Title /
Título

ROAMING.COM – A walk-through book for media art documentation

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Abstract /
Resumen

The interactive 'walk-through book' ROAMING.COM (2025) by the research group Coded Secrets (COSE) reimagines how academic content can be delivered. We discuss the epistemic-communicative scope of our multi-authored study that took an experimental form. By transforming a traditional scholarly analysis into a Unity-based, game-like environment, the project offers an immersive, interactive experience that engages users in exploring the inner workings of digital art. This format makes complex information more accessible and offers a new model for preserving and studying net-based art. Our innovative approach goes beyond the average degree of close reading and it surpasses traditional methods of documentation, where static text alone may not capture the full richness of digital, interactive artworks. The 'walk-through book' presents a new paradigm for how digital humanities research can be conducted and shared with broader audiences. While digital humanities' VR recreations exist, our approach – to transform a scholarly book on a born-digital piece of cultural heritage into a game, keeping its argumentation – breaks new ground. As a case study, we analyse the artistic web browser Wrong Browser .COM (2001) by the net art pioneers JODI. To provide the first in-depth interpretation of this iconic browser art piece we needed to secure our knowledge base by documenting it thoroughly. This produces lots of detailed information. Given the complexity of the artwork, this is a tough read. Piling up information in text form only seemed too abstract to keep track of. To make that digestible, we opted to switch to play mode. We invite the reader-player into the guts of the artwork, or more precisely, into our interpretation of it. We condensed knowledge into models and image clusters in which textual narration is anchored. We seek to activate memory and support understanding with explorable components, localized information parcels, and virtual embodiment.

Keywords /
Palabras clave

Browser art, walk-through book, JODI, model building in the humanities, Visual STS

Introduction / Introducción

When publishing, art historians love using screenshots and documentation photos. This contribution argues why and how scholars might think of alternatives when dealing with program- or time-based artworks. For cases in which artworks are indeed analyzed,[1] not only referenced, we promote the creation of visualizations, and their clustering to form a multimodal interwoven storytelling practice, together with text. We created an interactive Unity-based game that allows players to move through our argumentations. In each of the four chapters/rooms, we lay out our storyline along specifically created situations that help players understand the complexity step by step. In terms of content, the game deals with the Wrong Browser .COM by the Dutch/Belgian artist duo JODI, who are well-known net art pioneers. Each of the four rooms (Fig. 1) elucidates one section of (how we interpreted) the inner workings of this programmed, functional artwork. In contrast to our contemporary commercial web browsers (like Safari, Edge, Firefox etc.), .COM is on autopilot and is manifestly active in launching its own web searches, independently of what its user may do. It searches exclusively in the top-level domain space it was named after.

Dealing with net art in our research, seeing more than once that our objects of study turned defunct while we were investigating them, questions around longevity become prominent. How far could we get in reconstructing the piece of internet art based only on the existing written accounts of it? We used this question also to critically reflect on our scholarly practice. With the way we portray our case studies, do we really help people build their features in their imagination, not least its temporal dimensions or affordances for interactivity?

Following through with the recreation of an artwork's behavior (albeit how we interpret it), we would be approaching an established format that is usually produced in circles of conservationists, namely tech riders. Francis Hwang, artist and former technical director of Rhizome highlights two challenges: "It's very hard to write them [the tech dossiers] and not to hate them. They're boring and they're really extensive" (Hwang, 2016). Tediousness and the need for patience set aside, an epistemic challenge awaits the scholars: "I think it's really been to the detriment of new-media art that we have not been good at nailing down a language for behavior – a language that doesn't rely nearly so much on theory but that is more concrete" (Hwang, 2016). With 'concrete' he means close to the phenomena. As art historians, documentation is useful, but we also want to promote our interpretation and how we see the connections as being meaningful.

Given the prominence of JODI, the creators, and the appreciative mention of their web browsers amongst fellow artists, one could suspect that they are well-researched so that their legacy is secured through multiple studies. Moreover, after more than 20 years, due to the artists' continuous care, they can still

