Urban Holds

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Abstract

This article examines the design and implementation of an interactive sound installation in situ at the Hellas Liberty Floating Museum, addressing the themes of the "hold," trafficking, and the body. The concept of the hold is approached in two ways: as a space of maritime history and as an "urban hold" – a hermetic space of confinement and exploitation. The installation seeks to highlight the dark aspects of the slave trade and human trafficking, with art serving as a means of revelation and memory. The study is based on a theoretical framework that connects social history, visual creation, and interactivity, while using both analog and digital media (mechanisms, sound, QR codes) to create a heterotopia that actively engages the viewer. The project contributes to the broader dialogue on trafficking and the role of art in the public sphere.
Keywords: *Hold, trafficking, body, interactive installation, Hellas Liberty, public space*

Introduction

The project is an in-situ interactive sound installation in a public space, based on the concepts of the hold, trafficking, and the body. The central idea revolves around the notion of the hold, approached in two ways: first, as the hold of a ship, and second, as "urban holds" – studios, hermetic spaces in Athens. Beyond storing and transporting grain and goods, holds are dark spaces that have historically concealed stories of violence, inhuman events, and abused souls. The aim of the visual and interactive sound installation is to indirectly "unveil" these hidden histories through images, sound, and form. The concept conveys the inspiration behind the work, the theoretical framework, and their translation into form through the final installation. The use of digital media and construction methods highlights the materials, mechanisms, and technical details that shape the final work.

The completed piece is an in-situ interactive sound installation incorporating robotic mechanisms, sensors, Arduinos, and code.

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Through QR codes, the project gains both a digital and an analog dimension, juxtaposing the critical issue of trafficking and female confinement within an oxymoronic heterotopia, where the visitor gains digital access through this medium.



Fig. 1.
Hellas Liberty Floating Museum

Hellas Liberty ship

Liberty ships were built in the United States during World War II (1941-1945), with a total of 2,711 ships, to replace the heavy losses of Allied convoys. They were constructed using the then-new method of electric welding, which reduced time and cost, and had improved capacity (approximately 10,000 tons). Although initially considered disposable, many remained in service for more than 25 years in global maritime transport. After the war, under the Merchant Ship Sales Act (1946), many Liberty ships were sold to foreign countries. Greece acquired 98 such ships, forming the backbone of the post-war reconstruction of Greek shipping. They provided more than 4,000 jobs and gave a decisive boost to the industry's development. Despite difficulties such as high operating costs, wear and tear, and losses, Liberty ships served as the "springboard" for Greece's subsequent dominance in global shipping.
Today, a few Liberty ships have been preserved as museums: the Jeremiah O'Brien and John W. Brown in the US, and the Hellas Liberty in Greece, which was donated in 2008 by the US government (formerly ARTHUR M. HUDDELL) and has been operating as a floating museum in Piraeus since 2010.

Ambaria and "Urban Holds"

The word 'ambar' comes from the Turkish word ambar (of Persian origin) and is used to mean a warehouse, mainly for grain. With this meaning, it was used by sailors to describe the holds of ships carrying bulk cargo. Subsequently, the verb 'ambariazom' came to mean loading, stowing cargo (cargo stowage) in the holds of ships, as well as carefully levelling, (securing) of bulk cargo and taking other safety measures for stowage. Later, the first cargo ships that appeared during World War II were called "mobile holds."

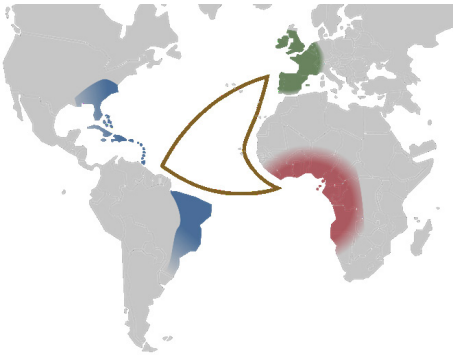


Fig. 2.
Map of transatlantic routes

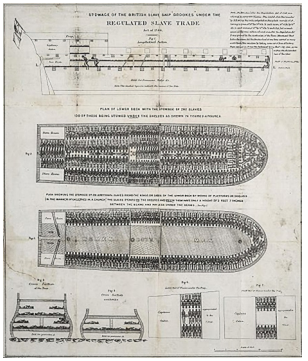


Fig. 3.
Slavery ship designs

The hold and the slave trade

The slave trade represents one of the darkest chapters in human history. From the 15th to the 19th century, more than 12 million Africans were forcibly transported to America, crammed into ship holds under appalling conditions. The term "Middle Passage" describes the transatlantic journey that marked by mass mortality and the violation of human dignity. The slave trade changed the demographics of America, as large percentages of the population are descended from African slaves. Despite its abolition in the 19th century (Britain 1833, USA 1865), it remains one of history's darkest chapters.

In modern times, the phenomenon continues in new forms such as forced labor, human trafficking, child slavery, and exploitation in supply chains, proving that slavery has not been completely eradicated.

The hold was a closed, dark, opaque space. Similarly, modern 'urban holds' remain unseen, concealing acts of violence, exploitation, and silence within them.

Trafficking and modern society

According to the UN definition, trafficking is the recruitment, transportation, and exploitation of people through violence, threats, or deception. In Greece, since the 1990s, trafficking of women from Eastern European and Balkan countries has increased rapidly, with women working under coercion. The places where this exploitation takes place – basements, studio apartments, closed houses – are reminiscent of urban holds, linking the present with the historical past.

