CREATIVITY IN URBAN CONTEXT
An Action Research Project by Future DiverCities

Edited by Laëtitia Manach and Susa Pop
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Future DiverCities is a collaboration of ten partners crossing two continents, working in different areas of expertise, from digital arts to contemporary arts festivals, from tech innovation to city making, and from social inclusion to city governance.

CREATIVITY IN URBAN CONTEXT
In recent years we have witnessed a digital transformation of our urban space. Ubiquitous computing optimises our urban environments to become responsive, effective and intelligent. The creation of effective urban
infrastructures and functionalities, and the connection of people via social networks enables new forms of social interaction and connectivity. The Internet of things (IoT) allows new ways of sensing and measuring cities while simultaneously contributing to optimising cities – as well as corporate interests – from the big data collected from all of our movements, searches, clicks and profile updates. Since the broad adoption of smartphones in 2008, digital transformation of urban spaces increasingly happens through mobile communication technologies: urban public space and digital spaces interweave into a hybrid space. Our current condition is one in which smart city ambitions and top-down effectivisation policies implement technologies at all levels of the urban scale, while maker cities develop from the bottom-up with creative initiatives of individuals, non-profits and crowdsourced initiatives seeking to ensure the inclusion of citizens.

In this context, the role of creativity is as pertinent as ever before. Creativity is the fabric through which citizens can be included in this condition of urban development. Through tactics and methodologies of crowdsourcing, participatory city making, digital placement, bottom-up design thinking, community building and more – processes of which creativity is the fuel of human initiative and inclusion – the citizen can be involved in negotiating and shaping our urban futures.

ACTION RESEARCH METHODOLOGIES

Building and supporting new networks and communities in a changing European landscape, Future DiverCities is a unique European wide programme and initiative that aims to experiment and propose creative and artistic responses to urban change. We are working together to encourage and support creativity and innovation within the cities and urban spaces of Europe and beyond and bring in multiple perspectives through the diversity of our partners’ consortium. The cross-disciplinary and bridge-building approach is addressed by Future DiverCities.
Our activities within the framework of the Future DiverCities programme are driven by action research. Through a series of creative labs, artistic interventions, social innovation training, digital products and research, we test and facilitate ways of encouraging creativity in the urban context. With an embedded co-design methodology based on the 3H model (head/heart/hands) described in Chapter 1 by Laia Sanchez from Citilab Barcelona, there is ongoing analysis and interrogation of the lab format, examining activities from different perception levels and sharing their development through our new C-model (context/challenge/catalyzation/community/co-creation/conclusions). The aim is to develop methodologies and models to co-create the development of city – and placemaking that can be adapted across different urban contexts in order to help understand process-oriented creativity.

FROM FUTURE DIVERCITIZENS TO FUTURE DIVERCITIES
We want to shine a light on the way creatives and artists contribute to our cities’ design and how they shape the ways in which we live. Through four topics explored across the four years of the programme from 2016-2020, we embark on a journey to develop knowledge, methodologies and practices to foster creative innovation in urban contexts. The four topics are: Future DiverCitizens, Future DiverSocieties, Future DiverSystems and Future DiverCities.

In this booklet, urban media expert Dr. Tanya Toft Ag – who assists the partner consortium in the action research process – describes how the four dimensions build up a research narrative: focusing on the conditions and creative potentials of the diversified citizen; on the types of open, networked and interconnected societies in which we exist and their conditions of emerging, developing and sustaining; on the systems through which cultural innovation lives and spreads through the city’s (digital) infrastructures; and finally on the urban environments of cities today – the environments in which everyday lives are lived and in which art,
culture and creative initiative may grow. The research journey through these four dimensions is one of learning how creativity fuses through our urban contexts as a potential catalyst for shaping our Future DiverCities. The chapters of the booklet reflect these research topics. A theoretical introductory text is followed by practical applications of our work and the effects of our labs across Europe.

01 CHAPTER — URBAN PERSPECTIVE OF DIGITAL ERA
Charles Landry, world-leading urban theoretician, summarizes his understanding of City 1.0, City 2.0 and City 3.0. He sees the city as a multidimensional construct and describes the impact of urban changes on our cities and our everyday lives through the digital transformation. He encourages all urban inhabitants to make use and to trust each form of creativity as a driving force catalyzing our psychodynamic perspectives and how we make our ‘urban lives’.

Subsequently, this text is followed by an introduction to the 3H co-design methodology. 3H stands for Head, Heart and Hands and has been developed by Citilab Barcelona. This methodology enables the partners to analyse their lab process considering all sensory interactions and responses using logic, emotions and the physical act of making.

The Lab in Kuopio and its concept of ‘overmapping’ provides a model of community building by taking into consideration the local and trans-local dimension.

02 CHAPTER — OPEN COMMUNITIES
In 2017, the curatorial year of Future DiverSocieties, we investigate the question of how to find new forms of co-design and collaboration. This investigation takes into consideration the perspectives and values of different stakeholders and communities. Dr. Bastian Lange is a researcher and author of numerous books about creative economies, participatory design and urban changes. He presents an exploratory piece on the rise of
collaborative workshop, called Offene Werkstätten/Open Workshops. Starting from a spatially fixed understanding of Worklabs, Dr. Lange approaches this rapidly growing form of artistic engagement as a process-oriented, bridge-building element in cities. This process is guided by co-design methodologies and is able to bridge and connect people, processes, and products, and is thereby named ‘transitional geographies’.

One practical type of Open Worklab is the Digital Calligraffiti Lab, a good example of creating cross-disciplinary platforms to include migrating cultures and offer them a vivid and visual voice of self-expression in the city space. A second case study at the Micro-Macro Lab in Bergen explores the notion of distance and how technology can affect our perception of the urban space and where we fit in it.

03 CHAPTER — FORMING LIVEABLE CITIES

This chapter dives into Future DiverSystems and explores sustainable ecosystems with holistic thinking. How can social and cultural encounters enable awareness and give invisible processes a perceivable visibility and contribution to sustainable neighbourhoods?

An interview with Darinka Czischke, Assistant Professor, Delft University of Technology and member of URBACT, gives insight to urban regeneration through social innovation. With Social Innovation Exchange (SIX), we look at social innovation in cities through a mapping tool to understand people’s experience of their city. Evidence of this form of cultural encounter can also be seen in the Marseille Lab conducted by the artist Antoine Schmitt. This lab was inspired by Schmitt’s crowdsourcing project, the City Lights Orchestra. The resulting event illuminated two city tower blocks, engaged the residents, their families, friends even and passersby in an evening of visible celebration and community cohesion.

The Urban Data Lab extends the topic of generic light installations. With Public Face II, the artists von Bismarck, Wilhelmer and Maus create a kinetic
light sculpture that presents a data visualisation of the regional energy supply and consumption of renewable energies.

**04 CHAPTER – MODES OF LOCAL INFRASTRUCTURE**

The final chapter is a synthesis of the project and the overall theme, Future DiverCities. Academic Tanya Toft Ag reflects on the role of the artist as an agent who strengthens the engagement with the urban fabric, redefining Future DiverCities through alternative modes of interaction with the local.

Artist and Professor of City Futures at the School of Art and Design, University of the West of England (UWE), Teresa Dillon proposes a reflection on hospitality in modern cities through the case study of the Urban Hut project, and how this could be seen as a new form of community responsibility. Dillon invites us to think of hospitality and commoning as a positive alternative and non-lucrative mode of the sharing economy.

This chapter also looks at our Divercities app, its development, philosophy and ambition, and how it is a response to the big challenges in the music and creative industries when faced with the digital era.

We conclude with a road trip led by artist and researcher Peter Sinclair, a Future DiverCities contributor and participant who will lead our Labs in Québec and Aix en Provence with Owen Chapman, an artist and researcher in Montreal. Here Peter takes us on sensitive sensory experience of mobility with the RoadMusic project.

**CULTURE, CITIES, CITIZENS**

With this booklet, the discussions we present, the methods we test, the artwork and engagement we create, we want to contribute to a socio-cultural smart city plan that is human-centered, inclusive, and generous, a plan that embraces artistic work and creativity. Culture-led initiatives not only bring about social change and collective well-being, they are also the drivers for a constant and much-needed re-invention of our cities’ iden-
tities. There is an integrated cycle based on constant structural mutations, a growing phenomenon of metropolisation, gentrification and global homogenization that needs a re-think for how the city relates to its inhabitants; how the people who live in the city own it and define its cultural identity. There is a lot to learn from new models for co-living, identity building, place shaping, and intercultural co-existence where creative and artists have pioneered radical ideas.

We are convinced that arts, culture and creativity constitute an essential pillar to soften the hard impacts of urban change. We need to give them a predominant role to influence for good, to affect the design of residents’ lives.

Future DiverCities has been granted by the Creative Europe programme of the European Commission as a collaborative project, 2016-2020.
Future DiverCities in a Nutshell

June 2016/2017
#FutureDiverCitizens

Year 1 examines the role of the ‘DiverCitizen’. A DiverCitizen is identified as an individual who is representative of diverse contemporary culture. They are the subject of diverse places, socio-cultural conditions, and our current digital culture. We seek to encourage DiverCitizens to become ‘active’ participants in shaping their cultural landscape, and to become engaged citizens, questioning what the digitisation of our societies means.

June 2017/2018
#FutureDiverSocieties

The second year explores the conditions of ‘societies’ in technologically developed contexts today: What are the kinds, roles and significances of societies existing today and how can we grasp them as ‘diverse’? The labs will look at how to create conditions of participation and incubate new forms of creative societies, taking into account thematics like the notion of belonging, inclusion vs. exclusion, heterogeneity and complexity vs. homogeneous narratives, and conditions allowing for multiple truths.
June 2018/2019

#FutureDiverSystems

This phase will focus on the ecosystems that make up the city, both in
the physical and digital world – the DiverSystems in which DiverCitizens
and DiverSocieties participate. DiverSystems will explore the conditions
of the living ecosystem, the conditions for creative systems to emerge,
develop and sustain. Under this theme, we investigate how new ideas
and engagement with diverse communities can help us move closer to
virtuous change in our current ecosystems.

June 2019/2020

#FutureDiverCities

The final phase is a conclusive examination of the main critical issues
concerning Future DiverCities, its conditions of co-existence and co-expe-
rience, in specific political, economic, cultural and social circumstances.
FutureDiverCities focuses on the urgencies relating to near-future posspects
for the diverse and intelligent city, currently furthered by smart city imper-
avatives and homogenization of narratives in technological culture. Under
this theme, we bring the concepts of the DiverCitizens, DiverSocieties and
DiverSystems into perspective of their critical-constructive participation in
the creative processes that make our Future DiverCities.
a. Future DiverCitizens

c. Co-design Methodology
b. Urban Transformation: 1960s to Present

d. [LAB] Overmapping
The DiverCitizen is the figure of the diverse contemporary individual. The subject of place, socio-cultural conditions, and a current digital reality. The public individual is the audience and the artist. Today we find diversity in human life worlds – sometimes people live in the same place but in completely different ‘worlds’ or cultural realities. We find diversity in human identities – with individuals possessing multiple identities at once from our multiple roles, avatars, and social media personas. We find diversity in human viewing positions and roles through which we participate in everyday life – from the consumption of goods and mediated
content to audiences, clients, visitors, customers and spectators. We find diversity in perception whereby the same place may entail completely different meanings to people and the agency ‘granted’ in a space might be experienced differently. We also find that the individual is ‘diversified’ (or desubjectified) to his or her impersonal data: our diversified data is being mined for algorithmic processes that come to suggest, enable, solicit, prompt, encourage, or prohibit certain actions or promote others. When we consider how processes of change can be initiated – in communities, societies, systems or cities – this begins with reflections on subjectivities of people and how we are diversified.

