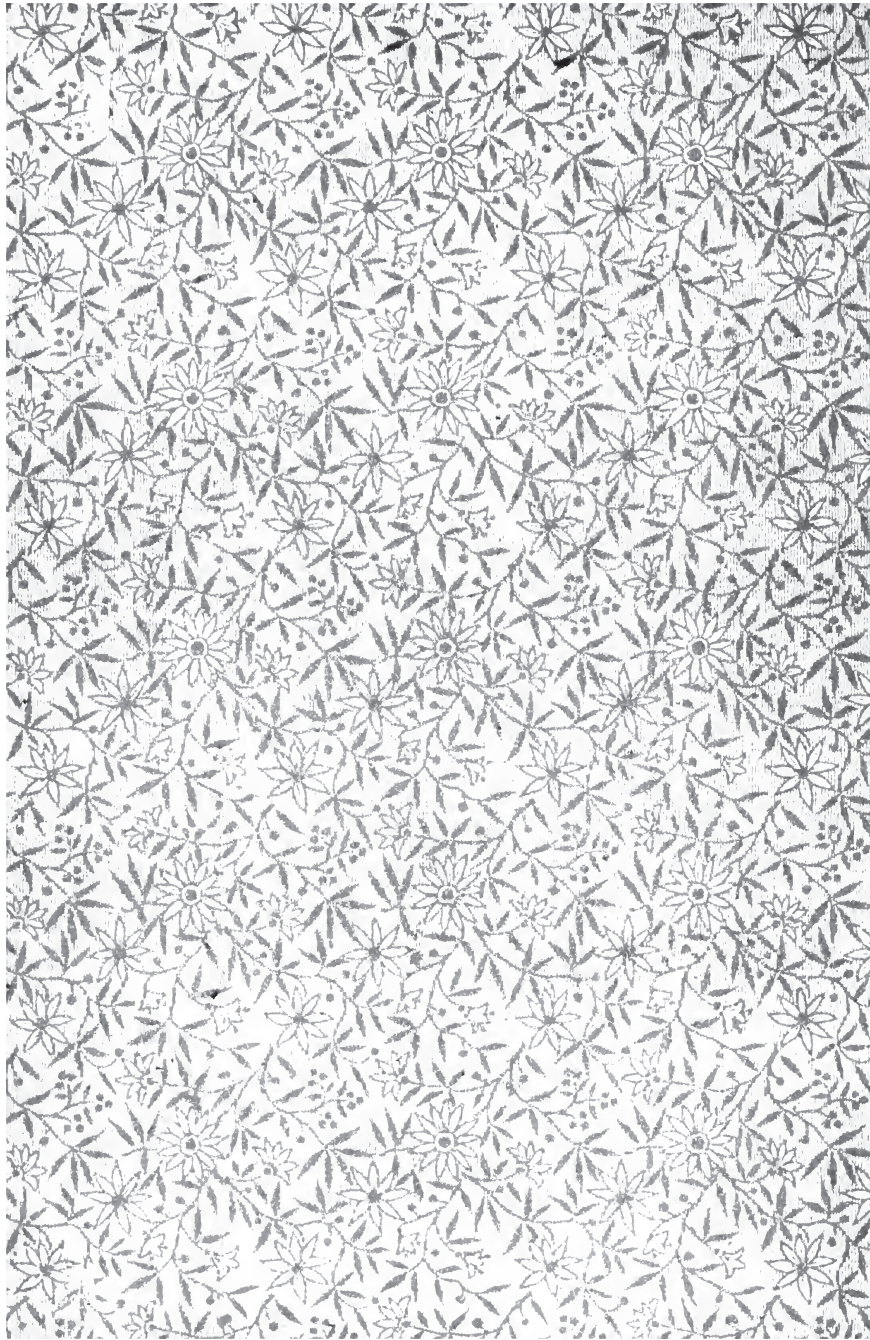


**SPERAMUS
MELIORA;
RESURGET
CINERIBUS**

ASHLEY COOK

42.3314° N, 83.0458° W



Courtesy of *Legends of Le Detroit*

SPERAMUS MELIORA; [...]