Salpinga

The term Salpinga has a triple meaning. Firstly, a salpinga is a wind instrument similar to a trumpet without holes. It produces only sounds in a harmonic series and is mainly used in the army to transmit orders. In addition, it was used as a means of warning, informing, or announcing an event or person. Secondly, in the body, the salpinga (Eustachian tube) is the canal, a tube that connects the middle ear to the nasopharynx. Its function is to equalize the air pressure in the middle ear with that of the external atmosphere, protecting the eardrum. Thirdly, the fallopian tube is part of the female reproductive system, connecting the ovaries to the uterus. Also known as the oviduct, it plays a crucial role in fertilization.
We can therefore conclude that the salpinga functions as a connector between two different poles. In two of the three cases, it also serves as a form of alarm and protection.

Concept

The hold of the Hellas Liberty Floating Museum was chosen as the site for the in-situ installation. The project addresses the concepts of boundaries, time, and space in relation to the significance of the 'hold' throughout history, while the contemporary experience transforms and materializes my visit to the inaccessible spaces of brothels and studios. In modern times, 'urban holds' conceal tragic stories of sexual slavery and human trafficking.

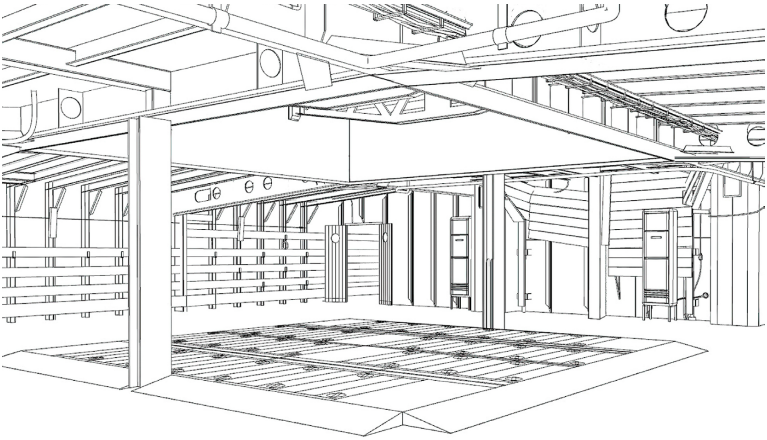


Fig. 4.
Warehouse where the installation is located, designed in Rhino

Space

Climbing the ship's ladder, one reaches the deck, whose sheet metal floor is called the 'blanket.' While on the surface, light and visibility dominate, yet the 'blanket' separates us from the basement, the darkness, and the hidden. As in Kapoor's Dirty Corner at Versailles, the installation, although located below the ship's 'blanket' in the hold, seeks to reveal its dark secrets to the viewer. The next 'stop' is the hold (in reality, the space we call the 'hold' is called the twin deck, tween deck, with the hold located directly below). In addition to transporting bulk goods and products, the hold has been a means of transporting stories, events, traditions, and arts. However, there is also a dark side to holds, as they have been used to transport illegal goods, weapons, white slavery, slaves, and illegal immigrants and stowaways. In addition to ship holds, we also mentioned the existence of "urban holds" – brothels/studios. "Urban holds," hermetically sealed and sealed off from light, present a vulgar, embellished male image for the pleasure and satisfaction of the male sex without revealing the dark reality inside and behind them. Access to the two types of cabins ("urban holds" and ship cabins) is granted to specific individuals after "approval." The hold in this particular installation is treated as a womb that gives birth to and "nurtures" the work, as well as the viewer's emotions and experiences.



Figure 5.
Final form of the installation with the womb and the fallopian tubes, scanned model from an existing handmade model, the model was used for the photorealistic 360o images, the VR environment

Form

In the hold of the ship Liberty (freedom, symbol of the recovery of Greek and global trade), under the hatch and the beams, the interactive sound installation unfolds. The "womb" floats in the center of the installation, supported by "muscles" and "ligaments" (chone), allowing it to move and balance. It is placed in the center of the hold with reference to the female body (the womb is located in the center of the pelvic cavity and is protected by the skeleton).
The invisible walls of the parallelogram space protect the inner core-womb from external interference. The supports (muscles) act as sensors that send messages to the central body according to external influences. The shape of the supports also refers to the female fallopian tubes (the female reproductive system that ensures communication between the uterus and the abdomen, but also to the fallopian tube, the trumpet (transmission of orders, retransmission). The structure of the fallopian tube symbolises the revelation of the secrets of the "social veil" in the bright light of justice.

The shape of the fallopian tube defines the physical essence of women and, indirectly, of men. It refers to the female reproductive organ but at the same time has an anti-phallic shape (Dirty Corner, Kapoor). The "womb" and its interior sculpture also have the same reference (sculpture Germinal, Bourgeois). Physical male and female elements appear and coexist in the same work. They appear abstractly, as positive-negative dipoles and dualities (Janus Fleuri, Bourgeois). The fallopian tubes are abstract, mirroring the central axis and leaning in opposite directions (future, past). The wire forms the skeleton of the installation and the fabric refers to the skin and tights of women inside and outside the studios (Nœuds et nus, Benglis).
When the visitor approaches the installation, the "trumpets" have a mechanism that causes movement similar to spasms. During the spasms, sounds are also heard that harmonize with the fragmented writing of a text written after my first visit to "tolerance houses – studios." The spasms and sounds are incorporated into the installation, while at the same time revealing the secrets of the "brothels." The visitor moves around and continuously challenges the boundaries of the work by entering and exiting it. The visitor's goal is to find themselves in the center of the installation, inside the "womb," potentially transforming them into a phallus and, with the presence of sensors, revealing to them the desperate "whisper" of the confinement of the young women inside.
The trumpets sound the cry inside the "urban hold" and a trumpet to grow outside the ship and hang towards the surface of the sea with a QR CODE printed on the vertical surface of the ship's sheet metal so that it reveals the installation in the bowels of the hold to the visitor -traveler of the port. At the same time, this revelation will be possible with QR CODES printed on the walls of brothels-studios in the center of Athens.