In counter reacting against contemporary urban transformation with top down smart city implementations and against global markets ruled by big data-driven corporations, we turn to ‘the citizen’ as a figure of hope for our future: The smart citizen, the democratic citizen, the critical citizen, and the engaged citizen. But what does it take to engage the citizen, from ‘passive’ cultural inhabitant to ‘active’ participant in cultural practices – engaged in a world of equality, sustainability, and democracy?

The arena of ‘action’ for the citizen is not macro management or economic structuring of society, but social behaviour, cultural practices and essentially civic engagement. Besides political and non-political processes civic engagement also concerns a level of creative representation of public issues through a cultural or artistic lens, which can offer accessibility to bureaucratic, complex or seemingly inaccessible issues and contribute to modes of sustainable urban and cultural development. Artwork and cultural projects have involved audiences in processes of change through initiatives of urban media activism, happenings and socio-political manifestations; in models of community building, re-appropriation of space via tactics of remediation and hypermediality, and in facilitating physical, telepresent and translocal temporary encounters for people of diverse backgrounds, locations and views. Participatory art – from orientations in ‘social participation’ to ‘social aesthetics’
and ‘relational aesthetics’\(^2\) – suggests a new understanding of art without ‘audiences’ in which everyone is a producer – a co-producer of the ‘work’, the situation, or the city.

The DiverCitizen is the key to change in societies, systems and cities. What might be the common purposes that go transcend our diverse, multiple, and hybrid identities? How can art and cultural projects connect different publics and urban layers and facilitate forms of ‘social interfacing’? How can our diversified condition of existence be engaged in creative processes?

**RESEARCH QUESTIONS:**

What are the common purposes that cross diverse, multiple and hybrid identities of DiverCitizens?

How can our diversified condition of existence be engaged in creative processes?

How can art and cultural projects facilitate forms of ‘social interfacing’ – connect different publics across urban and digital layers?

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Lightature Reading
by Lightune G, Touch Me Festival: Energy Use, 2011, Zagreb
© Vedran Metelko
Urban transformation is complex and a simple approach to characterize the different phases of urban development from the 1960/70s onwards is applying the notion, City 1.0, City 2.0 and City 3.0. The historic city we have inherited in all its variations is the starting point, the City 0.0. In moving towards a City 3.0 we can increasingly see the interconnection between culture, creativity and the city.

Every shift in how we organize or create wealth forms a new social order, a new type of city, new ways of learning and new art or cultural institutions. Each requires different capabilities.
The stereotype of The City 1.0 is: A large factory, its main symbol, and mass production; the mental model is the city as a machine; the management and organizational style is hierarchical and top down; structures are siloed, vertical with strong departments, partnership is rare; learning is often by rote and repetition; failure is not tolerated; work, living and leisure are separated; aesthetics is not highlighted. The parallel planning version of 1.0 focuses largely on land-uses, comprehensive development and participation is low. Transport 1.0 makes the city suitable for the car with pedestrians less important. Road infrastructures are mostly ugly.

Culture 1.0 is shaped by its civilizing mission with an elite audience dominating, who feel entitled to determine quality and programming. It is more top down, concentrating mainly on traditional forms in cultural institutions which highlight excellence and whose architecture can resonate with this haughty approach. One thinks here of German theatre, European opera houses or the Edinburgh Festival (and not its fringe). It assumes a right to public funding as well as relying on patronage. Popular elements at times emerge or co-exist. Think of the Edinburgh Fringe or Jack Lang, the French culture minister’s 1981 initiative of the Fête de la Musique as massive celebration of music now held on the 22nd June. Libraries throughout remain the most popular cultural space and begin re-assessing their mission. ‘Official’ culture is seen as detached from commerce.

Overall this is the rational, ordered, technically focused and functionally divided city. It is a hardware driven ‘urban engineering paradigm’ for city making. It reflects a mental attitude and approach to life. It had its highpoints from the 1960’s to 1980’s. Residues of this approach still exist in both how people think and work and their focus on the physical fabric.
The City 2.0 by contrast shifts priorities and evolves from the 1990’s onwards. Its industrial emblem is the science park and high tech industry; its management ethos has flatter structures; partnership working rises as does collaborative working; learning systems open out. There is greater awareness of needing to integrate disciplines as the mental model sees issues as more connected. The urban form is more aware of how the software and hardware of the city interact. Urban design becomes a higher priority. It begins to focus on the emotional feel of the city and its atmosphere.

The nomadic starchitect emerges and cities become more spectacular using bizarre architectural forms. Gleaming glass towers proliferate, bold shapes break out of traditional patterns of the square box; skyscrapers explode onto the landscape, some with good public spaces. Vast retailing, entertainment or cultural centres try to bewitch, enchant and seduce you; citizens become more like customers and consumers.

There is a move too to reflect human need and human scale. How people interact rises up the agenda. The city becomes a canvas and stage for activities. Planning 2.0 is more consultative and sees the city in a more rounded way. It links the physical, social and economic and the notion of transport 2.0 is more about mobility and connectivity. The city is less car dominated, walkability and pedestrian friendly street design become a priority; as do tree-lined streets or boulevards. This 2.0 city seeks to reinsert mixed-use and diversity of shops, offices, apartments, and homes.

Respect for ecology and natural systems rise as do the use of eco-friendly technologies and energy efficiency. More local production is in evidence and more emphasis on distinctiveness, aesthetics, human comfort, and creating a sense of place.

Culture 2.0 shifts focus. The diversity agenda – of people, ages, income levels or cultures rises to the fore. It reaches out, more voices are heard, community concerns are stronger. The creativity agenda spreads as does
greater awareness of the power of creative economy sectors and the link between the arts and their role in the broader economy. Cross-fertilization between artistic disciplines becomes a deep trend as with science, technology and the arts. Culture becomes a competitive tool, it is used to encourage urban revitalization, spectacularizing the city and the economic growth agenda. The European Capital of Culture award is one scheme used. The spillover effect of arts on attractiveness, image building and tourism is highlighted so increasing the popularity of museums, galleries and arts in public spaces. Activating street life and promoting festivals becomes part of the cultural repertoire. Equally community driven arts projects proliferate as part of a growing movement towards engagement and inclusion forcing institutions to open out. Arguments for and rationales of the impact of arts develop, such as how involvement in art fosters health. In this phase an instrumental view of what arts and culture can do, overrides the focus on the intrinsic value of art.

The City 3.0 goes one step further, it takes on the needs of the City 1.0 and the virtues of City 2.0, and tries to harness the collective imagination and intelligence of citizens in making, shaping and co-creating their city. The aim is ‘soft urbanism’ as it addresses the full sensory experience of the city and emotional impact of the built fabric. The public realm, human scale and aesthetics are a priority as blandness and ugliness weaken a city. The mental model is to see the city as an organism. Organizationally it is more flexible; horizontal and cross-sector working and linking disciplines become the norm. A culture of creativity and experimentation is more embedded and tolerance of risk and thus failure more accepted.

Learning and self-development is vital to the City 3.0. In the City 1.0 knowledge institutions remained factories to drill in knowledge rather than communities of enquiry essential to unleash, explore and harness talent.
The *City 3.0* sees entrepreneurship as a crucial resource to make cities work. The economy 3.0 fosters imagination, innovation and a start-up culture. Open innovation systems often drive business as do collaborative competition. Micro-businesses and SMEs have greater importance in a more tech-savvy world.

The urban form seeks to create cultural and physical environments which provide the conditions for people to be creative. This can be a room, a building, a street, a neighbourhood. Typically anchored around a rejuvenated old building, they resonate as they exude memory and physically their spaces are large, adaptable and flexible. The emblem of a city ‘3.0’ is the creative zone or creative quarter. ‘Third places’ are important – neither at home or an office – to work on the move. The ‘here and there’ and ‘anywhere and anytime’ phenomenon is a characteristic of the age. This world thrives on flexibility and has a pop-up culture.

Planning 3.0 moves on from a strict land-use focus. It is more integrative, weaving economic, cultural, physical and social concerns. Mixed use is crucial to its planning ethos. It knows that planning is more concerned with mediating differences between complex issues such as fostering urban growth whilst containing the downsides of gentrification. It works in partnership and seeks citizen participation in decision making. It takes a holistic approach to identifying opportunities and solving problems. Being eco-conscious is part of a new common sense as is being intercultural. This *City 3.0* recognizes talent attraction and retention as vital, thus immigration laws are adapted to attract the best from the world. It is outwards more than inwards.

This 3.0 city is experience driven, and it is at times shrill, using smart technologies and immersive, self-regulating, real time and interactive devices. Smart grids and sensors, open data platforms and apps for city services make this happen. It seeks to have a complete and integrated view of city systems such as energy, transport, health and employment by analysing, gathering citizen feedback and leveraging information across
all city agencies and departments to make better decisions. Seamless connectivity is the watchword and cross fertilization the norm. The aim is to anticipate and react to problems.

Culture 3.0 increasingly sees people make their own culture. Less passive consumers, they challenge their own expressive capacities even if many still wish to watch rather than engage. The relevance of mainstream and alternative culture is re-assessed as is the balance of funding between them. The classic institutions remain powerful, but are challenged to open out so as to widen audiences. Culture is performed in more unusual settings, the city is more a canvas and a stage – the street, a local café or a pop-up venue. Here, tactical urbanism projects from guerrilla gardening, to flash mobs or artistically inspired street makeovers mushroom in this event-driven culture. Artists are more like curators, designers or makers. To weave things together and bring out the best connectors and intermediaries become more important.

The rich cultural life is increasingly the aim and so culture’s connection to health and well-being is a natural fit.

These overall trends within the City 1.0, 2.0 and 3.0 are clearly schematic and they overlap. We need City 1.0 attributes like good hardware, but the world increasingly needs to operate at City 3.0. This remains a struggle as working in silos remains comforting.

The major faultline in cities is mostly the misalignment between an evolving 3.0 world and its economy, culture and social dynamics where the existing institutional set up and operating system still has several 1.0 features. Many cultural institutions originating in a 1.0 world co-exist with people who live a 3.0 cultural lifestyle. This can create tensions and misunderstanding and this disconnection needs to be overcome. That is a creative act.
The Future DiverCities 3H method promotes co-creation in challenging urban contexts by combining artistic and creative working, living lab and citizen laboratory principles as its building blocks.

The first version of this methodology was co-designed by Citilab for the iCity project and now the second version is being co-designed as part of Future Divercities. This collaborative European project provides ideal fertile ground to grow a European co-designed method on co-creation that is attentive to diversity and inclusion. The necessary ‘how-to’, insights, tools by adapting, tinkering, localizing and testing various
formats can be directly applied within project labs to be lead by partners in the European metropolitan areas of Marseille, Berlin, Bergen, Kuopio, Zagreb, Liepaja, Barcelona and Bristol.