“It was an enchanting scene, which unfolded like a coy maiden, its rare loveliness to the admiring eye of the European. He saw the fresh virgin forests clad in the vestments of spring, the broad sweeping river, with its graceful curves in whose limpid waters thousands of fish could be seen, along the banks teeming herds of bison, and droves of deer gazing with wondering eyes on the stranger. The air was perfumed by the woodland flowers which scattered their sweet incense to the music of the birds, whose gorgeous plumage almost rivaled the flowers in hue. Above all was present that grand solemn silence only found in the heart of the forest, resting like a hushed benediction...”

Legends of Le Détroit – 1669

Before 1701, this territory was inhabited by the native Paleo-Indian people of the Huron, Odawa, Potawatomi and Iroquois. But the french officer Antoine de la Mothe Cadillac and 51 other french people arrived and founded Fort Pontchartrain du Detroit, and from then the land became the host of one of the first colonial cities in what is now called the United States of America. The name was shortened to Detroit by the British in 1760 and in 1805, the city, which was mostly wood structures, burned to the ground. In 1815, a new city plan was built, designed after the grand boulevards of Paris, which is basically still the current layout.

The first half of the twentieth century was a victorious one for this city; it became widely known for its contribution to industry via the invention of the car and the birth of Fordism, as well as its contribution to popular culture, producing, for instance, the wonderful sounds of Motown. It has come first in many ways, setting standards for other cities to follow; at one point it was even regarded as the “Paris of the Midwest”.

Besides industry and popular culture, Detroit also held an important position within the history of American civil rights, but has been experiencing a steady decline since the riots of 1967, which were followed by the “white flight” movement, a bruised reputation and an endless amount of humanitarian hardships that continue up to the present day. If you ride around, the ruins have been present since

the early 70s, more and more being added to the landscape of abandonment which shapes so much the mentality of the people living within as well as the people looking in from the outside. I suppose it seems tragic and even unusual for a city of the western world to remain in ruins without any support or assistance to get it back on its feet for decades on end; as time went by, the landscape remained, unchanged, or if so, just barely, leaving us with almost no sense of time, at all...

Living in Detroit is, in a way, like floating in a limbo state between what was and what could be; living in this constant state of presentness, with a lack of “progress”, in the specifically futurist sense of the word, that would persistently separate the past from the present and the present from the future. What we have had here is time and space. Younger and middle aged residents have always known what Detroit is like now, but could never really know the amazing heights that the city has reached once before. We are living in a different time now, sometimes looking back, imagining that rich metropolis. It is almost as mythical to us as any other story. We live here, amongst skeletons, coexisting with the ghosts; we have a unique interpretation of life and death and a unique ability to handle and appreciate floating, ambiguous and even precarious states of time and space. Detroit is exemplary of a city after the fall of the influence of that futurist urge, left with no choice but to explore other ways of living and engaging. Its resilience is exemplified by the strength and innovation of its people as it continues to set an example for the world to see what can come from such a “fall”.

ASHLEY COOK

SPERAMUS MELIORA; [...]

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Detroit, May 4, 1942. Courtesy of *The Atlantic*

There is a topic that frequently comes up when my friends and I are discussing circumstances of contemporary Western societies; it probably comes up because most of us have been reading Franco Berardi, who has been writing about the influence of financial capitalism on the social imagination.

This topic is “the future” and our inability as a society to imagine one.

“You know, all in all, the modern times, the need of the future has been connected to the need of energy. Think about Faust for instance, this idea that future is energy. More and more and more. More speed, more strength, more consumption, more things. More violence....Now, Futurism has brought the world to this point of total despair. Futurism without future, this is the present reality we are facing..”