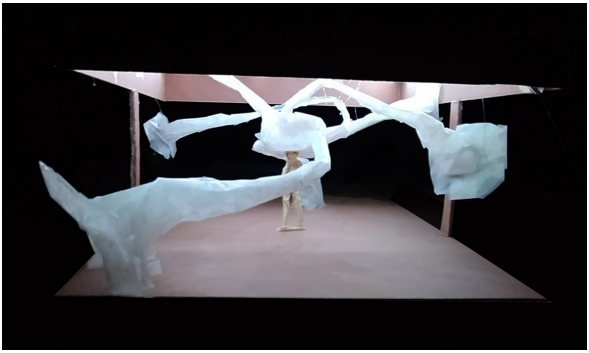


Fig. 6.
Installation model

Methodology

The starting point for implementing this interactive sound installation was my experiential visit to brothels-studios in the center of Athens and was implemented in the hold of the ship Hellas Liberty.
The installation uses distance sensors connected to Arduino, which use code to send commands to robotic mechanisms and speakers. The distance sensors are activated by the visitor's position, triggering the corresponding robotic mechanisms. These mechanisms consist of servos and components designed in CAD software (Rhino) and printed on a 3D printer. The sounds heard through the speakers have been processed in an audio editing program (Audacity), with the pieces/words playing in random order through the code.
The energy I felt after visiting these places sparked the need to express this experience as a new woman. During one of my frequent waits in Piraeus, due to my departure or arrival between Piraeus and Syros (my place of origin), I came across the Ktistes-Vassiliadis permanent docks. Not far from the docks lies the decommissioned Hellas Liberty, now a floating museum. Observing the docking process and its relationship with the decommissioned ship it sparked the need to create an interactive sound installation using sensors in relation to my identification with the new foreign women of my age who are confined within the hermetically sealed spaces of brothels-studio. The sad "urban holds" were instantly "projected" as a vision onto the metal sheets of the decommissioned ship, which consequently aroused my interest in its interior.

The hold is stifling and the sounds are indistinct. It is a space potentially similar to the space of the "urban holds" - STUDIOS, which arouses stifling emotions.
My visit to a brothel, studios, was accompanied by a trusted person and was done in secret. My presence as a woman provoked reaction. This experience was a driving force for awakening and, in part, understanding the whole phenomenon. After the above, the space of the brothel and the work took on another form and dimension. The recording of the events and my feelings on that day was of crucial importance.

Digital media

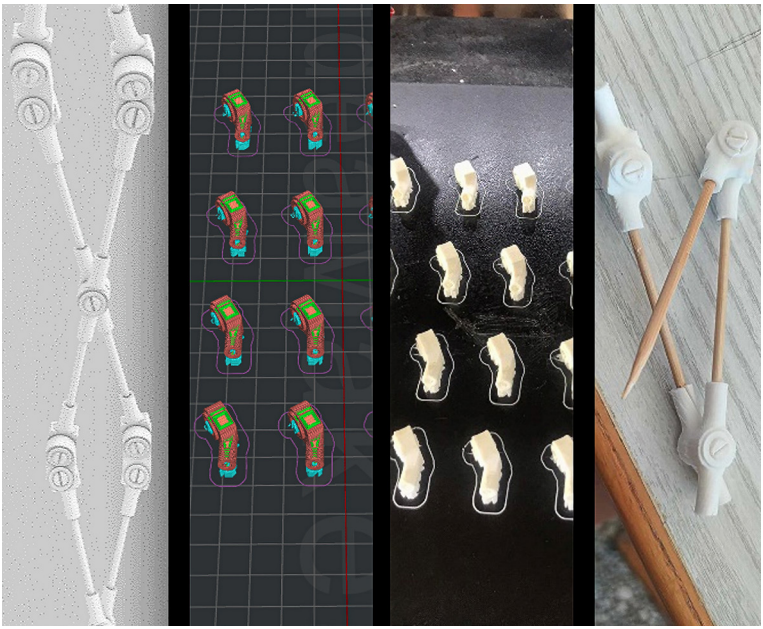


Fig. 7.
From the design in a 3D program to the printing and assembly process

Mechanism

The initial prototypes of the mechanism were improvised, handmade from sticks. The final mechanism consists of components designed in Rhino 6 and printed on a 3D printer. The mechanism is activated by a servo connected to Arduino and an Ultrasonic Distance Sensor. By detecting the distance between the viewer and the artwork, Arduino activates the servo and the

mechanism to cause a small spasmodic movement in the trumpet. The initial design was based on the Hoberman mechanism, while the latter was based on the umbrella and windmill mechanism.