be downloaded and used on most systems. Thus, in principle, scholarship can continue to build on first-hand experience.[2] And yet it is astonishing how little 'concrete' information accumulates in publications. As mentioned, .COM is a processual artwork and its dynamics is not easily understood at first glance. Reviewing the existing literature of this seminal piece of browser art, reveals that information given in the critical literature on processes is scarce. Tilman Baumgärtel noted a long-term dynamic when saying "The '.COM' browser looks almost like painting, like color dripping down from the monitor" (Baumgärtel, 2001, p. 180). Baumgärtel's color-dripping observation is remarkable and rather counterintuitive when seeing the perfect rectangular color fields of the browser. However, it is proof that the media scholar dedicated .COM for quite some time or saw it after it had been running for a while. The browser lists successful URL searches underneath each rectangular color field and represents them as tiny squares of the same color (Fig. 2). In an abstract computer world, that indeed could be taken for 'drops' working their way downward. It is the way .COM depicts its search history that remains center-stage in the layout and the longer the list becomes, the more prominently it claims attention. In her MA thesis, the artist Rosa Menkman mentions that the user and the browser are both active entities creating a collage with ready-made source code from the websites (Menkman, 2006). Alexander Galloway sees the collaboration between human and machine less balanced and thinks that the artwork frustrates "the user's sense of interactivity" (Galloway, 2016). For Thor Magnusson, .COM performs an anarchic dynamic: "Pages load and disappear, planes of aggressive colours appear randomly on the screen and progression bars show some random websites being loaded up without knowing where the information will end or whether it will be displayed at all" (Magnusson, 2002, p. 88). Nina Kahnwald writes that .COM is constantly changing colors (Kahnwald, 2006, p. 74). Saul Albert attributes the browser a personality trait, and writes it "is flamboyant, brightly coloured and social, [...] and happily spreading the html thickly over the screen" (Albert, 2018).

This – it being an unpredictable chameleon distributing and collaging code – is basically what scholars of the future will know about the dynamics of the web browser .COM once the artwork itself will have fallen to software obsolescence. Terms like 'randomly' and 'constantly' give a summary characterization, often based on an unchecked 'feeling' or estimation. Chaos is the predominant impression one will get in front of .com when shortcutting detailed documentation and analysis. Here we resonate with the stance of rehabilitating the practice of description as put forward by Anna Lowenhaupt Tsing and colleagues. Their object of study is the Anthropocene. One can know neither the environmental complexities nor the dynamic expressions of a procedural work of art without properly describing them in all their "patches and processes". This is not a lesser achievement, on the contrary, they continue to write, it is "the most exciting and challenging work of our times" (Lowenhaupt et al., 2024, p. 25). Like in their project, also in ours the descriptions take a variety of forms.

Diving in

In the following, we pick up two threads we have laid out so far. We look exemplarily at one process of our case study and we describe how we tackled the challenge to communicate it. Extensive practice of creating analytic visualizations – 'demanded' by a complex case study – enabled us to ultimately develop an interactive game. Our conclusion will lead us back to the question as to why it could be advisable to seek alternatives to screenshots to depict the artwork in a scholarly study. Or at least to complement them.

JODI's .com browser is a stand-alone software available online since 2001. The browser always has five tabs or websites open. We can distinguish them by their RGB colors: FFFF00 (yellow), FF0000 (red), 00FF00 (green), 00FFFF (cyan), and 0000FF (blue). The browser only understands basic HTML and is agnostic toward newer stylesheet languages such as Cascaded Style Sheets (CSS) or more recent protocols such as HTTPS. Time and again .COM generates new search queries on its own. With source code not being available, what remains is empirical observation. It turns out that tracking five processes simultaneously is a task we could not cope with without creating pre-AI low-tech analytic tools for ourselves. Equipped with pens and clocks, we drew tables and sketches that led to first heuristic, then epistemic, and finally communicative models. Figure 3 traces this cognitive journey by the way of the visualizations created. The task was to figure out what the nature of the overall process of calling new websites is. The first step was to record 30 minutes of .COM on