“A dark force threatens Alpha, a vast metropolis and home to species from a thousand planets. Special operatives Valerian and Laureline must race to identify the marauding menace and safeguard not just Alpha, but the future of the universe.”

-Valerian and the City of a Thousand Planets

“The Gunslinger, Roland Deschain, roams an Old West-like landscape where ‘the world has moved on’ in pursuit of the man in black. Also searching for the fabled Dark Tower, in the hopes that reaching it will preserve his dying world.”

-The Dark Tower

“A team of scientists aboard the International Space Station discover a rapidly evolving life form, that caused extinction on Mars, and now threatens the crew and all life on Earth.”

-Life

SPERAMUS MELIORA; [...]

A startling amount of the media that we consume presents visions of compromising situations, as news channels unveil the seriousness of climate change or the looming threat of nuclear war, or as the “most popular feature films of 2017” present the science fiction depictions that we are slowly adopting as our actual expectations of what the future will look like, which also tend to include incessant efforts to revisit stories like:

Transformers: The Last Knight

“Autobots and Decepticons are at war, with humans on the sidelines. Optimus Prime is gone. The key to saving our future lies buried in the secrets of the past, in the hidden history of Transformers on Earth.”

War of the Planet of the Apes

“After the apes suffer unimaginable losses, Caesar wrestles with his darker instincts and begins his own mythic quest to avenge his kind.”

It

“In Derry, Maine, seven friends come face-to-face with a shape shifter, who takes the form of an evil clown who targets children.”

Blade Runner 2049

“A young blade runner’s discovery of a long buried secret leads him on a quest to track down former blade runner, Rick Deckard, who’s been missing for thirty years.”

Alien: Covenant

“The crew of a colony ship, bound for a remote planet, discover an uncharted paradise with a threat beyond their imagination, and must attempt a harrowing escape.”

Of course, the news or the entertainment industry are not alone in the world when it comes to constructing what we consider to be “our time” or our visions of “the future”; the relationship between these kinds of things and our response to them are co-dependent.



Optimus Prime, Transformers. Courtesy of *The Chest Sheet*



Dawn of the Planet of the Apes. Courtesy of *CinemaBlend*



It. Courtesy of *Gizmodo Australia*



Blade Runner 2049. Courtesy of *Scified*



Alien: Covenant. Courtesy of *Leonard Maltin*

ASHLEY COOK

SPERAMUS MELIORA; [...]

The Uprising: On Poetry and Finance is a text that was written by Franco “Bifo” Berardi in 2014. He wrote it as a reaction to the crisis that he sees developing from the “dogmas of economic growth and debt” as well as his observation of the diminishing social imagination. He feels that this is contributing to a general intellect that is fragmented, developing without the ability for self-reflection or self-consciousness. He was writing with an important realization that the domination that we are experiencing is no longer an outside force that is attempting to control us, but is built within us, “a mutation of the social organism itself”, which is a product of the infinitely accelerated, chaotic and overcrowded info-sphere.

Because of the hyper-complexity of our time, human beings are acting as a swarm, directed by “techno-linguistic automatic responses”. The information we consume is too fast for us to look at thoroughly, so we have reduced the complexity of language and information as much as possible and developed an automatic or shared behavior to handle and deal with the speed. “This is why social behavior today seems to be trapped into regular and inescapable patterns of interaction; in a swarm, it is not impossible to say ‘no’, it is irrelevant. You can express your refusal, but it is not going to change the direction of the swarm”.

Berardi claims that the only way to obtain social imagination again is to revitalize and infuse poetry within the social structures of language. Attempts to consider the processes necessary for the emancipation of language from this automated state begins with “social insolvency”, which he refers to as a declaration of the independence from the list of priorities imposed on us by capitalistic conformism and its reduction of everything to tools used solely for capitalist exchange. And with the emancipation of language can bring about a new ability to imagine.

