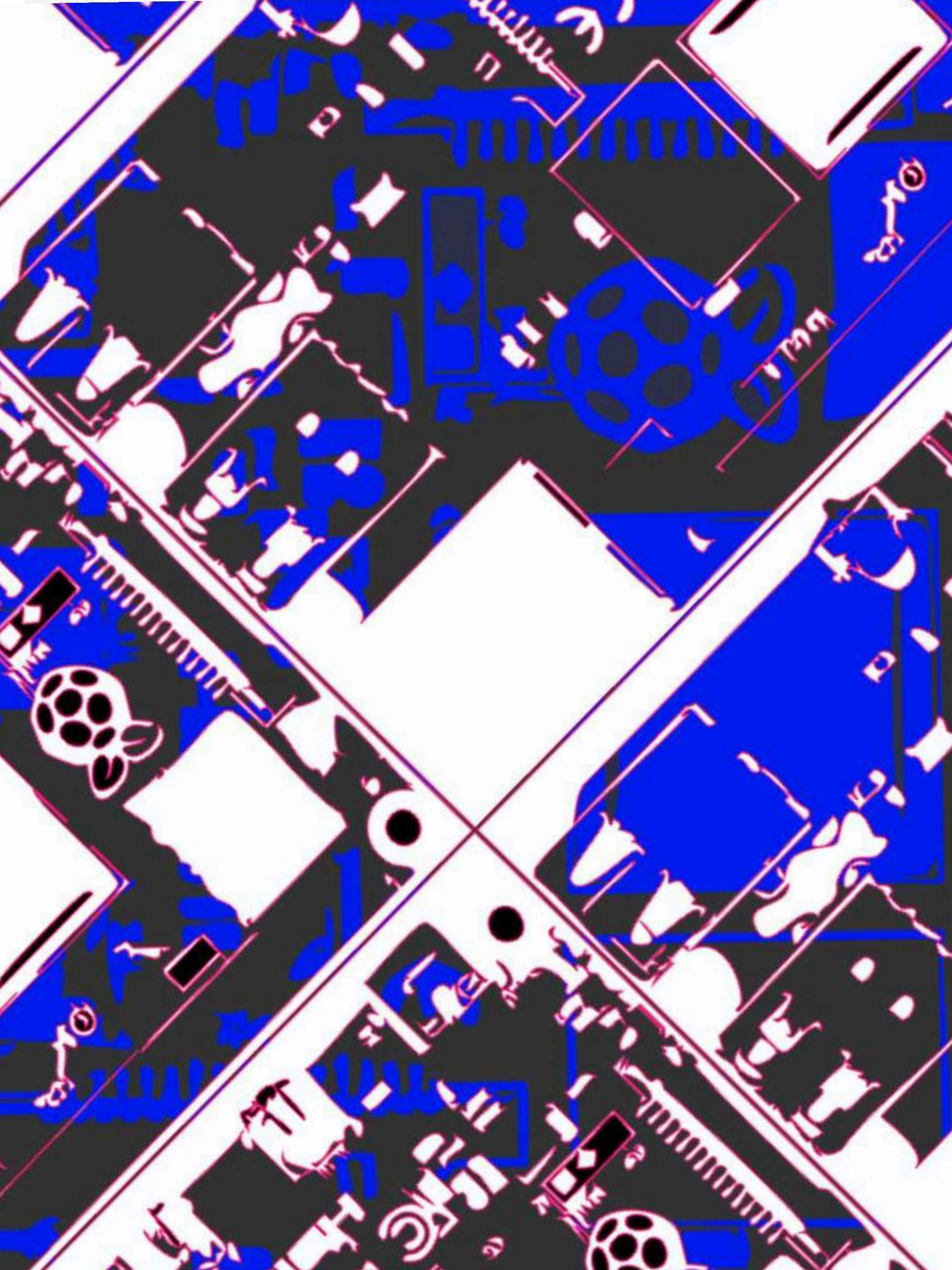
Raspberry Pi is a small, credit-card-sized, single-board computer that is low-cost and highly versatile, designed for learning pro-gramming and electronics but capable of running full operating systems like Linux to perform tasks from browsing the web to con-trolling robots, serving as a media center, or building IoT devices.





Hardware

The ESP32 is a popular, low-cost mi-crocontroller with built-in Wi-Fi and Bluetooth, used for a vast range of Internet of Things (IoT) devices, smart home gadgets (lights, locks, thermostats), wearables, automation, etc., enabling connected, sensor-based, and remote-controlled ap-plications due to its processing power, wireless connectivity, and low power modes.