autopilot without human intervention. For noting the observations, the five tabs were abstracted into their colors, the names of their colors, and a character symbolizing the color (thereby mixing German and English for no reason) [1]. In the next step, the sequence of what tab/color moves after another was noted [2]. The '+'s indicate that the processes were so close together that it could not be decided for sure which one was first. After ten iterations we decided this list was not insightful, thus we concretized the data by substituting the characters with the color they represent and putting a stronger frame where the plusses were [3]. Unexpectedly, a pattern popped out. The blue tab showed a stable position, whereas the red tab could approximate a sine wave. This depiction showed only the sequence order and a certain difference in the rhythm. In the next step the video recording was watched with a clock and the time when an event occurred was noted, as well as the seconds (dashes) between the events [4]. After about 20 events, the logic of the in-between-timespans remained rather obscure. However, the numbers revealed that the events took place around x5 seconds. This meant that events happened in steps of ten seconds [5]. As the correlation between the time log and the tab-colors was not intuitive, the next visualization was a horizontal timeline organized along the newly found 10-second steps [6]. A colored square was placed in accordance with the measurement of the previous step. Next, we connected the squares with the same color, and to our surprise, it turned out they were equidistant. Each color performed on its frequency. This was the breakthrough. We could recognize that the 'five-body problem' overwhelmed our senses, but the process was a strictly regular recurrence. The slight differences of a split-second can be explained as being due to varying connection velocities. These differences were wiped out in the timeline model. This depiction had the disadvantage of showing only a tiny fraction of the whole eleven hours before the pattern repeats itself [7]. The next step was an aesthetic one and here is the transition from the model being an epistemic one (for us to understand) to being a communicative one (for others to understand). Instead of depicting the dynamic as hanging treads, the continuity of the pattern could be emphasized by a wavelike rendering using both sides of the time axis [8]. But still, it had the problem of showing only an excerpt of the dynamics. Then, we discarded the linearity of the timeline and focused on the repetition [9]. This allowed us to put down the absolute numbers when an event of a certain tab/color happens [10]: Also here, the blue tab turned out to be the medium cycle. We adjusted the diameter of the cycles so that the balls on them, symbolizing the time passing, all move at the same pace [11]. When a ball optically hits the vertical line, the tab/color event takes place, sometimes two or three at the same time. Animating this process provides the viewers with an intuitive feel of when to expect what to happen and this was then recontextualized with another video footage (Fig. 4, and could also be done with a live execution of the program). With this juxtaposition of time model and live process, a prediction is possible. From then on, the logic of when what tab called a URL posed no mystery anymore. This outcome starkly contrasts with statements saying the processes happen 'randomly' (Magnusson), 'constantly' (Kahnwald), or 'time and again' (how we put it initially). The found pattern fits into a single sentence: The red tab calls a website every 80 seconds, the green every 90, the blue every 100, the yellow every 110, and the cyan every 120 seconds. However, the journey pays as well because the written rule resonates differently than the rule in action: Perceiving the animated model next to the artwork in action creates another degree of visceral insight. Moreover, this is an observational setting where the attention can shift and lead to the detection of another correlation.

We add another step to make an additional facet palpable and pave the way for the type of science communication we pursued further and beyond any standards in our disciplines.

The found temporal regularity as elaborated in the previous section applies to URL calls. However, .COM not only changes the URL and eventually replaces the website content it finds. Indeed, contrary to its reputation art critics tend to attribute .COM, it veritably stages its core function with several catchy measures. One is the relocation of the respective tab field on the monitor. The next task was to unveil more about the browser's spatial use of the viewport. Figure 5 features a similar procedure of visual statistical data collection of a pre-recorded video session. This time we decided to choose a more 'figurative' depiction. Instead of representing a tab only by its color, here we represent it with a simplified shape in that color [a], suitable for superposing [b] several of such shapes [c]. Already at the sample size presented, three patterns can be induced. First, the small squares that are the anchors of the tabs are placed primarily on the left top part, none is placed on the right fifth of the viewport. This may tell us something about the ratio of the monitors around the turn of the millennium. Second, the tab's standard size results in reaching out of the viewport whenever their small squares are not placed in the top left area marked in light grey. They exceed the viewport only

on the bottom and on the right. This turns out to tell us something about the function of the small square. Third, when the tab size transgresses the viewport, the tiny circle underneath its lower right corner remains within the viewport as if the border would have a filter it cannot pass. This tells us something about the function of the tiny circle. The dotted lines indicate where the circles actually should sit if they were allowed outside the monitor [d]. Finally, a screenshot that exemplifies in simple terms, how the tab fields exceed the viewport by 'completing' them [e] re-contextualizes the findings within a recognizable depiction of the artwork. There is a speculation to it, as it is unclear from the screenshot what exact shape the tabs have as they can manually be adjusted (cf. red tab). Figure 6 shows a screenshot of our in-game situation featuring the tabs' placement model.

The first episode about finding a temporal pattern presented the process of development of a model for communication by way of our – analog or digital – visual outputs. The second episode may look comparable; however, it presents only finished models for communication (not how we developed them). They are clustered into a configuration that is supposed to considerably support conveying the argument. In terms of presenting temporality, both solutions are saturated with observation and induction. They are rendered differently, depending on our question or intention and the therefrom derived nature of the outcome. On the one hand, we have determined an unchanging general rule (Fig. 3[10]). On the other hand, the same process is shown in its spatial effect which is not that regular (Fig. 5). Here we show a model with a sample of events transformed into superpositionings that supports a feeling for the distribution over time.

