FOSTERING PARTICIPATIVE ART AND COLLABORATIVE URBAN ART & CULTURE PROCESSES IN EUROPE’S CROSS-CULTURAL CITY SPACES
The People's Smart Sculpture (PS2)
PS2 stands for “The People’s Smart Sculpture”. It is a collaborative multidisciplinary project co-funded by the Creative Europe Programme of the EU from 2014 to 2018. PS2 fosters participative art and collaborative urban art and culture processes in Europe’s cross-cultural city spaces.

It is constituted by 12 project partners in 11 subprojects in 8 European countries that involved more than 800 artists, creatives and scientists from over 30 countries worldwide.

The ambitious goal of the PS2 project was to develop new perspectives and a new scope for two of the most important topics of today:

1. The future of participatory processes in society and urban development. How can we increase active citizenship and make participation a general culture technique in our diverse societies?

2. The future of urban development itself and the complex challenges of the urban sphere. How can we design the transformation of our living spaces?

For the PS2 project the answers can be found in the creative use and mixture of artistic methods and art-related thinking in combination with digital participation technologies and tools. Therefore PS2 conceded art to a role beyond the exclusive cultural scope. In PS2 art is to be understood as social art.

The approach worked on two levels: the implementation of cultural participation projects by artists, creatives and researchers and the ongoing optimization of the art and participation aspects in these projects through reflection and evaluation in participatory workshop series and events in the 8 partner countries. Diverse groups of people were integrated into a practical dimension of re-design of the urban environment. Thanks to an extensive and committed interaction and collaboration between the 12 partners PS2 produced plenty of remarkable and sustainable results.

This best practice study wants to show the results and how the interplay of digital art/culture and digital methods can change participation in/for urban development. The PS2 best practice study is to be understood as guide for both experts and citizens. The chapters follow the logic and structure of the project.
Reach out, confront, reflect

Chapter E is a detailed view on the most prominent outreach of the PS2 project, its support and co-organization of the digital art programme of ISEA2018 in Durban South Africa in June 2018. PS2 designed a program in a lab-format for one of the world’s most prominent international digital arts and cultural innovation events taking the results of the subprojects abroad and developing a reflection by confronting them again with a different cultural and urban sphere.

The study concludes with a list of publications that originated within the four years of PS2. For the start this Chapter A is about the project’s background and its ideas.
Why a new thinking for urban development is so important?

Today we witness a large societal shift that is transforming urbanization, new forms of labour, climate change and globalization. Especially the urban sphere of the city is undergoing a change in the perspective: What determines the cultural development? Who is responsible for the social infrastructures? Who is eligible for education and integration in a city? What are the new ways of expressing ideas and contributions towards a good and livable urban environment? Where are we designing the social through digital art?

PS2 fostered participative art, urban development, and digital culture processes in city spaces. It clustered smart participation activities, methods to future demands. It adopted new art forms, digital strategies, art as methodologies and digital media tools that allow new perspectives and approaches towards urban re-design and the participative cultural evolution of urban spaces. PS2 tried to find answers over the use of social art to create a better social resonance and participation in urban re-design and society. Did we succeed? Can we adapt our artistic methods to future demands? The PS2 project was about cultural construction of future spaces by real people as performance spaces.

In PS2 the employment of new artistic methodologies and digital culture projects. While the footprint of algorithms can be found at the latest since the information technology penetration of all work areas of future city development, the spectre of a dissolution or disintegration between a technological economy for smart cities and people’s free will to design their cities and live in these environments appears. A new critique is needed towards a technical economy whose algorithms can support people in their daily lives but also create a non-official, not well recognized background policy – very potent and effective but not democratically adopted. But digitalization is nothing new nor a new way of thinking. It is a cultural evolution of urban spaces.

The PS2 project tried to verify that the integration of digital art tools in urban design and decision making processes can help to realize a new smart participation as a probably necessary cultural technique in future city development. Digital tools such as VR/AR/AI can be used to create artistic and social inclusion. Emerging technologies like digital art, design thinking, smart technologies, digital enabling didactics, user culture and motivates a broad dissemination of new skills, design expertise, informal learning and self-knowledge. This also contained the idea of the urban environment as communication space between all: citizens, government, network companies, energy providers or scientists. They all use digital expert tools and citizens use at least social media and other digital tools driven by tradition and self-expression. But A) these are all sectoral systems and B) there is no new agora that connects the experts and the citizens to create a new overview and a new forming of the political will.

It is required to access the full potential of the new capabilities of communication networks, the broad availability of microcomputers, new design and urban environments perceived as e-skills and e-culture to enable people to participate in a smart city context. To increase the engagement in their urban surrounding, to foster identification with the city they live in, can lead to social development from digital infrastructures and the integration of a new societal integration, democratization and in the end also to more employment and social balance. Participation has to become part of every city initiative today. This cannot be done just by creating new technologies. But it can be done better by using the methods of art that help to involve also groups of citizens that are mostly left out of today’s urban decision making.

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informal learning capacities. The skills, which were implicitly developed by people while utilizing in the participative art activities could be leveraged as skills for creative expression and social empowerment of participants and their own communities expressing local issues and desires like it was realized in several PS2 subprojects. Skills owned by individuals and groups used in group and societal context.

This might be the base for a new deal between artists, experts, citizens, learners, creators and the government. It is a performative integrated art to combine social and cultural sustainability in the city. On the educational level it can help to improve a large set of important future skills and techniques in handling culture, digital media and ICT, like 3D-modelling and programming, AR, VR. Skills developed through things like online games and social media use during leisure time as entertainment can be leveraged as skills for creative expression and social empowerment embedded in and serving local issues and desires. Social skills are mostly gained “along the way” by learning and applying new strategies of collaboration and participation, and by using non-professional expertise.

The PS2 project has resulted in a European toolbox of staging techniques and technologies to actively engage artist and audiences in complex aesthetic, philosophical and political questions about urban development.

Urban activism in Zagreb. For the local subproject “Change of Heart” artists reactivated the center of the Croatian capital with a festival combining digital and other media, like radio, with art

Photo: Sinisa Glogoski

The “Kinetic Stream” offers the possibility to interact with a flow of particles. The Düsseldorf subproject “Trails of Memory...” focused on the application of newest digital technology in social art contexts

Photo: University of Applied Sciences Düsseldorf

A child participating in an interactive play developed within the PS2 subproject in Oslo

Photo: Katie Coughlin

Photo: University of Applied Sciences Düsseldorf
THE SUBPROJECTS
planning is working well in Bremen and that installed and that participation in urban One could say there are solid systems the main station area. master strategy for the development of e.g. a specific place or to contribute on the new creative and propose ideas how to deal with administration invites the population to get discuss the drafts for new buildings and are meetings where citizens are invited to the latest plans for certain areas, there are meetings that everybody can attend and are possible. There are regular town hall in Bremen are lucky because both things it is important that public administration is prompting the citizen’s opinions. And it is required that meetings and citizens are given a forum where they can bring up topics and interrogate the planners and officials. People in Bremen are lucky because both things are possible. There are regular town hall meetings that everybody can attend and where people can inform themselves about the latest plans for certain areas, there are meetings where citizens are invited to discuss the drafts for new buildings and you can also attend workshops where the administration invites the population to get creative and propose ideas how to use a specific place or to contribute on the new master strategy for the development of e.g. the main station area.

One could say there are solid systems installed and that participation in urban planning is working well in Bremen and that all public and private stakeholders (architects, designers, citizens, administration) care a lot about involving people. But who is it that is in fact participating in the workshops and town hall meetings and in which way? Well, in the case of Bremen, it is only a very small group of people that really makes use of the possibilities to participate. The members of this group are usually +50, well educated, well situated financially and already engaged in other contexts that are not explained and not questioned. Lastly there is no effective outreach by the organizers to attract people to the meetings and workshops, in most of the cases no one who is not “into it” ever finds out that there had been a chance to see sketches, to meet architects or to discuss. How can people who are not using the existing formats be linked to urban planning processes?

The PS2 subproject “Express Yourself/city” tried to take another path for citizens’ participation in Bremen and identified and tested new ways of participation in urban planning showing how those people who are not using the existing formats could be linked to urban planning processes. To achieve this “Express Yourself/city” used digital tools and technology as well as artistic methods. Over the last 4 years the subproject involved thousands of people in workshops, discussions, symposiums, events and other activities and has shown successfully that there are more holistic involvement of people is possible. That is what we call urban re-design. It is about the actual change of places in the city and at the same time about changing the way people participate. One result of the “Express Yourself/city” project is that it linked itself with all relevant stakeholders that contribute to the current system of urban planning, including the senator (state ministry), the mayor, and the administrator staff in Bremen and confronted them with the described “participation dilemma”. At the same time “Express Yourself/city” built contact to all groups that are not using the existing possibilities and tried out new digital and artistic methods that proved that people have a great interest and a solid motivation in urban re-design but that they are asked the wrong way. The subproject then took the role of a switch between these two groups. As another result “Express Yourself/city” enabled a re-thinking process within the administration about the structures of participation – architecture – citizens – administration – students and former non-participants: after the 4 years of PS2 in Bremen there is a new dialogue between them. The activities of the subproject have also produced very tangible results: the installation of a series of open labs, the establishment of a permanent lab (by M2C), a boost for several digital tools. PS2 has become a real, relevant, long-term player in the urban development in the Free Hanseatic City of Bremen.

The story starts with the two Bremen partners in the PS2 consortium, the City University of Applied Sciences (HSB) and the M2C Institute for Applied Media Technologies and Culture (M2C). All activities in the subproject “Express Yourself/city” prepared and executed by SPS and M2C. It is why the two PS2 subprojects based in Bremen worked together closely although with different approaches. The often shared activities multiplied the effects and the effectiveness of the subproject. It all began with the idea of virtual urban "EXPRESS YOURSELF / CITY UNIVERSITY OF APPLIED SCIENCES (HSB) BREMEN / DE"
To achieve this goal, we used new tools that were needed to come without technological barriers so that usage is possible for everybody. So the first phase of the subproject began with the questions: what kind of tools are needed? What tools are out there already that could be used? What role does art play, i.e. what are possible methods for creative action? And what are the use cases? the interesting spots in the city?

Betaville – a powerful digital tool to increase participation in urban re-design

Very quick the Betaville system was identified as the most promising tool to work with. Betaville is an existing platform, a mirror world that is developed since 2008 by HSB together with M2C and international partners like the New York University or Gotham Innovation Greenhouse NY. In Betaville the exact virtual counterparts of real cities can be changed by users. Everybody can upload 3D-models and place them wherever he or she likes. To use it outdoors the subproject developed a mobile client that could be used on tablets and that reduces the complexity of the old existing Betaville system. It also featured an augmented reality mode to enable users to view their models on site. This Betaville mobile client was tested in a series of 3 creative workshops: a first one with 20 international researchers from the Middle East, North America and Europe on the 24.6.15, all professionals in media science and computing. A second workshop was held in cooperation with the ZwischenZeitZentrale (ZZZ) at the WurstCase (a former sausage factory changed into a temporary creative hub) and a third one with 20 international researchers from the Middle East, North America and Europe on the 24.6.15, all professionals in media science and computing.

The mobile client proved to be good to attract interested pedestrians and to provide a first methodological setup that was used by interesting people in the duration of the subproject: the open lab format. A third workshop on the 18.7.15 involved around 60 school kids. They were asked to think of new digital tools that they would like to use to change their city.

The ideas from these workshops were integrated in a larger event on the 12.9.15. “Express Yourself/city goes Sternenklause” was a program with 19 public presentations, 3 art events and 3 workshops with 329 active participants. The tools developed within “Express Yourself/city”, like Betaville, were also tools from other stakeholders, like HSB student groups or the PS2 subproject in Helsinki were used 174 times. Thousands of interested pedestrians floated in and out the white overseas container that was used as the “Public Urban Lab”. The subproject received huge public recognition, among the white overseas container that was used as the “Public Urban Lab”. The subproject received huge public recognition, among the highest level of deciders in the city administration. The discussions that started during the participatory event week. 20.6. – 25.6.16 turned the urban event citizens had the chance to view the 3D-model reconstruction of the old bar Sternenklause in its old location through the AR-mode of the Betaville mobile client and to express their wishes for the re-design of the area using the tablet.

The workshop phase and the first field test provided valuable insights for the following development of the subproject. It became clear that there were different stakeholder groups that “Express Yourself/city” tried to reach required a differentiation of the tools. The mobile client proved to be good to attract people for the topic but to really work on the re-design of a place and to express ideas properly the functionality of the original Betaville system was more adequate for the purpose of the subproject. The problem still was the complexity and the availability. In the following second phase project HSB and M2C worked on the development of a Betaville web client. This new client featured the possibility to integrate and show complex self made 3D-models and it could be used not only for installing any program or software. From there a methodology was developed that was successfully applied in over 20 workshops until today involving mainly young people but also other important focus groups like migrants or refugees. These workshops have produced hundreds of 3D-proposals as alternative designs for over 10 different spots in Bremen among them the Rembertiring area, the old harbour district Gröpelingen, or the Hulsberg area, the largest inner city conversion area in Bremen.

The Public Urban Lab – one week full of activities

One spot was the the main station area in Bremen. This is were “Express Yourself/city” scaled up the open lab format to a large participatory event week. 20.6. – 25.6.16 turned the urban event into a forum for urban art, discussion, participation and learning that was open for all citizens. It featured a huge roundabout. In this urban art event one spot was the the main station area in Bremen. The main station area in Bremen among them the Rembertiring area, the old harbour district Gröpelingen, or the Hulsberg area, the largest inner city conversion area in Bremen. The Public Urban Lab – one week full of activities

In the following third phase of “Express Yourself/city” HSB and M2C continued to install open labs in different contexts, in
One key factor for the success in giving the discussion tools used in “Express Yourself/city” were extremely successful in giving the discussion tools used in “Express Yourself/city” designed the opening using the open lab format, i.e. showing different digital media art as a gateway for people to get interested in urban development and grow into the case of the P5 opening it was the Polish-Hungarian media art duo Electro Moon that was present with the huge, 20 meters wide, transforming into a modern creative space transformed into a modern creative space with computers, large, flexible work stations and white boards. The “PS2 Digital Impact Lab” also had large white walls and a window front that is inviting and ideal for exhibitions and projections.

But in other parts of Bremen, namely the west of the city, the old harbor workers district, the goals of “Express Yourself/city” could only be reached by a permanent presence of the project in form of a location where trust was an important factor and where people could learn about participation, art methodologies and urban development and grow into the estimated role of urban re-designers over a longer period.

The PS2 Digital Impact Lab – Creating a sustainable change in the participatory urban re-design

This led to the design and installation of the “PS2 Digital Impact Lab” that started its work in April 2017. The “PS2 Digital Impact Lab” is located in Gröpelingen, a district of Bremen that has to face huge infrastructural problems: high unemployment, low quality of schools, massive fluctuation of inhabitants, high crime rate and more. All this created a bad reputation and people living in the district feel left out alone and underprivileged. For “Express Yourself/city” there was no better place to start a permanent lab for urban re-design because it is here where people could profit the most from a new confidence and a new voice in the city. Supported by the Senator for Building, Environment and Traffic of Bremen, a location was found and

It started its work in April 2017. The “PS2 Digital Impact Lab” featured 3D-modeling with Betaville but also digital art, robotics, AR and VR activities for local people and organization that were lacking such a creative space. It featured programs and digital art activities especially for girls and women where they could learn about the digital sphere and start programming. The lab also focused on refugees. Young people from a German learning class from a nearby vocational school were trained as so-called “Digital Scouts” for the district. We supported them to transfer their digital tacit knowledge to teach elderly people that lived in a newly built residential area how to use the smart home technique that was newly installed in the building, for to live there more comfortable and enjoy to use it. A group of kids from the neighborhood used the open lab format of the district of Gröpelingen. The result is a unique digital map from the perspective, since they decided to integrate only those buildings and places that were important for them. The result of the Minecraft Gröpelingen project the activities of the lab reached out of Bremen. In the last months of the PS2 Lab transformation of the PS2 Digital Impact Lab” also had large white walls and a window front that is inviting and ideal for exhibitions and projections.

Over 1.5 years the “PS2 Digital Impact Lab” developed into a stage where all PS2 activities in Bremen came together. It connected with all relevant stakeholders in the district, from the larger companies, over schools and other educational institutions, to providers of social services like the German Red Cross, and small and medium entrepreneurs like a local fish food shop, not to mention all neighbors, artists and activists. It hosted participative digital art activities trying out different all the different approaches on changing urban re-design that were developed in the “Express Yourself/city” subproject and developed new ones. Over 150 participation activities were implemented and thousands of people of all age and background were reached.

The program was organized around urban art actions, workshops and open lab days. The “PS2 Digital Impact Lab” featured 3D-modeling with Betaville but also digital art, robotics, AR and VR activities for local people and organization that were lacking such a creative space. It featured programs and digital art activities especially for girls and women where they could learn about the digital sphere and start programming. The lab also focused on refugees. Young people from a German learning class from a nearby vocational school were trained as so-called “Digital Scouts” for the district. We supported them to transfer their digital tacit knowledge to teach elderly people that lived in a newly built residential area how to use the smart home technique that was newly installed in the building, for to live there more comfortable and enjoy to use it. A group of kids from the neighborhood used the open lab format of the district of Gröpelingen. The result is a unique digital map from the perspective, since they decided to integrate only those buildings and places that were important for them. The result of the Minecraft Gröpelingen project the activities of the lab reached out of Bremen. In the last months of the PS2 Lab the PS2 Digital Impact Lab also had large white walls and a window front that is inviting and ideal for exhibitions and projections.

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on other parts of the city again. In a Betaville workshop series together with school kids from the “Oberschule Schaumburger Straße” “Express Yourself/city” developed a dozen of new ideas for the design of the green areas in the new Hulsberg district. The new Hulsberg is the largest urban re-design project in Bremen at the moment. The central hospital undergoes a complete renovation and makes room for a new district in the centre of Bremen with over 2,000 new accommodation units. That the “PS2 Digital Impact Lab” was officially asked by the public administration and the company developing the project shows the grown importance of the new digital art strategies for participatory urban re-design in Bremen. The subproject has managed to make the virtual tangible. In another project the “PS2 Digital Impact Lab” gave school kids from the Gröpelingen school “Oberschule Ohlenhof” the chance to use digital tools to design the entrance of their new school building that will be build from next year on. The architect has already agreed to adapt the proposals of the students in the final realization.

The PS2 subproject “Express Yourself/city” had a huge impact on the urban development and the way participatory projects are designed in Bremen. It has exceeded its goals by far. That is why the “Digital Impact Lab”, as the strongest result of this subproject, will continue its work after PS2. In future the lab will play a key role in the hole region addressing the influence and implications of the digitalization on our society, on our work and of course on the way we change our urban sphere.
From cultural activism to a think-tank / do-tank in urban planning.

The PS2 partner city of Bremen featured two subprojects that stood in constant exchange and complemented each other. “The Public Space as Shared Museum”, implemented by the M2C Institute for Applied Media Technologies and Culture followed an artistic approach whereas the “Express Yourself/ Technologies and Culture” followed an artistic/technical and didactical axiom.

“The Public Space as Shared Museum” took an interesting sometimes labyrinthine journey starting from very general, abstract questions on the role of art in public space and ended with very concrete outcomes. The subproject established methods and accesses that use artistic views and thinking to activate people for creativity, learning, art making, for engaging in social and urban development contexts, and for claiming a position in society, a mindset namely that art making, for engaging in social and urban development contexts, and for claiming a position in society, a mindset namely that helps to understand the complex social and technical developments triggered by the digitalization. In doing so “The Public Space as Shared Museum” slipped into a role that can be seen as both a think tank but also a do-tank for art in public space.