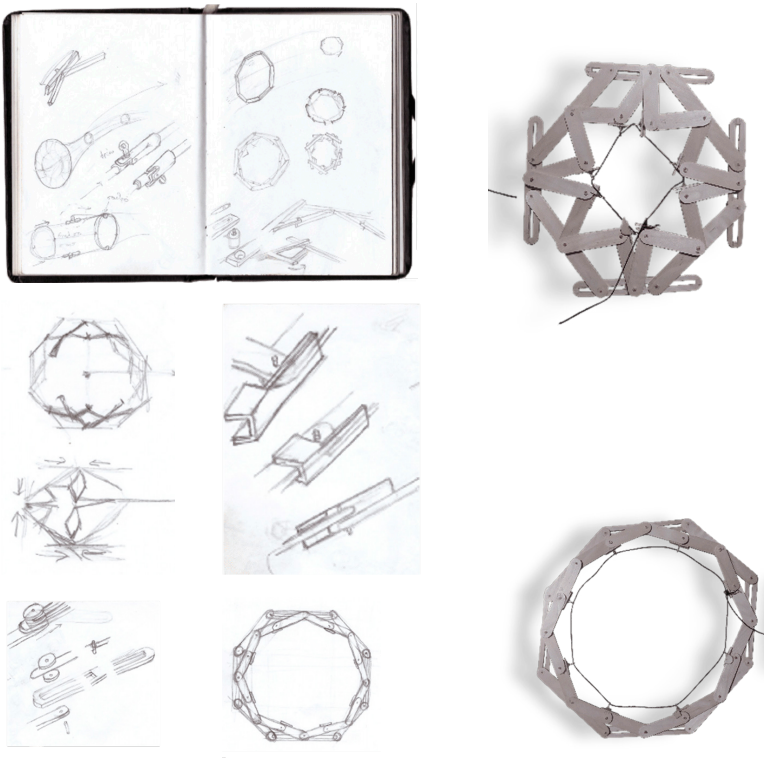


Fig. 8.
First and second mechanism designs, sketches, models

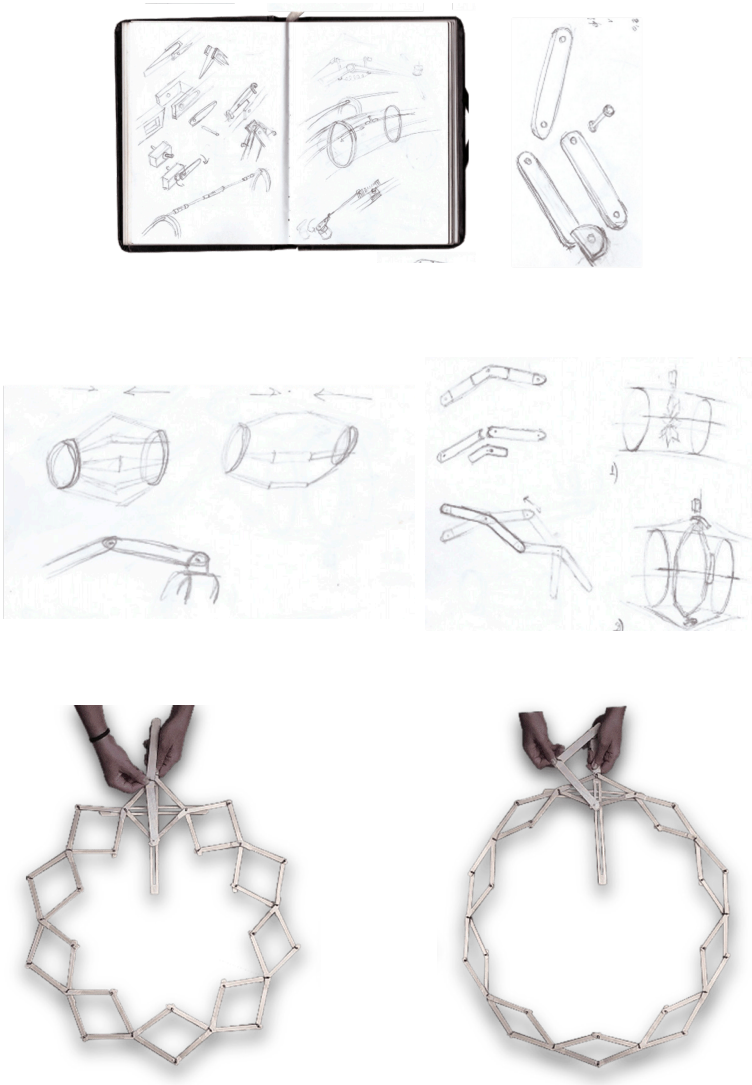


Fig. 8b.
First and second mechanism designs,
sketches, models



Fig. 9.
Third mechanism design, sketches, model

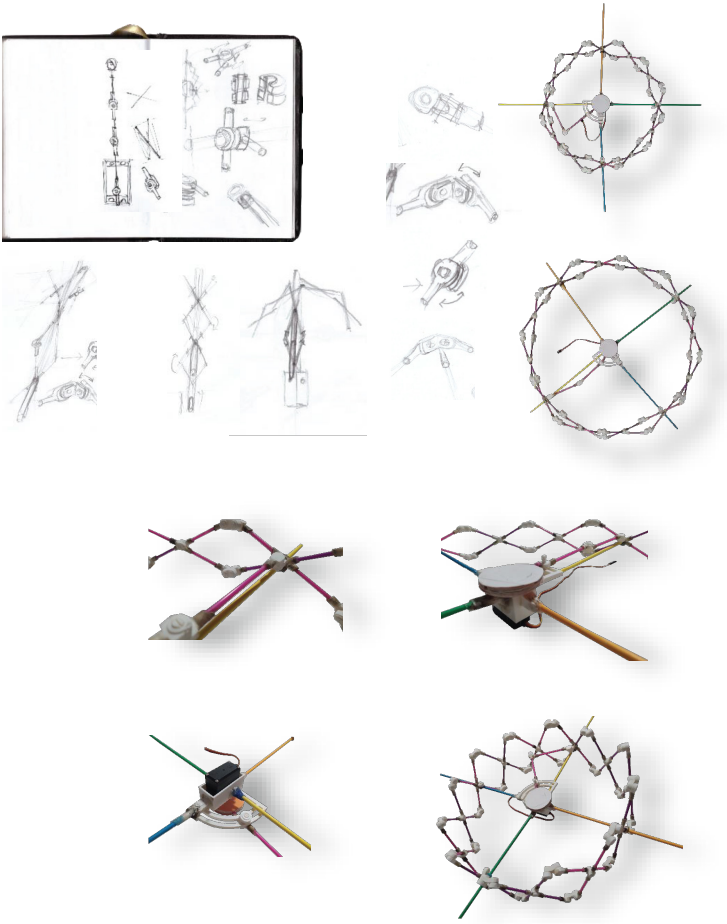


Fig. 10.
Fourth mechanism design, sketches, model

Sound installation

```
// C++ code

#include <Servo.h>

int apostash = 0;

long readUltrasonicDistance(int triggerPin, int
echoPin)

{
  pinMode(triggerPin, OUTPUT);  // Clear the
trigger
  digitalWrite(triggerPin, LOW);
  delayMicroseconds(2);
  // Sets the trigger pin to HIGH state for 10
microseconds
  digitalWrite(triggerPin, HIGH);
  delayMicroseconds(10);
  digitalWrite(triggerPin, LOW);
  pinMode(echoPin, INPUT);
  // Reads the echo pin, and returns the sound
wave travel time in microseconds
  return pulseIn(echoPin, HIGH);
}

Servo servo1_9, servo2_9 ;

void setup()
{
  Serial.begin(9600);

  pinMode(12, OUTPUT);
  pinMode(13, OUTPUT);
  servo1_9.attach(9, 500, 2500);
  servo2_9.attach(8, 500, 2500);
}
void loop()
{
  apostash = 0.01723 * readUltrasonicDistance
(10, 11);
  Serial.println(apostash);
  if (apostash < 50) {
    servo1_9.write(0);
    servo2_9.write(95);
  } else {
      servo1_9.write(95);
      servo2_9.write(0);
  }
  delay(100); // Delay a little bit to improve
simulation performance
}
```

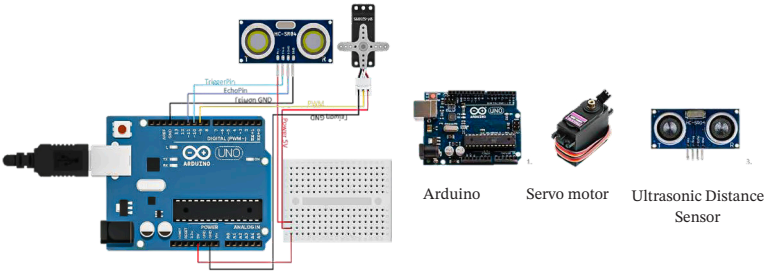


Fig. 11.
Electronic installation for motor operation and code

The sound installation consists of Arduino, DFPlayer Mini Troubleshooting, an SD card, Ultrasonic Distance Sensor, and speakers. The audio track features the text I wrote after my visit to the "urban holds" - studios. The text is divided into words and phrases that are played normally or backwards (based on the Lettrist movement). The order of the pieces (1,017 pieces in total) is random and defined by the code. In addition, the sound fluctuates according to the viewer's distance from the sensors. The sound was recorded, fragmented, and edited in the Audacity audio program.