Clustering

Our method of communicating the research result can be best described with a sociological study analyzing how STEM fields tend to publish by creating visual assemblages to bring their argumentations across (Merz, 2011). They are used to employ a whole myriad of pictorial operations that interlink the individual depictions so that they can carry a condensed story. As art historians, it is interesting to see practical imaging skills at work in publications of the technical and natural sciences while the potential is largely untapped for close readings in a discipline that has a long history of developing advanced image analytical skill sets. We are convinced creating visualizations and engaging in model building have equally useful benefits to offer for the humanities (Pressman et al., 2015). Own visualizations support the argumentation because they are made for that purpose. Although the craft of screenshotting shall not be undermined, and they are indeed a revealing source as such, (Rossenova, 2023) it is the processes and dynamics they are not predestined to capture best.

Walk-through book as a parcourse through argumentation

These compositely encapsulated insights can find their way into the various infrastructures of scientific knowledge, for example, as components for an article or database entry, or even for a 'walk-through book' like ROAMING.COM (2025). We populated this 3D environment with such text-image clusters to create situations where players learn about subthemes. The background to this experimental gamified form was the attempt to prototype a way for making complicated works of art accessible to a wider public.

Following our guidelines, processes, and integration happened in three instances: First, whenever possible, findings are condensed into visual models to enhance clarity and cut lengthy text descriptions short. Second, such models are combined and arranged into visual displays to tell the story of the argument. A chain of them can unfold a whole argumentation. Third, possibly, several different argumentations are joining the same multimodal framework, circling around the case study. Whenever these argumentations can be connected meaningfully, the link (tunnel between rooms) might be a stabilizing or consolidating factor as it shows that the same observation is useful at a crossroad of two paths.

The walk-through setting allows the players to embody the moving from argument to argument and thereby go through the entire argumentation. This sketch shows several exemplary argumentations as parcourse, each starting from the artwork in question at its center (Fig. 7). One enters a sequence

of metaphorical-visual-textual-multimodal bits of information via portals that reveal the question and method of the staged approach, and is released from this space with one or more conclusions about the work of art. To what extent this – at least according to the intention – player-friendly, walk-in book allows the possibility of 'quick access', remains to be seen. Just as readers are also guided through a text, this could be done in a play-through publication, but with the advantage of having insights already encapsulated in models, visualizations or localized micro-narrations, or other forms of compactified knowledge transmission. The immersive experience of the player being in-built situations, where textual information is given together with a depiction of where it refers to also allows for an embodiment and for remembering locations as an abstracted memory. The idea is to nest condensations: to create specific models for a specific research question or argument and all of them then need to find a place where they sit comfortably – and if possible, with an overall surplus – together. How abstract can that get without becoming out of touch with the phenomenon under study? This balancing act was necessary for each model and the composition of the whole book by binding it closely and repeatedly to the addressed phenomenological expressions of the artwork.

ROAMING.COM performs exemplarily which new (type of) conclusions can be drawn from a thorough interdisciplinary and multi-perspective analysis and documentation of a code-based artwork (or more generally a functional piece of software). This case study stands in for an analytic path for digital cultural heritage in general. We elaborated a format that resonates with Peter Galison's idea of 'Visual STS': "My argument is that at a second order, STS is also using and has the potential to use much more intensively images to establish its arguments" (Galison, 2014, p. 204, cf. Blaschke et al., 2025). He envisioned scholars dealing with the visual dimensions of the technological artefacts studied by creating epistemic imagery themselves. With our visually enhanced book we developed this idea further to include the academic analysis. In terms of conceptual or theoretical embedding, this book project sits at the intersection where the art and technology field touches the STS scholarship (ASTS; cf. Casini & Fedorova, 2025).