At the beginning “The Public Space as Shared Museum” aimed at the identification of relevant questions on the role of art in public space and the future of public participation. Therefore a series of meetings in the format of Salons was started. Salons as they were held in the 18th or 19th century have a long tradition in Europe. It is a gathering of experts and professionals in a private relaxed atmosphere. There is no specific topic set, it is a brainstorming with open end. For the first meeting, the Salon A in September 2015, members of all relevant stakeholder groups, including artists, urban planners, people from different disciplines met. As venue for the Salons M2C installed the temporary "PS2 Gallery" in a central and prominent location, the former Gallery Hertz that is still in use for the exhibition of political and engaged art and was the space of the official Picasso gallerist for Germany.

"A ROLE THAT CAN BE SEEN AS BOTH A THINK TANK BUT ALSO A DO-TANK FOR ART IN PUBLIC SPACE."

This formed the ideal surrounding for the development of questions and of a strategy how to address them. Later in in subproject the "PS2 Gallery" functioned as exhibition space for art activities that resulted from the initial Salon meetings. Very soon two questions rose as the most crucial ones with other. "The Public Space as Shared Museum" assumed a plan evolved around the role of art in public space: 1. In how far is public art exploiting problematic areas of a city, in this case Bremen and the role of citizens as producers/ designers met. As venue for the Salons M2C installed the temporary "PS2 Gallery" in a central and prominent location, the former Gallery Hertz that is still in use for the exhibition of political and engaged art and was the space of the official Picasso gallerist for Germany.

Concerning the role of the local citizens “The Public Space as Shared Museum” assumed that if artistic participatory interventions would unfold a real impact on the tipping point locations then local citizens will pick the artistic procedure and thereby become artists themselves. That meant a break with the traditional art that is mostly shaped by academics and intellectuals (especially in the case of media art and digital art). In “The Public Space as Shared Museum” art is attributed the role of a tool that makes the requirements, wishes and ideas for the public space visible.

M2C, supported by its strong local network of artists and creatives, started to identify certain tipping points and developed a procedure how to address them. Selected artists (or groups of artists/creatives) were supposed to start the artistic confrontation and interpretation with a tipping point situation. A public participation activity was implemented by M2C and the artists in the specific space. The specific spaces resulted in participatory artworks that invites people (e.g. local people) and provided a reflection about the situation or a creative cultural conflict, upcoming contradistinctions or can be interpreted as a special chance. The focus lies on dimensions that are affected by transformation processes in the city that emerge the disappearance of art and culture in public or cultural disconnectivity.

Having identified the two most interesting strings for the "The Public Space as Shared Museum" a plan evolved around the role of art in public space. In this case Bremen and the role of citizens as producers/designers met. As venue for the Salons M2C installed the temporary "PS2 Gallery" in a central and prominent location, the former Gallery Hertz that is still in use for the exhibition of political and engaged art and was the space of the official Picasso gallerist for Germany.

"Working on tipping points"

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with the visitors of the Walle Center. “Post-Monochrom” brought together the new phenomenon of selfies with the cyanotype, one of the first techniques of photography. Motivated by the artists, visitors took selfies, which were immediately developed and exhibited as Cyanotypes at the “Wallerie” gallery space in the mall. For the participants the event created new views on their live and their urban environment of the district.

Over 50 Cyanotype pictures were produced that day. All of them were exhibited in the following months at the “PS2 Gallery”. In September 2016 the Cyanotypes were given back to the people. The restitution of the photos to the participants was an important part of the “Post-Monochrom” event since it followed the assumption of the subproject on the role of citizens. What started with an unmeaning selfie that were used by artists came back after a few months transformed into real artworks making them artists themselves. The second event in February 2016 then picked up a real space. “The Public Space as Shared Museum” developed a program around the Walle Center, a small shopping mall in one of the poorest areas of Bremen, the Bremen West, that also bears the highest cultural diversity. The subproject invited two international artists, Ursula Scherrer (New York) and Flo Kaufmann (Solothurn), to play out a participative performance together with the visitors of the Walle Center. “Post-Monochrom” brought together the new phenomenon of selfies with the cyanotype, one of the first techniques of photography. Motivated by the artists, visitors took selfies, which were immediately developed and exhibited as Cyanotypes at the “Wallerie” gallery space in the mall. For the participants the event created new views on their live and their urban environment of the district.

In June 2016 “The Public Space as Shared Museum” tackled a third tipping point, the main station area. It used and co-organized the “Public Urban Lab” planned by the other Bremen based PS2 project “Express Yourself/city” as a stage to invite various artists to present their work in public space to the everyday pedestrians coming in and out the main station. The great majority of these were developed with the old technique of cyanotypes.
A second series of events – How to create real engagement from non-artists

All these artistic interventions brought good results for the initial questions asked in the subproject plan. But it was still difficult to really motivate participants to continue the art work as a tool to re-design their urban surroundings and leave a real impact on the city. Refugees, random pedestrians, school kids, they were all interested, but proper interaction was mainly driven by art oriented people. With the installation of the “PS2 Digital Impact Lab” through the M2C Institute a possibility arose to take the most promising methods and tools used in the tipping point activities so far and apply them in a tipping point area over a larger period of time.

A very successful event was the creative media art activity “Sound & Space & Color of Gröpelingen” in November 2017. The two media artist and musicians Stéphane Clor and Jan-Phillip Ley developed a place making technique where places in the district that are related to positive or negative feelings are mapped visually and acoustically. The participants, a group of 10 people from the local neighborhood and with very different backgrounds went on a walk to these places and took photos and audio recordings. The subjective impressions were then sampled in an installation where the images and sounds appear as projection on the roof and the floor of the “PS2 Digital Impact Lab” layering up to dense curtain of attitudes towards the district.

Another event that engaged the local citizens of Gröpelingen in a very different way was the participative installation "Ab_Fall" that took place in June 2018. Ursula Scherrer (New York City), Flo Kaufmann (Solothurn) and Ludger Hennig (Bremen) worked together with pupils of the New High School Gröpelingen and set a strong signal against the omnipresent garbage problem in the west of Bremen. The artists and pupils took two days to walk through the district to collect waste, scrap metal and old electrical appliances found in the streets. On the square in front of the local library a sculpture was built participatively with the collected material. The residents were encouraged to engage in a dialogue about the problem and the throw-away society. The reactions were extremely diverse but overwhelmingly positive: Excited discussions, irritated looks, amazement, amusement and encouragement. "Ab_Fall" hit a nerve.

From Summer 2017 on, we continued to use the “PS2 Digital Impact Lab” as venue for the participative art activities, events and exhibitions during “The Public Space as Shared Museum”.
The actions carried out by these artists and the information talks by the PS2 members at the "Luminale" meant a huge step forward for the "Hauptbahnhof OF" initiative in reaching their goal of a new cultural use for the main station Offenbach.

This experience showed that the way tipping points were addressed by "The Public Space as Shared Museum" easily can be transferred to other places and situations. In 2018 the subproject got the great chance to take its experiences even further and bigger. The PS2 project was invited by the ISEA International to contribute to the ISEA2018 in Durban, South Africa, with a special PS2 Lab consisting of art events, talks, guerilla actions, digital interventions, and workshops. The ISEA (International Symposium on Electronic Art) is one of the world’s most prominent international media arts and digital innovation conferences and meant a huge stage for the PS2 project to test whether ideas and tools could be used in a completely different urban sphere than the ones in Europe where they were developed. "The Public Space as Shared Museum" and its leader M2C Institute took the role of a curator of the lab program that was called "The Peartip: A Smart Sculpture @ISEA2018". Over ten days in July 2018 "The Public Space as Shared Museum" and M2C organized the implementation of "The Public Space as Shared Museum" after the end of the PS2 project at the PS2 Digital Impact Lab Bremen. The subproject had a great influence on several tipping points in the city of Bremen, especially the "Hauptbahnhof OF" initiative in reaching its goal of a new cultural use for the main station Offenbach.

Next to the overall curation of the PS2 Lab "The Public Space as Shared Museum" also implemented two activities initially. The first one was a digital guerilla art projection that was named "The Public Space As Shared Museum" after the subproject. It was implemented by a team with Popesz Csaba Láng, Elwira Wojtunik-Láng (Elektro Moon Vision), Lorenz Potthast (Xenorama), members of the M2C Institute Martin Koplin and Stephan Siegert together with the local Durban artists of the "Amaamolita Art Movement". It consisted out of a series of activities at different venues in Durban, the Denis Hurley Center, the BAT Center, the Durban Art Gallery and the City Hall. The second one was called "Text Vision". Therefore the three Bremen artists Jürgen Amthor, Marion Bösen, Patricia Kurmius performed their participatory art work in public space and exhibited what was created together with by-passers and artists from Durban as a "re-survey" of urbanity as a social and cultural space with art as a medium of exchange between the spheres and people.

Sustainable results

"The Public Space as Shared Museum" fully achieved its goals. It formed a chain of art and creative (e.g. conceptual and social) interventions as an experimental, social and location-based art in public space involving the topics of digital art, human interaction, participation and modern citizenship, and on what the artist bring into it. "The Public Space as Shared Museum" also integrated digital art activities, involving eEntertainment and mobile games. The sub-project invited people to "The Peartip: A reflection process about the situation and the potentials of cultural solutions, creating an informal knowledge acquisition and exchange for artists/creatives about art participatory art practice, the integration of local people and creative role changes (artists/creatives as co-curator, knowledge provider, consultants) that fostered new activities and cooperation continuing the work of "The Public Space as Shared Museum" after the end of the PS2 project at the PS2 Digital Impact Lab Bremen.

The activities were performed by international and national artists in close connection with the local citizens of different parts of Bremen. The events addressed people of all age, culture and background. Especially young people, participative artists and creatives with a migrant/refugee background in Bremen got engaged and developed a new artistic voice in addressing issues related to the urban space. The outcomes are sustainable partnerships with dozens of stakeholders from art, education, administration, culture and a series of art inventions resulting in innovative artworks that provide insights into problematic tipping point situations in Bremen. The subproject supported collaborative learning processes and served as an attractor for new audiences beyond the traditional art lovers.

"The Public Space as Shared Museum" successfully raised awareness for important societal topics such as digitalization, waste, sustainability, active citizenship and showed new ways of expressing these topics by using digital art and social media tools. The subproject had a great influence on several tipping points in the city of Bremen, especially the West of Bremen and the Gröpelingen district. Here "The Public Space as Shared Museum" was able to set new courses and perspectives towards a society that suffers from deindustrialization, unemployment, crime, and a bad reputation and supported the raise of creativity and art in the district. The art activities carried out were displayed and connected to the "PS2 Digital Impact Lab" and the "PS2 Gallery" and reached a great number of people of all age, culture, and profession.

The experiences made with the two specials at the "Luminale Offenbach" and the "ISEA 2018" in Durban widened the horizon of "The Public Space as Shared Museum" enormously. By applying the tipping point method in other parts of Germany and also in South Africa "The Peartip: A Smart Sculpture @ISEA2018" contributed to the effectiveness of the followed approach. In future the link to the "PS2 Digital Impact Lab" also ensures that the developed network and the chain of tipping points will be continued.

1) For more information on the PS2 Durban special see Chapter E in this publication.

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B THE SUBPROJECTS

The Bitola subproject developed a virtual platform for co-creation in urban art and planning, titled 4D Virtual Urban Art.

The 4D Virtual Urban Art fosters participative art and collaborative urban art & culture processes in Europe’s cross-cultural city spaces. The approach works on two levels: the implementation of participation projects and the evaluation of these activities in a cross-cultural comparative analysis and for the aspect of real transferability (co-creation). The goal of the project is a “smart urban development” designed by citizens which profit from the interplay of culturally different approaches.

The 4D Virtual Urban Art is a solution based on a precise 3D model of the proposed urban environment, in which the users can explore and suggest changes of the areas they live in and upload their ideas to the online database. The decision making process of urban art, urban development and planning is closely connected to the history of the selected areas and their cultural heritage value, but it is also influenced by plans for future development projects. Thus we will support the citizens in the urban planning. Through this platform the citizens can comment online regarding urban planning:

- Citizens are inadequately and untimely informed
- Citizens are being consulted only pro forma and in the final phase of the preparation of urban planning documents
- Citizens hardly understand the planned development and its consequences
- There are no user friendly IT tools for citizens’ participation in urban planning

Thus we developed a Virtual Platform for co-creation which enables active participation of the citizens in the urban planning. Through this platform the citizens can comment online (give positive and negative comments) on current situations in their urban habitat as well as on the suggested changes with new or amended urban plans. Not just that. They can suggest ideas and start initiatives what they want to see in their habitats. With this approach of giving voice to the citizens in the whole process of urban planning, the authorities can make SMART decisions and bring urban plans according the needs of local populations. The Virtual Platform links technology and culture in a participative approach. The 4D Virtual Urban Art case study contributes to innovation and participative creativity in the urban art and art and planning sector that will create spill-overs on other sectors.

Why citizens’ participation in the urban planning

Traditionally the processes of knowledge transfer are based on the principle of ONE (or few) to MANY (or all). For example, when someone writes a book or presents a lecture, that book or lecture is shared with his/hers/their knowledge and ideas learned from LIMITED sources. Although these sources may be a quite large, it is still limited number. Even the high level experts have the knowledge acquired on the basis of a limited number of sources. For example, read 1,000 books, studied 10 years at 3-5 universities, attended 100 conferences etc.

Similar is situation in the area of urban planning and urban development. When developing an urban plan, a proposal to rebuild or beautify parts of the city is relying on the ideas and knowledge of a limited number of experts (the urban planners). Regardless of the amount of knowledge and ideas that they possess, they are limited number of input parameters affect the knowledge and creativity of the experts. As in the case with the writing of books, in this case too, the experts have acquired their creativity based on their talent and the (limited) number of sources (books, etc.) that influenced their professional development.

Contrary to the processes in which we have limited number of sources is Crowdsourcing.
Crowdsourcing is the process of getting ideas or work from a large number of people. The word is a combination of the words 'crowd' and 'outsourcing.' The idea is to take advantage of ideas of a crowd of workers. The most famous example would be of course Wikipedia.

In Wikipedia knowledge is shared from ALL to ALL. The role of experts in Wikipedia is to refine ideas of others. Although the knowledge is not controlled only by a few experts, but in the process of refining it is a participatory approach too. Those who are identified as experts can discuss the knowledge shared by a user is adequate and relevant. On this way knowledge is shared from ALL to ALL. In Wikipedia it is shared explicit knowledge. Explicit knowledge is what is documented and can be transferred easily to others. The processes, procedures, journals, manuals, drawings or any such artifacts constitute explicit knowledge.

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In addition, in the case of urban planning the word ALL means all residents (current and former) of a region, city or urban quarter. In the case of urban planning, the term ALL has not universal significance because it is hard to believe that a resident of Jakarta, Indonesia would be interested in the Law on spatial and urban development of the city of Skopje in Macedonia. However, the sharing of ideas from everyone (from a particular area) to ALL (in that area) gives a new dimension of participatory urban planning.

How authorities currently see participation of the citizens in the urban planning

In the history of urban planning in the former Yugoslav Republic of Macedonia since its independence, citizens' participation in the decision-making process is extremely sporadic, insufficient and attempts for inclusion of citizens' have mostly been unsuccessful. In most cases, citizens' and authorities for urban planning, the way it is being set up does not guarantee that a given initiative will be realized, regardless of its content and support by the citizens. One of the novelties in the existing Law (which haven't been a part in the previous law) are put in a manner that does not allow a substantial influence of the citizens themselves.

One of the novelties in the existing Law on spatial and urban planning is article 21, which obliges the municipalities to publish at least two public calls per year, for the delivery of initiatives for urban plans by interested natural or legal entities. Even though such a tool is a great opportunity for the citizens themselves to initiate new or change existing urban plans, the way it is being set up does not guarantee that a given initiative will be realized, regardless of its content and support by the citizens. One of the novelties in the existing Law (which haven't been a part in the previous law) are put in a manner that does not allow a substantial influence of the citizens themselves.

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For the PS2 subproject 4D Virtual Urban Art we believed that the opportunity for everyone to have a say in the process is of great importance to the participatory approach in urban planning. Similarly to Wikipedia, the role of the experts – here the urban planners is to refine ideas from the citizen.

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We can conclude that in the former Yugoslav Republic of Macedonia, according to article 3 from the Law on spatial and urban planning, the preparation, adoption and implementation of urban plans is defined as a matter of public interest. The public interest in the adoption of a certain urban plan is articulated by the state organs, the local self-government and other included subjects, in accordance with the law. However, the first and foremost to assess the position of what is the specific public interest, are the citizens of the affected settlement. Unfortunately, current authorities and other stakeholders (businesses, professional urban planners, etc.) do not recognize the citizens as factor of articulating public interest. From the above presented analysis of the current Law for spatial and urban planning and its implementation it is evident that authorities and other stakeholders (businesses, professional urban planners etc.) see the citizens as unwanted witnesses in the process of urban planning.

The best way to articulate the citizens’ attitude on what is the public interest when adopting a certain urban plan, is to provide opportunities for their direct participation during the entire procedure, along with instruments and “weapons” for their ideas and opinions on the public interest in the urban development of their community to be directly included in the urban decision making.

What are results of current non-involvement of the citizens in the urban planning?

The above analyzed current legal framework and the actual situation of participation of the citizens in urban planning is verified through a survey realized as part of the PS2 subproject 4D Virtual Urban Art created a web based software – fully operational and accessible through www and social media, it can be used by citizens to submit and share ideas for a better urban living. They may criticize certain locations and again the lowest percentage (1,4%) believes that local authorities always make urban plans in favor of the citizens. This indicates that local authorities always make urban plans in favor of the citizens. This indicates that citizens have an extremely negative attitude towards decisions, i.e. urban plans by local authorities and consider that they are not in the interest of citizens. As for the openness of local governments, again the highest percentage (42,5%) believes that local authorities are not open to the opinions of citizens in the process of urban planning and again the lowest percentage (1,4%) believes that local authorities are always open to this issue. So, the position of the citizens is very negative towards openness to the authorities for their remarks and comments.

But when it comes to issues that concern their participation, citizens are extremely inactive i.e. 80,1% have never attended a public meeting on the Commission for urbanism in their municipality. Despite expressing high mistrust to the local authorities in adopting urban plans, as demonstrated by the responses to the first question, the citizens still do not show initiative to attend the process itself.

Regarding the submission of remarks 37% said they have submitted comments/remarks i.e. 63% said no. Of those who have submitted comments, even 90,3% claimed that their comments were not accepted.

Overall, the survey among citizens strengthened the fact that they are dissatisfied with urban plans and consider that local authorities are not in the interest of citizens. But they are not sufficiently active or attend public meetings and do not submit enough comments and remarks to express their dissatisfaction. A large percentage also believes that the authorities are not open for their comments and remarks and usually reject their comments, which may be the reason for the lack of motivation for further participation.

Virtual platform for civil activism in urban art and planning

On order to demonstrate a good practice for citizen’s involvement in urban art and planning PS2 subproject 4D Virtual Urban Art created a web based software – fully operational and accessible through www and social media, it can be used by citizens to submit and share ideas for a better urban living. They can criticize certain locations and again the lowest percentage (1,4%) believes that local authorities always make urban plans in favor of the citizens. This indicates that local authorities always make urban plans in favor of the citizens. This indicates that citizens have an extremely negative attitude towards decisions, i.e. urban plans by local authorities and consider that they are not in the interest of citizens. As for the openness of local governments, again the highest percentage (42,5%) believes that local authorities are not open to the opinions of citizens in the process of urban planning and again the lowest percentage (1,4%) believes that local authorities are always open to this issue. So, the position of the citizens is very negative towards openness to the authorities for their remarks and comments.