IN ADDITION

EXTRAS

School of Machines *After Hours* gives you more than evening classes. You'll get:

- Orientation week — Both courses meet Tuesday & Thursday (Feb 3 & 5) to share food, work, and ideas before diving in together
- Studio access — Use our workspaces and equipment outside class hours to experiment and build
- Mentorship and feedback – Get support developing projects for our end-of-program public exhibition
- Office hours – Troubleshoot directly with instructors when you're stuck
- Guest speakers – Learn from practitioners pushing the boundaries of critical tools and technologies
- Optional reading group – Dig deeper into relevant texts with participants from both courses
- Space to question and reflect – Explore personal and political dimensions of technology with peers
- Your creative network – Connect with like-minded makers and future collaborators

This is where you gain technical independence, by understanding how systems operate, building with non-corporate tools, and securing your digital autonomy. Break out of what you know, misuse technology creatively, and build the skills to make your ideas real.

ABOUT FEES

The After Hours program is currently offering two evening courses:

1) **Tuesdays:** Creative Coding & Electronic Mischief

2) **Thursdays:** Homegrown Tools & Self-Hosted Infrastructures

Fees per individual course

Artist/Student (Full Time)*
€1350 until 1. January, regular fee €1550

Freelancer*
€1450 until 1. January, regular fee €1650

Professional*
€1650 until 1. January, regular fee €1750

Generous Supporter Ticket*
€1750 until 1. January, regular fee €1850

Fees to join both courses (10% discount)

Artist/Student (Full Time)*
€2430 until 1. January, regular fee €2790

Freelancer*
€2610 until 1. January, regular fee €2970

Professional*
€2970 until 1. January, regular fee €3150

Generous Supporter Ticket*
€3150 until 1. January, regular fee €3330

*Full-time artists, students and freelancers **save €200 when joining before 2. January.**

*Professionals and Generous Supporters **save €100 when joining before 2. January.**

ABOUT MONTHLY PAYMENTS

It is possible to join and pay in monthly installments. Fees can be divided into five installments with the first payment being the downpayment (non-refundable) to enroll in the course. If you're interested in monthly payments, all information is now on the website under "fees".

Monthly Fees per individual course

Artist/Student (Full Time)*
€290 until 1. January, regular fee €330

Freelancer*
€320 until 1. January, regular fee €350

Professional*
€350 until 1. January, regular fee €370

Generous Supporter Ticket*
€370 until 1. January, regular fee €390

Monthly Fees to join both courses (10% discount)

Artist/Student (Full Time)*
€506 until 1. January, regular fee €578

Freelancer*
€542 until 1. January, regular fee €614

Professional*
€614 until 1. January, regular fee €650

Generous Supporter Ticket*
€650 until 1. January, regular fee €685

*Please note, a €100 fee is added to cover additional banking fees.

FINAL THOUGHTS ON FEES

We strive to make all of our offerings accessible to as many people as possible and to counterbalance economic injustice, we have several payment tiers. While we feel this is important and necessary, it may lead to confusion, so hopefully this helps.

- If you are making art **full-time** or are a **full-time** student then sign-up as an **artist/student!**
- If you are paying VAT, for your own insurance, and working to find gigs to survive, then sign-up as a **freelancer.**
- If you have a full-time job, have your insurance paid for by an employer, or have no financial struggle to make ends meet, then sign-up as **professional.**
- **Scholarships** are reserved for women*, BIPOC, and LGBTQ+ who otherwise would be unable to attend due to **financial hardship.**

You may qualify for financial hardship if you have significant debt, have significant medical expenses not covered by insurance, have educational expenses, or receive public assistance.

You may not qualify for financial hardship if you own the home you live in; have investments, retirement accounts or inherited wealth; travel recreationally; have access to family resources in times of need; have received funding (e.g., from an employer or a grant) for continuing education; or work part-time (or not at all) by choice.

We ask you to assess yourself sincerely. We are a small organisation with no outside funding and, like many, we are also in survival mode. We depend on tuition fees for reimbursing class instructors, space fees, and operational costs, so we appreciate everyone reading the guidelines above carefully before selecting a tier. We greatly appreciate your consideration! <3