Acknowledgement

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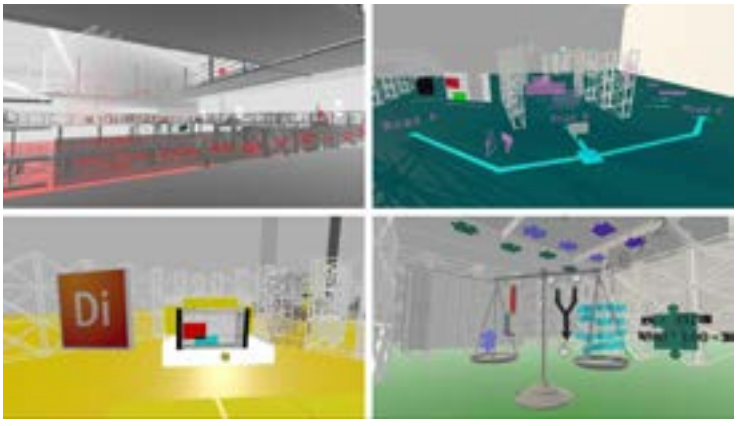
Figures

Fig. 1: COSE: ROAMING.COM, 2025. Screenshots of the four main rooms of the walk-through book.

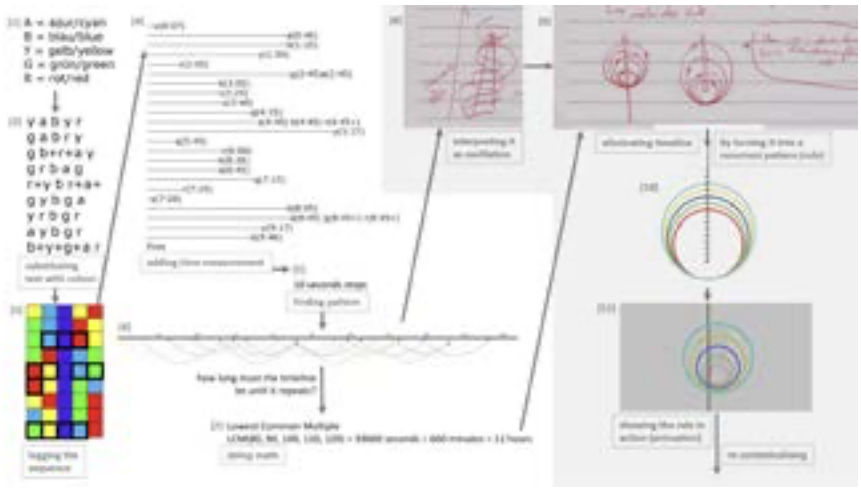


Source: Screenshots by Mayte Gómez Molina.

Figure 2: JODI: Wrong Browser .COM, 2001. Screenshot showing long rows of successful past searches underneath the tab fields.

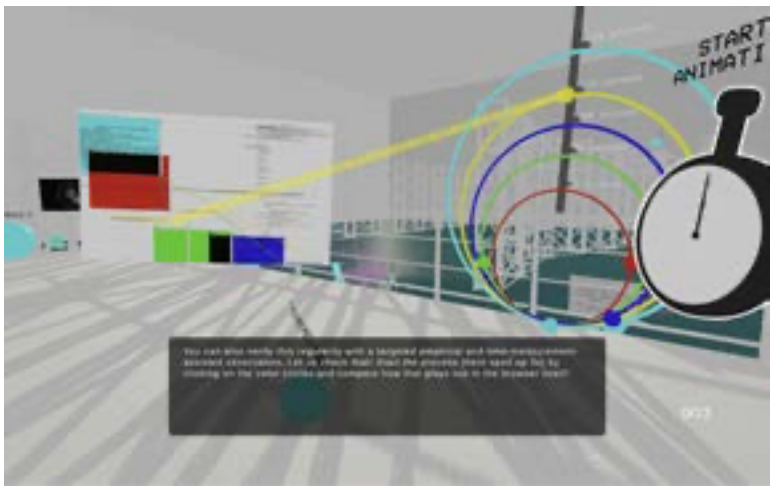
Source: Screenshot by Inge Hinterwaldner, 2021.

Figure 3: Steps in the development of an epistemic/communicative model related to one temporal dimension of the Wrong Browser .COM.