We define each local ecosystem implementing the 4 Helix innovation model. Following Chesbrough, we want to develop an ecosystem based on open innovation that works as a sieve beyond governmental, business and research stakeholders. This in turn makes it more attractive for social stakeholders and citizenship.

Digital culture provides distributed knowledge and democratizes technology. This enables companies, researchers and local governments to promote co-creation processes that involve citizens not just as customers or users but as peers. In this sense, our method drives its efforts towards the Democratization of Innovation trend that Von Hippel submits so cities generate value from CCC (citizen-co-created content) in the form of ideas, proposals, products, services, and more.

Our living labs open real live research spaces where it is possible to try out, test, and even to fail creatively. At the same time, the living labs become meeting points where private and public stakeholders come together. Meeting in this shared space of experimentation leads to aligned goals and resources all aiming to approach European challenges indicated by the 2020 Strategy and the new structural funds pointing towards open, social and responsible innovation.

Social innovation aims to meet ‘a social need and that are predominantly diffused through organizations whose primary purposes are social.’ Unfortunately, in this quest for change, cultural forces are set aside too often. However, the understanding that cultural innovation is essential in our Digital Social Innovation ecosystem is a cornerstone for Citilab. For this reason, in our labs we are going to grow our co-creation methods with catalyzing contributions from cultural agents and citizens.

We want all our methods to be accessed by design, to be part of an agile planning framework which is flexible and sustainable. Most importantly,
Once the extent of a research and development problem is detected, HEAD methods provide protocols and tools to identify potential stakeholders by collecting and analysing their requirements, needs, motivations and barriers. It is possible to design a first intervention strategy and value proposition to encourage engagement in the co-creation labs in the targeted cities.

HEART methods help to consolidate the necessary relationships among public and private stakeholders. This establishes trust and commitment between them, to encourage different agents to overcome the barriers involved in a co-creation process.

The HANDS ON methods emphasises the need to engage participants in co-creation events and activities to promote and facilitate the development of prototypes.

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1 www.icityproject.eu/
BERLIN - PUBLIC ART LAB

HEART
Community building
Artist Dinner
Digital Calligraffiti
Camp
Future DiverCities
Round Table
Networked Scenario
Berlin - Marseille
Digital Calligraffiti Live
Projection @Collegium
Hungaricum Berlin
Urban Media Art Campaign

HEAD
Curator meeting

MARSEILLE - SECOND NATURE

HEART
Curator meeting
Introduction with Artist 1
Introduction with Artist 2
Meeting with local partners
Art Dinner
Participant's Breakfast
Introduction with Artist 1
Introduction with Artist 2
Meeting with local partners
Art Dinner
Participant's Breakfast

HEAD
6 Days lab
Working with Agile Method
Evaluating & Sharing Experience
Participant's Breakfast
Your Lab’s Challenge:
DISCOVER YOUR CITY ON DIFFERENT LAYERS OF PERCEPTION

Overmapping Kuopio Lab, ANI Festival, Kuopio 2016
© Pekka Mäkinen
In an effort to better understand our cities and discover the urban landscape through new perspectives, the Kuopio Lab artists encourage a diverse group of Kuopio inhabitants to reconsider their surroundings. The artists devise a way for inhabitants to create their own map of the city together, pointing out favorite or emotionally significant spots. The process, and artwork created during it, is named *Overmapping Kuopio*.

Four international leading artists with different artistic backgrounds are commissioned by ANTI – Contemporary Art Festival not only to work with each other, but also to come up with innovative ways to engage the local community and to encourage their participation. This artistic challenge – aligned with curatorial topic, Future DiverCitizens – is the first public event for the Future DiverCities project and acts as a pilot event for subsequent partner labs.
Context
Curatorial chapter: Future DiverCitizens.
Urban space.
During ANTI Prize Weekend, Kuopio, Finland.

Challenge
Create innovative ways to engage local communities in reflecting their city.

Catalyzation
Working with a diverse group of people.
Artists from different fields working together.
International artists facilitating an artistic process with the local community.
Working with children and elderly people.
Activating the city of Kuopio.
Introducing hands-on methods.
Creating a map that corresponds to the way the citizens see and feel the city.
Kick off Future DiverCities Lab.

Methodology
Overmapping project and installation co-created with the citizens of Kuopio.
Overmapping interactive installation.
Artists & creatives meet in Kuopio.
Breakfast meeting: Perspectives on Kuopio.
Discussion on place: A scientist’s talk.
Future DiverCities: Launching to Kuopio.
Happy Cities discussion meeting.
Community

LAB ORGANISER
ANTI - Contemporary Art Festival.

ARTISTS
Urban & street artists, musicians - sound experts, dancer & new media artist.

ROLE OF THE ARTIST
Creative city maker.
Process facilitator.
Intermediator of artistic & cultural techniques.

PARTICIPANTS
4 international leading artists, local artists, people from Kuopio city of all age and background.

SCREEN HOLDERS & VENUES
Studio at the creative centre Mylly.
Shopping centre Matkus.
Day-care centre Pölläkänlahti.
Restaurant Puikkari,
for installing Overmapping Kuopio.

Co-creation
Overmapping Kuopio.

Conclusions
Development of the artistic concept of overmapping.
High visibility in public spaces of Kuopio.
Modelisation of the Future DiverCities Labs & sharing results.
Raising awareness to citizens & artists.
Promoting people’s skills.
Audience reach of 4000 people.
The Overmapping Kuopio Lab is a co-creation process facilitating dialogue between the international artists and local people of Kuopio. The project invites the citizens to re-think and redesign together the map of Kuopio city.

The Future DiverCities Lab artists staged an intervention at Matkus, the biggest shopping centre of Kuopio to collect contributions – data on sonic memories, hope and discomfort – from locals. The lab artists also visited a local day-care centre and worked together with a group of 5 year-olds to built an animation map.

A map was carved out of Kuopio geographics and filled with new locations. The collection of maps of research and process can be followed online: Overmapping.tumblr.com

The overmapping concept is presented in the form of a light and map installation during the ANTI Prize Party in the restaurant Puikkari. The display leads to further engagement by people attending the event. Antye Greie-Ripatti alias DJ AGF also played a Kuopio-inspired sound and visual DJ set with visuals from HC Gilje (Ghost studio).
Discussion on Place: A scientist’s talk
Dr Kaisu Kumpulainen (University of Jyväskylä) gave a specialist scientific talk about how we perceive the place in terms of community and locality as well as virtual and digital dimensions emerging from new technologies. The talk was followed by a discussion between Kumpulainen, the lab artists, The Map Consortium and artistic director Johanna Tuukkanen.

Happy Cities discussion meeting
A closed meeting organised in collaboration with the City of Kuopio for invited participants and audience exploring the questions: What are the ingredients for happy cities? What is our role in creating happy cities? How to create happy cities through art? What happiness means, after all? The casual meeting included a panel discussion and an open discussion. ANTI Festival aimed to create an informal dialogue between the City of Kuopio and the festival’s international and local partners.
Participating Artists
Anniina Aunola (FI): dance and community artist
Antye Greie-Ripatti (DE/FI): digital songwriter & sound composer
HC Gilje (NO): media artist
Jens Beyer/The Constitute (DE): media artist

Facilitators
Chris Higgins & Fiona Lesley (UK): The Map Consortium

Panelists
Heli Norja (FI), Director of Wellbeing Promotion, City of Kuopio
Janet Anand (AU), Professor of International Social Work, The University of Eastern Finland
Sophie Travers (AU), International Development Manager Europe, Australia Council for the Arts
Ali Smith (UK), Director, Superact
Anniina Aunola (FI), Community Artist, Kuopio
Johanna Tuukkanen (FI), Artistic Director, ANTI - Contemporary Art Festival

Initiated & Curated by
Johanna Tuukkanen/ANTI - Contemporary Art Festival

ANTI-Contemporary Art Festival Team
Johanna Tuukkanen (FI): Curator
Elisa Itkonen (FI): Coordinator
#overmappingkuopio
#antifestival
a. Future DiverSocieties

c.[LAB] Digital Calligraffiti
b. Transitional Geographies—Co-presence in Open Labs

d.[LAB] Micro to Macro
Today human societies must be considered in light of our ‘techno-age’, which establishes the infrastructures (from urban functionality to communication networks), exchange models (today ‘linking and participating’ replace ‘buying and selling’ – which build societal structures), and models of democracy within which societies take form. Today, new societies take form in association with others in networks across great distances around common ends. We participate in societies well beyond our local neighbourhood or community, city or nation, clubs or other communities organized around geographical proximity and physical
meetings. We form societies in shared views interest clubs in networked communities and cultures; some that are only held together by the interfaces of social media networks. As argued by Barry Wellman, who conceived the term ‘the network city’, our technological advancements cause the individual's community to become socially and spatially diversified.

DiverSociety’s prime mode of organization is in a combination of social and media networks. In the DiverSociety, networks not only replace but also reorganise physical co-presence and the shaping of all levels of society. With the rise of the network society we have witnessed a transformation of sociability: New modes of interaction enable new patterns of relationship. Both local and global social groups of common interests, beliefs or professions take form, easily organized via our networked communications infrastructure.

In a contemporary condition of human dispersal across global networks and geographies, with virtual dimensions mixing with everyday life, DiverSocieties have taken form and gained new functions as forms of ‘glue’ of our collectivity – and our connectivity. But how do current forms of DiverSocieties impact societal and cultural development? How do we extract or even instigate common purpose, concern or points of interest across DiverSocieties, and what does it take to engage them?

Today’s network society constitutes socialized communication beyond the mass media system that characterized the industrial society. Horizontal networks of communication allow for self-directed mass communication (initiated by individuals or groups by themselves and bypassing the media system) that diffuses through the Internet. The issue is not merely how to avoid ‘exclusion’ from societies (blame on mobile phone, computer games and other ‘isolating’ technologies). The issue is rather cultural echo chambers and un-readable ‘signs’ (for example rational language by politicians) that creates clefts between societies and encourage them to uncritically confirm narrow perspectives on the world/other societies (Trump-ism tendencies). Art and cultural projects
may interfere with these mechanisms. They may instigate conditions of co-creation, co-production and co-existence and introduce ways to DIT (do-it-together) rather than DIY (do-it-yourself), introduce practices and methodologies of social and cultural gardening and facilitate conditions of heterogeneous mixing of people from various backgrounds in situations of shared urgencies.

The DiverSociety is a condition we create. What (creative) formulas might there be for DiverSocieties to emerge, develop and sustain, and what methods can we use in artistic and cultural projects for doing so?

DiY (do-it-yourself); introduce practices and methodologies of social and cultural gardening and facilitate conditions of heterogeneous mixing of people from various backgrounds in situations of shared urgencies. Art can ‘create space’ that connect societies across digital, physical, local and trans-local levels – as a condition for fertilising creativity in the urban context. DiverSocieties are forms of association that we create and can change.

**RESEARCH QUESTIONS:**

What are the characteristics of open, inclusive, sustainable and diversified DiverSocieties today?

How do we instigate common purpose, concern or points of interest across DiverSocieties, and what does it take to engage them?

What might be (creative) formulas for DiverSocieties to emerge, develop and sustain, and what methods can we use in artistic and cultural projects for doing so?