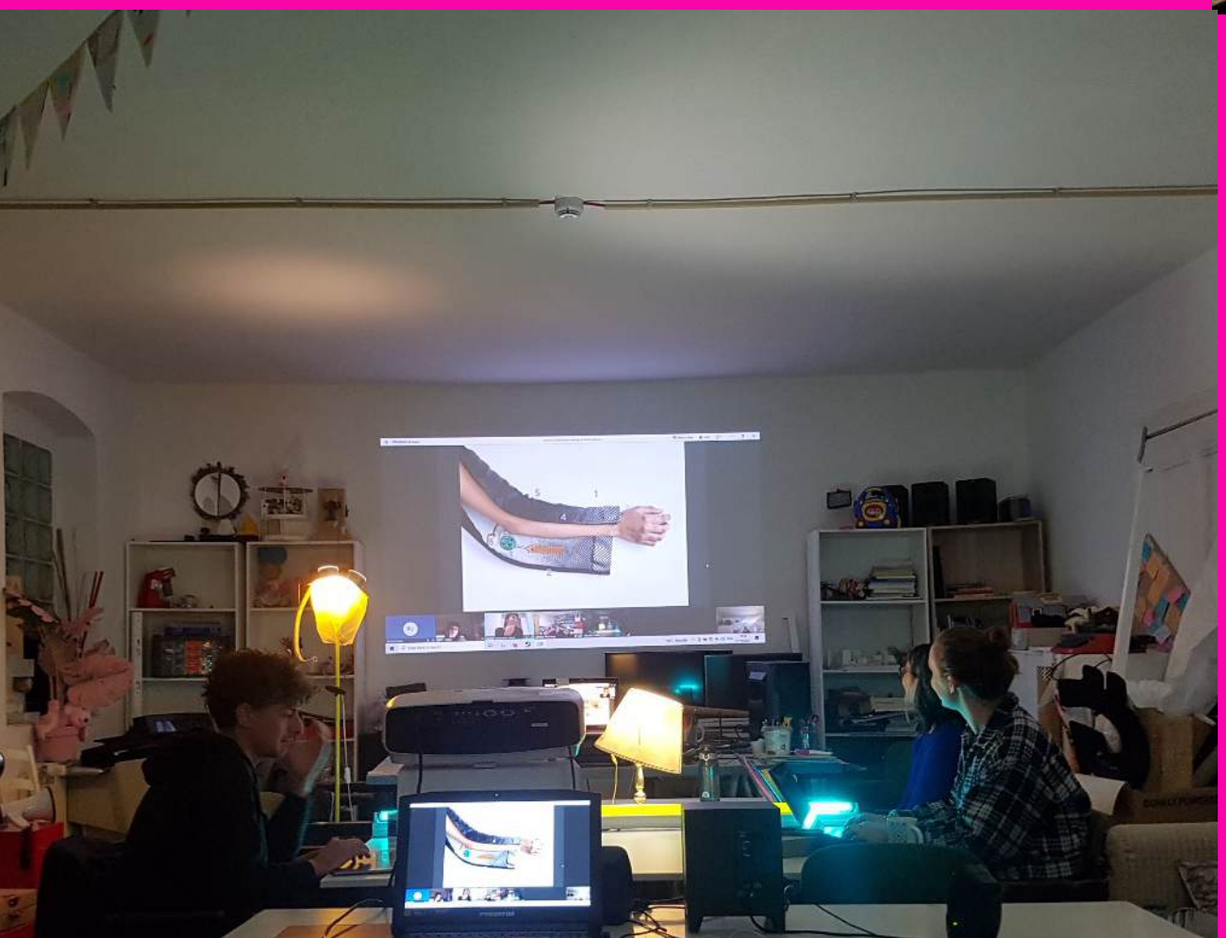
Credit and gratitude to Tamera for lots of this wording.

Our campus

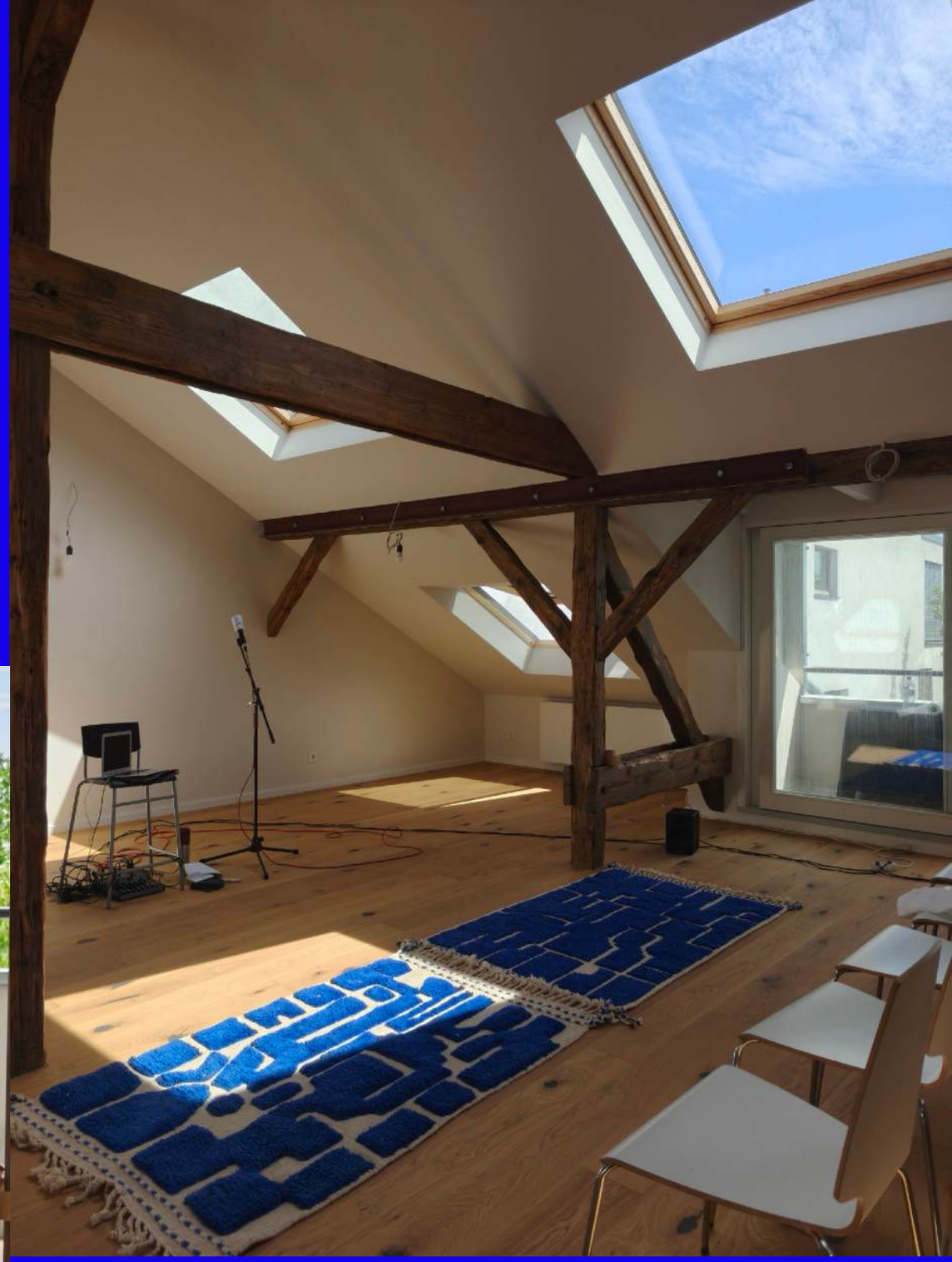
In 2025, we opened up *Make-Believe Studio* on the 5th floor of ACUD Kunsthaus right in the heart of Berlin to expand our community and work. *After Hours* will be hosted in part in our Make-Believe Studio space.