Lettrism was a radical movement of the early postwar period. It began in 1946 in Paris, founded by Isidore Isou, as a continuation of the experiments of Dadaism and later Surrealism, with its activity influencing other sciences besides the arts, the social sciences, and the natural sciences. Its basic principle was the subversion of

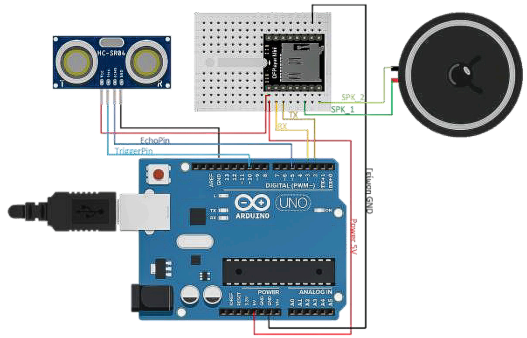
established forms of expression and a focus on the letter, the smallest building block of language, as an independent aesthetic unit.
Lettrism contributed significantly to the development of sound and visual poetry, experimental music, and performance art. The emergence of sound as an autonomous expressive material was an important step for later sound installations and multimedia.

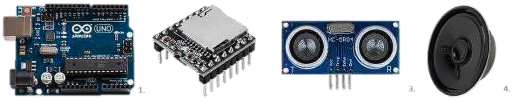
```
#include "mp3tf16p.h"
MP3Player mp3(2,3);
long volume = 10;
long randomNumber;
int apostash = 0;

long readUltrasonicDistance(int triggerPin, int
echoPin)
{
  pinMode(triggerPin, OUTPUT);  // Clear the
trigger
  digitalWrite(triggerPin, LOW);
  delayMicroseconds(2);
  // Sets the trigger pin to HIGH state for 10
microseconds
  digitalWrite(triggerPin, HIGH);
  delayMicroseconds(10);
  digitalWrite(triggerPin, LOW);
  pinMode(echoPin, INPUT);
  // Reads the echo pin, and returns the sound
wave travel time in microseconds
  return pulseIn(echoPin, HIGH);
}

void setup() {
  Serial.begin(9600);
  Serial.println("Start a new sequence");
  mp3.initialize();
  randomSeed( analogRead(A0) );
  pinMode(randomNumber, OUTPUT);
}
```

```
void loop() {
  apostash = 0.01723 * readUltrasonicDistance
(10, 5);
  Serial.println(apostash);
  if (apostash < 10) {
    Serial.println("a");
    volume = 30;
  } else if (apostash >=10 && apostash <=20){
       volume = 20;
       Serial.println("b");
  } else {
       volume = 10;
       Serial.println("c");
  }
  randomNumber = random(1017);
  Serial.print("The Random Number is= ");
  Serial.println(randomNumber);
  mp3.playTrackNumber(randomNumber, volume);
  delay(0);
}
```