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In the face of multiple crises in the financial sector, food production, climate change, the crisis of political legitimacy, participation, and destruction of natural resources, as well as useless consumption, many protagonists have started to install so-called open workshops worldwide. This article looks at the particular socio-spatial contexts of the protagonists of open workshops and the ways in which their practices take up positioning and location in urban contexts.

Open workshops, for example screen printing, bicycle workshops, repair cafés or FabLabs, are becoming increasingly important and provide valuable...
impulses when hopes are placed on urban innovation processes: craftsmanship, repairing technologies, and DIY-attitudes, the original practice of open workshops – that means transforming old goods to existing usable ones – predestined these as places of alternative consumption and production practices.

To date, these phenomena have entered public, academic and policy discourses at various levels. Federal ministries are aiming to support niche-phenomena such as open workshops and open creative labs, as well as real laboratories. The German Advisory Council on Global Change has stated that in so-called ‘real-world laboratories’, scientists and stakeholders can jointly acquire knowledge and problem-solutions for the urban transformation by trying things out and experimenting.

Parallel to policy papers, such bottom-up phenomena are the focus of academic discourses and have been addressed on the one hand in the context of complex multi-level theories. On the other hand, they are approached as ‘grassroots innovation movements’ and as expressions of experimental urban transformations. Stimulated by so-called transition theory approaches and in order to achieve transition and sustainability goals further, systems necessary for everyday life (e.g. mobility, housing or energy supply) have been addressed.

Our line of thinking is informed by the invitation of Smith et al. (2010) to conceptually prepare ‘transitional geographies’ and to closer consider a spatial perspective in the debate of transition theories, aiming at bringing these insights into case studies and concrete expressions. Our results show that open workshops can be discussed as a cohesive manifestation of transitional geographies. We contribute to a more detailed view of horizontal networks of bottom-up phenomena in spatial contexts.

Central to this focus on open workshops is the question of how they can be scaled up out of their niche and become more and more effective on a broader regional scale. So far, there is no systematic knowledge of the extent to which this type of a bottom-up phenomenon can expand and
scale up. In addition to that, there are huge societal and policy-based expectations on how these micro phenomena can play a fundamental supportive role regarding transitional processes. Open workshops will be tackled as a distinct type of social space in the following, that is in the center of attention in the context of urban transitions and sustainability discussions.

Open workshops are a type of transitional space where people can repair, modify, transform, or even produce goods that meet their daily needs (Ferdinand et al. 2016). The increase in the number of such practices generates great expectations among policy makers and ministries of the broad social impacts and impacts of such phenomena on value-added and material production processes.

Social Practices and the City

In the discourse on the future design of metropolitan areas, the focus is increasingly on forms of experimentation and creative knowledge generation in the modes of co-design and co-production. In this context, social places such as Reallabore, Urban Transition Labs or Living Labs are aligned with the guiding principle of sustainability and designed together with local actors.

Such spaces, as well as the associated ideas of transition, represent a conceptual complement to the transition and multi-level perspectives. They focus intensively on the theories of social practices in governance processes. A discussion on possible interfaces as well as tensions between the transition theories and theories of social practices has been presented in recent years. Socio-spatial relevant practices take into consideration concrete, everyday functions (for example, food, mobility, education, and repair activities) in a horizontal perspective and in a regime-wide way to illuminate them in their collective common, conventionalized and shared dimensions, as well as in their socially differentiated versions.

To date, this research field is decoupled and detached as opposed to spatial explanatory variables. Bottom-up phenomena indeed take place in a
thematic manner and are analyzed in terms of governance regulation as well as transition theory, but are analyzed mostly without context in terms of space. In recent times, conceptual work has been presented, especially from a spatial and urban viewpoint, as a means to view social movements and bottom-up phenomena as urban appropriation processes, as a resource for social innovations, as an expression of the search for sustainable mobility and production options by peer networks.

To date, urban manifestations of economic crises and scarce communal resources have been present in many places, mainly from southern European countries or US cities. The discourse surrounding the ‘provisional city’ represents an attempt to develop a new perspective on the post-crisis city and on austerity urbanism. Here, the potential of provisional interventions in specific spatial contexts is emphasized in contrast to conventional transition and development models.

Places, spaces, and districts, which have fallen out of the functional classical exploitation context, are subjected to revision with respect to new functional, spatial, and time-based models.

Protagonists address open workshops as counter-horizons and as collective and social places, in opposition to an articulated distrust of everyday urban life. As an interviewee stated, a core motif is ‘to create spaces’ and ‘to creatively make use of empty and abandoned space’. This gives opportunities ‘not only to meet the wishes of the citizens for innovative uses for resident buildings and fallows, but also to strengthen the resilience of the municipality against the global. They are aiming at strengthening locally perceptible challenges of the next years and decades’.

In this case, spatial attributes are directly related to their own initiative practices: ‘In a city where vacancy exists and its growth is to be feared, the support of new usage concepts would be a smart investment in the future’.
In relation to the social transformation frames, a respondent refers to the following infrastructures: ‘Provision of a fixed space through the city, for example, storage facilities for spare parts (primarily usable waste); It is great in the inner city, so it is publicly effective (here many shops have been empty for years!).’

The specific spatial situation leads to expectations, to clusters of vacancies in the urban fabric and to structural holes, as the interviewee states, ‘there are not enough people in the village to take the necessary initiative’.

The motif to compensate and to fill social and spatial structural deficits in urban context is also reflected in the comments of the following interviewee: ‘In the parish yard, there is an old barn and stables, which were saved by adolescents and adults from decay and are now being further developed’ (factory and cultural barn). When it comes to the question of the impacts - how should the open workshop develop in the next 5-10 years? - the interviewee said: ‘to heal the district and spread happiness’.

The linguistic attributions of the open workshop by the protagonists give expression to expectations and to the realization options, as they are bundled in the image of a creative milieu. Expressions such as, ‘We want to give space’ and ‘creating value for neighbours is the main result’ (Response ID: 24) as well as, ‘You like to travel in the SCHILLERKIEZ (a Berlin neighbourhood), live or work here and would like to network in the NEIGHBOURHOOD and you want to do something with MEDIA?, then the SCHILLERWERKSTATT is the right contact for you’ (www.schillerwerkstatt.de), are indications of a solidarity-neighbourly culture of the neighbourhood.

Other protagonists described their relationship to the district as follows: ‘Founded in 2002 by a resident initiative, the Werkstadthaus has developed into a multi-faceted meeting point, which is used by people from the French quarter, from all over Tübingen and far beyond. Popular
Temporary events in the district are conducive to social relations, as described in the following: ‘On this day, we were around 200 artists, politically active and socially committed. In the meantime, we have become more and [at the same time] remain what we were on the first day: a bunch of people with different views and approaches, with different life processes and backgrounds, elderly and younger; People who were already friends before August 22nd and people who had never met before their time in the quarter of the river’ (webpage Gängeviertel e.V.).

The focus is on self-determination: ‘The HONIGFABRIK is self-determined, artistic, craft, emancipatory, musical, political, local, theatrical, social, the beautiful and ... committed’. In retrospect, it is therefore considered as a city and district developer for ‘culture and art in the district, where everything has begun with the occupation of a vacant factory building. Since then, an urban process development has become a major cultural center’ (webpage Honigfabrik, Wilhelmsburg).

The open workshops and bottom-up phenomena, which have been analyzed here can be approached as practical manifestations of the local. Based on the expressions of the protagonists, it becomes clear that their area of action is primarily oriented to the proximate local space. In respect to the expected upscaling processes and effects from external they remain at least in a structurally contradictory position.

From a spatial perspective, however, this means that open workshops are located in niches in co-present, multiple, local contexts. With their workshop practices, they refer relationally to specific local contexts. Bottom-up phenomena and their practice thus become visible as local manifestations and local responses to globally-spread crises. They react to multiscale and vertically effective challenges with horizontal practice in respect to regional, national, European, and global economic, ecological
or knowledge-based crises, as well as ineffective top-down approaches. Their own practice is oriented horizontally in local networks of the social proximate area and is addressing solutions against experienced and felt grievances by showing pragmatic remedy within the local neighbourhood.

A core motivation of the promoters and makers in open workshops is to demonstate that other, practical alternatives are possible in horizontal peer networks and that not only top-down hierarchies have mastered alternative solutions. Open workshops show the feasibility of alternatives. This assertion, in addition to its daily practices, always carries a narrative of autonomy, a narrative that says that problem-solving can be formulated and made feasible.

Your Lab’s Challenge:

URBAN SCREENS ARE OUR WALL!

Digital Calligraffiti Camp,
Public Art Lab, Berlin 2017
© Jara López Ballonga
The Berlin Lab focuses on the inclusion of migrating cultures through *Digital Calligraffiti* a newly developed format which combines traditional calligraffiti and graffiti art with urban media technologies – initiated by Public Art Lab in collaboration with Don Karl, From Here to Fame Publishing house and conducted during the *transmediale* in January 2017.

In an effort to answer burning questions of today’s society the lab turned its gaze towards Berlin’s newcomers – refugees and people with migrant backgrounds – investigating the fundamental issues of: Where is the future we dreamed of yesterday? What cultural values do people with migrant background want to preserve and protect from decay and integrate into the way they live today? Which messages do we wish to write beautifully and pass on, and which aesthetic forms are at our disposal in a time when our language is almost exclusively digital?

The Infl3ctor especially designed for *Digital Calligraffiti* is an interactive light table which visualises the writing of calligraffiti messages in realtime while projecting them on walls and screens.
Context

Challenge
Opening commercial urban screens as a community platform for refugees to express their messages, wishes and memories.

Catalyzation
Identifying and creating a team of young refugees. Moderating and bridge building between the different groups of participants. Combining different artistic formats. Opening up new dialogue possibilities. Sharing thoughts & wishes.

Methodology
Community
LAB ORGANISER
Public Art Lab.
ARTISTS
Calligraffitti, calligraphers & new media artist.
ROLE OF THE ARTIST
Intermediator of artistic and cultural techniques.
Medium of aesthetic expression.
PARTICIPANTS
Teenagers from the Refugee camp ‘Lebenswelt’ in Berlin.
SCREEN HOLDERS & VENUES
WallDecaux (U-Bahnhof Friedrichstraße, Berlin).
   Collegium Hungaricum Berlin.
   Hau II, Berlin/University of Marseille.

Co-creation
Infl3ctor and networked scenarios.
   Urban Media Campaign.
   Digital Calligraffiti Products.

Conclusions
Raising awareness of the topic of migration and facilitating the integration of 30 refugee participants.
Access to a highly visible urban screen infrastructure of outdoor advertising spaces, reaching around 70,000 people per day.
   4.2 million people reached in total over 60 days.
Cross-disciplinary exchange between refugees, creatives/artists, city stakeholders and new media experts.
Expression & methodology format also adaptable for other social groups.
Creating a model for engagement with refugees through a continued cycle of activity, composed of various levels of outreach.
The process focuses on establishing a conversation between participants and artists in order to co-create the narrative of their digital calligraffiti messages – powerful storytelling based on their background, memories, experiences and wishes for the future displayed on urban screens.

The hand of the artist becomes the expressive force which visualises the messages. The words obtain a new dynamic, not only because of their meaning but also because of the powerful calligraffiti technique which is able to compose a strong and awakening aesthetic for those who encounter it.