“If the future has to be a future without society, a future where only economy, where only capitalism, where only wealth and accumulation is legitimate and society is nothing, if it is this, we say ‘no future’... We have to invent something beyond this obsession of the future, because the future is over...”



Poster designed by Hannes Beer for Occupy, November 24, 2011. Courtesy of *Desperado Philosophy*

What would it mean to imagine something beyond the future that may immediately come to mind, like the dystopian landscapes of *War of the Worlds*, *Blade Runner* or *Ghost in the Shell*? Or even to consider a more near future without expecting just a further colonization or gentrification of whatever place seems to be in need of “progress”? A serious consideration of this thought would demand an examination of the agency of conditions, and contemplation of what kinds of conditions would help to generate and support something “post-future”.

SPERAMUS MELIORA; [...]

In 2013, the City of Detroit claimed bankruptcy on its debt of \$18.5 billion, which was followed by a lot of changes within its council, infrastructure and landscape. A new kind of progress is suddenly taking place, which seems to be sparking the imaginations of many, about what the future of Detroit could look like; this is a headspace that is being inhabited maybe for the first time in nearly 50 years. Detroit led the way into the industry of Futurism, and was one of the first to experience its decline. As developers are now moving in with their million dollar ideas, the contributions of the local residents of the city, those who have been there, keeping the city alive through the struggle and the blight, must be recognized and respected with regards to what makes Detroit what it is, and what can, perhaps, make it a model that can lead the way to “new kind of future” society.

If I can imagine a semi-fictional representation of the city of Detroit, considering it as a unique and imaginative place filled with characters, I think of J.M. Barrie’s Neverland; a place where there is the overarching presence of immortality and a significant absence of time, order and social and industrial development. Whatever time, order or development that does occur is initiated and pursued by individuals or independent groups, as there is no real “government” or leader of Neverland. The most powerful position fluctuates between a relatively aged man and his counterparts, whose business is crime and corruption, the native tribes of the land, and a young boy and his group, all of whom semi-regularly find themselves under threat from each other. Although this environment can be as hostile as the wild west, there also lies the opportunity to live a unique existence unlike any other place. The passage of time in Neverland is ambiguous because there are many more suns and moons than in our world, making time difficult to track, and the way to find the time is to find the crocodile, who has the clock inside. But be careful, because the crocodile may have the time, but he also wants you...

One persons dystopia is another persons utopia.

Deterritorialization as a concept was created by Gilles Deleuze and Felix Guattari in 1972 to speak about the fluid, dissipated and schizophrenic nature of human subjectivity in contemporary capitalist cultures. This term was also used to speak about the process of cultural globalization, “the movement by which one leaves a territory”, weakening the ties between culture and place. There is, however, a difference between deterritorialization and displacement; the phenomenon of deterritorialization occurs when the usual, established relationship between a signifier and the signified is no longer the only way to understand the meaning. Naturally, the Futurist agenda would consider this abstraction of definition and meaning to be a negative situation, a deterrent, a threat to the current standards that we uphold for the future of society in the modern western world. Attempting to uphold the stability of territory through the denial of difference is a tactic which will seem to allow for any place to continue to progress in the clear direction that they think they are already going, or just not change at all; but in this time of globalization, we may be looking forward to inevitable deterritorialization, in some way or another, anyways. And in many ways, it could be quite positive for imagining something past what we think we know so well. As deterritorialization plucks you out of your comfort zone and sends you off to the periphery, you have the opportunity to become a satellite with a birds eye view, which could expose conditions of oppression and introduce new possibilities that can lead to a redefinition of our ideas of nature and culture, or produce events that lead to new kinds of social agency. break down of the established systems of understanding can create space for poetry and new possibilities.

ASHLEY COOK

SPERAMUS MELIORA; [...]



Detroit, 1996. Image from *Universal Techno*.
Courtesy of Dominique Deluze.