Arduino | DF Player Mini | Ultrasonic Distance Sensor | Speaker

Fig. 12.
Electronic circuit for sound installation and code

QR Code

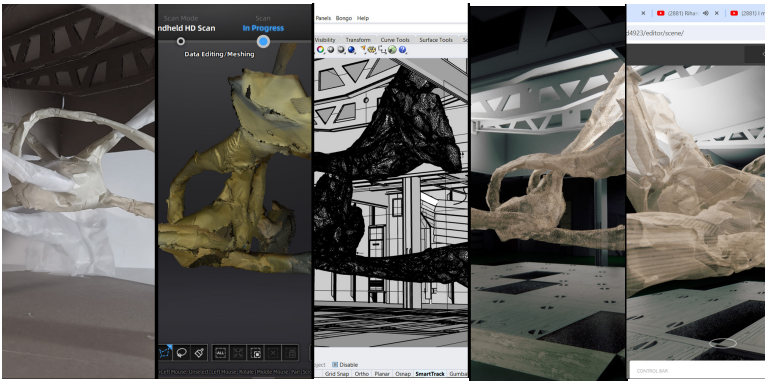


Fig. 13.
Photographs of the process from analog to digital format in sequence: analog model, 3D scanning workspace, Rhino 6 workspace, Enscape workspace, Lapentor web workspace

With the QR code, the analog dimension of the sculpture installation becomes digital. The space of Abario 3, the Hellas Liberty Floating Museum, where the sculpture installation is located, was designed in a 3D program (Rhino 6). Once the form of the sculpture installation was finalized and constructed in an analog model, it was scanned and, after exporting the file to OBG, it was transferred to the 3D model of the hangar. The 360 panoramic photorealistic photos were created using the Enscape program. The VR tour and the final QR code were created using the Lapentor application.
The VR tour consists of ten 360 panoramic points around and inside the digital sculpture installation, while at the same time a sample of its sounds can be heard. In addition to the "hotspots" related to the tour, the user is given the opportunity to read a summary of the project and a link to access the thesis.

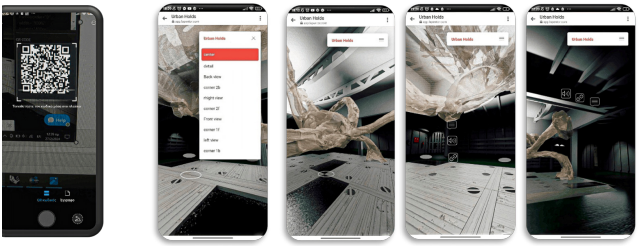


Fig. 15.
Screenshots after scanning the QR code link:
https://app.lapentor.com/sphere/urbanhold

Analog Sculpture Installation

The ship's hold becomes a workshop where the sculpture installation is created. First, the form was created from wire, with its individual parts stabilized and joined together with paper tape and fishing line. The frame was covered with cling film, which was then removed and used as a pattern for the final fabric covering. The fabric chosen is reminiscent of tights (elastic tulle in skin color), as a reference to the tights worn by women, but also because of its elasticity. The fabric was secured to the frame with pins and locally sewn with fishing line.



Fig. 16.
Pattern and dressing process



Fig. 16b.
Pattern and dressing process



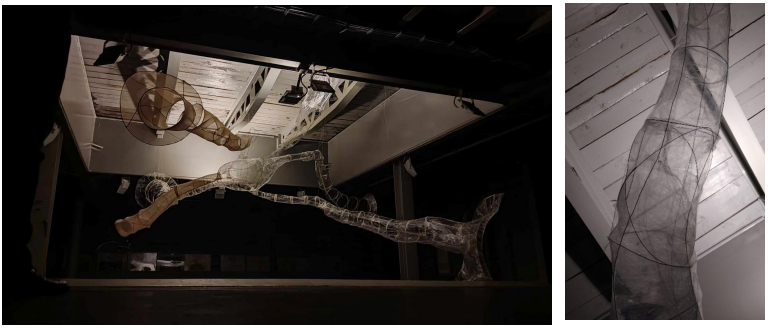
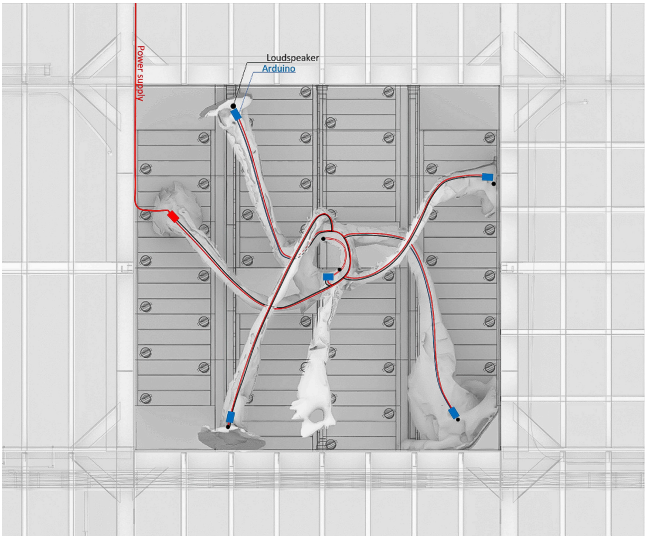