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Virtual platform for civil activism in urban art and planning

On order to demonstrate a good practice for citizen’s involvement in urban art and planning PS2 subproject 4D Virtual Urban Art created a web based software – fully operational and accessible through www and social media, it can be used by citizens to submit and share ideas for a better urban living. They can criticize certain locations and again the lowest percentage (1,4%) believes that local authorities always make urban plans in favor of the citizens. This indicates that local authorities always make urban plans in favor of the citizens. This indicates that citizens have an extremely negative attitude towards decisions, i.e. urban plans by local authorities and consider that they are not in the interest of citizens. As for the openness of local governments, again the highest percentage (42,5%) believes that local authorities are not open to the opinions of citizens in the process of urban planning and again the lowest percentage (1,4%) believes that local authorities are always open to this issue. So, the position of the citizens is very negative towards openness to the authorities for their remarks and comments.

But when it comes to issues that concern their participation, citizens are extremely inactive i.e. 80,1% have never attended a public meeting on the Commission for urbanism in their municipality. Despite expressing high mistrust to the local authorities in adopting urban plans, as demonstrated by the responses to the first question, the citizens still do not show initiative to attend the process itself.

Regarding the submission of remarks 37% said they have submitted comments/remarks i.e. 63% said no. Of those who have submitted comments, even 90,3% claimed that their comments were not accepted.

Overall, the survey among citizens strengthened the fact that they are dissatisfied with urban plans and consider that local authorities are not in the interest of citizens. But they are not sufficiently active or attend public meetings and do not submit enough comments and remarks to express their dissatisfaction. A large percentage also
When posting on the platform the users can declare themselves as:

- Expert for architecture/urban art and planning
- Citizen directly affected by location about which submits idea
- Citizen who want to contribute to more beautiful city (not living in affected area)
- Visitor with positive attitude who wish to share his/hers ideas, experiences

The users can choose between three types of posts:

- Reports of non-functional locations, buildings, urban installations, objects etc.
- Suggestions for improvement/beautification
- Praise for good practices: resolved locations, buildings, urban installations, objects etc.

Furthermore, the users can post their comments as:

- 2D proposals: images and text, and video (optional)
- 3D proposals: kml/kmz format currently is supported

“CITIES EXIST FOR THE CITIZENS AND IT IS THEIR RIGHT TO PARTICIPATE IN THE PROCESSES WHICH SHAPE THEIR COMMUNITY AND ENVIRONMENT.”

Every post on the web platform is synchronized with the Facebook page and vice versa. The synchronization with the social media (Facebook) was very important for the success of the project, because the experience showed that it was much easier to attract visitors to interact through Facebook rather than through a specific web page. All received proposals and comments were shared with local authorities as a part of the subproject. This scenario for co-creation tried out in the project was based on the following two iterations in the process of urban art and planning.

1. Local Authorities have some idea(s) for reconstruction of the parts of the city they publish the proposal(s) on the developed platform in the format easily understandable for the citizens.
2. Citizens and experts comment on the proposed solutions, but also modify them or even propose new ones.
3. IF (comments >= positive) THEN GOTO 6
4. Authorities analyze responses from experts and citizens and propose improved solutions....
5. GOTO 2
6. END -> Implement proposal
7. Authorities analyze responses from experts and citizens and propose improved solutions....
8. GOTO 4
9. END -> Implement
Next steps - sustainability

Our intention is to extend the virtual platform with an augmented reality app for smart devices. With the app the users can explore their habitat on site and receive time related information on certain objects or areas. For example, the user can "travel in time", and see historical data about the area of interest, which can be inspiration for the suggested future solution. Also users could explore the future of the area, get information if there are legal restrictions of what can be built in that area, or even how the area will look after implementing some urban art or construction project (by inserting virtual objects in video footage of the real space).

The development of the AR app built the last phase of the subproject 4D Virtual Urban art and currently under way. It is supposed to be ready until end of 2018, first half of 2019. It is based on the following techniques:

- AR aligning and serving rich media content
- Data Filtering and Flow Optimization trough
- GPS Location Filterin
- User Orientation Filtering
- User Movement Prediction Filtering
- User Preference Filtering
- Non repetitive content optimization
- Content Storing
- Engagement trough interactive tools
- Active Viewer concept trough interactive Games and Quizzes

Conclusion

The co-creation approach of the PS2 subproject 4D Virtual Urban Art was implemented in the city of Bitola (~ 80,000 inhabitants) as a pilot region. 73 proposals (19 of experts) for reconstruction/reshaping specific urban areas in Bitola were proposed during the duration of the project. There were simple proposals as texts or images but also in the form of 3D models. Approximately 700 comments and discussions were collected on the platform.

All received proposals and comments were shared with local authorities. We believe that through operating the platform the authorities will recognize that their decisions for SMART urban development should be based on voices and ideas of the crowd (regardless how naïve or professional they can be). There are no bad and good ideas, only ideas and lack of ideas.

We also believe that the developed virtual platform enables hearing the voices of the crowd. The success of the virtual platform accompanied with other measures could spark changes in legislation and practices in the former Yugoslav Republic Macedonia towards participatory urban art and planning.
The PS2 subproject “Cube-x Journey to Abadyl/wanderlost” took place in two countries, Denmark, and Sweden. The cooperation between the Kristianstad University and the international performance space Warehouse9 in Copenhagen examined and discovered unknown and/or hidden cultural layers and visual experiences in a living city environment. Envisioned as a city-walk that through different cultural and social experiences could open up the participant’s eyes for new impressions and thoughts. The key to this is through involvement, to give the participators means to re-discover, to re-experience their city.

The project was a result of a series of internal and public workshops during a three-year-long period in the framework of PS2, ending with public events in April May 2017 and October 2017 in the cities of Kristianstad and Copenhagen. The project included workshops, artist’s collaborations, interactive participatory setups in theatre and performance spaces and digital interaction research.

We called this theatre and performance project “The Journey to Abadyl”. Here we drew knowledge, methods, and research from our work in the collaborative network PRAMnet, a multidisciplinary network for media arts professionals. For the project we have developed the concept of a virtual city to put forward models for engaging participation in an interactive mixed reality space. “Cube-x Journey to Abadyl/wanderlost” addresses the growing complexity of life in today’s city spaces and the imminent challenges and social experiences could open up the participant’s eyes for new impressions and thoughts. We envisioned the project as a city-walk that through different cultural and social experiences could open up the participant’s eyes for new impressions and thoughts, addressing the growing complexity.
of life in today’s city spaces and meet new people. To play with the production of space on all three levels; the ‘perceived space’, ‘conceived space’ and ‘lived space’ Lefebvre (1991) we identified the need to re-discover the city space and the familiar places and thereby open up for citizens to renew their view and expectations of what the common spaces are, who lives there and how the city could be imagined. What they could develop into. Having this aimed together for the collaborative work “Journey to Abadyl” we had a common ground from which we could draw knowledge, especially using methods from our research and workshops, staging participatory media and working with digital mediated designs and artistic productions.

We developed scenarios for “Cube-x Journey to Abadyl/wanderlost” using both insights and production experiences to the device of a digital artwork. The App, The Guides. These formats are to be seen as placeholders, metaphors for the participatory media and working with digital designers and artistic productions. We had a common ground from which we could draw knowledge, especially using methods from our research and workshops, staging participatory media and working with digital mediated designs and artistic productions.

This combination of mind and matter, of user and the producer.

As researchers and artists our agenda differs from a contemporary participatory culture where artists, actors, and performers often are called upon to create artworks that question, debate or otherwise focus on contemporary social and political issues (instrumentalized art); our agenda is focused on developing artworks through setting up processes and creating open-ended reflections for both the user and the producer.

For the event in Copenhagen, we decided on drawing up strategies for the public event that took place in both of the partner cities and to test out ideas about audience participation in “Cube-x Journey to Abadyl/wanderlost” For Kristianstad we, first of all, decided to use Swedish as the main language for the event, the invited international artists should be presented in both English and Swedish. We mapped out the inner city, framed a section of the town taking into consideration the walking distances and the possible places for displaying exhibitions, to organize guided tours and hosting the workshops and events we planned. An important factor was the accessibility and openness for participation, we wanted a mix of established art venues and unemployed areas to create a curiosity and an “interference” with the familiar and regular.

As part of the PS2 project and together with students from our Digital Design program at the University of Kristianstad we exhibited an assignment called “Non-Places = Icke-Platser” at Kristianstad Center for Contemporary Art in 2016, a mapping of the “left-over” and “in-between” spaces in the town with photographs and sketches, design proposals to revitalize the areas. Through this, we established a positive relationship with this institution and were able to exhibit a Virtual Reality artwork and arrange a workshop during the final event in their space.

The city of Kristianstad and their local business organizations were briefed on the event and decided to support us with accessible and temporarily empty stores. Both the communal housing company ABK and the central shopping mall Galleria Boulevard gave us access to their available stores and helped us to communicate the event through their channels, their newsletters, and their public billboards.

Together these stores and art venues created a groundwork for mapping out the “Cube-x Journey to Abadyl/wanderlost” events in the areas where people meet, stroll around, go for shopping and for taking a walk through the pedestrian areas of central Kristianstad.

The App “Cube-x Journey to Abadyl/ wanderlost” was setup only in Kristianstad, while most of the artworks were exhibited on both locations.

The App

The first format for participation we developed is the app Cube-x Journey to Abadyl/wanderlost that invites participants to a journey, a hike in their own everyday environment to support a reflective walking experience, moving through a city space to sharpen their attention about the familiar and ordinary places and things. In I very similar way three events at WHK saw the same purpose. Here the popular online game Minecraft was used. The meatpacking district was rebuilt digitally in the game and ordinary places and things. In I very similar way three events at WHK saw the same purpose. Here the popular online game Minecraft was used. The meatpacking district was rebuilt digitally in the game and ordinary places and things.
"Walking ideally, is the state in which the mind, the body, and the world are aligned, as though you were three characters finally in conversation together, three notes suddenly making a chord. Walking allows us to be in our bodies and in the world without being made busy by them. It leaves us free to think without being wholly lost in our thoughts.

The Guides were inspired by the sociologist Zygmunt Bauman. In his essay “From Perform to Tourist - a short history of identity” he proposed that modern individuals possess a set of characteristics that form their identity.

“Identity entered modern mind and practice, dressed from the start as an individual task. It was up to the individual to find an escape from uncertainty… putting the individual responsibility for self-formation on the agenda spawned the host of trainers, coaches, teachers, counselors and guides all claiming to hold superior knowledge of what identities could be acquired and held.”

From this view of modernity and identity Bauman extracted the following persons – the Stroller, The Vagabond, The Player, The tourist – to which we added The DoGooder, The Creator and The Homey. In the “Cube-x Journey to Abadyl/wanderlost” app, the user is given challenges through the perspectives of one of these seven Guides based on their characteristics.

For the specific role as Guides we assembled a group of improvisers, playwrights, storytellers and actors with a diverse background and respective perspectives. This “script” was interfoliated with impressions of exploring the city, the walking experience.

The Portals

The third format for participation in “Cube-x Journey to Abadyl/wanderlost” are The Portals. Their aim is to engage participants in the discussion of how we can develop the digital and physical city of the future: Are we creating the city together or are we mere consumers of an environment designed by Others? Each Portal actively involves people in a process where they gain insights in what it means to live in a city and are confronted with questions about democracy and engagement, about contemporary media and our lives in present “Metopia”. Some critics label our internet social culture.

To the “Cube-x Journey to Abadyl/wanderlost” event in Kristianstad we invited artists and performers to create and to take part with artworks that focus on social and cultural issues shaping the present city life and citizenship. The result was a mixed reality exhibition space containing documentary digital film footage, sound, physical objects.
In Copenhagen and for our last public event, we tried another set-up of “Cube-x Jouney to Abadyl/wanderlost”. Here all of the different experiences from all of our workshops and events do a full presentation of "CUBE X - Digital City Scapes. +500 participants". A performance installation about democracy and urban development, where the audiences were invited to create visions of the city’s future architecture and development in the Minecraft design game and take a bicycle ride in VR through an ideal space. Here the audiences were invited to first visit the independent FUTURE CITY LAB, a research organization which explores new forms of co-existence. Here the fictional elements were much more present, and the visitors could try-out, discuss and participate in various digital artworks and performances guided by artists and guides, where they will create and explore virtual and actual urban landscapes. The ability to present the installation “CUBE X - Digital City Scapes. +500 participants” during “Kulturnatten” was a unique opportunity to reach audiences of all ages and to engage them in a dialogue about the development of their own neighbourhood, the city of Copenhagen, and to question the notions of city development in general. Kulturnatten is a large cultural festival in Copenhagen taking place annually since 25 years. In the last 20 years the district of Kødbyen has undergone a rapid change from being a place for processing of meats and food to becoming a new vibrant cultural area with restaurants and creative businesses. This has had an effect on the demography of the area, the type of businesses who can survive the accelerated gentrification. In the “CUBE X - Digital City Scapes. +500 participants” performance event we made it possible to experience the effect of many of these new developments and visions for future cities as well as the inherent problems and dilemmas, such as visibility and safety in public spaces for marginalized groups in the LGBT+ communities.

Through its innovative artistic approach on the perception and re-design of urban space the “Cube-x Jouney to Abadyl/wanderlost” subproject has created great sustainable effects in Kristianstad and especially in Copenhagen: After the four years of ongoing workshops and public events in the PS2 project the artist driven venue Warehouse9 has been able to engage actively in this debate also in direct negotiations with cultural decision makers and urban developers. This has had a direct influence on the fact that Warehouse9 in 2017 obtained a 10-year contract with the city of Copenhagen to operate as an artist driven venue and also to receive a grant in 2018 to develop mobile urban garden elements to configure the outdoor spaces in collaboration with artists and audiences.
As one of 11 partners in the PS2 project, HSD has been implementing the goals and vision of the project through the work of its Mixed Media and Visualization department over the last 4 years in the PS2 subproject “Trails of Memory...” The work was carried out by a group of media experts, computer scientists, designers and artists working under the name of MIREVI team and inspired by the power of joint creativity and intrinsic motivation.

The initial concept for our PS2 subproject was built around two main topics and methods: ‘Making Things Tell’ and ‘Trails of Memory’. While the first relates to technologically enhanced objects that tell a story, interactive objects for well-being and projection mapping that enhances objects employing a digital skin, the other focuses on projects about people, memories and public space that are realized with the help of different mixed media tools. In our work, mixed reality is used as a digital tool that either mediates existing art or produces new forms, most often resulting in a combination of both approaches. There were several small-scale projects realized in the last four years that either emerged out of these two initial interests or as a result of collaborating with one of the PS2 project partners. Here we will present some of the most successful examples that could be used as best practice cases and be easily adapted to other contexts.

TRAILS OF MEMORY...
UNIVERSITY OF APPLIED SCIENCES (HSD)
DÜSSELDORF / DE

Video-Tagging

Video-Tagging is a research-project developed and led by Anja Vormann and Gunnar Friel in collaboration with students from different international design institutes. The main idea of the project is to comment places with videos by linking them with a historical content, criticizing some aspect of it, making the places more personal, or by adding layers of fiction, wishes or utopia to them. The main goal is to change the daily understanding of these places and to reclaim public space through the principle of Video-Tagging. The location-based videos are used to address subjective narratives, in this way developing methods for an alternative city structure and urban planning. Each student deals with one certain place in the city and tries to identify with it. They project own ideas, historical vignettes or written stories onto the place in order to enhance it with new dimensions of city-experience. This kind of intervention augments users’ perception of the respective place and offers a more critical view on a certain topic.

Video-Tagging can be seen as a new way of giving citizens a voice for expressing their city experience and of developing a new way of designing and reflecting our living space. Due to the influence of capitalism, European cities experience an unbalanced development based on consumption. The public space, which was originally created for exchange and for experiencing different and unfamiliar influences, is losing its particularity to privatized and globalized selling points. As a result, diversity is disappearing, which is why the Video-Tagging project strives to gain back the multiple perspectives and to archive them in the city by means of a location-based principle.

Apart from the student works, the concept was used for individual artistic interventions by Zoya Laskowski, who referred to historical facts attached to certain places in Düsseldorf, and Anastasia Treskunov, who augmented the city according to her personal experiences and memories. The application is multilayered and video-based using GPS data for locational information while the framework is transferable to any other city. For further development, there are suggestions for making the application accessible to everyone, so that all citizens could participate in shaping their city.

Trails of memories...

At their favorite urban places equipped with a dedicated memory station, people can leave personal memories via their mobile devices. At the stationary devices, memories are recorded using audio (speech messages, music), images (photos, graphics), video clips or text messages and stories respectively.

For the PS2 subproject the MIREVI team developed an app for the old town in Düsseldorf that shows location-based video footage from the 1920s until today. The videos originate from private archives of citizens of Düsseldorf. Not only architectural history is shown, but also the everyday life and family life of the past including activities like bathing in the Rhine, a picnic in the park, carnival celebrations, soccer or the famous ‘cart wheelers’.

Beside the visual events, audio stories narrated by contemporary witnesses can be retrieved. The app was designed and programmed by Christian Mayer and Zoya.
Laskowski and was created in the course of the seminars by Prof. Christian Geiger, Prof. Anja Vormann and Prof. Alina Hultgren in collaboration with the Filmmuseum Düsseldorf and the newspaper Rheinische Post Düsseldorf.

Playback is a location-based application designed by Zoya Laskowski, which enables an augmented reality city walk into the past. The application is separated in two topics: ‘culture/history’ and ‘infrastructure’. The concept was developed for people who are new in Düsseldorf and for residents who want to know more about the past. However, it is also adaptable for students and location-based learning. A significant task of the project was the collection of video footage and photo material. The application contains about 40 movies received from Düsseldorf residents and the Filmmuseum Düsseldorf. In order to collect the material for “Trails of Memory”, the team wrote several letters to citizens, asking for old footage and memories. Additionally, we obtained photographs from residents and the Filmmuseum Düsseldorf. In his ‘Danzig Trilogy’ the German author, artist and Nobel Prize winner Günter Grass describes places of his hometown and how they used to be in the beginning of the 20th century. By using this source, we created cartoons showing how different analogue archives, so that they are not left forgotten in competition with new mass information. The G.RASS application is one of the good examples of the PS2 project for a new possible interpretation of the urban sphere.

The growth of digitization and the GPS function of mobile devices opened numerous possibilities for making cities playable and learn more about the history of Gdansk. For example, the choir recordings were produced by the official choir of the city of Gdansk and for the station where Grass describes the amber market we used photos of an amber sculpture created by a contemporary local artist. Therefore, the app also expanded a network with other cultural institutions in the city. Finally, it also serves as a great example of cooperation across borders, between Gdansk and Düsseldorf, the city where Grass studied and started his artistic career.

The aim of the project was to represent Grass’ work in a playful and entertaining way and let the user experience Gdansk from a different perspective. Using this technology we extended the gallery into public space by placing information throughout the city and also connecting it with the work of other institutions. In regard to future development, we are also considering the digitization of different analogue archives, so that they are left forgotten in competition with new mass information. The G.RASS application is one of the good examples of the PS2 project for a new possible interpretation of the urban sphere.

Kinetic Stream

Exhibition design is abundant with interactive content and new media. However, just very few of them mirror real interactions that people have with their surroundings. Invited by the Children’s Museum in Oslo, the Düsseldorf subproject “Trails of Memory” improved a kinetic stream installation specifically for children’s use in a museum context. Kinetic stream is a projection mapping installation that resembles a waterfall and which reacts to users’ natural body motion and presence of 3D objects in the digital landscape by changing the direction of the stream similar to the natural behavior of fluids. The collaboration with the PS2 partners in Oslo and the work with children as a specific target group, offered a chance to transform this artistic media installation into an educational one. By implementing, testing and improving a pedagogic concept, a simple interactive installation turned into a specific learning environment.
To make it more nature-like, the first version of installation was enriched with water animals and interactive sounds. Children were intuitively interacting with the landscape and experimenting by introducing additional elements. Their behavior and reactions were used as a great input for developing a second, improved version that intended to warn the users about the changes that arise from excessive intervention in the natural flow. When there is too much people or objects inside the stream, the water loses its transparency and the animals draw back. To revive the nature, the visitors must now step out of the stream, rest on the stumps on the shore and observe its recovery. The aim is to illustrate real consequences and induce conscious acts in interaction with real nature.