ASHLEY COOK

“Detroit, probably as you noticed, is somewhat of a depressed post-industrial city, and I think that the general attitude here, with the powers that be, with the government, with the local government, is that, you know, industry must die to make way for technology. I think Detroit is a city in North America that has probably experienced the technological revolution first, and I think it affects all of the occupants of Detroit, including the artists, musicians, and what have you, and the climate has definitely affected us, and I think that we probably wouldn’t have developed the sound in any other city in America, other than Detroit. I think that is the major reason why I stay here, and I haven’t moved, I mean I could have moved away, you know, ages ago, but there’s a certain atmosphere here that you can’t find in any other city that lends to the technological movement. I mean, at first, the industry, it’s so depressive, I mean, you go downtown, major shopping stores are closed, and you don’t see that in any other major city. You know, I mean, the biggest shopping store in downtown is boarded up. It’s almost like a ghost-town. You go down there, Saturday, drive straight through, but I think, somehow, this lends to the creative juices and I think that is prevalent in any artist coming from Detroit.”

Juan Atkins – 1996

As the idea of “the city” and the city itself became further and further away from each other, there became a tremendous depression in the economy, the education system, the infrastructure, basically the overall welfare of the citizens of Detroit. This level of deterritorialization that the city has experienced over such a long period of time, although seems very unfortunate and definitely came with a lot of struggle, provided the conditions that has eventually shaped the minds of the people to accept, adapt and innovate in ways that other cities just do not have the capacity to do.

SPERAMUS MELIORA; [...]

We can consider the urban farming movement as an example...



“Detroit by Air” Courtesy of *The New York Times*

Although the push towards urban farming was introduced as early as 1893 with Mayor Pingree, in the recent years, it has grown and drawn attention in the city. This came out of the poverty, a real necessity for food and the utilization of vacant land due to the mass abandonment. Something extraordinary about the Detroit cityscape is the presence of nature. Due to the lack of “progress” i.e. human interference, the natural landscape has had the opportunity to live again, in a city setting, opening our minds to new possible relationships between nature and a city. As we sit back and consider the possibilities of what this could mean, we could consider it even positively similar to the temples of Angkor Wat, which welcomes nature to intermingle with the man-made structures. Not only has this re-shaped our relationship as a society to nature, but it has allowed us to realize, in our own way, how we can use our conditions to provide what we need, with initiatives that can even exist outside of the capitalist framework, outside of this system that exploits labor and resources, to, in turn, support a local economy that give us locally grown crops and a growing knowledge of seasonal agriculture.

Another kind of community based movement that is very present and growing within the city is the custom bike movement. What began initially as a means of transportation became a creative mass of bicyclists that infiltrate the streets, beautifying the city on a regular basis. This movement is made up of different neighborhood communities from all around Detroit, citizens who spend their time educating their communities about how to build and maintain bikes, how to safely ride through the city and how to positively show, and be confident in, their presence there. Their innovative and expressive appropriation of mechanics, I see, is, in a lot of ways, related to the birth of techno music in the city...

“Machinery, you know, the idea of machinery, electronics and industry, especially coming from Detroit, industry is the main focus of just about anybody who lives here. At one point or another, everybody has a family member who works in the industry, so the effect is indirectly there. It’s not necessarily a positive affect, it is definitely an unaffectionate, cold affect, a machine has no love nor any feeling, and sometimes the people who work for these machines end up having no feeling nor love, because they’re working relentless hours, they are putting in total commitment to something that is giving nothing back. We tended to find the idea of making music, subconsciously, you see, it’s all subconscious, it was never anything but a subconscious thought, subconscious emotion. We took these same ideas of machinery, not necessarily the synthesizer, it was more or less the sound of the synthesizer, and we created our own sounds, and all these sounds, subconsciously, came from the idea of industry, of mechanics, of machines, of electronics.”