The bond that is built up by the exchange of skills and techniques is opening up new avenues of communication, promoting intercultural and cross-disciplinary activities.

The Infl3ctor was built to bridge the gap between the analogue and the digital, the messenger and the audience, the art of writing and the digital visualization. It was designed especially for Digital Calligraffiti by Michael Ang in collaboration with Hamza Abu Ayyash.

This interactive tool allows the artwork, the messages to have a unique outcome even in their digital form by preserving the hand of the artist. The calligraffiti tags are composed and projected in real-time enabling live performances on a variety of facades & screens.

The first Networked Scenario took place between Future DiverCities partner cities of Berlin, Public Art Lab and Marseille, Seconde Nature. With the aid of the Infl3ctor, the two cities meet in a digital space. Artists and audiences exchanged and witnessed messages bridging the 1,554km distance between the two in real-time.
Urban Media Campaign

Under the theme ‘Urban Screens are our Walls’ outdoor digital advertising spaces became community platforms and hosted the memorable aesthetics of Digital Calligraffiti artwork. Work created during the workshops and live performances was placed on display in places of strong visibility such as junctions, subway stations and public squares. The campaign ran for two months in U-Friedrichstrasse, Berlin by the Wall-Decaux and on the media window of Collegium Hungaricum in Berlin. The campaign raised awareness around the migrating cultures of Berlin, making the urban infrastructure and everyday advertising spaces accessible to new arrivals to the city and country and allowing residents of Berlin to see their work make a mark on the city.

Digital Calligraffiti Products

During the activities of the lab the young participants became aware of the possibilities that small creative city hubs can provide for expression. Using technologies like 3D laser cutting and printing enabled participants to develop their artwork and tags from 2D to 3D, creating wearable items and making each individual into a message-bearer.

Future DiverCities Round Table

Artists, curators, EU partners and experts in the fields of calligraffiti & urban media art discussed the topic of ‘Creativity in the Urban Context – Impact/Production/Restrictions.’
Participating Artists

Michael Ang (CND): new media artist engineer  
Hamza Abu Ayyash (PSE): arabic calligraffiti artist & new media artist  
Drury Brennan (USA): calligraphy artist  
Friendly (CHN): chinese calligrapher  
The Wa (FR): graffiti artist  
Jana Federov aka XULI (DE): calligraffiti artist  
Volker Meyer aka: Pain Styler (DE): calligraffiti artist  
Jose Delano (CHL): new media artist & moderator  
Ahmed Naguib (networked scenario) (EGY): arabic calligraffiti artist

Facilitators

Nassima Chariet & Jeanne Mazloum (FR): community workers in the refugee camp ‘Lebenswelt’

Initiated & Curated by

Susa Pop (DE)/Public Art Lab

Co-curated by

Don Karl (DE)/From Here to Fame Publishing House

Public Art Lab Team

Susa Pop (DE): Art Director  
Christina Mandilari (GR): Artists and Project Co-ordinator  
Virna Setta (FR): Communication Manager  
Iva Arandjelovic (SRB): Graphic Designer  
Ashmi Mridul (IND): Interactive Designer
‘Writing beautifully is like music for your eyes, so I think it’s not the matter of what as much as it’s a matter of how often.’

Hamza Abu Ayyash

‘Listen to others, and write beautifully what they have to say, to introduce the world to beauty’.

Drury Brennan
During the *From Macro to Micro and Back* Lab, hosted by the Future Diver-Cities Norwegian partner, BEK – Bergen Center for Electronic Arts, six artists and a drone expert, Piotr Pajchel, were invited to explore the notion of *distance* and how it affects our perception of the urban space. During a week of research and experimentation, the group learned to use and fly a drone, captured exceptional footage of Bergen city and its immediate surroundings, and put together a display of their visuals and experimentations as an open day to engage with Bergen residents.

The lab aimed at highlighting how technology and new tools impact us and our thinking, exploring change of perspectives, the notions of observation and perception, control or surveillance, and how collaboration can open up our knowledge in a learning situation.

‘*Micro/Macro* as a term in any scientific context and way of relating to knowledge is the need to separate or compare understanding. Without distance we will not be able to separate and to then understand what is seen/observed.’ explains Anne Marthe Dyvi, artist and lab curator.
**Context**
Curatorial chapter: Intersection of FuruteDiverCitizens/DiverSocieties.
Natural landscape and urban environment of Bergen, Norway.

**Challenge**
Using drone technology as a new artistic device.
Exploring distance and perspective on urban landscape.

**Catalyzation**
Introducing the technology of drone to artists.
Re-considering methods of collecting data.
Facilitating dialogue between cross disciplinary art forms.
Exploring the concepts of the physics & metaphysics of distance.

**Methodology**
*From Micro to Macro and Back Lab with Piotr Pjachel.*
Lecture about drones and their dimensions.
Artistic, scientific and philosophical research.
Collecting audiovisual data.
Open day for BEK community.
Live experience for the public audience.
Community building activities.
Excursion into the wild surroundings, woods and mountains.
Community
LAB ORGANISER
BEK – Bergen Center for Electronic Arts.

ARTISTS
Photographer, new media artists, musician, performing artist, interaction designer.

ROLE OF THE ARTIST
Intermediator of new technologies.
Researcher.
Creative city-maker.

PARTICIPANTS
4 international artists, 1 expert, 2 facilitators.

Co-creation
Audiovisual clips captured by drones.
Research outcomes.
Open data sources for artists.
Video.

Conclusions
Embracing the possibilities of flying drones.
6 artists learning how to operate drones.
100 visitors engaging with the research during the final open day.
Open source footage and materials for future artistic research.
Co-creation & knowledge transfer between the participants.
Artistic & philosophical contemplation to the matter of observation and perspectives.
This Lab was created to develop the participants skills on technology and collaboration. By bringing together artists from different disciplines and cultural backgrounds, BEK aimed to create a multi-disciplinary structure, with its collectively generated knowledge facilitates the investigation upon philosophical, artistic and scientific issues of the topic of Micro to Macro using the technology of drones.

Over a week, the artists’ worked as a research team exploring how technology and new tools affect people’s thinking and observation of space. The artists were invited based on their interest in and experience of collaborative strategies, along with their attitude and capacity to share knowledge after the lab.

A drone is the suitable device to use, as its physical presence causes an impact on our perspective. Today’s technological progress is allowing more and more tracking of devices and people, so: How would the power of being in control of such a device feel like? What kind of data/material would one gather? What impact does it have on our Future DiverSocieties? To answer these questions, in Bergen, the artists were introduced to the drone structure by the expert Piotr Pjachel, who led the workshop, in order to investigate technological aspects, size and content of data, the speed of signal, and how the views offered by a drone can change and affect our relationship to our environment. The lab started with the perspective a camera offers, exploring this echo of the relationship between human beings, the needs and desires of citizens and use of technology.

The experience from the Bergen lab opened up new avenues of how we see our cities and the cityscape. Outcome material such as common research made by the artists or clips captured by drones are freely accessible to the participants for their future artistic projects and to all Bergen residents and communities. The work produced has lots of potential to be further shared with Bergen residents.
Leading Artists
Piotr Pajchel, Verdensteateret (NOR): visual artist

Participating Artists
Myriel Malicevic (DE): interaction designer
Emma Fält (FI): performing arts
Kirsti van Hoegee (NOR): photographer
Njål Clementsen (NOR): audio-visual artist

Facilitators & Participating Artists
Anne Marthe Dyvi (NOR): multimedia/new media artist
Vilde Salhus Røed (NOR): visual artist

Initiated & Curated by
Anne Marthe Dyvi (NOR)/BEK
a. Future DiverSystems

d. [LAB] City Lights Orchestra
b. Sustainable Neighbourhoods  c. Mapping the social city

e. Media Art Installation for Climate Change
DiverSystems are the glue connecting societies and citizens. They denote the scales through which cultural innovation lives and spreads through the city’s (digital) infrastructures; the scales at which art and culture may affect change. They concern how things relate to each other in a larger ecosystem and facilitate how impulses (of e.g. creative initiative) may foster creativity and change in the urban context. Social complexity in society today is organised (or disorganised) through DiverSystems. In networked culture, our systems have become more complex, more diverse. DiverSystems denote diversity in the ecosystems in which DiverCitizens
and DiverSocieties participate – in fields, disciplines, environments, and cultures. Stabilisation and destabilisation no longer happen only at the macro level of configurations of institutional power or prevailing social order but can be caused by a rupture at a micro level: by a single individual or (creative) impulse. DiverSystems organise matter and living systems through which art and culture may affect processes of urban change.

Historically ‘systems’ have been used by artists as artistic medium, e.g. when drawing on cybernetics, information theory and general systems theory in the 1960s and 1970s, when artists were concerned with replacing the art object of modernism with the dematerialised art ‘object’ of conceptualism. Minimalism and postmodern art practices attempt to replace traditional media of artistic expression with the medium of systems. Today, art and cultural projects engage DiverSystems when diffusing ideas through our communications channels, interrupting habits on social media, enabling new forms of translocal connections and introducing methods of co-production and co-reaction; and when initiating processes of innovation across DiverSocieties.

**RESEARCH QUESTIONS:**

How and with what methods do we incubate new forms of creative systems to emerge, develop and sustain?

What are the conditions of co-existence, co-production and co-reaction in DiverSystems, and how can art engage with these?

What does it mean to ‘participate’ in an ecosystem?

How can a system be conceived as an artistic medium in our contemporary context?
INTERVIEW

Sustainable neighbourhoods

Interview with Darinka Czischke, Assistant Professor, Delft University of Technology and co-ordinator of the URBACT workstream ‘Sustainable regeneration in urban areas’.
Interviewed by François Jégou, Director of the Strategic Design Scenarios and Lead Expert of the URBACT Sustainable Food for Urban Communities network.

How can social innovation movements and creative communities be a powerful engine for sustainable urban regeneration?

Engaged and creative communities are crucial assets for sustainable urban regeneration. In fact, very often you see that collective action by local communities has been at the basis of key environmental improvement actions, or at least, of stopping actions that are environmentally harmful. A case in point is the Wilhelmsburg area in Hamburg, one of the case studies of our URBACT workstream ‘Sustainable regeneration
In urban areas’. This area had many environmental problems, including being prone to severe flooding and the location of industries alongside housing. At the beginning of the 2000s, a strong citizen movement was triggered by plans to build a motorway through the area, which would have had a major impact on the quality of the local environment. As a result of this movement, the citizens’ group wrote a manifesto and a ‘White Book’ containing a number of proposals for improving their area, to be taken into account by the local administration. In addition, they launched an open forum to discuss these issues with a variety of stakeholders, the ‘Wilhelmsburg Future Conference’. This engagement and the creativity displayed by citizens was one key driver of Wilhelmsburg being chosen as the location of the Internationale Bauausstellung (IBA) Hamburg. The overall objective of the IBA Hamburg was to trigger off, within the fixed time period of seven years (2007–2013), the comprehensive transformation of the deprived neighbourhood of Wilhelmsburg into ‘the city of tomorrow’. The IBA Hamburg was about to plan and implement new, innovative and transferable concepts and projects as well as governance approaches (see more information in the publication ‘Sustainable regeneration in urban areas’, URBACT II capitalisation, April 2015’. It should be noted, however, that the long-term involvement of citizens after milestones such as these is far from ensured. This is a big task for city administrations.