Fig. 17.
Construction process



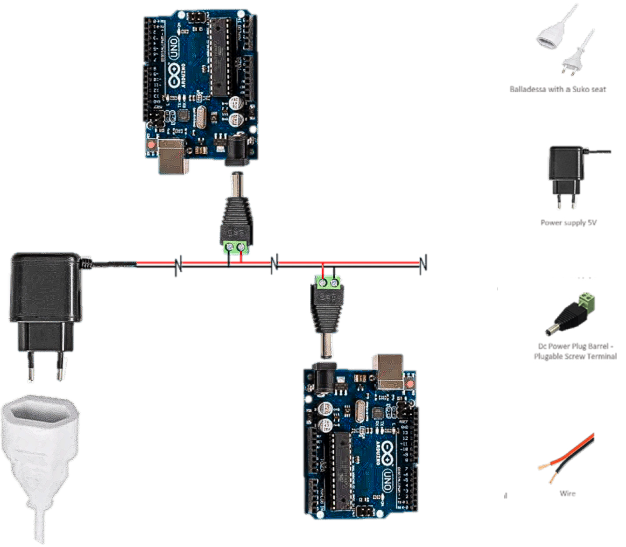


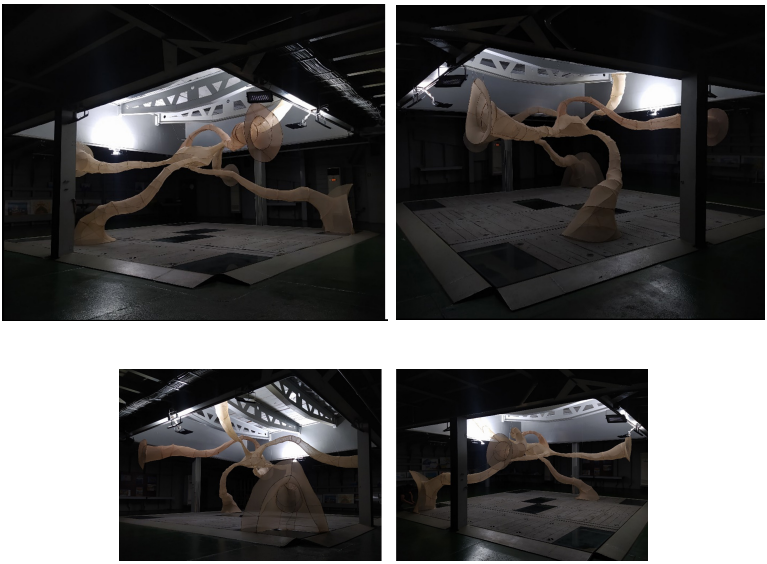
Fig. 18.
Power supply circuit and wiring

Final project

This section analyzes the process of creating a sound sculpture installation based on the personal experience of an inaccessible space and the presence of a new prostitute within it. The atmosphere, the conditions, sensations, and emotions are transformed into image, sound, and form. The hold of the Hellas Liberty Floating Museum takes on a dual meaning: as both a ship's hold and a brothel – an 'urban holdstudio.' Despite their differences, these spaces share hidden, hermetically sealed characteristics and an inhuman history. Prostitution and trafficking are modern continuations of the slave trade, which from the 17th to 19th century operated using specialized ships designed to transport enslaved people.

> The final form of the installation embodies a male-female duality. As a trumpet and womb, it references femininity, yet its trumpet form also becomes an antiphallic cry. The visitor enters the womb with their head, momentarily embodying a phallic presence, in order to hear the sound of the work. The installation thus creates an oxymoronic heterotopia, combining its analog presence with its digital extension via QR codes.

Fig. 19.
Installation



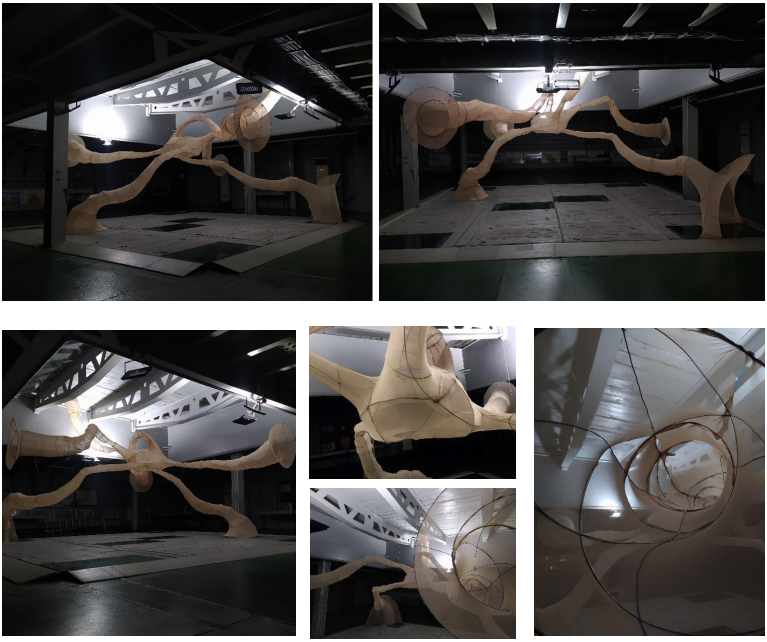


Fig. 20.
Details



Fig. 21.
Installation outside the ship with the QR code

Text after my visit to the brothels Urban Holds 07/22/23

While we were talking, he suddenly suggested we visit the studios, otherwise known as takes on a dual meaning: both as a ship's hold and as a brothel, an 'urban holdstudio. At first, I was hesitant because I felt awkward and afraid of what I might encounter (disturbing images, sounds, environments). In the end, I said yes, but I still hadn't realized where we were going. I felt that the journey to our destination would be long, both in terms of distance and in terms of time (the distant future). The first studio we encountered was in Gazi. I was surprised by the location and by the fact that there were restaurants and taverns next to the various studios. Two contrasting worlds coexisting in the same place. The only things that set them apart were the heavily locked doors, the red neon lights, and the faces of the people approaching them. The people approaching the studios were nervous as they went in and out of one another to satisfy their urges. If the studio was not open, they frantically tried to find the entrance or some way to confirm that it was closed so they could move on to the next one. Their faces and movements were nervous. A group of young boys and girls passed by, hyperactive, shouting and moving like "thugs" and "tough guys." During all this, we were looking for the first studio to visit. At the same t ime, we were afraid that someone we knew might see us, but just my presence as a woman in this "black zone" made it difficult for us to go unnoticed.

We enter the first studio. We enter through a large white corridor with stickers on the walls that lead you to a place of pleasure and enjoyment. We stand in front of the closed door with a peephole and ring the bell. Then I really realized the situation and thought about how I should behave when the door opened. I shouldn't behave as usual, greeting with a smile and waving my hands. I also thought I shouldn't stand next to him so that when the woman who opened the door looked through the peephole, she wouldn't see me and reject us outright. The door opened and an elderly woman appeared, dressed modestly, and looked at us. When she saw me, she seemed troubled and hesitated to let us in. He described her look as "seeing her own life in front of her." In the end, she let us in, still looking confused. We introduced ourselves as a couple and sat down on the sofa in the reception area. The woman asked me if I had been there before because I reminded her of someone.