Derrick May – 1996

ASHLEY COOK



Health

Maintaining the Georgia Street Community Gardens and teaching others to start their own garden



Education

Establishing and maintaining the Georgia Street Community Center and Library



Leadership Skills

Providing positive role models



Protection

Having the Community Center and Library to give the youth a place to meet

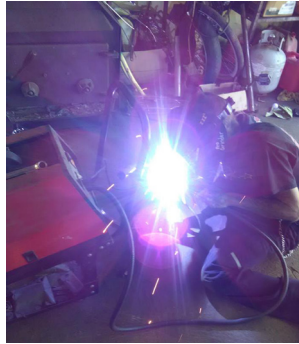


Rebuild and Sustain our Community

One house, one block, one neighborhood at a time.

The mission statement of *Georgia Street Community Collective*, Detroit Courtesy of *Georgia Street Community Collective*

SPERAMUS MELIORA; [...]



East Side Riders, Detroit. Courtesy of ESR

As we are approaching a new era for the city of Detroit, one of the central concerns is what to do with the buildings that have been abandoned through the ages, many of them even being historic. There has been battles between the city and its people over whether to demolish them, essentially erasing the history in order to make way for a new city altogether, or to somehow renovate what can be salvaged, doing our best to preserve the history of the city.

These bike crews are welcomed by Detroit's quiet streets; experimentation has been welcomed by its vacancy. The vast availability of space in the city has definitely fostered the proliferation of entrepreneurship as well as interesting / strange solutions to architectural and public spaces. One example is the Michigan Theatre, a 13 story building that was constructed in 1926, closed in 1976 and then reopened and converted into a multi-purpose space, which now contains a bar, restaurant, retail space, office space and a parking garage.

"If you could just imagine what it must look like in the Titanic, this is the Titanic above water....inside this building was a theatre, and they tore out the theatre and they made a carpark and they kept the actual theatre so you're parking your car in a theatre. And its...look at it man, can't you feel it? Can't you see it? Look at these arches, they've been broken off, totally destroyed. At one time, where we're standing was air, people were dancing, singing in this place at one time. This was amazing, this was music, this was life. It's like the Titanic, ya know, I don't feel sad, I feel angry. Angry at stupid people. Because nobody cares, in America especially, nobody cares about these kinds of things, ya know...people in America tend to let this shit just die, let it go, no sort of respect for the history, this is nice. I, being a techno-electronic-futurist-high-tech musician, I totally believe in the future, but as well, I believe in a historic and well kept past. I believe that there are some things that are important. Now maybe this is more important like this, because in this atmosphere, you can realize just how much people don't care, how much they don't respect. And it can make you realize how much you should respect."

Derrick May – 1996



Michigan Theatre Parking Garage.

Courtesy of *After the Final Curtain*

So far, quite surprisingly, it seems that there has been efforts to actually try and renovate, with many restorations currently underway. Following this direction will allow the people of the city to continue to co-exist with these amazing structures and even inhabit and learn from their history in a new kind of way. As important parts of the city's past are brought to a revived state in the present, we continue to build on its own, unique timeline.

SPERAMUS MELIORA; [...]

Autonomy (n) au-ton-o-my \ò-'tä-nə-mē\

- 1.) The state of being self governing; especially: the right of self-government.
- 2.) Self-directing freedom and especially moral independence.
- 3.) A self-governing state.

“Beauty exists only in autonomy. No work that fails to express the intelligence of the possible can be a masterpiece. Poetry is a bridge cast over the abyss of nothingness to allow the sharing of different imaginations and to free singularities...”

Bifo Berardi in the Post – Futurist Manifesto. 2009.

A place or community that has been left behind to fend for themselves by its governing force eventually learns to survive and thrive with autonomy. This is inevitable, because we are not robots born in a factory to serve the factory; we are human beings and as a species, we come from autonomy. Every condition reveals its difficulties and its agencies; without an over-arching interference from a dictating agenda, the agency of conditions would have the time they need reveal themselves through the development of new solutions, new possibilities, new poeties.