Knowing that one learns and memorizes content through own actions, we used the potentials of the immersive and interactive digital content for a sustainable learning effect. The Kinetic Stream is a perfect result emerging from the synergy and knowledge of different project partners within the PS2 consortium. In addition to the substantial improvement of the installation, the Children’s museum in Oslo got the chance to attract a broader audience with an interesting and innovative content.

The Düsseldorf subproject “Trails of Memory” tried to raise crucial questions about the impact of urban art in the digital era: However perishable and ephemeral on brick and mortar, we are wondering - can virtual tools reproduce the contested terrains of the city walls while avoiding the controversies often attached to it? Can the virtual walls be vandalised? Can the virtually extended space be appropriated? Or do you just want to play? The MIREVI team and the HSD will continue their works that where initiated or taken to a new level by PS2 trying to find answers on these questions.
In “Young Expressions – CityKids”, the PS2 Oslo subproject, two institutions, the University of Oslo and the Oslo Children’s Museum, engaged in two different cultural practices. First and foremost, we focused on children’s engagement in cultural and civic issues, as well as their creative explorations and expressions. The goal was to expand children’s engagement in the city on a larger scale, through in-person, hands-on activities in a cultural setting in Oslo Children’s Museum events. The second practice was to present critical and expressive forms of technological exploration, broadly focused on how we experience and engage with technology in our daily lives.

**Approach and Process**

“Young Expressions – CityKids” moved continuously in multiple overlapping cycles of design research starting with exploration of technology as a design material and possibilities of catalyzing participation, shifting to situating design ideas in particular settings to engage children and local citizens with socio-cultural issues and emerging technologies, and ending with dissemination of our reflections and knowledge, through public talks, creative and academic workshops, and articles published in leading conferences, and peer-reviewed journals. Each cycle that the subproject and specific conference and peer-reviewed journals.

**Use of media technology**

The subproject installations were based on new and emerging forms of media technology, including face, machine learning for voice and text, image interpretation, physical and embedded computing technology, sensors such as Arduino, NFC (Near Field Communication) and Raspberry Pi, wearable computers, Kinect full body tracking, and projection mapping for creating immersive virtual reality experiences.

**Event and Project Details**

While the process and approach largely remained similar, thematically, “Young Expressions – CityKids” worked with three main, often overlapping areas:

1. **Forms of participation mediated by technology through a range of designed and exhibited design concepts.**
2. **Critically exploring smart and intelligent technologies as a new and emerging design material.**
3. **Exchange and development of artistic practices and knowledge around designing artworks to engage and enable diverse kinds of participation.**

The design concepts were continuously critiqued by the core project team and were prototyped using relevant technological components with a focus on durability (because of their intended use with children). The prototypes were evaluated and exhibited at various public events such as CityKids and dagen@ifi, the open house at the Department of Informatics at the University of Oslo. These events included exhibitions of design concepts with technology through a range of designed and exhibited design concepts.

**Explanations and Helped Us to Understand Smart Technology as a Design Material**

More concretely, the “Young Expressions – CityKids” was carried out in the form of creative explorations and interventions by designers, artists and researchers which were subsequently exhibited as interactive installations in a range of public settings including the “City Kids” events at Sentralen, a large culture house in a former bank building in the center of Oslo, at the Department of Informatics at the University of Oslo, the Norwegian Museum of Science and Technology and various other venues such as technology and culture festivals like maker faires, galleries, a design festival and academic research conferences. One of the most important and sustainable participatory engagement formats that emerged out of the PS2 subproject in Norway was “CityKids”, a vibrant arena of interactive installations organized by Oslo Children’s Museum with numerous hands-on activities for children, focused on positive learning experiences through play, explorations and developing mastery.

The prototypes were completed as a part of the subproject:
Design Project
Eco-agents
Games for Civic Engagement
Interactive Art
Un-branded
Team Altenposten (Si ;D)
CityKids - Interactive Game
CityKids Inspiration
Conversing with Machines
Emigrate to Axzaylia?
Vitensenter
Climate your way
Sound and Music
MusicalMoves
Do It Yourself or Do It Together?
Hearsay
EyeSpy
EyeSpy TV

Team Members
Ingrid Smørrgrav Viddal, Lone Lagreid, Magnus Søyland, Ingeborg Eliertsen
Håvard Øya, Vegard L. Svendsen, Max Tomren
Ewa Kabza, Tom Abelsen, Bente Bratvold, working with art of Croatian artist Djenana Cicic Voljevica
Hanne Borgersen, Madeleine S. Bekkevold, Mai Thao Nguyen
Daniel Lange, Thea Snilsberg-Softing, Markus Knaes, Kathrine Tångård
Anna Sofie Schei, Maria Louise Stolinski, Ellen Katrine Sveen, Sissel Kvalvik
Nora Tressem, Torbjørn Vik Lunde, Katrine Dåstøl
Fredrik Glendrange, Tideman Tronerud, Adrian Haga
Masa Zivkovic, Mike Chris, Borisa Barisa
Anna Maria Bukalska, Haizald Maartmann-Moe, Jon Even Thorjussen, Maria Ødegaard
Patricia Zemer, Isa Barzinje, Helin Tahsin
Olav Johan Ekblom, Lasse Karlsen, Petter Haugen Andersen, Marius Hegi Aasarød
Klaudia Çarçani, Veronika Hansen, Harald Maartmann-Moe, including dancers Emma Khei and Sephira Bjørndal
Oskar Galewicz
Sumit Pandey
Sumit Pandey

CityKids
CityKids events formed a major part of the PS2 subproject in Oslo in facilitating, curating and providing an inspiring public arena for exhibiting many of the subproject installations by artists, creatives and students for conducting workshops with littleBits makerspaces for a large public of children and families.

During the early stages of the subproject, Oslo Children’s Museum was invited to partner with “Sentralen”, a new culture house in downtown Oslo, to establish an active and vibrant cultural arena for local families with young children. Through close cooperation with Sentralen’s production team, the name “CityKids” was chosen to represent an urban and international setting for public events for children. This name fit well with our PS2 subproject focus as well, and we began using “CityKids” for many of our subproject events instead of “Children’s City Tapestry” or “Young Expressions”. Sentralen opened in March 2016 with PS2 installations as part of its cultural content and is currently Oslo’s most visited culture house with a reputation for high quality, innovative cultural events. Between March 2016 and April 2018, we organized 14 CityKids weekend events with PS2 installations and workshops as part of a larger content, focusing on participatory methods for engaging the public. The target public is children ages 1-8 and their families. While children are the main focus, we welcome visitors of all ages to the events. Over 6000 Oslo children and parents have engaged with PS2 subproject technology-mediated interactive installations during the 4
years of the project. Children create and lead their own experiences in these multi-sensory activities which stimulate their interest and desire for learning.

CityKids is one clearly successful and sustainable result of the PS2 Oslo subproject, and we plan to continue the development and growth of this public platform even after the conclusion of PS2. CityKids serves a public need for exhibiting works by artists and creatives using emerging technologies and is an exciting arena for discovery and creativity. Below is a selection of pictures from subproject installations, both from the Department of Informatics and from independent artists and creatives invited by Oslo Children’s Museum.

Smart and intelligent technology as a new emerging design material

An important thematic area explored in the subproject “Young Expressions – CityKids” was the consideration of smart and intelligent technology as a design material through speculative and critical design projects. Currently, smart consumer technologies are primarily described in terms of their utilitarian and functional characteristics such as context-awareness and proactive feature behavior. From a design standpoint, this offers a set of technical features that can be incorporated within artefacts but does not help critical and exploratory engagement or understanding of the design space for other potential functional possibilities. For the subproject activities we therefore engaged in speculative and critical design projects to explore these spaces.

Our design process was exploratory and iterative and started with a focus on commonplace experiences and breakdowns with voice-based smart consumer technology. We started by reflexively articulating our own experiences along with collecting newspaper/mass media reports of this technology in emerging design and critical design projects. We started by reflexively articulating our own experiences along with collecting newspaper/mass media reports of this technology in emerging design and critical design projects.

Our explorations and design concepts helped us to understand smart and intelligent technology as a design material and the socio-cultural implications of (often implicit) machine participation in everyday lives. The concepts offered a useful way of understanding these implications (beyond utopian and dystopian visions) by allowing for reflective engagement with the materials of a new space. By incorporating elements of transparency and discovery both as a formal and an interactive quality, we tried to explore the design of layered and personal artefacts. On the other hand, while the concepts highlight the extent of machine intrusiveness in everyday life, they also intend to make gaps in machine understanding and interpretation more transparent and create a reflective space around humanized and always-on forms of intelligent technologies.


Exchange and development of artistic practices and knowledge (Artists and creatives (and scientists in action)

Over the course of the subproject “Young Expressions – CityKids”, we conducted multiple academic and creative workshops and ‘jams’ to facilitate free and creative exploration and the exchange and development of artistic practices and knowledge. Through academic workshops, such as those held as a part of ECSCW 2015 in Oslo, and NordiCHI 2016 in Gothenburg, we explored concepts and strategies related to socio-culturally engaged and technologically mediated participation in collaboration with local and international artists and researchers. Academics, artists, and researchers were particularly relevant venues for such discussions, both during and outside the workshop settings. We facilitated and conducted creative workshops: one conducted with artists and designers at the Visuelt festival 2015 in Oslo, exploring lived experiences for creative expression, and a second at the Department of Informatics in
Effects, Interactions and Socio-political relevance

With the combined focus of design projects on emerging technologies and current public issues such as environmental sustainability, subculture communities, economic and cultural differences and immigration, the designed outcomes/installations were highly concerned with issues of urban culture, participation and community building while also having a critical take on the effects of emerging technologies, both semi-autonomous and networked, on everyday lives. We took care to ensure that no one was excluded from participation on the basis of ethnicity, social status, gender, ability or any other basis for exclusion. The events were purposefully kept public and open to the general public to engage a wide variety of audiences with the installations.

Meaning for the European level

The desire for creative exchange of experiences and learning among the European PS2 project partners made it possible for “Young Expressions – CityKids” subproject installations to travel between countries and contexts such as with our speculative exploration of surveillance technology being exhibited in open cultural settings at the City Gallery in Gdansk, and an immersive projection mapping in 2018, exploring potential ideas for engaging children with sustainability. In contrast to academic workshops, these workshops were more hands-on and constructive, and playfully and critically explored possibilities for the expressive, reflective, and more participatory use of technology.

Finally, we also hosted two artist jams in “Young Expressions – CityKids”: (1) Share Infinity Oslo 2016, related to reconfiguring architectural spaces using projection mapping, full body tracking, and generative music, and (2) Cultures of Machine Participation in 2017, exploring implicit machine participation in everyday life and issues of privacy, tracking, and alienation through the creation of speculative scenarios and design concepts related to intelligent surveillance cameras.

In addition to facilitating topical discussions and helping explore new conceptual and creative directions for engaging and activating children and adults for the topics of participation in urban space and the future of smart city thinking through emerging forms of technology, the workshops and jams also helped foster broader connections among participating artists and researchers. In this sense, the workshops and jams also helped particularly artists to exchange and develop their skills and grow their creative network and reach.

The prototype

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Photo: Sumit Pandey & Leora Culén

Eyespy in an exhibit setup at skaperfestivalen 2016 & textual interpretations generated by the intelligent algorithm used by Eyespy

Photo: Sumit Pandey

Artists making drawing machines in a littleBits workshop at Visuelt 2015

Photo: Sumit Pandey
installation from Düsseldorf being exhibited at a CityKids event to engage children with new and highly engaging technology. The Oslo subproject therefore also presents an example of a bridge between practice and research-oriented exploration by highlighting a productive form of academic-creative and entrepreneurial partnership for the larger European context.

Best results and sustainability

CityKids events, hosted by Oslo Children’s Museum, developed into a “cultural incubator” for student artists to experiment and develop speculative and installation art proposals and to exhibit them in a public arena with hundreds of visitors per day. The PS2 project facilitated the further development of a mutually productive partnership between the Department of Informatics and the Oslo Children’s Museum which will continue even once the project has concluded, providing an active public venue for emerging artists and designers and providing children with culturally engaging artistic and high-tech cultural installations. Best practices were explored through a workshop format. Discussions and activities explored diverse methods that are presently used in conjunction with participatory models and forms of cultural and civic engagement as well as new technologies of participation.

Of particular interest were temporality (duration of engagement), outcomes (short and long-term, for researchers and youth) and the roles of digital means to scaffold participation, co-creation, or artifacts resulting from such participatory activities. First, our findings point to the potential for increased sustainability and impact through repeated events which are believed to be essential for increased impact. Second, open explorations, as we facilitated using machine participation, are important in developing critical and grounded approaches to connected and semi-autonomous forms of emerging technologies. Third, allowing for speculation expands the design space of potential intervention into cultural participation such as counter-functionality, diegetic prototyping and tangible, subversive interventions in urban spaces and pop-up interventions.
The main idea of the “Move into the open space” subproject implemented by Gdańsk City Gallery for PS2 was to direct our attention to artistic activities of various sorts taking place in the public space. We did that in several stages. First of all, we presented artistic projects in form of traditional exhibitions, whose point of departure was the field work realized by authors in different places of political, sociological and historical interest. We compared artistic case studies from different cities and countries to see what experiences of space are shared, and how different they are. The most important for Gdańsk’s historical and cultural landscape was the project carried out by a local photographer – Michał Szlaga – presented as a launching event for the Gdańsk PS2 project. The artist took the position of a researcher himself, going out of his studio, in order to experience the space, where different histories and interests overlap. The outcome of his work may serve for further discussions and observations conducted in broader groups of interest. The underlying aspect of the “perception walk” method is that of particular areas of interest. The purpose is to broaden the knowledge and awareness of various professional approaches, but first of all, to address them and partners to exchange experiences with from different fields. In order to do so we decided to develop the expertise used by individual artists in the abovementioned exhibitions, into a “perception walk”. It is a popular tool used in anthropology, whose aim is to perform a walk in a selected venue (be it a museum or an area of the city), aimed at a particularly profiled observation making, based on a subject of interest. The profile could entail history, urban planning, water tracks, soundscapes – basically anything that the parties agree upon beforehand. The goal is to perceive the chosen space from a specific point of view that perhaps had not been taken into account before, and that is relevant to broadening the knowledge and awareness of particular areas of interest. The underlying aspect of the “perception walk” method is participation. Each person taking part in the event becomes simultaneously its co-creator. The professional background is not as relevant as is spontaneous and honest feedback from the engaged audience. Certainly, such events need to be monitored, hence Gdańsk City Gallery assumed the natural role of the organizer, supported by multiple partners from different professional domains providing expertise to each of the events.

**MOVE INTO THE OPEN SPACE GDANSK CITY GALLERY – GDANSK GALERIA MIEJSKA GDANSK / PL**

**Perception Walk**

Going further out of the safe and known gallery space into the public space required broadening the scope of audiences, tools to address them, and partners to exchange experiences with from different fields. In order to do so we decided to develop the expertise used by individual artists in the abovementioned exhibitions, into a “perception walk”. It is a popular tool used in anthropology, whose aim is to perform a walk in a selected venue (be it a museum or an area of the city), aimed at a particularly profiled observation making, based on a subject of interest. The profile could entail history, urban planning, water tracks, soundscapes – basically anything that the user’s comprehensive perception of the space as it is now and as it might have been in the past, which is very important for understanding the debate about the cultural local identity that has become a strong issue in the local political discourse.

**Gdansk “walkability”**

As the mobile G: RASS app can be experienced not only individually but also collectively, another project emerged in the subproject “Move into the open Space”. It was implemented together with architects and urban planners from a local NGO, called Inicjatywa Miasto and the Gdańsk University of Technology, and encouraged the group’s personal life.

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**Photo: Michał Szlaga**

The G:RASS mobile app

The aim was to develop a mobile application taking on a journey through the Gdańsk of the author and artist Günter Grass, who was born in the city. And so, for the development and implementation of the app, called G: RASS, the subproject “Move into the open Space” worked closely together with the PS2 partner HS Düsseldorf. The app allowed for not only the integration of different actors representing various professional approaches, but first and foremost the immersion of the user of the app to mean and experience. Here the creative role is further handed over to the participants, as it is them who choose particular places of interest, and it is mainly them who refer to them in a creative way. Within PS2 subproject in Gdańsk two major walks were realized in 2017 and 2018. They were inspired and included in an international framework of the “Jane’s Walk” movement which takes place all over the world. It stems from the activities of Jane Jacobs, the author of the famous book “The Death and Life of Great American Cities”, whose main objective was to make big cities pedestrian-friendly. In order to commemorate her contribution to the increase of the “walkability” of the cities, citizen-led walks are organized all over the globe. The first two editions of the Gdańsk walks were initiated in partnership with above-mentioned institutions, however year by year, the citizens became active actors of the event, but also the possibility of creative and individual experiences of space are shared, and how different they are. The most important for Gdańsk’s historical and cultural landscape was the project carried out by a local photographer – Michał Szlaga – presented as a launching event for the Gdańsk PS2 project. The artist took the position of a researcher himself, going out of his studio, in order to experience the space, where different histories and interests overlap. The outcome of his work may serve for further discussions and observations conducted in broader groups of interest. The underlying aspect of the “perception walk” method is that of particular areas of interest. The purpose is to broaden the knowledge and awareness of various professional approaches, but first of all, to address them and partners to exchange experiences with from different fields. In order to do so we decided to develop the expertise used by individual artists in the abovementioned exhibitions, into a “perception walk”. It is a popular tool used in anthropology, whose aim is to perform a walk in a selected venue (be it a museum or an area of the city), aimed at a particularly profiled observation making, based on a subject of interest. The profile could entail history, urban planning, water tracks, soundscapes – basically anything that the parties agree upon beforehand. The goal is to perceive the chosen space from a specific point of view that perhaps had not been taken into account before, and that is relevant to broadening the knowledge and awareness of particular areas of interest. The underlying aspect of the “perception walk” method is participation. Each person taking part in the event becomes simultaneously its co-creator. The professional background is not as relevant as is spontaneous and honest feedback from the engaged audience. Certainly, such events need to be monitored, hence Gdańsk City Gallery assumed the natural role of the organizer, supported by multiple partners from different professional domains providing expertise to each of the events.

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perception of the common public space seems to be an attractive encouragement, which on the long run should result in the intensified interest and emphasis on the decision-makers preoccupied with different areas of the public space.

Active citizenship through art

The process of activation of a local community is of course a long-lasting one. Especially taking into account the Polish society, whose passiveness in the realm of public space had been encouraged and cultivated throughout the many years of its communist regime, where the notion of public space was either non-existent, or strongly controlled. That is why art projects enhancing it were developed on a regular basis during the four years of PS2 in Gdańsk. One of them was the Inspirations Bank (also with a large contribution of partners from Gdańsk University of Technology working with architecture and urban planning). The Inspirations Bank is another project using both the “perception walk” tool, as well as online possibilities. It is a web archive, where creative feed from users of public space is being collected. For the beginning, an outline of an area of interest was proposed in the course of creative workshops. The participants came out with ten locations of interest to work on. The creative data basis concerning them was collected. In the next stage of project development further contributors were encouraged to re-discover the selected spots with the use of different perspectives, for example all five senses. A sensual “perception walk” was carried out, and the creative feedback sent in by its participants will serve as a data bank for international artists to refer to them in a form of creative installations realized in the city space in the next years. In this way the audience not only becomes decision-makers and/or experts as to which aspects of the city space are considered inspiring, but also assumes the position of co-creators of the artistic image of their own city shared with an international creative community.