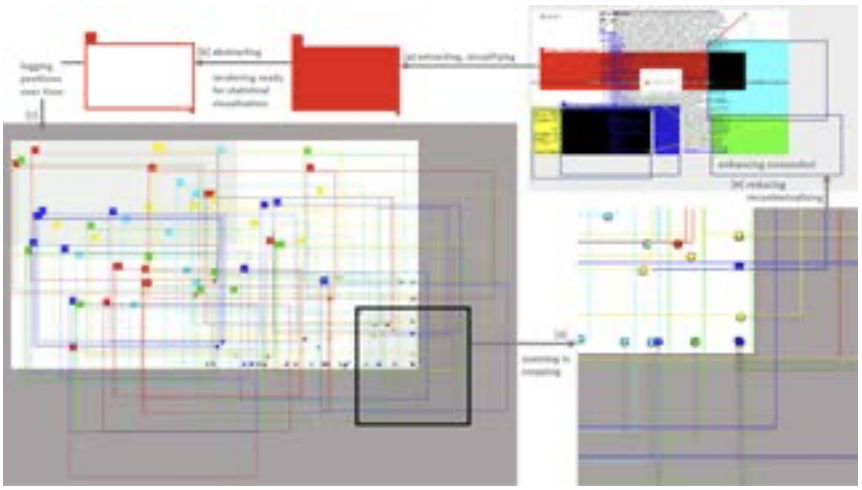
Source: Visual cluster by Inge Hinterwaldner, 2025.

Figure 4: COSE: ROAMING.COM, 2025. Screenshot from the cyan room shows the recontextualisation of the temporal model (cf. Figure 3). The animation of the model is in sync with the video footage of the artwork. The added dashed arrow emphasises the correlation.



Source: Reworked screenshot by Inge Hinterwaldner, 2025.

Figure 5: Visual statistics for the spatial rearrangement of the tab fields in Wrong Browser .COM over time.

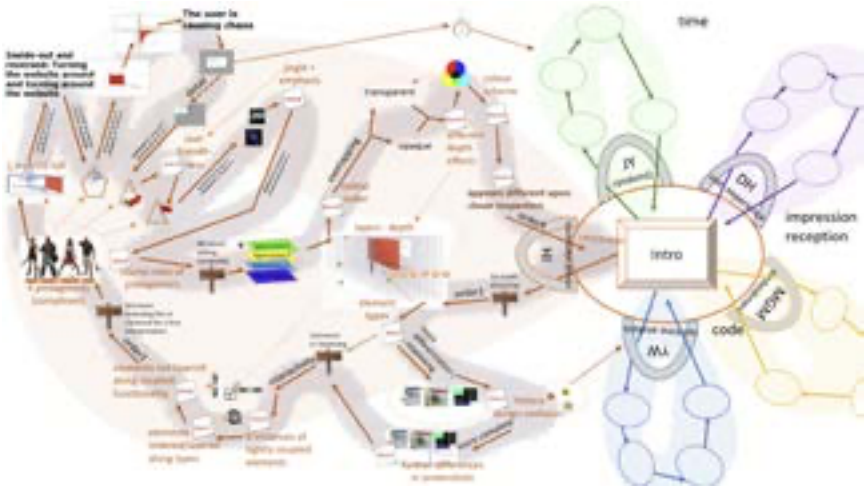


Source: Visual cluster by Inge Hinterwaldner, 2025.

Figure 6: COSE: ROAMING.COM, 2025. Screenshot from the red room presenting the animation of the model showing the distribution of the tabs as accumulated over time (cf. Figure 5).

Source: Screenshot by Inge Hinterwaldner, 2025.

Figure 7: Early conceptual sketch imagining the tectonics of the game with a central point of departure from where different parcourses depart and lead back. The red room is exemplarily rendered in greater detail.



Source: Sketch by Inge Hinterwaldner, 2024

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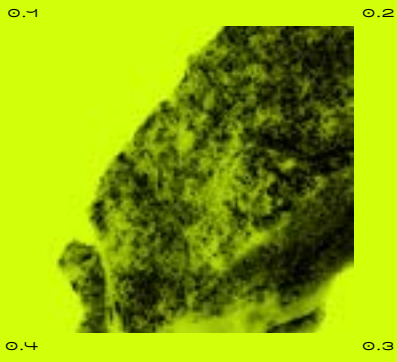

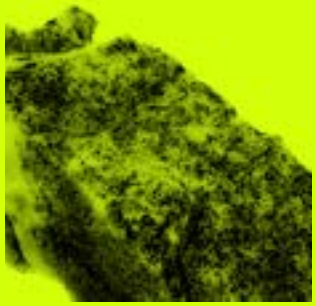

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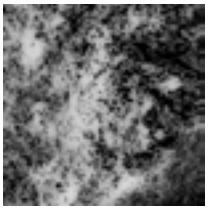

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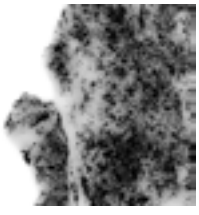
0.1 0.2



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