Since 2014, School of Machines, Making & Make-Believe has created hands-on learning experiences at the intersection of art, technology, design, and human connection.

We believe in lifelong learning that activates something in you. Our students leave not just with technical skills, but critically-minded, deeply engaged with their surroundings and themselves -- ready to do unexpected work that matters.



Artists, designers, technologists, and makers come to us to explore new territory, expand their practice, and find the courage to begin something new. We support bold curiosity and the conviction to say something meaningful with your work.



Our instructors are practicing artists and technologists working directly with the tools they teach. In small cohorts, you'll collaborate closely with them and each other, building toward interdisciplinary practice and public exhibition. Every step is hands-on. Every project pushes boundaries.

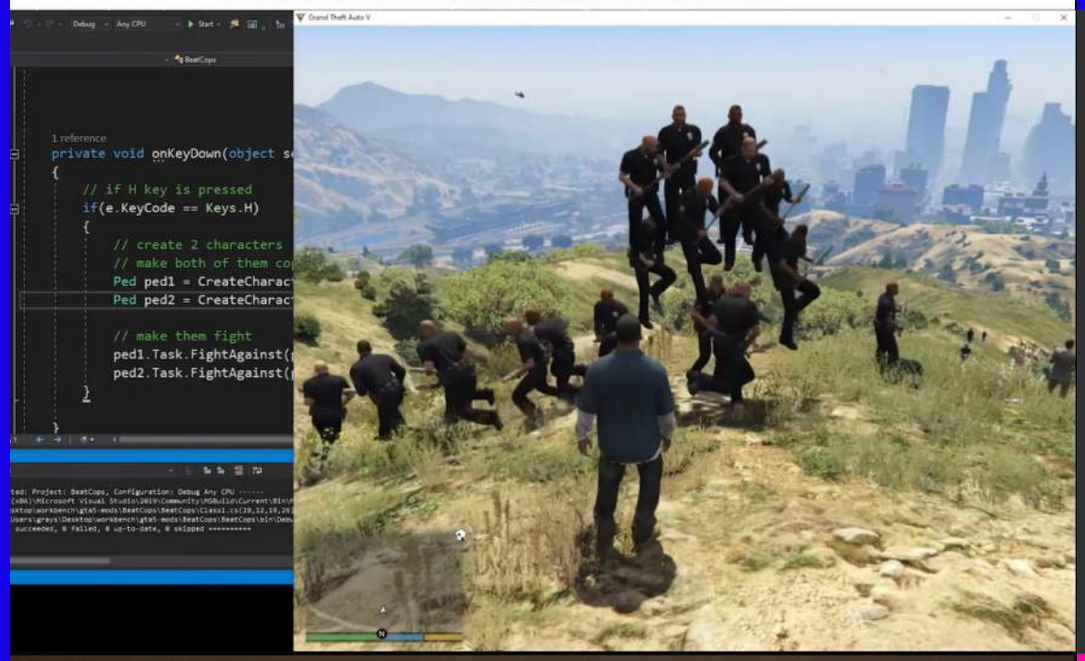
This is for those ready to break out and make things that are both unexpected and good.

PAST WORK FROM INSTRUCTORS

GRAYSON EARLE WORKS

Bail Bloc was a project in which a computer program was created and used to bail people out of jail.