Photo: Izabela Uhlenberg

Jane's Walk – Crossing the Bridges, 2017
Building confidence

Addressing the subject of public space seems to be still quite a challenge in Poland, first of all because there is no long-term tradition of citizen usage of the public space out of their own spontaneous and creative accord, and secondly, as the level of participation of Polish citizens is still something to be worked on. Building confidence in the relevance of one’s personal engagement, convincing the audiences that it is up to them to shape the public space that surrounds them and that they do have an important voice in a public debate about the ideas of their city’s image, seems to be a long and slow process. The activities carried out within the PS2 subproject “Move into the open Space” have given a strong contribution to this process and initiated new ways to activate the citizens of Gdańsk for the topic of participation in public space. The described process needs to be personalized by each individual. By testing and installing new methods and techniques “Move into the open Space” functioned as a door opener or megaphone to a more personal approach in how people could address the topic. The tool to support it is art. A creative approach, enhanced by mutual learning and exchange of experiences, will not only bring the possible future decision-makers together, but will also ensure their active role in shaping the space in which they live.

“OUT OF THE SAFE AND KNOWN GALLERY SPACE INTO THE PUBLIC SPACE.”
THE SUBPROJECTS

Making Museums attractive for young people

The main goal of the PS2 subproject, carried out by the Metropolia University of Applied Sciences Helsinki, called “The Neighborhood Living Room” has been to study methods how a museum time offers an emotional and participatory experience for the (young) residents. Based on our goal and target group we have done several experiments during the project in order to reach our target group and engage participants.

Interactive Game

Our experiments began using Metropolia’s own students (being youth themselves) as the main source of ideas. Students of Metropolia’s performing arts study program – in this case “The Museum of Technology” has been to study methods how a museum redesign museum’s website, etc. These ideas were demonstrated navigation, game of endangered sounds, interactive storyboards, 3D-modelling and 3D-printing of museum’s artefacts, mobile application that included secured streaming and YouTube video streaming.

Demonstration of ideas at a local Festival

For the next phase in “The Neighborhood Living Room” Media Engineering and Sound Design students innovated new ways how the Museum of Technology could attract youth. Some of the ideas were: 3D-modelling and 3D-printing of museum’s artefacts, mobile application that included secured streaming and YouTube video streaming.

Designing participatory and interactive exhibition techniques

During autumn of 2015 Metropolia students of the Film and Television Sound and Script Writing department worked together with the staff of the Museum of Technology to brainstorm ideas for participatory stories for the museums next permanent exhibition “Turi Liiheenmaa - Techland” that opened in 2016. The exhibition highlights the role of technology, industry and innovation in the construction of the 100-years of Finnish independence. The exhibition reveals the influence of technology on daily life, work and the environment, showcasing the past, present and future of technology and industry. The script writing students went through the exhibition script and did research for over 90 stories behind Finnish inventions. Some of the ideas they found interesting and built stories around.

Building a 3 day pop-up radio

In spring 2016 the Museum of Technology’s youth in our stand. The Museum of Technology arranges a festival pop-up radio. “The Neighborhood Living Room” engaged Metropolia’s Media Production students and Media Engineering students built a temporary radio studio in the lobby of the museum. The engineering students built a streaming system for the radio that included secured streaming and YouTube video streaming.

The content of the 3 day pop-up radio was designed together with the Metropolia students, museum staff members Marianna Mäkijärvi and Antti Mähönen. The radio show contained interviews of the museum staff, expert interviews introducing topics presented at the museum, live reports and interviews from the festival, live interviews of the local people, pre-recorded content created by the members of the community like to Paavali church and Artova association.

The Museum of Technology arranges a Christmas light workshop for children and families every year. In December 2016 the workshop was designed together with “the Neighborhood Living Room” and media production students of Metropolia, the theatre students of the Film and Television Sound and Script Writing department and Kristiina Tuura. The topic of the workshop was “Jouluvaloja ja heijastimia”, “Christmas lights and reflectors”. Participating were both the museum and our target group.
The students and Kristiina Tuura created two craft workshops, an educational exhibition and an installation of reflectors. In the exhibition children could listen to short educational and interactive audio stories about the history, importance and technology of reflectors.

The students had created the stories based on their research of the topic and a visit of a local reflector factory. In the workshops families crafted their own reflectors from leftover reflector material donated by a local reflector manufacturer and small Christmas lights from electronic components. The same reflector oddments materials were used in the installation created by Kristiina Tuura. In her installation the visitors experienced a starry, dream-like room that exemplified the functioning of the reflectors.

Kristiina Tuura was responsible for the installation and gave the Metropolia students an opportunity to participate and learn about her artistic process. The exhibition and the installation created by Kristiina Tuura.

A virtual reality interactive experience where the participant could light a fire in a VR situation by using only primitive gestures and sounds. The piece triggered the visitor to interact in a free playful way since no specific movements were designed that force the user to behave in a specific way.

The Soundscape project examined ways of learning about sounds, hearing, and the sonic environment by using various participatory methods. The idea was to introduce the changes in the sonic environment that the development of technology has caused. During the workshops the participants created soundscapes with the mobile application tool ‘Soundspace’ and the Audio Digital Asset Management System developed at Metropolia UAS for “The Neighborhood Living Room”. The young participants were introduced to the concept of soundscapes, the structure of soundscapes, and the significance of soundscapes. The participants then listened together to the created soundscapes and discussed them in order to allow all participants to share their experiences and opinions. The soundscape workshop and the tools created for it offered the young people a possibility to participate in a conversation about the nature of the urban sonic environment, its changes and its future.

The soundscape platform and the workshop methods were developed side by side during the project by the Metropolia students. In order to test and develop the tools and the method, different workshops were conducted at the Helsinki Museum of Technology and Bokvillan, the Arabic Neighborhood Associations café and community centre, but also in PS2 partner cities, e.g. in Bremen at the Public Urban Lab or in Gdańsk at the Galeria Güntera Grassa. For the soundscape an audio platform developed at Metropolia University was used, which is a distributed system consisting of an audio digital asset management system (ADAM), a mobile application, and mobile applications. ADAM contains functionalities to manage assets and provides an interface for the management of the application and the mobile application online.

The management application is more or less an administration console to manage assets and users. The Mobile application in this context works as a soundscape mixer platform.

### The Soundscape platform

The PS2 subproject in Helsinki then turned to what became its main piece of work: The soundscape project. The target of the project was to create a sustainable and versatile technology and workshop model targeted to young people that the museum could offer for school groups.

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### Media art installations - Making fire in VR

1. Neanderthalensis by Victor Pardinho and Matthejs Provost

A virtual reality interactive experience where the participant could light a fire in a VR situation by using only primitive gestures and sounds. The piece triggered the visitor to interact in a free playful way since no specific movements were designed that force the user to behave in a specific way.

2. Strings by Juan Camilo Sánchez Carranco and Alex van Giersbergen

Virtual structures in a 3D space that the visitor could manipulate. By carefully touching the strings the visitor interacts with, gestures and sound processing based on natural physical movements are implied and created music. The piece triggered the visitors to interact in a free playful way since no specific movements were designed that force the user to behave in a specific way.

3. The Garden of Eden by Viktoriya Korshunova

Nowadays, artists create most of the performances/installations for the audience. But what if the audience had a possibility to interact with the installation itself and feel what an artist does, express their own story through sound and vision? The installation asked one question: How did Adam and Eve feel when they were born? Through an interactive space visitors could answer the question via artistic vision with the help of digital tools.

4. Appulse by Bryant Hoban

The body and immediate environment were used to create pulses that were received via a microphone and interpreted in PureData, augmenting common finger snapping, or everyday foot tapping, into a new sonic experience.

These media installations contrasted strongly with the old 19th century turbine hall where they were installed. The artworks were experienced by museum visitors including visiting school classes. In addition, we organised two mini-workshops for international and national creatives in order to share ideas how the museum could benefit from young artists and how young artists could benefit from museums.

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The management application is more or less an administration console to manage assets and users. The Mobile application in this context works as a soundscape mixer application.
Creating a soundscape workshop method

As the target of the project was to enhance the knowledge and understanding of the locals about their sonic environment by using the mobile tools created, it was necessary to develop a workshop method that would work with the mobile tool. The workshop starts with a short communicative lecture about soundscapes and their basic structure. The concept of soundscapes was not expected to be common to all the young participants. The workshop follows a “Think - pair - share” collaborative learning strategy (TPS) in which participants work on a problem given by the instructor first on their own, then in pairs and finally all together in a larger group discussion.

For creating the soundscapes the participants were divided into pairs and given a task to create a soundscape with the mobile tool. Working in pairs and discussing with a partner enhances participation, focuses attention and creates positive interdependence.

We gathered feedback data from all the workshops and developed both the application and the workshop method based on our observations and analysis of the feedback data. At the end of the PS2 project the application is stable and reliable and the workshop method has been shown to work in every circumstance we’ve taken it into.

The museum of Technology has developed an audio library and created new versions of the workshop for different purposes.

Storytelling by sharing sound

As part of the occupation with the soundscape topic we have developed a storytelling workshop format for students within “The Neighborhood Living Room” subproject. The outline of the workshop was as follows:

1. Introduction to workshop objectives, storytelling and audio story sharing tool. After this students were divided into groups.

2. Each group recorded their own audio stories, listened stories from other groups and took notes about stories and related emotions.

3. Most impressive stories were listened by all and discussed.

As a part of the workshop we defined the pedagogical objectives as following. Participants were to understand that:

- Sharing a memory or story about yourself could open a new angle to one’s personality or strengthen the existing view of one’s personality
- Sharing ideas is an important part of learning
- Emotions are dependent on context and person

We were using our audio platform as a vital part of this workshop. The new elements are a story sharing and a NFC (Near Field Communication) Writer mobile application.

The story sharing application is launched automatically when the visitor touches the NFC tag with her NFC capable Android phone. The application reads user id, password, collection id, and artefact title from the NFC tag and decrypts user id and password. Now the applications have all the information in order to communicate with ADAM and find the artefact related stories. The museum visitor can listen to the audio stories related to the artefact. He or she can filter the stories based on the emotion indicators. The visitor can also record the story and define which type of emotions this story contains.

We have organised two storytelling workshops.
In Gdansk they paid less attention to tasks relating to larger context, which might be at least partially explained by the age difference. In both workshops participants paid attention to task and to task mastery. The level of challenge for completing the tasks was not high. As a whole participants in Espoo were cognitively engaged most of the time, while participants in Gdansk were cognitively engaged only for some of the time.

Reflecting Bokvillan

In the final phase of "The Neighborhood Living Room" we wanted to enhance the cooperation with Artova, the local residents association. Artova hosts the Arabic neighborhood afe and community centre Bokvillan. We arranged the exhibition "Ars Memoria" in Bokvillan with cooperation of the PS2 partner Gdańska Galeria Miejska from Gdansk. Marta Wróblewska curated the exhibition featuring works of the two Polish artists Małgorzata Żerwe and Agnieszka Piasecka.

In Ars Memoria Małgorzata Żerwe played with invented and real personal stories with the use of aptly combined objects either found on flea markets, or accidentally discovered ones on forgotten country roads or in the old attic of a friend's house. The collages and objects form a bizarre yet very poetic collection of curiosities, uncovering dreamy stories to fantasize about.

PARTICIPATE IN A CONVERSATION ABOUT THE NATURE OF THE URBAN SONIC ENVIRONMENT.

Agnieszka Piasecka's photographs take the viewer out into the city space. The traditional cyanotype photographic technique blurs the real landscapes with a fairy lapis lazuli haze, dematerializing them almost into a mysterious fantasy, one is invited to participate in. Again, the viewer receives only fragmentary images forming parts of the story to be filled in with one's own imagination.

The exhibition was designed for Bokvillans space and reflected the historical area and stories around it. We arranged an opening of the exhibition where we invited all the local actors and residents. In the opening the artists presented their works and two Estonian bands, "The Leppnurm Quartet" and "The Curly Strings" performed. The exhibition was open for public for four weeks.

We invited a local scout group to visit the exhibition and combined their visit with the soundscape workshop. We presented the concept of soundscapes and the application and asked them to create soundscapes for Agnieszka Piasecka's photographs. We ended the workshop with a joint discussion about foreign places, unknown worlds and imaginative soundscapes. In doing so this last workshop picked up all strings of activities that were conducted within the last four years of PS2 in Helsinki. "The Neighborhood Living Room" ends with a lot of sustainable results and outcomes. With the subproject we have shown how one possible way to increase the role that a museum can play in a local community can look like.

For the Espoo case this could be explained due to waiting periods as some students were progressing much faster than others. In Gdansk students were waiting due to upload problems. The only exception is the question: "I just did enough to get by". This exception was potentially explained by translation error. All in all we could see that students were behaviourally engaged most of the time in both workshops. Emotional engagement related answers indicated that students were most of the time happy, excited and enjoying themselves. Only occasionally they felt bored in Gdansk. Thus, emotionally they were very engaged. Our observations also confirm the behavioural and emotional engagement. There was a difference in cognitive engagement in Gdansk and Espoo. In Espoo they paid less attention to tasks relating to larger context, which might be at least partially explained by the age difference. In both workshops participants paid attention to task and to task mastery. The level of challenge for completing the tasks was not high. As a whole participants in Espoo were cognitively engaged most of the time, while participants in Gdansk were cognitively engaged only for some of the time.
Changing the “Change of Heart” subproject concept for conveying the symbolism of audience, and the power of the Museum’s outreach to the local community and international participants. The attention and recognition gained through participation and interactivity of the audience, important aspects of the museum’s success - to the open-air and based its activity on three relationships’ (MoBR) took its methodology from local public and deserted private locations are common in its picturesque scenery but seem devoid of “real life” and storytelling capacity. Tourist guided tours, protests and summer festivities are the events that bring people to the Upper Town streets, while the everyday life of its inhabitants remains hidden behind the closed windows, old gardens and curtains, making the layers of social memory and present life mostly invisible.

For the PS2 subproject in Zagreb, called “Change of heart”, the Museum of Broken Relationship’s (MoBR) took its methodology to the open-air and based its activity on three important aspects of the museum’s success - participation and interactivity of the audience, the attention and recognition gained both from local community and international audience, and the power of the Museum’s concept for conveying the symbolism of changes. The “Change of heart” subproject was initiated as a research and art project with an intention to create an emotional map of Zagreb’s Upper Town by searching and interpreting personal memories and revealing the forgotten history of the Upper Town spaces. This kind of approach was seen more as an intimate than scientific, blurring the boundaries between facts and fiction and between personal and collective. The initial creative impetus was also instigated through interviews with local residents, as well as through findings of the archive research made by curators in collaboration with artists, resulting in a medium of radio.

The content of each participative action and artistic production was emerging organically from the newly set networks of people, local dynamics and individual interests. The initial innovative workshop series “Making the Invisible Visible: Sound Re-constructions of Memories in the Upper Town” was the first series of workshops led by Pavlica Bajsić (sound artist and radio-phonic theater director) and Ljubica Letinić (sound artist and radio journalist). Here 13 young authors and students united their shared passion for the exploration of sound and the everyday life of the Upper Town citizens. The whole city quarter was conceptually perceived as an open forum museum, a polygon for the adaptation, broadening and implementation of practices designed to stimulate the “impartial” visitor/citizen to enter the interactive processes of identification, self-reflection, identity building and intercultural understanding. The practices performed by curators in collaboration with artists, researchers, school pupils, students and citizens were mainly designed as a trigger for more open, dialogue driven practices, based on two key axes: storytelling and emotional mapping of the Upper Town, all of which were finally shared through a community Radio station, developed and set-up exclusively for the “Change of heart”.

The first project activities started in 2015 with two different directions of interest which joined their paths in one final subproject event - sound and memories on one side and urbanism and architecture on the other. The activities were building up on the results, networks and creative output of every new realized action throughout the subproject. The second collaborative workshop series “Architecture for Beginners: Emotional Urban Planning” dealt with the topic of urbanism and architecture and was led by Mari Jaakonaho (ARKKI, School for Architecture for Children and Youth, Helsinki), Kristina Careva (Lecturer, University of Zagreb, School of Architecture), and Jana Šarinić (Lecturer, University of Zagreb, School of Youth, Faculty of Humanities and Social Sciences). The workshops targeted the youth group of 15–20 year-olds, current and former pupils of the Upper Town’s highschool, and were realized as an addition to the official high school curriculum of sociology and art education. The initial approach encouraged the pupils to rethink and express their personal impressions and feelings about the everyday life in the Upper Town through essays and photographs. The main intention was to bring to consciousness the pupils’ readiness to draw from their daily surroundings, which are in their age usually unquestioned and taken for granted. The most active and interested individuals took part in the
emotional mapping of the Upper Town where they transferred their feelings and experiences of the Upper Town space into an alternative and completely individual map legend. This sort of interpolation of the PS2 project activities in the standard educational program can serve as a successful example of cooperation between very different social players for the benefit of the citizens, in this case the youngest generation of politically and socially responsible ones.

The “Change of heart” subproject workshops were just a first step in a long-term collaboration that gradually formed a core group of interested artists, curators, researchers, students, pupils and citizens, which continuously gathered and worked on a public presentation of their results and ideas. The event took place on Sunday, May 15th 2016, when “Change of heart” invited people to renew their relationship with Zagreb’s heart-shaped centre. Through a whole-day program, the citizens were reminded that the Upper Town is much more than a tourist attraction or a political hub and inspired to experience this part of their city in a different way. There were 45 artists participating in the program (among them 10 foreign and 20 young unconfirmed artists) which in this way got an opportunity to freely create and connect on European level.

Broadcasting the Upper Town – a 24 hours radio experiment

The main activity of the “Change of Heart” event was a 24 hour guerrilla community radio – a one day initiative that marked the 90th anniversary of one of the first European radio broadcasts that took place in the Upper Town. At the same time the event presented the creative work of the young authors and students gathered around the PS2 subproject. This artistic intervention questioned if the radio as a public and artistic resource can act as a mediator in the revival of the relation between the citizens of Zagreb and its Upper Town, as well as of the Upper Town with itself. By opening

For the purpose of the event and under the flaghip of the PS2 project, the MCBR established a cooperation with other Upper Town institutions like Meteorological and Hydrological Service and Zagreb Observatory, as well as with local restaurants, cafés, and a group of local organic food producers. They all in their way contributed to the success of the “Change of heart”, creating a feeling of neighborhood communion that bases its collaboration and trust on the shared care for the city. This kind of collaboration would rarely take place under the circumstances in which each of these institutions usually functions. This can be regarded as one great effect of the PS2 project because it directly contributed to this synergy.

Taking over Palace Dverce – for a real change of heart

By questioning the unused potentials in the Upper Town space, the project touched upon the inevitable sociopolitical question of public property which is out of use, the buildings and spaces which gape empty for years and are left to gradual decay. With an aim to encourage discussion on the potential and future development of this neighborhood and to open the debate in professional and public discourse, the “Change of heart” invested considerable effort to present the artistic results in some of those spaces and to shed light on their deserted state. By opening
the door of one of these upper city areas (Demetrova 18) and including the space on our one-day event map as an exhibition location, we feel that we have succeeded in pointing out the neglected Upper Town spaces in the public custody and sensitized a considerable part of public for this problem.