In return, how could sustainable urban regeneration provide an environment that facilitates social innovation dynamics?

Sustainable urban regeneration seeks to integrate different dimensions into physical interventions in local areas. Hence, social and cultural aspects, such as creating well-designed and appropriately located public spaces, play a key role in enabling social encounters and interactions at local level. In addition, as part of residential regeneration
Absolutely! Truly sustainable regeneration should involve holistic thinking from the start and focus on the needs and potential contributions of local residents and users. This is the only way in which we can ensure the long-term value of investments in regeneration and avoid the obsolescence and decay of these areas at times of economic downturn.

Could we conclude that sustainable neighbourhoods could be understood as facilitating platforms for social innovation?

Absolutely! Truly sustainable regeneration should involve holistic thinking from the start and focus on the needs and potential contributions of local residents and users. This is the only way in which we can ensure the long-term value of investments in regeneration and avoid the obsolescence and decay of these areas at times of economic downturn.
Cruising for Art,
Curated by Brian Lobel ANTI Festival, Kuopio 2013
© Pekka Mäkinen
Through the *Mapping the Social City* project, Social Life and SIX have been exploring how maps and mapping tools can help us understand local places and people’s everyday experiences, to help us find new perspectives on urban social life and social innovation in cities. Following a call for examples of participatory maps earlier in the year, Social Life has compiled the *Atlas of Social Maps* to bring together and share interesting examples of maps and useful mapping tools and methods. *Mapping the Social City* looked internationally for tools and approaches, from different fields and sectors. They discovered a combination of online...
and offline maps, mostly place based. The maps were categorised according to five focus areas: activism, conviviality, networks, everyday life, and urban planning. The maps all aimed to understand an aspect of social experiences in an urban context. Many of these maps weren’t used in isolation, but as part of wider initiatives.

Alluvial Diagram showing the maps in the Atlas of social maps. Made with Raw, software developed by Density Design Research Lab, Politecnico di Milano. www.raw.densitydesign.org

Many mapping tools and outputs focus on the physical city – for example the built environment or transport and energy networks. However mapping can be a powerful way to unearth different perspectives about how people feel about living in cities, and how their perceptions shape city life. Examples of these types of approaches are less well known.

This project was set up with an interest in going beyond the physical city of architecture, transport, and technical infrastructure. They wanted to delve deeper into social experiences, particularly the small-scale and seemingly mundane aspects of urban life. This approach can give voice to those whose views are often left out of planning and service design. Here, important sources of insight and inspiration for social innovators can be found.

The Atlas uncovered a wide range of different maps, ranging from maps created by activists, artists, and local grassroot organisations, aiming to empower and give voice to local people, to more formal, institutionalised maps created by authorities used for urban planning and communication. Social Life consider social maps to be maps and visualisations that illustrate more than only geographical features or physical infrastructure, but to be maps that tell us something about people’s connections, stories, and experiences – either relating to each other or to a specific environment.

The Atlas allows us to explore and compare examples of social maps mapping tools that gives us insights into urban environments from a people
perspective. These maps and tools can help us to make maps that matter for residents, bringing people into the process of mapmaking, and applying these processes and outcomes as a means for activism, conviviality, networking, and urban planning.

Find out more about the project on: social-life.co and socialinnovationexchange.org
To know more or contribute to the Atlas: saskia.baard@social-life.co
Your Lab's Challenge:
CREATE SOCIAL INTERACTION THROUGH LIGHT

City Lights Orchestra Device,
Seconde Nature, Marseille 2017
© Reso-Nance Numérique
The Future DiverCities Lab in Marseille revolves around the City Lights Orchestra project by artist Antoine Schmitt. His vision focuses on how light can create interaction between people. After nightfall, inhabitants of the towers illuminate their apartment’s windows through their own computers connected to the internet. The windows of the building twinkle, pulse, beat, on and off, the rhythm set by the computers’ pace when they are all connected as one. The City Lights workshop pilots this concept further, and through a hack format it gathered a group of makers and cross-disciplinary designers to co-design a series of connected, synchronised and portable lamps. These lamps would act as the central focus for a future participative urban performance or could even be produced in small quantities to explore interactive design. The Lab was part of Chroniques Act 3 – Revelations, organised by Seconde Nature in collaboration with Zinc and Videospread. The CLO performance in Marseille was also a networked scenario with Collegium Hungaricum Berlin (organised by Public Art Lab), with two simultaneous and connected performances.
**Context**
Curatorial chapter: Future DiverCitizens.
During Chroniques Acte-3 Festival celebrating the launch of the Future DiverCities programme, partnership of Seconde Nature and Zinc. In different locations of Marseille, France.

**Challenge**
Using light in a innovative way to connect citizens. Creation of a collaborative urban performance. To prototype synchronised and portable lamp during a hack.

**Catalyzation**
Community work with residents groups of Cité Labourdette. Activating the local community. Specialists and amateurs co-creation. Prototyping. Exchange of skills & techniques.

**Methodology**
Community
LAB ORGANISER

ARTISTS
Digital artist & product designers.

ROLE OF THE ARTIST
Artistic director.
Facilitator.
Engineer.

PARTICIPANTS
5 University students,
1 University Professor, 5 Creatives,
5 Young workers in integration contracts,
1 Technician.

SUPPORTED BY
Fablab Reso-Nance Numérique crew.
Cité Labourdette.

Co-creation
City Lights Device workshop.
Networked scenario between
Marseille and Berlin.

Conclusions
Citizen’s engagement & participation: 50 residents involved
2000 audience attending CLO performance.
10 participants/makers in the hack.
A prototype of a series of 4 connected light devices.
Introducing how to create an open source tool.
Establishment of innovative co-creation methods.
City Lights Orchestra
Performance and Networked Scenario with Berlin

City Lights Orchestra is a visual symphony for the windows of the city, a pulsating illumination composed by artist Antoine Schmitt for the city’s inhabitants. By translating data into sequences of light, the buildings are transformed into interactive instruments. The buildings’ inhabitants are the musicians playing the symphony, contributing with the lights from their computers, connected to a web page which directs the tempo of the light.

During a networked scenario between Berlin (Public Art Lab) and Marseille, (Seconde Nature), CLO simultaneously pulsated in Collegium Hungaricum Berlin and Labourdette Towers in Marseille, sensitively connecting the two cities and their citizens.

City Lights Device
workshop

The City Lights Device is inspired by the homonymous project. The starting point is to design a series of portable lamps that are able, while connected to each other, to synchronise the same flashing light pattern.

This prototype is conceived and designed in one week during a Lab workshop. The participants’ level of expertise varied but all of them are equally encouraged to the hands-on procedure, a fact which allows the reconsideration of traditional working structures. The advantage of group work in a workshop’s project lies in the combination of skills and know-how, from the engineer to the designer.

The lamp is a handheld device with a large reflector, but it may also be part of a set. A powerful LED illuminates the reflector which diffuses the light. Both standalone and connected modes are possible. In the first setting, the lamp is blinking, pulsating, breathing autonomously directly reflecting the brightness captured by the light sensor placed underneath the lamp. On the other hand, when in a connected mode, the lamp interacts with the other lamps near by, adjusting the same rhythm and releasing the same amount of light.
The connected mode broadens the possibilities of a *luminescent network communicating through light* by sending, receiving and spreading out light signals.

We can imagine vast numbers of citizens wandering, walking with their connected lamps pulsing all together and a pattern evolving depending where people and lamps cross, and the message they would like to promote. This creates both a political and artistic moment on the city streets.

Seconde Nature is currently working with various partners on this sort of scenario in an underprivileged area in Aix en Provence, involving inhabitants alongside the artistic team that was engaged in January 2017 during the Lab in Marseille.
Participating Artists
Antoine Schmitt (FR): digital artist
Damien Gernay (BEL): artist & designer
Reso-Nance Numérique collective (FR): digital culture

Initiated & Curated by
Fabien Fabre (FR)/Seconde Nature - Digital Art
Antoine Schmitt (FR)/Digital Artist

Office Assistant
Claire Farinet (FR)/Seconde Nature - Digital Art

Co-produced & Co-curated by
Céline Jouenne (FR)/Videospread - Video art and city screens
“Our skills are indeed really complementary. And I think if this Lab worked very well, it’s because all the participants had an open mind and a curiosity concerning each other’s skills.”

Damien Gernay

“There is also a potential opportunity to produce a small series in the field of interactive design, this would be great to explore further.”

Antoine Schmitt
Public Face,
© Wiener Räume
URBAN DATA LAB
Media Art Installation for Climate Change
Susa Pop

Many believe that climate change and the urgent need to find renewable energy sources is a distant phenomenon that affects others faraway from their reality.

Taking place during the United Nations Paris Climate Change Conference, the Climate Art Festival ArtCOP21 in 2015 showed how all citizens are being affected by the complications of climate change and how urban media art could encourage visitors to come up with alternative solutions to energy production. 100,000 people demonstrated this ability to use urban media art to fight climate change at the event, #FightForFuture,
by ‘planting’ their phones digital trees – a visual representation of the data stream we use every day – and projected them on the Eiffel Tower.

Since then, a worldwide movement of climate changemakers has emerged to engage citizens in artistic action – like for the upcoming UN Climate Change Conference in November 2017 in Bonn, Germany.

Media art in the urban space acts as a space-time compressor. Urgent issues of climate change raise awareness and catalyse common solutions which are embedded in the citizens’ everyday analogue and digital communication practises.

The publication What Urban Media Art Can Do – why, where, when & how? presents valid case studies and showcases how urban media art contributes to urban change and citizen science through participative formats of social interaction and crowdsourcing, mapping, sensing and measurement methods and tools.

Future DiverCities hosted an urban data lab focused on Renewable Energies in March 2017 in Dessau/Germany, where artists Julius von Bismarck, Richard Wilhemer and Benjamin Maus demonstrated, and proved, what urban media art can do in the field of climate change. They shared their expertise on how generated data streams can be visualised through artistic scenarios for a broad public audience.

In the framework of the Energieavantgarde Anhalt Initiative, Public Face II was presented as an energy barometer for the city of Dessau and the region of Bitterfeld-Anhalt. The team of artists developed an algorithm for this installation, that measures the balance of energy consumption and energy generation from both renewable and conventional resources in the area. The more the region consumes energy from alternative sources, the bigger the smile on the Smiley Face. When Dessau electricity networks are fed by less environmentally friendly fossil fuels, the Smiley is sad.

Public Art Lab was commissioned by the Energieavantgarde e.V. to curate an
urban intervention giving a ‘public face’ to the renewable energies and the changes in regional energy supplies. The *Public Face II* was in place from 15th March to 25th June 2017 in Lilly-Herking-Platz, Dessau intending to spark discussion and inform public opinions in the neighbourhood while conveying awareness of renewable energy sources in the area.