It was a distributed crypto mining software that was active on over 5,000 computers and led to the direct release of poor people from jail. It did so as a distributed crypto mining operation, converting and donating 100% of everything to bail people out of jail and pay bonds for immigrants detained by ICE.



Why don't the cops fight each other?
Video, 9:42

A desktop documentary about an attempt to modify the relationships between police officers in the popular video game Grand Theft Auto V. The flexibility of the game world makes it possible to fire vehicles from weapons, teleport to any location, and modify the textures of billboards. Yet relationships between police officers in the game are immutable. It is this unbreakable rule within the simulation of the urban environment that betrays the game's deep sociopolitical assumptions. Watch here.

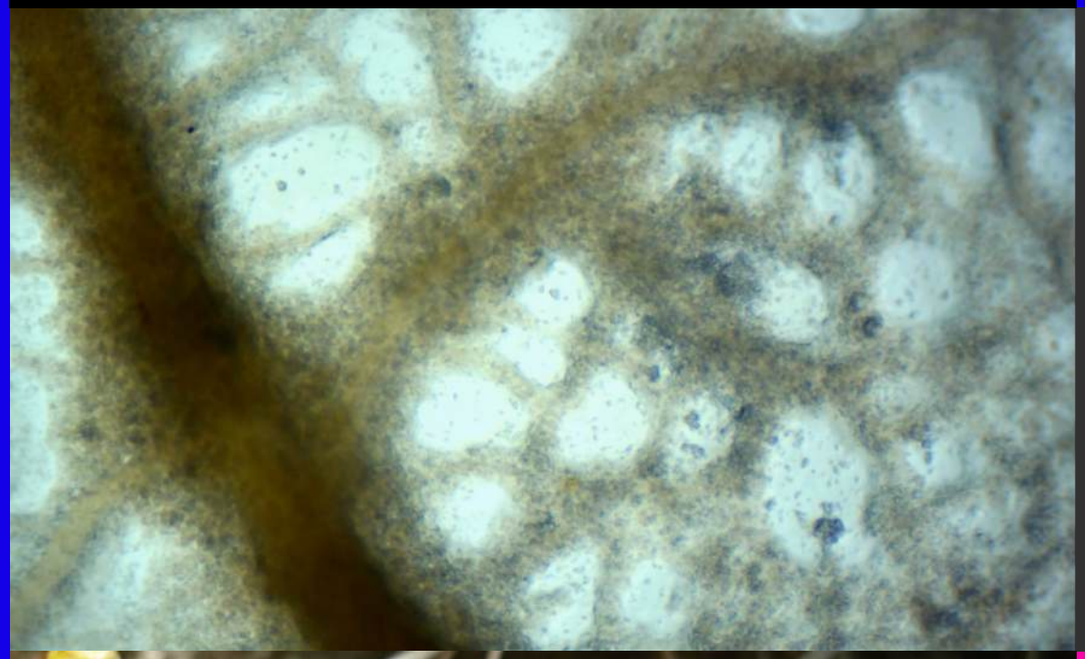
The Illuminator
Video projection, social practice, mixed media

The Illuminator is a guerrilla video projection collective. Borne out of Occupy Wall Street, the project continues today by creating collaborative interventions as well as original public political art. The group has projected across the United States, Canada, and France. They prefer to be outdoors, but have shown work at Brooklyn Museum, Centre Phi, and Clifford Gallery. The Illuminator collective also produces and freely distributes tools for others to create similar interventions.

SARAH GRANT WORKS

RADICAL NETWORKS

Created in 2015, Radical Networks is a community event offering a stage for non-commercial, grassroots activist, artistic, and experimental work in telecommunications, including the internet and world wide web. The conference serves as a summit for investigators and instigators from all disciplines taking a critical look at the communications systems and networks upon which we depend. The public is invited to critically engage with the networks they participate in every day, from learning how to directly work with the technologies themselves to online safety and accessibility, internet policy, the untold histories of the internet, and techniques for resistance and creative expression.



sLLM, or “slime Large Language Model”

An experimental interactive art installation that creates a communication bridge between AI agents and Physarum polycephalum (common slime mold). This project explores whether meaningful patterns of communication can emerge between radically different forms of intelligence. By mapping electrical responses from a non-human living organism to a computational language model, sLLM examines our understanding of communication, intelligence, and the boundaries between biological and artificial systems.

Plant-to-Plant Protocols

Using a garden as infrastructure, IR transmitters and receivers were carefully attached to plants, transmitting floral ASCII art as modulated pulses of light between plant nodes. A meditation on the fragility of communications networks, glitches were introduced to the data whenever the sun would come out from behind the clouds, or the stems would sway from the wind. The students learned how to create network infrastructure and develop a simple, low-level communications protocol with Arduino, IR sensors, and 2.4GHz radio modules.

RACHEL UWA WORKS

What Is Love?
Physical fabrication, electronics, silicone mold making

Because human relationships are complicated and sex with robots is too expensive. When it comes down to it, whether we fall in love with humans or objects, it's all made up in our minds. This was the jumping off point for this project exploring the potentials of falling in love with objects and intimate alternatives for present and future humans.