The whole-day program ended with a big interactive performance called “Social Muscle Club”, realized by a group of international artists with a motto of changing our usual habits of thinking and doing and training our “social muscle” (www.socialmuscleclub.de). The event was attended by over 100 people from different backgrounds and interests with an idea to meet and support each other in a society in which one often feels alone. The Upper Town citizens, artists, tourists and random passengers gathered in the Palace Dverce, a property of the City of Zagreb, usually used for gala banquets, mayor’s receptions and other representative purposes organized by the mayor and the City Council. The opportunity we were given by the City of Zagreb to finalize our event in such an important space, shed a bright light on the efforts made in the months that preceded. Even if only for a moment and in a symbolic way, it was finally a sign that through the PS2 project in Zagreb art and culture can take over the most prominent place in the public life of a city.
The Epica Foundation identifies with the concept of „sandbox“, understood as a space to genuinely experiment, test, rehearse, practise and attempt for research and innovation processes. As a consequence, we propose art as a vehicle to convey this symbiosis of knowledge and experience. The learning methodology is often the same. The first days are dedicated to work around the cohesion of the group. Next days are used to generate teamwork among the students and to divide the responsibilities. Throughout the days, visits of experts are included. The final presentation is an opportunity to see all the work done during the experience.

How does Epicalab formalise its savoir-faire?

On one hand, the center capitalises this polyvocality through the project of the Epica Knowledge Center. It is a multidisciplinary learning methodology oriented towards performing arts that combines the established language of La Fura and the collaboration of external agents that contribute with their knowledge and know-how in different areas. The duration of processes can last from 2 weeks to 6 month and at the end, the team work is conceptualized in a public performance/exhibition. The importance of iterations materialize as this is a risk-free space.

To sum up, Epicalab is based in three axes:

1. It is a laboratory/playground to experiment where mistakes are allowed. It is a win-win space in which collaboration is not ephemeral, but needs to be transferred.

2. All collaborations within Epicalab have an imminent return in the shape of knowledge. This also facilitates the testing of technologies within society. For us, art is the vehicle for knowledge transfer. This is why the collaborations we established with different stakeholders are presented in a final public performance/exhibition.

3. We use deadlines (public representations) in order to speed up collaboration and the process of decision-making. Epicalab’s aim is not to be a development space but to serve as a validation and experimentation space. The importance of iterations materialize as this is a risk-free space.

In conclusion, Epicalab and the Epica Foundation founded a living space for creation, validation and transformation in which ideas and talents converge to rise to new ways of designing, creating, doing and thinking. The Epica Knowledge

International University of Applied Sciences (BAU) or international cultural entrepreneurs.

The nature of these collaborations is to share the knowledge between both entities. Students are welcome to play an active part in the installations of Epicalab where a theme is proposed to be worked on. The methodology is often the same. The first days are dedicated to work around the cohesion of the group. Next days are used to generate teamwork among the students and to divide the responsibilities. Throughout the days, visits of experts are included. The final presentation is an opportunity to see all the work done during the experience.

Besides, Epicalab has initiated nourishing relationships among stakeholders in different areas of knowledge. One good example is the collaboration between Mugaritz, one of the best restaurants in the world that fusions gastronomy and innovation, the Berklee School of Music, the Polytechnical University of Catalunya (UPC) and Barcelona Supercomputing Center. These links encourage interdisciplinary work and the adaptation of the creative process to real cases, thus being cultural products or new experiences for creative industries.

The creativity, research and innovation and its associated knowledge must get out from the laboratories.

Throughout nearly 40 years, the world-known theatre company La Fura dels Baus has developed a method that goes beyond individualities and that is articulated around collective work and the combination of talents from different disciplines for disruptive innovation.

The Epicalab combines the characteristic know-how of La Fura with the knowledge of different experts around a wide range of disciplines, such as between many others, neuroscience or citizen science. It involves technology providers along with research centers or cooking innovation departments and combines them all with traditional and digital arts.
Center doesn’t only aim to stand out as an artistic center of research, but to become a reference in the fields of technology, science and business around creative industries. It tries to be a place in which culture drives the research and innovation and in which every collaboration has a direct return at a city level.

The methodology of the Epicalab is based on diversity, multidisciplinarity, creativity, and polyvocality. It opens the path to new ways of research by developing and experimenting with the creative process.

Find more information on:
www.epicalab.com
The goal of the Swedish Institute (SI) is to spread information about Sweden outside the country and to promote Swedish interests by monitoring and analyzing Sweden’s relevance in other countries. It focuses also on strengthening talents, opinion-formers and decision-makers in other countries by organizing exchanges with other countries and by developing and maintaining networks for lasting international relations. It is a public institution that finances projects in different areas of public life, especially in culture, education, and research.

In the project “Fostering Urban Democracy through Participatory Urban Art” that was funded by SI, the Kristianstad University worked together with the PS2 project partner Gauss institute from the former Yugoslav Republic of Macedonia (FYROM). The projects’ objective was to contribute to the deepening of the democracy process in FYROM through fostering innovative approaches that can empower participatory democracy with a special focus on the urban art and urban planning. Supported by SI a group of Swedish researchers and artists travelled to FYROM bringing their ideas and practice of participation in the area of both art and design. The aim was to present these ideas and to raise awareness about other forms of urban and public methods. The exchange wanted to show how to conduct art projects with a focus on involvement and participation, where the processes itself is as important as the actual artwork. The cooperation tried to show that the participatory process alone can be understood as an artwork in itself and that the involvement of people conducting and participating in these participatory processes is a value even if an urban art project leaves with no physical effects in the respective area.

Find more information on: https://si.se/en/projects-granted-funding/fostering-urban-democracy-through-participatory-urban-art/
The Kristianstad Center for Contemporary Art is part of the Kristianstad Regional Museum and the mayor art venue in the region of Skåne.

The Regional Museum can be found right in the center of Kristianstad and next to the popular Center for Contemporary Art the museum complex also contains the Café Miró and, a short distance away, the Film Museum, with the oldest intact film studio in Sweden. The Regional Museum of Kristianstad also includes the Åhus museum, the Railway Museum and three open-air museums. The museum is known for its expertise in heritage protection and archaeology.

It was one of the main partners for the activities within the PS2 subproject “Cube-x Journey to Abadyl/Wanderlost” through the whole project period. It supported and promoted most of the subproject activities in Kristianstad. During 2014 and 2018 three exhibitions related to PS2 were shown there. Next to a series of workshops the Kristianstad Center for Contemporary Art was also one of the main venues during the wanderlost workshop and exhibition in April 2017.

The Center worked together with the subproject in the virtual reality experience “Genius Loci” about the unknown non-places of the city and in hosting the workshop “Fictioning”. The Danish group CoreAct invited the audience to the Kristianstad Center for Contemporary Art for their performance installation „My Table, is your Table“. For the performance the group set up a coffee feast playing with the idea of the private vs. the public space, inviting people to participate but instead of traditional topic, the conversation was based around identity and nationalism.

The Kristianstad Center for Contemporary Art also gave the PS2 subproject “Cube-x Journey to Abadyl/Wanderlost” access to their local network of artists and companies that were later invited and brought into the subproject on different levels and thereby played a huge part in making the subproject so successful.

Find more information on:
http://www.regionmuseet.se/english/kristianstad-center-for-contemporary-art.html
http://coreact.dk/en/projekter/my-table-is-your-table/
Evolution of the project

The Mobile Game Lab (MGL) was initiated by the PS2 partner City University of Applied Sciences Bremen (HSB). The MGL addresses topics from the field of mobile gaming technologies in teaching, research and training. It offers activities for school kids age 10 and up, students and the general public. Initial activities were organized at the City University of Applied Sciences Bremen, at partner schools and at larger events like the IdeenExpo, a large fair for children and young people in Hanover, Germany that wants to create interest in technology and natural sciences.

In 2013, the concept of a permanent presence of the Mobile Game Lab at a central location in Bremen in the former “Post Office 5” was developed in cooperation with colleagues from several faculties of the HSB and external partners and a funding for a start-up phase was secured. A three-year build-up phase was planned in order to realize a permanent offer of the MGL-activities at Post Office 5. Therefore the MGL stepped into a cooperation with the Sportgarten e.V., an association that provides sports infrastructure (especially for skating, climbing, football) for underprivileged children, and the FabLab Bremen.

The renovation works at the “Post Office 5” were repeatedly delayed and the MGL-activities continued to be held at a variety of locations at schools, at the HSB and at fairs and other events. In November 2016 the Post Office 5 (P5) opened with the help of the PS2 project partners HSB and M2C Institute. Since then the Mobile Game Lab has a permanent location at the P5 where most of the activities are organized, most of them in close collaboration with the P5 partners Sportgarten e.V. and FabLab Bremen and with the PS2 project.

Activities of the Mobile Game Lab at the Post Office 5

In cooperation with the Sportgarten e.V., four school classes are taught weekly as part of a Sports and Media module. Another class receives weekly lessons with a computer science focus, including Android app and game development.

Once a week the Mobile Game Lab hosts an Open Lab Day. On this day, interested people from a large variety of backgrounds can use the equipment, software and expertise of the Mobile Game Lab to work on their own projects or to receive help in the self-study of computer science, game development, etc. Participants range from refugees, over students to pensioners. They are supported by the MGL staff.

As another weekly appointment, the “Post Office 5” facilities are used for the e-sports team of HSB. The team trains and analyses their past matches during this time. The E-Sports events are very well received by the students of HSB.

The computer science teachers of the Bremen secondary schools showed a great interest in a teacher training. As a result the seminar leader for the Department of Computer Science at HSB made several excursions with her teaching students to the MGL and educational workshops have been developed for teachers by the Mobile Game Lab.

The regular events with schools are very popular among students and teachers and appreciated in their content. However, the experiences of the last years have also shown that participating schools are facing major problems to make even small financial contributions. Cost-covering contributions are not realistic.

The Mobile Game Lab has also collaborated with the PS2 project on several occasions, including workshops, the hosting of media artists from the PS2 project in the Mobile Game Lab and the development of joint research and funding proposals.

While the activities of the Mobile Game Lab are highly accepted by all stakeholders involved the financing of the on-going operation presents a major challenge. Many of the most popular activities, e.g. those with refugees and schools address groups that cannot afford cost covering charges and sponsoring is limited. Given that the rental costs at the Post Office 5 make up almost 50% of the running budget it is likely that the permanent presence at the P5 cannot be maintained and that the Mobile Game Lab will have to host its activities in another location. One solution seems to be a collaboration with the Digital Impact Lab that was developed within the PS2 project.

Find more information on: https://mobilegamelab.de/
Paradise–Park–Kitchen is based on the simple idea of people getting in touch with each other by cooking together. The get-togethers are documented by photo and video. The participants are filming, cooking, talking and finally enjoying good food and a lot of personal stories so that the events become multimedia food events in public space.

The concept was developed by Laura Oldörp as part of the Paradise–Park working group at the University of Applied Sciences in Düsseldorf (HSD). Paradise–Park was founded in 2016 by design students under the patronage of Prof. Anja Vormann and Prof. Britta Wandaogo and functions as an editorial department for the HSD radio station. The research activities of Paradise–Park all experiment with social and cultural design in public space.

A central role in every experiment plays the „Ü-Wagen“, an outside broadcast van that streams the activities on the radio frequency and that is also working as an observation platform for the activities. The “Ü” (short for Übergänge = transition) also stand for the aim of Paradise–Park is to find new contexts in communication, digitalization and society that translate the transition from analogue to digital. The interdisciplinary working group involves local stakeholders and develops new forms of speaking of, acting in and designing for public space.

Unlike the private one, public space comprises city marketing, traffic and other functions and is dictated by laws concerning the city structure. The Paradise-Park-Kitchen aims at connecting the private act of cooking with the public space to create a new dimension of space (third space). Participation and exchange become the main topics, while private and public places overlap to form something new.

For the events a kitchen is built up in a public square or a pedestrian street and people are invited to cook together. Cooking in general is a very personal, communicative and cultural happening. Eating habits and tastes are deeply connected to traditions and also personal memories. A small chat about a dish or a recipe can unfold into a dialogue which leads to overcoming cultural boundaries. People from many different nations come together and bring something new to the city – not only by talking, but also by acting through the exchange of sensual experiences like eating, tasting and smelling. Language barriers can be overcome by establishing cooking as the common language all participants. Due to the documentation by the “Ü-Wagen”, the project becomes a performance in public space.

Every action is individually developed and adapted to different places, people and situations. The documentation, which was originally only executed by the team, is now also carried out by the participants. The project is constantly growing thanks to the exchange of recipes and cookbooks based on the participants’ contributions. Previous events are shown in real time at other stations, so that the concept gains an additional dimension. It becomes an exchange of different places and experiences.

One example illustrating the Paradise–Park–Kitchen concept is the “Cacik and Tzatziki” event that had the Cyprus conflict as a topic. Cyprus is an island still divided between Greek and Turkish groups. The situation is deadlocked, a reunification of the northern and the southern part is not in sight. The cultural and personal exchange between the two populations only happens at a minimum level, old enemy images are still very alive.

The idea behind the “Cacik and Tzatziki” event was to use a dish that exists in on both sides but with a different name, Cacik in the Turkish part and Tzatziki in on the Greek side, to start a dialogue about the political situation and to establish a cultural exchange. Realizing the similarities and small differences in the preparation and presentation of the dish could lead to a better
understanding of the other side. The event took place at the Oberbiker Markt, a public square in Düsseldorf in the center of an area where a lot of people with Turkish and Greek background live.

At the beginning of the project, the citizens living around the square are asked to contribute family recipes – restaurants and local cultural institutions collect them in a catalogue. At the Oberbiker Markt, tasting stations are set up. Everybody is invited to taste the different versions of the dish. The participants write down their associations, memories, and thoughts and add them to the archive. At a second stations people were cooking together. Info sheets provide information on customs, history, and (food-) culture of Cyprus.

All activities are documented by the „Ü-Wagen“ with interviews, film, and recordings. The event showed that a dialogue focusing on memories and tastes cannot solve a conflict as complex as the one in Cyprus but it can help to start a new form of cultural exchange by the common language of food.

Find more information on:
http://paradise-park.de/paradise-park-public-kitchen/
A multidisciplinary research laboratory on the human perception of objects, spaces and media environments – Best-practice on "Human-Centered-Research"

As part of the University of Applied Sciences Ostwestfalen-Lippe (OWL) the "PerceptionLab" is one of four unique research focuses within the Detmold School of Architecture and Interior Architecture. A joint of professors and researchers from the different departments of Architecture, Interior Architecture and Mediaproduction are working on the basis of human perception of objects, spaces and media environments, following the idea of "Human-Centered-Design" which puts the people into the center of all research and teaching activities. Founded in 2008 the "PerceptionLab" connects experimental research with a pragmatic orientation towards practical applications. It consists of at least twelve researchers from the fields of architecture, design, scenography, as well as media science, engineering and medicine under the lead of co-founder Ulrich Nether, professor for ergonomics and product development at the University of Applied Sciences OWL.

The "PerceptionLab" is one of four unique German research-facilities that tackles the issues on spatial perception with a systematic and interdisciplinary strategy which transfers the resulting knowledge into applied design concepts. For the execution of this concept the lab consists of a series of different facilities: laboratories for visualization, analysis, design and testing of objects and spaces as some kind of tangible asset within the interrelationship of man and space, and technologies that make the affective, psychological and physiological aspects feasible. The "Lichtlabor" can be used for experiments on the visual focus of the user while being exposed to different spatial environments. The facility also includes so-called "Biofeedback-system" which can simulate virtual scenarios to test the effects of the user by design interventions.

So far, the PerceptionLab is the one and only facility which puts the people into the center of all research and teaching activities. Founded in 2008 the "PerceptionLab" connects experimental research with a pragmatic orientation towards practical applications. It consists of at least twelve researchers from the fields of architecture, design, scenography, as well as media science, engineering and medicine under the lead of co-founder Ulrich Nether, professor for ergonomics and product development at the University of Applied Sciences OWL. The "PerceptionLab" sees a joint of professors and researchers from the different departments of Architecture, Interior Architecture and Mediaproduction are working on the basis of human perception of objects, spaces and media environments, following the idea of "Human-Centered-Design" which puts the people into the center of all research and teaching activities. Founded in 2008 the "PerceptionLab" connects experimental research with a pragmatic orientation towards practical applications. It consists of at least twelve researchers from the fields of architecture, design, scenography, as well as media science, engineering and medicine under the lead of co-founder Ulrich Nether, professor for ergonomics and product development at the University of Applied Sciences OWL. The "PerceptionLab" is one of four unique German research-facilities that tackles the issues on spatial perception with a systematic and interdisciplinary strategy which transfers the resulting knowledge into applied design concepts. For the execution of this concept the lab consists of a series of different facilities: laboratories for visualization, analysis, design and testing of objects and spaces as some kind of tangible asset within the interrelationship of man and space, and technologies that make the affective, psychological and physiological aspects feasible. The "Lichtlabor" can be used for experiments on the visual focus of the user while being exposed to different spatial environments. The facility also includes so-called "Biofeedback-system" which can simulate virtual scenarios to test the effects of the user by design interventions.

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It contained individual subjective valuation of the building as well as the question of how people can navigate through the interleaved building with its confusing wayfinding system in moments of emergency. Throughout the study more than 500 people were asked by the means of surveys with guiding questions, questionnaires and individual interviews. In addition to that several experiments were made to record and analyze the movement patterns and use modern digital research technologies. Starting point of these developments was a test-alarm that showed at least one third of the museum visitors had huge problems in localizing the escape routes: 34.6% did not recognize the sign of emergency exits at all and simply tried to follow back the route they were coming from.

This result showed that the complexity of the inner structure of the building was way in order to react in an adequate way in case of emergency although there were existing emergency routes. The practical exercise even showed tremendous deficiencies. With the “Eye-Tracking System” enabled the researcher to verify the enormous potential of danger caused by the visitors disorientation in extreme situations. The test person had to wear high-tech glasses that were connected to a computer in order to track each of their eye movements. In a second step the generated data sets got complemented and confirmed by additional interviews of the test person; although the existing emergency system was built after the existing guidelines for emergency architecture it was highly insufficient in case of emergency.

Based on the outcome of the analysis the “PerceptionLab” developed a new guiding system for emergency cases which consists of floor-integrated light stripes that light up to show safe exits when a dangerous scenario occurs. The new concept was able to reduce the evacuation time by 50%.

This high efficiency was given because the design not only followed the existing legal requirements but based its foundation on human behavior in a specific spatial situation. The “PerceptionLab” approaches this idea of “Human-Centered-Design” which places the individual into the center of all research and design activities. The MARTa study not only works with guiding digital data collection in order to create objectified knowledge but tries to generate outcomes that can be transferable in different contexts by always in close distance to the test person. The closer the respective research is to people and space, the more suitable and sustainable the solutions result in the design.

In a cooperation between Jan Phillip Ley (Scientific Assistant at PerceptionLab), Stéphane Clor (Sound and Media artist) and the “PS2 Digital Impact Lab” the project “Sensitive Maps”, which took place in November 2017, is using completely different approach.

The workshop was based on the idea of developing a collective map of the city district of Gröpelingen together with neighbors and interested Bremen citizens. By the help of a perception-based application for smartphones the one hand became a medium for creative exchange about subjective impressions and experiences the participants archived during the workshop and on the other hand we were able to identify and localize relevant spaces and areas for participatory sustainable and innovative social urban developments. Goal of the workshop was the collection of collective knowledge as a result of subjective perception experience, as well as the use and transfer of knowledge about the design production of digital tools for the transformation of thoughts and ideas into tangible objects as a base for interpersonal and intercultural exchange. By the use of the physical body as a sensing instrument for spatial perception these elements got accomplished by the identification and localization of favorite places and spaces that create negative connotations. The third goal became to create a crowd-sourced database on visually and acoustically striking places in Gröpelingen as a base for future investigations on its relevance in connection to urban developments.

The geographic peripheral location of the district and the associated population structure in terms of age, cultural origin and economic or social „status“ led to the question of whether cultural diversity also diversifies the way we perceive spaces. With the focus on the visual appearance and the sound of the city, the question arose which connection would exist between our imagination of urban worlds can be identified in the context of the city and which potential lies within them.