It was 1909, Filippo Tommaso Marinetti wrote the Futurist Manifesto, which declared a strict dedication to the exaltation of aggression, insomnia and violence towards moralism, feminism and nature in the name of mans victory over the planet, “violently attacking unknown forces, to reduce and prostrate them before man.”As we look back at this doctrine, we can see, as far as the industrial competency of the human race is concerned, was positive at one point. We have proven our unlimited capacity for speed, industry and a forceful and aggressive occupation of the planet; we have proven that we can be powerful. However, the positivity seems to have reached its max as we now all share the same vision of current and impending doom because of it. The incessant exploitation of ourselves and nature can make it quite exciting to imagine an apocalyptic event that wipes the human race off the face of the planet, like a grand finale, or your last big surf, riding it with great speed into the demise of all that has created this insanity! Of course, this is why we continue to entertain ourselves with these mouth watering fantasies...right?

As we wait for these fantasies to slowly become realities before our very eyes, it may be worth the time to imagine what a dismissal of this futurist agenda could look like; like what we could do now with time, slowness, a stronger appreciation for women and diversity and a rekindled relationship with nature. What kinds of conditions and agencies could allow for a greater presence of collective autonomy, bringing us out of this age and into another (is this even possible at this point?)...

What do we need to see?

The Futurist Manifesto, F. T. Marinetti, 1909

1. We intend to sing the love of danger, the habit of energy and fearlessness.

2. Courage, audacity, and revolt will be essential elements of our poetry.

3. Up to now literature has exalted a pensive immobility, ecstasy, and sleep. We intend to exalt aggressive action, a feverish insomnia, the racer's stride, the mortal leap, the punch and the slap.

4. We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath - a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace.

5. We want to hymn the man at the wheel, who hurls the lance of his spirit across the Earth, along the circle of its orbit.

6. The poet must spend himself with ardour, splendour, and generosity, to swell the enthusiastic fervour of the primordial elements.

7. Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man.

7. Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man.

8. We stand on the last promontory of the centuries!... Why should we look back, when what we want is to break down the mysterious doors of the Impossible? Time and Space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed.

9. We will glorify war - the world's only hygiene - militarism, beautiful ideas worth dying for, and scorn for woman.

10. We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.

11. We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicoloured, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervour of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd.

Translated by R. W. lint

The Post-Futurist Manifesto, Franco Berardi, 2009

1. We want to sing of the danger of love, the daily creation of a sweet energy that is never dispersed.
2. The essential elements of our poetry will be irony, tenderness and rebellion.
3. Ideology and advertising have exalted the permanent mobilisation of the productive and nervous energies of humankind towards profit and war. We want to exalt tenderness, sleep and ecstasy, the frugality of needs and the pleasure of the senses.
4. We declare that the splendor of the world has been enriched by a new beauty: the beauty of autonomy. Each to her own rhythm; nobody must be constrained to march on a uniform pace. Cars have lost their allure of rarity and above all they can no longer perform the task they were conceived for: speed has slowed down. Cars are immobile like stupid slumbering tortoises in the city traffic. Only slowness is fast.
5. We want to sing of the men and the women who caress one another to know one another and the world better.
6. The poet must expend herself with warmth and prodigality to increase the power of collective intelligence and reduce the time of wage labour.
7. Beauty exists only in autonomy. No work that fails to express the intelligence of the possible can be a masterpiece. Poetry is a bridge cast over the abyss of nothingness to allow the sharing of different imaginations and to free singularities.
8. We are on the extreme promontory of the centuries... We must look behind to remember the abyss of violence and horror that military aggressiveness and nationalist ignorance is capable of conjuring up at any moment in time. We have lived in the stagnant time of religion for too long. Omnipresent and eternal speed is already behind us, in the Internet, so we can forget its syncopated rhymes and find our singular rhythm.

SPERAMUS MELIORA; [...]

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