Happy Familys Technologies Co. Ltd.Presents GE9000XY

This speculative device was designed to bring viewers into debate about the moral and ethical implications of gene-editing. It stemmed from CRISPR, the gene-editing technology allowing scientists to precisely alter DNA sequences in living organisms, and the belief that if we (consumers) already know about CRISPR, governments and military must be working on something far more sinister. This device would allow parents to predetermine characteristics and personality traits of unborn children through previsualization using facial recognition and machine learning.

Squators Rights
Augmented reality

In 2018, we ran our summer program out of Liebig12 in Friedrichshain, at a time when squatters were being watched daily by police sitting in their vehicles just outside our space as form of intimidation. *Squators Rights* gave space for squatters to place big AR dinosaurs on top of police vehicles as a silent form of protest.

MEET THE PROFS INTERVIEW

This is a conversation between myself, Rachel Uwa, artist, educator, director of School of Machines, and two friends Sarah Grant, media artist, educator, and organizer of Radical Networks, a community event and arts festival for critical investigations and creative experiments in telecommunications, and Grayson Earle, a contemporary artist, activist and lecturer in universities across Germany and the US, as we discuss our upcoming 14-week alt-university semester program which will run in Berlin from February to May as part of School of Machines inaugural evening program After Hours.

I'm super excited to be creating this program with both of you! Before we get into it, can you both say a little about yourselves and your work at the intersection of art, education, and activism? I hadn't thought about it until writing this up but that intersection seems to be what we all have in common. Well, we're also all from the US and living in Berlin for several years. Lol. Personally, I've always thought of it as a great escape.

Grayson: It seemed like a good time to gtfo of the US. An old activist trick I learned while part of The Illuminator, which is a guerrilla video projection collective in NYC, is to "work backwards from the headline." In practical terms this means what do you want the title of a newspaper article to be tomorrow, and how can you create a spectacle that will cause that to happen?

Technology is a great way to do that. With The Illuminator this meant projecting "Ultra Luxury Art, Ultra Low Wages" onto the Guggenheim when it was revealed that they were using slave labor to construct their Abu Dhabi museum, for example. Also, since The Illuminator is engaged in a form of street art, technology creates a sort of legal grey area because projecting a message onto the building is temporary, but the headline is forever.

Sarah: I've always been drawn to wanting to understand how things work - the protocols, networks, and other infrastructure that make communication possible rather than just what flows through them. Despite studying studio art, particularly sculpture and printmaking in school, when I got my first job as a flash developer for the web, it really drew me into the practice of taking a concept or visual idea and having to figure out how to make it work by translating it into code.

Since then, my work has ranged from building experimental hardware for mesh networks to organizing *Radical Networks*, which started as a way to bring together people doing critical work around telecommunications infrastructure. I teach courses on radical networks and alternative internet architectures because I think understanding how these systems actually work is a form of literacy that's increasingly essential, especially if we want to imagine and build alternatives to corporate-controlled platforms. Also it's just fun to have the skills to build your own digital tools and manifest your ideas just as you imagine them.

In the end what we're doing is coming together to create a 14-week semester program that would encompass all the best parts of being in university and in community but without the ridiculous over the top fees and the elite separatism that often exists between admin, educators, and students. How would you explain in your own words what we're doing and why we're doing it?

Grayson: In a way it's a crash course of things I wish I knew when I was getting started as an artist working with technology, all in one place. It provides a toolkit for people to take with them for the rest of their lives. 14 weeks gives us enough time to learn and apply a handful of skills, definitely enough to be dangerous. At the end of this people should feel comfortable to develop and exhibit a project, plus have some skills that could be developed into being commercially viable. I'm curious, what skills do you both wish you had learned earlier on?

Rachel: I was studying audio engineering at Columbia College Chicago back in the day and took a Max/MSP class which was my first real exposure to node-based creative tech. Shortly after I discovered Processing, OpenFrameworks, PureData, Arduino, etc., all around the same time. So I had no idea how to pick one tool and learn it well. In my defense, this was way before anyone was talking about ADHD.

I think this is partially why I started School of Machines; I desperately wanted more in-depth opportunities to learn new tools that went beyond what a weekend workshop or intro course could offer me. Because I was already taking all of those and yet I'd still find a circuit I'd soldered together in a workshop months before and think to myself, now what the hell does this thing do again? Lol.

So I wish I could have started off with a better overview, and cool peers to learn from that weren't all just men trying to show off what they knew, and some mentorship and guidance that could have helped me focus rather than trying to learn everything at once while inevitably failing at all of it.

Sarah: I wish I had been less afraid to learn programming in general, and in particular, server-side infrastructure and systems administration much earlier. For years I was building interfaces and interactive experiences without really grasping how the underlying networks and servers functioned. Once I started digging into things like self-hosting, understanding protocols at a deeper level, and working with mesh networks, it completely changed how I approached projects. I also wish I'd learned earlier that you don't need permission to experiment with this stuff - you can just set up your own server, your own network, your own alternative infrastructure.