The workshop started with a discussion guided by three leading questions about personal opinions about the district, favorite places and places that are connotated with negative emotions. Each question was answered with one word on a wooden “marker” which got combined with the others participants’ “markers” to some spatial arrangement mapping the district. In a next step consisted of an introduction to the open source software “MobMuPlat”, the mobile version of Pure Data – a platform for visual sound programming. The main feature of the app was to record sound andsafe them marked by a time stamp and extended by a photo of the recorded situation. In order to get a new perceptual sensation and to be able to focus on the acoustics of the area the participants used headphones during the recordings. The use of open source software and the smartphone, as a familiar object of everyday life, promoted the identification with the environment and the developed method and intensified the confrontation with the district of Gröpelingen.

Once familiar with the tool, the participants started the “Perception Walk”, which followed a predefined route, with the goal to create a database for the sound and image of Gröpelingen. The walk started and ended at the “PS2 Digital Impact Lab” and took around 90 minutes. After the tour all...
data was collected and processed for the next step. This emerging database can be developed further in order to grow and create a maintaining representation of the district. The processed data was then projected into the space of the “PS2 Digital Impact Lab” in a way that the collage of the participant’s sensory experiences of image and sound became a new sensual experience by shifting it into a different spatial context. A multichannel sound system was used to create a spatial appearance of the recorded sounds. Chronologically parallel to the sound recordings the pictures were projected on the ceiling of the room directly located above the map. Highlighted by LED-spots the “marker” lighted up when playing the corresponding sound. The interactive installation could now be used to discuss the new atmospheric impressions and to relate them again to the respective impressions, emotions and issues on the corresponding space.

Finally, it is necessary to clarify how the described format of participatory developed, perception-based, collective maps can be transferred into other spatial contexts in order to be able to make objectified statements about revealed mechanisms from the deliberately chosen method of qualitative data. The method used can be described as “human-centered research” in which the collection of “human-centered data” by means of often digitally extended prototypes of perception-based research tools provides the basis for user-based spatial analyzes. Another effect is the emergence of social cohesion regardless of any heterogeneity as well as the identification with space (appropriation of space) by corporately created collective memories.

Find more information on: http://www.hs-owl.de/fb1/forschung/perceptionlab.html
The Rotary Club Bitola functions as a strong supporter of innovative formats for urban development and participation in Bitola and the Pelagonia region in the Former Yugoslav Republic of Macedonia.

One initiative focused on the revitalization of night life in Bitola’s Old Bazaar. The Old Bazaar is the city’s historic commercial center. It is situated north of the Drago River, opposite the clock tower and Magnolia Square. Its narrow streets are home to examples of traditional Turkish architecture including important religious and cultural buildings. Bitola achieved its peak of importance during the Ottoman rule and had a large bazaar. While the size of the bazaar has declined over the years, it remains an active center of commerce in Bitola, but only during the day. After the end of working hours the Old Bazaar becomes abandoned and scary place.

The Rotary Club Bitola motivated by the PS2 subproject in Bitola “4D Virtual Urban Art”, actively supported several citizens’ initiatives for revitalizing the night life in Bitola’s Old Bazaar. The project ended with a large cultural event night in the old bazaar with over 1,000 participants.

A second cooperation between the Rotary Club and “4D Virtual Urban Art” targeted the revitalization of Officers’ Hall. Considered an architectural gem of Bitola, the Officers’ Hall was built in 1911 by Abdul Karim Pasha to host receptions and parties. It is located in the middle section of the pedestrian street Sirok Sokak, just north of the city park, and is owned by the Bitola Municipality, currently in need of renovation.

The Rotary Club Bitola organized a roundtable for consultation with stakeholders and citizens about the future of Officers’ Hall in Bitola. All relevant stakeholders for renovation of Officers’ Hall participated in the round table: The Mayor of Bitola and other representatives of the municipal administration, the Director of the NI Institute and Museum and other representatives of national authorities for protection of cultural heritage, business sector (Regional Chamber of Commerce and Industry and managers of some biggest companies in the region). Experts for urban planning took part, and the local PS2 subproject as advocate of the voice of the citizens (participatory development of Officers’ Hall) played an important role as well.

The local project management of the PS2 subproject “4D Virtual Urban Art” gave a keynote presentation on citizens initiatives and ideas for not just architectural renovation of the Officers’ Hall but also for revitalizing the its spirit, because Officers’ Hall was the center of cultural and artistic life in Bitola for a long time. The gathering of all relevant stakeholders thanks to the importance of the voice of Rotary Club Bitola means a huge step forward in preserving this place and by giving it a new purpose.

Find more information on: https://de-de.facebook.com/Rotary-Club-Bitola-203144269762331/
"I'd like to have more time", a participant wished at our table. Nobody could give her more time, of course. But could we still try to find a way to make her wish somehow come true? Cook dinner or do the dishes? Or homework? It turned out she wouldn’t let us help her with showering, jogging or going to the cinema. At least we had a good laugh, and after all her case joined the pile of unsolved wishes. So much about a confusing visitor’s insight to a Social Muscle Club in Basel. Another visitor is quoted as follows: “My neighbour was looking for a horse no one had. He agreed on a riding lesson which some other guy at my table offered. Next to our table someone got a new haircut which he just had negotiated. Later he sang the song he had wished for himself – Nobody walks alone! - for the whole audience on stage, as a reward for his hairdresser.”

Social Muscle Club (SMC) is hard to describe. The international performance art project mainly based in Berlin, Basel and Bristol, is all about giving and taking. Wishes and gifts are formulated on paper slips and negotiated throughout the evening – unconditionally, SMC is not a barter shop. If a wish or a gift is not fulfilled, there is at least a discussion to win. And sure enough, a singular amusement. A mixture of happening, celebration and social sculpture, Social Muscle Club is the place where art and anti-art conspire with immersive theatre while it’s all about two simple questions: What can you give? What do you want? SMC trains your interpersonal strength through a simple game based on the fact that every human being wants something and has something to give.

The game is framed by a performative program that differs from city to city, club to club, evening to evening. Since its foundation in a Berlin living room in summer 2012, Social Muscle Club has celebrated itself as a playground of the subversive social. In 2013, the first foreign Social Muscle Club opened in Basel, which has so far hosted nine sold-out evenings – in the Kunsthalle, the Grand Hotel, a retirement home, a church, the market hall, barracks, art festivals, a refugee home and one in a fitness center. Soon SMC started to hit the road internationally, hosted by the most diverse institutions and events of the art world - starting in Bristol, followed by Athens, Freiburg, Johannesburg, Cape Town, Marseille, Munich, Nancy, Vienna, Zagreb, with Chicago, San Francisco and Zurich to follow this year.

Regardless of the city in which a Social Muscle Club is located, the curators, organised in an international core group, stick to a basic structure, a sequence of elements around an ever same wish and gift-game. While this structure always remains unchanged, the contents – a site-specific performance program with a lot of improvisation and most importantly, an open stage – differ widely. An evening at the SMC is a collective adventure that is – in its intimate setting – to be experienced and interpreted individually by each participant. Therefore, the text at hand is bound to the author and cannot reflect any collective opinion.The beguiling thing about SMC is its effortlessness. Every cramped person who feels socially incompatible somehow manages to get involved in the game and gain something from it. Due to this low-threshold networking potential, SMC has all it takes to become a hit of the scene. To prevent this, the club continuously moves out of ancestral territories and integrates into the city. Because the gathering lives from its heterogeneity, the most unexpected encounters are possible. SMC left theatres and art spaces and entered new spheres. Thus, the club always has to take new forms in order to reach new audiences. SMC doesn’t make itself comfortable just anywhere but ventures out into new social contexts – fitness centres, old people’s homes, luxury hotels, churches or refugee homes. SMC is not a party – as pictures of one evening might suggest. It is an intensive and sometimes strenuous artistic-social project with an elaborately designed framework.
For its organizers SMC requires constant reflection and attention, especially with regard to the seemingly self-evident aspects of gathering, which results in an exciting mixture - intimate, peculiar, effective. The feedback of the audience reflects this. At the beginning of the evening one was a stranger. SMC rituals gradually create the intimacy needed to relax. It is an informal, inviting setting. Nevertheless, a very clearly defined framework and concrete rules are indispensable to guarantee the necessary concentration. In the SMC everyone can move freely. But behaviours should be questioned, and barriers should be exceeded. These are the goose bump moments. The feelings that remain for a long time.

The well-known Swiss political publicist Daniel Binswanger described the relevance of SMC as follows: “The Social Muscle Club has met with an enormous response. The concept is far away from the classical ideas of mediation. The purpose is to intensify the interaction itself. The Social Muscle Club is consistently oriented towards the goal of participation, which is becoming a new urgency everywhere, also in the classical institutions. The playful removal of inhibition thresholds has the effect that any participants, without knowing each other, begin to give each other presents.”

The success of the Social Muscle Club in the cultural world is probably best reflected in institutional invitations to such renowned initiatives as the Berliner Theatertreffen, the Schauspielhaus Zurich or the Kunsthalle Basel. And of course the PS2 partner institution Museum of Broken Relationships in Zagreb.

Find more information on: http://socialmuscleclub.de/
Ideal Spaces is an ongoing art and research project that aims at the experience of relevant social and imaginative spaces. The project is focused on social dreaming, imagination, and the evolution and shaping of contemporary living spaces by taking a close look on the impacts of “ideal” spaces on architecture, art, and human hopes. Ideal Spaces is also practical, since it enables and generates new spaces for communities.

The team behind the project, the Ideal Spaces Working Group, consists of known international architects, designers, musicians, historians and media experts. They all share the theme of spaces being “ideal” according to how space is practiced, planned, imagined and experienced. The Ideal Spaces Working Group tries to encourage, enable and implement frameworks that can generate ideal spaces, rather than concentrating on the design of actual, physical architecture and space.

The Ideal Spaces Working Group played a huge role in the PS2 subproject Cube-x Journey to Abadyl/wanderlost. The members of the working group helped the subproject to explore spaces of social and imaginative relevance. With them spatial and mediated experiences were developed using animation, 3d and Virtual reality. The results were used in several of the workshops and exhibitions of Cube-x Journey to Abadyl/wanderlost. Some of the invited artists and design students from the subproject got the great chance to be involved in the “Ideal Spaces” exhibition at the Venice biennale of architecture in 2016 and in the “Artificial Natures” exhibition of the European Cultural Center at palazzo Mora in Venice in 2018.

The Ideal Spaces Working Group works with the idea of gestalt through artefact creation (including virtual objects and 3D-worlds) as one surface to explore, exploit, test and communicate our ideas and concepts, that are generative rather than produced, where we try to grasp systematic insights through complex generated realities, in which an audience later is invited to interact.

The “Ideal Spaces” exhibition for the 2016 Biennale in Venice tried to explore this via a combination of presenting ideal city spaces, active participation of the visitors molding their own spaces, and symbolic representation. In the project the Ideal Spaces Working Group made important contributions regarding ideal spaces through history but also as an idea. Find more information on: https://www.idealspaces.org/exhibition-venice-2016/
After the 1990s vacant buildings in Bremen could no longer be reused with similar purposes and Bremen had to seek for new approaches and test new tools. In 2006, the city administration decided to set up a temporary use agency for the old harbor urban development. After being successful on this site the city decided in 2009 to spread the activities on many other sites and to address larger areas in Bremen. Moreover, the administration (construction law, contract law, development and a broadly accepted method for vacancies in all 23 quarters) involved in the development of concepts and strategies for vacancies in all 23 quarters and neighbourhoods in Bremen. ZZZ - ZwischenZeitZentrale (between time center) was created the ZZZ - ZwischenZeitZentrale (between time center) - transformed into a lively place for participation.

The aim of Bremen/ZZZ is to take a first step in experimenting with an “urban lab”. The idea of an urban lab is a platform for the creative industry, for local entrepreneurs, for community projects as well as refugee accommodation and employment. And to start with a role as a “vacancy detector” and tool for urban and social integration in a central vacancy – transformed into a lively place for participation.

From 2013 to 2015 the ZZZ was part of the URBACT project TUTUR (temporary use as a tool for urban regeneration) as best practice giving partner. It illustrates that the experience of Bremen can serve as best practice European-wide and that it is addressing a task that never illustrates clearly the need for a vacancy management / strategy for the city of Bremen.

The “vacancy detector” is a crowd supported media platform that shows vacant buildings and areas on a web site, where vacant buildings and areas can be reported. It shows at the moment more than 750 abandoned spaces in Bremen. One of the main topics, the ZZZ is working on using empty spaces for the purposes of media art. In the experience of the ZZZ artworks and media performances re-activated the place also hosts language school classes or a bike repair workshop. The “WURST CASE” as a best practice example is as well a good starting point in establishing an urban lab at another place.

After more than ten years the ZZZ is well established in Bremen. It helped over the past years to experiment with over 100 projects in vacant spaces in Bremen and gave opportunities to the users for their first steps. Over the topic of temporary use many people got access to discussions about urban space use. The aim of Bremen/ZZZ is to take a first step in experimenting with an “urban lab”. The idea of an urban lab is a platform for the creative industry, for local entrepreneurs, for community projects as well as refugee accommodation and employment. And to start with a role as a “vacancy detector” and tool for urban and social integration in a central vacancy – transformed into a lively place for participation.
development and new forms of participation. In the city of Bremen the ZZZ right now has a pioneer role in developing ideas for vacant areas and is asked to engage especially in the most problematic areas. With strong partners the city is creating laboratories for new types of urban cooperation. Nevertheless there is the danger of an intermediate body like the ZZZ that is not internalised in the city’s administration; and progress which had been made over the last years may get lost with the end of the support of the ZZZ.

Find more information on:
https://www.zzz-bremen.de/ueber-uns/
https://refillthecity.wordpress.com/

Members of the ZZZ asking potential users of vacant spaces in the WURST CASE for their ideas of the design of the place

Photo: Daniel Schnirer
PARTICIPATIVE METHODS
The Bitola based PS2 subproject “4D Virtual Urban Art” followed two realms of participative methods: contemporary ones and traditional ones. The contemporary methods were the following:

- Case studies have been fostered to trigger participation from stakeholder groups that are usually not involved in urban planning processes in the Former Yugoslav Republic of Macedonia. As a result the subproject succeeded in involve international and local artists that contributed with 48 artistic proposals altogether showing new potential usages for urban planning in Bitola.

- The subproject set up an e-participation platform on Facebook also targeting the unused potential of local citizen knowledge and creativity. Here another 54 proposals for the re-design of urban areas in Bitola were submitted from the citizens.

- By focusing on walking tours, role playing, and fantasizing about the future the “4D Virtual Urban Art” project used gamification as a tool to engage people and to gather information that can be used in urban planning processes.

- The format of deepened dialogue on politics has been tested in the PS2 subproject in Bitola. This means that citizens

The more traditional methods consisted of:

- Bilateral meetings of the subproject managers with authorities from the public administration the local society of artists and other groups like the Rotary Club Bitola.

- Over 50 thematic meetings with different stakeholder groups were organized within the four years of the “4D Virtual Urban Art” project.

- Two public opinion polls were designed and conducted in the PS2 subproject in Bitola

The new approach on civil participation in urban planning process in the PS2 subproject “4D Virtual Urban Art” received nationwide attention in the Former Yugoslav Republic of Macedonia. The first one in 2015 was spread to all 84 municipalities in the Former Yugoslav Republic of Macedonia with the aim to get an insight on the current state of civil participation in urban planning process throughout the country. The results show that there is an extremely low level of civil participation in the urban planning process at the moment. But the poll also showed that municipalities are very open for cooperation and accepting the citizens’ proposals on a national level i.e. out of the 2,993 proposals submitted from 2005 to 2015, 764 were accepted.

After that a second poll was conducted asking for the civil attitude about the urban planning process with the result that the opinion about decision making in urban planning and about the involvement of citizens’ opinions is very negative.

One conclusion from this that supported the design of the PS2 activities in Bitola is, that new methods are needed to bridge the gap between negative attitude among the population and the willingness of the administration to integrate citizen knowledge and participation more often.

All workshops, events and activities focused on the same participatory design concept mixing new innovative formats like online platforms with traditional public meetings. This mix made it possible for the “4D Virtual Urban Art” to tackle the topic of participatory urban development in modern way. The
For engaging multiple perspectives in the Fieldasy was used in the PS2 subproject in can be captured in a given material.

This lack of information is used as a resource, for example by providing ambiguous fragments as a starting point, removing constraints on the imagination. It was designed with the aim of staging a conflict that has a mind triggering influence on the co-creator with a set of problems that only everyone could be in a constant dialogue with a large database of material that is interlinked through the architecture of a city, regardless of its incompatibilities.

Fieldasy itself refers to the methods of field working and imagination by using physical objects. The objects constitute a shared ground for collaborative creativity, serve as nodes in a complex narrative and as a basis for worldmaking. Fieldasy plays as a vital part in the creation of a space where the scenarios’ relation as nodes in a complex narrative and as a basis for worldmaking. Fieldasy itself refers to the methods of field working and imagination by using physical objects. The objects constitute a shared ground for collaborative creativity, serve as nodes in a complex narrative and as a basis for worldmaking. Fieldasy plays as a vital part in the creation of a space where everyone could be in a constant dialogue with a large database of material that is interlinked through the architecture of a city, regardless of its incompatibilities.

Fieldasy was used in the PS2 subproject in Kristianstad and Copenhagen as a method for engaging multiple perspectives in the creation of a world, and the mapping of its virtual space by extracting artifacts and stories from the actual world through the developed scenarios and game-boards.

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The method establishes a multidisciplinary common ground for an art practice, interaction design and technology development, through an investigation of philosophy and criticism in a dynamic material. Using Fieldasy is an open-ended way of working where the original scenarios originate, at beforehand, unknown artifacts. The scenario’s relation to the overall project is loosely defined as to allow the creation of artworks that though enriching the database, still are autonomous from the mother project in the sense that they can be exhibited by themselves. They also act as generators while they generate new and unforeseen processes which extend into new and likewise unforeseen contexts.

The scenarios developed in the “Cube-x Journey to Abadyl/wanderlost” – for example the collective, app supported walking experience “wanderlost” (see chapter B_ – are handed over to the invited temporary citizens and co-creators of Abadyl. They can then act in relation to the scenario, in and by themselves chose tools and materials that in the end help them produce an artifact. Hopefully, the co-creators themselves import qualities into the world, which do not and cannot stem from the City of Abadyl itself. As one participating artist expressed it:

“Imagination was tickled by the knowledge of being part of a networked mapping I didn’t know in detail. The scenario got me going, but I felt no repressing obligation towards it and also felt more liberated than in the situations of my own work where I’m towards it and also felt more liberated than in the situations of my own work where I’m responsible and potential object for critique.”

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The focus of this approach is on the question of how we can use virtual reality to bring people closer together and motivate them to collaborate across a great distance. Based on pictures of Durban, Düsseldorf and Potsdam the participants build a virtual reality meeting point together. The participants share their thoughts on what the essence of meeting points is online, across borders their have are involved in shared and transparent planning process that also brings to light cultural differences and common grounds.

D / URBAN REMIXES

D / Urban Remixes was an interdisciplinary, intercontinental creative collaboration between participants in Durban, South Africa, and design and computer science students from the University of Applied Sciences Potsdam directed by Austrian lecturer Magdalena Kovarik and the University of Applied Sciences Düsseldorf with the lecturer Anastasia Treskunov, Germany.

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DOING IT TOGETHER: CO-CREATING INTERACTIVE OBSTACLES AND DIY SKATEBOARDING SPACES

Given the focus of the PS2 subproject in Oslo, which was on experimental design of tools and technologies for participative and collaborative smart development of urban environments, we were motivated to explore the emergence of subcultures within a larger urban cultural movement. The skateboarding community showed a broad range of attitudes reality environment simultaneously co-created by participants on two continents and three cities.