I was flustered and didn't know what to say. I suspect she was trying to fish for information to see if I had been to such a place before and what my intentions were.

The place was relatively dark with blue, red, pink, and purple lighting. It was simple and modern without any kitsch elements, giving the impression of luxurious entertainment. In the reception area, apart from the sofa and the carpet, there was a TV with "advertising content" and a pull dance pole. While we were sitting there, the receptionist called the girl, who came out of another room, and advertised her to us as a "great object of pleasure," praising her for her services. When the girl came out, she was also startled to see me, stopped for a moment and looked at the other woman, approached the pole and turned around, showing us her assets. When I saw the girl, I froze. She was my age or younger, beautiful in face and body, and her overall appearance reminded me of many of the girls I meet in my daily life, on the street, at the beach. When the girl returned to the room from which the other woman had come, she told us the prices, the time, and the services offered. 50 euros per person for 15 minutes for the basics. At some point, the doorbell rang and the girl came out of the room asking if she could open it. The woman abruptly and emphatically said no and motioned for her to go inside. I believe the woman refused to open the door because I was in the room, whereas if there had been only men, she would have opened it. Throughout our "visit," the woman tried to fish for information about our purposes, and when we refused her offer, she seemed eager to get rid of us. When we opened the door, there were two men outside. As we left and they entered, we did not look at each other. They entered the premises with their heads down, like drug addicts looking for their fix. When we left and on our way to the next studio, I felt rage, anger, disappointment, and disgust. Rage and anger at the whole situation, girls my age making money by sellingtheir bodies under the orders of older men and others. Anger and disappointment towards the male population who support, visit, and promote such situations, destroying the quality of such an act, such a process.

The next two studios we visited were located on Liossion Street. A completely different picture from the studios in Gazi. Inside neoclassical and old houses with narrow doors, everything looked more makeshift and poor. Outside the studios, it was a different world: 15yearolds behaving like hooligans, making various obscene gestures,

people dressed more simply, while some were poorly dressed, ragged, dirty, and in a miserable state. In the first studio we went to, we met an elderly foreign woman in pink underwear who explained her services to us in very few words. Her prices were 20 euros per person for as long as needed. The exterior appearance of the building and the interior are reflected in her prices. The interior was very dark, small, with lots of colorful flashing lights. The atmosphere was gloomy and reminiscent of another decade. An additional factor, in terms of cost, I believe was its age and the limitations it placed on its services. Also, I can't overlook her surprise when she saw me, which was not as intense as that of the woman at the first studio. Finally, what impressed me was that when we left, she was very polite, saying "thank you very much, have a nice day," with perhaps a slightly sly tone.

At the second studio, in the same area, our visit took a different turn. As we entered the dark hallway leading to the door, we encountered a man who had just entered as we arrived in the area. Looking at my recording time, I realized that he had been inside for at least 7 to 10 minutes, which means that he left without being served or that the process was quick. Of course, he entered and exited quickly, with his head down and without making eye contact.

While we were standing outside the door waiting for it to be opened, I noticed that there was a surveillance camera in addition to the peephole. The door opened and an elderly, short woman appeared, modestly dressed and probably the receptionist. When we asked her if we could come in, she looked at us inquiringly. Then her gaze turned fierce and she angrily said "no" and slammed the door shut. My first reaction was to leave, laughing at her rejection. My first thought was that she mistook us for the vice squad or the police and that's why she rejected us. But on second thought, I became very concerned. I wondered if there were moral barriers even in these places. Are there limits that they set for themselves as an unwritten law? Did she mistake me for a minor because of my appearance? Appearance is certainly a factor, as I do not resemble the women in this environment. Also, my clothing was not appropriate.

Conclusion

As for the studios in the two areas, I notice that there are similarities and differences. In terms of similarities, all the studios are hermetically

sealed so that no one can see what is hidden inside their secret world. In terms of their spatial layout, they have a narrow corridor leading to the door, a reception area, and bedrooms. There was an elderly person who performed reception duties.

As for the people moving around and between the studios, they all move awkwardly, hurriedly, with awkward and jerky movements. They moved like predators searching for prey, or like addicts chasing a fix. They don't look at each other, they keep their heads down, trying to move unnoticed and invisible. But there are also those who are ostentatious, wanting to show their strength and masculinity through their movements and behavior.
The difference between them again has to do with the area where the studio is located. Only this time it has to do with the client's appearance and physical integrity.

In terms of atmosphere, studios, regardless of their location, exude the same negative, oppressive aura and atmosphere. They are "social holds," strictly and suffocatingly closed, which do not want to revealwhat they hide inside. You can guess what goes on inside, but you don't know until you find yourself inside. As in the holds of slave ships, the strongest survive while flesh is sold as an object and not as a human being. A space with strong smells, a stifling atmosphere, organized and equipped with the necessary equipment.

However, I cannot help but comment on the way they treated me as a female customer. I did not expect them to be so surprised by a woman entering such a place. Of course, a woman's appearance, clothing, and physique are important. It also played a big role that I was accompanied by my supposed partner and we were both seeking simultaneous satisfaction. All of the above raise questions such as: Is it possible that in such a place women are treated competitively and therefore cannot be treated as customers? Are women treated in these places only as objects for profit? Are there moral barriers or limits or unwritten rules as to who can enter?

I cannot overlook the feelings I had when I saw the girl in the first studio. A girl of the same age or even younger. A figure you see everywhere in your daily life, on social media. Why does she do it? Does she do it because she hasn't had the opportunity to do anything else in her life? Was she forced into it? How old was she when she started? What did she think when she saw me there?

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