As is the current plan, we will be running two tracks and you both are leading one. Essentially, as per our discussions, we're aiming to teach crucial skills, in particular for artists and activists, but really for anyone interested in how technology really works and how to setup and create their own tools and infrastructure to support themselves and their communities now and in the future; but even this can seem abstract. How would you break that down while sharing some of the highlights and aims and what distinguishes these two courses and approaches to learning?

Grayson: The courses are complimentary in the sense that Sarah's deals more with the server-side end of things (like how to host your own LLM), while mine deals with the output of those systems (like how to creatively misuse an LLM). People could definitely get a lot out of taking both classes if they have time, but they are designed to be standalone. We were joking the other day about how our classes mirror the front-end/back-end divide in tech, but of course we are more interested in art and activism than building tech products. I think it's kind of like Sarah's class is "how to build a hammer" and mine is "how to hit a nail." Fun fact, Sarah taught me how to self-host my web server, and now I do it for an art institution as a freelancer.

Sarah: We're essentially creating the kind of learning environment I wish had existed when I was starting out - rigorous, hands-on, community-based, without the gatekeeping. It's about building skills and infrastructure together, both technical and social. I would like people to leave feeling empowered to build their own tools, host their own services, and understand the systems they rely on rather than just being users of them. And honestly, doing this in community just makes the learning so much richer than struggling through it alone.

Grayson, how does your experience with The Illuminator and your other art tech activist projects (Bail Bloc/Why don't the cops fight each other? etc.) reflect your approach to teaching and what you hope to impart to those who participate? What other hard and soft skills could they expect to get out of this?

Also, I'm curious though not sure if it's relevant, but what did growing up on a farm teach you about giving a damn about the world?

Grayson: I think all of those projects share a fundamental goal of trying to reveal hidden structures, whether that be the structures that determine how public visual space is allotted, the way the justice system is set up to work against poor and marginalized people, or the source code that determines the behavior of police in a video game (or the real world). The great thing about teaching technology is that it is always revealing. I try to draw back the curtain enough for people to see inside. Technology feels opaque to most people, but we obviously live in an increasingly technologically mediated world, so the more people understand about these systems the better they can throw wrenches into the hard to reach places.

Grayson (con't): It's also important to practice these things together, to learn and act discursively in a warm and welcome learning environment. Many people find it difficult to self-motivate, so having a shared structure and a goal to work towards, like a final project, is really helpful in honing new skills...

Growing up in the middle of nowhere is 100% the reason I became interested in computers. As for giving a damn, I am forever grateful to have discovered my sister's punk rock music collection in my adolescence. What did it for you two? Was there a chance encounter, a good teacher, activist parents?

Rachel: Nice. Yes to all the things you said! I often think the best use of technology is to help expose us humans to ourselves. That in grasping that there are indeed hidden agendas and that technology can easily be used both for and against us, it can (hopefully) lead us to question the hidden agendas surrounding being human and how we are all ultimately being controlled.

I learned to give a damn because I grew up in an abusive home where everyone went to church on Sundays and pretended all was fine. Experiencing that hypocrisy not only in my family but within the society around me woke something inside me that once you see you cannot unsee. The way I dealt with it was to go out and help others, volunteering at homeless shelters and a local AIDS hospice; founding a citywide LGBTQ+ youth support group for others who were struggling, all while in high school.

This is also why I'm excited for this program. All these struggles are still alive in the world and the fight continues. But from experience I know that having a strong network of caring humans that support each other, and a communal desire to keep learning and striving to make a better world is what makes this all bearable . Here's hoping! <3

WORD FIND! Find 60+ School of Machines *After Hours* related words.