1 Heart 1 Tree by Naziha Mestaoui
a. Future DiverCities

c. Divercities: Reinventing city discovery
b. Hospitality & Ownership of spaces

d. RoadMusic: Listen while you drive
DiverCities denote an environment in which creativity is implemented to instigate processes of change. DiverCities today are significantly conditioned by digital facilitation of networked systems and by new forms of societies that make complex connections in hybrid space across distance and time. This is a context for living in which the individual has diversified into multiple identities, roles, viewing positions, perspectives, perceptions and positioning of agency – and desubjectified into data. Creativity can be challenged by quantification in the human world from top-down urban development initiatives, the new modern need for dominant
data-driven corporations. Engagement is reduced by growing disinterest among culturally isolated citizens and cultural homogenisation, when communicative echo chambers mirror, confirm and generate certain perceptions of the world, and people feel that their contribution would have little impact on the bigger picture. This is when the role for art and culture in today’s DiverCities becomes ever more important to question the mechanisms that challenge and dishearten and to foster creativity and positive change in the urban context.

This is the role for the artist, to bring freedom, critical analysis and human innovation into everyday lives. Becoming an active agent in our changing reality, rather than interpreting or merely reflecting upon it. Ever since the Renaissance, artists have engaged with the science of their contemporary times, acted as social agents of change and explored new forms of citizen participation. It is through the incubation of artistic projects, the application of co-design and co-creation methodologies with participative (digital) systems, and exploring new ways to engage citizens with the arts that we see the way forward. Growing new cooperative forms of networked distribution, to allow for artistic content and creativity, this offers artists and cultural entrepreneurs new ways in which creativity and technology can shape our Future DiverCities.

**RESEARCH QUESTIONS:**

How can we promote the role of the artist as an actor of change contributing to social, economic and cultural innovation?

How can art incubate new forms of doing, making and distributing creativity?

What could be the role of art in social innovation?

How can art enhance the feeling in people that they are co-producers of the world?
How can art open up new forms of hospitality and commoning in the city? Dillon’s *URBAN HUT* taps into this question of living art shaping civic reality in the city.

*URBAN HUT* is a free-to-use hut where two to four guests can stay for one night in the city. Providing a unique perspective on the city, the hut is collectively built and managed by members of the community where it’s situated. Imagined as an open, living art object and civic hospitality offering, members of the surrounding neighbourhood act as ‘carers’
and ‘greeters’, managing the hut as a collective community resource and providing access for guests by welcoming them to the city.

Conceived for the city of Helsinki, the first steps of the project were carried out as part of the British Council, HIAP and Helsinki Design Week Residency in Summer 2015. This residency allowed for work and research on potential locations for the URBAN HUT and made contacts with neighborhood partners and Helsinki city council. Community-guest interactions were explored in further research.

Elements of URBAN HUT are inspired by the Finnish Wilderness Hut and Scottish Bothy, which are countryside huts or shelters that people can stay for free. Often located in remote areas of natural beauty, Wilderness Huts and Bothies are specially built, or reclaimed estate and farm cottages, which have been restored and made available to provide shelter and basic provisions for people when they are walking, hiking or roaming the countryside. For the most part, these spaces are left open and unlocked. Given such characteristics, they are examples of an open, common resource governed by a general set of principles which are mutually shared and understood codes of care, respect and maintenance. You leave the hut as you found it, replenishing the resources used so it is ready for another to use with little evidence anyone else was there in the place and its surroundings.

In Finland, Wilderness Huts fall under what is called the ‘Everyman’s Right’. Established in the late 1940s, the right sets a precedent whereby the general public have the right to access certain public or privately owned land for recreation and exercise. This ‘right’ means that everyone living or visiting Finland has the freedom to temporarily stay and camp out overnight in a tent, vehicle or boat, as long as it causes no damage or disturbance to the landowner. This right presents a unique relationship to nature in Finland, acted upon for example, when people go berry and mushroom picking. Although this right is not officially part of Finnish
law, it is considered as an agreement where everyone has the same privilege.

In Scotland, the “freedom to roam” provides a similar level of access and is protected in law under The Land Reform Act 2003, which gives everyone the right to access land and inland waters (subject to exclusions) as long as they behave responsibly. A comparable right exists in England but is restricted by what is known as open or access land. When it comes to the city, such open and free-to-use resources are very rare, mainly due to the commercial potential of cities and its land. Although some forms of open resources do exist for example in the interim use of vacant lots, disused buildings and community gardens these resources often tend to have complicated attachments, requiring intermediaries to unlock and manage. Compared then to Wilderness Huts or Bothies, such city examples sit on what I would call a ‘spectrum of open city resources’ but operate in quite a different manner to the rural examples. This means that when transposing ideas such as the Wilderness Hut or Bothy into the urban space, we need to pay attention to these irregularities and protocols which allow them to exist in the first place, including those relating to the built environment, land ownership, management, care and usage. URBAN HUT uses these incidents to unlock accepted norms by provoking alternatives to current city thinking.

In paying attention to protocols and regulations, it is necessary to understand how the URBAN HUT is defined. URBAN HUT is a living, public artwork. Other works which I consider a useful reference here include Agnes Denes Wheatfield, a Confrontation (1982) and Nuage Vert (2008) by the group HeHe. For Wheatfield, a Confrontation, Denes transformed two acres of prime real estate in Lower Manhattan, New York, into a wheat field. This called attention to value systems, finance and land use in urban spaces. Denes and her assistants cleared trash from the site,
spread topsoil, planted the wheat and installed an irrigation system to regulate the crop’s growth. The grain was later harvested, distributed to various cities and the seeds were taken all over the world. In making Nuage Vert, HeHe worked with vapour emissions from the Salmisaari coal-burning power plant, which is situated in Helsinki’s Harbourside. Using laser technology and energy consumption data gathered from the factory, HeHe literally turned the vapor cloud green in real-time with the intention, according to the artist’s’ website to ‘confront the city dweller with an evocative and aesthetic spectacle’ and shift ‘the discourse about climate change and carbon from abstract immaterial models based on the individual, to the tangible reality of urban life’. These works could also be referred to as public, environmental or land art are situated within cities. They are ‘living’, as the material (wheat, vapor), which they work with has a quality, which we could describe as ‘alive’ and temporal in that the core material emerges and can even close, die or disappear in real-time. My main point in defining the works as ‘living urban art’ is to differentiate from static and fixed public art (statues, plaques, pillars) by attempting to broaden our imagination and understanding of what even temporary, public art works might constitute. In the case of URBAN HUT the living refers to the encounters between the people, the guests who stay for one night in the hut and hosts, the local citizens. More specifically, URBAN HUT is a living sculpture, whose organisational design and aesthetic moves beyond the conceptual or theoretical by offering an active space for commoning, hospitality and encountering to occur.

Another aspect of projects such as Wheatfield, a Confrontation, Nuage Vert and URBAN HUT is that they take what I refer to as a ‘long time’ approach to making. Long time refers to how the work intentionally plays with, incorporates or orientates towards a particular tempo and scheduling, which literally requires a long time to make happen. This can be
seen across the production, emergence, experience and framing of the work. For example:

*Production:* requires that all relevant partners and stakeholders be on board. The work avoids passive participation by intentionally setting up the conditions from which deep engagement with all the main stakeholders and actors can occur, even if some are difficult, reserved or hesitant.

*Emergence:* When the work gets the green light, it can take time to fully appear. It takes time to grow a field of wheat and harvest it, to open land, or to work with factory emissions.

*Experience:* The time required for the work to appear demands that those who experience it, may have to synchronise with the pace of the project, or directly engage with it to help it appear or disappear.

*Framing:* The work is often situated within a broader critical and ecological mind-set or framing, in which interspecies, infrastructural, techno-civic and environmental issues are exposed.

With *URBAN HUT* the long time processes relate to the following: securing the access to land, which defines the approach to the hut build; working with local craft practitioners to build the hut, designing and developing the ‘Welcome and Hospitality’ pack with members of the local neighbourhood, and exploring with them what it means to welcome a guest. In this respect the *URBAN HUT* as a living art object, facilitates processes of access, craft, community care and hospitality.

However, in order to understand the forms of hospitality that *URBAN HUT* activates. It is necessary to understand how hospitality has been understood from a city context. From the perspective of the city the effects of commercial hospitality have received the most attention. Commercial hospitality relates to for-profit services, such as food, drink and accommodation with authors addressing how party-, alco- and gastro- tourism enable cities to rebrand themselves as attractive, tourist and entertainment centers. Since the 1970s the influential urban sociologist Sharon
Zukin has written extensively on city regeneration and in particular how loft living in 1970s New York transformed neighborhoods but also displaced communities, often replacing them with a economically privileged other. Extending Zukin’s thinking geographers such as David Bell, Peter Lugosi and Donald McNeill began to focus on how ‘spaces of hospitality’ such as commercial food and drink services were been used as a means to regenerate cities. Lugosi and colleagues examined such effects in Budapest, and the vogue for rom (ruin) venues, operating in dilapidated or disused buildings. This trend is also evident in other major cities with Berlin being a prime example. While McNeill’s work focuses on on hotels, which he considers as statements of civic confidence and prosperity. In the last year, hospitality and economy researchers such as Oskam and Boswijk have published their work on how networked hospitality businesses such as AirBnB, now play a major role. Adding to such urban narratives are the car share and food delivery service such as DriveNow, Deliveroo, Foodoo. For Bell, these forms of the so-called hospitality industry and its synonyms – conviviality, sociality, and vitality – have become essential elements of urban regeneration scripts where nighttime, leisure and visitor economies are highly valued. While van der Broker Chávez and van der Rest make a compelling case for how local governments can be considered as hosts, whose influence can shape policy and in turn affect how a city can act in an open, agora-like or closed, fortress-like manner to guests and newcomers.

In the context of such work *URBAN HUT* explicitly challenges the commercial hospitality scripts, which dominate research, policy and urban thinking. With the rise in cities as ‘brands’, their associated living and hospitality costs continual increase. This limits how we experience the urban landscape, which becomes increasingly marginalised, affordable only to those who have money and mobility. Looking to the work of critical urban thinkers such as David Harvey, Sharon Zukin and Neil Brenner
to name but a few, who urgently call for a move towards cities, which address human social needs rather than capitalist, for profit imperatives and spatial enclosure. *URBAN HUT* imagines the development of city resources where profit is not the primary mode of value. Instead openness, as opposed to enclosure, social wellbeing as opposed to commercial gain is privileged. In this way *URBAN HUT* provides a living example of the necessary civic realities, which we urgently need not just to imagine but also activate and practice.
Since its launch in Marseille and in Brussels this year, the Divercities app is expanding across Europe. A cross between a city guide and a cultural discovery companion, the 1D Lab free mobile app offers an alternative to our current online culture considering the ethical, technical, social, economic or simply artistic.

Virna Setta, Head of Future DiverCities Communitation, interviewed Cédric Claquin, one of the app founders who gave insights on what is different with this smart tool.
How and when did the Divercities app come about?

Back in 2015 we were exploring the relationship between online audiences and how music can enhance visual creation, which lead us to look at how this could be featured in an app. We developed an online web app first in 2016 then, with the Future DiverCities project, the first form of Divercities was born.

As a professional of digital culture, what are the biggest challenges you’ve faced in the past couple of years?

For a start-up like 1D Lab, it is important to produce alternatives to existing services, economic models and approaches to innovation. We want to improve the value distribution in the creative industries between creators, the public and start-ups. This is often perceived as going against the flow of the market. I believe the right to experiment and test should be part of the digital age we now live in. Accepting mainstream opinions and enforcing standardization is the biggest threat for all of us at a time when AI and algorithms are growing more and more efficient and offering people what they like and want. Few are willing to experiment and risk pushing the public out of their safety bubble.