Durban, Düsseldorf, Potsdam - places that can’t be connected in real life were virtually connected by the workshop participants. Collaboratively they created a fictitious city stitched together through snippets of memory and narration. This layer of memory and narration composes another fabric of the city, one that is both individual and emotional.

The workshop format aims to create a fictional intercontinental meeting point based on human emotions and memory, rather than rational urban development planned from ‘above’. Outcome of the workshop was a merged cityscape that arises in a virtual

The Master Jam. From the top left: placing the obstacle at the chosen location. Place of installation: green, flat and loved by all, not just skaters. Together, fixing the sound components under the obstacle. Finally, skating!

Photos: Alma Leora Culén

121 – 122

Parts of this section are adapted from the following research paper:


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28 highly experienced and internationally recognized skaters were directly engaged in this project in one of the three ways: workshops, in-depth interviews, and the event we called “The Master Jam”. The jam was organized on the occasion of the launching of the co-created obstacle.

Some of the skaters engaged in multiple ways (attended one or both workshops, participated in The Master Jam and/or were interviewed). The design of the sound-based obstacle used at The Master Jam was instrumental for exploration of the above mentioned synergies. The eagerness and motivation for joining this and future DIY projects is present in the skateboarding community. This DIY project gathered a large number of people and received significant interest from within the community. It showed that the skaters enjoy learning new things and appreciate everyday creativity to the extent of expressing a willingness to engage also in similar projects in the future. The social and empowerment aspects were seen as strong motivators for the project and show that skaters are capable of making by Doing It Together.

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This method arose from an exploration of a broad theme centered around the question, “What kind of world do children see for their future selves and how do their actions today impact that future world?” We started by looking at possibilities of stimulating activism among Norwegian children and youth who are concerned with environmental issues. More specifically, we were interested in exploring how and why certain children engage in youth activist organizations such as Miljøagentene (www.miljoagentene.no) and how this activism and engagement could be spread more widely.

We designed an installation called Eco-A, inspired by Miljøagentene (Eco-Agents in English). It consisted of three parts. The first part of the installation aimed to playfully introduce diverse issues relevant to climate changes at a level understandable for children. The second part took a critical approach, probing and questioning children’s existing and future habits which can impact the environment. The third part, inspired by design activism, aspired to engage youth and children in voicing their opinions on climate change and other environmental issues. The method uses combinations of designed technological artefacts to prompt critical and creative reflections about visitors’ own habits and practices as well as larger social norms that often go unnoticed. Eco-A was tested the Norwegian Museum of Science and Technology in Oslo in November 2015 and exhibited as a PS2 installation at a CityKids event in March 2016. At the CityKids installation, we observed that many parents and their children engaged reflectively with the exhibit questions. Some children discussed questions with other children as well.

Parts of this section are adapted from the following research papers:
In the open workshop setting, on the other hand, the introduction was interspersed between the activities. Previous experience with littleBits or any other technological tools was not required for any of the workshops.

Parts of this section are adapted from the following research papers:

POP-UP MAKERSPACES: CATALYSTS FOR CREATIVE PARTICIPATORY CULTURE

This method emerged out of our exploration of the portable kit-based platform littleBits (www.littlebits.cc) as a creative design material in multiple settings of ‘pop-up’ makerspaces for catalysing creative participatory cultures. We organized pop-up makerspaces in workshop settings with different groups of participants. These workshops were situated within the larger goal of the PS2 project, aiming to investigate technology-centric design interventions as a means of configuring public engagement and participatory culture.

We specifically targeted three user groups:

1. children from the age group of 6 to 12 years
2. design researchers
3. professional graphic designers.

These groups represented a broad spectrum of creatively inclined individuals with differences in age, nature of practice and access to technology. All three groups engaged regularly with creative activities in their day-to-day routines: children engage in creative activities at school and in their home environments, design researchers use various prototyping methods in their design projects, and graphic designers engage primarily with creative production in professional settings. All groups, however, had limited to no experience with the use of tangible technological materials in practice.

Because of the differences in the groups, the approaches used to engage with each of them in the workshops were different. The physical space, however, in each case was consistent as a temporarily converted makerspace with free and easy access to prototyping materials such as colored paper, card sheets, foam boards, paints, scissors, brushes, ice cream sticks, rubber bands, cups, assorted Lego bricks and Play-doh. Multiple littleBits workshop kits were used as the primary technological material for provoking electronic and creative tinkering. The quantity of each material differed based on the themes of each workshop. This also helped us evaluate the role and impact of supportive materials on the nature and form of engagement when used in conjunction with littleBits.

As the workshops were conducted in the form of open pop-up makerspaces, the format of participation was either open (walk-in) or sign-up (pre-registration) based. The sign-up based workshops began with an informal introduction to the littleBits platform and a loosely defined theme for the day and ended with a presentation and feedback.
THE INSPIRATIONS BANK

The Inspirations Bank project represents one of the tools for developing the audience as a co-designer of life-environment through participatory actions enhanced by digital media used in Gdańsk during the PS2 project phase. It was developed by the Gdańsk City Gallery together with representatives of the Inicjatywa Miasto organization (an NGO involved in urban activism) and academic researchers from the University of Technology/Architecture Department in Gdańsk.

The project consisted of a series of workshops. The aim of the workshops was to collect base materials for artistic interventions in selected city spaces realized together with the inhabitants. The result of the workshops was a series of simple artistic statements constituting the inspiration and the basic material for further actions performed by professional artists in Gdańsk. The materials were created in a form chosen by the participants, be it drawing, photography, film, text, sound recording, interview, report, etc. The concept of the workshops was open. All materials created during the workshops have been archived and presented on an especially dedicated web site in a form of an interactive map of spaces that we found artistically stimulating.

The use of simple techniques of artistic expression proves perfect for educational activities that try to encourage participation through art in any form, without excluding those who are not professionals in the field of arts, urban planning, activism and the like. All materials together in a form of an open online archive makes it widely accessible to other potentially interested actors.

As a part of the activities carried out in Helsinki during the PS2 project the researchers at Metropolia have one tool to reach their target audience and helps to measure the level of engagement. As the target audience is young people, one way to reach that audience is intensifying the co-operation with and motivation of schools and teachers. Thus, workshops which fulfill extracurricular characteristics will serve this purpose. In the Helsinki case two different workshops were developed, which have a clear structure, are supervised by adults, and have pedagogical objectives for the participants’ skill development.

The second part of the concept is addressing the question of how young people experience the workshops. For this purpose the student engagement structure was analyzed in order to find out the level of engagement in workshops, where an audio platform developed for PS2 plays a vital part. Audio is an especially delicate topic when it comes to identify or predict a suitable workshop format that provides good results.

By observing participants and utilising a self-report questionnaire, which specifically designed for this purpose, it is possible to measure the level of behavioural, emotional and cognitive engagement. This enables workshop designers to get a detailed picture of how participants experience a workshop.

This made it possible to adapt the workshop formats during the project. Two formats have been evaluated very positive and can therefore be recommended as suitable approaches for audio workshops with young people.

1. Soundscapes workshop, where participants create their own soundscapes and discuss the meaning and impact of changes in sonic environment.
2. Audiostory sharing workshop, where participants record personal audiostories and define emotion related stories; finally everybody listens and discusses stories shared by other participants.
How can citizens be motivated to tell stories about their environment? One participative method using all seductive means for turning the citizens into storytellers was tried out in Zagreb as part of the PS2 Upper Town activities on May 15th, 2016.

The idea for the action developed as an homage to Floraart, the traditional flower fair that used to take place in the Zagreb Upper Town - for the first time in 1966. In collaboration with Zagreb based florist and dramaturg Ida Jurjević, strollers passing by a pop-up flower shop in the Upper Town could exchange their personal memories about this part of the city for a beautiful flower bouquet that was created in front of their eyes.

At the same time, the stories were broadcasted as romantic reminiscences in a 24h radio program and captured through the pens of the two local comic creators Josip Sršen and Ivan Glasnović.
In its last project year the "The People’s Smart Sculpture" set course for Durban, South Africa. The Bremen subproject "The Public Space as Shared Museum" and the M2C Institute functioned as curators for an extensive program of art events, conference panels, talks, guerilla actions, digital interventions, and workshops that were realized as part of the International Symposium on Electronic Art, ISEA2018 in Durban. ISEA is one of the world’s most prominent international media art and digital innovation conferences. From 23rd to 30th of June 2018 a team of more than 20 PS2 project members from M2C Institute, City University of Applied Sciences Bremen, University of Applied Sciences Düsseldorf and Metropolia University of Applied Sciences Helsinki and activists from associated partners implemented more than 15 conference talks, 10 workshops and 11 digital art activities in South Africa’s second largest urban agglomeration all derived directly from the PS2 activities realized since 2014.

This meant a great opportunity for the PS2 project to take its actions abroad and to secure a worldwide recognition. It was also the perfect stage to test the tools and methods developed throughout the different subprojects and to apply them in a fully different urban sphere. To proof and ensure the sustainability of the PS2 results, of its tools and methodologies, the Durban PS2 program around the ISEA2018 was invaluable for all participants and the whole consortium.

To secure a value not only for PS2 but first and foremost for the people, the artists, and the city of Durban, all actions were organized in collaboration with local cultural institutions namely the "The KwaZulu Natal Society of the Arts (KZNSA)", the "Durban Art Gallery", the art and culture hub "BAT Centre", the "Denis Hurley Centre", a place for education and community building, the "Creative Arts College", and the "Amasosha Art Movement", a group of local artists with Zulu background. The aim of all activities was to involve as many local artists and activists as possible and to enable Durban people to experience the creative potential of technology for developing art about and for their city.

Durban was an ideal but also very challenging spot for this goal. Not only because the city is a multicultural hub with people from very diverse backgrounds, and because it faces a difficult history, but also because of its huge infrastructural issues and its omnipresent need to re-develop its urban sphere.

To address all that ISEA is the best thinkable forum since its 2018 topics matched perfectly with the ideas behind PS2. The annual International Symposium on Electronic Art started in 1988. It allows individuals and organizations from around the world to come together annually and share experiences. It fosters the interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and technology.

The ISEA2018 theme of Intersections involved perspectives on creative technological innovation as an activist engagement into public space and public practice. Creative collaboration between artists, artisans, designers, technologists, entrepreneurs, engineers, scientists and inventors were placed in a context where survival is the most basic instigator for solutions: Durban. In such a scenario, technological developments have to follow and support these solutions. In addition, the role of the artist is essential in providing opportunities to build new and exciting interactions between people and place. In conceptualizing the 2018 edition the ISEA International board wanted to create a localized festival, offering unique experiences incorporating aspects...
What is the Internet for You

In this participative digital art installation in this participative digital art installation Lorenz Potthast (Xenorama art collective) and the PS2 Subproject “Express Yourself/City” at KZNSA Gallery broached the internet based connectivity between Africa and Europe and in particular the one deep sea internet cable that connects the two sister cities Durban and Bremen and what it means for people. People could send an email and the different opinions became part of a projection on the front of the gallery.

A second part of ‘What is the Internet for You’ took place at uShaka Beach as a cooperation between Potthast, “Express Yourself/City” and the “uShaka Marine World” and the seaside at Durban Point. A digital stream of particles was projected on the sand to symbolize the online data send through the deep sea cable constantly.

Cables like the one between Bremen and Durban reach a coast deeply buried under the sand. The installation made visible that the simple communication that is enabled by the internet is connected to gigantic infrastructure that most people do not think about.

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This art activity related directly to the subproject “The Public Space as Shared Museum” in Bremen. „TentVision“ was implemented by the Bremen artists Jürgen Amthor, Marion Bösen, Patricia Lambertus. The three artists performed and exhibited art works in public space that were created together with by-passers and artists from Durban as a “re-survey” of urbantity as a social and cultural space with art as a medium of exchange between the spheres and people. Therefore the artists set up a tent at different places in Durban, KZNSA Gallery, BAT Center, City Hall, Durban Art Gallery, UShaka Marine World and DUT University. People could enter the tent and share images of Durban with the artists. In a looping slideshow all shared images piled up forming layers of memories and views. Not only locals shared images with the artists but also conference participants. Result was a collection of personal visual statements on Durban from the inside and outside perspective.

![Young Durban locals after sharing their view on their hometown with the "TentVision" artist group](Photo: Jürgen Amthor)

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Based at KZNSA Gallery this project by the New York City based artist Carl Skelton and member of M2C Institute Stephan Siegert related to the PS2 Subproject “Express Yourself/city”. “States of Public Mind / Wireless Birds” proposed additions to the public language of road signs, in preparation for a time when the ubiquity of digital signage in „Smart“ cities will make it possible not only to provide dynamic signage, but to do so based on the direct participation of local stakeholders in real time, about a much broader range of concepts relevant to safety and quality of life. ISEA 2018 organizers, artists, visitors, neighbors, and everyone else could get into exchange with the artists and propose alert/ warning/ information/ command sign ideas to complement and extend not only the iconography, but also terms of engagement of the public realm at a hyper-local level. Participants could send a finished graphic, a photo of a sketch, a description of an idea, or a single word. After one week over 20 new road signs were produced all picking up local particularities and nuisances in a humoristic way.

![Two example of the signs created: one stating that people with disabilities are no "persona non grata" in Zulu language and another one claiming to tackle corruption in the local municipality](Icons: Carl Skelton)

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This digital guerilla art projection project that was named „The Public Space As Shared Museum“ after the Bremen subproject. It was implemented by a team with Popesz Csaba Láng, Elwira Wojtunik-Láng (Elektro Moon Vision), Lorenz Potthast (Xenorama), members of the M2C Institute Martin Koplin and Stephan Siegert together with the local Durban artists of the “Amasosha Art Movement“.

It consisted out of a series of activities at different venues in Durban, the Denis Hurley Center, the BAT Center, the Durban Art Gallery and the City Hall. The project reflected the design of facades in Durban with their often missing link to African art. It created an example how contemporary African art can change the face of the urban environment fundamentally by artistic participation in urban re-design and development. Therefore art works by local AmaSosha artists reflecting the identity, the history and the problems black citizens have to face in modern South Africa were identified, digitalized, and animated. The results were projected on a façade directly opposite the Denis Hurley Centre as part of the official ISEA2018 program. The animated art works were again shown at the final event of the ISEA2018 at the city hall in form of a projection on the pavement and the central square in front of the building. The events ensured the local artists a great attention showing importance of integration of the new local African art in an international conference like the ISEA2018.
This participative live art project was implemented by the PS2 Team from the “Trails of Memory...” subproject in Düsseldorf, led by Ivana Druzetic and Chris Geiger of the Düsseldorf University of Applied Sciences. At the KZNSA Gallery Durban the project offered people to influence the urban sphere through a virtual art practice and combined the virtual and the physical space. Artists, visitors, neighbors, and especially kids were invited to become creative in the re-design of their public space by drawing virtual graffiti and “painting Durban together with Durban”.

Whether by writing a message, making a drawing or creating a simple abstraction all participants were given the opportunity to create their own mark in a public space with the help of digital tools. By using a camera connected to the controller, the users were able to shoot a photo in the endless pallet of their real surroundings and choose local sights, objects, faces or random details as patterns for their VR graffiti artwork. At the same time, the process was visible for the observers as a projection on a real nearby wall. Drawing on the symbolism of graffiti art, this participative public activity offers an opportunity for personal expression in urban space. Multiple questions arose from the activity: However perishable and ephemeral on brick-and-mortar, can this virtual tool reproduce the contested terrains of the city walls while avoiding the controversies often attached to it? Can the virtual walls be vandalized? Can the virtually extended space be appropriated?
At Durban Art Gallery the workshop team from Bremen (Lorenz Potthast, Siegert, Elwira Wojtunik and Popesz Csaba Láng, both “Elektro Moon Vision”) tried to convey the paradigm: The urban space is physical, is virtual, is changeable! During the 3-4 hour workshop, participants received an introduction about the basic principles of the video mapping techniques followed by a hands-on instruction on how to create animations for façade projections.

The goal of the workshop was to transport the idea that next to the real space there is also a digital space that works as a second reality that can add to or influence our perception of the real space. In a second step the workshop also focused on the idea that in the future urban spaces can be changed virtually by everybody and that thereby the lines between real and virtual space will become blurred. The workshop ran really well thanks to a very active participation.

This series of workshops took place in the local cultural space “BAT Centre“, an open space for art exhibitions, theatre and music performances and local craftsmanship, inspired participants to express their personal attachment to their city and supported individual empowerment by raising their statue in the virtual streets of Durban. This was achieved by making 3D scans of their bodies and placing them in the virtual surrounding that could be explored through a virtual reality walk. The workshop resulted in a virtual scene of the Durban city map, filled with 3D statues of local people and their messages – an homage to the urban everyman. Beside the collective creation of a truly moving piece of virtual art, the workshop opened many interesting conversations about people’s relations to their city, stressed the potentials for change and importance of personal agency.

The workshops were conducted by the PS2 team from Düsseldorf University of Applied Sciences (MIREVI-Team): Heike Baudach, Ivana Družetić, Christoph Vogel, Anastasia Treskunov, Janna Lichter, Fabian Büntig and Michael Bertram together with Magdalena Kovarik, Austrian artist and designer.
They took pictures of their hometowns that were transformed by the computer science experts and designers from the Düsseldorf PS2 Team.

In doing so they created fictitious intercontinental city scapes and collages based on human emotions and memory. Skills that were learned in the workshop: interdisciplinary collaboration, critical work on urban space connected to personal memory, citizenship and VR-development.

Creating a VR City together was the goal of this workshop at the “Durban Art Gallery”. People from Durban, Düsseldorf, Potsdam and Berlin got to know each other in a live online meeting.

The workshop and art activity, conducted by Finnish researcher Aura Neuvonen from the “Metropolia University in Helsinki” at the “Denis Hurley Centre” picked up a central topic of the PS2 subproject “The Neighborhood Living Room”: soundscapes.

The workshop approached the question of what soundscapes research is, informed about the history, the present, and the change in sonic environment. Participants also discussed the differences between soundscape design and sound design and learned how to use mobile tools in soundscape research and in designing a soundscape.
This workshop by the “Trails of Memory…” team from Düsseldorf involved students of visual arts from the “Creative Arts College” Durban in a 3D scanning adventure. Participants made 3D scans of themselves as well as of objects that they brought to the workshop assisted by the Düsseldorf team and as Bongumusa Shezi and Alessandra Brüchner from the “BAT Centre”, where the workshop took place. In virtual reality they could combine, edit and paint on the scans - new stories and aesthetics got generated.

Designer and artist Magdalena Kovari showing a young visual design student how to modify a 3D scan on a mobile tablet device

Photo: Janna Lichter

As part of the official ISEA2018 program “The People’s Smart Sculpture PS2” implemented two panels one with an academic and scientific focus and one with an emphasis on art and creative methods. They both reflected on the social and political impact of the past four years of the PS2 project with its media art and science activities that involved more than 800 artists and scientists. The panels presented the participatory digital art methods and digital tools for changes in urban living environment developed. The focus was on the sustainable results and the questions: What will be left after four years? What are results, artistic methods, digital tools that will continue? What is transferable into different situations? The panel additionally integrated the experiences of all the workshops and art activities played out by the PS2 Team before and during ISEA2018.
The ISEA2018 in Durban closed with a large party at the Durban city hall.

The whole PS2 team including its partners “Elektro Moon Vision”, “Xenorama”, “HOP ON”, the “Amasosha Art Movement”, “BAT Centre” and more engaged in organizing the event. Result was a digital jam session in the digital “share jam” style: all participants, artists, digital artists, DJs, musicians, singers were asked to co-create a sound layer for the visual mash up of all the works from the different PS2 workshops and art activities, e.g. the digitalized art works from “The Public Space as Shared Museum”.

The result was a projection from the balcony of the city hall on the pavement of the great public square in front of the building.
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