W	B	K	L	F	D	Q	T	Z	X	S	T	S	I	T	R	A	R	O	F	S	T	S	I	T	R	A	Y	B	L	A	C	G
O	Q	U	E	S	T	I	O	N	E	V	E	R	Y	T	H	I	N	G	Z	S	E	L	F	H	O	S	T	E	D	M	S	N
T	L	T	J	U	Z	M	Z	M	P	Y	T	H	O	N	S	U	O	M	O	N	O	T	U	A	R	C	E	A	O	F	R	I
H	D	U	K	O	V	I	W	O	R	K	S	P	A	C	E	U	H	D	P	D	G	R	N	I	N	F	C	U	S	X	O	N
E	G	E	P	I	U	S	R	U	O	H	R	E	T	F	A	S	E	N	I	H	C	A	M	F	O	L	O	O	H	C	S	R
P	S	V	V	A	O	C	T	C	J	L	C	I	N	O	R	T	C	E	L	E	I	H	C	R	A	E	S	E	R	E	N	A
E	C	I	C	I	X	H	K	R	E	W	L	A	E	G	A	C	T	I	V	I	S	M	I	I	Z	L	I	I	M	K	E	E
R	L	T	G	L	C	I	O	A	C	H	A	N	T	E	N	N	A	I	F	L	J	H	Z	Q	R	V	T	O	O	L	S	L
S	N	A	L	N	C	E	W	S	T	Z	T	E	W	B	S	N	T	I	M	E	B	A	S	E	D	I	R	H	R	T	F	G
O	P	R	C	O	A	F	S	P	S	Q	I	C	O	M	M	A	N	D	L	I	N	E	V	M	C	H	Q	V	E	E	N	N
N	S	O	H	I	I	L	J	B	W	X	G	U	V	G	E	R	A	C	E	K	A	T	J	A	O	O	K	Y	S	C	L	O
A	E	B	D	R	H	Y	S	E	C	G	I	X	H	R	D	Z	R	E	A	W	Q	N	L	L	M	N	D	S	P	H	Q	L
L	I	A	P	X	N	T		R	R	A	D	I	C	A	L	N	E	T	W	O	R	K	S	A	M	Y	W	I	O	N	V	E
I	G	L	X	X	O	U	E	R	S	H	I	N	D	O	A	Z	I	R	T	T	S	W	M	P	U	C	Q	G	N	O	R	F
S	O	L	E	D	I	O	F	Y	C	H	K	F	N	L	M	O	R	V	E	C	M	G	E	I	N	A	G	K	S	G	O	I
P	L	O	C	O	T	O	R	P	R	P	X	R	M	Y	I	M	J	E	C	V	M	C	T	J	I	V	N	G	I	I	G	L
O	O	C	S	J	C	E	E	I	I	B	C	A	B	D	C	B	U	L	A	I	R	E	S	Q	T	I	I	A	B	E	E	I
L	D	H	S	Y	E	H	Q	T	P	Q	W	S	U	I	D	M	G	N	A	R	I	E	Y	F	Y	R	T	Y	I	S	C	N
I	O	Q	L	T	N	O	U	J	T	V	H	T	I	M	M	E	R	S	I	V	E	B	S	K	L	P	U	T	L	I	I	T
T	H	J	V	I	N	J	E	J	I	K	S	R	Z	H	O	K	R	O	W	T	E	N	H	S	E	M	P	I	I	N	T	E
I	T	S	N	S	O	N	N	O	N	S	S	U	N	J	K	A	J	Q	I	P	Y	J	B	G	Z	M	M	L	T	C	C	R
C	E	E	S	R	C	J	C	H	G	R	I	C	X	O	F	R	S	R	U	O	H	E	C	I	F	F	O	I	Y	Q	A	A
A	M	C	R	E	S	X	Y	I	E	I	F	T	P	S	E	V	G	A	X	D	N	S	L	E	Q	B	C	B	T	I	R	C
L	S	U	C	V	C	I	W	L	G	P	P	U	Y	A	P	C	E	D	C	W	S	I	O	K	J	L	L	I	Q	Z	P	T
A	Y	R	M	I	W	Y	L	N	A	A	Y	R	T	B	W	K	X	I	F	C	Z	A	N	I	Q	B	A	S	H	K	L	I
J	A	I	U	N	K	O	P	H	H	O	M	E	G	R	O	W	N	O	U	V	T	I	I	J	X	F	C	N	A	F	A	V
U	E	T	K	U	R	F	U	O	W	A	L	T	E	R	N	A	T	I	V	E	E	D	U	C	A	T	I	O	N	H	I	E
C	Y	Y	A	T	E	C	H	N	I	C	A	L	S	U	P	P	O	R	T	X	B	D	D	Q	I	I	S	P	S	N	C	S
Z	G	J	N	L	N	F	S	O	K	U	E	C	N	A	L	L	I	E	V	R	U	S	R	S	K	R	Y	S	M	S	O	P
E	K	O	F	A	B	R	I	C	A	T	I	O	N	Y	T	Q	O	U	W	X	H	Q	A	Y	F	I	H	E	W	Y	S	K
M	C	A	M	R	U	G	G	E	I	O	G	N	I	P	P	A	M	N	O	I	T	C	E	J	O	R	P	R	M	H	N	W

Activism
After Hours
AI
Alternative
Antenna
API
Arduino
Art
Autonomous
Coding
Collaborative
Command Line
Community
Connection
Controllers
Creative
Critical
Devices
Digital
Education
Electronics
Ethical
Fabrication
Frequency
Homegrown
immersive
Infrastructure
Interactive
LLM
Mesh Network
Methodologies
Mischief
Office hours
Personal
Physical Computing
Privacy
Projection mapping
Projects
Protocol
Python
Radical Networks
Radio
Raspberry Pi
Research
Responsibility
Scripting
Security
Self-hosted
Sensors
Serial
Server
Signals
Social Practice
Studio
Surveillance
Systems
Take care
Technical support
Technologies
Time-based
Toolkit
Workspace

Email us if you get all of them. :)

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TECHNOLOGY WON’T SAVE US.

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KNOWLEDGE IS POWER.

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