The Divercities business model has been developed with a fair and cooperative economic philosophy. Can you tell us more about this?

We want to refocus the business model on creators. We aim to promote diversity and contribute to increasing public access to valuable art across all forms—music, video games, books and comics. We want to encourage social impact by stimulating cultural and creative curiosity. To achieve it, we first have to find new income for the smallest creators who don’t have access or visibility on mainstream channels. All service
providers and so-called contributory platforms use other people’s work and creativity to build their economy. We want to demonstrate that fair and sustainable models exist and that this issue engages different audiences across Europe.

Why could the Divercities app contribute to a city’s sustainability? How?

Culture and creativity have powerful storytelling potential. They encourage the individual to question their role within the collective space – What I am? What do I share? What do I need? By localising creativity to public spaces in European cities, Divercities offers a new way to explore a city and interact with it. The app will help citizens to discover different journeys and build a deeper personal experience. Each city will be able to create experiences in its region showcasing its singularity or historical importance.

Why are design thinking methodologies important in the development of an app like Divercities?

Design thinking sees the public as the subject rather than the object. This is a big switch in the way of thinking production. This approach considers innovation as a collective process to find the more efficient ways to produce real new services. The development of the app will be in various phases directly engaging with users, and through this participative process, users will help define the nature of the services.

From your point of view, how could the Blockchain technology impact on the streaming music’s payment?

If this new peer-to-peer platform becomes the new standard, collective copyright structures are trying to develop strategies to stay in the
market. As with many disruptive and new technologies, Blockchain is challenging a whole sector which has already struggled to overcome major challenges (mobile uses, streaming, etc). Blockchain could help musicians cooperate and open music up to the public to re-use it, thereby massively reducing unclaimed rights that are currently unfairly refunded to professionals artists or publishers. 1D Lab is working closely with researchers and music rights activists to explore these new opportunities.
Have you ever driven along in your car, feeling detached from the world around you? You might have the radio, music or a podcast playing as the world passes you by. Sound is one of the most sensitive senses, with upbeat songs cheering us up and slower songs making us more sombre. So why not have a device that plays sounds and music that connects us to the world around us and let us experience mobility differently? Let us introduce you to RoadMusic.

*RoadMusic* plays music as you drive using a basic smartphone attached to the windshield of your car. The *RoadMusic* app uses the smartphone’s
Driving with RoadMusic

The following description is based on Peter Sinclair’s original version of Road-Music entitled Inside Zeno’s Arrow which is available as a free download from the Google Playstore, distributed by Seconde Nature.

Let us take a drive with RoadMusic. The first sound distinguishing itself in the mix is a bonk or rather a series of bonks, triggered as the car hits a bump. They increase and diminish like the impacts of a bouncing ball coming to rest. Small bumps make small bonks and bigger bumps make bigger bonks. Going into a bend I hear a whiney, whistling sound rising in sensors and camera to generate music from data collected during driving: vibrations of the car on the road, recognizable movements (acceleration, gear changes, bends etc.) and the visual scene all participate to create a soundscape inside the car. This data is interpreted in different ways and on different scales – it can not only generate sounds immediately but also contribute to statistics that evolve progressively, reflecting the nature of the route. This information is used to create compositional structure that varies in real-time, the audio-visual-tactile experience that is particular to driving a car is remodelled by this correlated musical narrative. In modern cars, the infotainment system has, arguably, become the default audio source that replaces the soundscape outside the car, from which we are hermetically sealed off. RoadMusic re-creates a link between the situation of driving and what we listen to. Since the basis for composition is a mediation of the environment and of the car’s interaction with that environment and because all the audio processing originates here, we might say that the music is the sound of the road itself. As such, it conveys information to the driver heightening his or her awareness of the situation and potentially putting him or her ‘back in touch’ with the world outside the car. With the advent of electric and hybrid vehicles, this re-connection becomes all the more crucial as the functioning car itself is almost silent, removing even the audio feedback of the car engine.
pitch with g-force around the corner, as if the sound is pushing against the limits of the sides of the car and makes me aware of the tactile force between the seat and my body. The road straightens out and a flurry of clicks sound tangled into what I would describe as a disorderly ball. As I accelerate, the clicks unravel and settle into a fragile rhythmic pattern, I lift my foot off the pedal and they slow down then disappear. A sound similar to a bass guitar can be heard now. It plays a repeating riff, but notes come and go, syncopating with the constant background melody. The bonks from the bumps join in with the bass notes, all mixing together making it difficult to pick out the specific sounds. At times the bass fades into the background to become barely audible and is almost forgotten, then as traffic clears it re-emerges. It was there all the time, waiting quietly in the background. The road surface changes and the overall sound changes to a more metallic tone. It happens gradually, as if the music is replying to the road rather than reacting to new conditions. The sound of the bass saturates and distorts, the bumps have stopped now. I come to a red light and wait in line with the other cars, the different sounds slowly settling then extinguishing one by one. The bass is still playing, seemingly filling in as nothing much is happening. Cars start crossing in front of the car, as the light is now green for a nearby junction. A grainy sound follows in the wake of each car. In the relative silence as I sit stationary, I realise I’ve heard this sound before but much more chaotic and rolled into the sounds of passing landscape. This is the sound of the world outside of the car, as it is interpreted by RoadMusic. This I can understand, but what RoadMusic sees and says is different to what I see. A soft harmonious, breathy sound fluctuates ever so slightly in the background, the constant sound of daylight. The traffic-light turns green, I pull off. The soft sound has changed in pitch and the rolling clicks return reminding me that I’m on the move. The bass has started a new riff, livelier with more notes; traffic has thinned and I’m making good progress. A new, up-tempo rhythmical element has
joined in, galloping in time with something but its rhythm is constant – the sound of the timbre sticking to the road. I can feel sounds changing with hills, corners and movement. I am driving around narrow streets now and a bell-like sound sways with the car as I go around corners. The sound feels like it originates in the car but extends beyond it, as if it is playing in time with the bass but losing its footing a little with each turn like a tape recorder with a slipping tape reel. A new bend and blue sky springs into view, the note of the bell changes and as the car turns to face urban architecture once again, it returns to the previous tone. The motorway animates a drone sound, monotonous, reflecting the continuous road ahead. Perhaps there is something to hear in the texture, the sound of the road surface. Listening carefully, I identify variations under the surface, undertones. The bass plays, changing the odd note when a bump breaks the monotony. Patches of shade and sunlight interrupt the sameness of the sound, as do other vehicles overtaking. Seemingly uneventful, after a time the sounds of the road become soothing.
Future DiverCities looks at the ever-changing role of art in the urban context by fostering creative work in urban spaces and harnessing the collective imagination of citizens in shaping and co-creating their city. It is a four-year programme funded by the European Commission (Creative Europe), gathering ten partners in Europe and Canada, all key players in the field of urban engagement and new artistic forms. At the core of the project is the urban city space and its cultural diversity, through arts interventions, citizens workshops and digital innovation, we invite citizens to join in making a city where all voices are heard.
What we do

LABS AND URBAN CREATIVE INTERVENTIONS
Creative and artistic labs act as research sessions and creative spaces for experimentation and collaborative artwork. Labs explore the various ways artists and creatives can respond to specific urban challenges, and involve established practicing artists, residents and various communities in the creative process.

Future DiverCities digital products aim at examining the digital sharing of multimedia content in Europe, contributing to a smart culture with creative digital tools benefitting the urban ecosystem, and supporting alternative economic models which give open and free access to content for users but also guarantee fair remuneration of authors.

Future DiverCities Creative Social Innovation programme aims to train artists and

Objectives

To foster creativity in the urban context, exploring what creation means in cities where citizens become co-creators.

To promote and support the role of the artist in transforming the urban social ecosystem, and as a creator of positive social change, contributing to social and cultural capital.

Future DiverCities’ programme consists of a range of activities designed to explore and show how artists and creatives can propose innovative ways to build and fashion our future cities. Exploring themes such as mobility and space in the city, civic use of open data, sustainable living, hospitality, cultural and urban commons or digital products such as our Divercities app, we explore innovative and efficient responses to the current and future needs around urban transformation.

The programme is created with design thinking methodology at its centre. Using collaborative design, and methods centered on the user and audience, it aims to develop citizen participation and ‘connect’ the creative work with their cities. The project activities are supported by an ongoing Action Research programme which ensures agile development and an effective transfer and processing of results.
social players across European cities to deliver long-term community projects focusing on populations at risk to strengthen the social fabric.

SEMINARS AND DISSEMINATION TOOLKITS
Seminars invite artists, EU partners, policy-makers, creative organisations and stakeholders from across the sector to engage on Future DiverCities themes and results, to share perspectives and influence future-thinking. We want to explore key topics that support the conditions for a sustainable and creative urban development such as inclusive approaches to cultural innovation, alternative economic models or citizens participation, and analysing the learning into dissemination toolkits.
Superact | Exeter / Bristol, United Kingdom
A CIC non-profit organisation using the arts and creativity to encourage health and wellbeing, and to engage individuals in activities to develop skills, confidence and community cohesion in the UK and abroad.
www.superact.org.uk
ANTI – CONTEMPORARY ART FESTIVAL | KUOPIO, FINLAND
ANTI Festival is a free contemporary arts festival held annually in Kuopio, Finland, hosting innovative artistic projects that explore the urban space.
www.antifestival.com/en/

KONTEJNER | ZAGREB, CROATIA
An NGO dedicated to the critical questioning of the role and meaning of art, science, technology and the body in contemporary society through curatorial work, artistic productions, organisation of art festivals and events, education and theoretical contextualization.
www.kontejner.org

SECONDE NATURE | AIX-EN-PROVENCE, FRANCE
A French not-for-profit organisation creating concerts, exhibitions, conferences and festivals that promote digital and electronic arts.
www.secondenature.org

LA CHAMBRE BLANCHE | QUEBEC, CANADA
An artist-run centre dedicated to the experimentation of visual and digital arts, and new technologies.
www.chambreblanche.qc.ca

BEK | BERGEN, NORWAY
A Norwegian non-profit organisation operating as a resource centre for work in the arts and technology, initiating and supporting artistic research and development.
www.bek.no
1D LAB | SAINT ETIENNE, FRANCE
A French cooperative developing digital environments, new ecosystems, and remuneration methods for clients and artists in a variety of cultural and artistic contexts.
www.en.1d-lab.eu

PUBLIC ART LAB | BERLIN, GERMANY
A Berlin-based action research lab that curates and produces artistic interventions at the intersection of urban media art, creative technologies, citizen science and participatory city making.
www.publicartlab.org

CITILAB | CORNELLA / BARCELONA, SPAIN
A citizen’s laboratory for social and digital innovation, with the aim of exploring, disseminating and promoting creative thinking, design and innovation that emerge from digital culture.
www.citilab.eu

LIEPAJA CITY COUNCIL | LIEPAJA, LATVIA
Liepaja is one of the leading cities in Latvia, and is implementing a creative economy strategy by establishing the Creative Industry Cluster and developing new creative industry center ‘D10’.
www.liepaja.lv